Danzas Latinoamericanas

by José L. Elizondo

V#20250130

Danzas Latinoamericanas

I. Otoño en Buenos Aires

II. Pan de Azúcar

III. Atardecer Tapatío

Latin American Dances

I. Autumn in Buenos Aires

II. Sugar Loaf Mountain

III. Sunset in Guadalajara

Composed by José L. Elizondo

Dedicated to Carlos Prieto

Flute Solo

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

arranged for flute solo for Şefika Kutluer

by José Elizondo

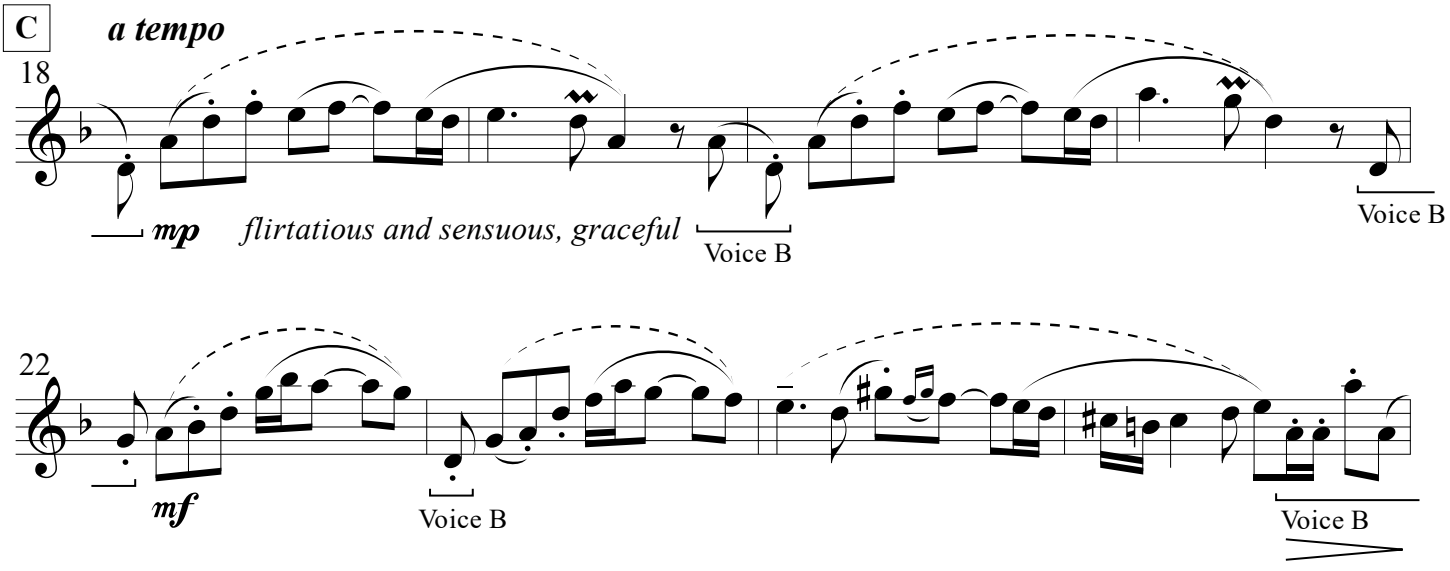
Introduction, ad lib (♩ = 60)

Flute

A **Tempo di Tango** ♩ = 110 - 120

B

C ***a tempo***



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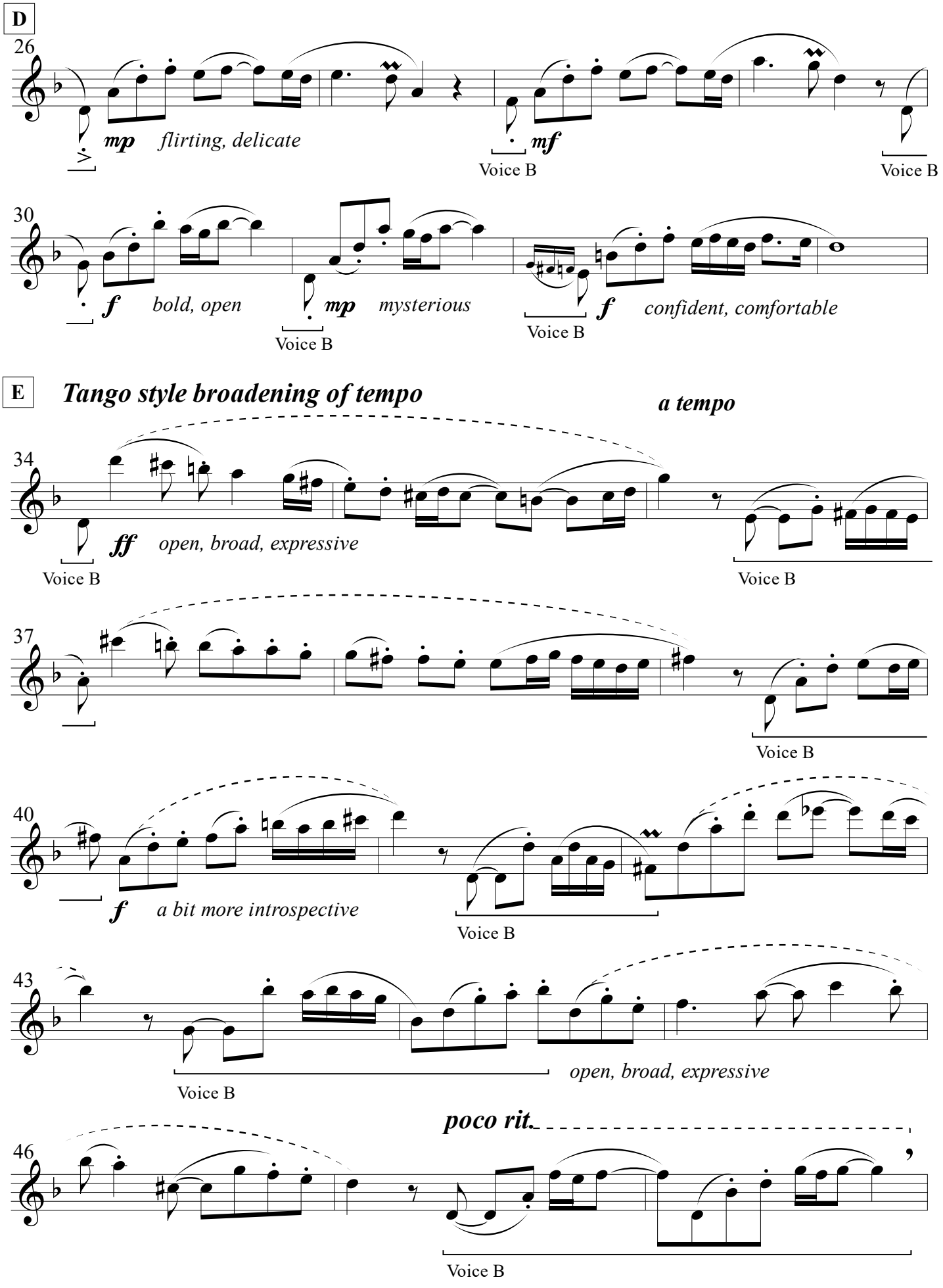
D
26
mp flirting, delicate
Voice B
mf
Voice B
30
f bold, open
mp mysterious
Voice B
f confident, comfortable
Voice B
E
Tango style broadening of tempo
a tempo
34
ff open, broad, expressive
Voice B
Voice B
37
Voice B
40
f a bit more introspective
Voice B
43
Voice B
open, broad, expressive
poco rit.
46
Voice B

F ***a tempo***

49

Voice B Voice B Voice B Voice B

mp *very rhythmic, delicate, serious and mysterious*

53 ***tenuto***

Voice B Voice B Voice B

G ***Like a cadenza*** *(tempo libero e rubato)*

57

mf *molto espressivo e rubato, seductive*

59

61

63

Voice B

H **Tempo di Tango** ♩ = 110-120

66

f *flirtatious, passionate*

Voice B Voice B

70
Voice B
Voice B
Voice B
I
Un po' pesante
a tempo
74
ff
open, broad, expressive
Voice B
Voice B
78
Voice B
f
a bit more introspective
Voice B
82
Voice B
bold, more open
86
Voice B
mp
90
ff
Voice B
94

Flute Solo

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II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Flute

f *playful, pleasant, rhythmic*

5

9

13

17

rit.

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

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

21

mp *cantabile, relaxed and smooth, like a bossa nova*

25

B

29

mf *cantabile, expressive, gentle*

Voice B

33

Voice B

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37
41
C
45
Voice B
49
Voice B
53
57
D
61
f
molto espressivo, passionate
Voice B
65
Voice B

69
mf
f
Voice B
73
mf
E
77
romantic, flirting
Voice B
81
Voice B
85
mp
a bit mysterious, but tender
Voice B
f
89
Voice B
F
93
mf
teasing playfully
Voice B
Voice B
97
Voice B
Voice B
3
3
Voice B

101
mp
tender, lovingly
f
appassionato
105
Voice B
G
109
mf
cantabile, expressive, gentle
Voice B
113
Voice B
117
120
f
H
Continue at the same tempo, no rushing
123
with energy, but not rushing
126
subito p

Flute Solo

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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.

There are moments in this piece when the melody has "multiple voices". Sometimes there is a main voice that features the melody, and there is a secondary voice with little ornaments at the end of phrases (Sections A, B, F, G). And some other times there are two equally important voices having a conversation (Section C). Melodic phrases that have this symbol Voice B indicate the secondary or alternating voice.

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

Steady tempo throughout the entire piece (and no rubato)

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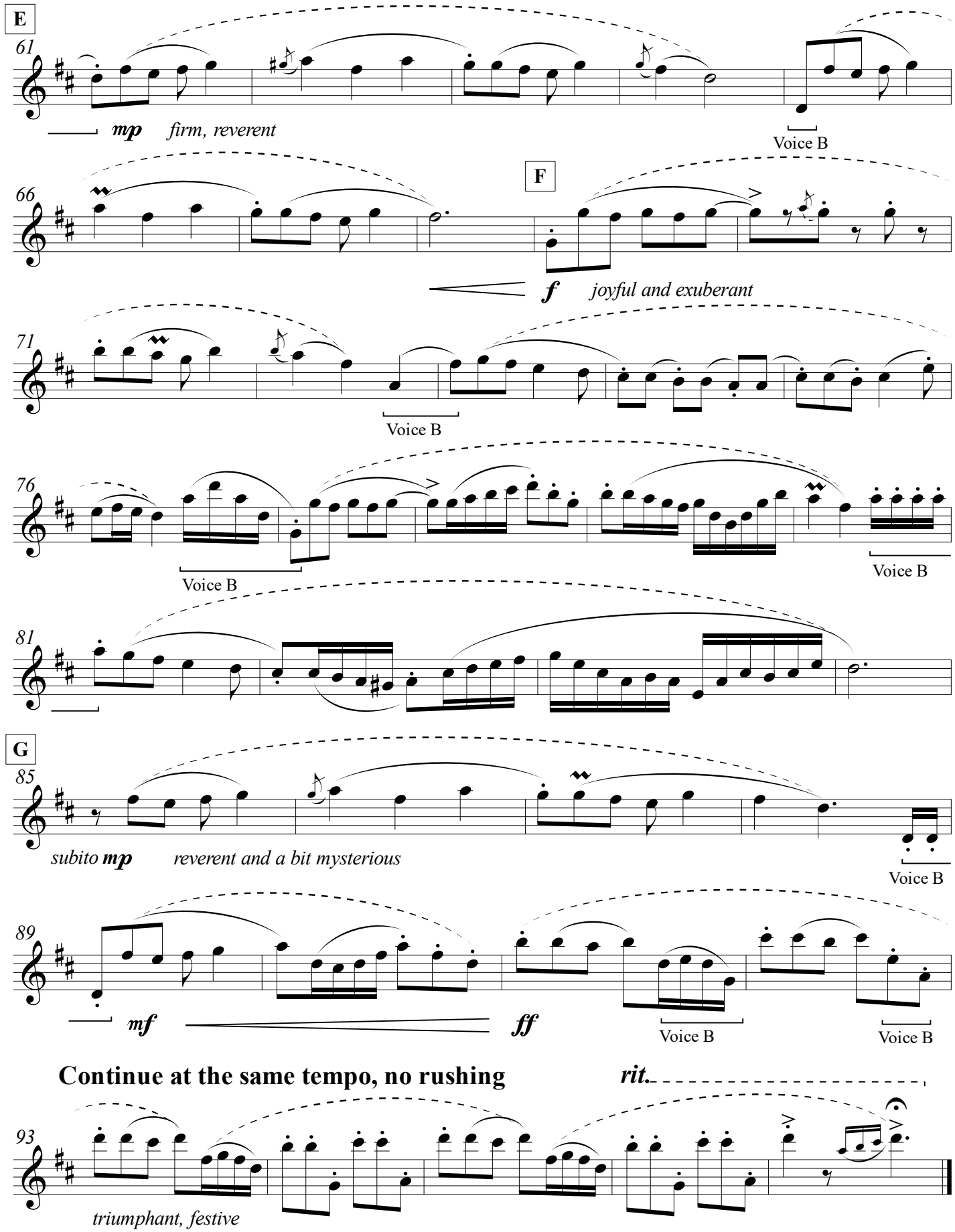
B
25
f joyful and exuberant
29
Voice B
Voice B
33
Voice B
38
C
Voice B
mf a bit more restrained,
but still bold and playful
43
Voice B
Voice B
48
Voice B
D
53
f open, exuberant
57
Voice B



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.