

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

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

Cello I
mf *passionate, flirtatious but noble*

Cello II
mf *passionate, flirtatious but noble*

Cello III
mf *passionate, flirtatious but noble*

4

mp

A

8

a bit playfully mysterious

mp *a bit playfully mysterious*

light and rhythmic
mp

f *passionate, expressive*

f *passionate, expressive*

f
poco rit.-----

12

B Briefly a bit slower
(preparing to launch into tempo primo) *a tempo*

16

mf flirtatious and sensuous

mf light and short

mf flirtatious and sensuous

Detailed description: This system contains measures 16, 17, and 18. Measure 16 features a melodic line in the upper voice with eighth-note patterns and a trill, and a bass line with a half note followed by eighth notes. Measure 17 has a trill in the upper voice and a bass line with eighth notes. Measure 18 continues the eighth-note patterns in both voices. Dynamics include *mf* and *mf* light and short.

19

Detailed description: This system contains measures 19, 20, and 21. Measure 19 has a trill in the upper voice and a bass line with eighth notes. Measure 20 features a melodic line in the upper voice with eighth notes and a bass line with eighth notes. Measure 21 continues the eighth-note patterns in both voices.

22

C

f

f

mf

Detailed description: This system contains measures 22, 23, and 24. Measure 22 has a melodic line in the upper voice with eighth notes and a bass line with eighth notes. Measure 23 features a melodic line in the upper voice with eighth notes and a bass line with eighth notes. Measure 24 has a melodic line in the upper voice with eighth notes and a bass line with eighth notes. Dynamics include *f*, *f*, and *mf*. A box labeled 'C' is above measure 22.

25

Detailed description: This system contains measures 25, 26, and 27. Measure 25 has a melodic line in the upper voice with eighth notes and a bass line with eighth notes. Measure 26 features a melodic line in the upper voice with eighth notes and a bass line with eighth notes. Measure 27 has a melodic line in the upper voice with eighth notes and a bass line with eighth notes.

28

D *Tango style broadening of tempo*

a tempo

32

f open, broad, expressive

mf with energy

f open, broad, expressive

35

cantabile, broad

38

mf

mf a bit more introspective

flirtatious

42

f

This system contains measures 42 through 45. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature. A dynamic marking of *f* is present. A dashed line above the middle staff indicates a slur or breath mark over a long note.

E

46

ff exuberant, with passion and energy

f exuberant, with passion and energy

f precise and rhythmic

This system contains measures 46 through 48. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature. Dynamic markings include *ff* and *f*. Performance instructions are provided for each staff: "exuberant, with passion and energy" for the top and middle staves, and "precise and rhythmic" for the bottom staff.

49

This system contains measures 49 through 51. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature.

52

mf

f

mf

This system contains measures 52 through 54. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature. Dynamic markings include *mf* and *f*. A dashed line above the top staff indicates a slur or breath mark over a long note.

55

f

mf

f

58

poco rit.

F *a tempo*

61

mf bold and seductive

p light and rhythmic, playfully mysterious

mp precise and rhythmic

64

67 G

mp yearning passionately

f yearning passionately

mf

70

73

76 H

f flirtatious and sensuous

subito mf light and rhythmic

f flirtatious and sensuous

79

Musical score for measures 79-81. The score is in 3/4 time and B-flat major. It consists of three staves: Violin I (top), Violin II (middle), and Cello (bottom). Measure 79 features a melodic line in the Violin I and Cello parts, with the Cello part marked *f*. Measure 80 continues the melodic development. Measure 81 shows a change in the Cello part, marked *f*.

82

Musical score for measures 82-84. The score continues from the previous system. Measure 82 features a melodic line in the Violin I and Cello parts. Measure 83 continues the melodic development. Measure 84 shows a change in the Cello part.

I *Un po' pesante* *a tempo*

85

Musical score for measures 85-87. The score is marked *Un po' pesante* and *a tempo*. It consists of three staves: Violin I (top), Violin II (middle), and Cello (bottom). Measure 85 features a melodic line in the Violin I and Cello parts, with the Cello part marked *ff* and *open, broad, expressive*. Measure 86 continues the melodic development. Measure 87 shows a change in the Cello part, marked *f* and *open, broad, expressive*.

88

Musical score for measures 88-90. The score continues from the previous system. Measure 88 features a melodic line in the Violin I and Cello parts. Measure 89 continues the melodic development. Measure 90 shows a change in the Cello part.

91

mf

mf

cantabile, broad

mf

95

f

bright and confident

f

J

99

f

exuberant, with passion and energy

f

cantabile, broad

f

exuberant, with passion and energy

102

105

mf *f*

mf

mf

K

109

f bright and confident

f bright and confident

f bright and confident

113

start mysterious but confident, becoming passionate and energetic

f *ff*

mf *f*

mf *f*

117

with energy

fp *sf*

with energy

fp *sf*

with energy

fp *sf*

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato
f resonant, playful, with energy

pizzicato
f resonant, playful, with energy

pizzicato
f resonant, playful, with energy

II
f resonant, playful, with energy

Detailed description: This block contains the first four measures of the musical score for three cellos. The music is in 4/4 time. Cello I starts with a whole rest in the first two measures, then plays a sixteenth-note pattern in the third measure, and a quarter-note pattern in the fourth. Cello II and Cello III play similar rhythmic patterns throughout. The score includes dynamic markings of *f* and performance instructions like 'pizzicato' and 'resonant, playful, with energy'. A second ending bracket labeled 'II' covers measures 3 and 4.

Detailed description: This block contains measures 5 through 8. The music continues with the established rhythmic patterns. Cello I has a whole rest in measure 5, then plays a sixteenth-note pattern in measure 6, and a quarter-note pattern in measure 7. Cello II and Cello III play similar rhythmic patterns. The score includes dynamic markings of *f* and performance instructions like 'pizzicato' and 'resonant, playful, with energy'. A second ending bracket labeled 'II' covers measures 7 and 8.

graceful, delicate

graceful, delicate

Detailed description: This block contains measures 9 through 12. The music changes to a more delicate style. Cello I plays a quarter-note pattern in measure 9, then a half-note pattern in measure 10, and a quarter-note pattern in measure 11. Cello II and Cello III play similar rhythmic patterns. The score includes dynamic markings of *f* and performance instructions like 'graceful, delicate'. A second ending bracket labeled 'II' covers measures 11 and 12.

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)

mp rhythmically precise, gentle and graceful

(pizz)

f resonant, relaxed and smooth like a bossa nova

25

29

Measures 29-32: Three staves (Violin I, Violin II, and Cello) in 3/4 time, key of B-flat major. A dashed line spans across all staves from measure 29 to 32. The Violin I part features a melodic line with slurs and accents. The Violin II part provides harmonic support with eighth-note patterns. The Cello part has a more active, rhythmic accompaniment.

33

Measures 33-36: Continuation of the three-staff ensemble. The Violin I part continues its melodic line, ending with a fermata in measure 36. The Violin II and Cello parts continue their respective parts.

B
37

pizz.

Measures 37-40: Introduction of a third staff (likely Viola or Cello II) in treble clef. The Violin I part is marked *mf* and *pizz.* (pizzicato), with the instruction "rhythmically precise, gentle and graceful". The new staff also plays a rhythmic accompaniment. The original Cello part is marked *arco* and *f*, with the instruction "cantabile, reverent, melancholic". A dashed line spans across all staves from measure 37 to 40.

41

Measures 41-44: Continuation of the three-staff ensemble. The Violin I part continues with a melodic line. The Violin II and Cello parts provide harmonic support.

45

Musical score for measures 45-48. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music consists of three parts with various melodic lines and slurs.

49

Musical score for measures 49-52. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music consists of three parts with various melodic lines and slurs.

C

53

arco ³/₂ ²/₁ ¹/_φ ⁴/₂ ⁴/₄

mf very expressive, passionate, cantabile

(pizz)

f relaxed and smooth, like a bossa nova

mp gentle, serene

Musical score for measures 53-56. The top staff is in bass clef. The key signature has three flats. The music features complex rhythmic patterns with fingerings and performance instructions. The middle staff has a pizzicato section. The bottom staff has a more serene section.

57

⁴/₂ ²/₂ ²/₁ ¹/₁

Musical score for measures 57-60. The top staff is in bass clef. The key signature has three flats. The music features complex rhythmic patterns with fingerings and slurs.

61

mf *very expressive, passionate*

65

f *arco*

D 69 *pizz.*

f *relaxed and smooth, like a bossa nova*

very expressive, passionate

mp

73

3

77

mf a bit mysterious and tender

mp a bit mysterious and tender

p a bit mysterious and tender

f passionate

81

f

f

f

f

E

85

arco

mf teasing, playfully, gentle

mf cantabile, legato, expressive

teasing, playfully, gentle

teasing, playfully, gentle

89

mf teasing, playfully, gentle

mf cantabile, legato, expressive

teasing, playfully, gentle

teasing, playfully, gentle

93

mp tender, lovingly

mf passionate

mp tender, lovingly

mf passionate

This system contains measures 93 through 96. It features three staves: a treble clef staff at the top and two bass clef staves below. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. A dashed line indicates a slur across all three staves. The first two staves have dynamic markings of *mp* (measures 93-94) and *mf* (measures 95-96) with the performance instructions "tender, lovingly" and "passionate" respectively. The third staff has a *mf* marking in measure 95.

tender, lovingly

97

This system contains measures 97 through 100. It features three staves: a treble clef staff at the top and two bass clef staves below. The music is in the same key and time signature as the previous system. A dashed line indicates a slur across all three staves. The first two staves end with a fermata in measure 100. The third staff has a fermata in measure 100.

F

101

f cantabile, expressive, but serene and gentle

pizz.

f rhythmically precise, gentle and graceful

pizz.

f resonant, relaxed and smooth like a bossa nova

This system contains measures 101 through 104. It features three staves: a treble clef staff at the top and two bass clef staves below. The music is in the same key and time signature. A dashed line indicates a slur across all three staves. The first two staves have dynamic markings of *f* with performance instructions "cantabile, expressive, but serene and gentle" and "rhythmically precise, gentle and graceful". Both staves also have "pizz." markings. The third staff has a *f* marking and the instruction "resonant, relaxed and smooth like a bossa nova".

105

This system contains measures 105 through 108. It features three staves: a treble clef staff at the top and two bass clef staves below. The music is in the same key and time signature. A dashed line indicates a slur across all three staves. The first two staves end with a fermata in measure 108. The third staff has a fermata in measure 108.

109

p reverent

Continue at the same tempo, no rushing

113

mf

mf

mf with energy, graceful

mf with energy, graceful

117

f precise, with energy, but graceful

sfz *mp*

f *sfz* *mp*

f *sfz* *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)

A

pizzicato (strummed like a guitar) **arco**

Cello I *mf* *f* *joyful, confident, uncomplicated*

Cello II *mf* *very light and rhythmic*

Cello III *mf* *very light and rhythmic* *joyful, light and danceable*

7

mp *mp*

B

13

playful and flirtatious *mf* *mf* *mp* *mf*

C

19

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

25

31

mp

mp

pizzicato

f precise, bold and danceable

D

37

mf firm, reverent

mf teasing

mf firm, reverent

mf teasingly

43

mp

mp

E

49

f joyful and exuberant

f joyful and exuberant

arco

f joyful and exuberant

55

ff

F

61

f bold, teasing

mf playful, light

f bold, teasing

very light and rhythmic

67

bold, teasing *very light and rhythmic*

G

72

bold, teasing *ff open, exuberant*
f playful, light *f open, exuberant*

77

H

82

mp firm, reverent
mp firm, reverent

I

88

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

94

100

105

mf

mf

mf very light and rhythmic

J 110

mp reverent and a bit mysterious

mp reverent and a bit mysterious

mp reverent and a bit mysterious

114

mf *f* with energy

mf *f* with energy

mf *f* with energy

Continue at the same tempo, no rushing

rit.-----

118

ff triumphant, festive

ff triumphant, festive

ff triumphant, festive

stately

stately

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.

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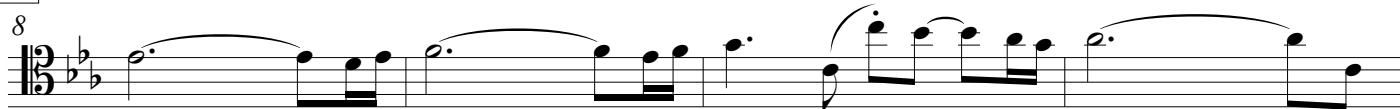
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

*mf* passionate, flirtatious but noble*mp*

A

*a bit playfully mysterious**f* passionate, expressive*poco rit.*

B

*Briefly a bit slower**(preparing to launch into tempo primo)**a tempo**mf* flirtatious and sensuous

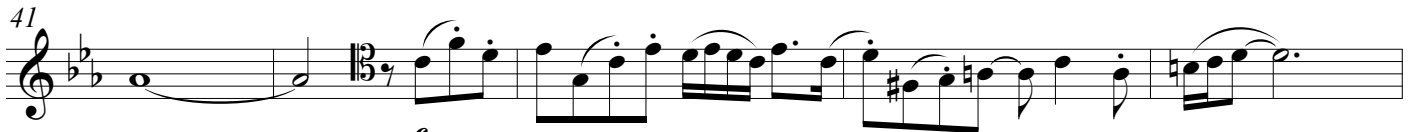
C


*f*

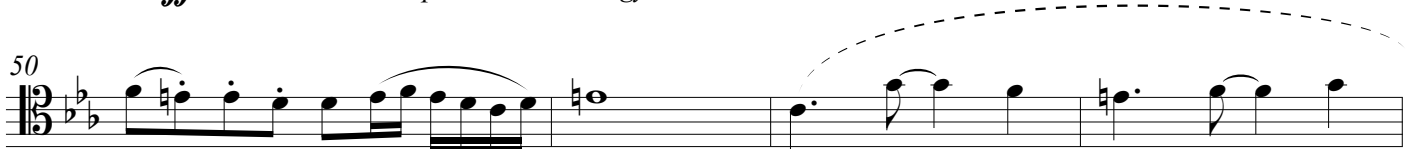
D *Tango style broadening of tempo* *a tempo*

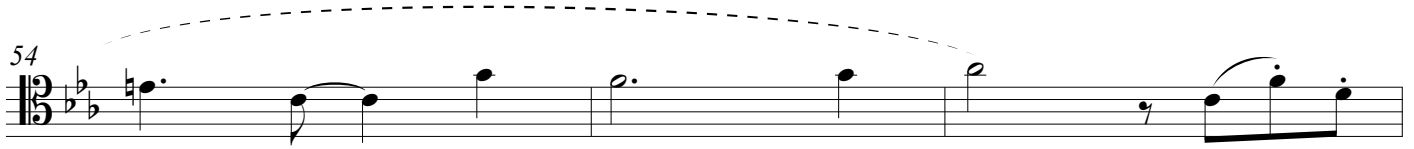
32  *f* open, broad, expressive

36  *mf*

41  *f*


E 46  *ff* exuberant, with passion and energy

50  *mf*

54  *f*

57  *poco rit.*

F *a tempo*

61  *mf* bold and seductive

65 

K

109



f bright and confident

113



start mysterious but confident, becoming passionate and energetic

f _____

116



ff

with energy

fp

sf

Danzas Latinoamericanas

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II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

II
f resonant, playful, with energy

5

9

graceful, delicate

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

37 *pizz.*

mf *rhythmically precise, gentle and graceful*

41

45

49

C

53 *arco*

mf *very expressive, passionate, cantabile*

57

61

mf *very expressive, passionate*

65

f

D

69

pizz.

f relaxed and smooth, like a bossa nova

73

77

mf a bit mysterious and tender

81

f

E

85

arco

mf teasing, playfully, gentle

89

93

mp tender, lovingly *mf* passionate

97

Danzas Latinoamericanas

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III. Atardecer Tapatío

by José L. Elizondo

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Festive, spirited and pleasantly danceable ♩ = 96-106

Steady tempo throughout the entire piece (and no rubato)

pizzicato (strummed like a guitar)

mf *f* **arco**

A
5

joyful, confident, uncomplicated

9

mp

B
13

playful and flirtatious *mf*

17

C
21

f *joyful and exuberant*

25

29



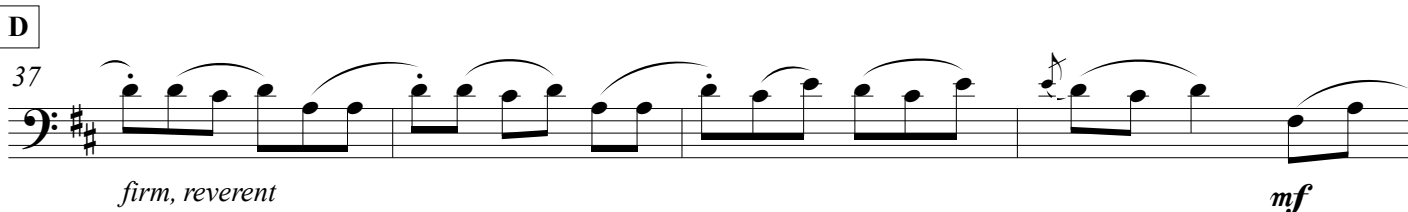
33



mp

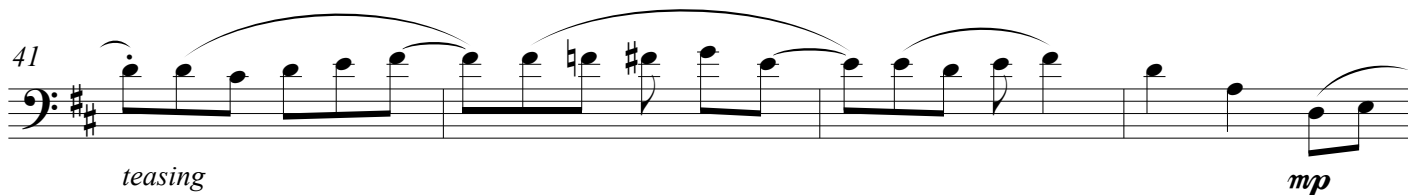
D

37



firm, reverent *mf*

41



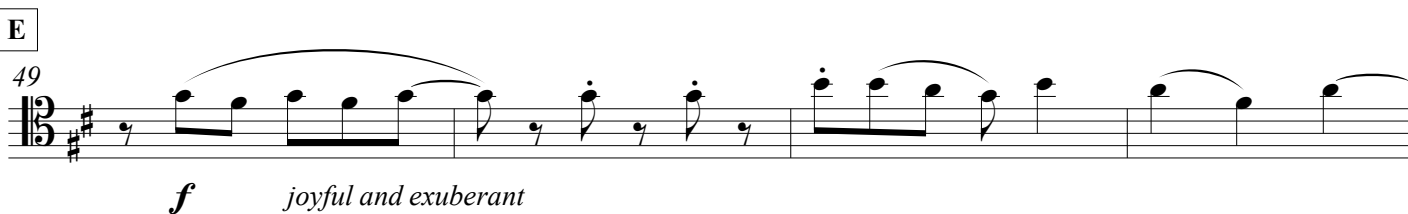
teasing *mp*

45



E

49

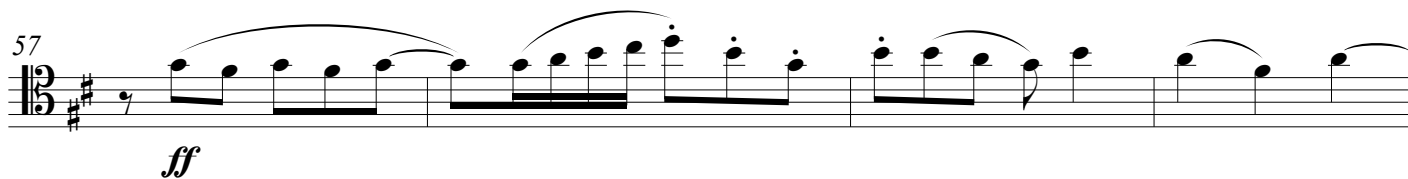


f *joyful and exuberant*

53



57



ff

61



F

65

f bold, teasing

69

73

G

ff open, exuberant

77

81

H

8

I

92

f joyful and exuberant

96

100

ff

104

J

108

mf *mp* reverent and a bit mysterious

112

mf

Continue at the same tempo, no rushing

116

f with energy *ff* triumphant, festive

120

rit. *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.

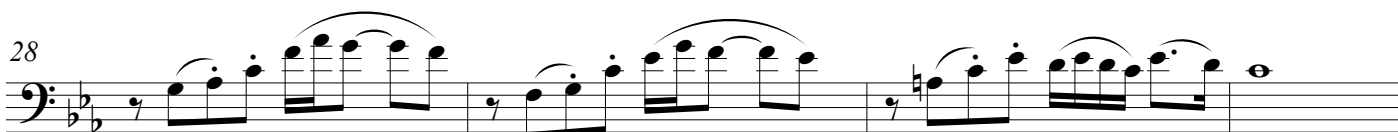
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I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

*mf* passionate, flirtatious but noble**A***mp* a bit playfully mysterious*f* passionate, expressive*poco rit.***B**Briefly a bit slower
(preparing to launch into tempo primo)*a tempo**mf* light and short**C***f*

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

32

mf with energy cantabile, broad

36

40

E

44

f exuberant, with passion and energy

48

52

f poco rit. mf

57

F *a tempo*

61

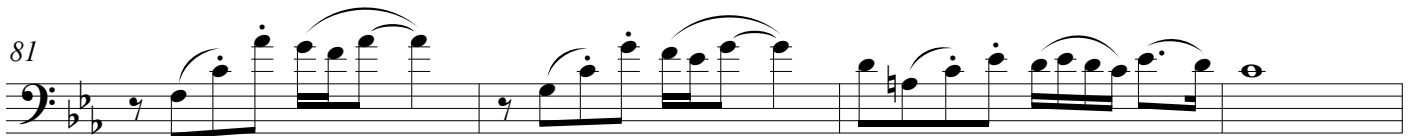
p light and rhythmic, playfully mysterious

65

G

*f* yearning passionately

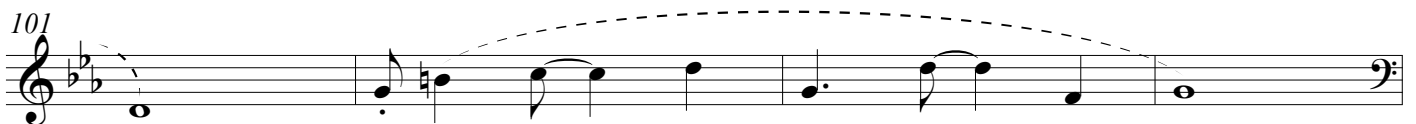
H

*subito mf* light and rhythmic*f*

I

*Un po' pesante**a tempo**f* open, broad, expressive*mf**cantabile, broad*

J

*f* cantabile, broad

105

mf

K

109

f bright and confident

113

mf *f*

117

with energy *fp* *sf*

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

f resonant, playful, with energy

5

9

graceful, delicate

13

17

rit.

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

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

21 **(pizz)**

mp rhythmically precise, gentle and graceful

25

29

33

B

37 (pizz) *mf* *rhythmically precise, gentle and graceful*

41

45

49

C

53 (pizz) *f* *relaxed and smooth, like a bossa nova*

57

61 *mf*

65 *f* *arco* *mf*

D

69 *very expressive, passionate*

73

109

Musical notation for measures 109-112 in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of eighth and sixteenth notes with rests.

Continue at the same tempo, no rushing

113

Musical notation for measures 113-116 in bass clef. Measures 113-114 are marked *mf*. Measure 115 has a whole rest. Measure 116 is marked *mf* with the instruction "with energy, graceful".

117

Musical notation for measures 117-120 in treble clef. Measure 117 is marked *f*. Measure 118 is marked *sfz*. Measure 119 is marked *mp*. Measure 120 has a whole rest.

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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)

mf very light and rhythmic

A

5

9

mp

B

13

playful and flirtatious

mf

17

C


21

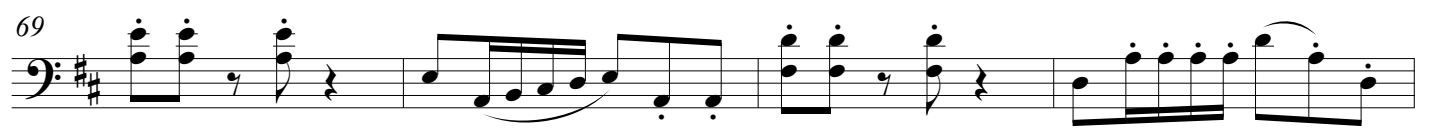
f joyful and exuberant

25

29

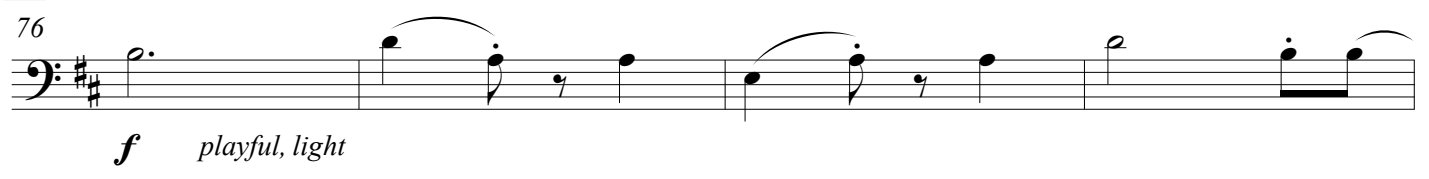
F

65 
mf playful, light

69 

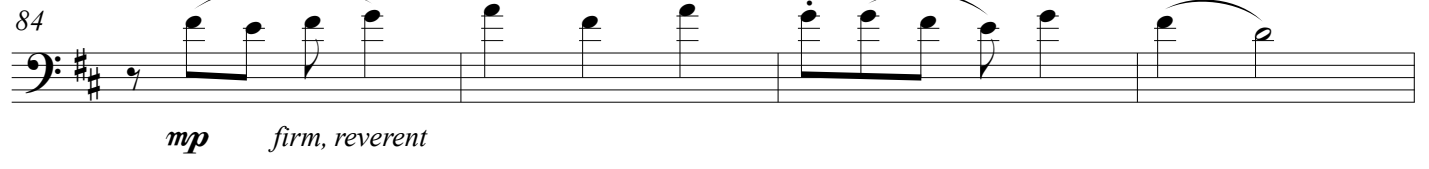
73 

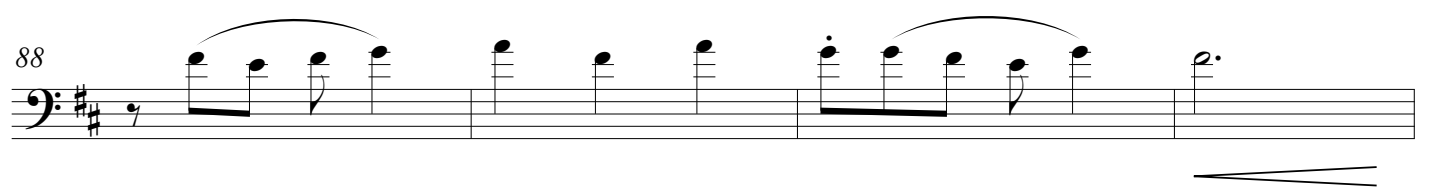
G

76 
f playful, light

80 

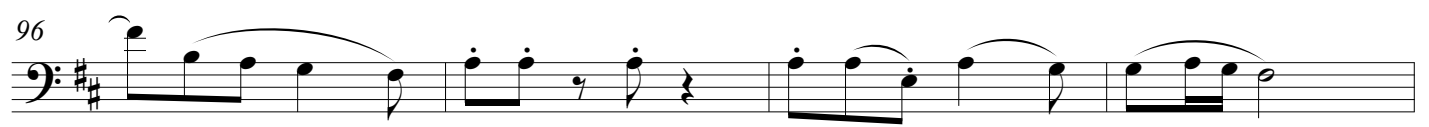
H

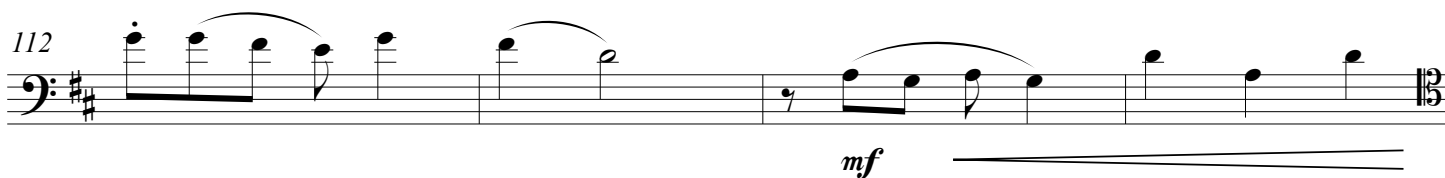
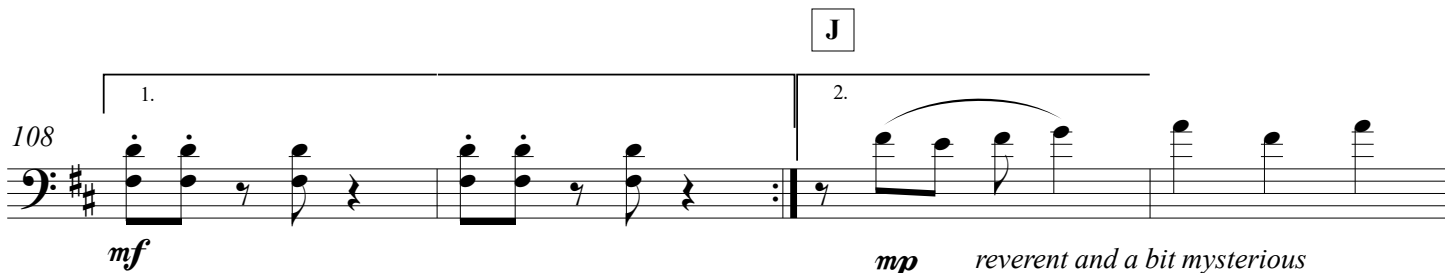
84 
mp firm, reverent

88 

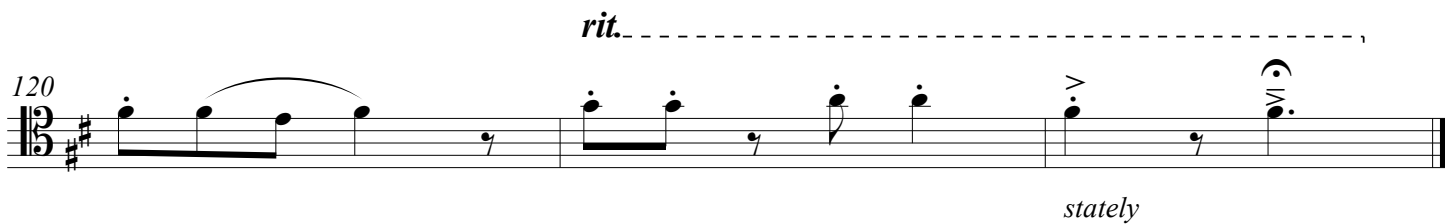
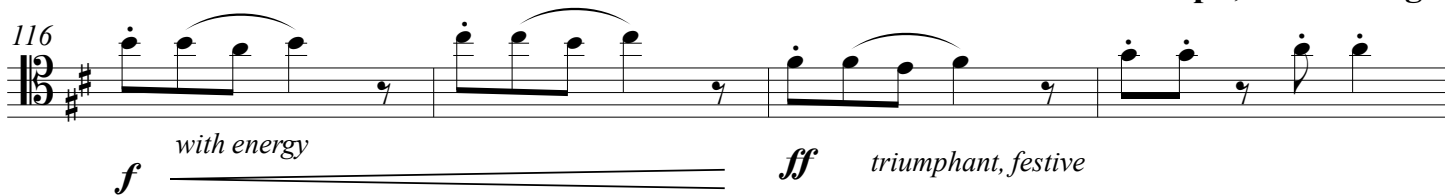
I

92 
f joyful and exuberant

96 



Continue at the same tempo, no rushing



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

dedicated to Carlos Prieto

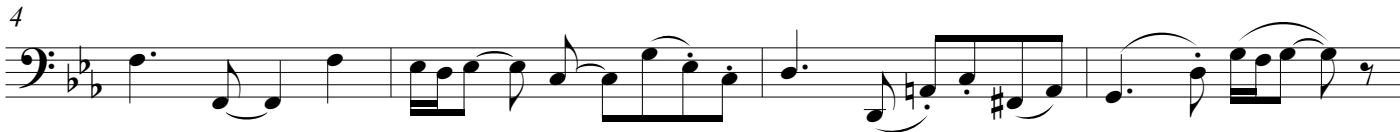
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



mf passionate, flirtatious but noble



A

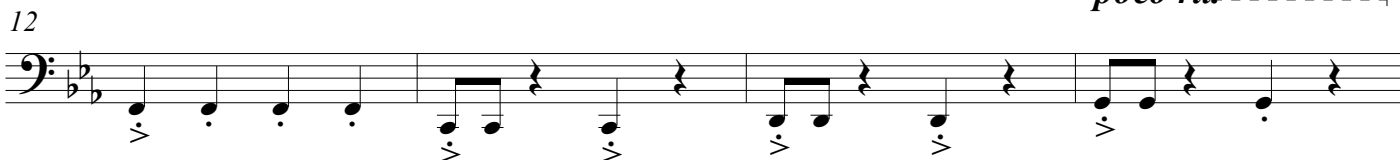


light and rhythmic

mp

f

poco rit. -----



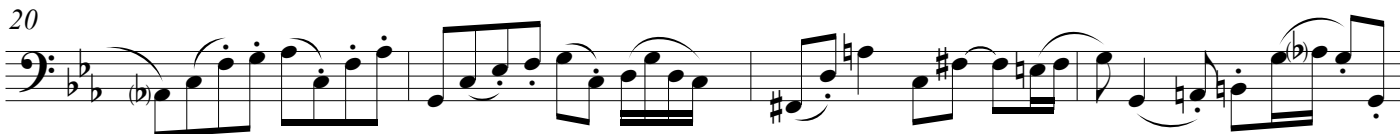
B

Briefly a bit slower
(preparing to launch into tempo primo)

a tempo



mf flirtatious and sensuous



C



mf



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

32

f open, broad, expressive

36

mf a bit more introspective

40

flirtatious

E

44

f precise and rhythmic

48

mf

52

mf

poco rit. -----

56

f

F *a tempo*

61

mp precise and rhythmic

65

mf

G

69

mf

73

H

77

f *flirtatious and sensuous*

81

I

Un po' pesante

a tempo

85

f *open, broad, expressive*

89

mf

93

f

J

97

f *exuberant, with passion and energy*

101

105

Musical staff for measures 105-108. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a series of eighth and quarter notes, some with slurs. A dynamic marking of *mf* is placed below the first measure.

K

109

Musical staff for measures 109-112. The music features a more active eighth-note pattern. A dynamic marking of *f* is placed below the first measure, followed by the instruction *bright and confident*.

113

Musical staff for measures 113-116. The music continues with eighth-note patterns. A dynamic marking of *mf* is placed below the first measure, and a *f* marking is placed below the last measure. A horizontal line with a hairpin symbol is drawn below the staff, indicating a crescendo.

117

Musical staff for measures 117-120. The music concludes with a few notes. A dynamic marking of *fp* is placed below the first measure, followed by the instruction *with energy*. A hairpin symbol is drawn below the staff, indicating a crescendo, leading to a final *sf* marking.

Danzas Latinoamericanas

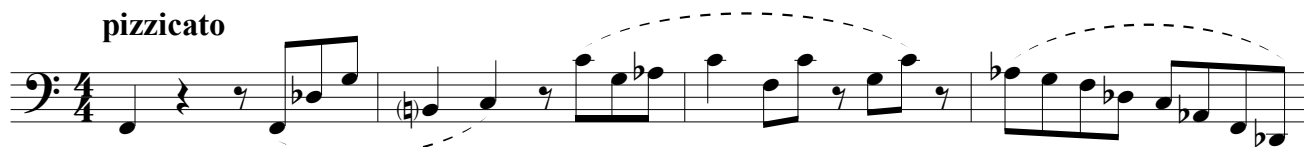
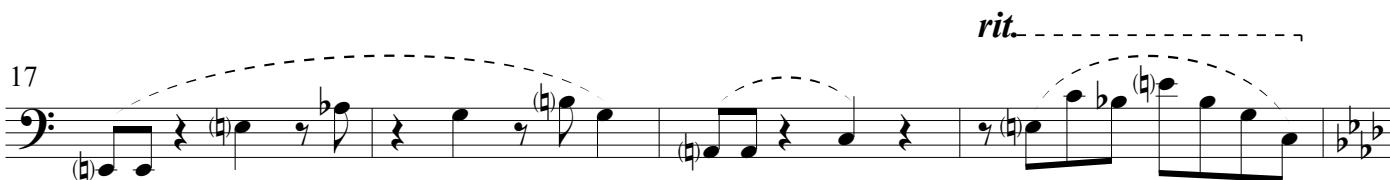
dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

*f* resonant, playful, with energy

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

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

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

B

37 *arco*
f cantabile, reverent, melancholic

41

45

49

C

53 *mp* *gentle, serene*

57

61

65 *mf*

D

69 *mp*

73

77

p a bit mysterious and tender

f passionate

81

f

E

85

teasing, playfully, gentle

89

93

tender, lovingly

97

F

101

pizz.

f resonant, relaxed and smooth like a bossa nova

105

109

Musical notation for measures 109-112. The key signature has three flats (B-flat, E-flat, A-flat). The music is in the bass clef. Measure 109 starts with a half note G2. The tempo/mood is marked *p* reverent.

Continue at the same tempo, no rushing

113

Musical notation for measures 113-116. The music continues in the bass clef. Measure 113 starts with a half note G2. The tempo/mood is marked *mf*. A crescendo hairpin leads to a *mp* marking at measure 115. The tempo/mood is marked *mp* with energy, graceful. A dashed slur covers measures 113-116.

117

Musical notation for measures 117-120. The music continues in the bass clef. Measure 117 starts with a half note G2. The tempo/mood is marked *f*. A dashed slur covers measures 117-120. The tempo/mood is marked *sfz* at measure 119 and *mp* at measure 120.

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)

mf very light and rhythmic

A

5

joyful, light and danceable

9

B

13

mp

17

mf

C

21

f joyful and exuberant

25

29



33



pizzicato

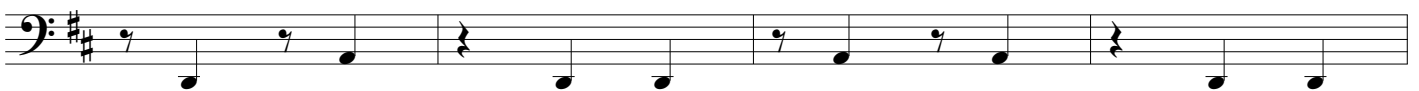
f *precise, bold
and danceable*

D

37



41



45



E

49

arco



f *joyful and exuberant*

53



57



61



f *bold, teasing*

F

65



very light and rhythmic

bold, teasing

69

very light and rhythmic

bold, teasing

Musical notation for measures 69-72 in bass clef, key of D major. The first two measures are marked 'very light and rhythmic' and feature eighth notes with rests. The last two measures are marked 'bold, teasing' and feature a more active eighth-note melody.

73

Musical notation for measures 73-75 in bass clef, key of D major. The first two measures continue the eighth-note pattern, and the third measure features a more active eighth-note melody.

G

76

f open, exuberant

Musical notation for measures 76-79 in bass clef, key of D major. The first two measures are marked 'f open, exuberant' and feature a more active eighth-note melody. The last two measures continue the eighth-note pattern.

80

Musical notation for measures 80-83 in bass clef, key of D major. The first two measures continue the eighth-note pattern, and the last two measures feature a more active eighth-note melody.

H

84

mp firm, reverent

Musical notation for measures 84-87 in bass clef, key of D major. The first two measures are marked 'mp firm, reverent' and feature a more active eighth-note melody. The last two measures continue the eighth-note pattern.

88

Musical notation for measures 88-91 in bass clef, key of D major. The first two measures continue the eighth-note pattern, and the last two measures feature a more active eighth-note melody.

I

92

f joyful and exuberant

Musical notation for measures 92-95 in bass clef, key of D major. The first two measures are marked 'f joyful and exuberant' and feature a more active eighth-note melody. The last two measures continue the eighth-note pattern.

96

Musical notation for measures 96-99 in bass clef, key of D major. The first two measures continue the eighth-note pattern, and the last two measures feature a more active eighth-note melody.

100

104

108

mf very light and rhythmic

mp reverent and a bit mysterious

112

mf

116

f with energy

ff triumphant, festive

Continue at the same tempo, no rushing

120

rit.

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.