

# 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

Violin

*mf* *passionate and energetic*

Cello

*mf* *passionate and energetic*

Piano

*mf* *passionate and energetic*

5

A

8

*f*

*f*

*light and short*

*f*

*poco rit.*-----

12

Violin/Cello: *poco rit.*

Piano: *poco rit.*

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

16

Violin/Cello: *mf* flirtatious, sensuous, graceful

Piano: *mp* flirtatious, sensuous, graceful

20

Violin/Cello: *mf*

Piano: *mf*

**C**

24

*f* tender, romantic

*mf* tender, romantic

*f* flirtatious and sensuous

28

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

32

*f* open, broad, expressive

*f* open, broad, expressive

*mf*

35

*mf*

*mf*

*light and short*

*mp*

39

*f*

43

*bright and confident*

*f* *bright and confident*

*mf* *bright and confident*

**E**  
46  
*mf* open, spacious  
*mf* cantabile, broad, romantic

*f* exuberant and spacious

50  
*flirtatious and playful*  
*flirtatious and playful*

*mf* light, rhythmic, short

54  
*f* bright and confident  
*f* bright and confident

*flirtatious*  
*f*

*poco rit.* -----

58

Violin/Cello and Piano accompaniment for measures 58-60.

**F** *a tempo*

61

*mf* bold and seductive

*mp* light, rhythmic, short, playfully mysterious

Violin/Cello and Piano accompaniment for measures 61-64.

65

*mf* bold and seductive

Violin/Cello and Piano accompaniment for measures 65-68.

**G**  
69  
yearning passionately

yearning passionately

Detailed description: This system contains measures 69-72 for the Violin and Cello. The music is in a minor key with a 3/4 time signature. The Violin part features a melodic line with a long slur over measures 69-70 and a dashed line indicating a breath mark. The Cello part provides a harmonic accompaniment with a similar slur and breath mark.

*mf* bold and seductive

staccatissimo, precise and rhythmic

Detailed description: This system contains measures 71-72 for the Piano. The right hand has a melodic line with slurs and a dynamic marking of *mf*. The left hand has a rhythmic accompaniment of eighth notes with a dynamic marking of *staccatissimo, precise and rhythmic*.

73

*f*

Detailed description: This system contains measures 73-76 for the Violin and Cello. The Violin part has a melodic line with a long slur and a dynamic marking of *f*. The Cello part has a harmonic accompaniment with a similar slur and dynamic marking.

Detailed description: This system contains measures 75-76 for the Piano. The right hand has a melodic line with slurs and a dynamic marking of *f*. The left hand has a rhythmic accompaniment of eighth notes with a dynamic marking of *f*.

**H**  
77  
*f* flirtatious and passionate

subito *mf* flirtatious and passionate

Detailed description: This system contains measures 77-80 for the Violin and Cello. The Violin part has a melodic line with slurs and a dynamic marking of *f*. The Cello part has a harmonic accompaniment with a dynamic marking of *subito mf*.

*mf* flirtatious and passionate

Detailed description: This system contains measures 79-80 for the Piano. The right hand has a melodic line with slurs and a dynamic marking of *mf*. The left hand has a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*.

81

I *Un po' pesante* *a tempo*

85

*ff* open, broad, expressive

*f* open, broad, expressive

*f* open, broad, expressive

89

*mf* a bit more introspective

light and short

*mf* a bit more introspective

*mp*

flirtatious and playful

a bit more introspective

93

*f* bright and confident

*f* bright and confident

*flirtatious*

*mf* bright and confident

97

J

*f* open, broad, expressive

*f* open, broad, expressive

*f* light and short

Gliss.

101

105

*mf* flirtatious and playful

*mf* flirtatious and playful

*mf* flirtatious and playful

**K**

109

*f* bright and confident

*f* bright and confident

*f* bright and confident

113

*subito mf* passionate and energetic

*subito mf* passionate and energetic

*subito mf* passionate and energetic



# Danzas Latinoamericanas

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## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Piano

mf f

Measures 1-4: The piece begins in 4/4 time with a piano accompaniment. The right hand starts with a melody of eighth notes, and the left hand provides a rhythmic accompaniment. Dynamics range from mezzo-forte (mf) to forte (f). A dashed line above the staff indicates a phrase spanning measures 1-4.

5

mf f

Measures 5-8: The melody continues with more complex rhythmic patterns. Dynamics range from mezzo-forte (mf) to forte (f). A dashed line above the staff indicates a phrase spanning measures 5-8.

9

mf graceful, delicate

Measures 9-12: The tempo and mood change to a more graceful and delicate feel. The dynamics are mezzo-forte (mf). A dashed line above the staff indicates a phrase spanning measures 9-12.

13

Measures 13-16: The music returns to a more rhythmic and energetic feel. A dashed line above the staff indicates a phrase spanning measures 13-16.

17

rit.

Measures 17-20: The piece concludes with a ritardando (rit.) marking. The dynamics are mezzo-forte (mf). A dashed line above the staff indicates a phrase spanning measures 17-20.

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

Violin

*f* *cantabile, expressive, but serene and gentle*

Cello

*mf* *cantabile, expressive, but serene and gentle*

*mf* *rhythmically precise, gentle and graceful*

*relaxed and smooth, like a bossa nova*

*Ped.* \* *Ped.* \* *Ped. simile*

Violin

Cello

*mf* *rhythmically precise, gentle and graceful*

Violin

Cello

*mf* *rhythmically precise, gentle and graceful*

33

Musical score for measures 33-36. The score is in 3/4 time and B-flat major. It features a violin and cello part with a long melodic line across the first two staves, and a piano accompaniment with arpeggiated chords in the right hand and a bass line in the left hand. A dashed line indicates a breath mark or phrasing over the violin/cello line.

**B**  
37

Musical score for measures 37-40. The score is in 3/4 time and B-flat major. It features a violin and cello part with a long melodic line across the first two staves, and a piano accompaniment with arpeggiated chords in the right hand and a bass line in the left hand. A dashed line indicates a breath mark or phrasing over the violin/cello line. Performance instructions are provided for each part.

*mp cantabile, expressive*

*mf cantabile, reverent, melancholic*

*mp rhythmically precise, gentle and graceful*

41

Musical score for measures 41-44. The score is in 3/4 time and B-flat major. It features a violin and cello part with a long melodic line across the first two staves, and a piano accompaniment with arpeggiated chords in the right hand and a bass line in the left hand. A dashed line indicates a breath mark or phrasing over the violin/cello line.

45

Musical score for measures 45-48. The Violin and Cello parts feature melodic lines with slurs and ties. The Piano accompaniment consists of chords and moving bass lines.

49

Musical score for measures 49-52. Similar to the previous system, with melodic lines in Violin/Cello and accompaniment in Piano.

C

53

*f* very expressive, passionate

*f* very expressive, passionate

*mf* light, relaxedly flowing, pleasant

Musical score for measures 53-56. The Violin and Cello parts are marked *f* very expressive, passionate. The Piano accompaniment features triplets and is marked *mf* light, relaxedly flowing, pleasant.

57

Violin and Cello parts:  $\text{f}$  *very expressive, passionate*

Piano accompaniment:  $\text{mp}$

Piano accompaniment:  $\text{mp}$

61

Violin and Cello parts:  $\text{f}$  *very expressive, passionate*

Piano accompaniment:  $\text{mp}$

Piano accompaniment:  $\text{mp}$

65

Violin and Cello parts:  $\text{f}$  *very expressive, passionate*

Piano accompaniment:  $\text{mp}$

Piano accompaniment:  $\text{mp}$

**D**

69

Violin part: *f* relaxed and smooth, like a bossa nova

Cello part: *f* relaxed and smooth, like a bossa nova

Piano part: *pizzicato* romantic, flirting

Measures 69-72. The violin and cello parts are marked *f* and play a melodic line with a bossa nova feel. The piano part is marked *pizzicato* and features a rhythmic accompaniment with a 'romantic, flirting' character.

73

Violin part: *f* relaxed and smooth, like a bossa nova

Cello part: *f* relaxed and smooth, like a bossa nova

Piano part: *pizzicato* romantic, flirting

Measures 73-76. The violin and cello parts continue their melodic line. The piano part includes a triplet in measure 76.

77

Violin part: *mp* / *mf* passionate

Cello part: *mf* / *f* passionate

Piano part: *mf* tender, lovingly / *f* passionate

Measures 77-80. The violin part changes dynamics from *mp* to *mf*. The piano part changes from *mf* to *f*. The cello part also changes from *mf* to *f*. The piano part is marked 'tender, lovingly' and 'passionate'.

81

*f*

*f*

**E**  
85

*teasing, playfully*

*arco*

*mf cantabile, expressive*

*mf cantabile, expressive*

89

*mf cantabile, expressive*

93

*mp* tender, lovingly

*f* passionate

*mp* tender, lovingly

*mf* passionate

*p* relaxed, reverent

*mf* passionate

97

**F**

101

*f* cantabile, expressive, almost mournful like a lament

*mf* cantabile, reverent, melancholic

*f* cantabile, expressive, but serene and gentle

relaxed and smooth, like a bossa nova

105

First system of musical notation, measures 105-108. It consists of a Violin part (top staff), a Cello part (middle staff), and a Piano accompaniment (bottom two staves). The key signature is three flats (B-flat major/C minor). The Violin part features a melodic line with slurs and a fermata at the end. The Cello part has a similar melodic line. The Piano accompaniment includes chords and a moving bass line.

109

Second system of musical notation, measures 109-112. It continues the Violin, Cello, and Piano parts from the first system. The Violin and Cello parts have slurs and a fermata at the end. The Piano accompaniment continues with chords and a moving bass line.

113

Third system of musical notation, measures 113-116. It continues the Violin, Cello, and Piano parts. The Violin and Cello parts have slurs and a fermata at the end. The Piano accompaniment continues with chords and a moving bass line.

Fourth system of musical notation, measures 117-120. It continues the Violin, Cello, and Piano parts. The Violin and Cello parts have slurs and a fermata at the end. The Piano accompaniment continues with chords and a moving bass line.

G

117

*f* cantabile, expressive, tender, with hope

*mf* cantabile, expressive, tender, with hope

*mf* relaxed and smooth, like a bossa nova

121

*mf* a bit more introspective

*mp* a bit more introspective

125

*mf* a bit more introspective

*mp* a bit more introspective

*mp* a bit more introspective

Continue at the same tempo, no rushing

129

*f* *mf* *mf*

*with energy, graceful* *with energy, graceful* *with energy, graceful*

RH

133

*pizz.* *mf* *mf*

*pizzicato* *sfz* *mp* *f* *p*

## 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

Violin

*f* joyful, confident, uncomplicated

Cello

*mf* very light and rhythmic *f* joyful, light and danceable

Piano

*mp* very light and rhythmic

*joyful, light and danceable*

7

**B**

11

*mp* playful, light

*mp* playful, light

*f* joyful, confident, uncomplicated

16

*mf*

*mf*

*mf* joyful, light and danceable

**C**

21

*f* light, joyful and exuberant

*f* joyful and exuberant

*f* light, joyful and exuberant

lift bow

26

lift bow

31

D

36

pizzicato

*f* precise, bold and danceable

*mf*

*mp* firm, reverent

41

*playful, teasing*

*arco*

*mf playful, teasing*

*playful, teasing*

46

**E**

*lift bow*

*ff light, joyful and exuberant*

*ff joyful and exuberant*

*f light, joyful and exuberant*

51

56

F

lift bow

61

G

*mf* bold, playful

*mf* bold, playful

*mf* bold, playful *mp*

67

*mf*

*mp*

72 H

*f* open, bright, joyful

*f* playful, light

*mf* *mp* *f* open, bright, joyful

78

83 I

*mp* firm, reverent

subito *mp* firm, reverent

subito *p* very light

87

Violin and Cello parts: Melodic lines with slurs and ties. Piano part: Rhythmic accompaniment with eighth notes and a bass line.

91

**J** lift bow

*f* light, joyful and exuberant

*f* joyful and exuberant

*f* light, joyful and exuberant

Violin and Cello parts: Melodic lines with slurs and ties. Piano part: Rhythmic accompaniment with eighth notes and a bass line. Measure 94 features a triplet of chords in the right hand.

96

Violin and Cello parts: Melodic lines with slurs and ties. Piano part: Rhythmic accompaniment with eighth notes and a bass line. Measures 98 and 99 feature triplet markings in the right hand.

100

lift bow

100

101

102

103

104

105

1.

*f*

*mf* very light and rhythmic

*mp* very light and rhythmic

105

106

107

108

109

K

2.

110

*subito mf* reverent and a bit mysterious

*subito mf* reverent and a bit mysterious

*subito mf* reverent and a bit mysterious

110

111

112

113

114

114

*mf* *bold* *f*

*mf* *bold* *f*

*mf* *bold* *f*

Continue at the same tempo, no rushing

*rit.*-----

118

*ff* *triumphant, festive* *stately*

*ff* *triumphant, festive* *stately*

*ff* *triumphant, festive* *stately*

FIN

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 and energetic*

6

*f*

11

*poco rit.*

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

16

*mf* *flirtatious, sensuous, graceful*

20

*mf*

**C**

24

*f* *tender, romantic*

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

30

*f* *open, broad, expressive*

*a tempo*

34

*mf*

39 **f** *bright and confident*

44 **mf** *open, spacious*

49 *flirtatious and playful*

54 **f** *bright and confident*

58 *poco rit.* **F** *a tempo*  
4 **mf** *bold and seductive*

66

**G** 69 *yearning passionately*


75 **H** **f** *flirtatious and passionate*

80

**I** *Un po' pesante**a tempo*

85  *ff* open, broad, expressive

89  *mf* a bit more introspective


94  *f* bright and confident

**J** 99  *f* open, broad, expressive

103  *mf* flirtatious and playful

**K** 108  *f* bright and confident

113  *subito mf* passionate and energetic *ff*

118  *with energy* *sf*

# Danzas Latinoamericanas

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## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

20

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

21

*f* cantabile, expressive, but serene and gentle

25

29

33

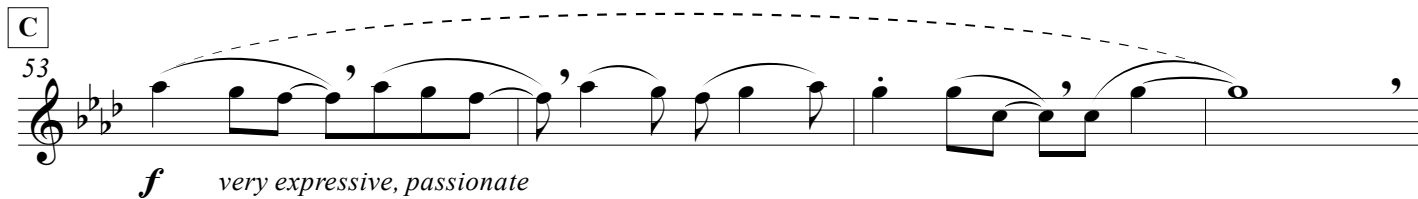
**B**  
37

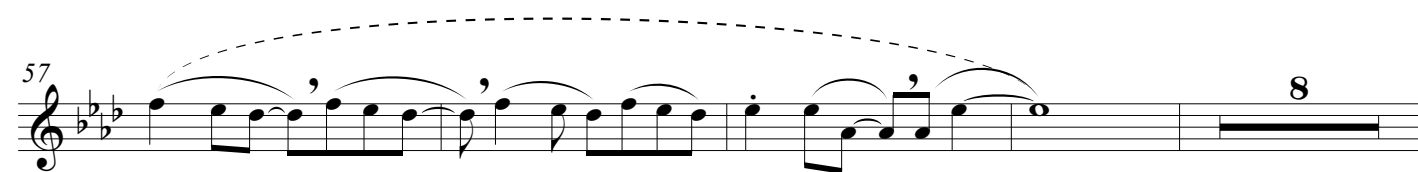
*mp* cantabile, expressive

41

45

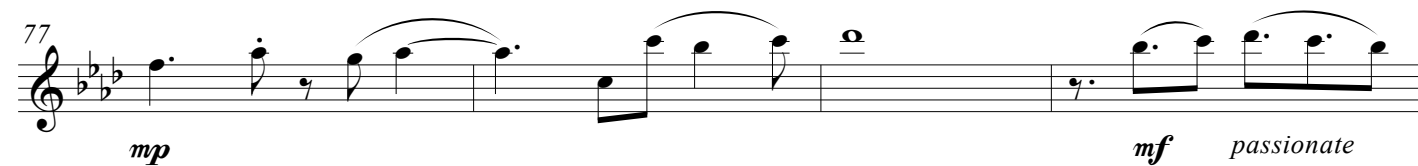
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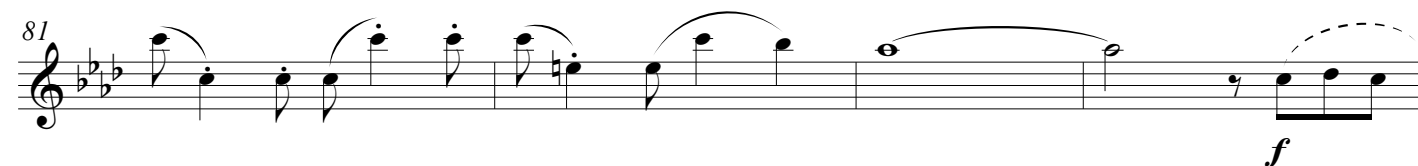
**C**  
53  *f* very expressive, passionate

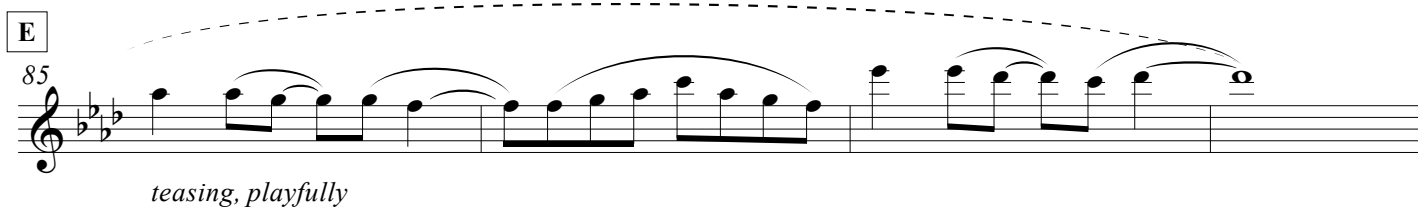
57  8

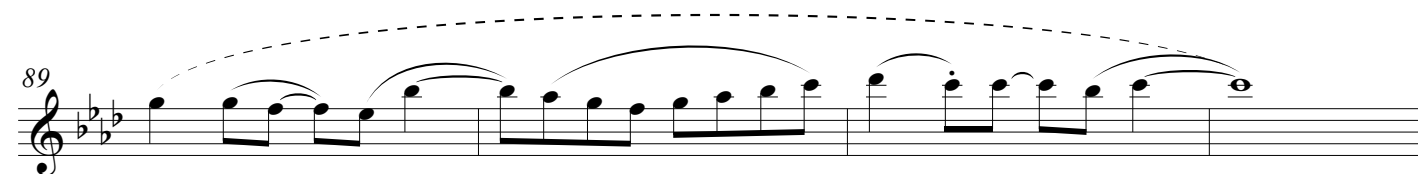
**D**  
69  *f* relaxed and smooth, like a bossa nova

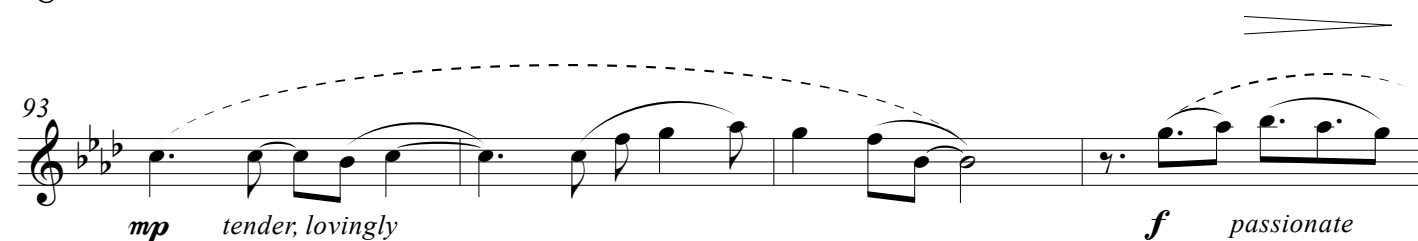
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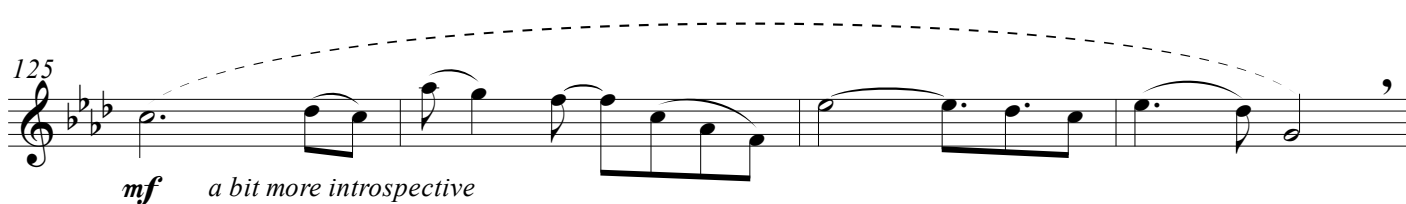
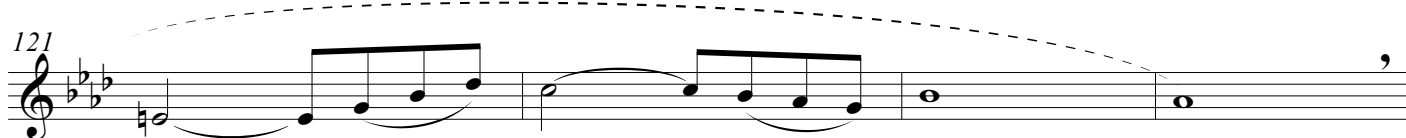
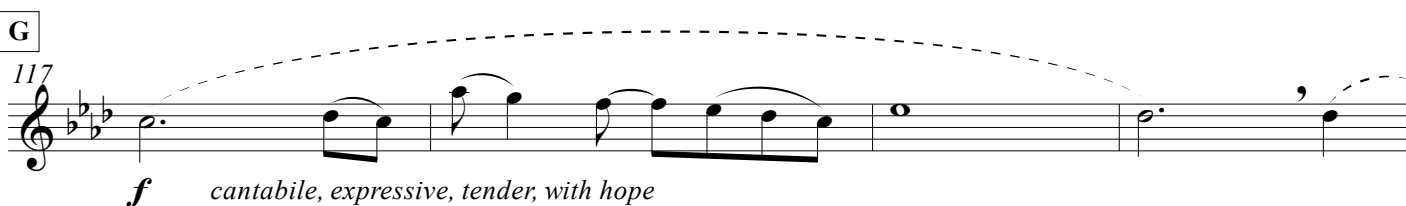
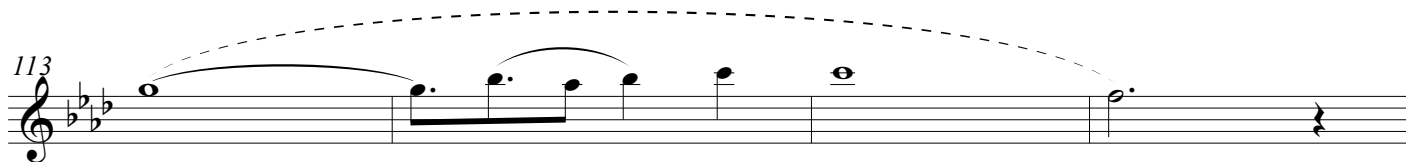
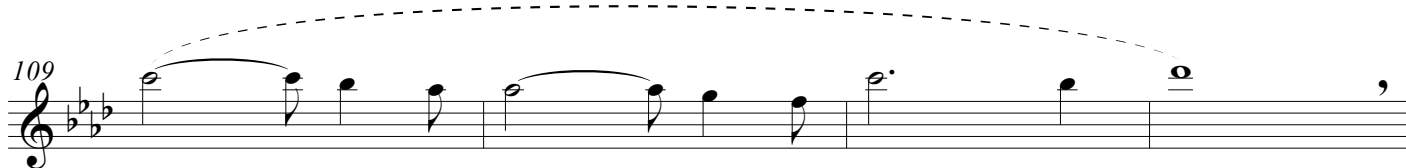
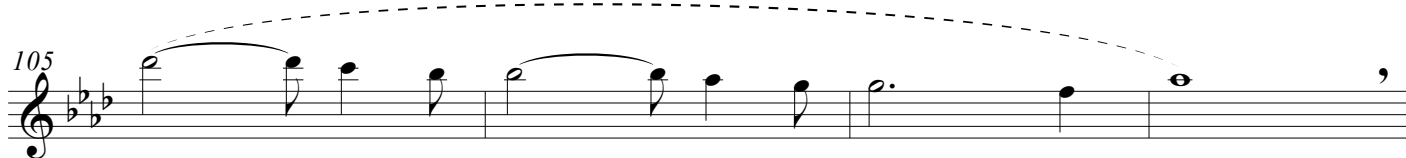
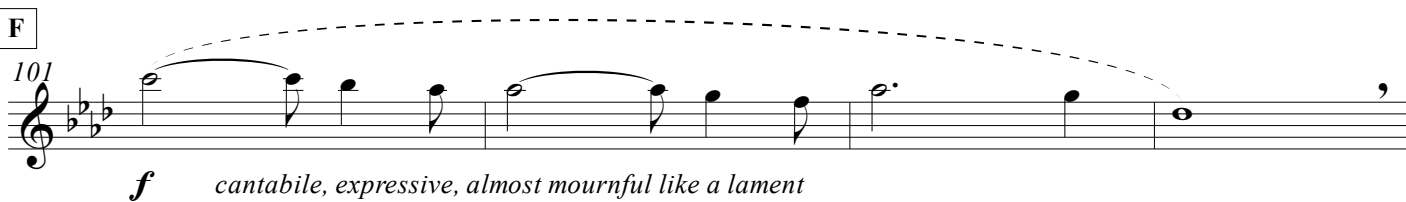
77  *mp* *mf* passionate

81  *f*

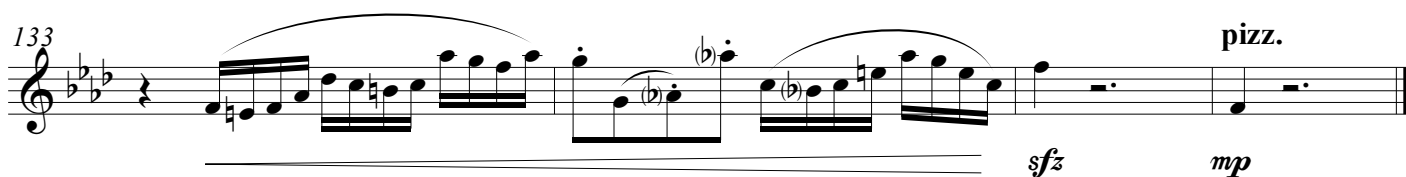
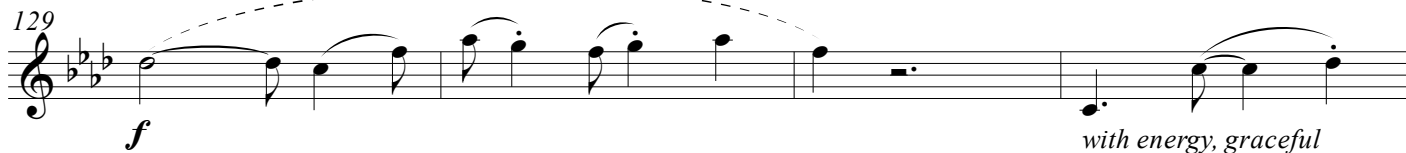
**E**  
85  teasing, playfully

89 

93  *mp* tender, lovingly *f* passionate



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



# 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

*f* joyful, confident, uncomplicated

8

B

12

*mp* playful, light *mf*

17

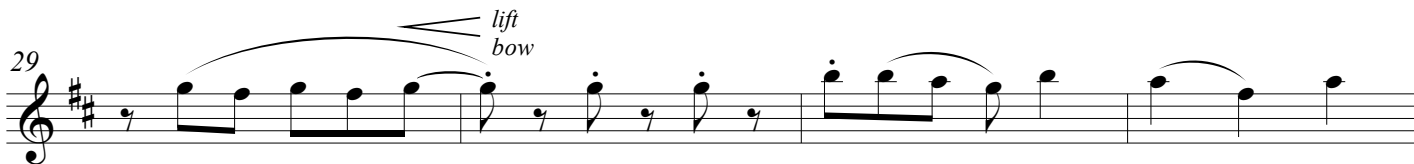
C

21

*f* light, joyful and exuberant

25

29 *lift bow*

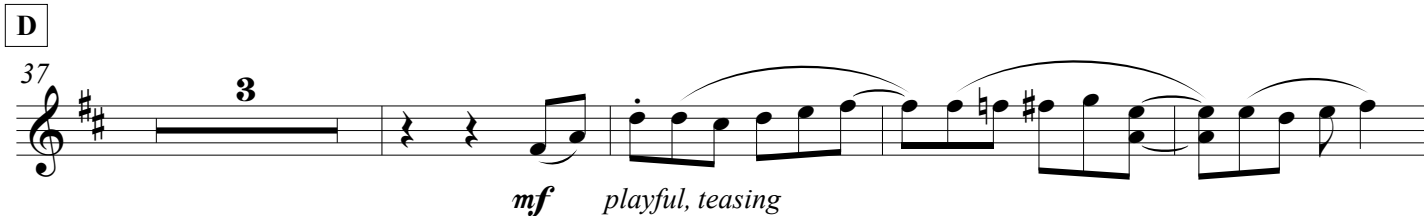


33

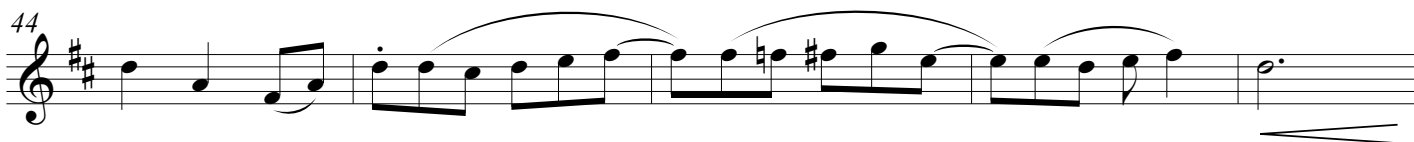


**D**

37 **3** *mf* playful, teasing

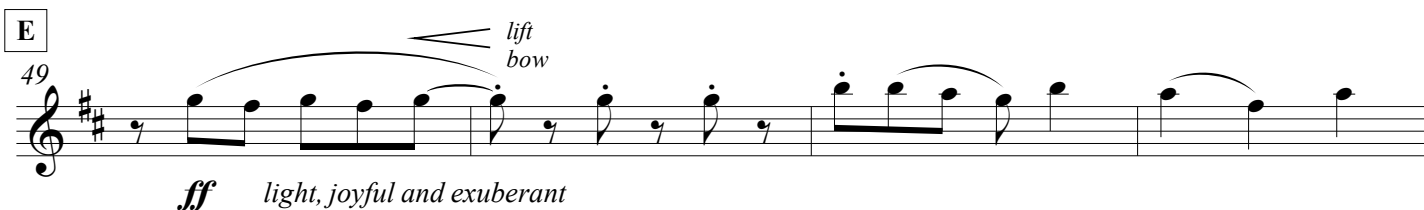


44



**E**

49 *lift bow* *ff* light, joyful and exuberant



53

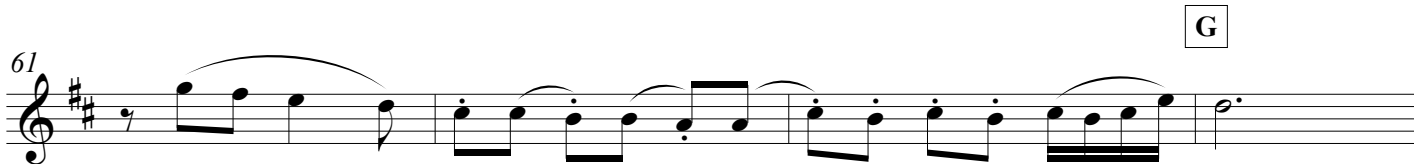


**F**

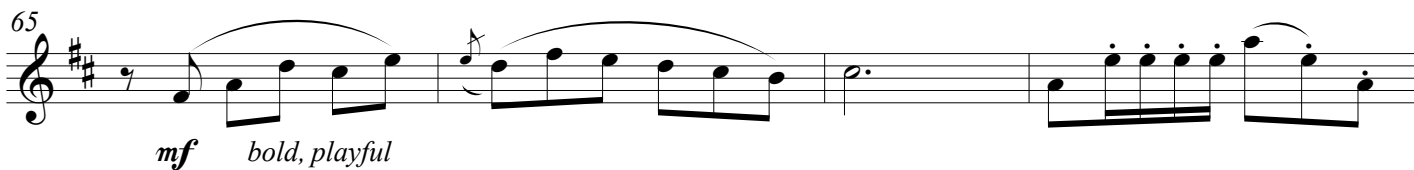
57 *lift bow*



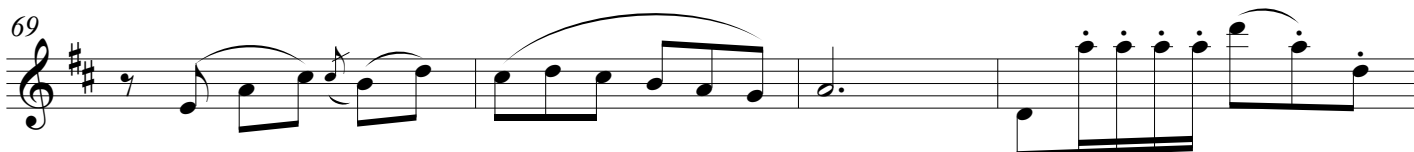
61 **G**



65 *mf* bold, playful



69



73

73

**H**

76

*f* open, bright, joyful

76

80

**I**

84

*mp* firm, reverent

84

88

**J**

92

*f* light, joyful and exuberant

lift  
bow

92

96

100

105

1.

*f*

105

**K** 2.

110

*subito mf* reverent and a bit mysterious

114

*mf* *f* bold

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

*rit.*

118

*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

dedicated to Carlos Prieto

## I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango  $\text{♩} = 110-120$

*mf* passionate and energetic

A

6

*f*

*poco rit.*

11

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

16

*mp* flirtatious, sensuous, graceful

20

*mf*

C

24

*mf* tender, romantic

D Tango style broadening of tempo

30

*f* open, broad, expressive

34

*a tempo*

*mf*

39

39

43

**f** bright and confident

**mf** cantabile, broad, romantic

48

flirtatious and playful

54

**f** bright and confident

59

*poco rit.* **F** *a tempo*

**mf** bold and seductive

64

64

**G**

69

yearning passionately

**H**

75

**f** subito **mf** flirtatious and passionate

80

80

**I** *Un po' pesante*

*a tempo*

85

**f** *open, broad, expressive*

89

*a bit more introspective*  
**mf**

94

**f** *bright and confident*

**J**

99

**f** *open, broad, expressive*

103

**mf** *flirtatious and playful*

**K**

108

**f** *bright and confident*

113

*subito* **mf** *passionate and energetic* **ff** *with energy*

118

**sf**

# Danzas Latinoamericanas

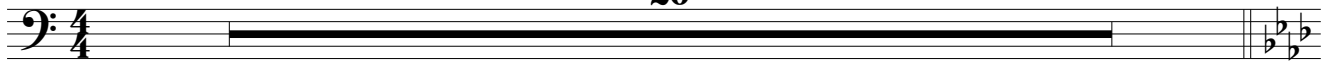
dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

20

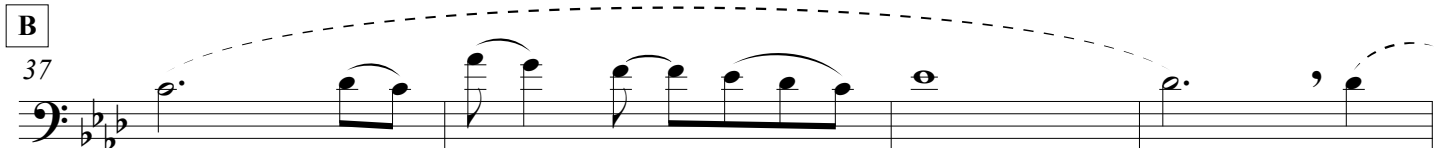
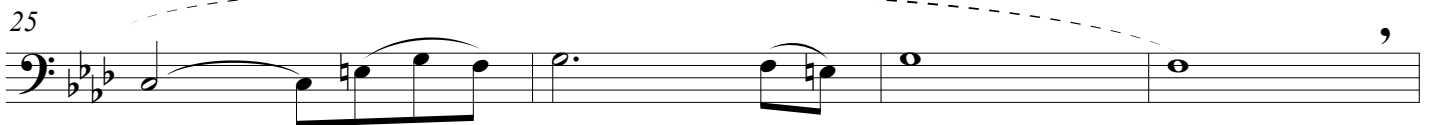


**A** Very pleasant, serene and danceable ♩ = 104-120

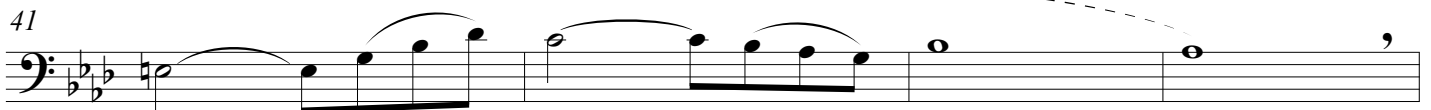
*Steady tempo throughout the entire piece (and almost no rubato)*



*mf cantabile, expressive, but serene and gentle*





*mf cantabile, reverent, melancholic*



**C**

53  *f* very expressive, passionate


57 


61  *f* very expressive, passionate


65 

**D**

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


73 

77  *mf*

81  *f*

**E**

85 **arco**  *mf* cantabile, expressive

89 

93 *mp* tender, lovingly *mf* passionate

97

**F** 101 *mf* cantabile, reverent, melancholic

105

109

113

**G** 117 *mf* cantabile, expressive, tender, with hope

123 *mp* a bit more introspective

Continue at the same tempo, no rushing

129 *mf* with energy, graceful

133 *mf* *sfz* *mp*

**pizzicato**

# 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

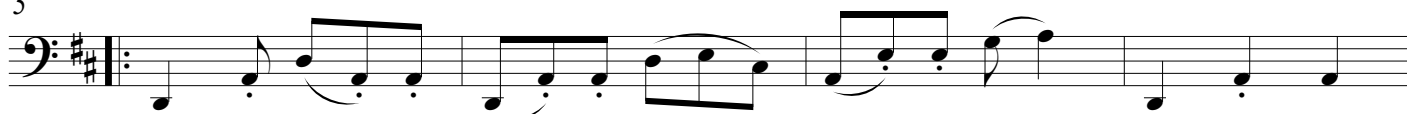
*Steady tempo throughout the entire piece (and no rubato)*



*mf* very light and rhythmic

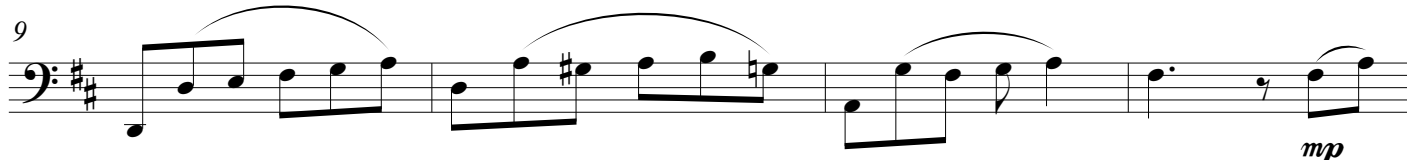
**A**

5



*f* joyful, light and danceable

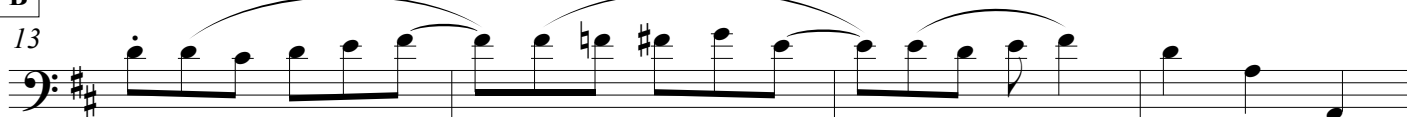
9



*mp*

**B**

13



*playful, light*

17



*mf*

**C**

21



*f* joyful and exuberant

25



29

65

Musical notation for measures 65-68. The key signature is two sharps (F# and C#). The music is in the bass clef. Measure 65 starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 66 has quarter notes D3, E3, F#3, and G3. Measure 67 has quarter notes A3, B3, C4, and D4. Measure 68 has quarter notes E4, F#4, G4, and A4. Dynamics: *mf* bold, playful.

69

Musical notation for measures 69-72. Measure 69 has quarter notes G2, A2, B2, and C3. Measure 70 has quarter notes D3, E3, F#3, and G3. Measure 71 has quarter notes A3, B3, C4, and D4. Measure 72 has quarter notes E4, F#4, G4, and A4. Dynamics: *mf* bold, playful.

73

Musical notation for measures 73-75. Measure 73 has quarter notes G2, A2, B2, and C3. Measure 74 has quarter notes D3, E3, F#3, and G3. Measure 75 has quarter notes A3, B3, C4, and D4. Dynamics: *mf* bold, playful.

**H**

76

Musical notation for measures 76-79. Measure 76 has quarter notes G2, A2, B2, and C3. Measure 77 has quarter notes D3, E3, F#3, and G3. Measure 78 has quarter notes A3, B3, C4, and D4. Measure 79 has quarter notes E4, F#4, G4, and A4. Dynamics: *f* playful, light.

80

Musical notation for measures 80-83. Measure 80 has quarter notes G2, A2, B2, and C3. Measure 81 has quarter notes D3, E3, F#3, and G3. Measure 82 has quarter notes A3, B3, C4, and D4. Measure 83 has quarter notes E4, F#4, G4, and A4. Dynamics: *f* playful, light.

**I**

84

Musical notation for measures 84-87. Measure 84 has quarter notes G2, A2, B2, and C3. Measure 85 has quarter notes D3, E3, F#3, and G3. Measure 86 has quarter notes A3, B3, C4, and D4. Measure 87 has quarter notes E4, F#4, G4, and A4. Dynamics: *subito mp* firm, reverent.

88

Musical notation for measures 88-91. Measure 88 has quarter notes G2, A2, B2, and C3. Measure 89 has quarter notes D3, E3, F#3, and G3. Measure 90 has quarter notes A3, B3, C4, and D4. Measure 91 has quarter notes E4, F#4, G4, and A4. Dynamics: *subito mp* firm, reverent.

**J**

92

Musical notation for measures 92-95. Measure 92 has quarter notes G2, A2, B2, and C3. Measure 93 has quarter notes D3, E3, F#3, and G3. Measure 94 has quarter notes A3, B3, C4, and D4. Measure 95 has quarter notes E4, F#4, G4, and A4. Dynamics: *f* joyful and exuberant.

96

Musical notation for measures 96-99. Measure 96 has quarter notes G2, A2, B2, and C3. Measure 97 has quarter notes D3, E3, F#3, and G3. Measure 98 has quarter notes A3, B3, C4, and D4. Measure 99 has quarter notes E4, F#4, G4, and A4. Dynamics: *f* joyful and exuberant.

100

105

*mf* very light and rhythmic

**K** 110

*subito mf* reverent and a bit mysterious

114

*mf* *bold* *f*

Continue at the same tempo, no rushing

*rit.*-----

118

*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.

Piano

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

Piano

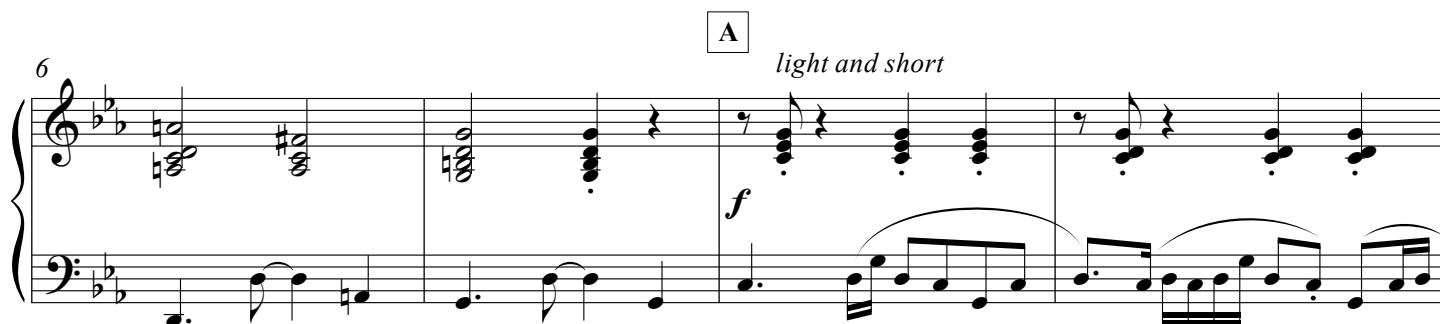
*mf* *passionate and energetic*



6

**A** *light and short*

*f*



10



13

*poco rit.*



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

16

*mp* *flirtatious, sensuous, graceful*



20

*mf*

Musical score for measures 20-23. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The music features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. Dynamics include *mf* and accents.

**C**

24

*f* flirtatious and sensuous

Musical score for measures 24-27. The music continues with a more active and expressive style, marked *f* and described as "flirtatious and sensuous". It features flowing sixteenth-note patterns in both hands.

28

Musical score for measures 28-31. The music maintains the expressive and flowing character from the previous section.

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

32

*mf* light and short

Musical score for measures 32-35. This section is marked *mf* and "light and short", indicating a change in mood and tempo. The right hand features block chords and the left hand has a simple bass line.

36

*mp*

Musical score for measures 36-39. The music returns to a more complex texture, marked *mp*. It features a steady bass line and a right hand with chords and some melodic movement.

41

*mf* bright and confident

Musical score for measures 41-45. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic pattern of eighth notes with a dotted quarter note, often beamed together. The left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf* (mezzo-forte) with the instruction "bright and confident".

E

46

*f* exuberant and spacious

Musical score for measures 46-48. The right hand has a more melodic and spacious feel with wider intervals and some grace notes. The left hand continues with eighth notes. The dynamic is marked *f* (forte) with the instruction "exuberant and spacious".

49

*mf* light, rhythmic, short

Musical score for measures 49-52. The right hand has a more rhythmic and compact feel with shorter phrases. The left hand continues with eighth notes. The dynamic is marked *mf* (mezzo-forte) with the instruction "light, rhythmic, short".

53

*flirtatious*

Musical score for measures 53-56. The right hand has a more rhythmic and compact feel with shorter phrases. The left hand continues with eighth notes. The dynamic is marked *flirtatious*.

*poco rit.* -----

57

*f*

Musical score for measures 57-60. The right hand has a more melodic and spacious feel with wider intervals and some grace notes. The left hand continues with eighth notes. The dynamic is marked *f* (forte).

**F** *a tempo*

61

*mp* light, rhythmic, short, playfully mysterious

65

**G**

69

*mf* bold and seductive

*staccatissimo, precise and rhythmic*

73

**H**

77

*mf* flirtatious and passionate

Musical score for measures 81-84. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with accents and slurs, while the left hand provides a steady accompaniment of eighth notes.

**I** *Un po' pesante*

*a tempo*

Musical score for measures 85-88. The right hand has a dense, blocky texture with a dynamic marking of *f* and the instruction *open, broad, expressive*. The left hand continues with eighth-note accompaniment.

Musical score for measures 89-92. The right hand has a more delicate texture with a dynamic marking of *mp* and the instruction *light and short*. The left hand continues with eighth-note accompaniment. Performance notes include *flirtatious and playful* and *a bit more introspective*.

Musical score for measures 93-96. The right hand has a rhythmic, eighth-note texture with a dynamic marking of *mf* and the instruction *bright and confident*. The left hand continues with eighth-note accompaniment. A performance note of *flirtatious* is present.

**J**

Musical score for measures 97-100. The right hand has a blocky texture with a dynamic marking of *f* and the instruction *light and short*. The left hand continues with eighth-note accompaniment.

101

Musical score for measures 101-104. Treble clef has chords with accents. Bass clef has a melodic line with eighth notes and a triplet.

105

*mf* flirtatious and playful

Musical score for measures 105-108. Treble clef has chords and eighth notes. Bass clef has a melodic line with eighth notes.

**K**

109

*f* bright and confident

Musical score for measures 109-112. Treble clef has eighth notes and chords. Bass clef has a melodic line with eighth notes.

113

*subito mf* passionate and energetic

*ff* with energy

Musical score for measures 113-117. Treble clef has chords and eighth notes. Bass clef has a melodic line with eighth notes.

118

*sf*

*Crescendo*

Musical score for measures 118-121. Treble clef has a rising melodic line with a crescendo hairpin. Bass clef has chords and eighth notes.

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Piano

mf f

Musical notation for measures 1-4. Treble clef, 4/4 time. Measure 1 starts with a piano (Piano) instruction. Dynamics include *mf* and *f*. A dashed line spans measures 1-4. A slur covers measures 3-4.

5

mf f

Musical notation for measures 5-8. Treble clef, 4/4 time. Measure 5 starts with a piano (Piano) instruction. Dynamics include *mf* and *f*. A dashed line spans measures 5-8. A slur covers measures 7-8.

9

mf graceful, delicate

Musical notation for measures 9-12. Treble clef, 4/4 time. Measure 9 starts with a piano (Piano) instruction. Dynamics include *mf*. A dashed line spans measures 9-12. A slur covers measures 11-12.

13

Musical notation for measures 13-16. Treble clef, 4/4 time. A dashed line spans measures 13-16. A slur covers measures 15-16.

17

rit.

Musical notation for measures 17-20. Treble clef, 4/4 time. Measure 17 starts with a piano (Piano) instruction. Dynamics include *rit.*. A dashed line spans measures 17-20. A slur covers measures 19-20.

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

21

*mf* rhythmically precise, gentle and graceful

relaxed and smooth, like a bossa nova

Ped. \* Ped. \* Ped. simile

This system contains measures 21 through 25. The music is in 4/4 time with a key signature of three flats. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment. Performance instructions include a mezzo-forte dynamic, a specific articulation, and a pedal marking.

26

This system contains measures 26 through 30. The musical texture continues with similar melodic and accompaniment patterns as the previous system.

31

This system contains measures 31 through 35. The melodic line in the right hand shows some chromatic movement, while the left hand maintains its accompaniment.

**B**

36

*mp* rhythmically precise, gentle and graceful

This system contains measures 36 through 40. Section B begins with a change in dynamics to mezzo-piano. The right hand has a more active melodic line, and the left hand features block chords and moving bass lines.

41

This system contains measures 41 through 45. The music concludes with sustained block chords in the right hand and a final melodic phrase in the left hand.

46

51

C

*mf* light, relaxedly flowing, pleasant

56

59

*mp*

63

D

66

*f* romantic, flirting

This system contains measures 66 to 70. The right hand features a series of chords in the first two measures, followed by a melodic line with eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* and the instruction "romantic, flirting" are present.

71

This system contains measures 71 to 75. The right hand continues with a melodic line of eighth notes, while the left hand maintains the eighth-note accompaniment.

76

*mf* tender, lovingly

*f* passionate

This system contains measures 76 to 80. The right hand has a melodic line with a triplet in measure 76. The left hand has a triplet in measure 76. Dynamic markings *mf* "tender, lovingly" and *f* "passionate" are present.

E

81

*mf* cantabile, expressive

This system contains measures 81 to 86. The right hand features a melodic line with a triplet in measure 81. The left hand has a triplet in measure 81. A dynamic marking of *mf* and the instruction "cantabile, expressive" are present.

87

This system contains measures 87 to 91. The right hand has a melodic line with a triplet in measure 87. The left hand has a triplet in measure 87.

91

*p* relaxed, reverent

This system contains measures 91 through 95. The right hand features a complex texture with many beamed eighth notes and chords, while the left hand has a steady eighth-note accompaniment. A dynamic marking of *p* is placed above the right hand, with the instruction "relaxed, reverent" written below it.

96

*mf* passionate

This system contains measures 96 through 100. The right hand continues with intricate patterns, and the left hand maintains its accompaniment. A dynamic marking of *mf* is placed above the right hand, with the instruction "passionate" written below it.

**F**

101

*f* cantabile, expressive, but serene and gentle

relaxed and smooth, like a bossa nova

This system contains measures 101 through 105. A box containing the letter "F" is located at the beginning of the system. The right hand has a more melodic and chordal texture, and the left hand continues with eighth-note accompaniment. A dynamic marking of *f* is placed above the right hand, with the instruction "cantabile, expressive, but serene and gentle" written below it. Below the system, the instruction "relaxed and smooth, like a bossa nova" is written.

106

This system contains measures 106 through 110. The musical texture remains consistent with the previous systems, featuring complex right-hand patterns and a steady left-hand accompaniment.

111

This system contains measures 111 through 115. The right hand continues with its intricate patterns, and the left hand maintains its accompaniment.

G

116

*mf* relaxed and smooth, like a bossa nova

121

125

*mp* a bit more introspective

Continue at the same tempo, no rushing

129

*mf* with energy, graceful

133

*mf* *f* *p*

# 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

Piano

*mp* very light and rhythmic

*joyful, light and danceable*

12

B

*f* joyful, confident, uncomplicated

*mf*

17

C

*joyful, light and danceable*

*f* light, joyful and exuberant

23

Musical score for measures 23-28. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a steady bass line with quarter notes.

29

Musical score for measures 29-33. The right hand continues with melodic patterns, including some chords, and the left hand maintains the bass line.

34

**D**

*mp* firm, reverent

Musical score for measures 34-39. A dynamic marking of *mp* (mezzo-piano) is present. The tempo/mood is described as "firm, reverent". A box containing the letter "D" is placed above the staff. The right hand has a more active melodic line with eighth notes, and the left hand has a steady bass line.

40

*playful, teasing*

Musical score for measures 40-46. The tempo/mood is described as "playful, teasing". The right hand features a series of chords with a rhythmic pattern, and the left hand continues with the bass line.

47

**E**

*f* light, joyful and exuberant

Musical score for measures 47-52. A dynamic marking of *f* (forte) is present. The tempo/mood is described as "light, joyful and exuberant". A box containing the letter "E" is placed above the staff. The right hand features a melodic line with triplets and some chords, and the left hand continues with the bass line.

52

3 3

**F**

57

**G**

62

*mf* bold, playful *mp*

68

*mf* *mp* *mf* *mp*

**H**

74

*f* open, bright, joyful

79

Musical score for measures 79-83. Treble clef has a melodic line with slurs and ties. Bass clef has a simple accompaniment of quarter notes.

I

84

*subito p* *very light*

Musical score for measures 84-86. Treble clef has a rapid sixteenth-note passage. Bass clef has a simple accompaniment. The instruction *subito p* *very light* is present.

87

Musical score for measures 87-89. Treble clef has a rapid sixteenth-note passage. Bass clef has a simple accompaniment.

J

90

*f* *light, joyful and exuberant*

Musical score for measures 90-93. Treble clef has a rapid sixteenth-note passage. Bass clef has a simple accompaniment. Measure 92 features a chordal texture. The instruction *f* *light, joyful and exuberant* is present.

94

Musical score for measures 94-98. Treble clef has a melodic line with slurs and ties. Bass clef has a simple accompaniment.

99

104

*mp* very light and rhythmic

**K**

110

*subito mf* reverent and a bit mysterious

114

*mf*

*bold f*

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

*rit.*-----

118

*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.