

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

Viola

mf *passionate, flirtatious but noble*

Cello

mf *passionate, flirtatious but noble*

5

p *a bit playfully mysterious*

p *a bit playfully mysterious*

9

mf *passionate, expressive*

mf *passionate, expressive*

13

poco rit.

A *a tempo*

16

mp *flirtatious, sensuous, graceful*

mp *flirtatious, sensuous, graceful*

20

mf *f*

mf *f*

24

mp

mp

28

f *mp* *f* bright and confident

f *mp* *f* bright and confident

B *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

Detailed description: This system contains measures 40 through 43. The music is in 3/4 time with a key signature of two flats. The upper staff (Viola) features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff (Cello) provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *f* (forte) is present in both staves, accompanied by the performance instruction "bright and confident".

44

C

ff exuberant and spacious, with passion and energy

>ff exuberant and spacious, with passion and energy

Detailed description: This system contains measures 44 through 47. A box labeled 'C' is placed above the first measure. The music continues with similar rhythmic patterns but with more complex harmonic structures, including some chromaticism. The dynamic marking *ff* (fortissimo) is used, with the instruction "exuberant and spacious, with passion and energy". A greater-than sign (*>*) precedes the *ff* in the lower staff.

48

Detailed description: This system contains measures 48 through 51. The music features a mix of eighth and sixteenth notes in both staves, maintaining the energetic feel of the previous section.

52

mf flirtatious and playful

f

mf flirtatious and playful

Detailed description: This system contains measures 52 through 56. The dynamic marking *mf* (mezzo-forte) is used, with the instruction "flirtatious and playful". A *f* (forte) marking appears in the upper staff towards the end of the system.

57

bright and confident

f bright and confident

poco rit.

Detailed description: This system contains measures 57 through 60. The dynamic marking *f* (forte) is used, with the instruction "bright and confident". A *poco rit.* (ritardando) marking is placed above the system with a dashed line, indicating a gradual deceleration. The music concludes with a final flourish in both staves.

D *a tempo*

61

mp bold and seductive

mp light and rhythmic, playfully mysterious

Detailed description: This system covers measures 61 to 64. The Viola part (top staff) features a melodic line with eighth-note patterns and slurs. The Cello part (bottom staff) provides a rhythmic accompaniment with eighth-note chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

65

Detailed description: This system covers measures 65 to 68. The Viola part continues with more complex eighth-note patterns and slurs. The Cello part maintains its rhythmic accompaniment. The key signature and time signature remain the same.

69

f very expressive, seductive

f still light and rhythmic, but bolder

Detailed description: This system covers measures 69 to 72. The Viola part becomes more expressive with slurs and dynamic accents. The Cello part continues with its rhythmic accompaniment. The key signature and time signature remain the same.

73

mf

mf

Detailed description: This system covers measures 73 to 76. The Viola part features a melodic line with slurs and dynamic accents. The Cello part continues with its rhythmic accompaniment. The key signature and time signature remain the same.

E

77

f flirtatious, passionate

f flirtatious, passionate

Detailed description: This system covers measures 77 to 80. The Viola part features a melodic line with slurs and dynamic accents. The Cello part continues with its rhythmic accompaniment. The key signature and time signature remain the same.

81

f *mp* *f* bright and confident

f *mp* *f* bright and confident

F *Un po' pesante* *a tempo*

85

ff open, broad, expressive

ff open, broad, expressive

89

mf a bit more introspective

mf a bit more introspective

93

f bright and confident

f bright and confident

G

97

ff exuberant and spacious, with passion and energy

ff exuberant and spacious, with passion and energy

101

Musical score for measures 101-104. The system consists of two staves: a treble clef staff (Viola) and a bass clef staff (Cello). The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes with various articulations and slurs.

105

mf flirtatious and playful

Musical score for measures 105-108. The system consists of two staves: a treble clef staff (Viola) and a bass clef staff (Cello). The key signature has two flats. The music is characterized by a playful, flirtatious character with a dynamic marking of *mf*.

H

109

f bright and confident

Musical score for measures 109-112. The system consists of two staves: a treble clef staff (Viola) and a bass clef staff (Cello). The key signature has two flats. The music is bright and confident, marked with a dynamic of *f*.

113

reverent, a bit mysterious passionate, opening up

subito *mf* *ff*

Musical score for measures 113-116. The system consists of two staves: a treble clef staff (Viola) and a bass clef staff (Cello). The key signature has two flats. The music transitions from a reverent, mysterious mood to a passionate, opening-up mood, with dynamic markings of *subito mf* and *ff*.

117

with energy

Musical score for measures 117-120. The system consists of two staves: a treble clef staff (Viola) and a bass clef staff (Cello). The key signature has two flats. The music is energetic, marked with a dynamic of *with energy*.

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy $\text{♩} = 130-150$

Viola

pizzicato

ff playful, flirtatious, with energy

Cello

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 **arco**

mf cantabile, expressive, but serene and gentle

f relaxed and smooth, like a bossa nova

25

29

33

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

37 **pizzicato**

f rhythmically precise, gentle and graceful

arco

mf expressive, reverent, melancholic

41

45

49

C 53

arco
mf very expressive, passionate

pizzicato
f relaxed and smooth, like a bossa nova

57

61

65

D
69

romantic, flirting
arco
mp cantabile, legato, expressive

73

77

mp a bit mysterious and tender *f passionate*
mf

81

E

85

mf cantabile, expressive, tender, with hope
pizzicato
f relaxed and smooth, like a bossa nova

89

mf cantabile, expressive, tender, with hope
f relaxed and smooth, like a bossa nova

93

mp a bit more introspective
p reverent

Continue at the same tempo, no rushing

97

mf
mf with energy, graceful
pizzicato
mf with energy, graceful

101

f
f
sfz
mp
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)

Viola

mf very light and rhythmic

Cello

mf very light and rhythmic

A

5

Vla.

joyful, confident, uncomplicated

Vc

f joyful, light and danceable

9

Vla.

subito *mp*

Vc

13

Vla.

playfully mysterious

mf

Vc

subito *mp* playfully mysterious

17

Vla.

Vc

mf

B

21

Vla.

Vc

f joyful and exuberant

f joyful and exuberant

25

Vla.

Vc

29

Vla.

Vc

33

Vla.

Vc

mf a bit more restrained,
but still bold and playful

C

37

Vla. *mf* a bit more restrained,
but still bold and playful

Vc

41

Vla.

Vc

45

Vla.

Vc

D

48

Vla. *f* open, exuberant

Vc *f* playful, light

52

Vla.

Vc

E

56

Vla. *mf* firm, reverent

Vc *mf* firm, reverent

Measures 56-59: Viola and Cello parts. The Viola part features a melodic line with eighth notes and quarter notes, often beamed together. The Cello part provides a harmonic accompaniment with similar rhythmic patterns. The dynamic is *mf* and the mood is *firm, reverent*.

60

Vla.

Vc

Measures 60-63: Continuation of the previous system. The Viola part continues with its melodic line, and the Cello part maintains its accompaniment. The dynamic and mood remain consistent.

F

64

Vla. *f* joyful and exuberant

Vc *f* joyful and exuberant

Measures 64-67: Viola and Cello parts. The dynamic changes to *f* and the mood is *joyful and exuberant*. The Viola part has a more active melodic line with some accents, while the Cello part continues with a rhythmic accompaniment.

68

Vla.

Vc

Measures 68-71: Continuation of the previous system. The Viola part continues with its melodic line, and the Cello part maintains its accompaniment. The dynamic and mood remain consistent.

72 *OSSIA*

Viola

OSSIA

Vla.

Vc

Measures 72-75: Viola and Cello parts. This system includes an *OSSIA* section for the Viola. The Viola part has a more active melodic line with some accents, while the Cello part continues with a rhythmic accompaniment. The dynamic and mood remain consistent.

76 *OSSIA*

Viola
OSSIA

Vla.

Vc

G

80

Vla.

subito mp reverent and a bit mysterious

Vc

subito mp reverent and a bit mysterious

84

Vla.

mf *f*

Vc

mf *f*

Continue at the same tempo, no rushing

rit.-----

88

Vla.

ff triumphant, festive *stately*

Vc

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

p *a bit playfully mysterious*

9

mf *passionate, expressive*

13

poco rit.

A *a tempo*

16

mp *flirtatious, sensuous, graceful*

20

mf *f*

24

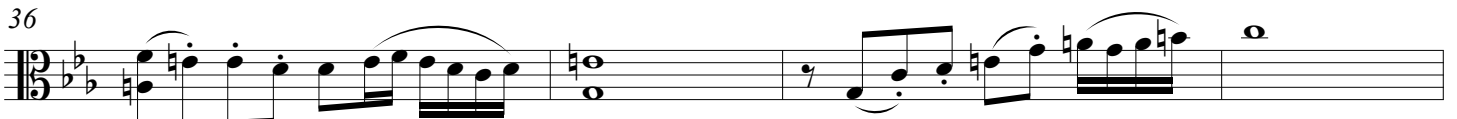
mp

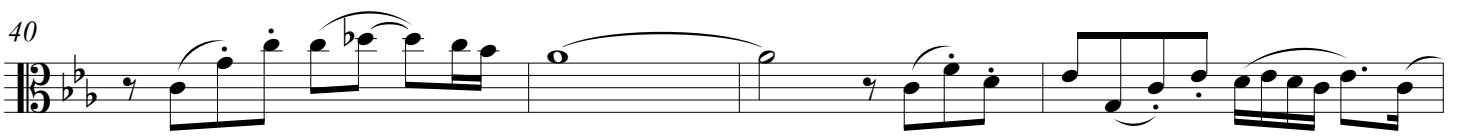
28

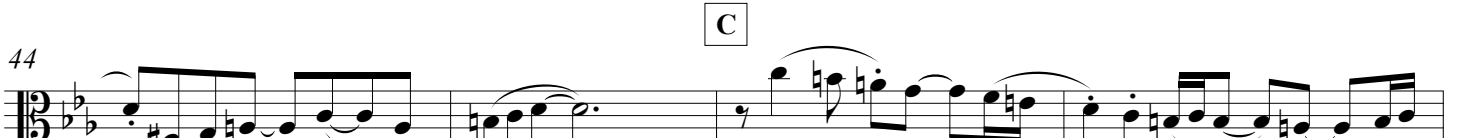
f *mp* *f* *bright and confident*

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

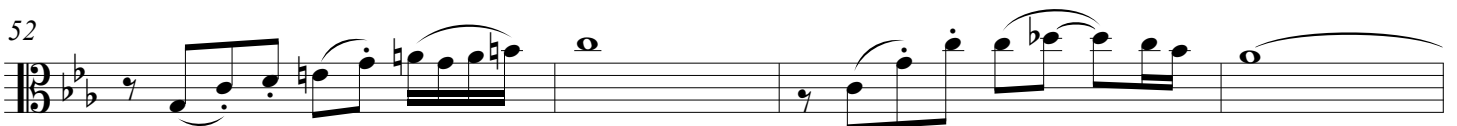
32  *ff* open, broad, expressive

36  *mf* a bit more introspective

40  *f* bright and confident


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

48 

52  *mf* flirtatious and playful

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

D *a tempo*

61  *mp* bold and seductive

65 

69

f very expressive, seductive

73

mf

E

77

f flirtatious, passionate

81

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

F *Un po' pesante* ***a tempo***

85

ff open, broad, expressive

89

mf a bit more introspective

93

f bright and confident

G

97

ff exuberant and spacious, with passion and energy

101

105

mf flirtatious and playful

H

109

f bright and confident

113

reverent, a bit mysterious passionate, opening up

subito *mf* *ff*

117

with energy

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

Musical score for the first section of 'Pan de Azúcar'. It consists of five staves of music in 4/4 time, starting with a key signature of one flat (B-flat). The tempo is marked as 'Playful, with energy' with a quarter note equal to 130-150 beats per minute. The performance instruction is 'pizzicato'. The first staff begins with a dynamic marking of **ff** and the instruction 'playful, flirtatious, with energy'. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Dashed lines above the notes indicate phrasing. The section concludes with a **rit.** (ritardando) marking.

A Very pleasant, serene and danceable ♩ = 104-120*Steady tempo throughout the entire piece (and almost no rubato)*

Musical score for the second section of 'Pan de Azúcar', marked 'A'. It consists of four staves of music in 4/4 time, starting with a key signature of two flats (B-flat and E-flat). The tempo is marked as 'Very pleasant, serene and danceable' with a quarter note equal to 104-120 beats per minute. The performance instruction is 'arco'. The first staff begins with a dynamic marking of **mf** and the instruction 'cantabile, expressive, but serene and gentle'. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Dashed lines above the notes indicate phrasing. The section concludes with a fermata over the final note.

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

pizzicato

37

f rhythmically precise, gentle and graceful

41

45

49

C

arco

53

mf very expressive, passionate

57

61

65

mf

D

69

romantic, flirting

73

77

mp a bit mysterious and tender

f *passionate*

81

E

85

mf cantabile, expressive, tender, with hope

89

93

mp a bit more introspective

Continue at the same tempo, no rushing

97

pizzicato

mf

mf with energy, graceful

101

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)

mf very light and rhythmic *f*

A

joyful, confident, uncomplicated

subito mp

playfully mysterious *mf*

B

f joyful and exuberant

29

33

C

37

mf a bit more restrained,
but still bold and playful

41

45

D

48

f open, exuberant

52

E

56

mf firm, reverent

60

F

64

f joyful and exuberant

68

72 *OSSIA*Viola
OSSIA

76 *OSSIA*Viola
OSSIA

G

80

subito mp 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.

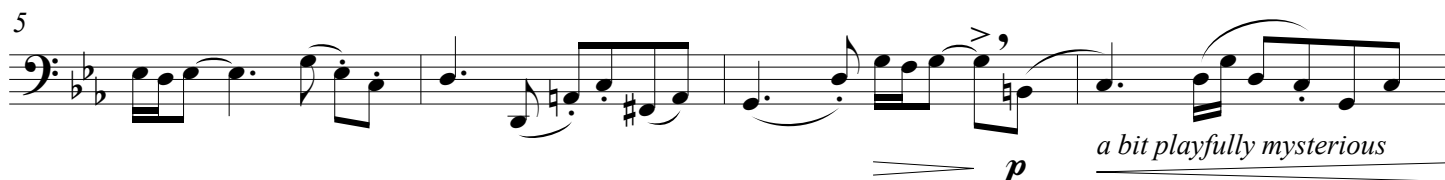
Danzas Latinoamericanas

dedicada a Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



A *a tempo*



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

32

ff open, broad, expressive

36

mf a bit more introspective

40

f bright and confident

44

C
ff exuberant and spacious, with passion and energy

48

52

mf flirtatious and playful

57

f bright and confident

poco rit.

D *a tempo*

61

mp light and rhythmic, playfully mysterious

65

69

f still light and rhythmic, but bolder

73

mf

E

77

f flirtatious, passionate

81

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

F *Un po' pesante* **a tempo**

85

> ff open, broad, expressive

89

mf a bit more introspective

93

f bright and confident

G

97

> ff exuberant and spacious, with passion and energy

101

105

mf flirtatious and playful

Musical notation for measures 105-108 in bass clef, B-flat major. Measure 105 starts with a half rest. The piece is marked *mf* and described as "flirtatious and playful".

H

109

f bright and confident

Musical notation for measures 109-112 in bass clef, B-flat major. The piece is marked *f* and described as "bright and confident".

113

reverent, a bit mysterious passionate, opening up

subito *mf* *ff*

Musical notation for measures 113-116 in bass clef, B-flat major. The piece is marked "subito *mf*" and "passionate, opening up". The dynamic *ff* is indicated at the end of the section.

117

with energy

Musical notation for measures 117-120 in bass clef, B-flat major. The piece is marked "with energy".

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

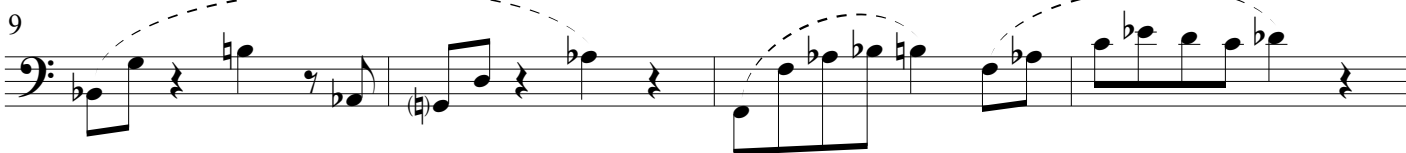
by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato



ff playful, flirtatious, with energy



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



B

37

arco*mf* expressive, reverent, melancholic

41



45



49

**C**

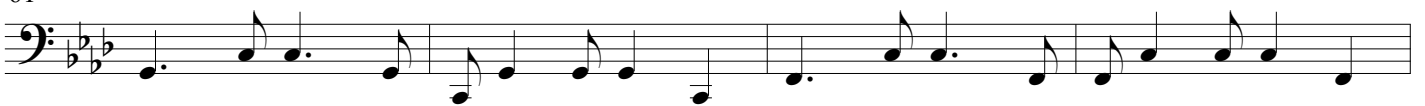
53

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

57



61



65



D

69

arco

mp cantabile, legato, expressive

73

77

mf

81

E

85

pizzicato

f relaxed and smooth, like a bossa nova

89

93

p reverent

Continue at the same tempo, no rushing

97

mf with energy, graceful

101

f sfz mp

Danzas Latinoamericanas

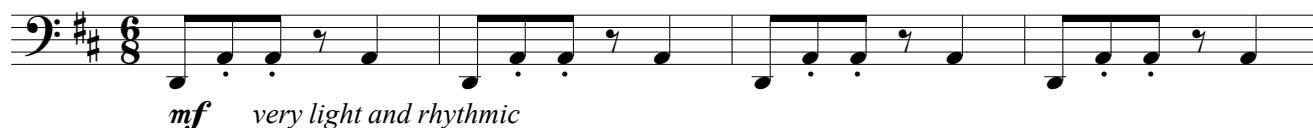
dedicated to Carlos Prieto
III. Atardecer Tapatío

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.

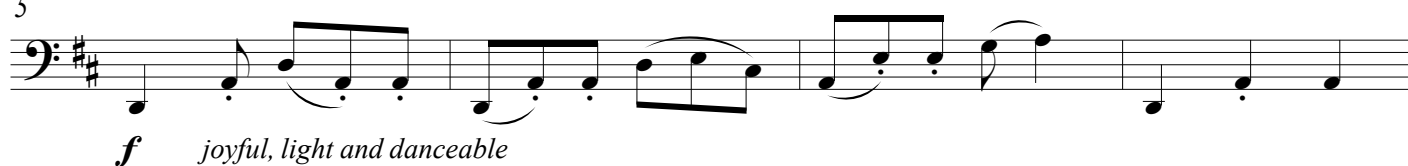
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)



A

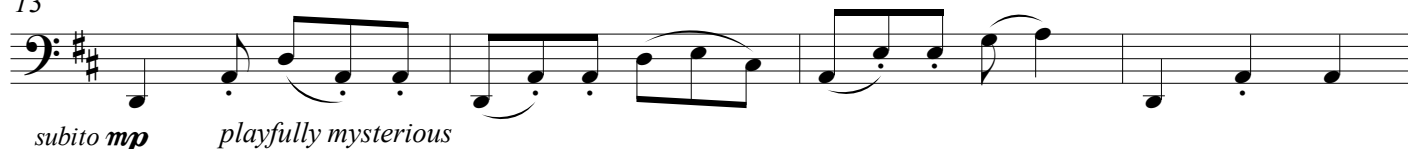
5



9



13



17



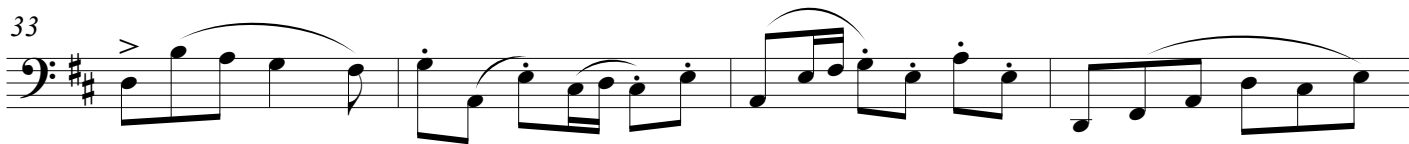
B

21

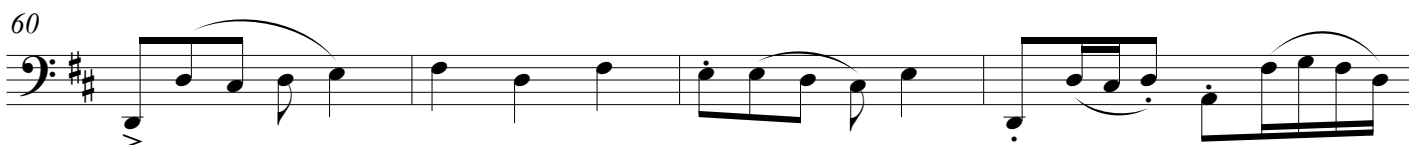
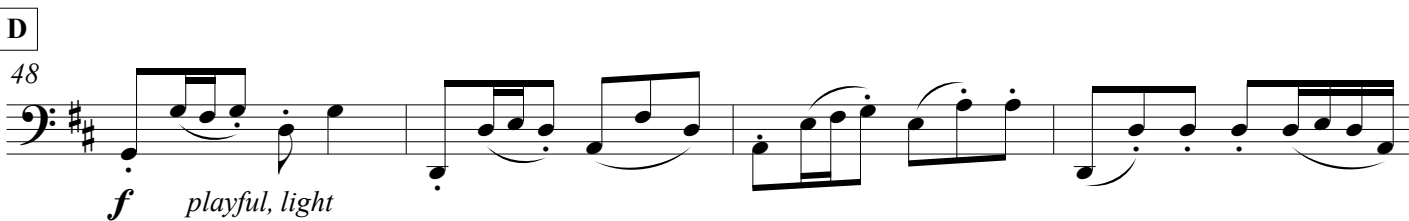
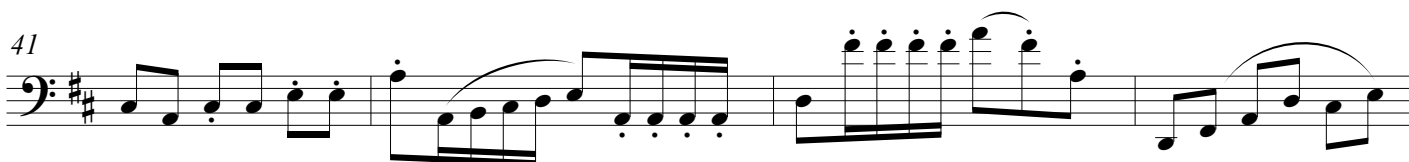
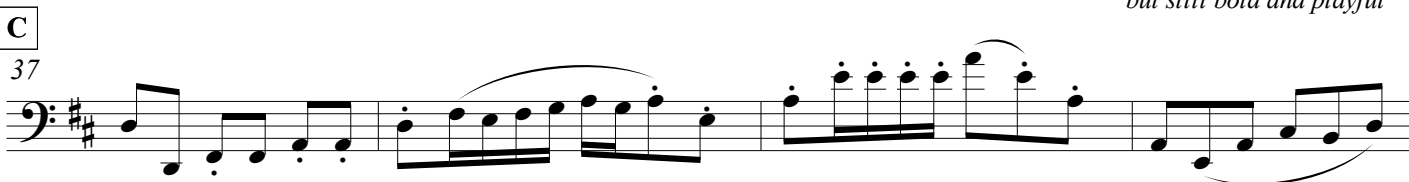


25





mf a bit more restrained,
but still bold and playful



F

64 *f* joyful and exuberant

68

72

76

G

80 *subito mp* 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.