

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

Flute

mf *passionate, flirtatious but noble*

Cello

mf *passionate, flirtatious but noble*

5

f

9

13

poco rit.

A *a tempo*

16

mp *flirtatious, sensuous, graceful*

mp *flirtatious, sensuous, graceful*

20

Musical notation for measures 20-23, featuring treble and bass staves with various rhythmic patterns and dynamics.

B

24

mf

Musical notation for measures 24-27, featuring treble and bass staves with various rhythmic patterns and dynamics.

28

f bright and confident

Musical notation for measures 28-31, featuring treble and bass staves with various rhythmic patterns and dynamics.

C *Tango style broadening of tempo* *a tempo*

32

ff open, broad, expressive

Musical notation for measures 32-35, featuring treble and bass staves with various rhythmic patterns and dynamics.

36

mf a bit more introspective

Musical notation for measures 36-39, featuring treble and bass staves with various rhythmic patterns and dynamics.

40

f bright and confident

f bright and confident

44

D

ff open, broad, expressive

ff open, broad, expressive

48

52

mf a bit more introspective

mp flirtatious and playful

f

57

f bright and confident

poco rit.

f bright and confident

E *a tempo*

61

mf bold and seductive

mf light and rhythmic, playfully mysterious

65

mf

mf

F

69

f flirtatious and playful

f still light and rhythmic, but bolder

73

mf

mf

G

77

f flirtatious and passionate

f flirtatious, passionate

81

H *Un po' pesante*

a tempo

85

ff *open, broad, expressive*

ff *open, broad, expressive*

89

mf *a bit more introspective*

flirtatious and playful \rightrightarrows ***mf***

93

f *bright and confident*

f *bright and confident*

97

I

ff *open, broad, expressive*

ff *open, broad, expressive*

101

105

mf flirtatious and playful

J

109

f bright and confident

113

subito mf passionate and energetic

ff

subito mf reverent, a bit mysterious

passionate, opening up

ff

117

with energy

fp \rightarrow *sf*

with energy

fp \rightarrow *sf*

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Flute

f playful, flirtatious, with energy

pizzicato

Cello

ff 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

mf cantabile, expressive, but serene and gentle

(pizz)

f relaxed and smooth, like a bossa nova

25

29

33

B

37

mp rhythmically precise, gentle and graceful

arco

mf expressive, reverent, melancholic

41

Musical notation for measures 41-44. Flute part: quarter notes with slurs and accents. Cello part: quarter notes with slurs. Dashed lines connect the parts across measures.

45

Musical notation for measures 45-48. Flute part: quarter notes with slurs and accents. Cello part: quarter notes with slurs. Dashed lines connect the parts across measures.

49

Musical notation for measures 49-52. Flute part: quarter notes with slurs and accents. Cello part: quarter notes with slurs. Dashed lines connect the parts across measures. *subito p* is written in the flute staff.

C

53

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

Musical notation for measures 53-56. Flute part: quarter notes with slurs and accents. Cello part: quarter notes with slurs. Dashed lines connect the parts across measures. Performance instructions are present.

57

Musical notation for measures 57-60. Flute part: quarter notes with slurs and accents. Cello part: quarter notes with slurs. Dashed lines connect the parts across measures.

61

mf very expressive, passionate

Musical notation for measures 61-64. Flute part: quarter notes with slurs and accents. Cello part: quarter notes with slurs. Dashed lines connect the parts across measures.

65

f

D
69

teasing, playfully

arco

mf cantabile, legato, expressive

Voice B

73

Voice B

77

mp tender, lovingly

f passionate

mp tender, lovingly

f passionate

81

Voice B

E
85

mf cantabile, expressive, tender, with hope

pizzicato

f relaxed and smooth, like a bossa nova

89

93

mp a bit more introspective

mp reverent

Continue at the same tempo, no rushing

97

mf

f with energy, graceful

mf with energy, graceful

101

ff

mp

f

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)

Flute

mp very light and rhythmic *mf*

Cello

mf very light and rhythmic

A

5

joyful, confident, uncomplicated

mf joyful, light and danceable

9

f

13

f

17

B
21

f light, joyful and exuberant

f joyful and exuberant

25

29

33

mf bold, teasing

Voice A

C

37

mf a bit more restrained,
but still bold and playful

Voice B

Voice A

41

Voice B

Voice A

D

45

f open, exuberant

Voice B

f playful, light

50

E

55

mp firm, reverent

mp firm, reverent

60

mf

mf

F

64

f light, joyful and exuberant

f joyful and exuberant

68

72

76

G

80

mp reverent and a bit mysterious

subito *mp* reverent and a bit mysterious

84

mf *f* with energy

mf *f* with energy

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

f

poco rit. -----

A *a tempo*

mp flirtatious, sensuous, graceful

B

mf

f bright and confident

C *Tango style broadening of tempo**a tempo*

32 *ff* open, broad, expressive

36 *mf* a bit more introspective

40 *f* bright and confident

44 **D** *ff* open, broad, expressive

48

52 *mf* a bit more introspective *f*

57 *poco rit.*
bright and confident

E *a tempo*

61 *mf* bold and seductive

65

F
69 *f* flirtatious and playful

73 *mf*

G
77 *f* flirtatious and passionate

81

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* open, broad, expressive

101

105

mf flirtatious and playful

J

109

f bright and confident

113

passionate and energetic

subito *mf* *ff*

117

with energy

fp *sf*

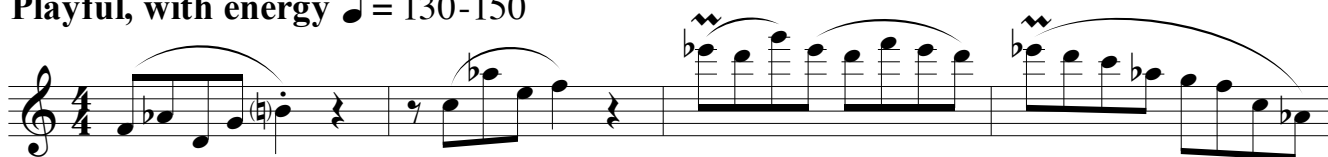
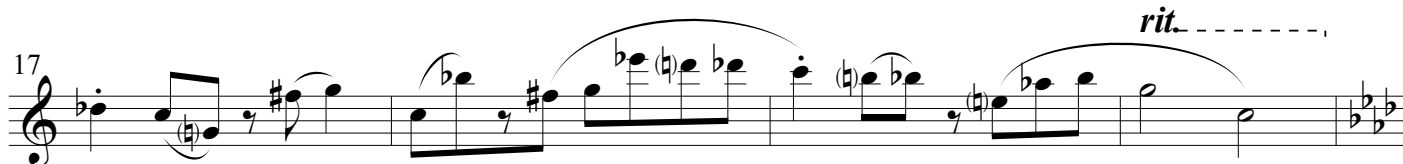
Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

***f*** 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

B

Musical staff 37-40. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with eighth and sixteenth notes, slurs, and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

mp *rhythmically precise, gentle and graceful*

Musical staff 41-44. Treble clef, key signature of three flats. The staff continues the melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

Musical staff 45-48. Treble clef, key signature of three flats. The staff continues the melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

Musical staff 49-52. Treble clef, key signature of three flats. The staff continues the melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

subito p

C

Musical staff 53-56. Treble clef, key signature of three flats. The staff contains a melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

f *very expressive, passionate*

Musical staff 57-60. Treble clef, key signature of three flats. The staff continues the melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

Musical staff 61-64. Treble clef, key signature of three flats. The staff continues the melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

mf *very expressive, passionate*

Musical staff 65-68. Treble clef, key signature of three flats. The staff continues the melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

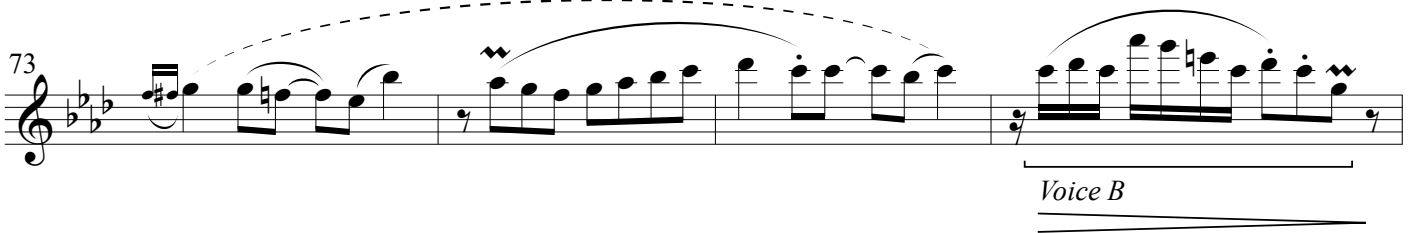
f

D

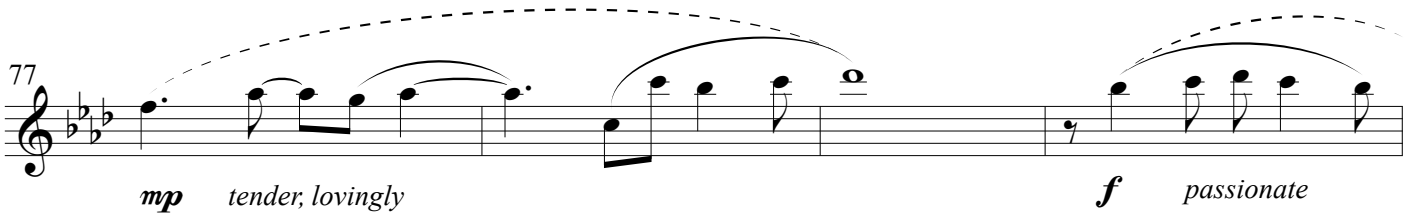
Musical staff 69-72. Treble clef, key signature of three flats. The staff contains a melodic line with slurs and accents. A dashed line above the staff indicates a long phrase. The music ends with a fermata on a quarter note.

teasing, playfully

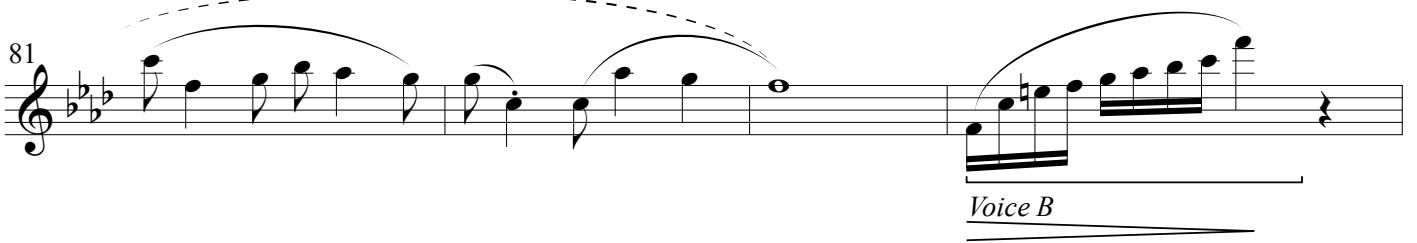
Voice B

73 

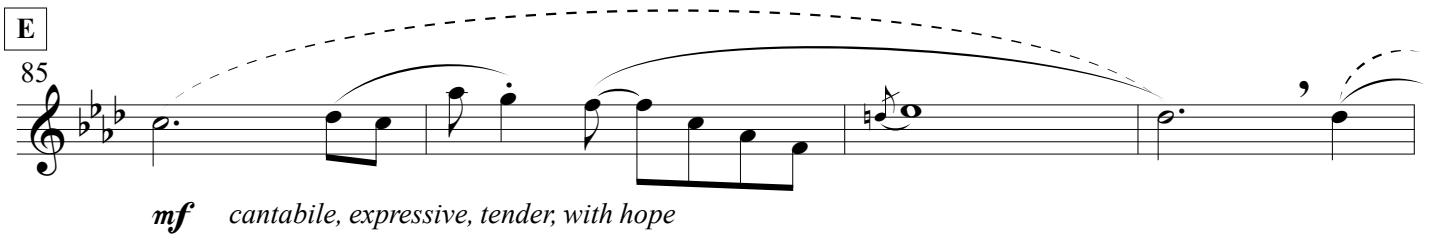
Voice B

77 

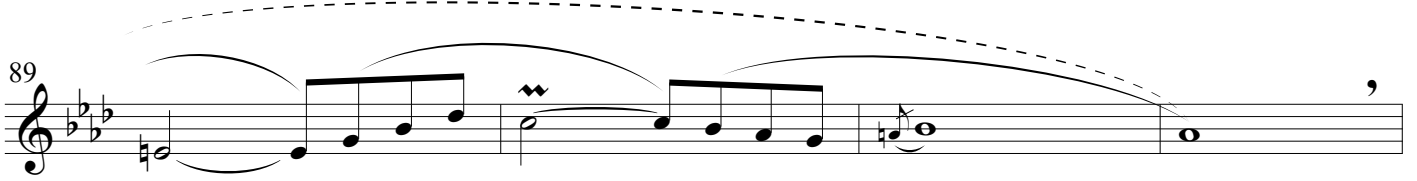
mp tender, lovingly *f* passionate

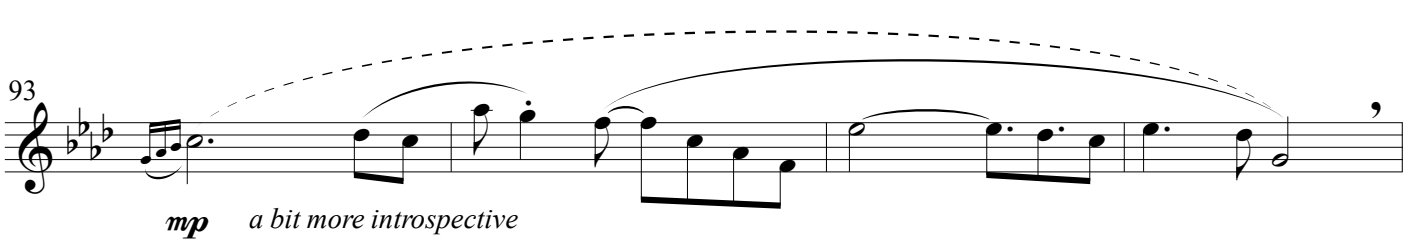
81 

Voice B

E 85 

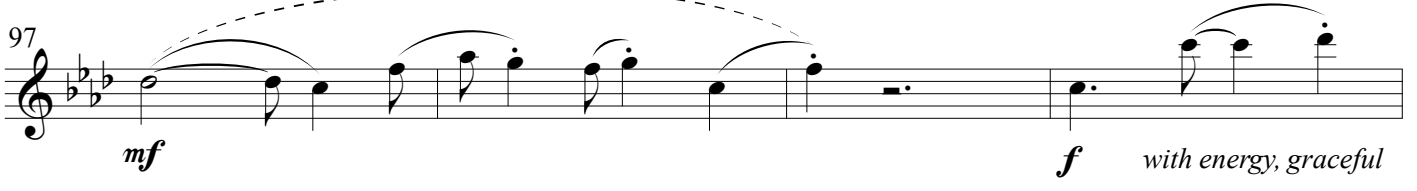
mf cantabile, expressive, tender, with hope

89 

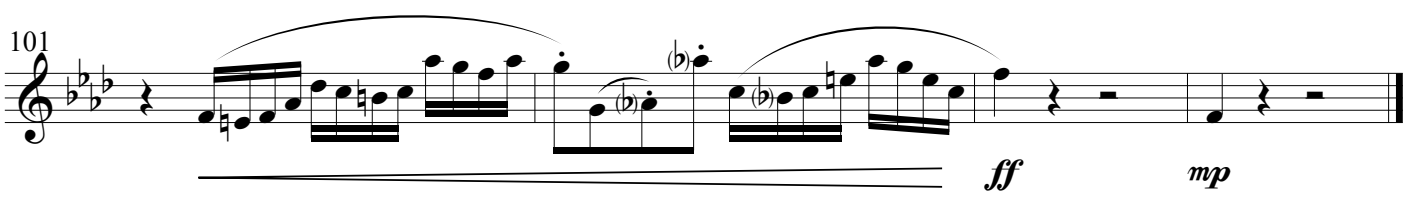
93 

mp a bit more introspective

Continue at the same tempo, no rushing

97 

mf *f* with energy, graceful

101 

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)

mp very light and rhythmic *mf*

A

joyful, confident, uncomplicated

f

B

f light, joyful and exuberant

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* light, joyful and exuberant

68

72

76

G
80 *mp* reverent and a bit mysterious

84 *mf* *f* with energy

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

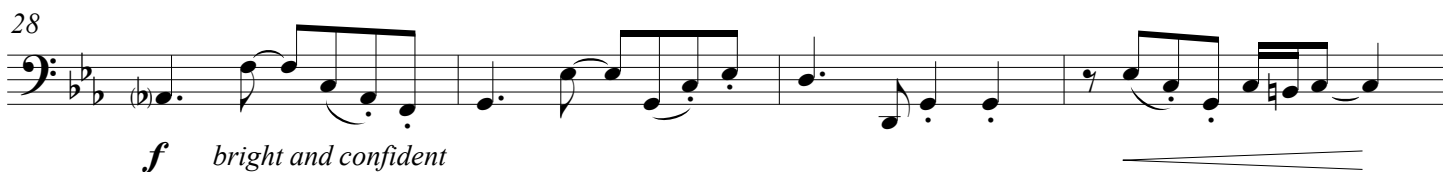
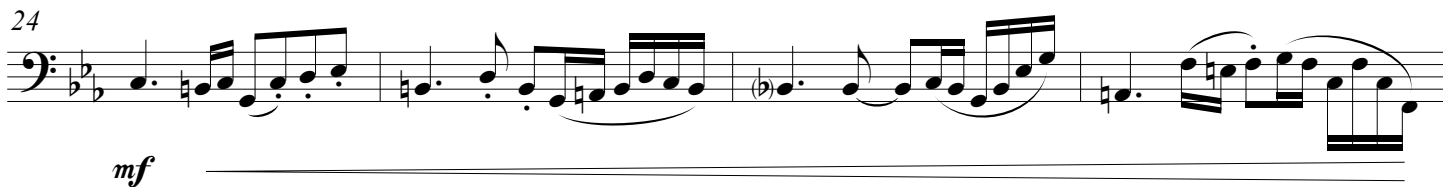
Tempo di Tango ♩ = 110-120



A *a tempo*



B



C *Tango style broadening of tempo* *a tempo*

32 *ff* open, broad, expressive

36 *mf* *mp* a bit more introspective

40 *f* bright and confident

D
45 *ff* open, broad, expressive

49

53 *mp* flirtatious and playful

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

E *a tempo*

61 *mf* light and rhythmic, playfully mysterious

65

F

69

f still light and rhythmic, but bolder

73

mf

G

77

f flirtatious, passionate

81

H

Un po' pesante

a tempo

85

ff open, broad, expressive

89

flirtatious and playful *mf*

93

f bright and confident

I

97

ff open, broad, expressive

101

105

mf flirtatious and playful

Detailed description: This block contains the first system of music, measures 105 to 108. It is written in bass clef with a key signature of two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some slurs and accents. A dynamic marking of *mf* is placed below the first measure, followed by the performance instruction "flirtatious and playful".

J

109

f bright and confident

Detailed description: This block contains the second system of music, measures 109 to 112. It continues in the same key signature and clef. The music is more rhythmic and active, with many sixteenth notes. A dynamic marking of *f* is placed below the first measure, 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 third system of music, measures 113 to 116. It continues in the same key signature and clef. The music shows a change in mood. A dynamic marking of "subito *mf*" is placed below the first measure, followed by the performance instruction "reverent, a bit mysterious". A second dynamic marking of *ff* is placed below the fourth measure, followed by the performance instruction "passionate, opening up".

117

with energy *fp* *sf*

Detailed description: This block contains the fourth system of music, measures 117 to 120. It continues in the same key signature and clef. The music ends with a final cadence. A dynamic marking of *fp* is placed below the second measure, followed by the performance instruction "with energy". A final dynamic marking of *sf* is placed below the fourth measure.

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

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

25

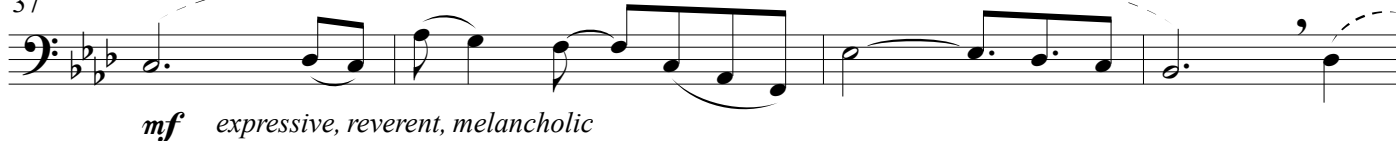
29

33

B

37

arco



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

f passionate

81



E

85

pizzicato



f relaxed and smooth, like a bossa nova

89



93



mp reverent

Continue at the same tempo, no rushing

97



mf

with energy, graceful

101



f

ff

mp

Danzas Latinoamericanas

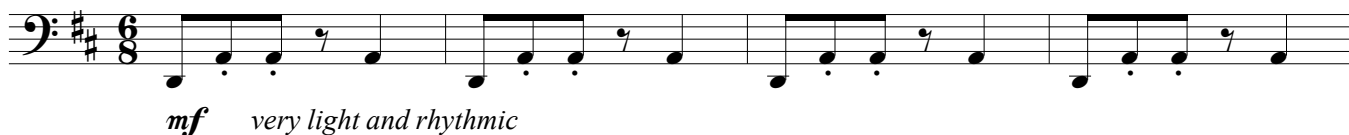
dedicated to Carlos Prieto
 III. Atardecer Tapatío

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.

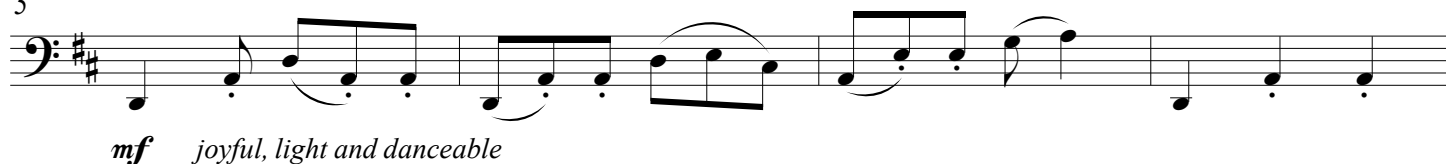
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)



A

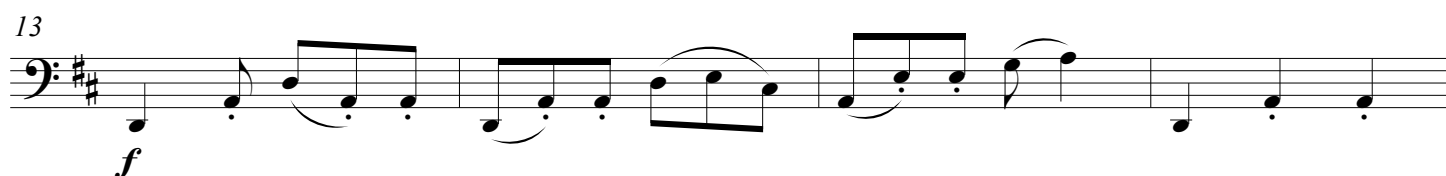
5



9



13

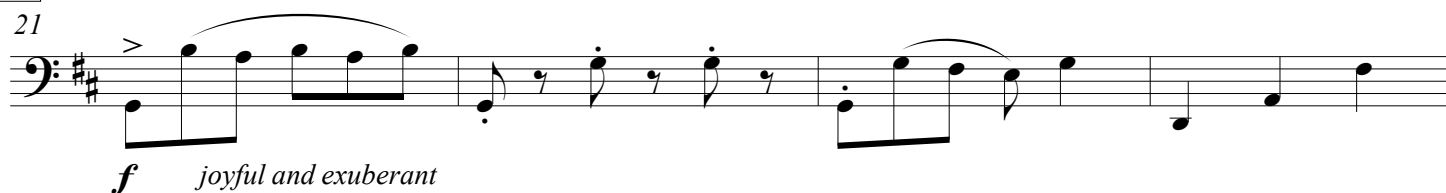


17



B

21



25



29

Musical staff for measures 29-32. The key signature has two sharps (F# and C#). The music features a melodic line with slurs and accents, and a bass line with eighth notes and rests.

33

Musical staff for measures 33-36. The music continues with slurs and accents. A dashed line above the staff is labeled "Voice A".

mf bold, teasing

C

37

Musical staff for measures 37-40. A dashed line above the staff is labeled "Voice B".

41

Musical staff for measures 41-44. A dashed line above the staff is labeled "Voice A".

45

Musical staff for measures 45-47. A dashed line above the staff is labeled "Voice B".

D

48

Musical staff for measures 48-51. The music features a more rhythmic pattern with slurs and accents.

f playful, light

52

Musical staff for measures 52-55. The music continues with slurs and accents.

E

56

Musical staff for measures 56-59. The music features a melodic line with slurs and accents.

mp firm, reverent

60 *mf*

F 64 *f* joyful and exuberant

68

72

76

G 80 *subito mp* reverent and a bit mysterious

84 *mf* *f* with energy

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.