

# 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

Violin

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*

24 *mp* *mp*

28 *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

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

*ff* exuberant and spacious, with passion and energy

*ff* exuberant and spacious, with passion and energy

48

52 *mf* flirtatious and playful

*mf* flirtatious and playful

*f*

57 *f* bright and confident

*f* bright and confident

*f* bright and confident

*poco rit.*

**D** *a tempo*

61 *mp* *bold and seductive*

*mp* *light and rhythmic, playfully mysterious*

65

69 *f* *very expressive, seductive*

*f* *still light and rhythmic, but bolder*

73 *mf*

*mf*

**E**

77 *f* *flirtatious, passionate*

*f* *flirtatious, passionate*

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

97

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

*ff* exuberant and spacious, with passion and energy

101

1 0

3

4

V

105

2 1 V

*mf* flirtatious and playful

*mf* flirtatious and playful

V 3 V

H

109

V 2 V I 4 V

*f* bright and confident

*f* bright and confident

113

1 V V 3 2

*subito mf* reverent, a bit mysterious

passionate, opening up

*ff*

*subito mf* reverent, a bit mysterious

passionate, opening up

*ff*

117

V 2 V 1 V 2 V 3

*with energy*

*with energy*

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

(thumb) pizzicato

Violin

*ff* playful, flirtatious, with energy

Cello

*ff* playful, flirtatious, with energy

pizzicato

Measures 1-4: Violin and Cello staves. Violin has fingering (2, 0, 1, 3) and (3). Cello has fingering (2, 2, 3, 3). Both parts feature eighth-note patterns with slurs and accents.

Measures 5-8: Violin and Cello staves. Violin has fingering (0, 4), (3, 4, 1, 1), and (4). Cello has fingering (3, 2, 4, 3, 2, 1). Both parts continue with eighth-note patterns and slurs.

Measures 9-12: Violin and Cello staves. Violin has fingering (4, 2, 3, 3) and (1, 1). Cello has fingering (3, 3). Both parts continue with eighth-note patterns and slurs.

Measures 13-16: Violin and Cello staves. Violin has fingering (4, 0, 4, 3, 1, 4, 3, 2, 1, 2, 1, 3, 4). Cello has fingering (3, 4). Both parts continue with eighth-note patterns and slurs.

Measures 17-20: Violin and Cello staves. Violin has fingering (3, 1, 2, 1, 1, 3, 4). Cello has fingering (2, 1, 1, 3, 4). Both parts continue with eighth-note patterns and slurs. Measure 20 includes a *rit.* marking and a fermata.

**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

(pizz)

f relaxed and smooth, like a bossa nova

25

29

III

33

II

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

pizzicato

f rhythmically precise, gentle and graceful

arco

mf expressive, reverent, melancholic

41

45

49

**C** arco

53

*mf* very expressive, passionate

pizzicato

*f* relaxed and smooth, like a bossa nova

57

61

3 3 3 V 3 2 2 3

65

II 3 2 2 1 2 V 2 V mf

D

69

I 2 2 2 4 V 2 2

*romantic, flirting*  
**arco**  
*mp cantabile, legato, expressive*

73

II 3 4 3 3 I V I V

77

III 3 V II I 2 f mf

*mp a bit mysterious and tender*  
*f passionate*

81

II 4 2

**E**

85

*mf cantabile, expressive, tender, with hope*

**pizzicato**

*f relaxed and smooth, like a bossa nova*

89

93

*mp a bit more introspective*

*p reverent*

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

97

*mf*

**pizzicato**

*mf with energy, graceful*

*mf with energy, graceful*

101

**arco**

*f*

**sfz**

**pizz.**

*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)*

Violin

*mf* very light and rhythmic

*mf* very light and rhythmic

**A**

*f* joyful, confident, uncomplicated

*f* joyful, light and danceable

*f* joyful, confident, uncomplicated

*f* joyful, light and danceable

*f* joyful, confident, uncomplicated

*f* joyful, light and danceable

17

*mf*

**B**

21

*f* joyful and exuberant

*f* joyful and exuberant

25

29

33

Voice A

*f* a bit more restrained,  
but still bold and playful

C

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

Violin part: Treble clef, key signature of two sharps (F# and C#). Measures 37-40. Includes dynamic marking *mf* and performance instruction "a bit more restrained, but still bold and playful".

Cello part: Bass clef, key signature of two sharps. Measures 37-40.

Voice B: Dashed line with a small staff for notes, measures 37-40.

Voice A: Dashed line with a small staff for notes, measures 37-40.

41

Violin part: Treble clef, key signature of two sharps. Measures 41-44.

Cello part: Bass clef, key signature of two sharps. Measures 41-44.

Voice B: Dashed line with a small staff for notes, measures 41-44.

Voice A: Dashed line with a small staff for notes, measures 41-44.

45

Violin part: Treble clef, key signature of two sharps. Measures 45-47. Includes fingerings: 0, 4, 0, 2.

Cello part: Bass clef, key signature of two sharps. Measures 45-47.

Voice B: Dashed line with a small staff for notes, measures 45-47.

D

48 *f* open, exuberant

*f* playful, light

Violin part: Treble clef, key signature of two sharps. Measures 48-51. Includes dynamic marking *f* and performance instruction "open, exuberant".

Cello part: Bass clef, key signature of two sharps. Measures 48-51. Includes dynamic marking *f* and performance instruction "playful, light".

52

Violin part: Treble clef, key signature of two sharps. Measures 52-55.

Cello part: Bass clef, key signature of two sharps. Measures 52-55.

**E**

56 *mf* firm, reverent

57 58 59

*mf* firm, reverent

Detailed description: This system contains measures 56 through 59. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The upper staff (treble clef) features a melodic line with eighth and quarter notes, often beamed together. The lower staff (bass clef) provides a rhythmic accompaniment with similar note values. Dynamic markings include *mf* and *f*. Performance instructions include 'firm, reverent'. There are several accents (>) and breath marks (V) throughout the passage.

60

61 62 63

Detailed description: This system contains measures 60 through 63. The musical texture continues with the same instruments and key signature. The melodic lines in both staves are active, with various articulations and dynamics.

**F**

64 *f* joyful and exuberant

65 66 67

*f* joyful and exuberant

Detailed description: This system contains measures 64 through 67. The music is marked *f* (forte) and described as 'joyful and exuberant'. The tempo and energy increase. The upper staff has a more complex melodic line with some triplets and sixteenth notes. The lower staff has a steady eighth-note accompaniment. There are several accents and breath marks.

68

69 70 71

Detailed description: This system contains measures 68 through 71. The musical intensity remains high. The melodic lines are more intricate, with some sixteenth-note passages. There are several accents and breath marks.

72

73 74 75

Detailed description: This system contains measures 72 through 75. The music concludes with a final flourish. The upper staff has a melodic line with some sixteenth-note runs. The lower staff has a rhythmic accompaniment. There are several accents and breath marks.

**G**

80

*subito mp reverent and a bit mysterious*

84

*mf* *ff*

*f* *ff*

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

*p* a bit playfully mysterious

*mf* passionate, expressive

*poco rit.*

**A** *a tempo*

*mp* flirtatious, sensuous, graceful

*mf* *f*

*mp*

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

48 *mf* flirtatious and playful

52 *f* bright and confident

56 *poco rit.*

**D** *a tempo*

61 *mp* bold and seductive

65 *mp* bold and seductive

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



## Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

Playful, with energy ♩ = 130-150

by José L. Elizondo

(thumb) pizzicato

*ff* playful, flirtatious, with energy

5

9

13

17

*rit.*

Detailed description: This section 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 130-150 beats per minute. The music is characterized by a playful and energetic feel, achieved through a combination of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above the notes to indicate fingerings. Dashed lines above the staves 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)

arco

*mf* cantabile, expressive, but serene and gentle

21

25

29

III

Detailed description: This section consists of three 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 104-120 beats per minute. The music is characterized by a pleasant, serene, and danceable feel, achieved through a combination of quarter and eighth notes, often beamed together. Fingering numbers (1-4) are placed above the notes to indicate fingerings. Dashed lines above the staves indicate phrasing. The section concludes with a *rit.* (ritardando) marking.

Violin

II. Pan de Azúcar -p.2-

33 **II**

**B** *NOTE: The lower notes in the violin'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*

Violin

II. Pan de Azúcar -p.3-

**D**  
69 *I*  
*romantic, flirting*

73 *II*  
*f* *passionate*

77 *III*  
*mp* *a bit mysterious and tender* *f* *passionate*

81 *II*  
*f* *passionate*

**E**  
85 *mf* *cantabile, expressive, tender, with hope*

89 *mf* *cantabile, expressive, tender, with hope*

93 *mp* *a bit more introspective*

Continue at the same tempo, no rushing

97 *mf* *with energy, graceful*  
*pizzicato*

101 *f* *arco* *sfz* *mp* *pizz.*

# 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**

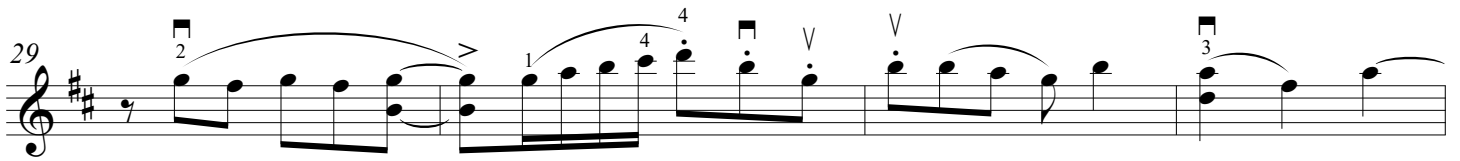
*joyful, confident, uncomplicated*

*subito mp*

*playfully mysterious*

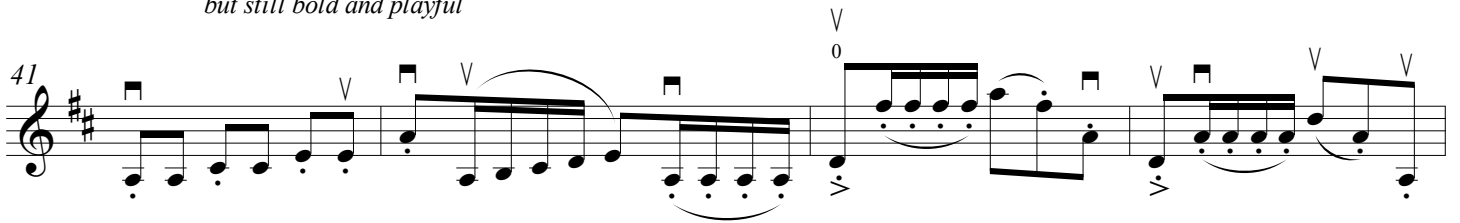
**B**

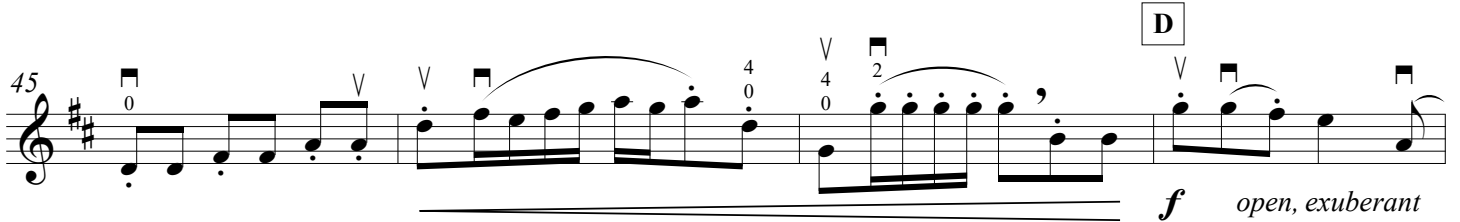
*f* joyful and exuberant

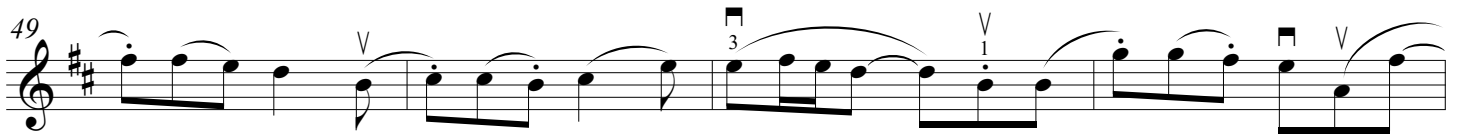
29 

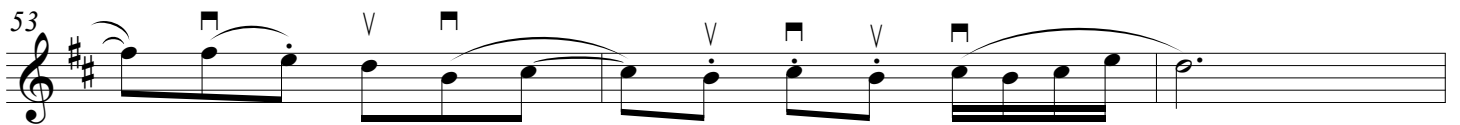
33 

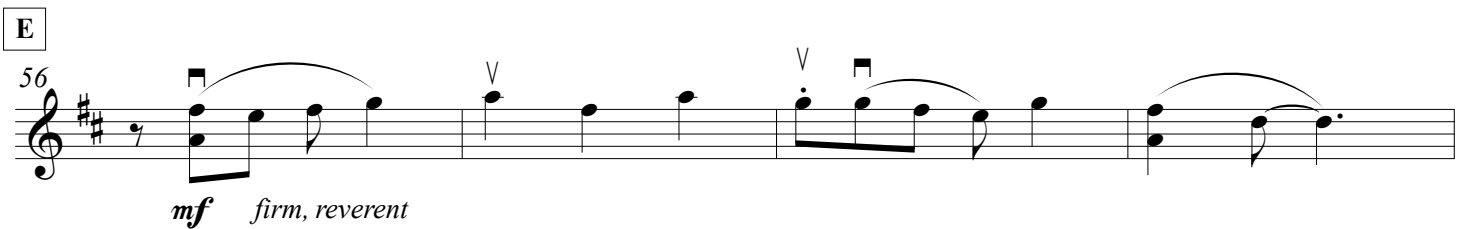
**C**  
37   
*mf* a bit more restrained,  
but still bold and playful

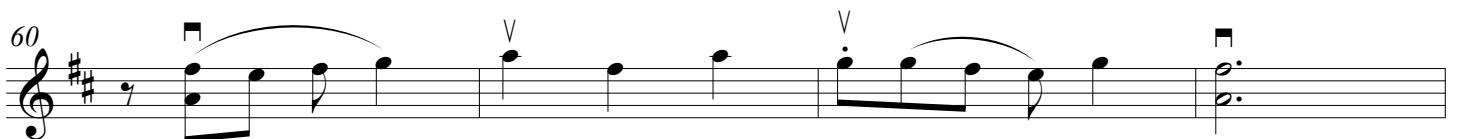
41 

45   
**D** *f* open, exuberant

49 

53 

**E**  
56   
*mf* firm, reverent

60 

**F**

64 *f* joyful and exuberant

**G**

80 *subito mp* reverent and a bit mysterious

84 *mf* *ff*

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

*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

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, 3/4 time, key of B-flat major. Measure 105 starts with a half rest. The music features eighth and sixteenth notes with slurs and ties.

**H**

109

*f* bright and confident

Musical notation for measures 109-112 in bass clef, 3/4 time, key of B-flat major. The music is more rhythmic with eighth and sixteenth notes.

113

reverent, a bit mysterious      passionate, opening up

subito *mf* *ff*

Musical notation for measures 113-116 in bass clef, 3/4 time, key of B-flat major. Measure 113 has a fermata. The music transitions from a reverent mood to a more passionate one.

117

with energy

Musical notation for measures 117-120 in bass clef, 3/4 time, key of B-flat major. The music concludes with a final note and a fermata.

## Danzas Latinoamericanas

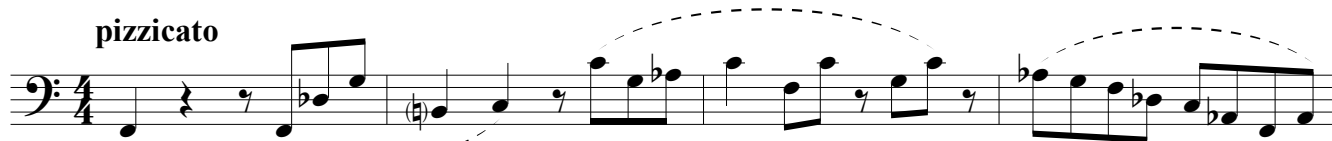
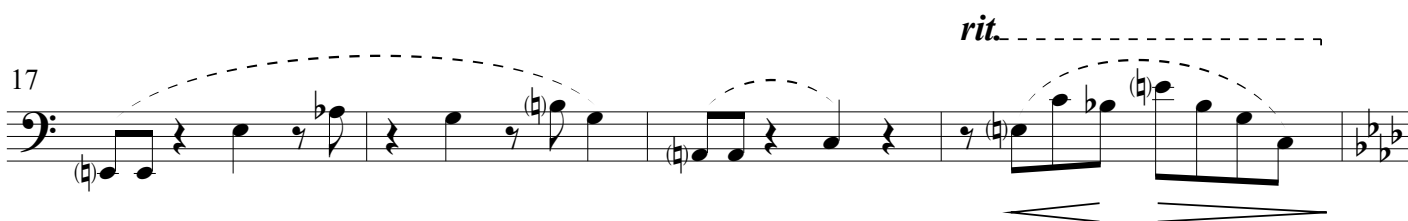
dedicated to Carlos Prieto

## II. Pan de Azúcar

Playful, with energy ♩ = 130-150

by José L. Elizondo

pizzicato

**ff** playful, flirtatious, with energy**A** Very pleasant, serene and danceable ♩ = 104-120

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

**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

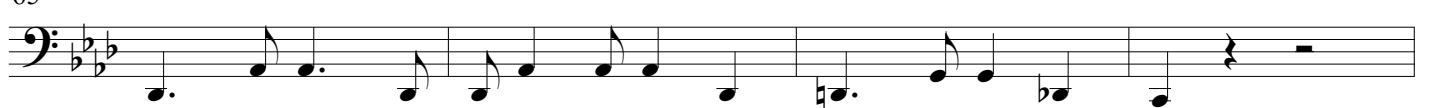
57



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

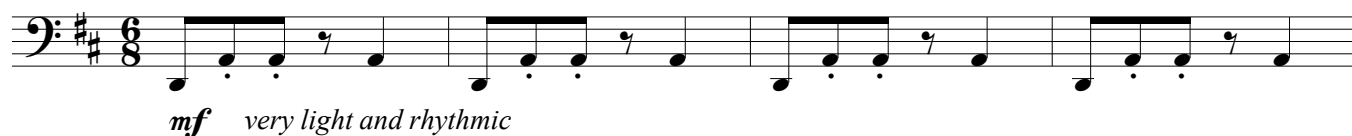
dedicated to Carlos Prieto  
III. Atardecer Tapatío

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.

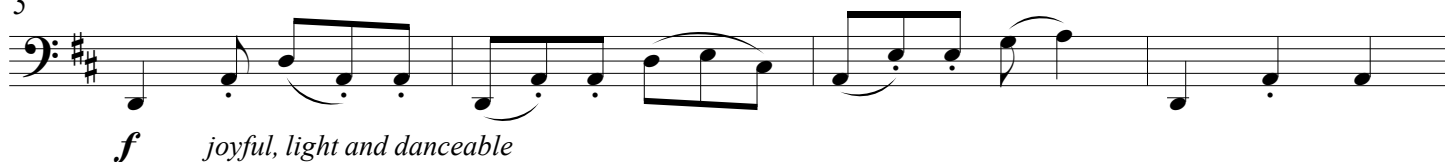
**Festive, spirited and pleasantly danceable** ♩. = 96-106

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

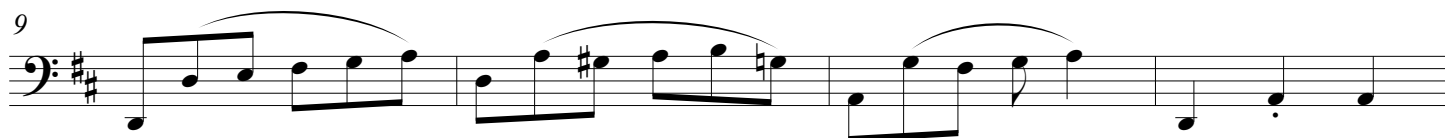


**A**

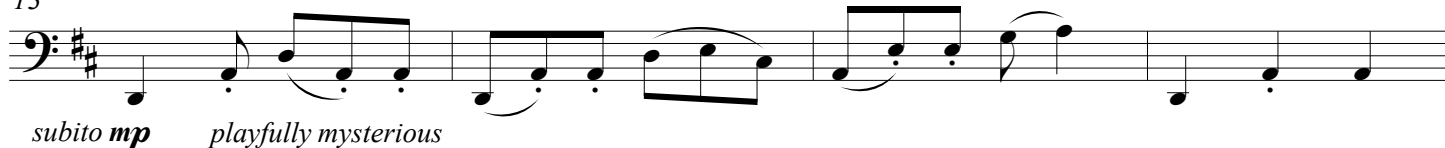
5



9



13

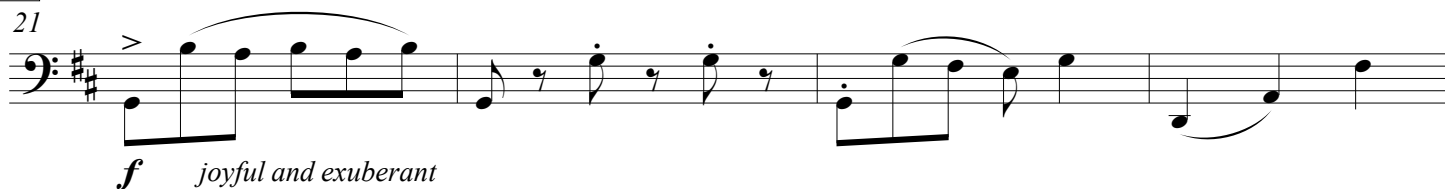


17



**B**

21



25



Cello

III. Atardecer Tapatío -p.2-

29

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

33

Musical staff for measures 33-36. The music continues with similar melodic patterns and dynamics.

Voice A  
*f* a bit more restrained,  
but still bold and playful

**C** 37

Musical staff for measures 37-40. A box labeled 'C' is on the left. The music includes a measure with a fermata over a note.

Voice B

Voice A

41

Musical staff for measures 41-44. The music continues with melodic lines and slurs.

Voice B

Voice A

45

Musical staff for measures 45-47. The music concludes with a final note and a fermata.

Voice B

**D** 48

Musical staff for measures 48-51. A box labeled 'D' is on the left. The music features a more rhythmic pattern with eighth notes.

*f* playful, light

52

Musical staff for measures 52-55. The music continues with eighth-note patterns.

**E** 56

Musical staff for measures 56-59. A box labeled 'E' is on the left. The music features a mix of eighth and sixteenth notes.

*mf* firm, reverent

60

Musical staff for measures 60-63. The music concludes with a melodic line and a fermata.

**F**

64

*f* joyful and exuberant

68

72

76

**G**

80

*subito mp* reverent and a bit mysterious

84

*f* *ff*

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.