

Danzas Latinoamericanas



by José L. Elizondo

Danzas Latinoamericanas

I. Otoño en Buenos Aires

II. Pan de Azúcar

III. Atardecer Tapatío

Latin American Dances

I. Autumn in Buenos Aires

II. Sugar Loaf Mountain

III. Sunset in Guadalajara

Composed by **José L. Elizondo**

Dedicated to **Carlos Prieto**

Danzas Latinoamericanas

dedicada a Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

Cello 1

mf *passionate, flirtatious but noble*

Cello 2

mf *passionate, flirtatious but noble*

5

p *a bit playfully mysterious*

p *a bit playfully mysterious*

9

mf *passionate, expressive*

mf *passionate, expressive*

13

poco rit.

A *a tempo*

16

mp *flirtatious, sensuous, graceful*

mp *flirtatious, sensuous, graceful*

20

mf f

mf f

Detailed description: This system contains measures 20 through 23. The music is in 3/4 time with a key signature of two flats. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. Dynamics range from mezzo-forte (mf) to forte (f).

24

mp

mp

Detailed description: This system contains measures 24 through 27. The melodic line continues with slurs and accents. The accompaniment features a steady eighth-note pattern. The dynamic is marked mezzo-piano (mp).

28

f mp f bright and confident

f mp f bright and confident

Detailed description: This system contains measures 28 through 31. The music becomes more rhythmic and energetic. Dynamics include forte (f) and mezzo-piano (mp). The instruction "bright and confident" is written above the upper staff in the third measure.

B *Tango style broadening of tempo* *a tempo*

32

ff open, broad, expressive

ff open, broad, expressive

Detailed description: This system contains measures 32 through 35. The music is marked fortissimo (ff) and is characterized by wide intervals and a slow, expressive feel. The instruction "open, broad, expressive" is written above the upper staff in the first measure.

36

mf a bit more introspective

mf a bit more introspective

Detailed description: This system contains measures 36 through 39. The music is marked mezzo-forte (mf) and has a more reflective quality. The instruction "a bit more introspective" is written above the upper staff in the second measure.

40

f bright and confident

f bright and confident

44

C

ff exuberant and spacious, with passion and energy

ff exuberant and spacious, with passion and energy

48

52

mf flirtatious and playful

f

mf flirtatious and playful

57

bright and confident

f bright and confident

poco rit.

D *a tempo*

61

mp bold and seductive

mp light and rhythmic, playfully mysterious

65

69

f very expressive, seductive

f still light and rhythmic, but bolder

73

mf

mf

E

77

f flirtatious, passionate

f flirtatious, passionate

81

f *mp* *f* bright and confident

f *mp* *f* bright and confident

F *Un po' pesante*

a tempo

85

ff open, broad, expressive

ff open, broad, expressive

89

mf a bit more introspective

mf a bit more introspective

93

f bright and confident

f bright and confident

G

97

ff exuberant and spacious, with passion and energy

ff exuberant and spacious, with passion and energy

101

Musical score for measures 101-104. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music features a mix of eighth and sixteenth notes with various articulations.

105

mf flirtatious and playful

Musical score for measures 105-108. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music features a mix of eighth and sixteenth notes with various articulations. The dynamic marking *mf* and the instruction "flirtatious and playful" are present.

H

109

f bright and confident

Musical score for measures 109-112. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music features a mix of eighth and sixteenth notes with various articulations. The dynamic marking *f* and the instruction "bright and confident" are present.

113

subito mf reverent, a bit mysterious

passionate, opening up

ff

Musical score for measures 113-116. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music features a mix of eighth and sixteenth notes with various articulations. The dynamic marking *subito mf* and the instructions "reverent, a bit mysterious" and "passionate, opening up" are present. The dynamic marking *ff* is also present.

117

with energy

Musical score for measures 117-120. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and B-flat major. The music features a mix of eighth and sixteenth notes with various articulations. The instruction "with energy" is present.

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

Cello 1

ff resonant, playful, with energy

Cello 2

pizzicato

ff resonant, playful, with energy

5

9

13

17

rit.

A Very pleasant, serene and danceable ♩ = 104-120
Steady tempo throughout the entire piece (and almost no rubato)

21 **arco**

mf cantabile, expressive, but serene and gentle

(pizz)

f resonant, relaxed and smooth like a bossa nova

25

29

33

B

37 **pizzicato**

f rhythmically precise, gentle and graceful

arco

mf expressive, reverent, melancholic

41

45

49

C 53

arco ³ ₂ ² ₁ ¹ _φ

mf very expressive, passionate

pizzicato

f resonant, relaxed and smooth like a bossa nova

57

⁴ ₂ ² ₁ ¹ ² ₂ ² ₁ ²

61

61

65

65

arco

mf

D

69 **pizzicato**

f resonant, relaxed and smooth like a bossa nova

romantic, flirting

73

73

77

mp a bit mysterious and tender

mp a bit mysterious and tender

f passionate

81

mf

mf

E

85

arco

mp cantabile, legato, expressive

teasing playfully

mp

89

mp

93

p tender, lovingly

mf passionate

mp tender, lovingly

f passionate

p

mf

mp

f

97

mp

F

101

mf cantabile, expressive, tender, with hope

pizzicato

f resonant, relaxed and smooth like a bossa nova

105

109

mp a bit more introspective

p reverent

Continue at the same tempo, no rushing

113

mf

pizzicato

mf with energy, graceful

mf with energy, graceful

117

f

sfz

mp

f

sfz

mp

Danzas Latinoamericanas

dedicated to Carlos Prieto

3. Atardecer Tapatío

by José L. Elizondo

PERFORMANCE NOTES: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. Whenever possible, the beams of the note groups reflect the "perceived" meter. The tempo should be the same, steady and regular, throughout the entire piece with the only exception of the very last couple of measures, where a "ritardando" is indicated. It is very important for this type of dance to be very light, joyful and worry-free.

Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)

Cello 1
mf very light and rhythmic *f*

Cello 2
mf very light and rhythmic

A

Vc 1
 5 joyful, confident, uncomplicated

Vc 2
f joyful, light and danceable

Vc 1
 9 *subito mp*

Vc 2
subito mp

Vc 1
 13 playfully mysterious *mf*

Vc 2
subito mp playfully mysterious

17

Vc 1

Vc 2

mf

B

21

Vc 1

Vc 2

f joyful and exuberant

f joyful and exuberant

25

Vc 1

Vc 2

29

Vc 1

Vc 2

33

Vc 1

Vc 2

f a bit more restrained,
but still bold and playful

C

37

Vc 1

Vc 2

f a bit more restrained,
but still bold and playful

mf

41

Vc 1

Vc 2

f

mf

45

Vc 1

Vc 2

f

D

48

Vc 1

Vc 2

ff open, exuberant

f playful, light

52

Vc 1

Vc 2

76 *OSSIA*

Vc 1

OSSIA

Vc 1

Vc 2

G

80

Vc 1

subito mp reverent and a bit mysterious

Vc 2

subito mp reverent and a bit mysterious

84

Vc 1

f

ff with energy

Vc 2

f

ff with energy

Continue at the same tempo, no rushing *rit.*-----

88

Vc 1

triumphant, festive

stately

Vc 2

triumphant, festive

stately

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicada a Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



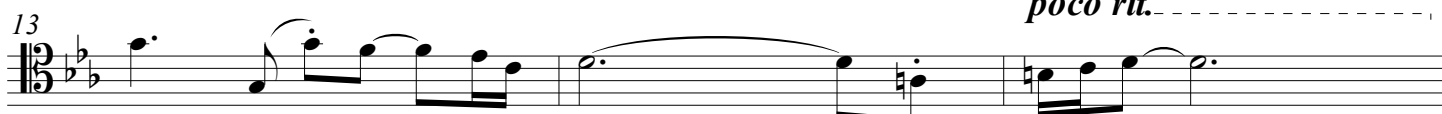
mf *passionate, flirtatious but noble*



p *a bit playfully mysterious*



mf *passionate, expressive*



poco rit.

A *a tempo*



mp *flirtatious, sensuous, graceful*

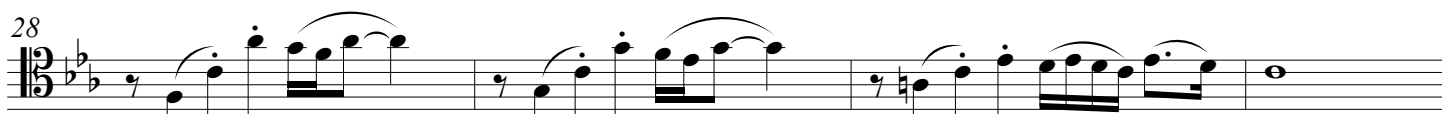


mf

f



mp



f

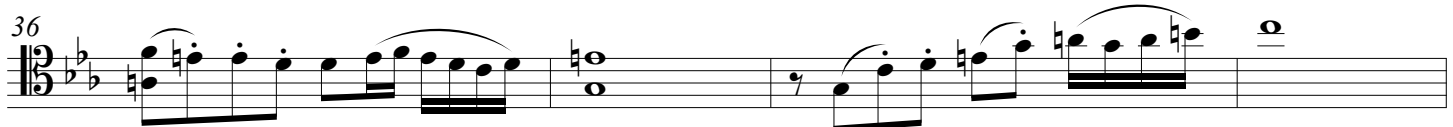
mp

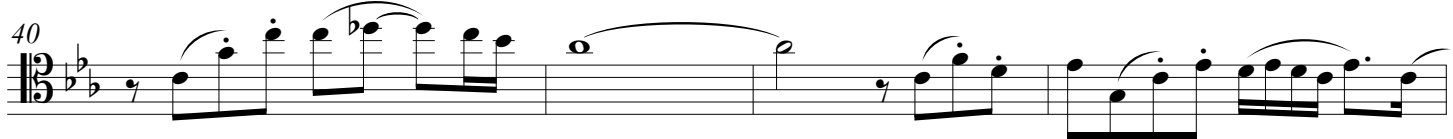
f

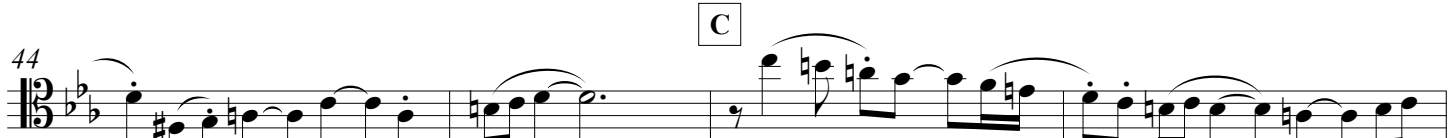
bright and confident

B *Tango style broadening of tempo* *a tempo*

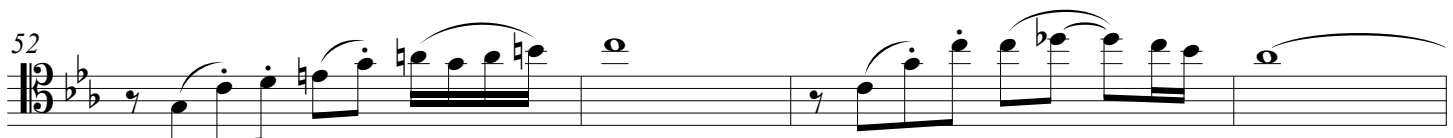
32  *ff* open, broad, expressive

36  *mf* a bit more introspective

40  *f* bright and confident


44  **C** *ff* exuberant and spacious, with passion and energy

48 

52  *mf* flirtatious and playful

56  *f* bright and confident *poco rit.*

D *a tempo*

61  *mp* bold and seductive

65 

69

f very expressive, seductive

73

mf

E

77

f flirtatious, passionate

81

f *mp* *f* bright and confident

F *Un po' pesante* *a tempo*

85

ff open, broad, expressive

89

mf a bit more introspective

93

f bright and confident

G

97

ff exuberant and spacious, with passion and energy

101

105

mf flirtatious and playful

H

109

f bright and confident

113

subito *mf* reverent, a bit mysterious

passionate, opening up *ff*

117

with energy

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II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

ff resonant, playful, with energy

5

9

13

17 *rit.*

A Very pleasant, serene and danceable ♩ = 104-120

Steady tempo throughout the entire piece (and almost no rubato)

arco

mf cantabile, expressive, but serene and gentle

21

25

29

33

B *pizzicato*

37 *f* *rhythmically precise, gentle and graceful*

41

45

49

C *arco*

53 *mf* *very expressive, passionate*

57

61

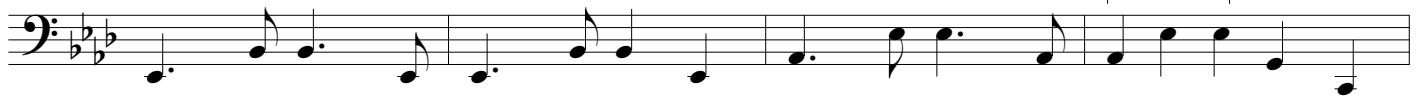
65

D

69

pizzicato**f** resonant, relaxed and smooth like a bossa nova

73



77

**mp** a bit mysterious and tender

81

**mf****E**

85

arco**mp** cantabile, legato, expressive

89



93

**p** tender, lovingly**mf** passionate

97



Danzas Latinoamericanas

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3. Atardecer Tapatío

by José L. Elizondo

PERFORMANCE NOTES: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. Whenever possible, the beams of the note groups reflect the "perceived" meter. The tempo should be the same, steady and regular, throughout the entire piece with the only exception of the very last couple of measures, where a "ritardando" is indicated. It is very important for this type of dance to be very light, joyful and worry-free.

Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)

mf very light and rhythmic *f*

A

joyful, confident, uncomplicated

subito mp

playfully mysterious *mf*

B

f joyful and exuberant

29

33

C
37

f a bit more restrained,
but still bold and playful *mf*

41

f *mf*

45

f

D
48

ff open, exuberant

52

E
56

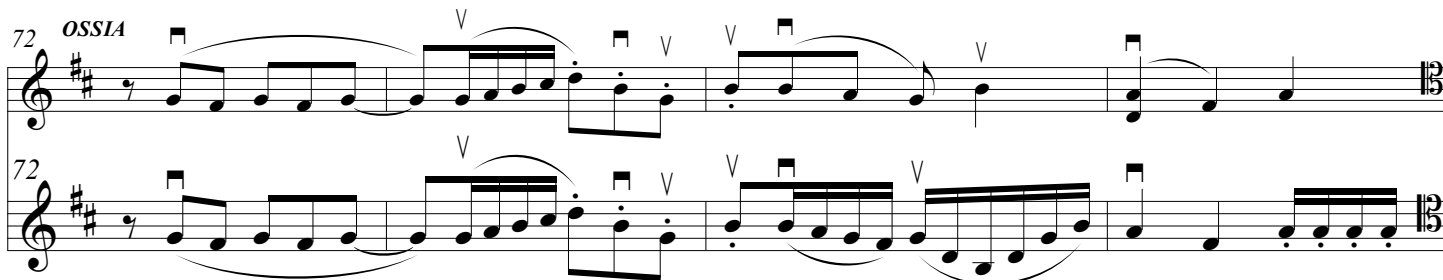
mf firm, reverent

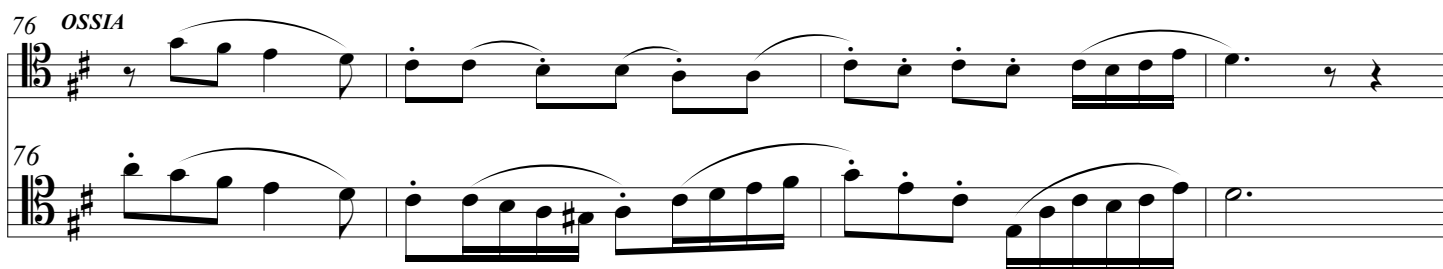
60

F


64 
f joyful and exuberant


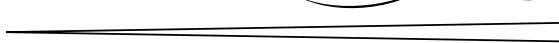
68 

72 *OSSIA* 

76 *OSSIA* 

G

80 
subito mp reverent and a bit mysterious

84 
f  *ff* with energy

Continue at the same tempo, no rushing

rit.-----

88 
 triumphant, festive  stately

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicada a Carlos Prieto
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

1

mf *passionate, flirtatious but noble*

5

p *a bit playfully mysterious*

9

mf *passionate, expressive*

13

poco rit.

A *a tempo*

16

mp *flirtatious, sensuous, graceful*

20

mf *f*

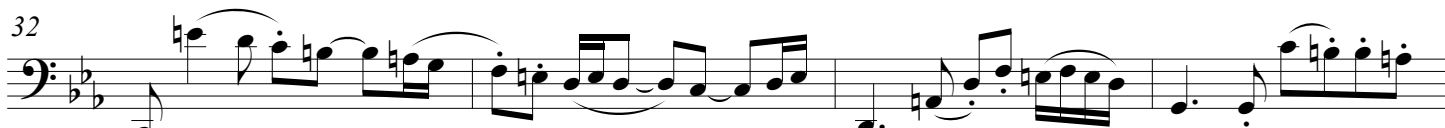
24

mp


28


f *mp* *f* *bright and confident*

B *Tango style broadening of tempo* *a tempo*


32  *ff* open, broad, expressive

36  *mf* a bit more introspective

40  *f* bright and confident

44  **C** *ff* exuberant and spacious, with passion and energy

48 

52  *mf* flirtatious and playful

57  *f* bright and confident *poco rit.*

D *a tempo*

61  *mp* light and rhythmic, playfully mysterious

65 

69

f *still light and rhythmic, but bolder*

73

mf

E

77

f *flirtatious, passionate*

81

f ***mp*** ***f*** *bright and confident*

F *Un po' pesante* *a tempo*

85

ff *open, broad, expressive*

89

mf *a bit more introspective*

93

f *bright and confident*

G

97

ff *exuberant and spacious, with passion and energy*

101

105



mf flirtatious and playful

Musical notation for measures 105-108 in bass clef, 3/4 time, key of B-flat major. The music features a mix of eighth and sixteenth notes with some slurs and accents.

H

109



f bright and confident

Musical notation for measures 109-112 in bass clef, 3/4 time, key of B-flat major. The music is more rhythmic and energetic, featuring eighth and sixteenth notes.

113



reverent, a bit mysterious passionate, opening up

subito *mf* *ff*

Musical notation for measures 113-116 in bass clef, 3/4 time, key of B-flat major. The music shows a dynamic shift from mezzo-forte to fortissimo.

117



with energy

Musical notation for measures 117-120 in bass clef, 3/4 time, key of B-flat major. The music concludes with a strong, energetic feel.

Danzas Latinoamericanas

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II. Pan de Azúcar

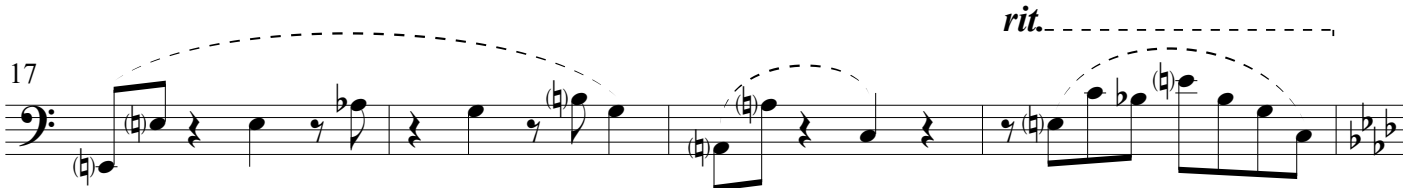
by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

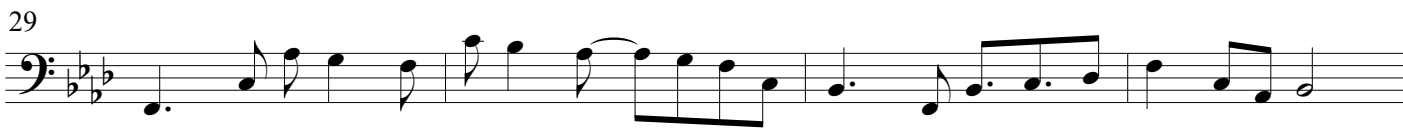


ff resonant, playful, with energy



A **Very pleasant, serene and danceable** ♩ = 104-120

Steady tempo throughout the entire piece (and almost no rubato)



B

37

arco

Musical notation for measures 37-40. The music is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line with a long, sweeping slur over the first four measures. The dynamics are marked *mf* with the instruction *expressive, reverent, melancholic*.

41

Musical notation for measures 41-44. The music continues in bass clef with the same key signature. It features a melodic line with a long, sweeping slur over the first three measures.

45

Musical notation for measures 45-48. The music continues in bass clef with the same key signature. It features a melodic line with a long, sweeping slur over the first three measures.

49

Musical notation for measures 49-52. The music continues in bass clef with the same key signature. It features a melodic line with a long, sweeping slur over the first three measures. There are accents (>) under the notes in measures 50 and 51.

C

53

pizzicato

Musical notation for measures 53-56. The music is in bass clef with the same key signature. It features a rhythmic pattern of eighth notes. The dynamics are marked *f* with the instruction *resonant, relaxed and smooth like a bossa nova*.

57

Musical notation for measures 57-60. The music continues in bass clef with the same key signature. It features a rhythmic pattern of eighth notes.

61

Musical notation for measures 61-64. The music continues in bass clef with the same key signature. It features a rhythmic pattern of eighth notes.

65

Musical notation for measures 65-68. The music continues in bass clef with the same key signature. It features a rhythmic pattern of eighth notes. At the end of measure 68, the music changes to a treble clef and is marked *arco* and *mf*.

D

69 *romantic, flirting*

Musical staff 69-72 in G major, treble clef. The melody consists of eighth and quarter notes with slurs and ties. A dashed line above the staff indicates a long phrase.

73 *romantic, flirting*

Musical staff 73-76 in G major, treble clef. The melody continues with eighth and quarter notes. A dashed line above the staff indicates a long phrase.

77 *mp a bit mysterious and tender* *f passionate*

Musical staff 77-80 in G major, bass clef. The melody features dotted rhythms and slurs. A dashed line above the staff indicates a long phrase.

81 *mf*

Musical staff 81-84 in G major, bass clef. The melody continues with slurs and ties. A dashed line above the staff indicates a long phrase. A dynamic marking *mf* is present at the end of the staff.

E

85 *teasing playfully*

Musical staff 85-88 in G major, treble clef. The melody consists of eighth and quarter notes with slurs and ties. A dashed line above the staff indicates a long phrase.

89 *teasing playfully*

Musical staff 89-92 in G major, treble clef. The melody continues with eighth and quarter notes. A dashed line above the staff indicates a long phrase.

93 *mp tender, lovingly* *f passionate*

Musical staff 93-96 in G major, bass clef. The melody features dotted rhythms and slurs. A dashed line above the staff indicates a long phrase.

97 *tender, lovingly*

Musical staff 97-100 in G major, bass clef. The melody continues with slurs and ties. A dashed line above the staff indicates a long phrase.

F

101 **pizzicato**

f resonant, relaxed and smooth like a bossa nova

105

109

p reverent

Continue at the same tempo, no rushing

113

mf with energy, graceful

117

f *sfz* *mp*

Danzas Latinoamericanas

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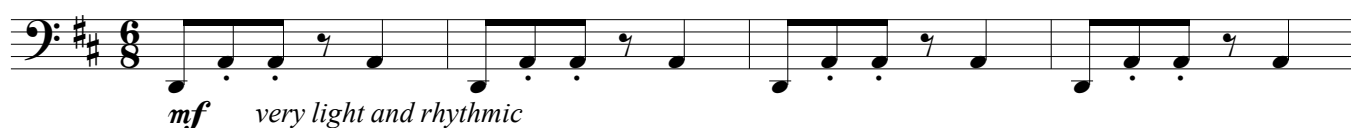
3. Atardecer Tapatío

by José L. Elizondo

PERFORMANCE NOTES: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. Whenever possible, the beams of the note groups reflect the "perceived" meter. The tempo should be the same, steady and regular, throughout the entire piece with the only exception of the very last couple of measures, where a "ritardando" is indicated. It is very important for this type of dance to be very light, joyful and worry-free.

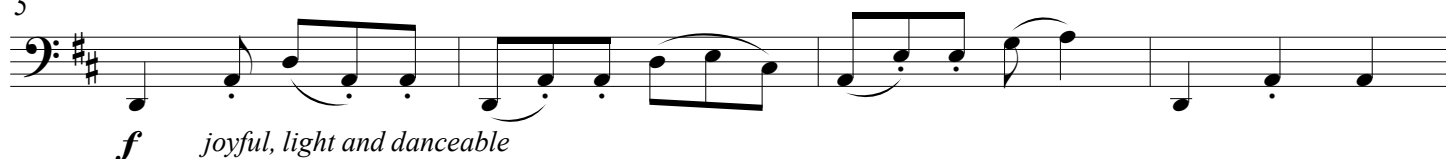
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)



A

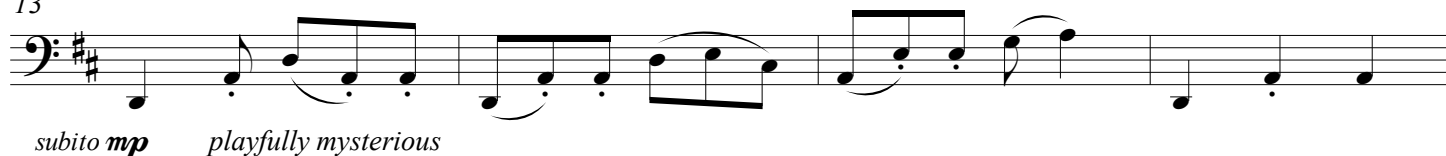
5



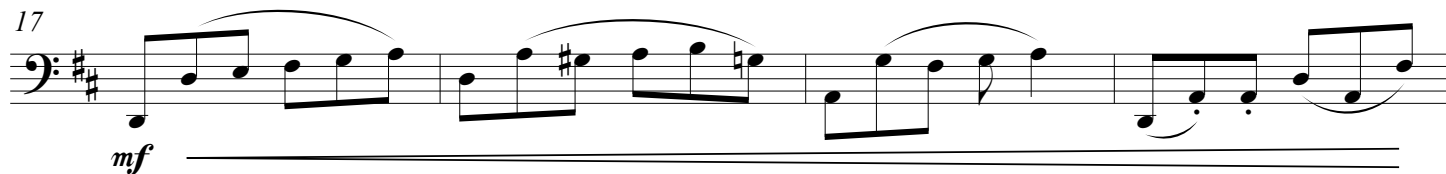
9



13



17



B

21



25

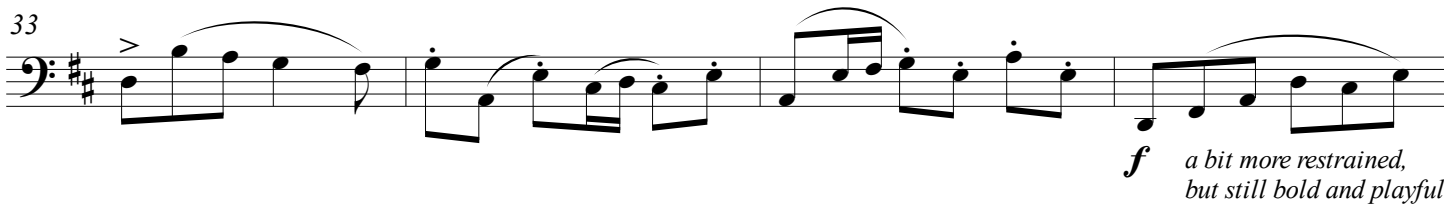


29



Musical notation for measures 29-32. The key signature is two sharps (F# and C#). The music features a melodic line with eighth and sixteenth notes, some with accents and slurs.

33

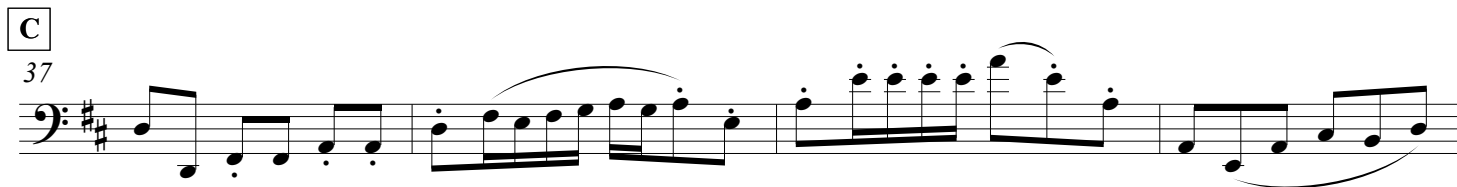


Musical notation for measures 33-36. The music continues with similar melodic patterns. A dynamic marking *f* is present at the end of the system.

f a bit more restrained,
but still bold and playful

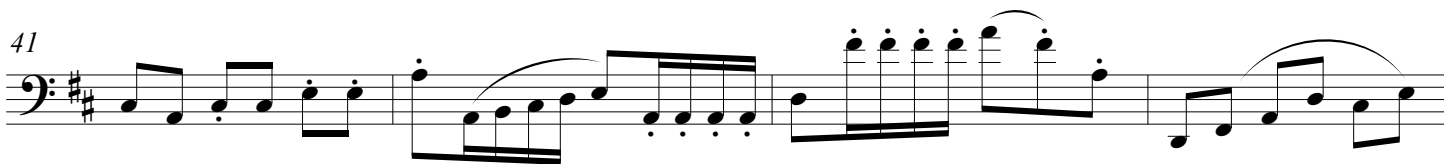
C

37



Musical notation for measures 37-40, marked with a section letter **C**. The music includes a sequence of sixteenth notes and a melodic phrase with a slur.

41



Musical notation for measures 41-44. The music features a melodic line with eighth notes and a sequence of sixteenth notes.

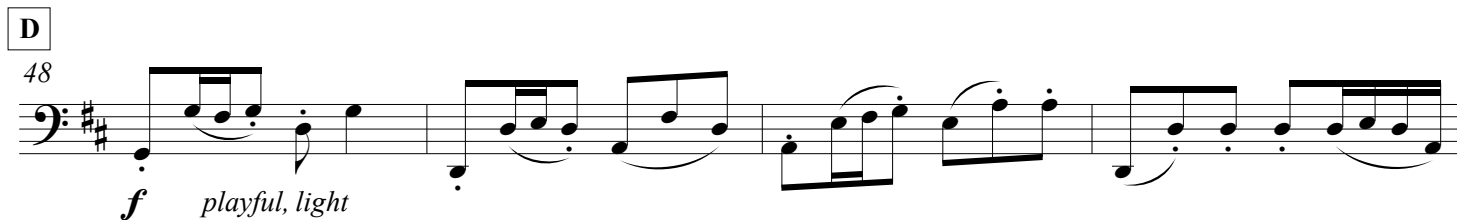
45



Musical notation for measures 45-47. The music continues with a melodic line and a sequence of sixteenth notes.

D

48



Musical notation for measures 48-51, marked with a section letter **D**. The music features a melodic line with eighth notes and a sequence of sixteenth notes.

f playful, light

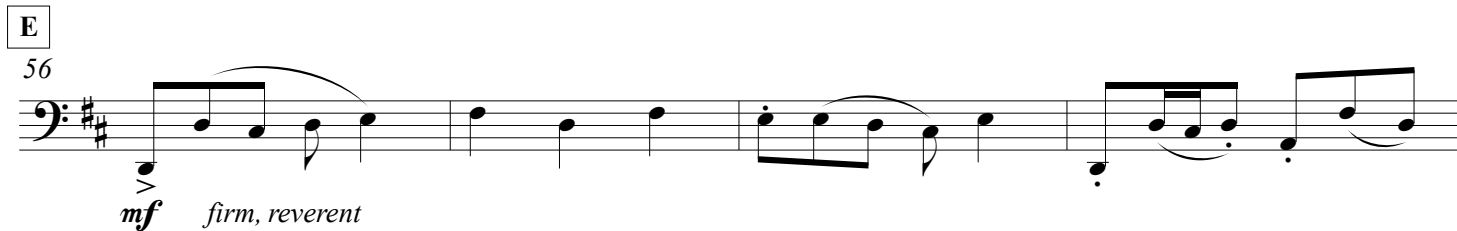
52



Musical notation for measures 52-55. The music continues with a melodic line and a sequence of sixteenth notes.

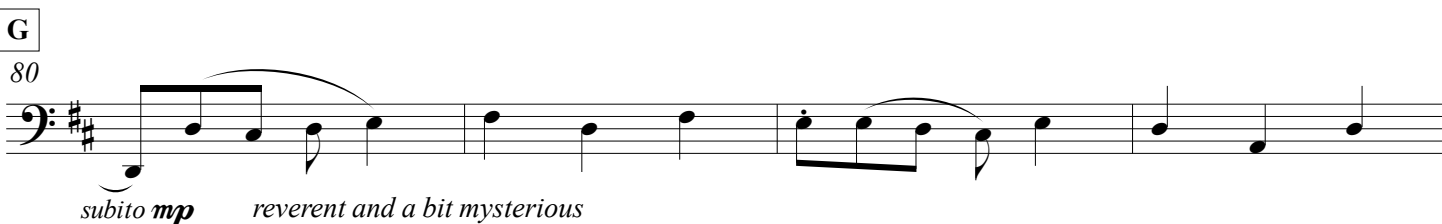
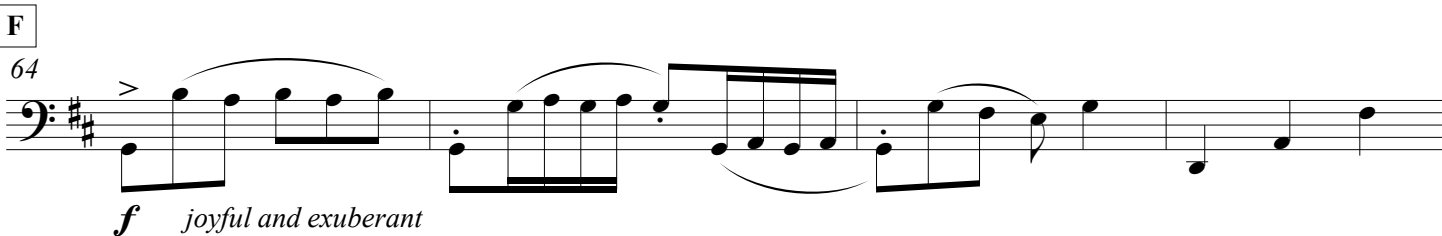
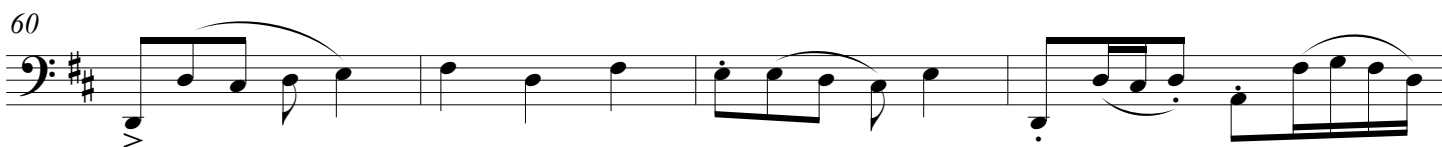
E

56



Musical notation for measures 56-59, marked with a section letter **E**. The music features a melodic line with eighth notes and a sequence of sixteenth notes.

mf firm, reverent



Continue at the same tempo, no rushing

rit.-----



The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.