# Danzas Latinoamericanas

by José L. Elizondo

V#20250130

# 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

Cello

***mf*** *passionate, flirtatious but noble*

***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*

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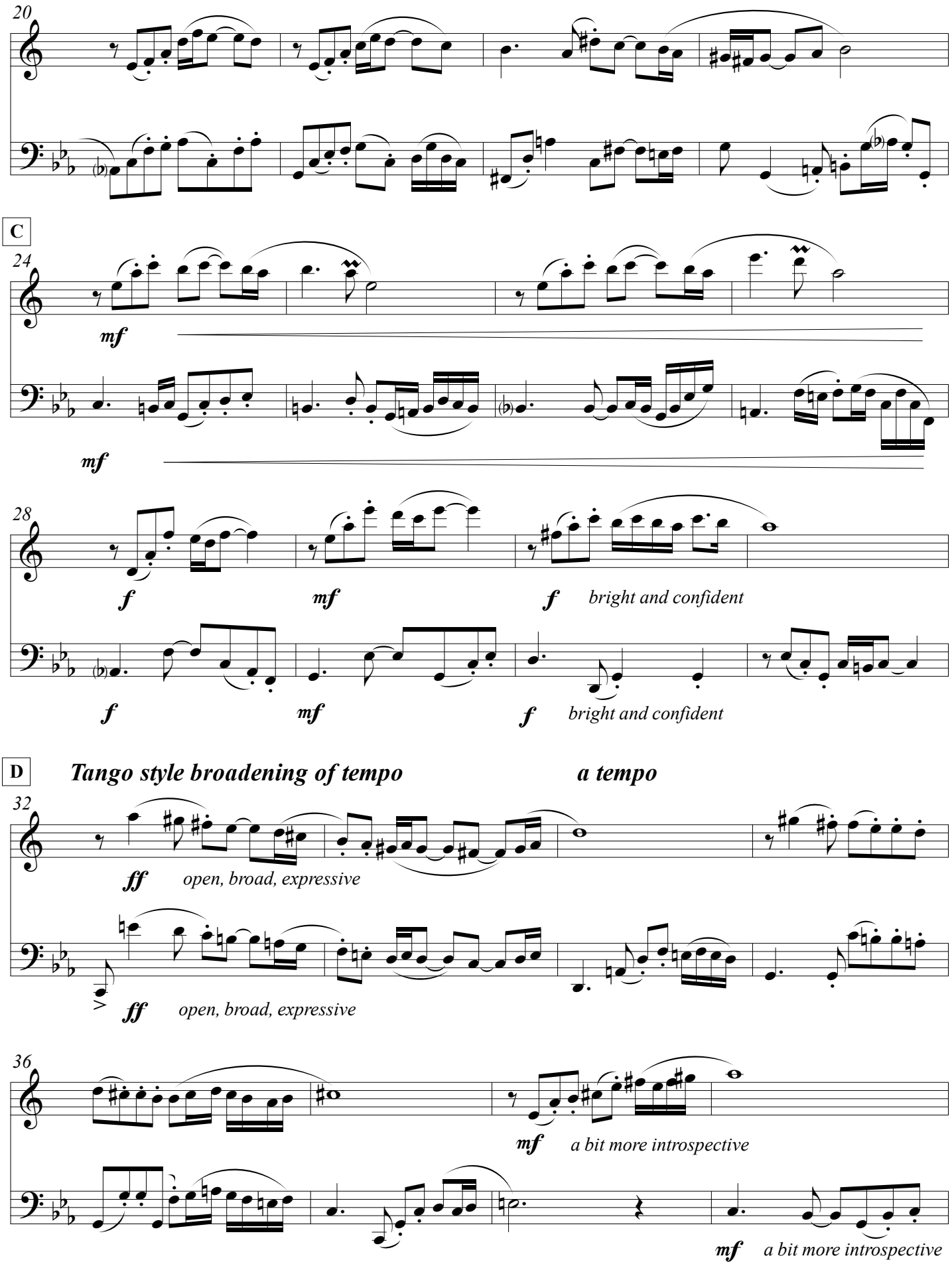
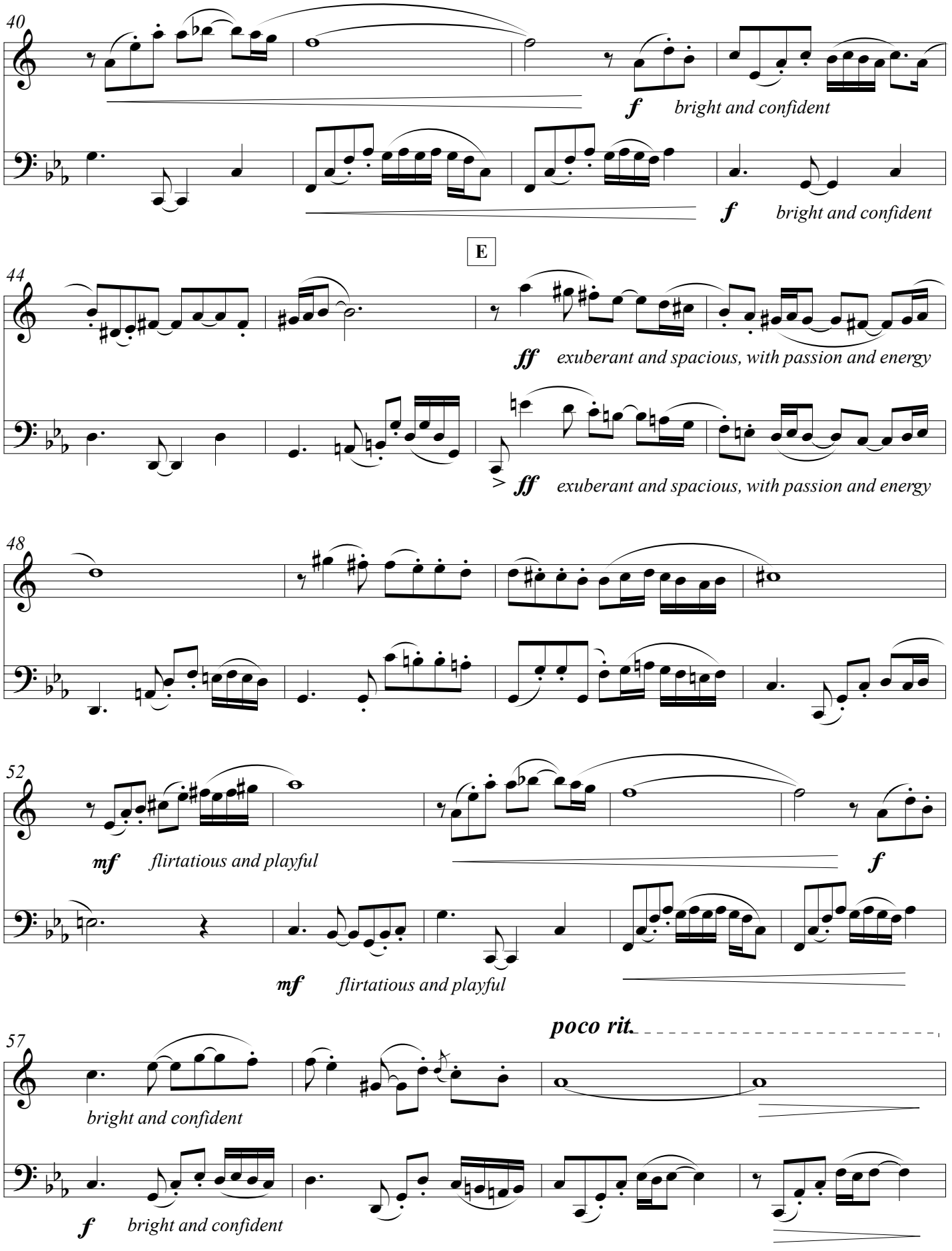
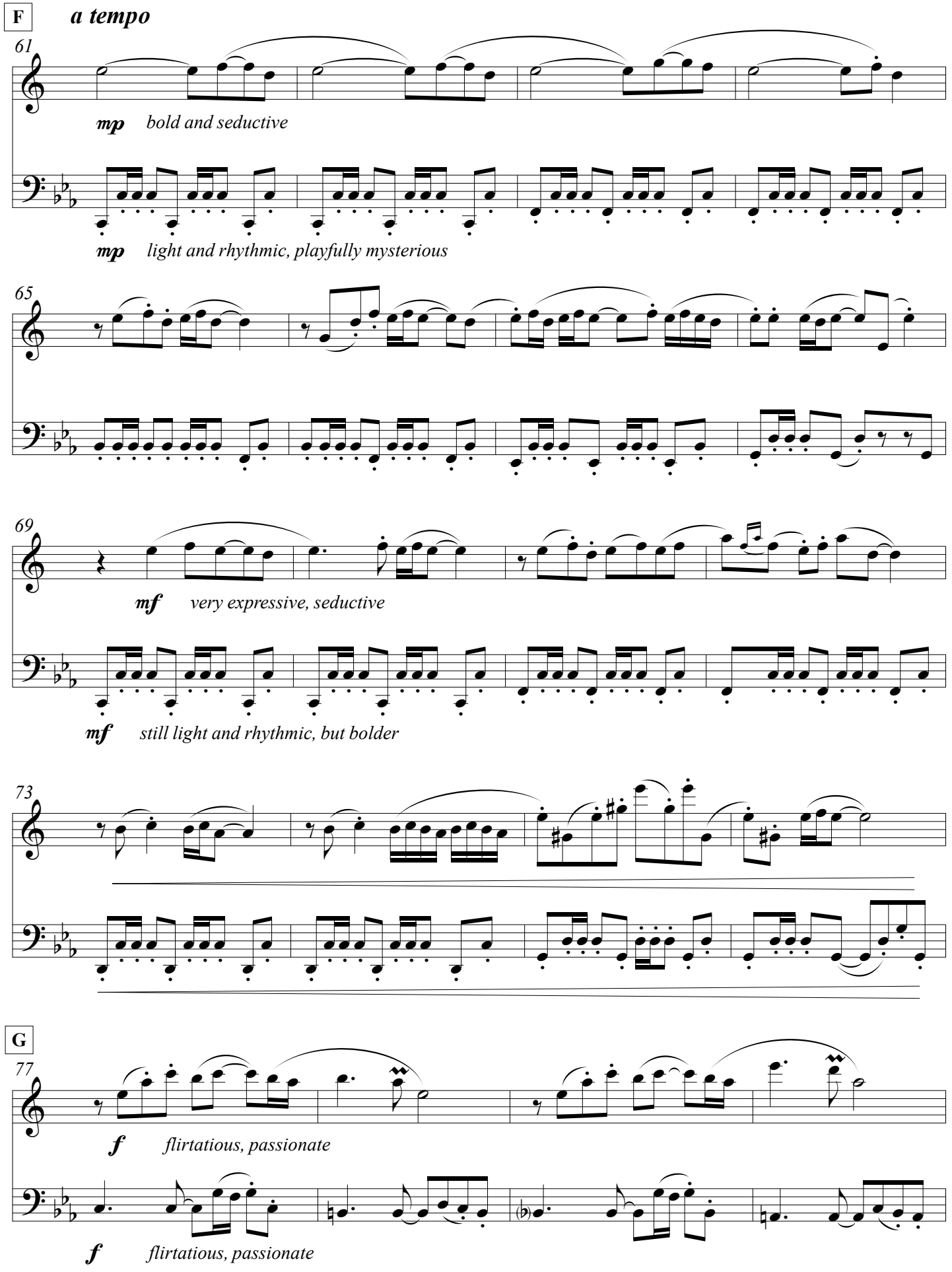
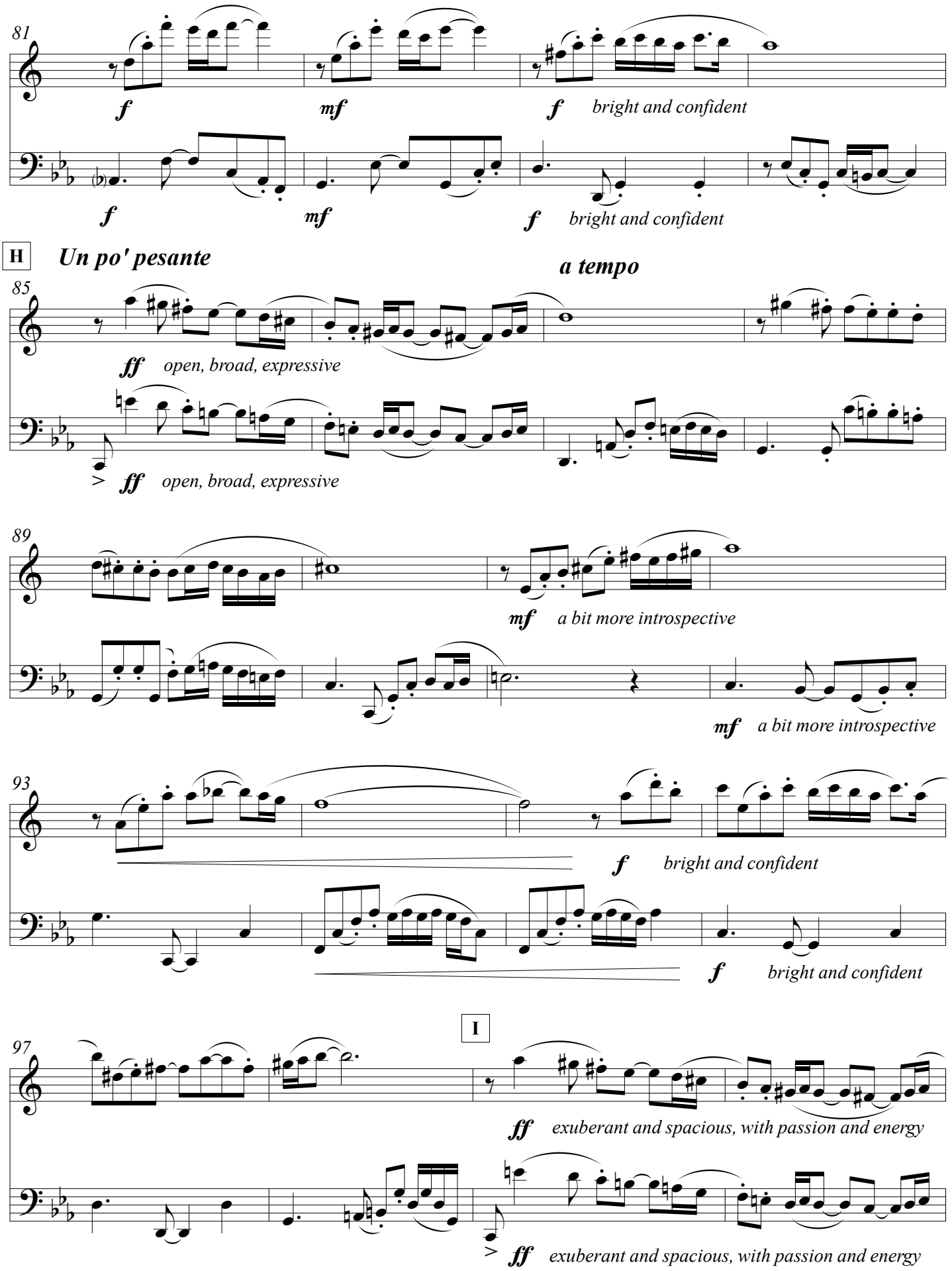
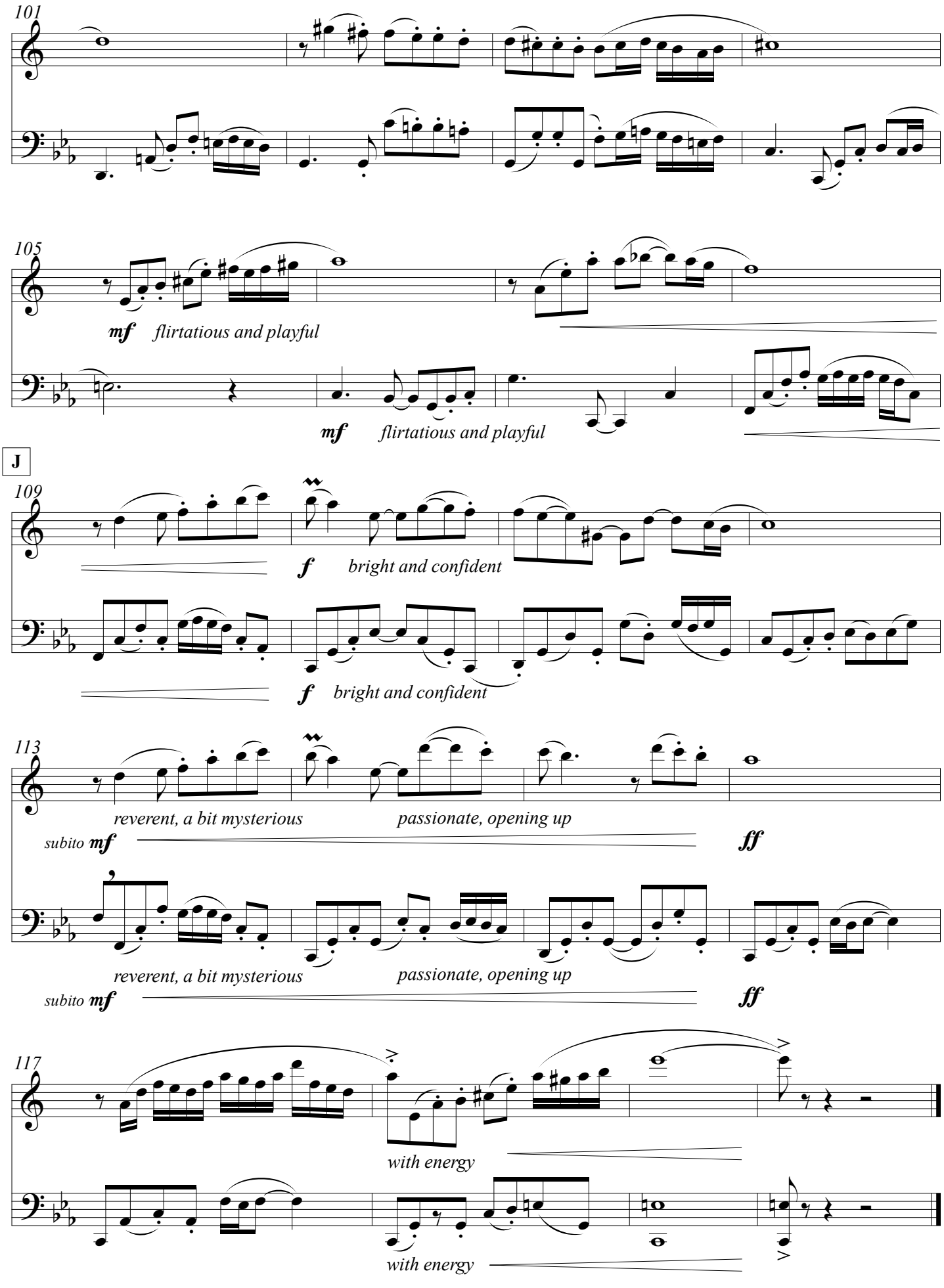

20
C
24
mf
mf
28
f
mf
f
bright and confident
f
mf
f
bright and confident
D
Tango style broadening of tempo
a tempo
32
ff
open, broad, expressive
ff
open, broad, expressive
36
mf
a bit more introspective
mf
a bit more introspective


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
H
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
I
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
J
109
f bright and confident
f bright and confident
113
reverent, a bit mysterious
passionate, opening up
subito mf
ff
reverent, a bit mysterious
passionate, opening up
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

Alto Sax

Cello

***f*** *playful, flirtatious, with energy*

**pizzicato**

***ff*** *resonant, playful, flirtatious, with energy*

5

9

13

17

***rit.***

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**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**

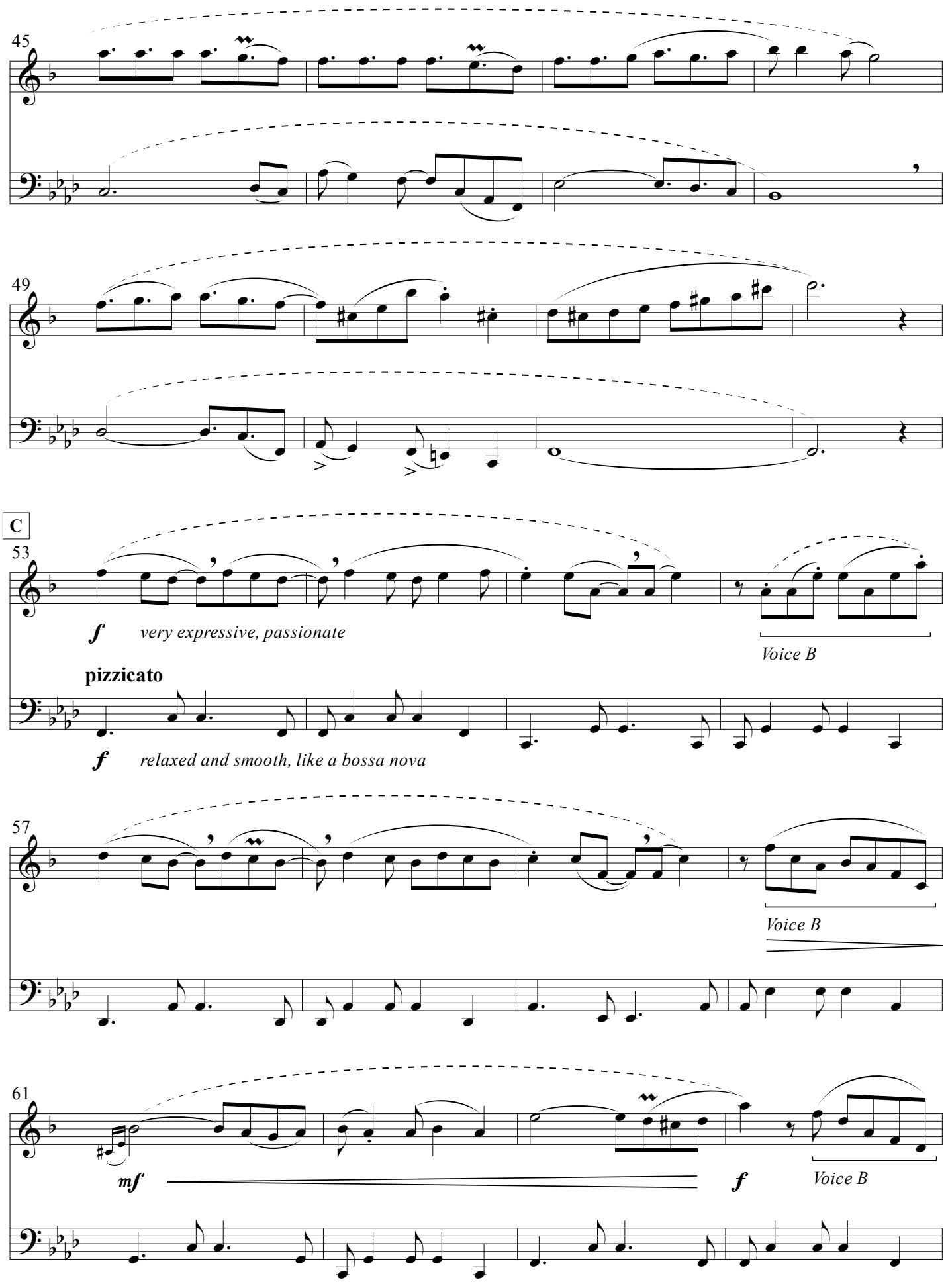
37

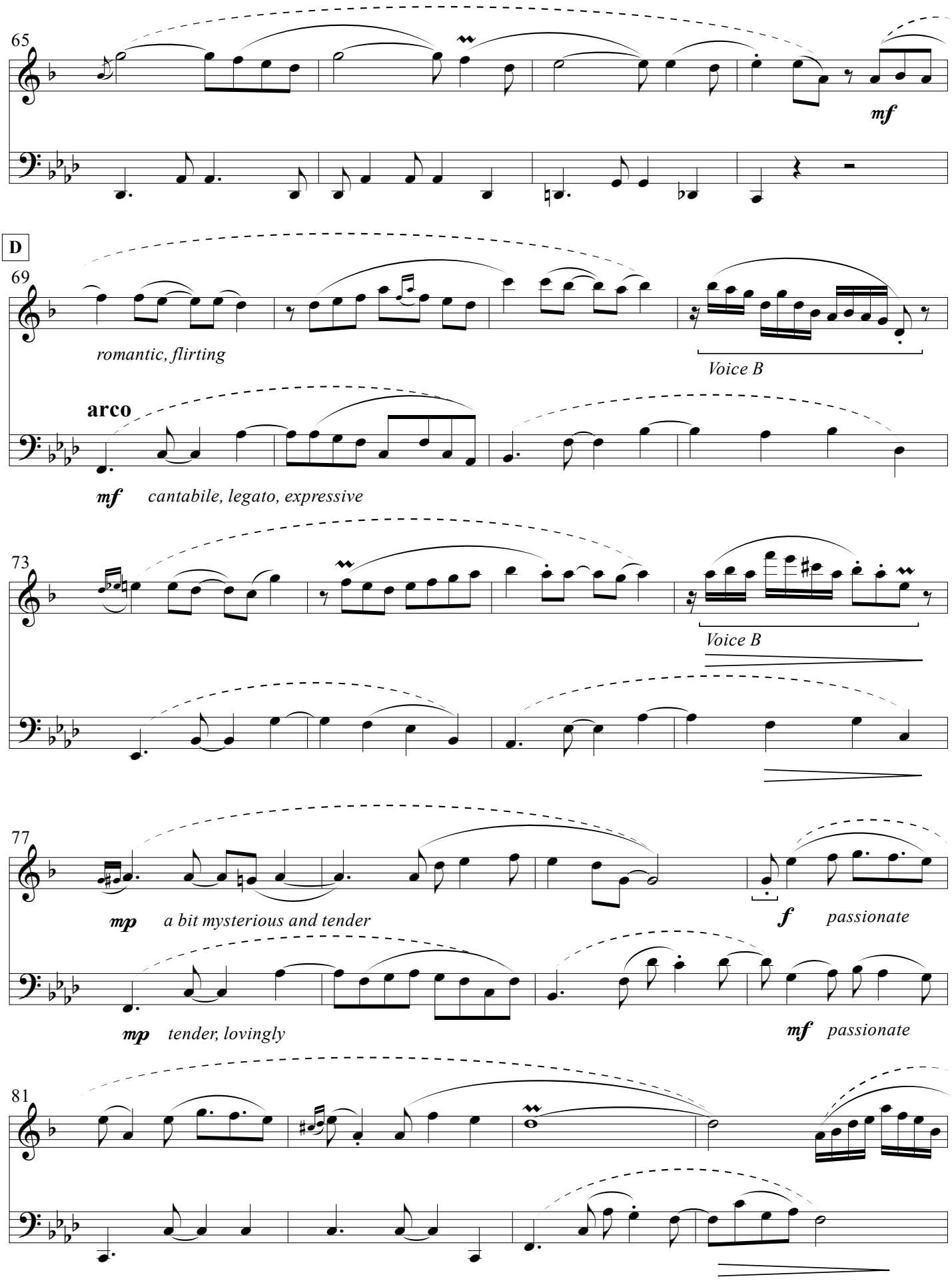
*yielding the melody to the cello*

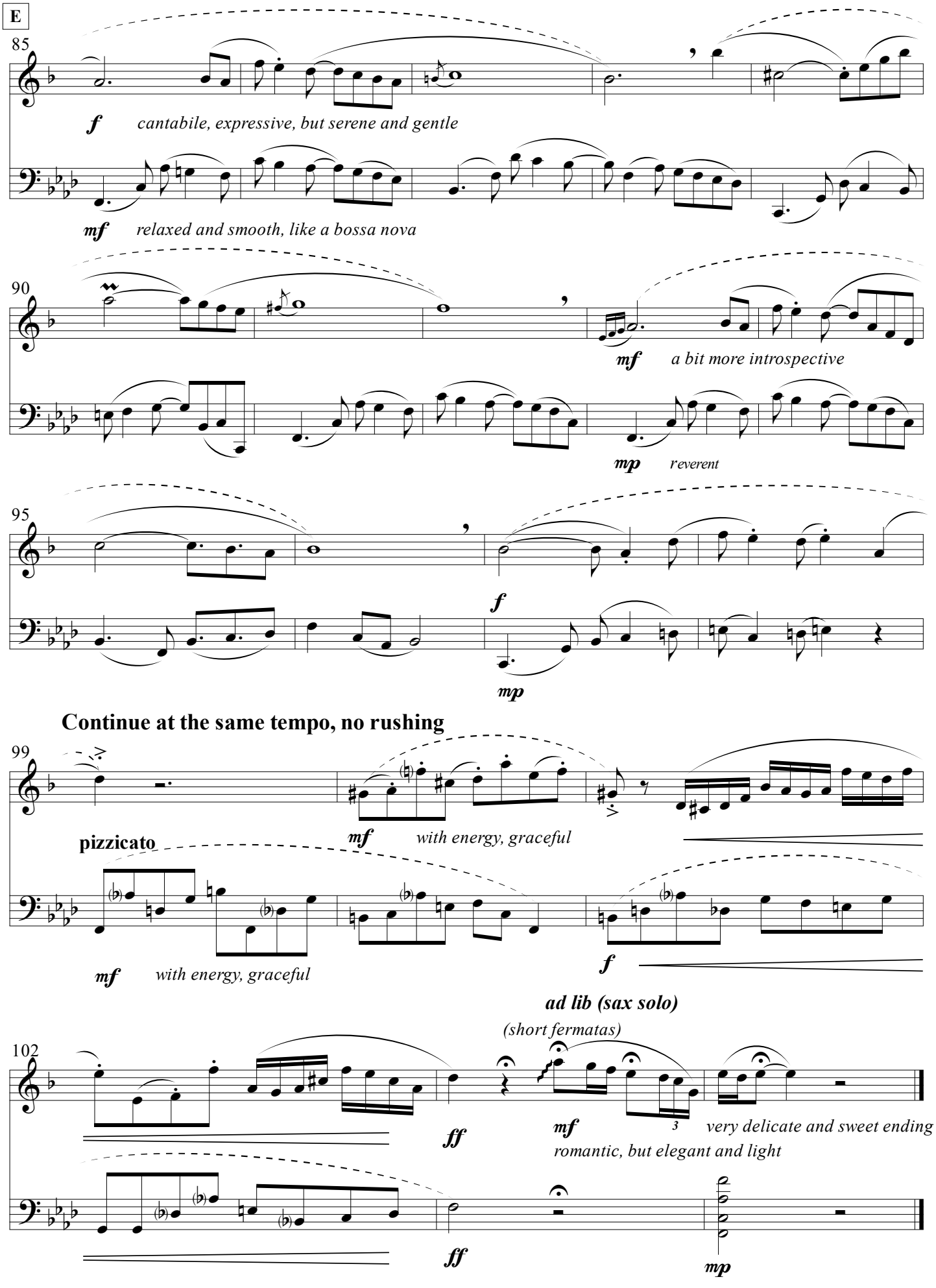
***mp*** *rhythmically precise, gentle and graceful*

***mf*** *expressive, reverent, melancholic*

41


45
49
C
53
f very expressive, passionate
Voice B
pizzicato
f relaxed and smooth, like a bossa nova
57
Voice B
61
mf
f
Voice B


65
mf
D
69
romantic, flirting
Voice B
arco
mf cantabile, legato, expressive
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
mf with energy, graceful
pizzicato
mf with energy, graceful
f
ad lib (sax solo)
(short fermatas)
102
ff
mf very delicate and sweet ending
romantic, but elegant and light
ff
mp

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dedicated to Carlos Prieto

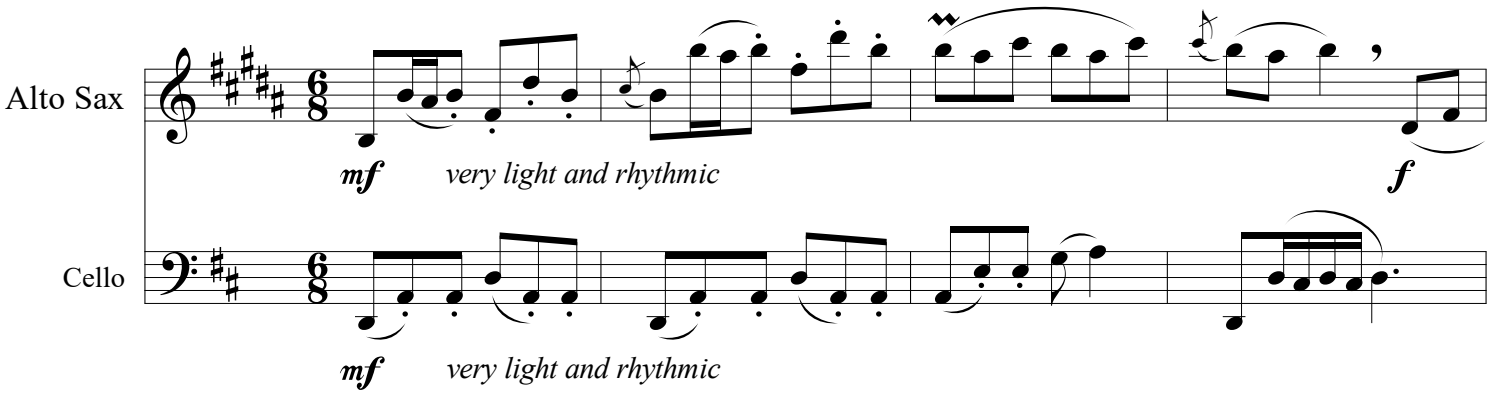
## III. Atardecer Tapatío

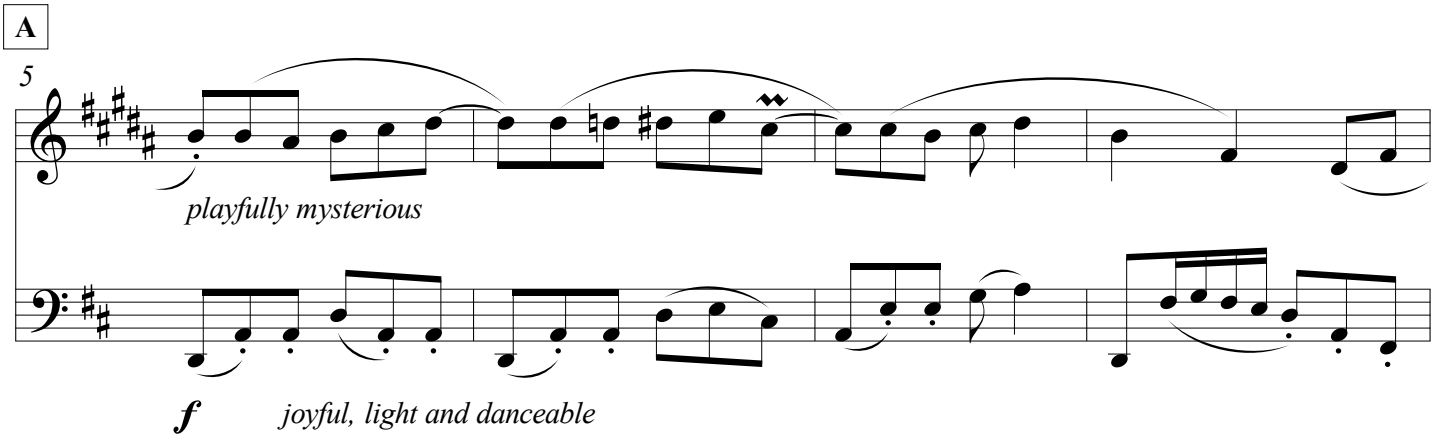
by José L. Elizondo

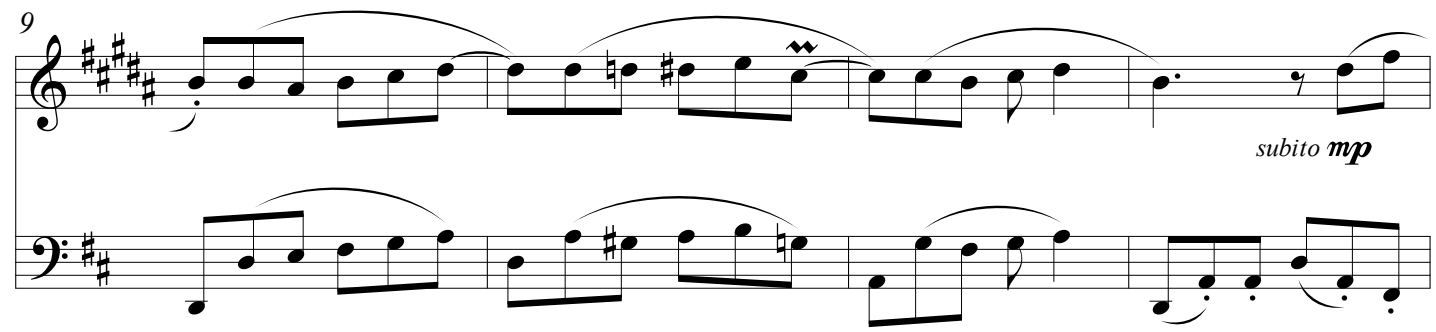
**PERFORMANCE NOTES:** Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness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

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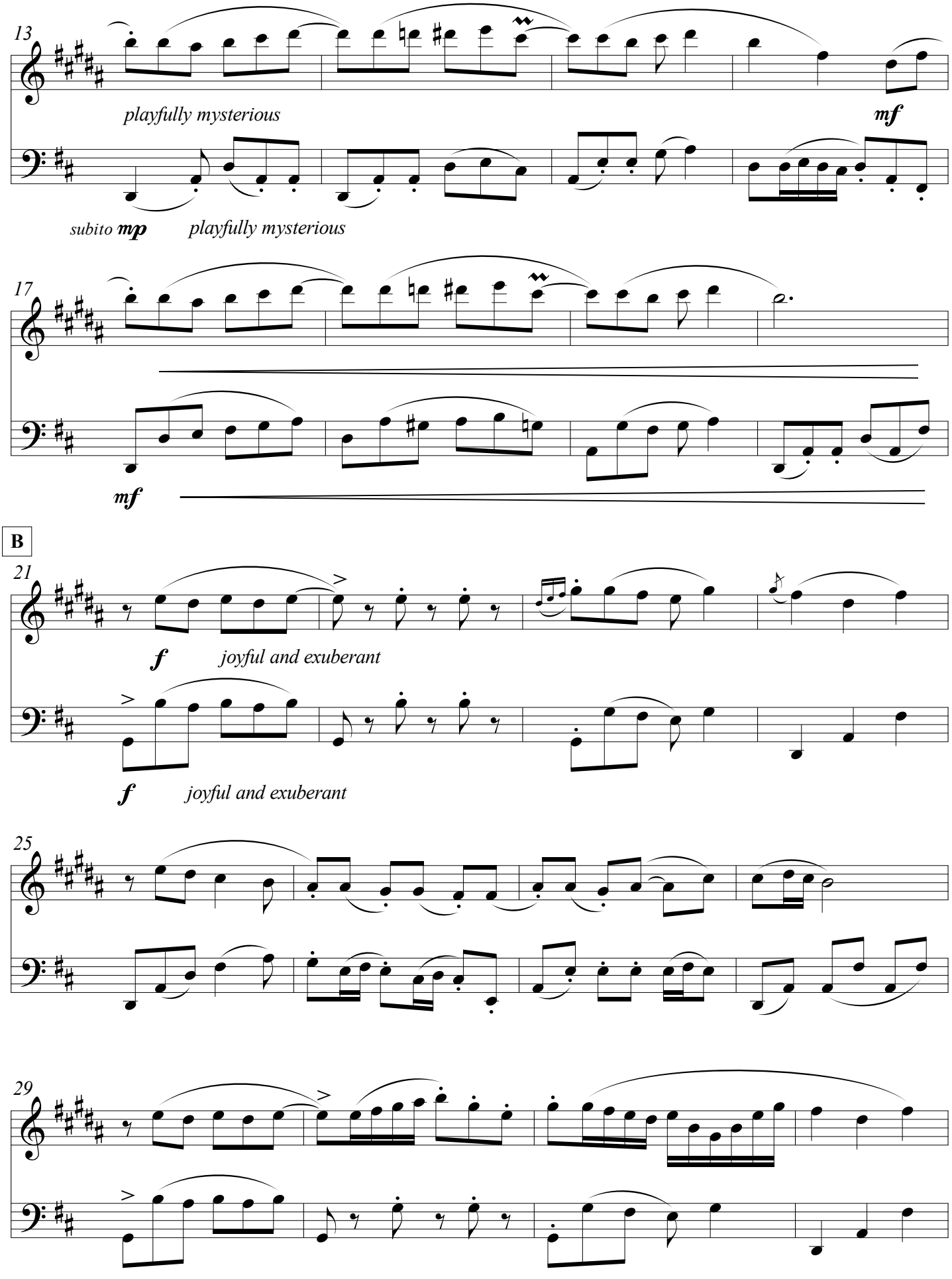
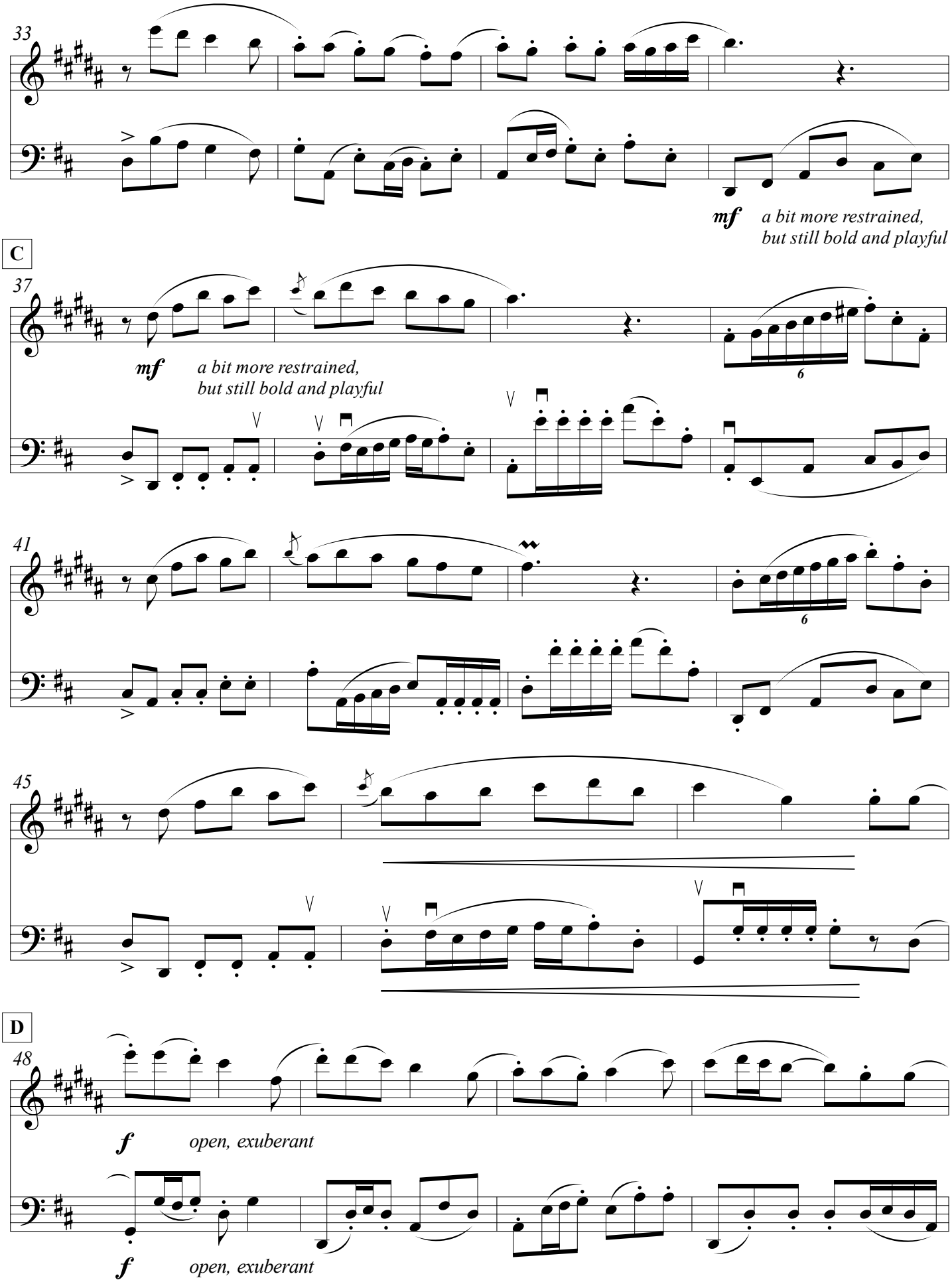
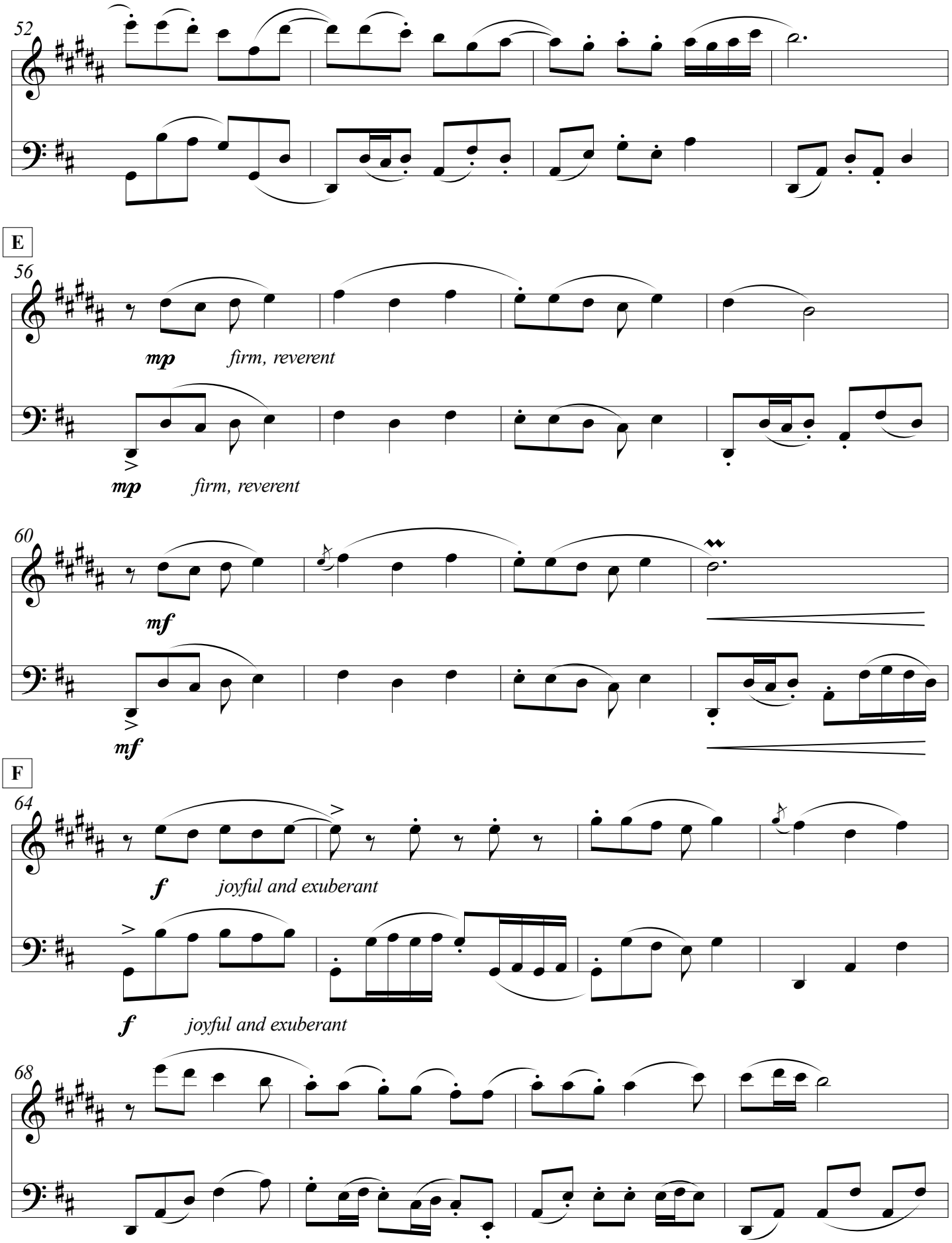
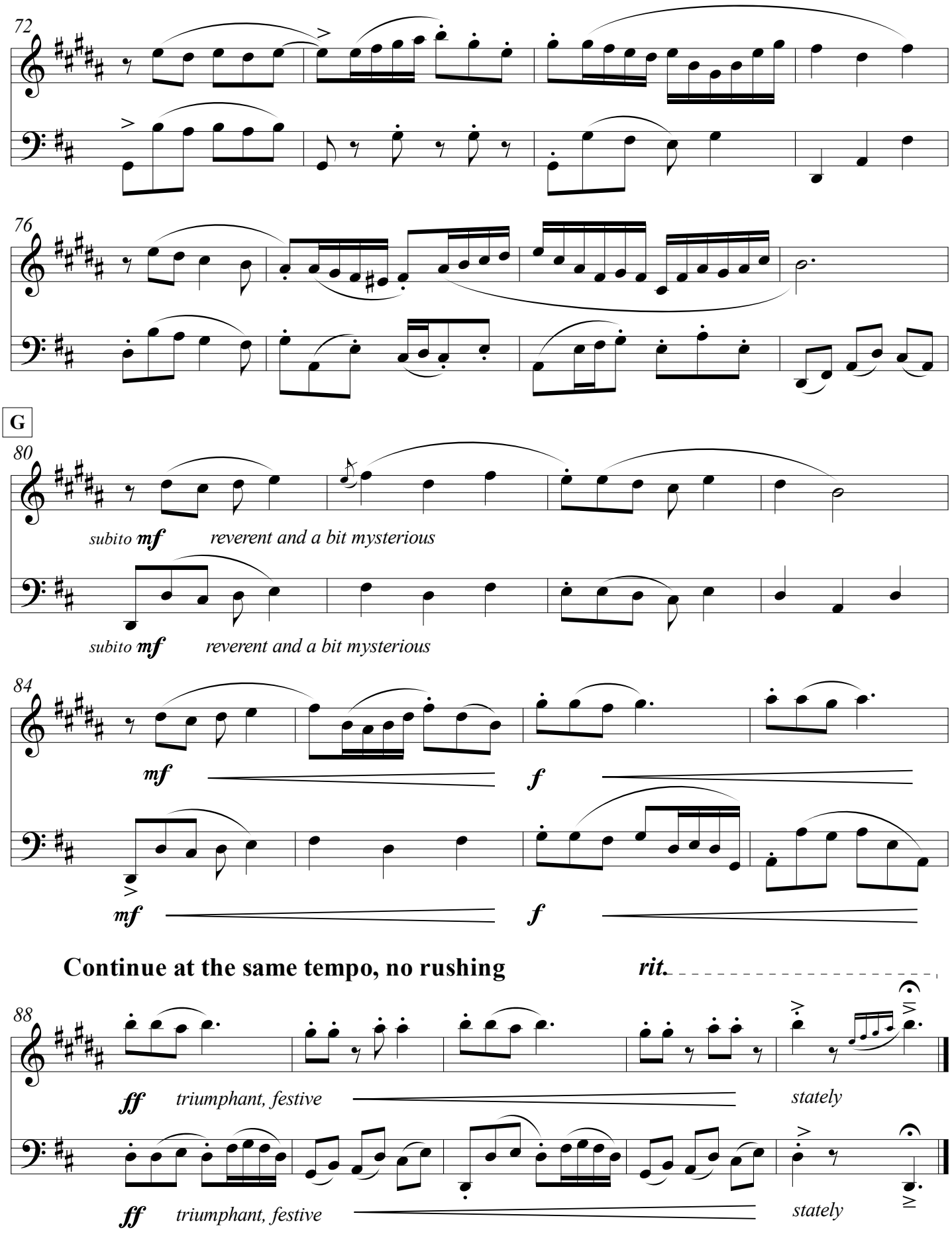

13
playfully mysterious
mf
subito mp
playfully mysterious
17
mf
B
21
f
joyful and exuberant
f
joyful and exuberant
25
29


33
mf a bit more restrained, but still bold and playful
C
37
mf a bit more restrained, but still bold and playful
6
41
6
45
D
48
f open, exuberant
f open, exuberant


52
E
56
mp
firm, reverent
mp
firm, reverent
60
mf
mf
F
64
f
joyful and exuberant
f
joyful and exuberant
68




*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.*

Alto Sax

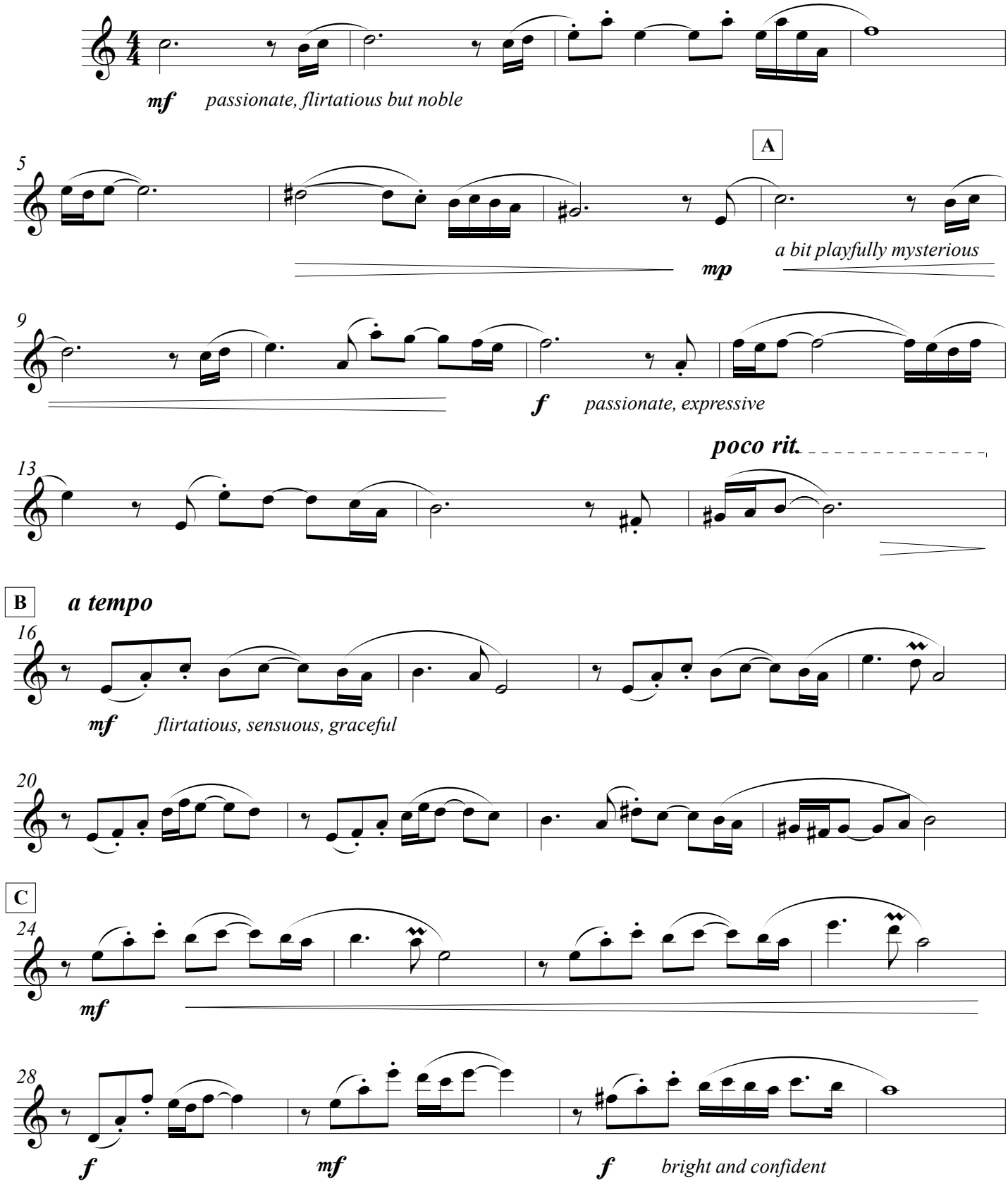
# Danzas Latinoamericanas

## dedicada a Carlos Prieto

## I. Otoño en Buenos Aires

by José L. Elizondo

**Tempo di Tango** ♩ = 110-120

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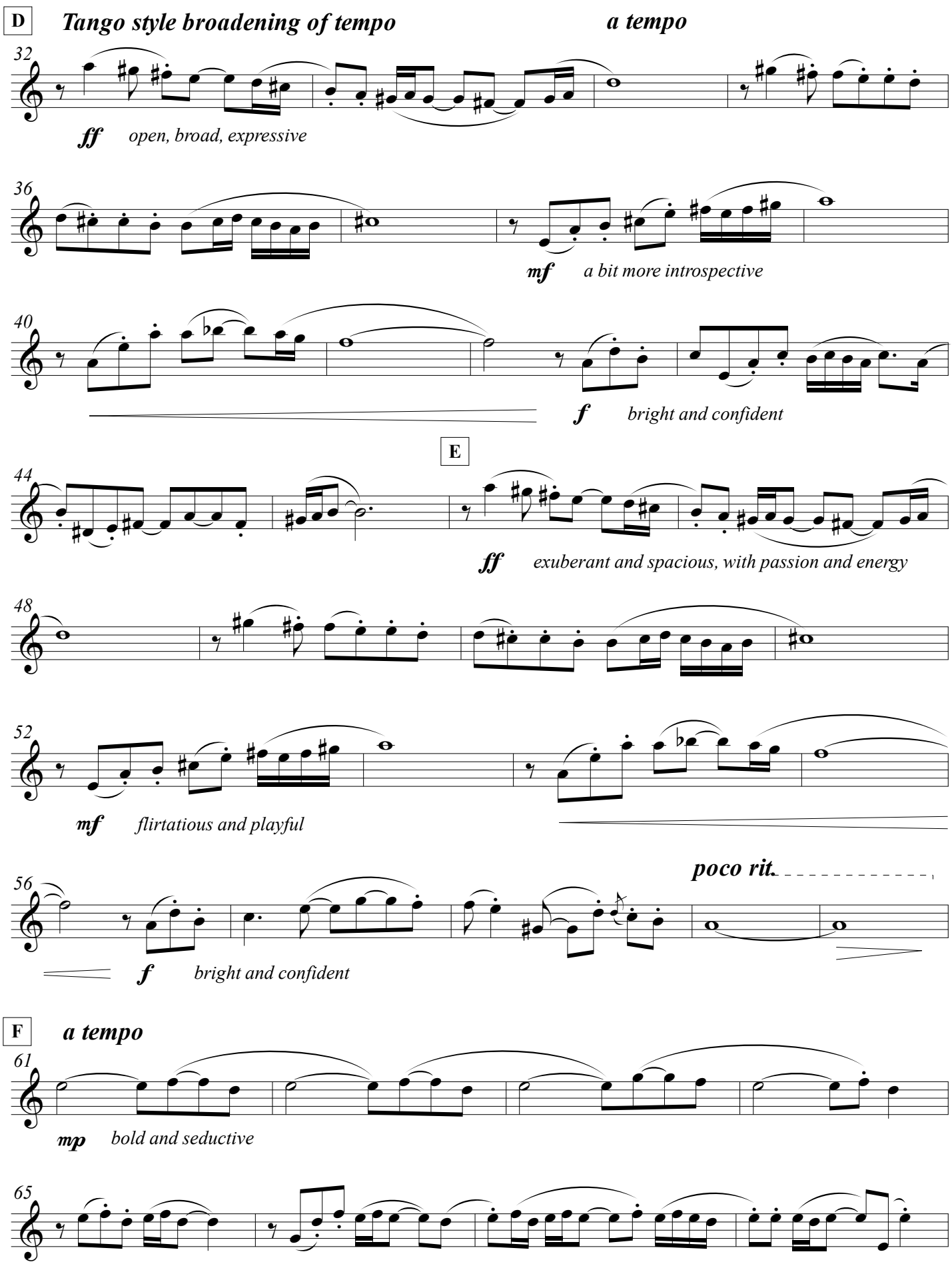
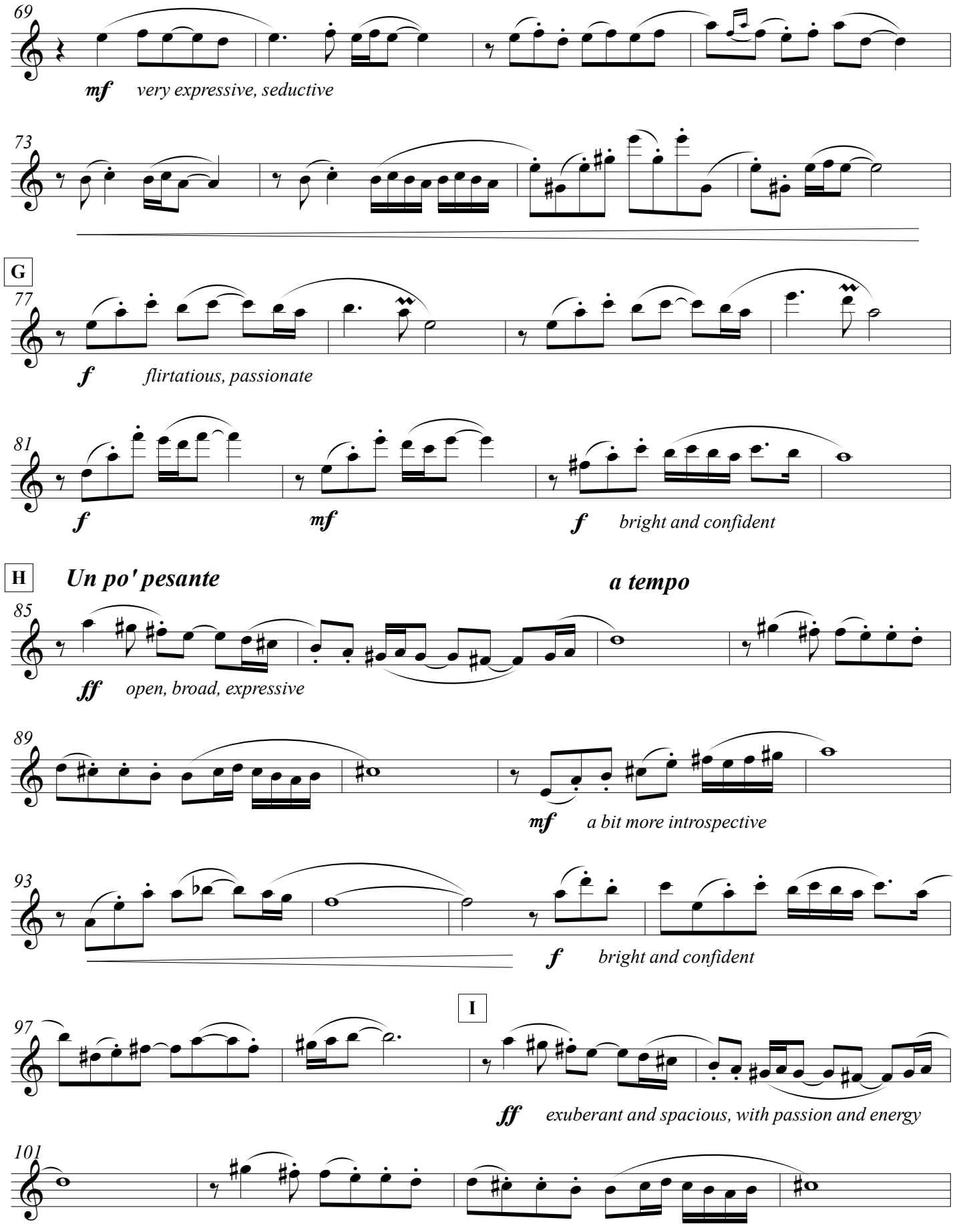
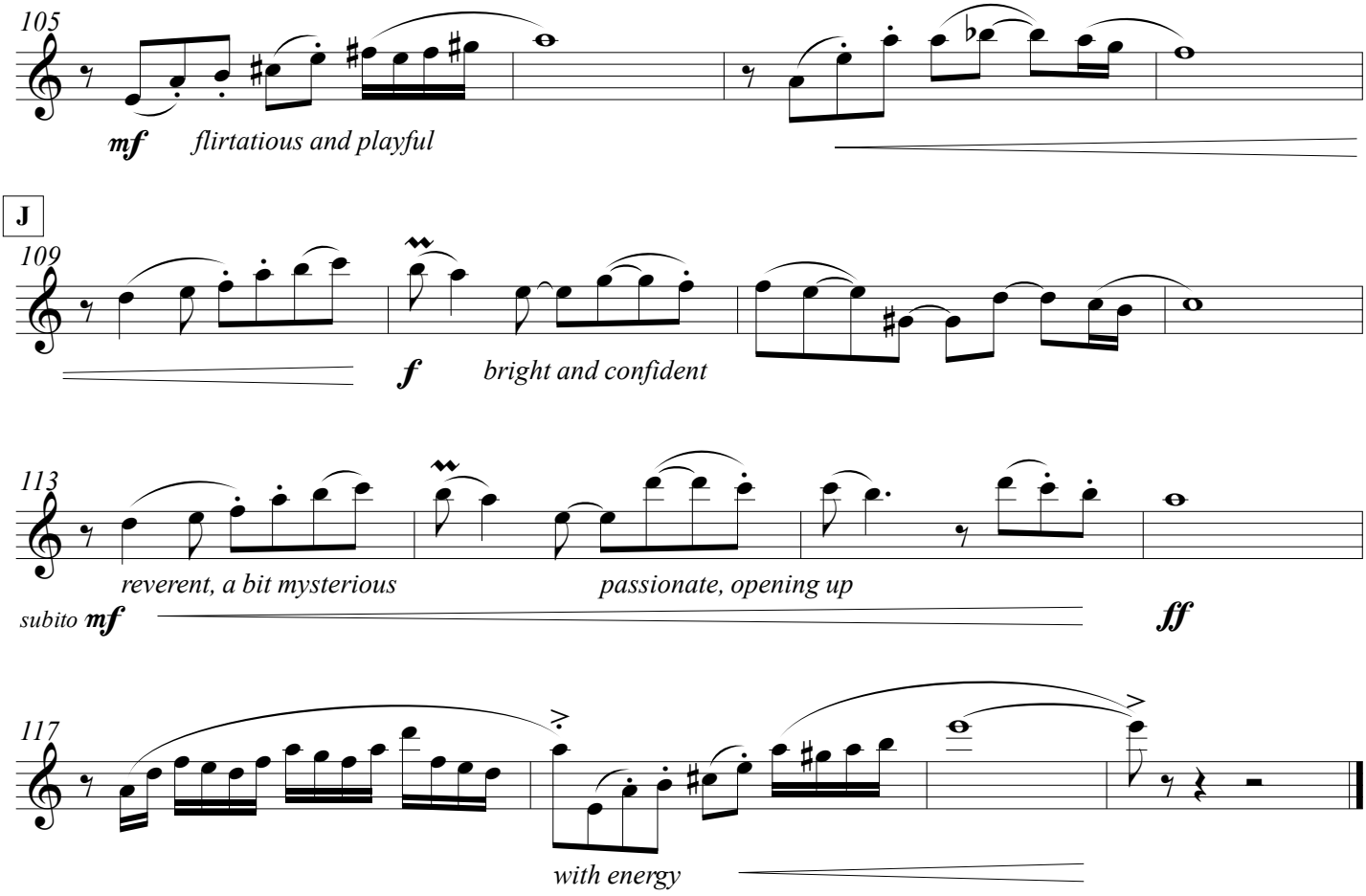

D
Tango style broadening of tempo
a tempo
32
ff open, broad, expressive
36
mf a bit more introspective
40
f bright and confident
E
44
ff exuberant and spacious, with passion and energy
48
52
mf flirtatious and playful
poco rit.
56
f bright and confident
F
a tempo
61
mp bold and seductive
65


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

Alto Sax

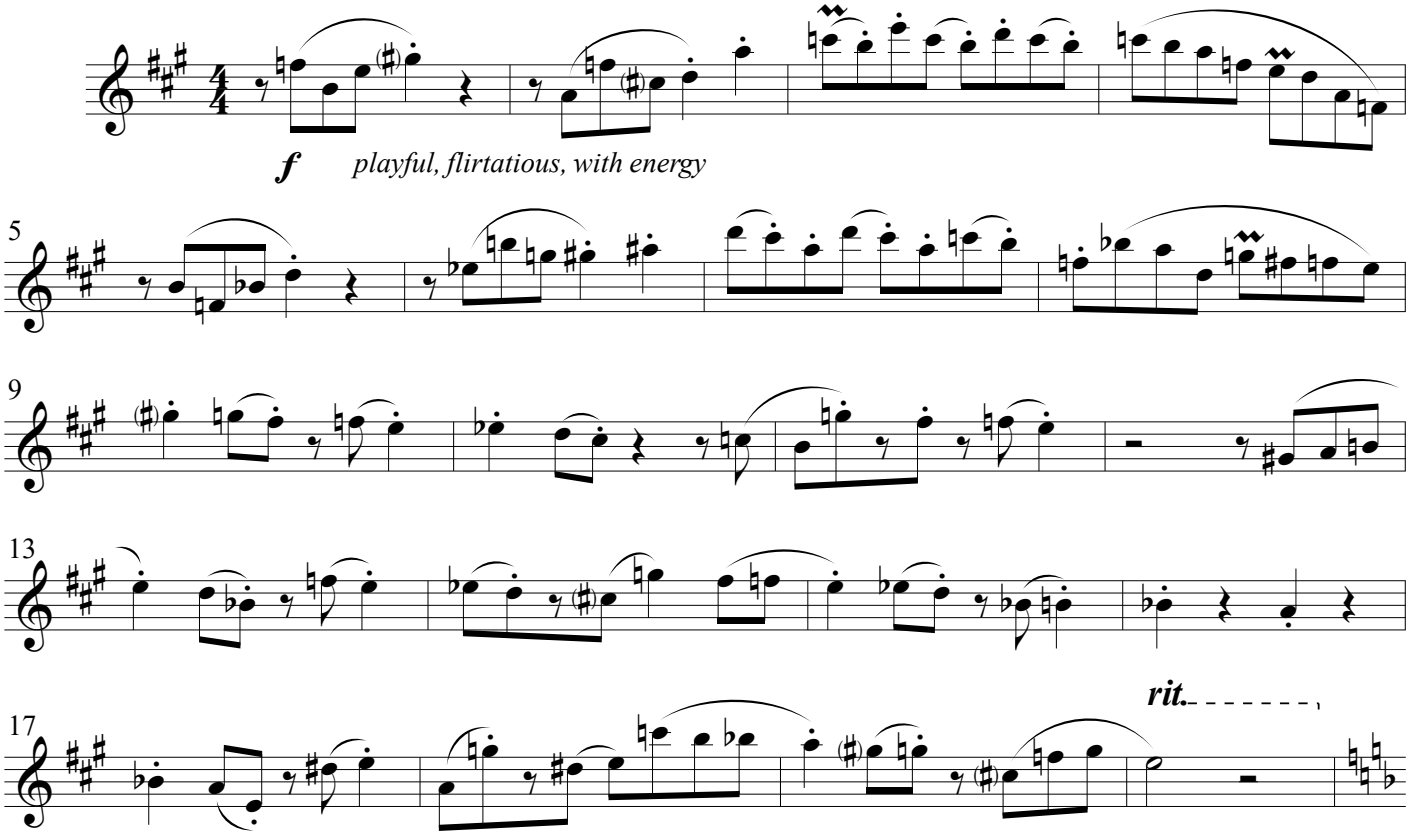
# Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

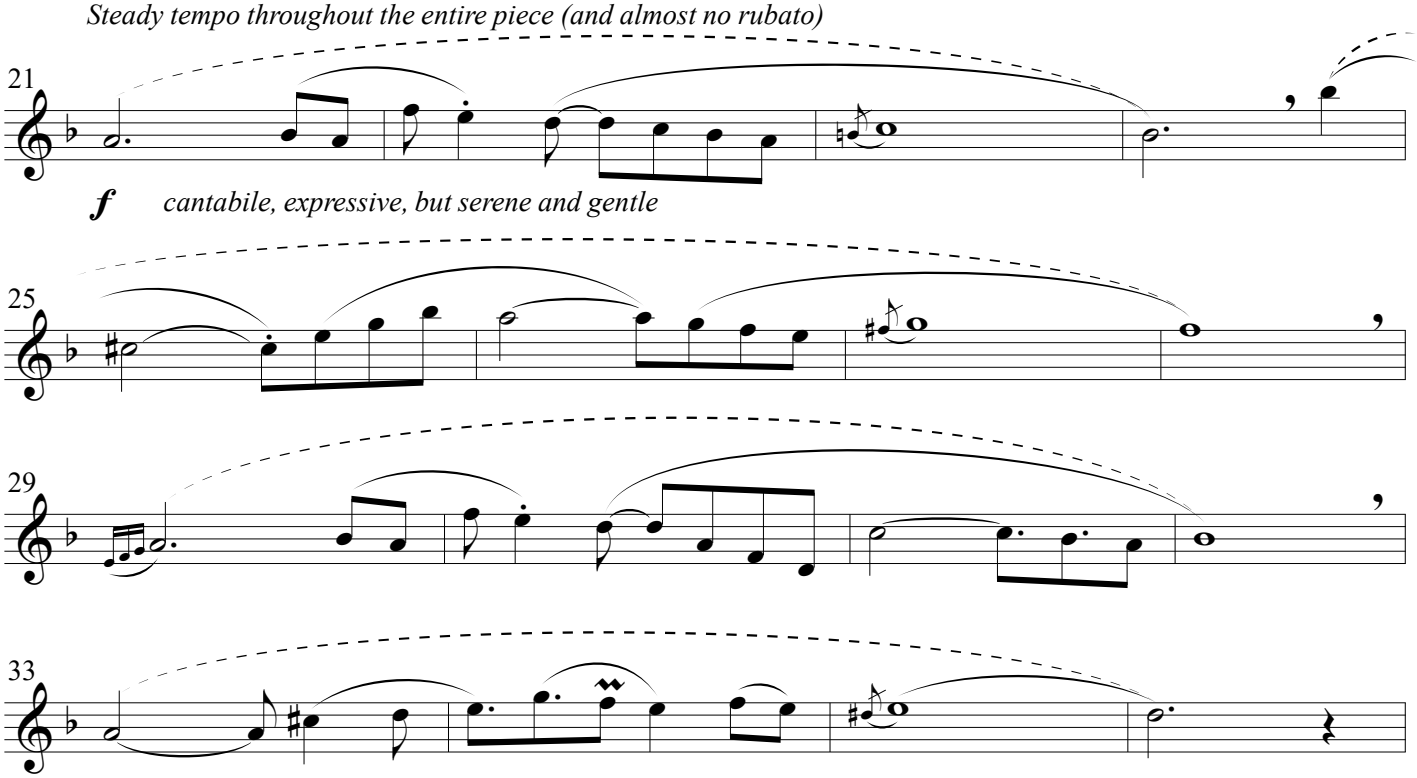
by José L. Elizondo

**Playful, with energy** ♩ = 130-150




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

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

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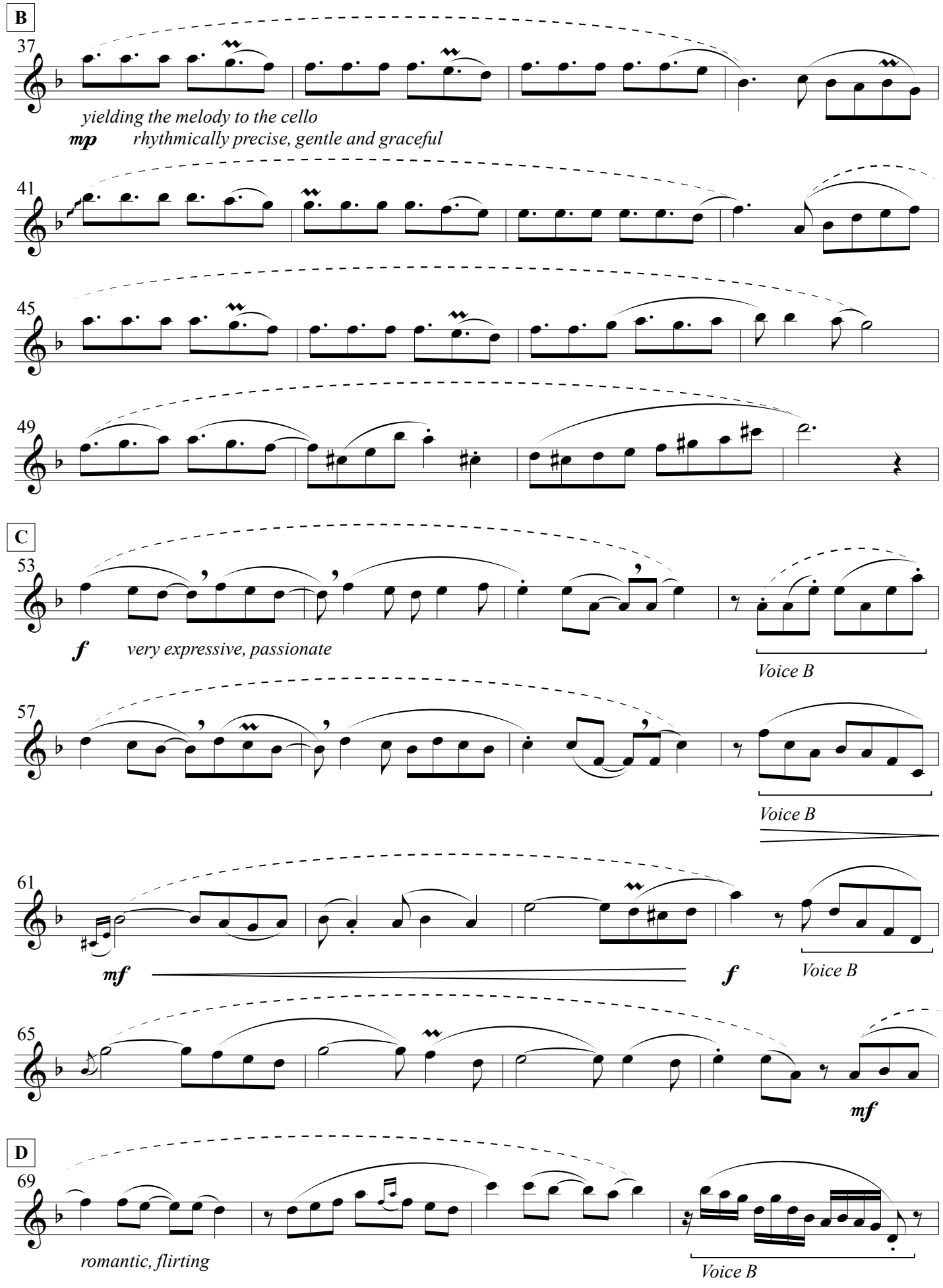
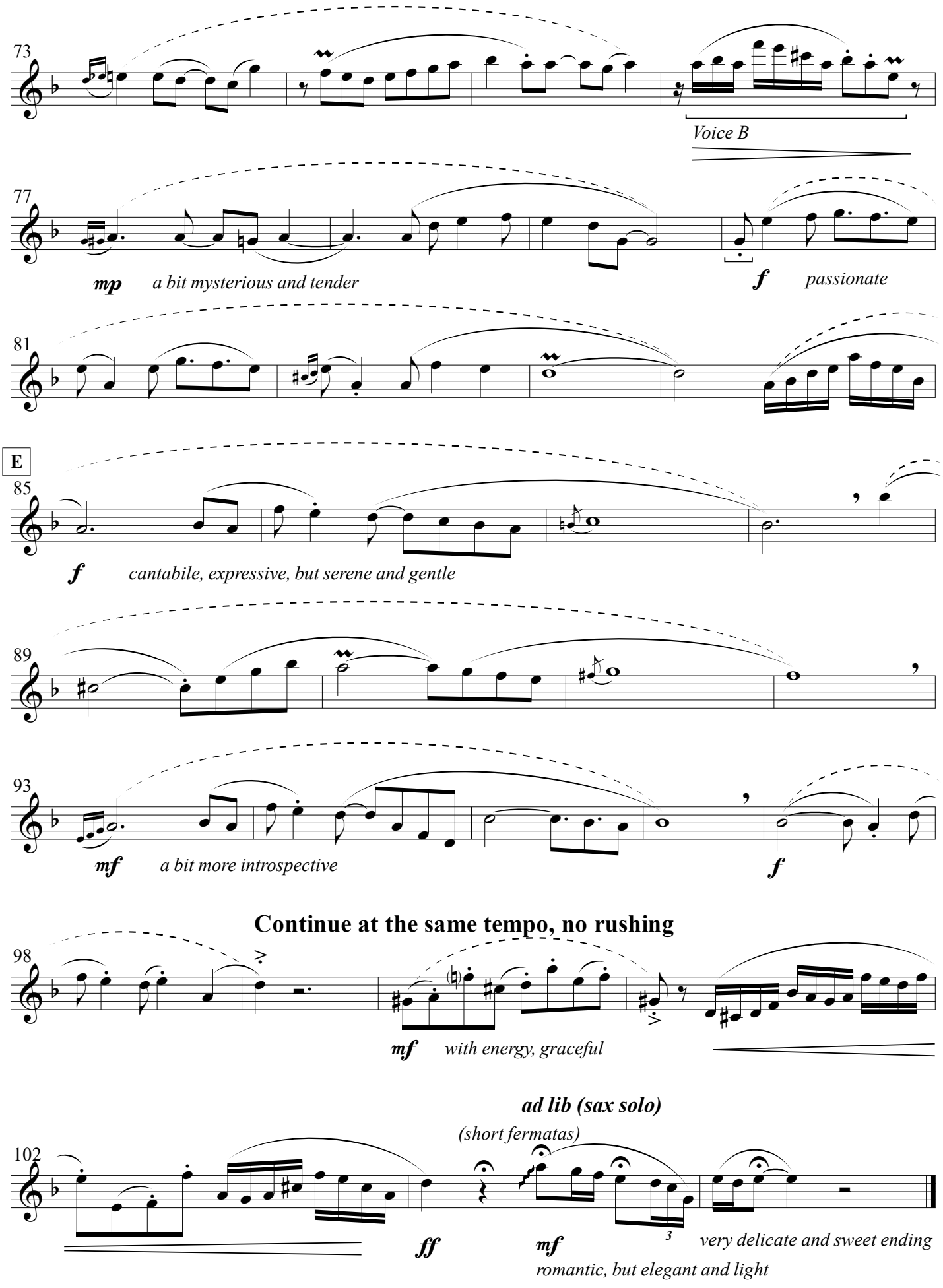

B
37
yielding the melody to the cello
mp
rhythmically precise, gentle and graceful
41
45
49
C
53
f
very expressive, passionate
Voice B
57
Voice B
61
mf
f
Voice B
65
mf
D
69
romantic, flirting
Voice B


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
romantic, but elegant and light
very delicate and sweet ending

Alto Sax

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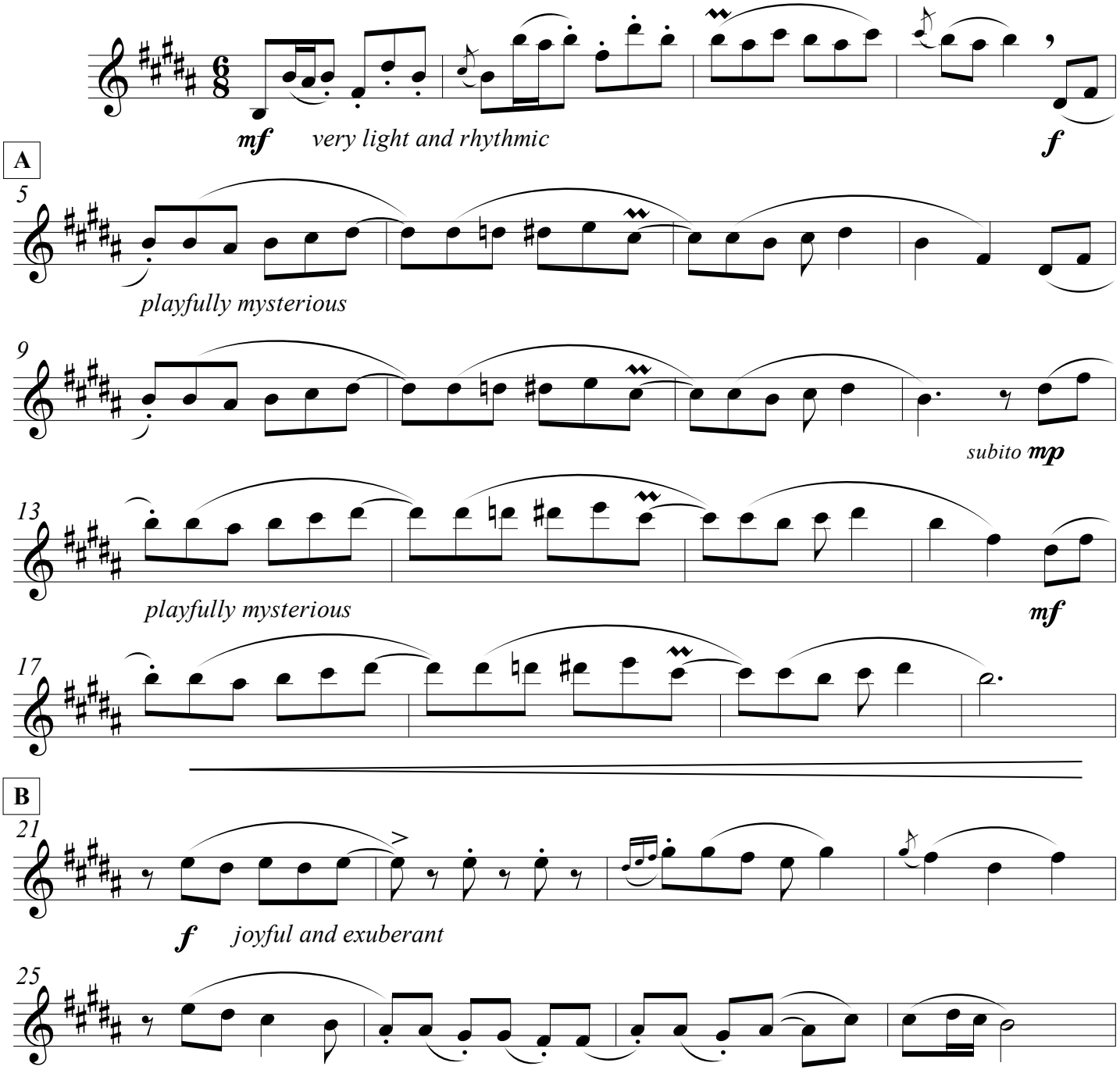
## III. Atardecer Tapatío

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)*

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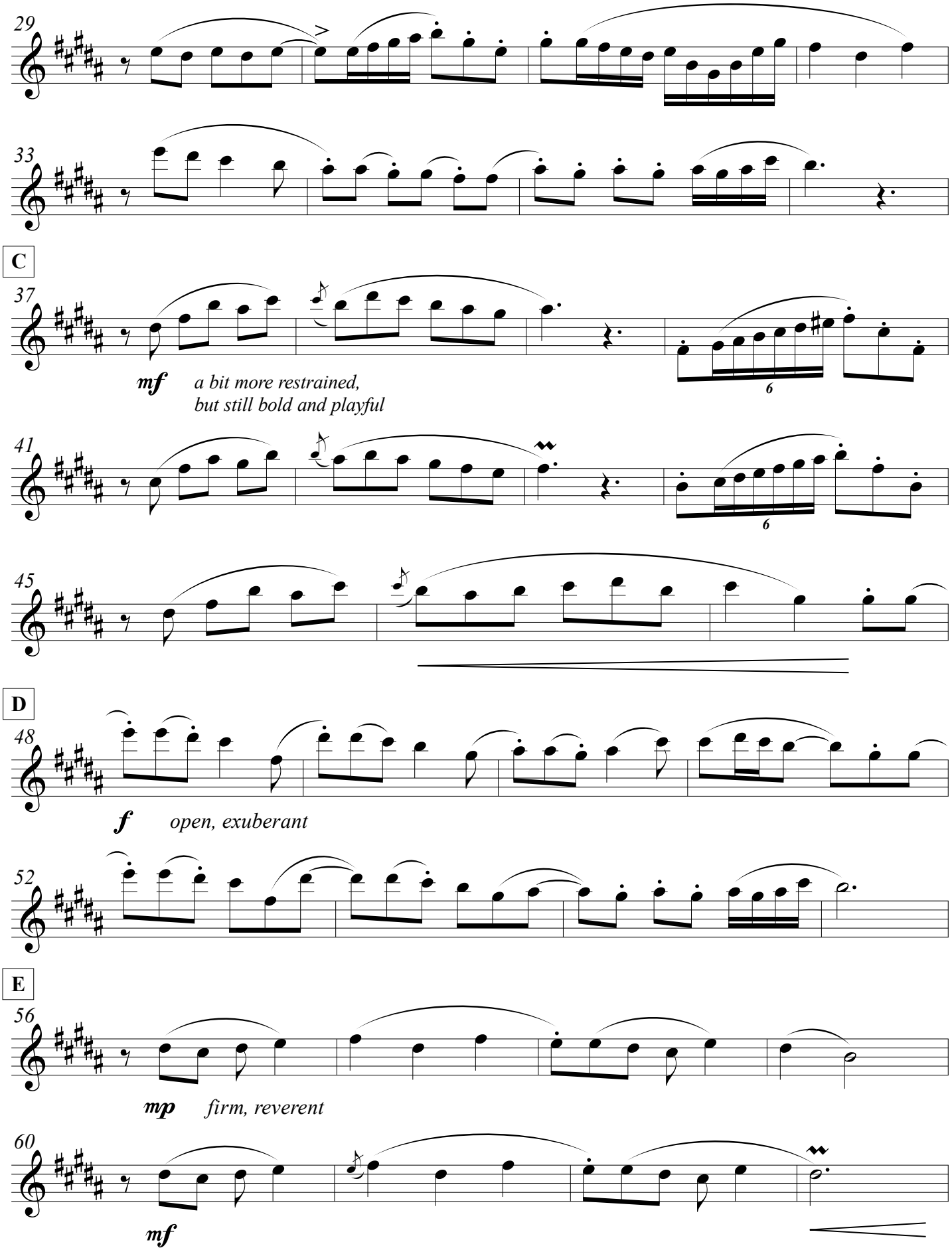
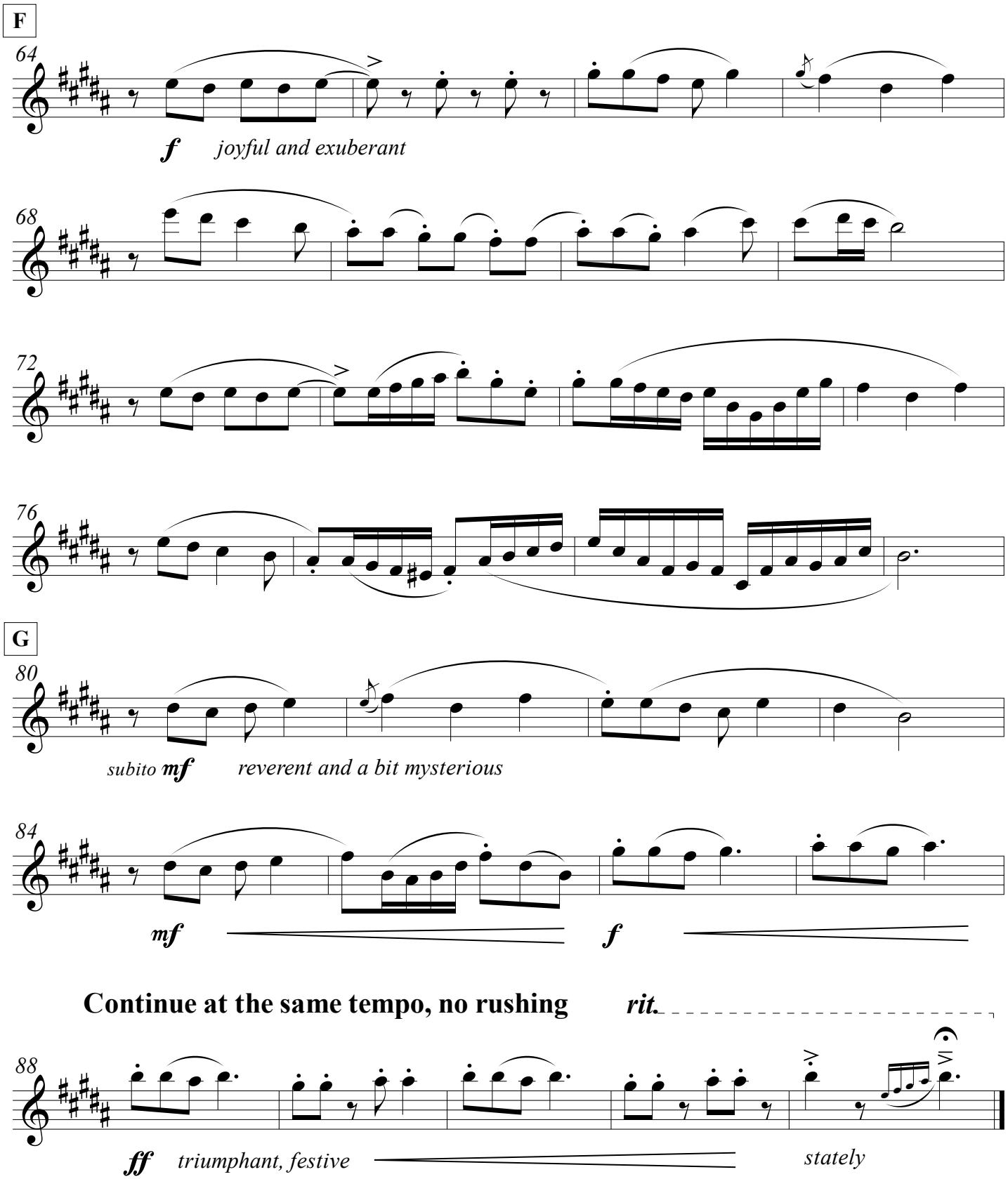

29
33
C
37
mf
a bit more restrained,
but still bold and playful
6
41
6
45
D
48
f
open, exuberant
52
E
56
mp
firm, reverent
60
mf




*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.*

Cello

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## dedicada a Carlos Prieto

## I. Otoño en Buenos Aires

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**Tempo di Tango** ♩ = 110-120

*mf* *passionate, flirtatious but noble*

5 **A**

*mp* *a bit playfully mysterious*

9

*f* *passionate, expressive*

***poco rit.***

13

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

16

*mf* *flirtatious, sensuous, graceful*

20

**C**

24

*mf*

28

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

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**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*

***poco rit.***

57

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

**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**

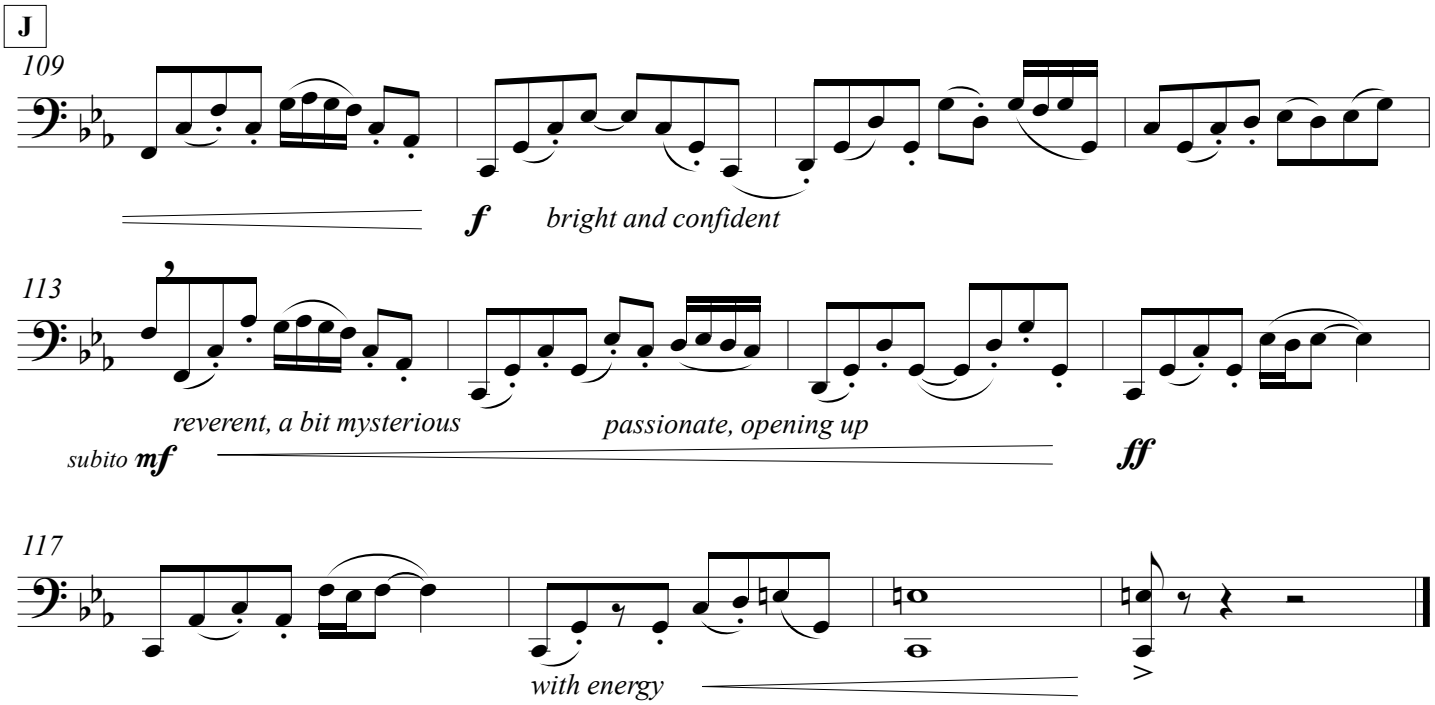
97

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

101

105

*mf* *flirtatious and playful*


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

Cello

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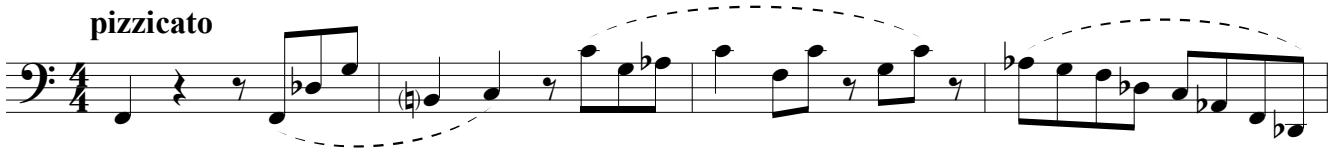
dedicated to Carlos Prieto

## II. Pan de Azúcar

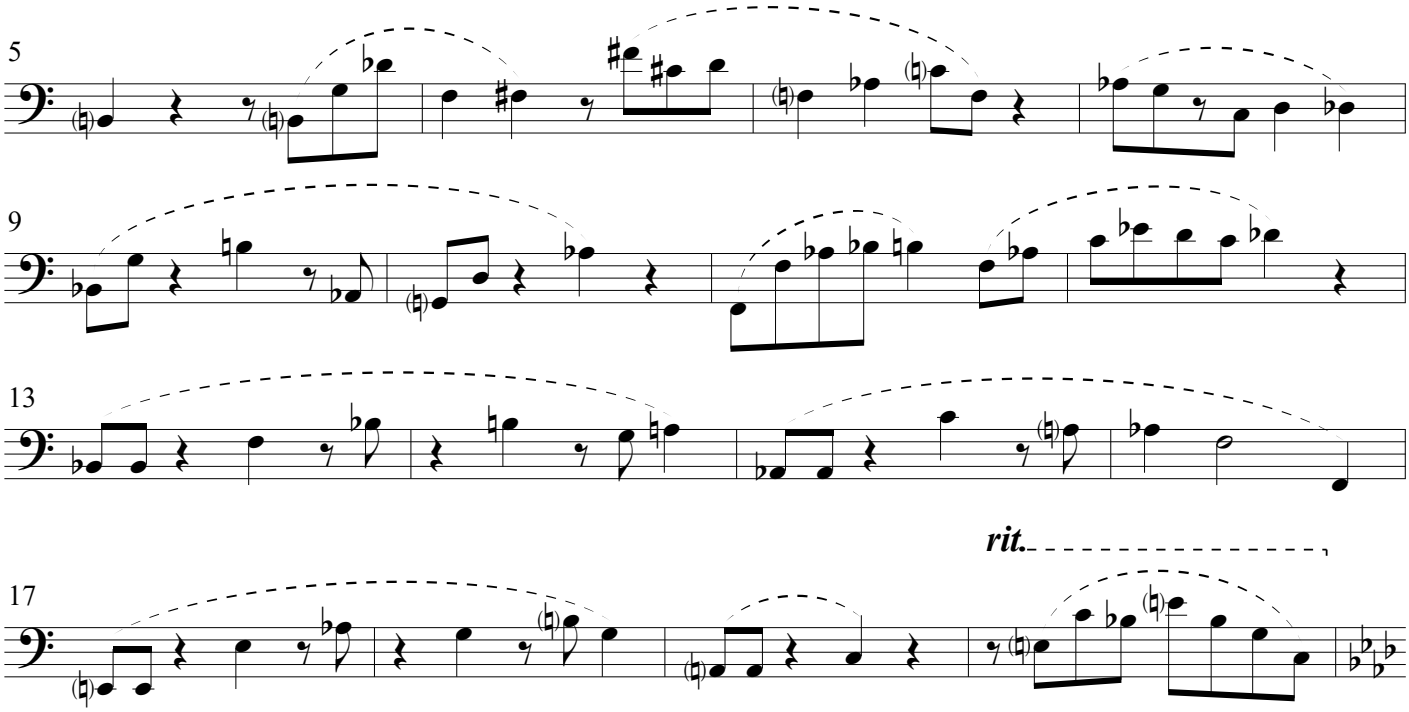
by José L. Elizondo

**Playful, with energy** ♩ = 130-150

**pizzicato**



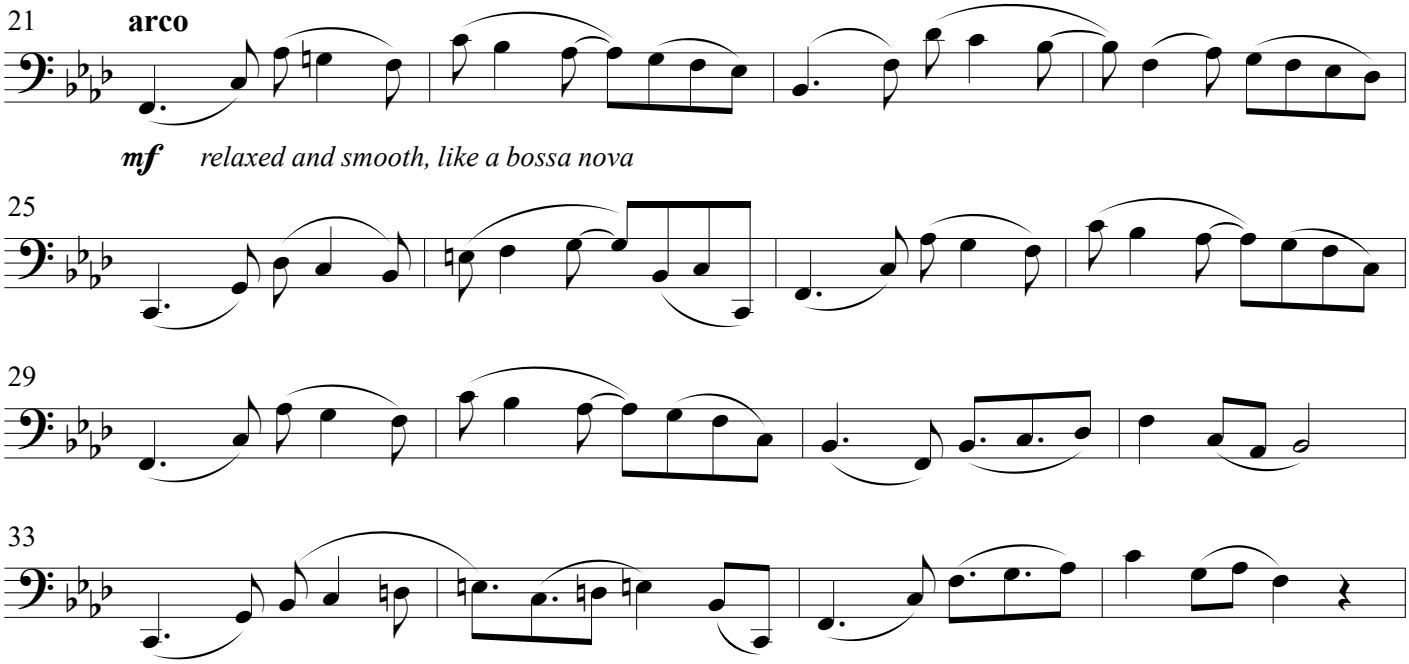
***ff*** *resonant, playful, flirtatious, with energy*




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

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

**arco**




***mf*** *relaxed and smooth, like a bossa nova*

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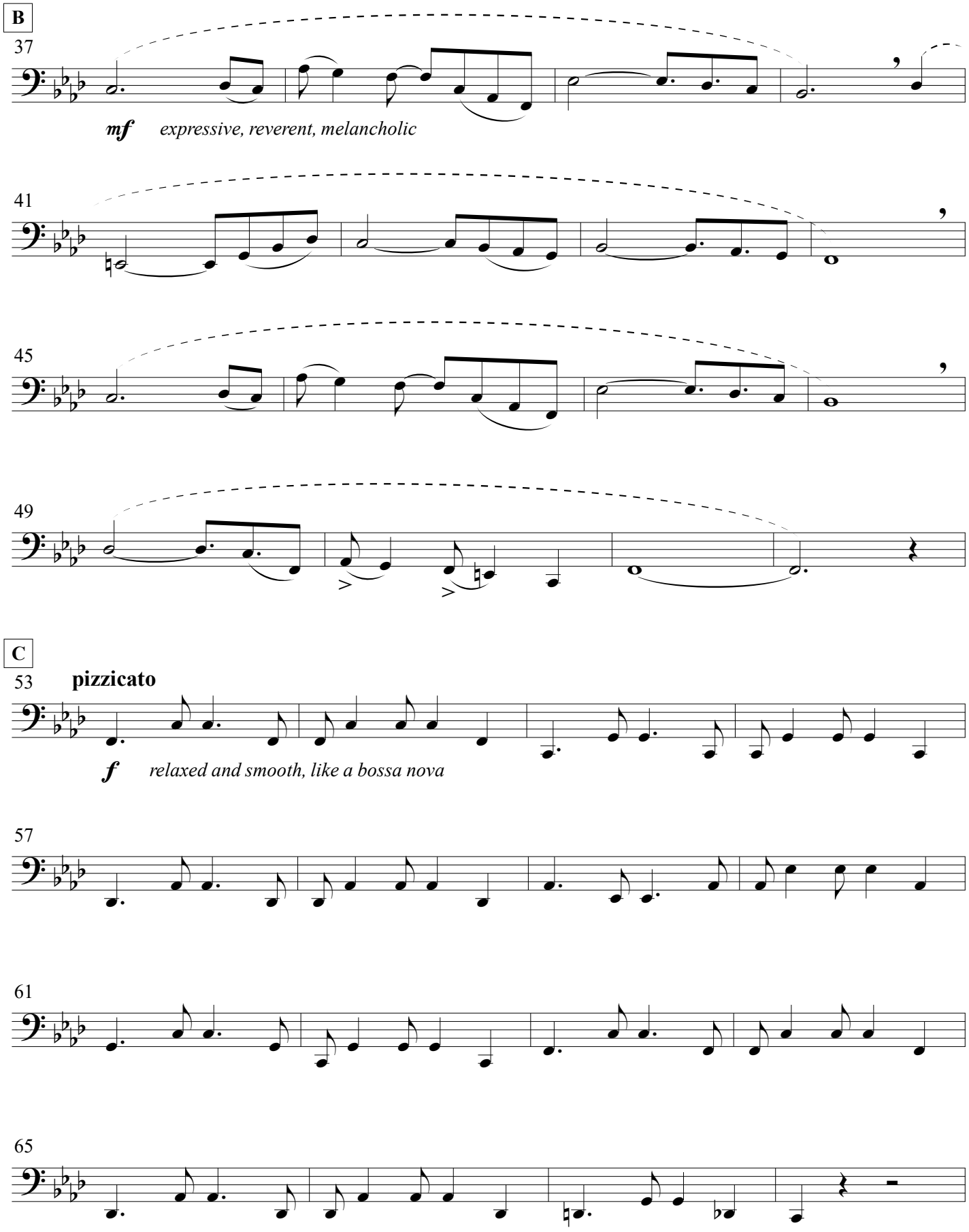
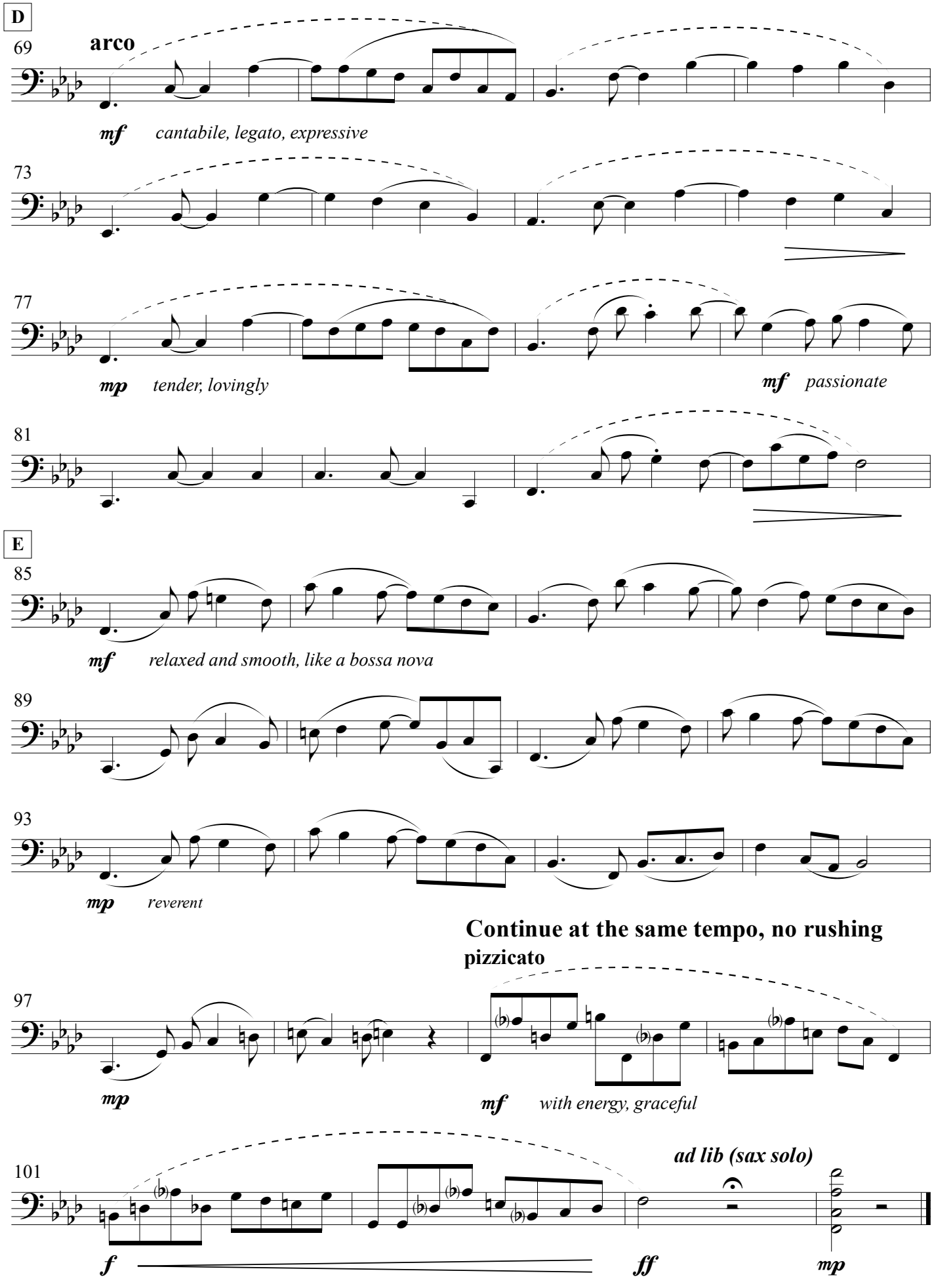

B
37
mf expressive, reverent, melancholic
41
45
49
C
53
pizzicato
f relaxed and smooth, like a bossa nova
57
61
65


D
69
arco
mf cantabile, legato, expressive
73
77
mp tender, lovingly
mf passionate
81
E
85
mf relaxed and smooth, like a bossa nova
89
93
mp reverent
Continue at the same tempo, no rushing
pizzicato
97
mp
mf with energy, graceful
101
ad lib (sax solo)
f
ff
mp

Cello

# Danzas Latinoamericanas

dedicated to Carlos Prieto

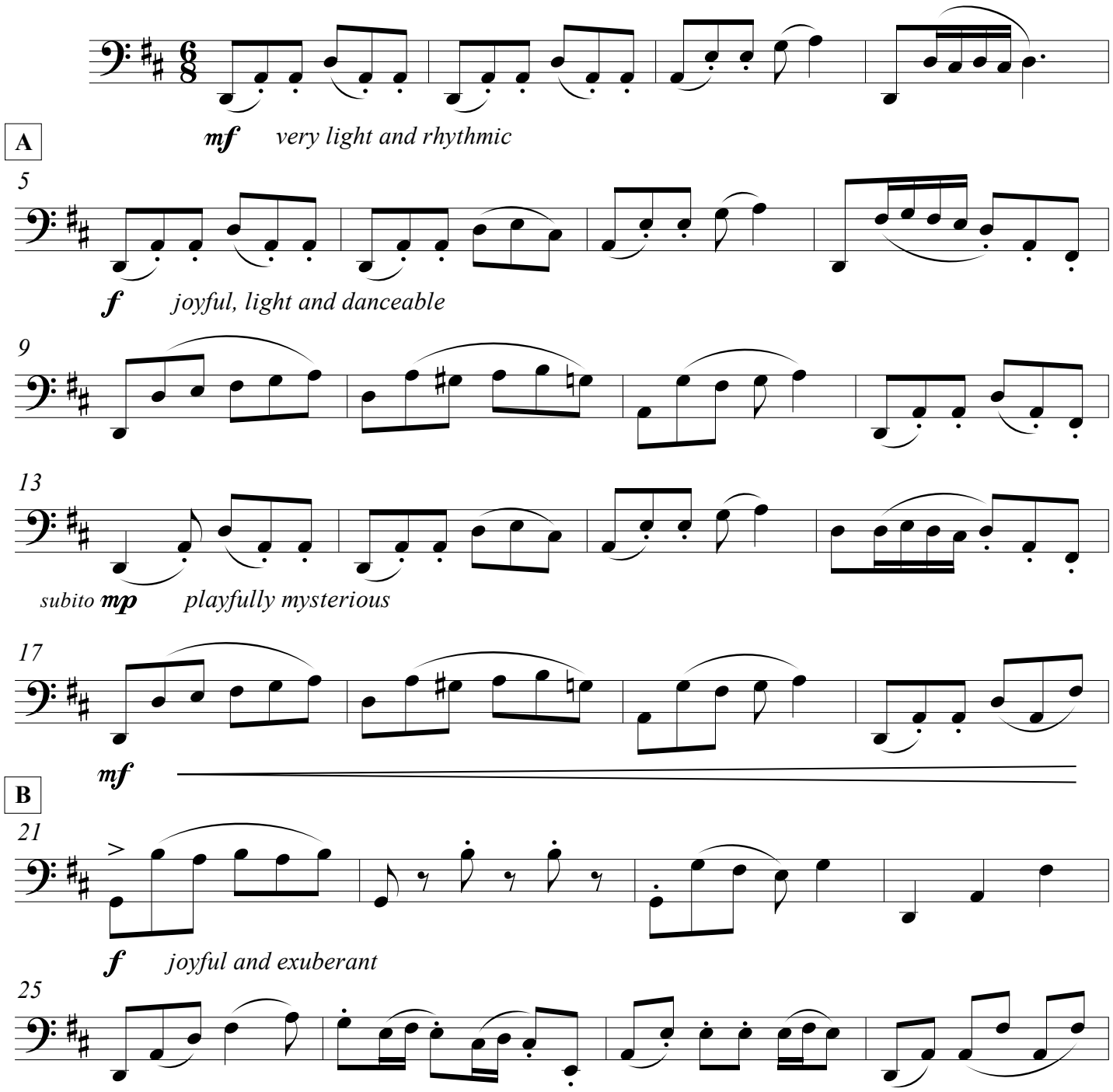
## III. Atardecer Tapatío

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)*

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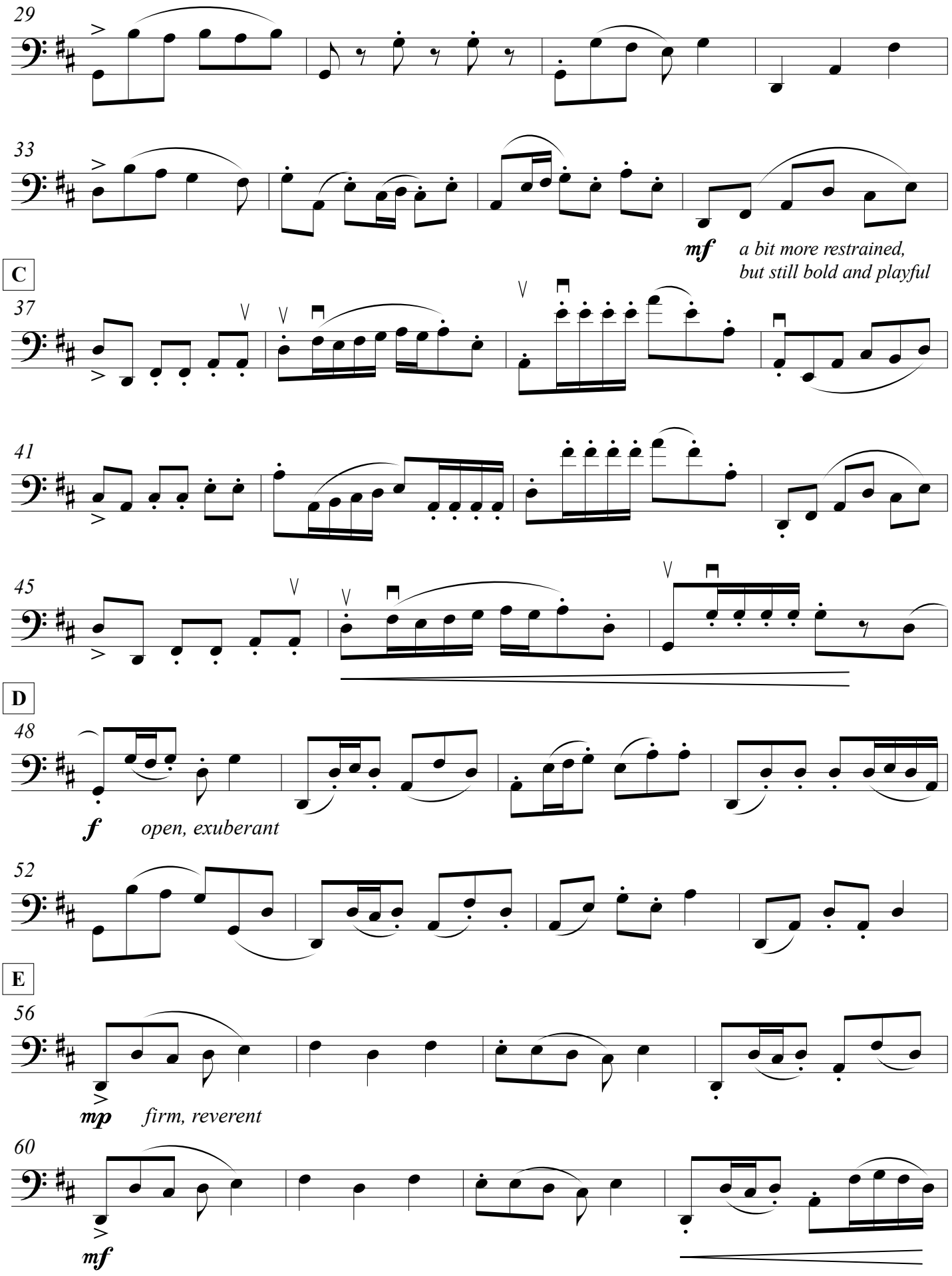
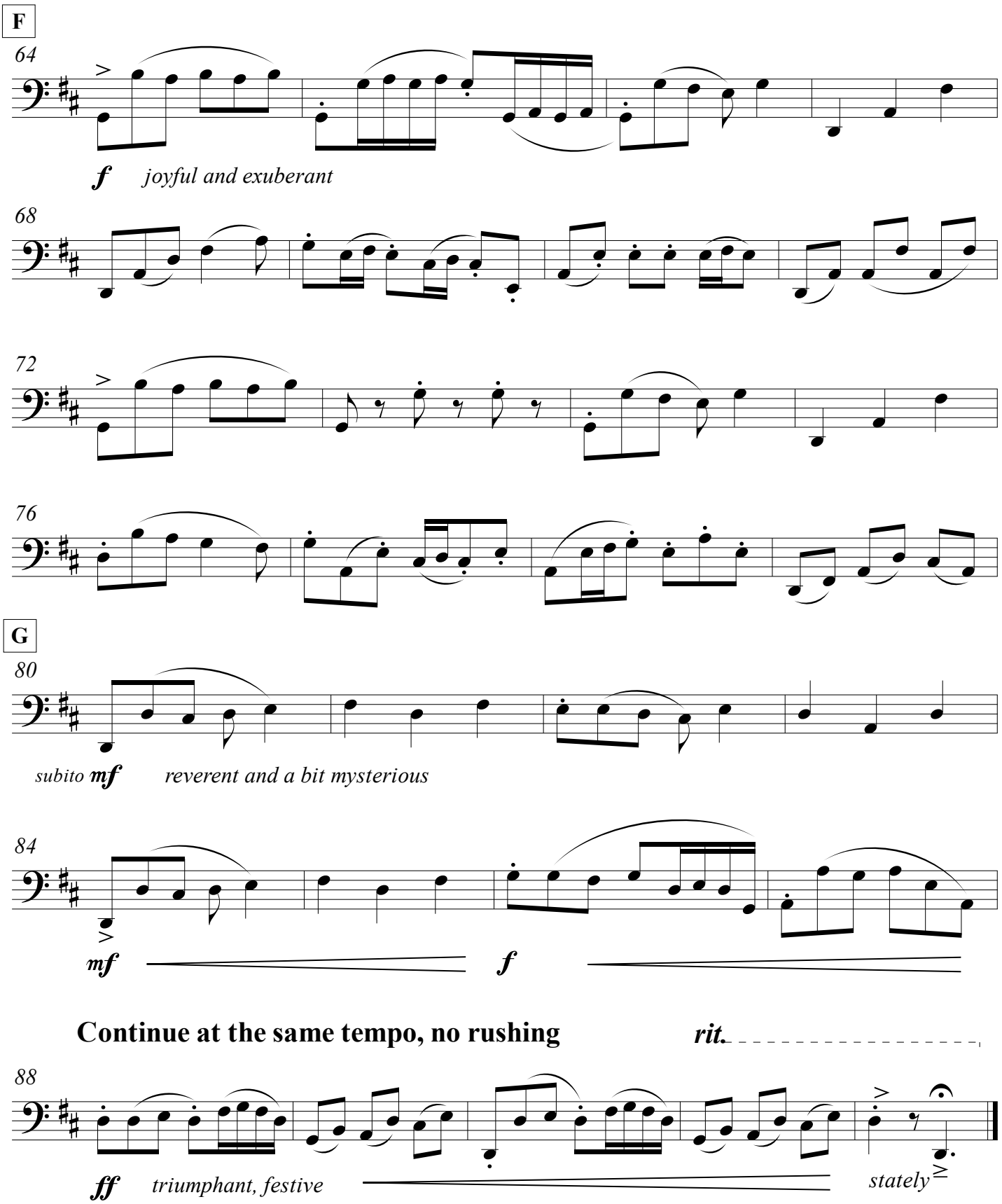

29
33
mf
a bit more restrained,
but still bold and playful
C
37
41
45
D
48
f
open, exuberant
52
E
56
mp
firm, reverent
60
mf




*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.*