Danzas Latinoamericanas

by José L. Elizondo

V#20261010

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

Violin & Bass

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

composed by José L. Elizondo
violin bowings by Jaime Buswell

Tempo di Tango ♩ = 110-120

Copyright © 1997 by José L. Elizondo

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

a tempo

40
f
bright and confident
f
C
44
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
poco rit.
57
bright and confident
f
bright and confident

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
105
mf flirtatious and playful
mf flirtatious and playful
H
109
f bright and confident
f bright and confident
113
reverent, a bit mysterious
passionate, opening up
subito mf
ff
reverent, a bit mysterious
subito mf
ff
117
with energy
with energy

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

(thumb) pizzicato

Violin

ff *playful, flirtatious, with energy*

pizzicato

Contrabass

A D

ff *resonant, playful, with energy*

5

9

13

17

rit.

A

Copyright © 1997 by José L. Elizondo

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

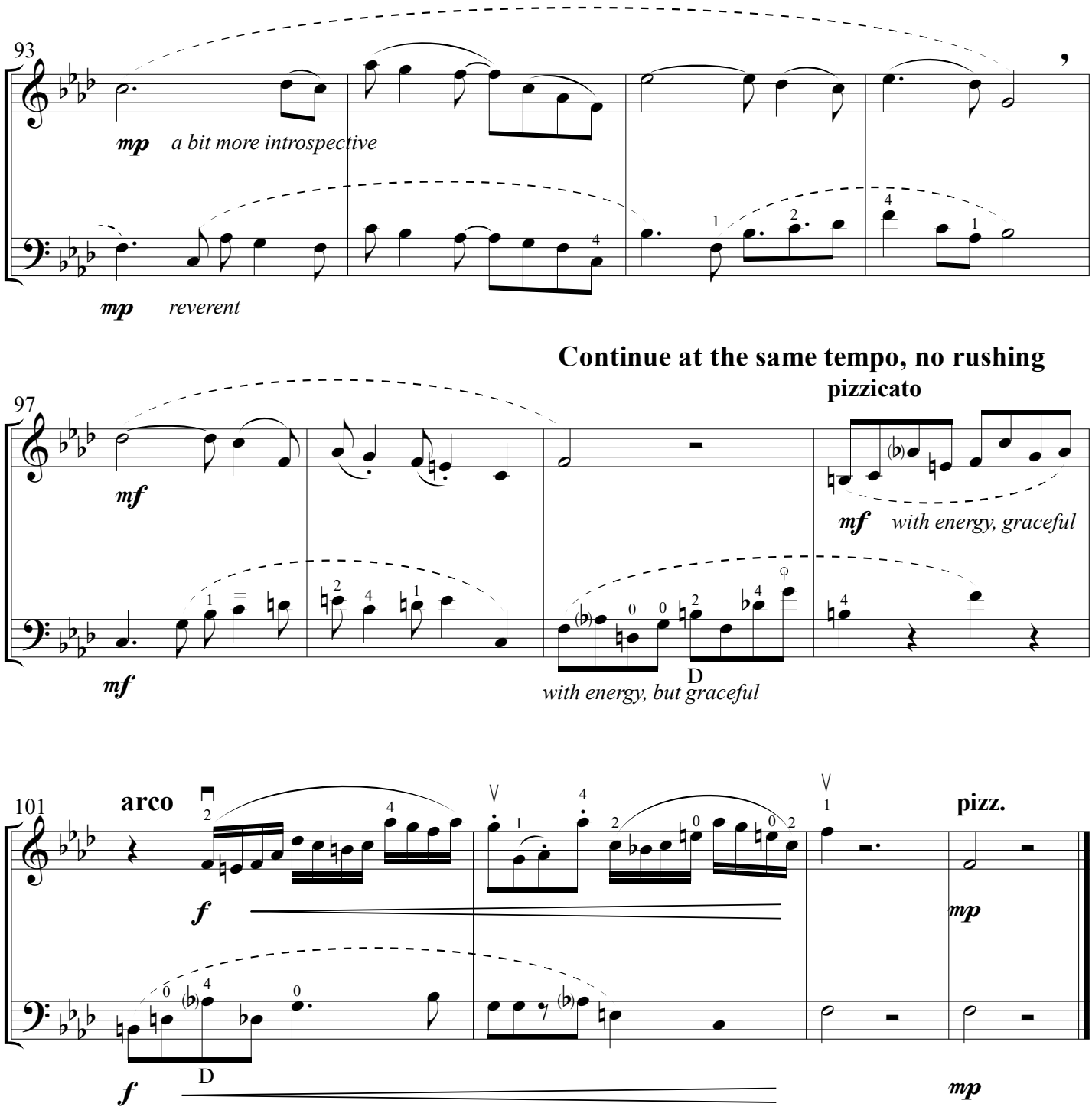
Steady tempo throughout the entire piece (and almost no rubato)

*** Short fermata to allow time at end of phrase for arco / pizz transition (for both instruments)**

B *NOTE: The lower notes in the violin's double stops in sections B and C are optional.*

C
arco
53
mf very expressive, passionate
pizzicato
f relaxed and smooth, like a bossa nova
57
61
65
mf
D
69
romantic, flirting
arco
mp cantabile, legato, serene, warm

73
77
mp a bit mysterious and tender
f passionate
A
mp tender, lovingly
D
mf passionate
* Short fermata to allow time at end of phrase for pizz / arco transition (for the contrabass)
81
* Short fermata to allow time at end of phrase for pizz / arco transition (for the contrabass)
E
85
mf cantabile, expressive, tender, with hope
pizzicato
f relaxed and smooth, like a bossa nova
89
D


93
mp a bit more introspective
mp reverent
Continue at the same tempo, no rushing
97
pizzicato
mf
mf with energy, graceful
mf
D
with energy, but graceful
101
arco
pizz.
f
mp
f
D
mp

Violin & Contrabass

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

composed by José L. Elizondo

violin bowings by James Boswell, bass bowings & fingerings by Ezequiel Ojeda

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)

Violin

Contrabass

mf *very light and rhythmic*

f

mf *very light and rhythmic*

A

5

joyful, confident, uncomplicated

f *joyful, light and danceable*

9

subito ***mp***

D G

13

playfully mysterious

subito ***mp*** *playfully mysterious*

Copyright © 1997 by José L. Elizondo

17
mf
mf
A
B
21
f
joyful and exuberant
f
joyful and exuberant
25
D
29
33
D
f

C
37
f
mf
mf
f
41
f
mf
mf
f
45
f
mf
D
48
ff
open, exuberant
f
open, exuberant
52

E
56
mf firm, reverent
mf firm, reverent
60
G
F
64
f joyful and exuberant
f joyful and exuberant
68
D
72

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.

Violin

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

composed by José L. Elizondo
violin bowings by Jaime Buswell

Tempo di Tango ♩ = 110-120

Copyright © 1997 by José L. Elizondo

B
Tango style broadening of tempo
a tempo
32
ff open, broad, expressive
36
mf a bit more introspective
40
f bright and confident
C
44
ff exuberant and spacious, with passion and energy
48
52
mf flirtatious and playful
poco rit.
56
f bright and confident

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
reverent, a bit mysterious
passionate, opening up
subito mf
ff
117
with energy

Violin

Danzas Latinoamericanas

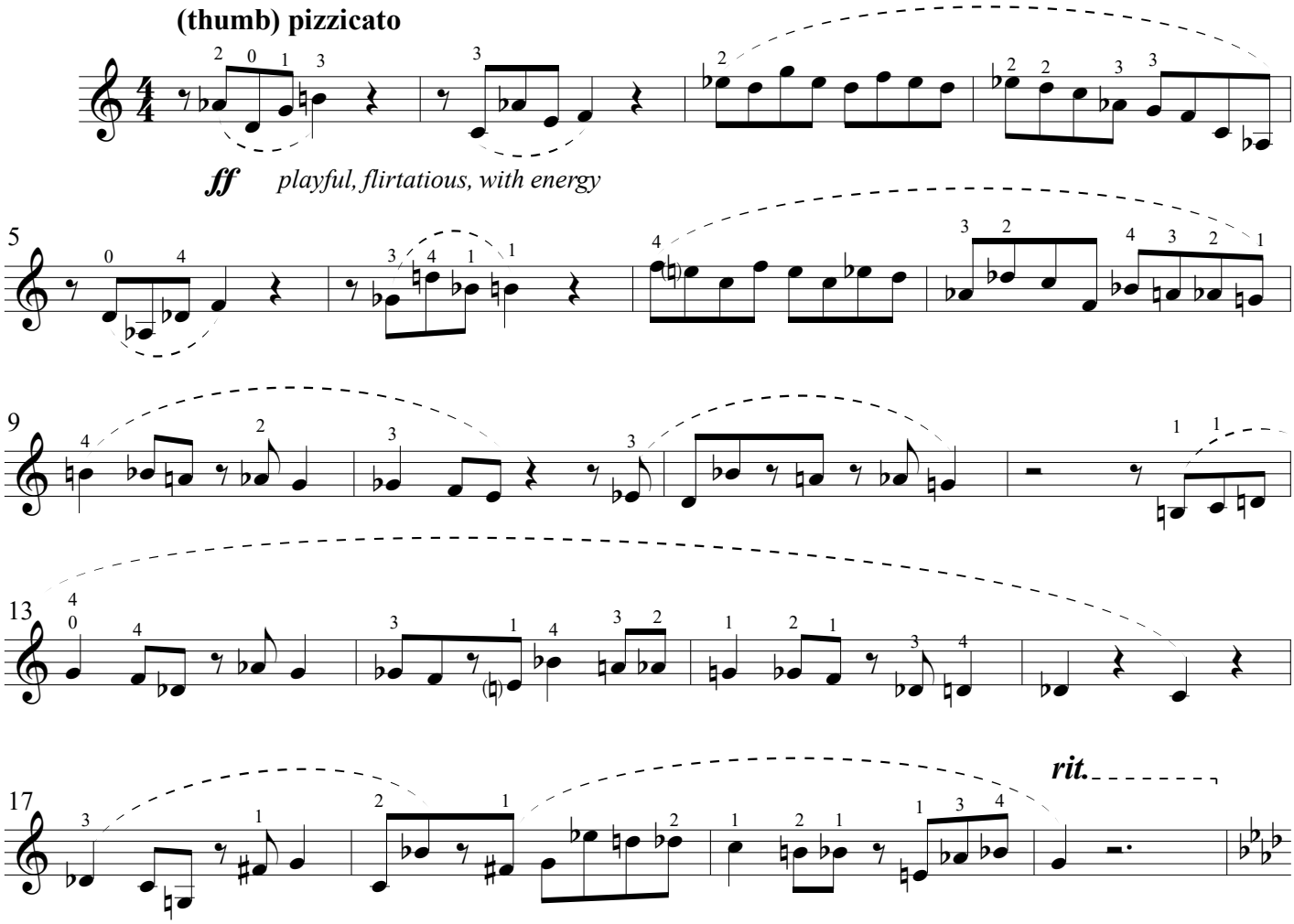
dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

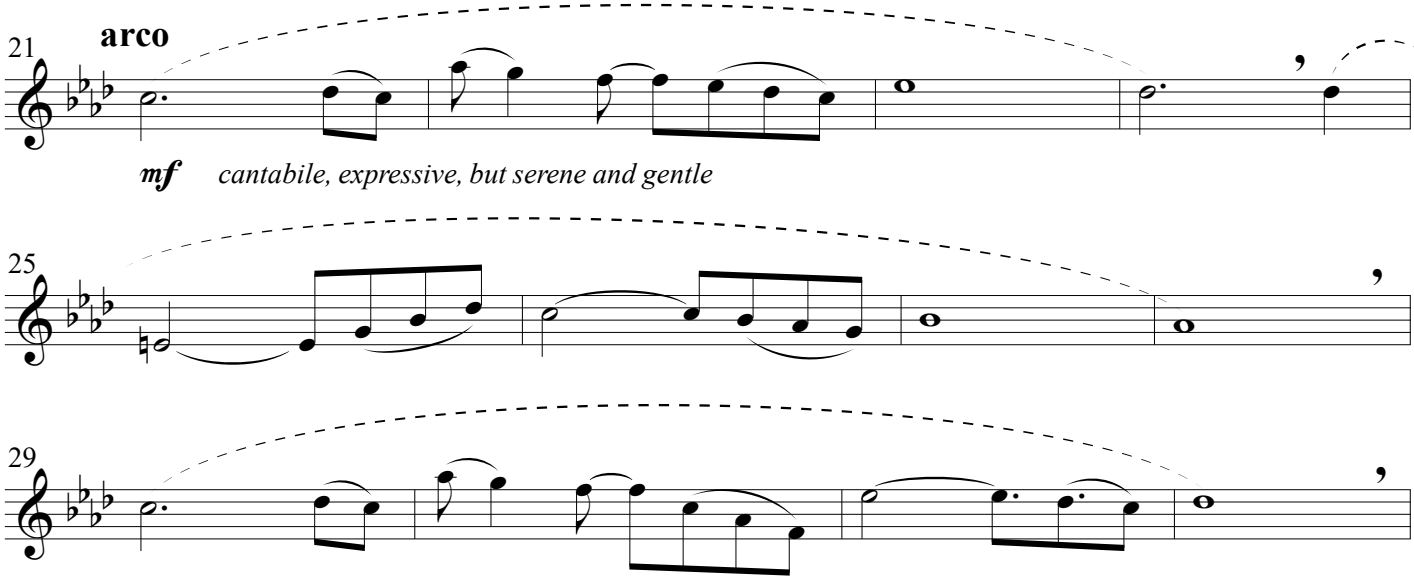
(thumb) pizzicato



ff *playful, flirtatious, with energy*

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

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



mf *cantabile, expressive, but serene and gentle*

Copyright © 1997 by José L. Elizondo

33
B
NOTE: The lower notes in the violin's double stops in sections B and C are optional.
pizzicato
37
f
rhythmically precise, gentle and graceful
41
45
49
C
arco
53
mf
very expressive, passionate
57
61
65
mf

D
69
romantic, flirting
73
77
mp a bit mysterious and tender
f passionate
* Short fermata to allow time at end of phrase for pizz / arco transition (for the contrabass)
81
E
85
mf cantabile, expressive, tender, with hope
89
93
mp a bit more introspective
Continue at the same tempo, no rushing
pizzicato
97
mf
mf with energy, graceful
101
arco
pizz.
f
mp

Violin

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

composed by José L. Elizondo

violin bowings by James Boswell, bass bowings & fingerings by Ezequiel Ojeda

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

5 *joyful, confident, uncomplicated*

9 *subito* ***mp***

13 *playfully mysterious*

17 ***mf***

B

21 ***f*** *joyful and exuberant*

25

Copyright © 1997 by José L. Elizondo

29
33
C
37
f
mf
41
f
mf
45
f
D
48
ff
open, exuberant
52
E
56
mf
firm, reverent
60

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.

Contrabass

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

composed by José L. Elizondo
violin bowings by Jaime Buswell

Tempo di Tango ♩ = 110-120

Copyright © 1997 by José L. Elizondo

B
Tango style broadening of tempo
a tempo
32
ff open, broad, expressive
36
mf a bit more introspective
40
f
C
44
ff exuberant and spacious, with passion and energy
48
52
mf flirtatious and playful
poco rit.
57
f bright and confident

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
H
109
f bright and confident
113
reverent, a bit mysterious
subito mf
ff
117
with energy

Contrabass

Danzas Latinoamericanas

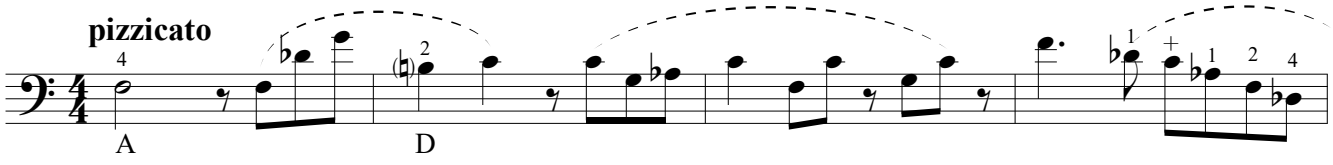
dedicated to Carlos Prieto

II. Pan de Azúcar

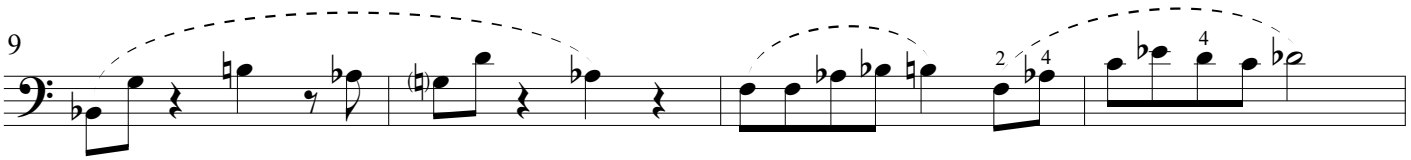
by José L. Elizondo

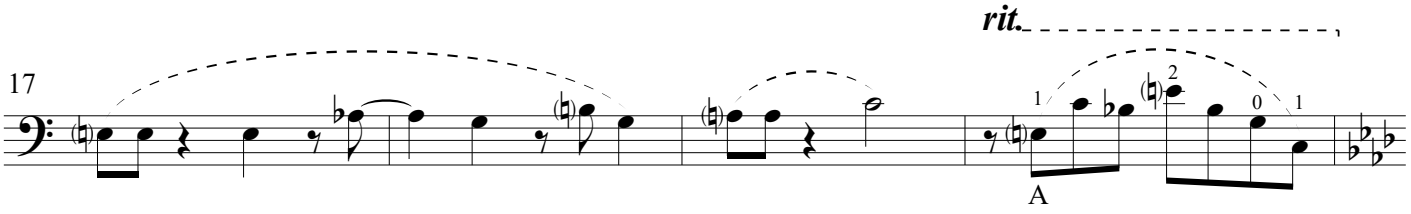
Playful, with energy ♩ = 130-150

pizzicato



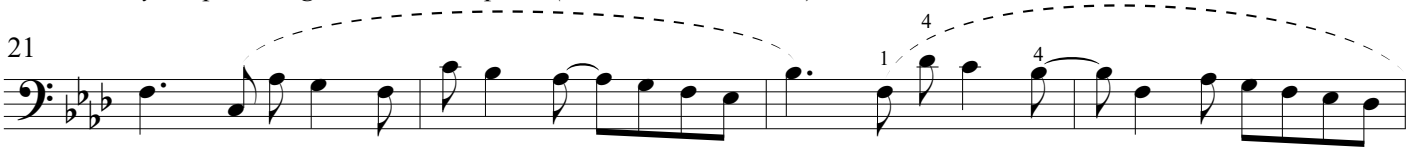
ff *resonant, playful, with energy*



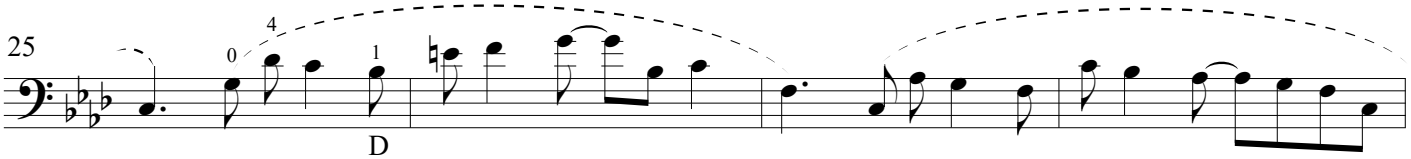


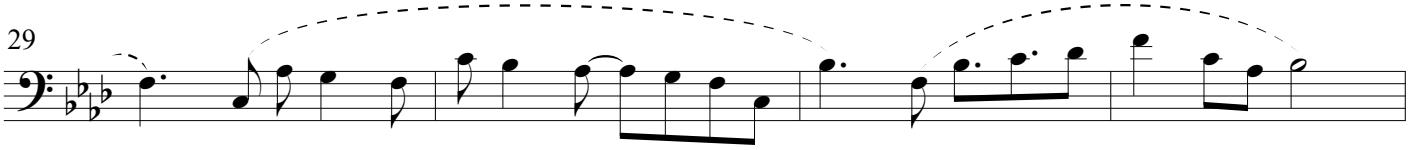
A **Very pleasant, serene and danceable** ♩ = 104-120

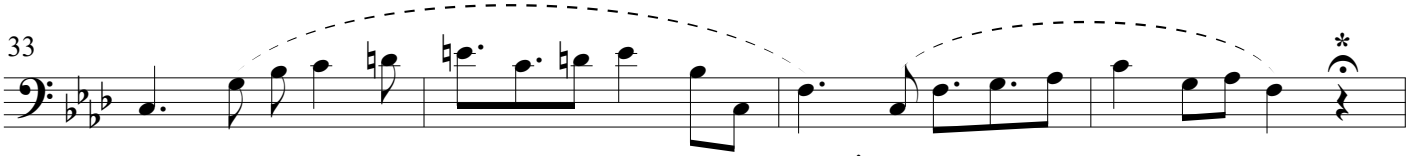
Steady tempo throughout the entire piece (and almost no rubato)



f *relaxed and smooth, like a bossa nova*







*** Short fermata to allow time at end of phrase for arco / pizz transition (for both instruments)**

Copyright © 1997 by José L. Elizondo

B
arco
37
mf expressive, reverent, melancholic
41
45
49
C
53
pizzicato
f relaxed and smooth, like a bossa nova
57
61
65

D
69
arco
mp cantabile, legato, serene, warm
73
77
A
mp tender, lovingly
D
mf passionate
81
* Short fermata to allow time at end of phrase for pizz / arco transition (for the contrabass)
E
85
pizzicato
f relaxed and smooth, like a bossa nova
89
D
93
mp reverent
Continue at the same tempo, no rushing
97
mf
D
with energy, but graceful
101
f
D
mp

Contrabass

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

composed by José L. Elizondo

violin bowings by James Boswell, bass bowings & fingerings by Ezequiel Ojeda

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*

A

5

f *joyful, light and danceable*

9

D G

13

subito ***mp*** *playfully mysterious*

17

A

mf

B

21

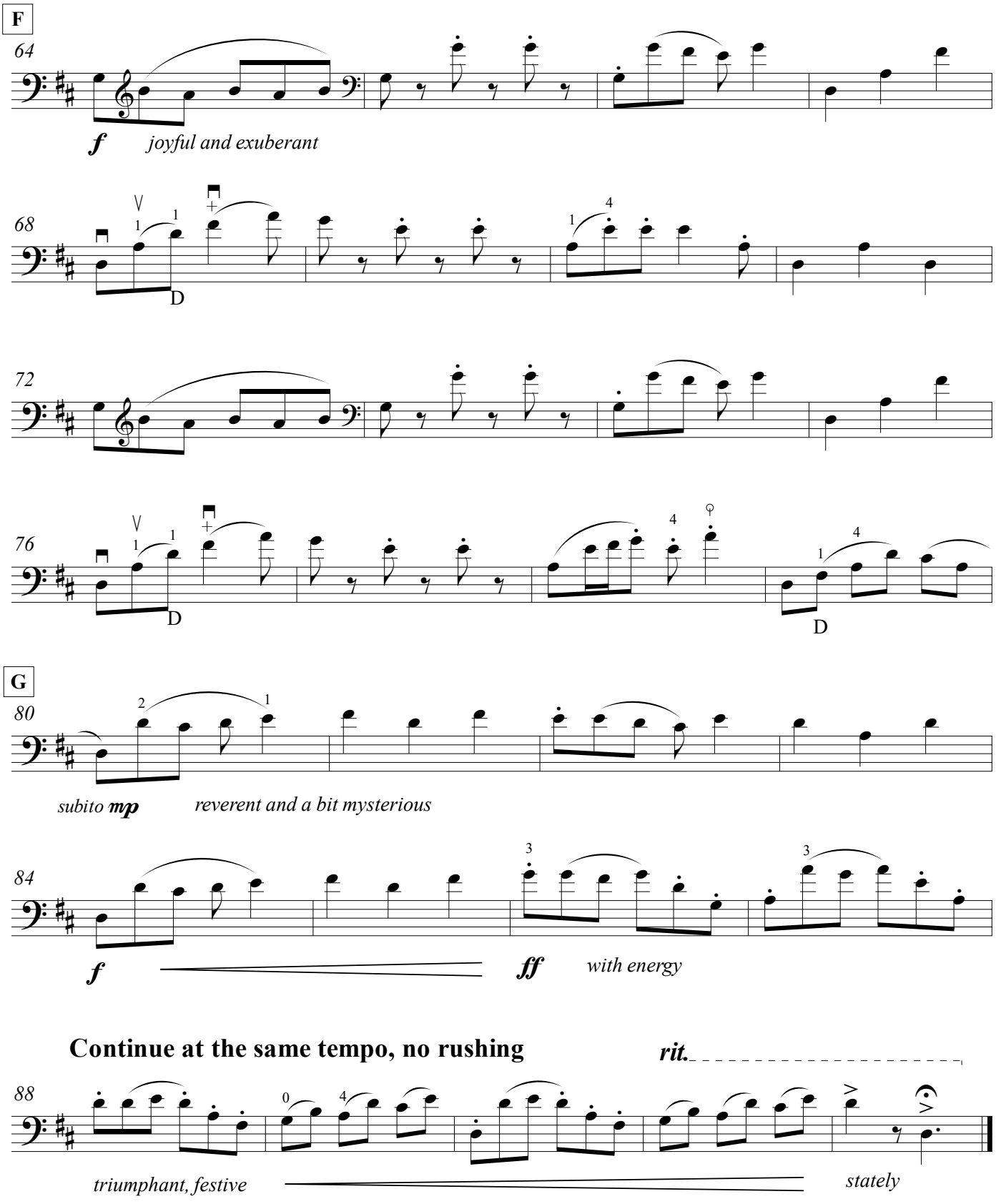
f *joyful and exuberant*

25

D

Copyright © 1997 by José L. Elizondo

29
33
D
f
C
37
mf
f
41
mf
f
45
mf
D
48
f
open, exuberant
52
E
56
mf
firm, reverent
60
G



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.