

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

Alto Sax

mf *passionate, flirtatious but noble*

Cello

mf *passionate, flirtatious but noble*

A

5

mp *a bit playfully mysterious*

mp *a bit playfully mysterious*

9

f *passionate, expressive*

f *passionate, expressive*

poco rit. -----

13

B *a tempo*

16

mf *flirtatious, sensuous, graceful*

mf *flirtatious, sensuous, graceful*

20

C

24

mf

28

f *mf* *f* bright and confident

f *mf* *f* bright and confident

D *Tango style broadening of tempo* *a tempo*

32

ff open, broad, expressive

ff open, broad, expressive

36

mf a bit more introspective

mf a bit more introspective

40

f bright and confident

f bright and confident

E

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

F *a tempo*

61

mp bold and seductive

mp light and rhythmic, playfully mysterious

65

69

mf very expressive, seductive

mf still light and rhythmic, but bolder

73

G

77

f flirtatious, passionate

f flirtatious, passionate

81

f *mf* *f* bright and confident

f *mf* *f* bright and confident

Detailed description: This system contains measures 81, 82, and 83. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats. The music features a rhythmic pattern of eighth and sixteenth notes with slurs. Dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *f* (forte) again. The performance instruction 'bright and confident' is written above the top staff.

H *Un po' pesante* *a tempo*

85

ff open, broad, expressive

ff open, broad, expressive

Detailed description: This system contains measures 85, 86, 87, and 88. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains two flats. The music is characterized by wide intervals and a slower, more expressive feel. Dynamics are marked as *ff* (fortissimo). The performance instruction 'open, broad, expressive' is written above the top staff.

89

mf a bit more introspective

mf a bit more introspective

Detailed description: This system contains measures 89, 90, 91, and 92. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a more introspective mood. Dynamics are marked as *mf* (mezzo-forte). The performance instruction 'a bit more introspective' is written above the top staff.

93

f bright and confident

f bright and confident

Detailed description: This system contains measures 93, 94, 95, and 96. The top staff is in treble clef and the bottom staff is in bass clef. The music returns to a more rhythmic and confident feel. Dynamics are marked as *f* (forte). The performance instruction 'bright and confident' is written above the top staff.

I

97

ff exuberant and spacious, with passion and energy

ff exuberant and spacious, with passion and energy

Detailed description: This system contains measures 97, 98, 99, and 100. The top staff is in treble clef and the bottom staff is in bass clef. The music is highly expressive and energetic. Dynamics are marked as *ff* (fortissimo). The performance instruction 'exuberant and spacious, with passion and energy' is written above the top staff.

101



105

mf flirtatious and playful



J

109

f bright and confident



113

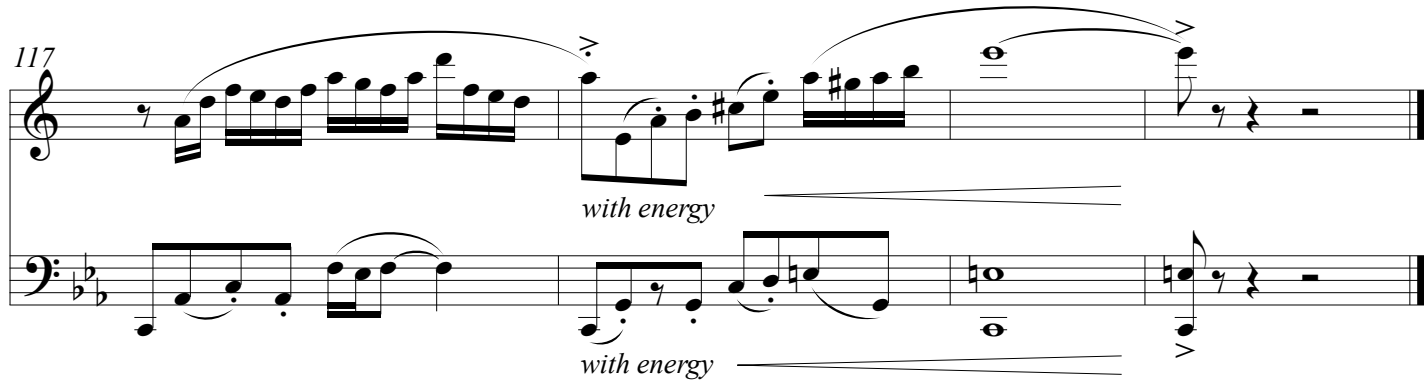
reverent, a bit mysterious passionate, opening up

subito *mf* *ff*



117

with energy



Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Alto Sax

f playful, flirtatious, with energy

Cello

ff resonant, playful, flirtatious, 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

f cantabile, expressive, but serene and gentle
 arco

mf relaxed and smooth, like a bossa nova

25

29

33

B

37

yielding the melody to the cello
mp rhythmically precise, gentle and graceful

mf expressive, reverent, melancholic

41

45

Musical notation for measures 45-48. Treble clef staff with notes and slurs. Bass clef staff with notes and slurs. A dashed line connects the two staves across the measures.

49

Musical notation for measures 49-52. Treble clef staff with notes and slurs. Bass clef staff with notes and slurs. A dashed line connects the two staves across the measures.

C

53

f very expressive, passionate
pizzicato
f relaxed and smooth, like a bossa nova

Voice B

Musical notation for measures 53-56. Treble clef staff with notes, slurs, and accents. Bass clef staff with notes and slurs. A dashed line connects the two staves across the measures.

57

Voice B

Musical notation for measures 57-60. Treble clef staff with notes, slurs, and accents. Bass clef staff with notes and slurs. A dashed line connects the two staves across the measures.

61

mf *f* Voice B

Musical notation for measures 61-64. Treble clef staff with notes, slurs, and accents. Bass clef staff with notes and slurs. A dashed line connects the two staves across the measures.

65

mf

D 69

romantic, flirting

arco

mf cantabile, legato, expressive

Voice B

73

Voice B

77

mp a bit mysterious and tender

f passionate

mp tender, lovingly

mf passionate

81

E

85

f cantabile, expressive, but serene and gentle

mf relaxed and smooth, like a bossa nova

90

mf a bit more introspective

mp reverent

95

f

mp

Continue at the same tempo, no rushing

99

pizzicato

mf with energy, graceful

f

ad lib (sax solo)

(short fermatas)

102

ff

mf ³ very delicate and sweet ending romantic, but elegant and light

ff

mp

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. 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)

Alto Sax

mf very light and rhythmic *f*

Cello

mf very light and rhythmic

A

5

f playfully mysterious

f joyful, light and danceable

9

subito mp

mp

13

playfully mysterious *mf*

subito *mp* playfully mysterious

Detailed description: This system contains measures 13 through 16. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody in the treble clef is characterized by long, flowing lines with many slurs and ties, creating a sense of continuous motion. The bass line provides a steady accompaniment with eighth and quarter notes. The dynamic marking *mf* is placed at the end of the system, and *subito mp* is indicated at the beginning of measure 14.

17

mf

Detailed description: This system contains measures 17 through 20. The musical style continues with the same melodic and harmonic language as the previous system. The treble clef part features a melodic line with frequent slurs and ties, while the bass clef part maintains a rhythmic accompaniment. The dynamic marking *mf* is placed at the beginning of the system.

B

21

f joyful and exuberant

f joyful and exuberant

Detailed description: This system contains measures 21 through 24. A section marker 'B' is enclosed in a box at the start of the system. The music becomes more rhythmic and energetic. The treble clef part includes accents and eighth-note patterns. The bass clef part also features rhythmic patterns with accents. The dynamic marking *f* is used throughout, and the performance instruction 'joyful and exuberant' is written below the staves.

25

Detailed description: This system contains measures 25 through 28. The music continues with a rhythmic and melodic flow. The treble clef part has a melodic line with slurs and ties, and the bass clef part has a rhythmic accompaniment. There are no dynamic markings or performance instructions in this system.

29

Detailed description: This system contains measures 29 through 32. The music concludes with a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef. There are no dynamic markings or performance instructions in this system.

33

mf a bit more restrained,
but still bold and playful

C
37

mf a bit more restrained,
but still bold and playful

41

45

D
48

f open, exuberant

f open, exuberant

52

E

56

mp firm, reverent

60

mf

F

64

f joyful and exuberant

68

72

76

G
80

subito mf reverent and a bit mysterious

84

mf *f*

mf *f*

Continue at the same tempo, no rushing

rit.-----

88

ff triumphant, festive *stately*

ff 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*

5 A

mp *a bit playfully mysterious*

9

f *passionate, expressive*

13 *poco rit.* -----

f *passionate, expressive*

B *a tempo*

16

mf *flirtatious, sensuous, graceful*

20

f *passionate, expressive*

C

24

mf

28

f *mf* *f* *bright and confident*

D *Tango style broadening of tempo**a tempo*

32 *ff* open, broad, expressive

36 *mf* a bit more introspective

40 *f* bright and confident

E

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

48

52 *mf* flirtatious and playful

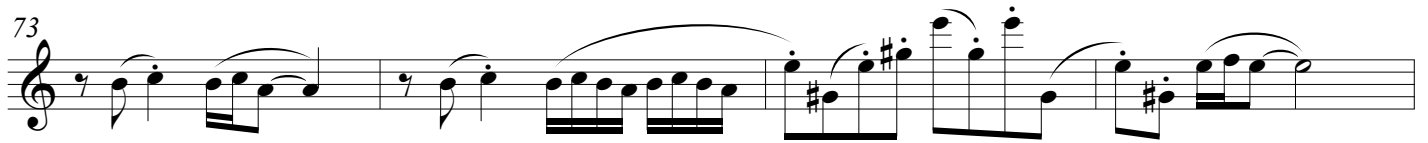
56 *f* bright and confident *poco rit.*


F *a tempo*


61 *mp* bold and seductive

65


69  *mf* very expressive, seductive

73 

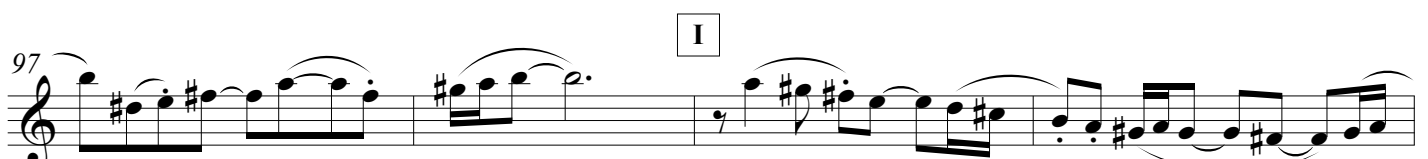
G 77  *f* flirtatious, passionate


81  *f* *mf* *f* bright and confident

H *Un po' pesante* *a tempo* 85  *ff* open, broad, expressive

89  *mf* a bit more introspective

93  *f* bright and confident

I 97  *ff* exuberant and spacious, with passion and energy

101 

105

mf flirtatious and playful

Musical staff for measures 105-108. The staff begins with a treble clef and a 7/8 time signature. It contains four measures of music. The first measure has a quarter rest followed by a quarter note G4. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5. The third measure has a quarter note D5, a quarter note E5, and a quarter note F5. The fourth measure has a quarter note G5, a quarter note F5, and a quarter note E5. There are slurs over the first two measures and the last two measures. A dynamic marking of *mf* is placed below the first measure, and the performance instruction "flirtatious and playful" is written below the staff.

J

109

f bright and confident

Musical staff for measures 109-112. The staff begins with a treble clef and a 7/8 time signature. It contains four measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. There are slurs over the first two measures and the last two measures. A dynamic marking of *f* is placed below the first measure, and the performance instruction "bright and confident" is written below the staff.

113

reverent, a bit mysterious

passionate, opening up

subito *mf* *ff*

Musical staff for measures 113-116. The staff begins with a treble clef and a 7/8 time signature. It contains four measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. There are slurs over the first two measures and the last two measures. Performance instructions "reverent, a bit mysterious" and "passionate, opening up" are written below the staff. Dynamic markings "subito *mf*" and "*ff*" are placed below the staff.

117

with energy

Musical staff for measures 117-120. The staff begins with a treble clef and a 7/8 time signature. It contains four measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. There are slurs over the first two measures and the last two measures. A dynamic marking of *mf* is placed below the first measure, and the performance instruction "with energy" is written below the staff.

B

37

yielding the melody to the cello
mp rhythmically precise, gentle and graceful

41

45

49

C

53

f very expressive, passionate

Voice B

57

Voice B

61

mf *f* Voice B

65

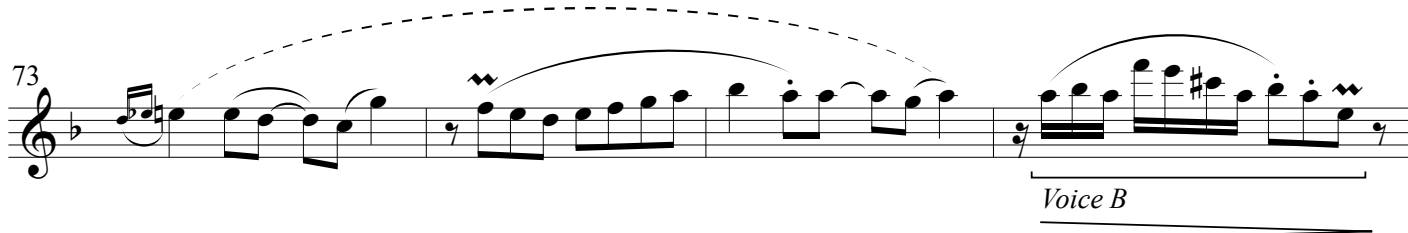
mf

D

69

romantic, flirting

Voice B

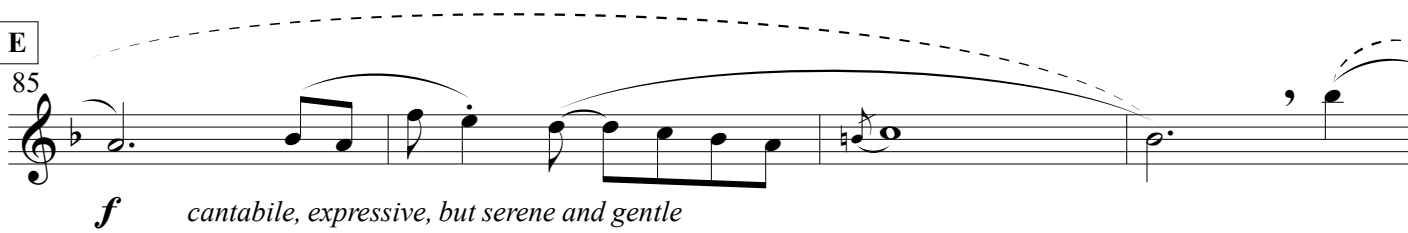
73 

Voice B

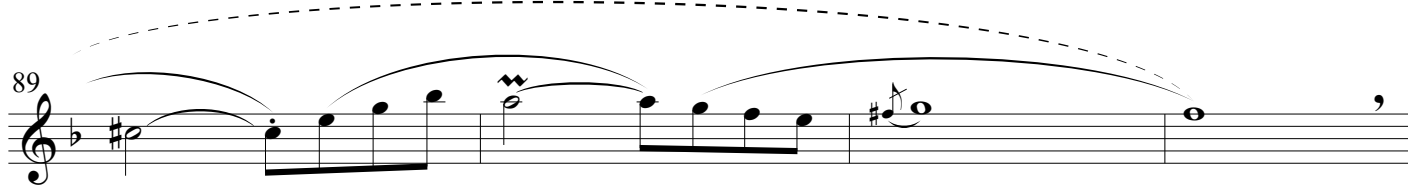
77 

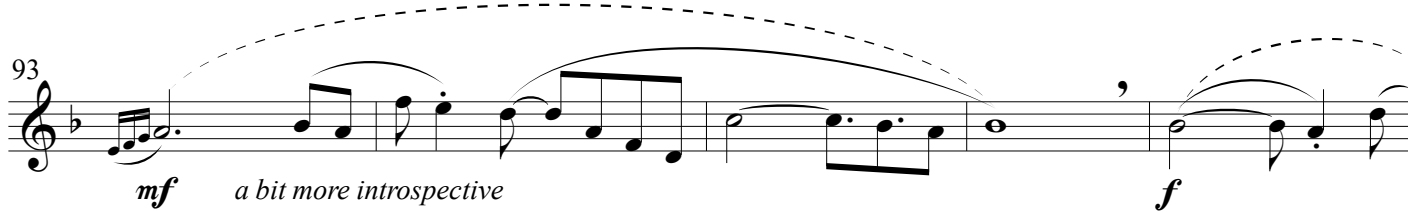
mp a bit mysterious and tender *f* passionate

81 

E 85 

f cantabile, expressive, but serene and gentle

89 

93 

mf a bit more introspective *f*

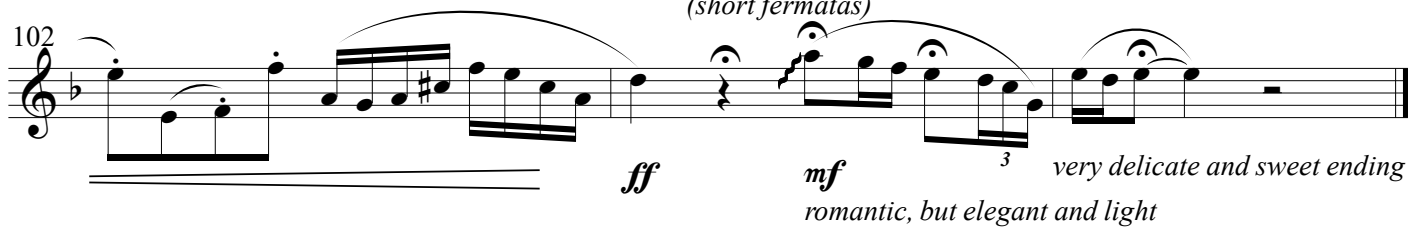
Continue at the same tempo, no rushing

98 

mf with energy, graceful

ad lib (sax solo)

(short fermatas)

102 

ff *mf* ³ very delicate and sweet ending romantic, but elegant and light

Danzas Latinoamericanas

dedicated to Carlos Prieto
III. 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 *mf* very light and rhythmic *f*

9 *playfully mysterious*

13 *playfully mysterious* *mf*

17

B

21 *f* joyful and exuberant

25

29

33

C

37

mf a bit more restrained,
but still bold and playful

6

41

6

45

D

48

f open, exuberant

52

E

56

mp firm, reverent

60

mf

F

64 

f joyful and exuberant

68 

72 

76 

G

80 

subito mf reverent and a bit mysterious

84 

mf  *f* 

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

88 

ff 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.

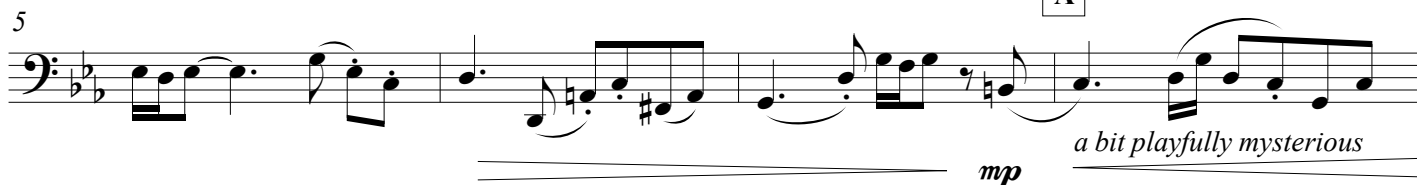
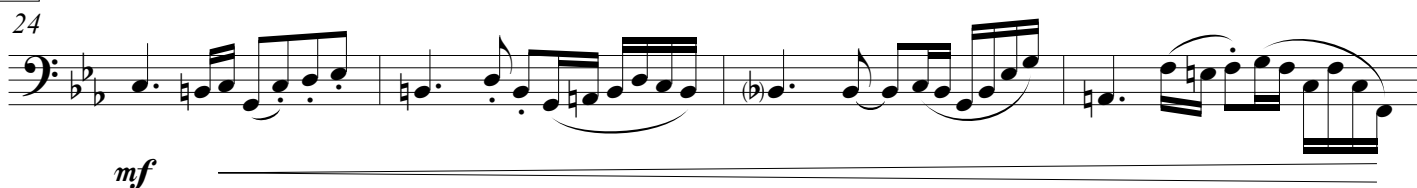
Danzas Latinoamericanas

dedicada a Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

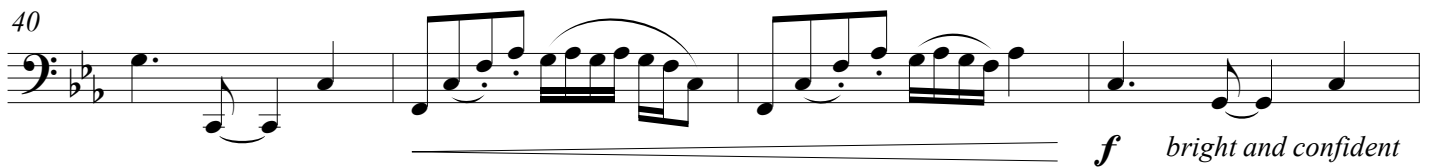
Tempo di Tango ♩ = 110-120

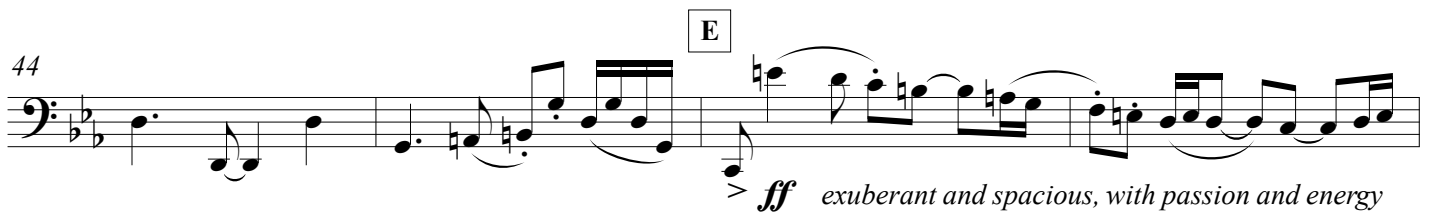
**B** *a tempo***C**

D *Tango style broadening of tempo* *a tempo*

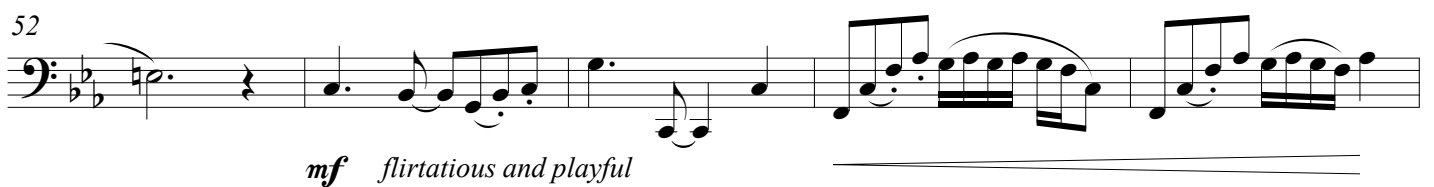
32  *ff* open, broad, expressive

36  *mf* a bit more introspective

40  *f* bright and confident

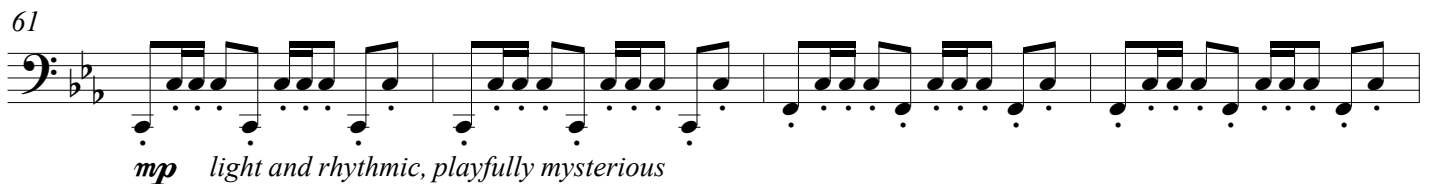
44  **E** *ff* exuberant and spacious, with passion and energy

48 

52  *mf* flirtatious and playful

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

F *a tempo*

61  *mp* light and rhythmic, playfully mysterious

65 

69

mf still light and rhythmic, but bolder

73

G

77

f flirtatious, passionate

81

f *mf* *f* bright and confident

H *Un po' pesante* *a tempo*

85

ff open, broad, expressive

89

mf a bit more introspective

93

f bright and confident

I

97

ff exuberant and spacious, with passion and energy

101

105

mf flirtatious and playful

J
109

f bright and confident

Detailed description: This block contains the first system of musical notation, measures 109 to 112. It begins with a boxed letter 'J' and the measure number '109'. The notation is in bass clef with a key signature of two flats. It features a series of eighth and sixteenth notes with various articulations like slurs and accents. A dynamic marking of *f* (forte) is placed below the staff, followed by the performance instruction 'bright and confident'.

113

reverent, a bit mysterious passionate, opening up

subito *mf* *ff*

Detailed description: This block contains the second system of musical notation, measures 113 to 116. The notation continues with similar rhythmic patterns. Performance instructions 'reverent, a bit mysterious' and 'passionate, opening up' are placed below the staff. Dynamic markings include 'subito *mf*' (subito mezzo-forte) and '*ff*' (fortissimo) with a hairpin crescendo line connecting them.

117

with energy

Detailed description: This block contains the third system of musical notation, measures 117 to 120. The notation concludes with a final note and a double bar line. The instruction 'with energy' is placed below the staff, accompanied by a hairpin crescendo line.

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

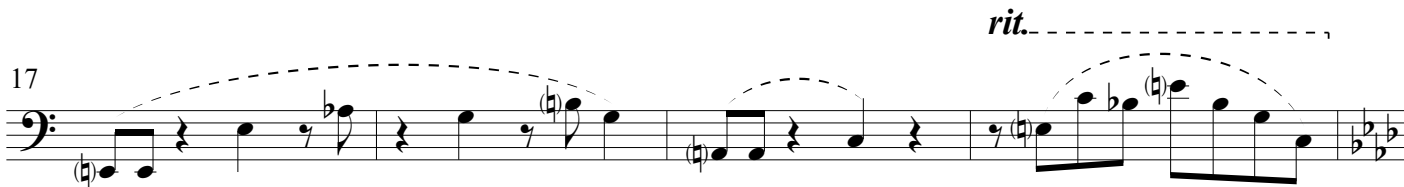
by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

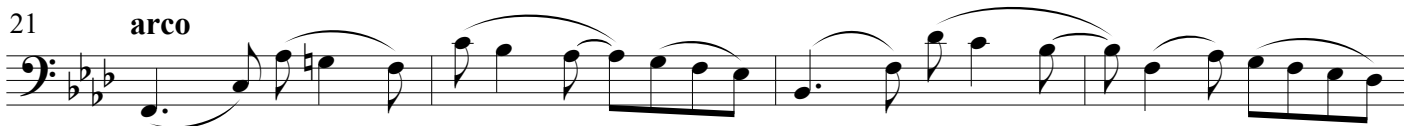


ff resonant, playful, flirtatious, with energy



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

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



mf relaxed and smooth, like a bossa nova



B
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**
mf cantabile, legato, expressive

Danzas Latinoamericanas

dedicated to Carlos Prieto
III. Atardecer Tapatío

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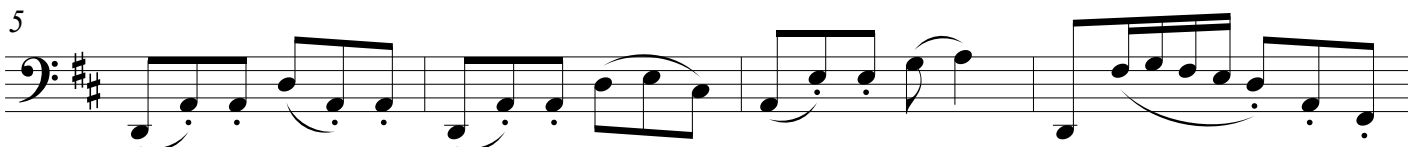
PERFORMANCE NOTES: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness 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

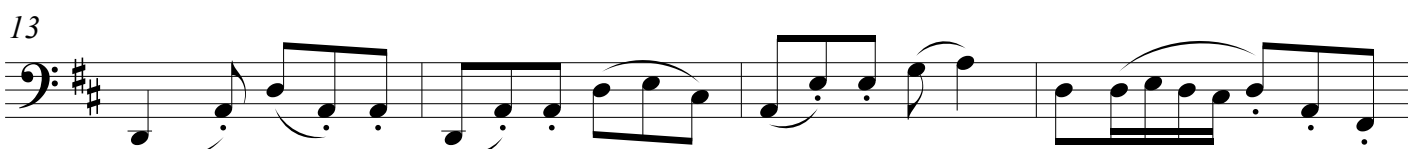
Steady tempo throughout the entire piece (and no rubato)



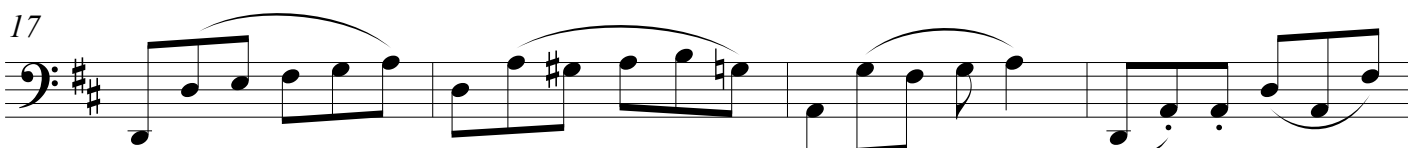
A *mf* very light and rhythmic



f joyful, light and danceable



subito mp playfully mysterious



mf



f joyful and exuberant

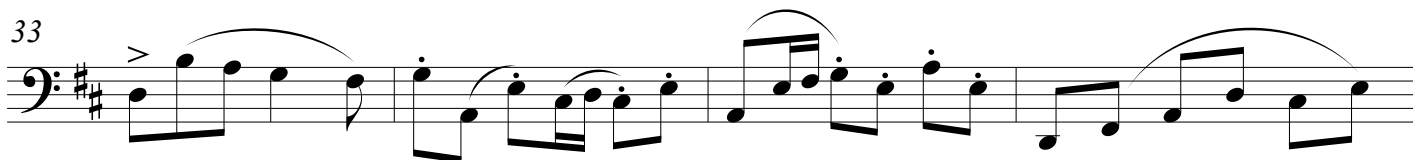


29



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

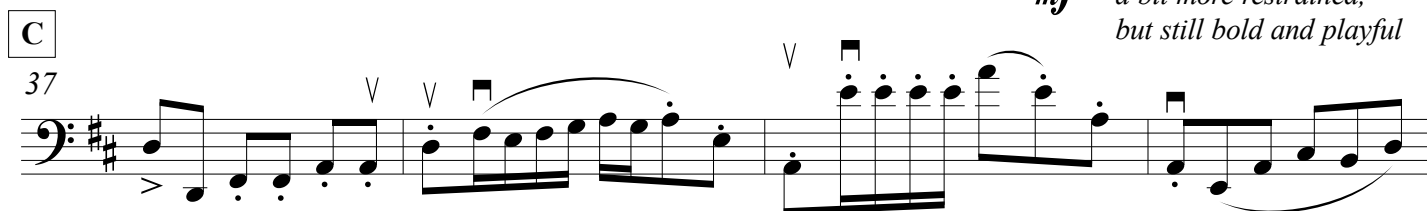
33



Musical notation for measures 33-36. The music continues with similar melodic and rhythmic patterns, including accents and slurs.

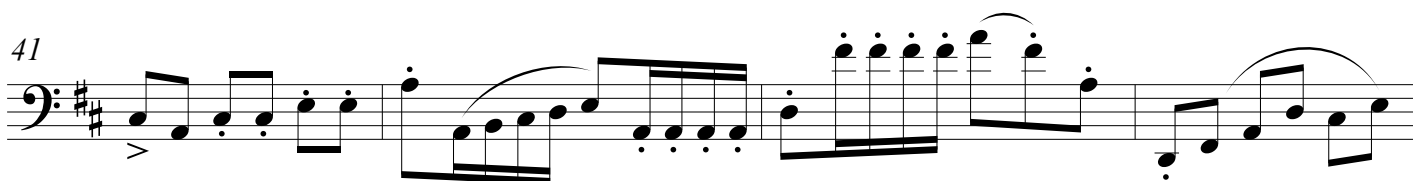
mf a bit more restrained,
but still bold and playful

C
37



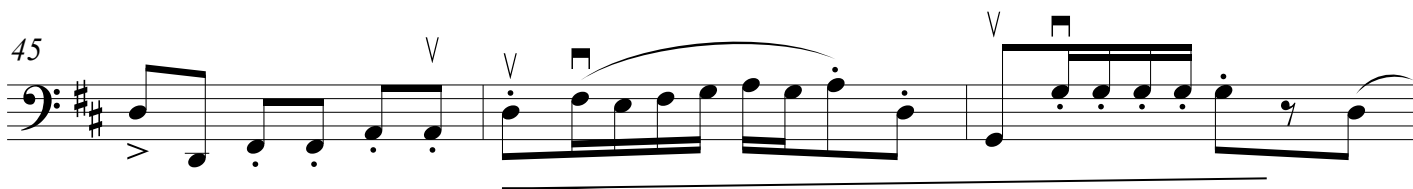
Musical notation for measures 37-40. This section is marked with a 'C' in a box. It features a more complex melodic line with many sixteenth notes and some triplets, with accents and slurs.

41



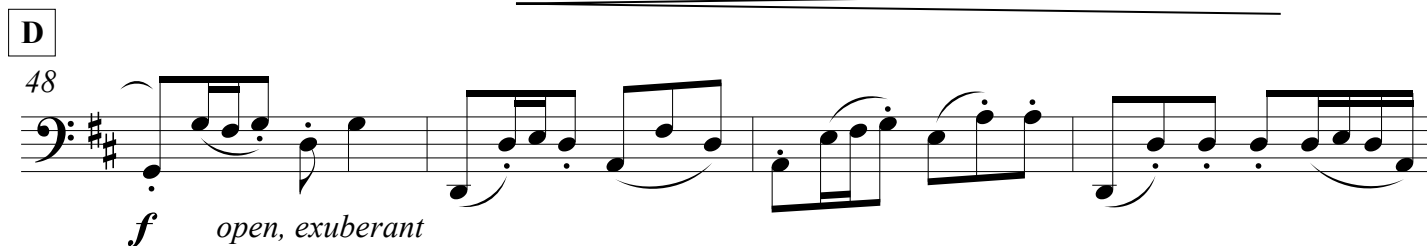
Musical notation for measures 41-44. The music continues with intricate melodic patterns and accents.

45



Musical notation for measures 45-47. The music concludes with a final melodic phrase and a double bar line.

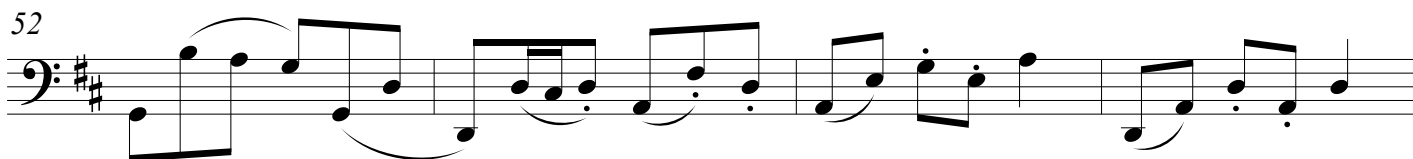
D
48



Musical notation for measures 48-51. This section is marked with a 'D' in a box. The music is more rhythmic and energetic, with many sixteenth notes and accents.

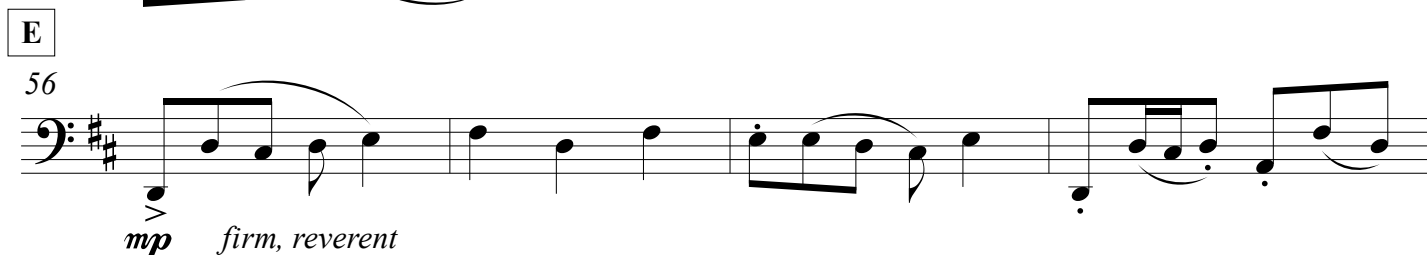
f open, exuberant

52



Musical notation for measures 52-55. The music continues with a melodic line and a bass line.

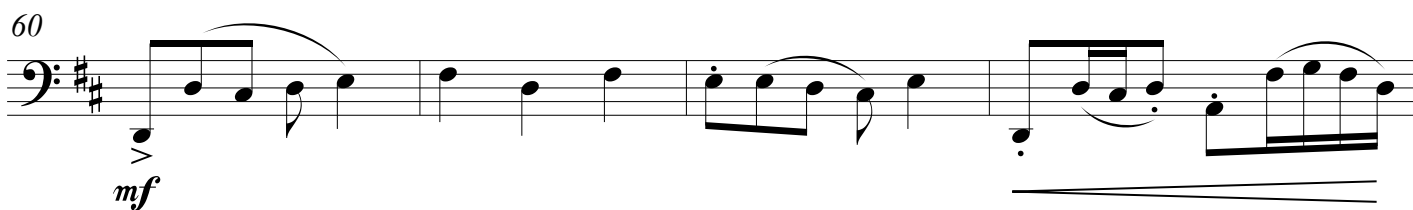
E
56



Musical notation for measures 56-59. This section is marked with an 'E' in a box. The music is more restrained and features a melodic line with accents.

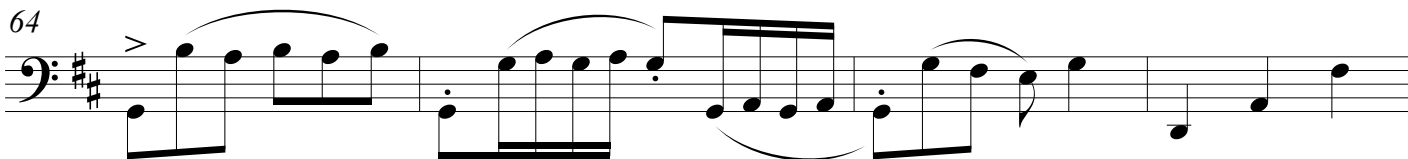
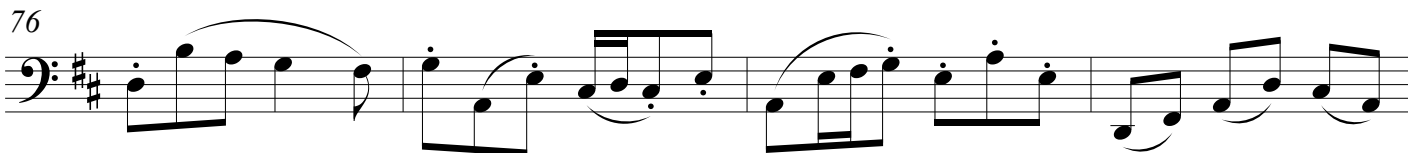
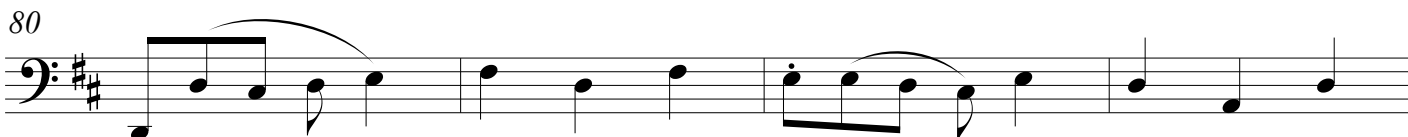
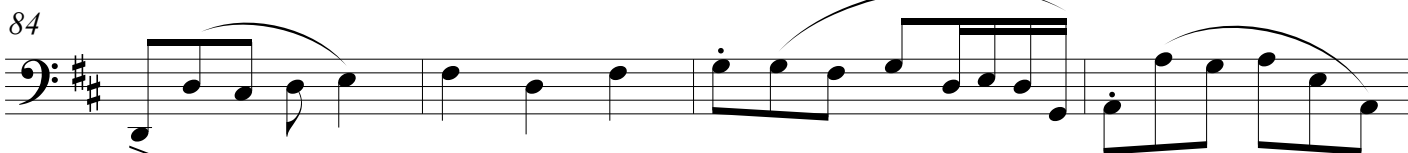
mp firm, reverent

60

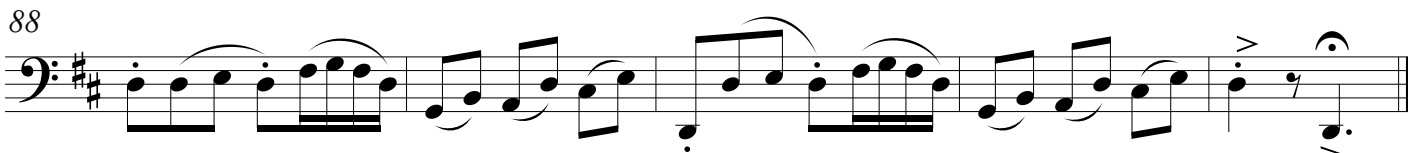


Musical notation for measures 60-63. The music concludes with a final melodic phrase and a double bar line.

mf

F*f* joyful and exuberant**G***subito mf* reverent and a bit mysterious*mf**f*

Continue at the same tempo, no rushing

rit. -----*ff* 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.