

# 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

The musical score is for the piece "Otoño en Buenos Aires" from the "Danzas Latinoamericanas" collection. It is dedicated to Carlos Prieto and composed by José L. Elizondo. The tempo is marked "Tempo di Tango" with a quarter note equal to 110-120 beats per minute. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The instruments are Piccolo, Flute, Piano, Violin I, Violin II, Viola, Cello, and Contrabass. The Piccolo and Flute parts are currently blank. The Piano part is also blank. The string parts (Violin I, Violin II, Viola, Cello, and Contrabass) all begin with a dynamic marking of *mf* and a performance instruction: "passionate, flirtatious but noble". The Violin I and II parts play a melodic line starting with a quarter rest, followed by eighth notes. The Viola part plays a similar melodic line. The Cello part plays a more active line with eighth and sixteenth notes. The Contrabass part plays a supporting line with quarter and eighth notes.

4

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

8

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

12

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

**A**  
16

Picc.

Fl.

*p* a bit playfully mysterious *mf*

Pno.

Vln. I

*p* a bit playfully mysterious *mf*

Vln. II

*p* a bit playfully mysterious *mf*

Vla.

*p* passionate, flirtatious but noble *mf*

Vc.

*p* a bit playfully mysterious *mf*

Bass

*p* a bit playfully mysterious *mf*

20

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

**B**

*mf* light and flirtatious  
yielding to the violin melody

*f* passionate, energetic

light and short

*mf*

*f* passionate, energetic

*f* passionate, energetic

*f* light, gentle

*f* passionate, energetic

*f* passionate, energetic

24

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

This musical score page contains measures 24 through 27 of the piece 'I. Otoño en Buenos Aires'. The score is arranged in a system with eight staves. The top two staves are for Piccolo (Picc.) and Flute (Fl.), both in treble clef. The next two staves are for Piano (Pno.), with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for the string section: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all in bass clef. The Bass staff is also in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The strings play a steady accompaniment, while the flutes and piano have more melodic and harmonic roles.

*poco rit.*

28

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

Detailed description: This page of a musical score, numbered 28, features seven staves. The Piccolo (Picc.) and Flute (Fl.) staves are in treble clef with a key signature of two flats. The Piano (Pno.) part is in grand staff. The Violin I (Vln. I) and Violin II (Vln. II) staves are in treble clef. The Viola (Vla.) staff is in alto clef. The Violoncello (Vc.) and Bass staves are in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A 'poco rit.' marking is present at the top right. A dashed line is visible at the end of the Piano staff.

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

31

Picc. *mf*

Fl.

Pno. *mp* *light and rhythmic*

Vln. I *f* *flirtatious and sensuous*

Vln. II *mp* *light and rhythmic*

Vla. *mp* *light and rhythmic* *mf*

Vc. *mf* *flirtatious, sensuous, graceful*

Bass *mp* *flirtatious, sensuous, graceful*

35

Picc. *cantabile*

Fl.

Pno.

Vln. I

Vln. II

Vla. *cantabile, expressive*

Vc.

Bass

The musical score is for the piece "I. Otoño en Buenos Aires" on page 10. It features seven staves: Piccolo, Flute, Piano, Violin I, Violin II, Viola, Violoncello, and Bass. The key signature is B-flat major and the time signature is 3/4. The Piccolo part begins at measure 35 with a *cantabile* melody. The Flute part is mostly silent. The Piano accompaniment features a rhythmic pattern in the right hand and a *Gliss* in the left hand. The Violin I and II parts have melodic lines. The Viola part has a *cantabile, expressive* melody. The Violoncello and Bass parts provide harmonic support.

**D**  
39

Picc.

Fl. *f* *tender, romantic*

Pno. *f* *flirtatious and sensuous*

Vln. I *f* *tender, romantic*

Vln. II *f* *flirtatious and sensuous*

Vla. *mf* *light and short*

Vc. *f*

Bass *mf*

43

Picc. *mf* tender, romantic

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

This musical score page contains measures 43 through 46 of the piece 'I. Otoño en Buenos Aires'. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The Piccolo part begins at measure 43 with a dynamic marking of *mf* and the instruction 'tender, romantic'. The Piano part features a complex texture with chords and moving lines in both hands. The string parts (Vln. I, Vln. II, Vla., Vc., Bass) provide a harmonic and rhythmic foundation, with some parts featuring slurs and phrasing marks. The Flute part has a melodic line with slurs and accents. The score concludes at measure 46.

**E** *Tango-style broadening of tempo* *a tempo*

47

Picc.

Fl.

Pno.

*mf* light but with energy

*glissando*

Vln. I

*ff* open, broad, expressive

Vln. II

*f* with energy

Vla.

*f* open, broad, expressive

Vc.

*f* with energy *cantabile*

Bass

*f* open, broad, expressive

Detailed description: This page of a musical score covers measures 47 to 50. It features staves for Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two sections: measures 47-48 are marked 'Tango-style broadening of tempo', and measures 49-50 are marked 'a tempo'. The Piano part includes a 'glissando' in measure 48. Performance instructions include dynamics such as *mf*, *ff*, and *f*, and phrasing like 'open, broad, expressive', 'light but with energy', 'with energy', and 'cantabile'.

51

Picc. \_\_\_\_\_

Fl. \_\_\_\_\_ *mp* a bit more introspective

Pno. *mp*

Vln. I *mf* a bit more introspective

Vln. II *mp* light and rhythmic

Vla. *mp* a bit more introspective

Vc. *mp* a bit more introspective

Bass *mp* a bit more introspective

*mp* a bit more introspective

55

Picc. *mp* *mf* bright and confident

Fl. *mf* bright and confident

Pno. bright and confident

Vln. I *f* bright and confident

Vln. II *mf* precise and rhythmic

Vla. *mf* precise and rhythmic

Vc. *mf* bright and confident

Bass *mf* bright and confident

F

59

Picc.

Fl.

*mf* cantabile, broad, romantic

Pno.

*f* festive, exuberant and spacious

Vln. I

*f* open, spacious

Vln. II

*ff* exuberant and spacious

Vla.

*f* exuberant and spacious

Vc.

*f* cantabile, broad, romantic

Bass

*f* exuberant and spacious, with passion and energy

63

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

Detailed description: This page of a musical score covers measures 63 to 66. The score is for a string quartet, piano, and flutes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Piccolo (Picc.) part is silent throughout. The Flute (Fl.) part begins in measure 63 with a half note G4, followed by a melodic line in measures 64 and 65, and a whole note G4 in measure 66. The Piano (Pno.) part features a complex accompaniment with chords and moving lines in both hands. The Violin I (Vln. I) part starts with a half note G4, followed by a melodic line in measures 64 and 65, and a whole note G4 in measure 66. The Violin II (Vln. II) part begins with a half note G4, followed by a melodic line in measures 64 and 65, and a whole note G4 in measure 66. The Viola (Vla.) part starts with a half note G4, followed by a melodic line in measures 64 and 65, and a whole note G4 in measure 66. The Violoncello (Vc.) part begins with a half note G4, followed by a melodic line in measures 64 and 65, and a whole note G4 in measure 66. The Bass part starts with a half note G3, followed by a melodic line in measures 64 and 65, and a whole note G3 in measure 66. A dashed line indicates a slur over the first two measures of the Vln. I and Vc. parts.

67

Picc.

Fl. *mp cantabile*

Pno. *mp* *f*

Vln. I *mf*

Vln. II *mp cantabile*

Vla. *mp light and rhythmic*

Vc. *mp flirtatious and playful*

Bass *mp flirtatious and playful*

Detailed description of the musical score: The score is for measures 67-70 of the piece 'I. Otoño en Buenos Aires'. It features eight staves: Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is B-flat major (two flats). The Flute part is marked *mp cantabile* and features a melodic line with slurs. The Piano part has a right-hand accompaniment of chords and a left-hand bass line, with dynamics *mp* and *f*. Violin I is marked *mf* and plays a melodic line with slurs. Violin II is marked *mp cantabile* and plays a melodic line with a dashed line indicating a crescendo. Viola is marked *mp light and rhythmic* and plays a rhythmic accompaniment of chords. Violoncello and Bass are both marked *mp flirtatious and playful* and play a rhythmic accompaniment of chords. The Piccolo part is silent throughout the measures.

*poco rit.*-----

71

Picc. \_\_\_\_\_

Fl. *f* bright and confident

Pno. *mf*

Vln. I *f* bright and confident

Vln. II *mf* bright and confident

Vla. *mf* light and short

Vc. *f* bright and confident

Bass *mf* bright and confident

Detailed description of the musical score: The score is for measures 71-74 of the piece 'I. Otoño en Buenos Aires'. It features seven staves: Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is B-flat major (two flats). The tempo is marked 'poco rit.'. The Piccolo part is silent. The Flute part starts with a melodic line in measure 71, marked 'f' and 'bright and confident'. The Piano part has a complex accompaniment, marked 'mf'. Violin I and Violin II have melodic lines, with Vln. I marked 'f' and 'bright and confident', and Vln. II marked 'mf' and 'bright and confident'. The Viola part has a rhythmic accompaniment, marked 'mf' and 'light and short'. The Violoncello and Bass parts have melodic lines, with Vc. marked 'f' and 'bright and confident', and Bass marked 'mf' and 'bright and confident'. The score ends with a double bar line in measure 74.

**G** *a tempo*

75

Picc. *mf* *molto espressivo, passionato*

Fl. *f* *molto espressivo, passionato*

Pno. *p* *light*

Vln. I *mf* *bold and seductive*

Vln. II *p* *light and rhythmic, playfully mysterious*

Vla. *p* *light and rhythmic, playfully mysterious*

Vc. *staccatissimo*  
*mp* *precise and rhythmic*

Bass *pizz.*  
*mp* *precise and rhythmic*

Detailed description: This page of a musical score, numbered 75, is for the first movement of 'Otoño en Buenos Aires'. It features seven staves: Piccolo, Flute, Piano, Violin I, Violin II, Viola, and Violoncello/Bass. The Piccolo part begins with a rest and then plays a melodic line with a triplet. The Flute part has a similar melodic line. The Piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The Violin I part plays a sustained melodic line. The Violin II, Viola, and Violoncello parts play rhythmic accompaniment. The Bass part plays a rhythmic line with pizzicato. The score includes dynamic markings such as *mf*, *f*, *p*, and *mp*, and performance instructions like *molto espressivo, passionato*, *bold and seductive*, *light and rhythmic, playfully mysterious*, *staccatissimo*, and *pizz.*

79

Picc.

Fl.

Pno.

*mp*

Vln. I

Vln. II

*mp*

Vla.

*mp*

Vc.

Bass

3

3

3

3

Detailed description: This page of a musical score, page 21, features seven staves. The Piccolo (Picc.) and Flute (Fl.) parts are in the top two staves, both in treble clef. The Piano (Pno.) part is in the third staff, with a dynamic marking of *mp*. The Violin I (Vln. I) and Violin II (Vln. II) parts are in the fourth and fifth staves, both in treble clef. The Viola (Vla.) part is in the sixth staff, in alto clef, with a dynamic marking of *mp*. The Violoncello (Vc.) part is in the seventh staff, in bass clef. The Bass part is in the eighth staff, in bass clef. The score begins at measure 79. The Piccolo and Flute parts feature intricate sixteenth-note passages with slurs and accents. The Piano part consists of chords with a steady eighth-note accompaniment. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of eighth notes. The Bass part has a melodic line with slurs and accents. There are three triplet markings (indicated by a '3' above the notes) in the Flute and Piccolo parts.

83 H

The musical score consists of seven staves. The Piccolo staff (top) has a treble clef and a key signature of two flats. It begins with a melodic line and a dynamic marking of *mf* with the instruction "yearning passionately". The Flute staff (second) also has a treble clef and two flats, starting with a melodic line and a dynamic marking of *f* with the instruction "yearning passionately". The Piano staff (third) is a grand staff with treble and bass clefs, two flats, and a dynamic marking of *ff* with the instruction "bold and seductive". The Violin I staff (fourth) has a treble clef and two flats, with a dynamic marking of *f* and "yearning passionately". The Violin II staff (fifth) has a treble clef and two flats, with a dynamic marking of *mf*. The Viola staff (sixth) has an alto clef and two flats, with a dynamic marking of *mf*. The Violoncello staff (seventh) has a bass clef and two flats, with a dynamic marking of *mf* and the instruction "arco". The Bass staff (eighth) has a bass clef and two flats, with a dynamic marking of *mf* and the instruction "light and rhythmic". A dashed line connects the Violin I staff to the Bass staff, indicating a melodic line that spans across the lower strings.

Picc. *mf* yearning passionately

Fl. *f* yearning passionately

Pno. *ff* bold and seductive

Vln. I *f* yearning passionately

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Bass *mf* light and rhythmic

87

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

Detailed description: This page of a musical score, numbered 87, features seven staves. The Piccolo (Picc.) staff is in the treble clef with a key signature of two flats and contains a melodic line with a long slur. The Flute (Fl.) staff is also in the treble clef with the same key signature, playing a melodic line with slurs. The Piano (Pno.) part consists of two staves, treble and bass clef, with a complex rhythmic accompaniment. The Violin I (Vln. I) staff is in the treble clef with two flats, featuring a melodic line with a dashed slur. The Violin II (Vln. II) staff is in the treble clef with two flats, playing a rhythmic pattern. The Viola (Vla.) staff is in the alto clef with two flats, playing a rhythmic pattern. The Violoncello (Vc.) staff is in the bass clef with two flats, playing a rhythmic pattern. The Bass staff is in the bass clef with two flats, playing a rhythmic pattern with accents.

I

91

Picc. 

Fl.   
*f* tender, romantic

Pno.   
*f* subito *mp* flirtatious and assertive *f*

Vln. I   
*f* flirtatious and sensuous

Vln. II   
*f* subito *mp* light and rhythmic

Vla.   
*f* subito *mp* light and rhythmic

Vc.   
*f* flirtatious, passionate

Bass   
*f* light and rhythmic

95

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

*mf*

*ff*

*f* *passionate and energetic*

*cantabile*

Detailed description of the musical score: The score is for measures 95-98 of the piece 'I. Otoño en Buenos Aires'. It features eight staves: Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The key signature is B-flat major (two flats). The Piccolo part is mostly rests. The Flute part has a melodic line with slurs and accents. The Piano part has a complex texture with chords and moving lines in both hands, marked *mf*. Violin I has a melodic line with slurs and accents, marked *ff*. Violin II has a rhythmic, eighth-note pattern, marked *f* with the instruction 'passionate and energetic'. Viola has a rhythmic pattern with accents, marked *f*. Violoncello has a melodic line with a long slur over measures 96-97, marked *cantabile*. Bass has a melodic line with slurs and accents.

**J**

*Un po' pesante*

*a tempo*

99

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

*f* festive, exuberant and spacious

*f* open, broad, expressive

*ff* open, broad, expressive

*f* open, broad, expressive

*f* open, broad, expressive

*f*

103

Picc. *f* *mf*

Fl. *f*

Pno. *ff* *mp*

Vln. I *mf* *f*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *mf*

Bass *mf*

*flirtatious and playful*

Detailed description of the musical score: The score is for measures 103-106. The Piccolo and Flute parts play a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The Piano part has a complex texture with chords and moving lines in both hands. The Violin I part has a melodic line with a crescendo from mezzo-forte to forte. The Violin II part has a melodic line with a crescendo from mezzo-forte to mezzo-forte. The Viola part has a melodic line with a crescendo from mezzo-forte to mezzo-forte. The Violoncello part has a melodic line with a crescendo from mezzo-forte to mezzo-forte. The Bass part has a rhythmic pattern of eighth notes and quarter notes, with a crescendo from mezzo-forte to mezzo-forte. The tempo/style is 'flirtatious and playful'.

107

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

*f*

*a bit more introspective*  
*mf*

*mf*

*Gliss*

111

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

*ff*

*mf* *ff* *f*

*f*

*bright and confident*

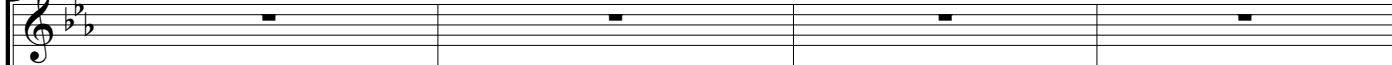
*mf*

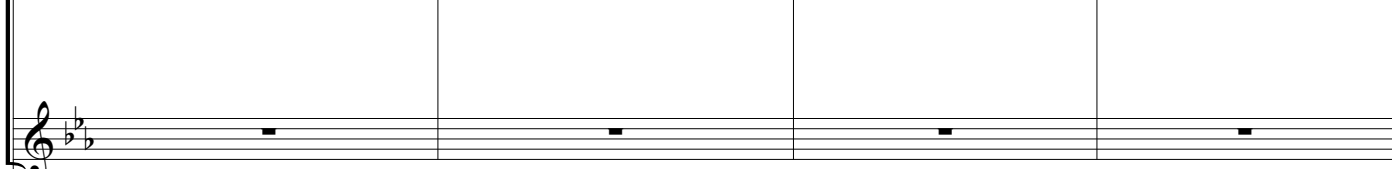
*f* *bright and confident*

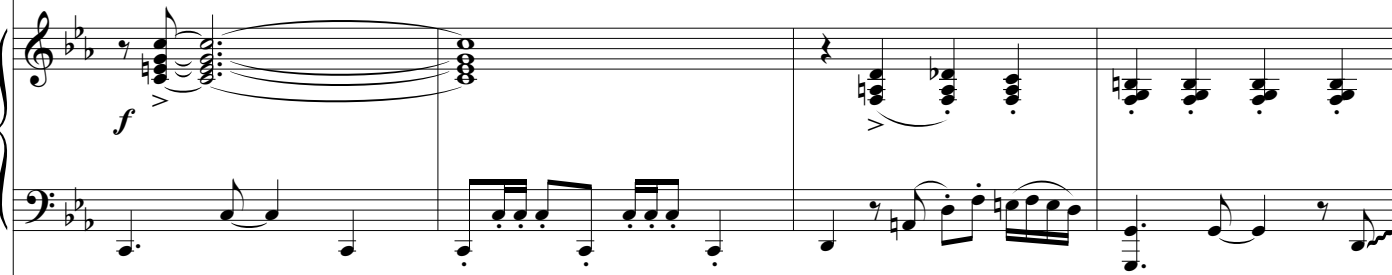
*mf* *bright and confident*

K

114

Picc. 

Fl. 

Pno. 

Vln. I   
*ff* festive, exuberant and spacious

Vln. II   
*f* festive, exuberant and spacious

Vla.   
*f* cantabile

Vc.   
*f* rhythmic, with energy

Bass   
*f* rhythmic, with energy

118

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Bass

*mf*

*f* flirtatious and playful

subito *mp*

*mf* flirtatious and playful

*mf* flirtatious and playful

*mf* flirtatious and playful

L

122

Picc. *mf*

Fl. *f* bright and confident

Pno. *f* bright and confident

Vln. I *ff* bright and confident

Vln. II *f* bright and confident

Vla. *f* bright and confident

Vc. *f* bright and confident

Bass *f* bright and confident

Gliss

Detailed description: This is a page of a musical score for a symphony orchestra. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged in a standard orchestral layout. The Piccolo part begins at measure 122 with a melodic line marked *mf*. The Flute part has a long rest followed by a melodic line starting in measure 124, marked *f* and 'bright and confident'. The Piano part features a rhythmic accompaniment with chords and arpeggiated figures, marked *f* and 'bright and confident'. The Violin I part has a melodic line with slurs, marked *ff* and 'bright and confident'. The Violin II part has a rhythmic accompaniment, marked *f* and 'bright and confident'. The Viola part has a melodic line with slurs, marked *f* and 'bright and confident'. The Violoncello part has a melodic line with slurs, marked *f* and 'bright and confident'. The Bass part has a melodic line with slurs, marked *f* and 'bright and confident', and includes a 'Gliss' marking in measure 125. A rehearsal mark 'L' is placed above the score in measure 122.

126

Picc. *mp*

Fl. *subito mp*

Pno. *ff* *passionate*

Vln. I *subito mf* *reverent, a bit mysterious*

Vln. II *subito mf* *reverent, a bit mysterious*

Vla. *subito mf* *reverent, a bit mysterious*

Vc. *subito mf* *passionate and energetic*

Bass *subito mf* *reverent, a bit mysterious*

129

**Picc.** *f* with energy

**Fl.** *ff* with energy

**Pno.** *f* with energy

**Vln. I** *passionate, opening up* *ff*

**Vln. II** *passionate, opening up* *ff*

**Vla.** *passionate, opening up* *ff*

**Vc.** *passionate, opening up* *f*

**Bass** *passionate, opening up* *f*



# Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩=130-150

The musical score is arranged in a system with the following parts from top to bottom:

- Piccolo**: Treble clef, common time, rests throughout.
- Flute**: Treble clef, common time, rests throughout.
- Piano**: Grand staff (treble and bass clefs), common time, rests throughout.
- Violin I**: Treble clef, common time. Starts with a rest, then enters in the second measure with a pizzicato line. Performance instructions: *ff* resonant, playful, with energy.
- Violin II**: Treble clef, common time. Enters in the first measure with a pizzicato line. Performance instructions: *ff* resonant, playful, with energy.
- Viola**: Alto clef, common time. Enters in the first measure with a pizzicato line. Performance instructions: *ff* resonant, playful, with energy.
- Cello**: Bass clef, common time. Enters in the first measure with a pizzicato line. Performance instructions: *ff* resonant, playful, with energy.
- Contrabass**: Bass clef, common time. Enters in the first measure with a pizzicato line. Performance instructions: *ff* resonant, playful, with energy.

The score consists of five measures. The string parts feature a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The woodwinds and piano parts are currently silent.

6

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Picc.

Fl.

11

Pno.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score features seven staves. The top two staves are for Piccolo (Picc.) and Flute (Fl.), both marked with a dynamic of *11* and containing whole rests. The next two staves are for Piano (Pno.), also marked with *11* and containing whole rests. The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.), all marked with *11*. The Violin I and II parts play a melodic line with eighth and sixteenth notes, while the Viola part plays a more rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts play a bass line with eighth and sixteenth notes. Dashed lines indicate phrasing slurs across the string parts.

*rit.*.....

Musical score for measures 16-20, featuring Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 4/4 time and begins with a key signature of two flats (B-flat and E-flat). Measure 16 is marked with a first ending bracket. The Piccolo and Flute parts are silent throughout. The Piano part is also silent. The string section (Violins I and II, Viola, Cello, and Contrabass) plays a melodic line with slurs and phrasing marks. The key signature changes to one flat (B-flat) at the end of measure 20.

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

21

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

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

Pno. *mf* rhythmically precise, gentle and graceful  
relaxed and smooth, like a bossa nova  
Ped. simile

Vln. I *mp* relaxed and smooth, like a bossa nova

Vln. II *mp* relaxed and smooth, like a bossa nova

Vla. *arco* *mf* cantabile, expressive, but serene and gentle

Vc. *f* relaxed and smooth, like a bossa nova

Cb. *f* relaxed and smooth, like a bossa nova

26

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, page 6, contains parts for Piccolo, Flute, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in a key signature of three flats (B-flat major or D-flat minor) and begins at measure 26. The Piccolo part features a melodic line with slurs and ties. The Flute part has a similar melodic line with ties. The Piano part consists of two staves with intricate rhythmic patterns and slurs. The Violin I and Violin II parts have rhythmic accompaniment with slurs. The Viola part has a melodic line with ties. The Violoncello and Contrabasso parts have a rhythmic accompaniment with slurs. The score is written in a standard musical notation style with various note values, rests, and articulation marks.

31

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, page 7, features seven staves. The Piccolo (Picc.) and Flute (Fl.) staves at the top both begin with a measure marked '31'. The Piano (Pno.) staff follows, showing a complex texture with both treble and bass clefs. Below are the Violin I (Vln. I) and Violin II (Vln. II) staves. The Viola (Vla.) staff is in alto clef. The Violoncello (Vc.) and Contrabasso (Cb.) staves are in bass clef. The score includes various musical notations such as notes, rests, slurs, and phrasing slurs. A large dashed slur spans across the Piccolo and Flute staves, and another dashed slur spans across the Viola and Violoncello staves.

**B**

36

Picc. *mf* flirtatious

Fl. *mf* cantabile, reverent, melancholic

Pno. *mp* rhythmically precise, gentle and graceful

Vln. I *f* legato, broad, luminous, tender, expressive  
(pizz.)

Vln. II *mf* rhythmically precise, gentle and graceful

Vla. *mf* rhythmically precise, gentle and graceful  
pizzicato

Vc. *f* cantabile, reverent, melancholic  
arco

Cb. *mf* relaxed, reverent

41

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 41 to 45. The score is for a woodwind section (Piccolo and Flute), piano, and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The Piccolo part features a rhythmic eighth-note pattern with some grace notes. The Flute part has a melodic line with long slurs and a dashed line indicating a breath mark. The Piano accompaniment consists of a steady eighth-note chordal texture in the right hand and a more active bass line in the left hand. The Violin I part has a melodic line with slurs and a dashed line. The Violin II part has a rhythmic eighth-note pattern. The Viola part has a rhythmic eighth-note pattern. The Violoncello part has a melodic line with slurs and a dashed line. The Contrabass part has a rhythmic eighth-note pattern. The page number '41' is written at the beginning of each staff.

46

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 46, features seven staves. The Piccolo (Picc.) and Flute (Fl.) staves are in treble clef with a key signature of three flats. The Piano (Pno.) staff is grand staff with treble and bass clefs. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) staves are in bass clef with a key signature of three flats. The Contrabass (Cb.) staff is in bass clef with a key signature of three flats. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p'.

C

51

Picc.

Fl.

Pno.

*mf* light, relaxedly flowing, pleasant

Vln. I

*mf* very expressive, passionate

arco

Vln. II

*mf* very expressive, passionate

arco

Vla.

*mf* very expressive, passionate

Vc.

pizzicato

*mf* relaxed and smooth, like a bossa nova

Cb.

*mf* relaxed and smooth, like a bossa nova

56

Picc. *cantabile, reverent, melancholic*  
*mf*

Fl. *cantabile, reverent, melancholic*  
*mf* *f*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 56 to 60. The Piccolo part (top) features a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a whole rest. The Flute part (second) has a whole note G4, followed by a half note A4, and a whole note B4. The Piano part (third) consists of a right-hand melody with triplets and a left-hand accompaniment of quarter notes. The Violin I, Violin II, and Viola parts (fourth, fifth, and sixth) play a similar melodic line with slurs and dynamics. The Violoncello and Contrabass parts (seventh and eighth) provide a rhythmic accompaniment with quarter notes. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *cantabile, reverent, melancholic*.

61

Picc. *mp*

Fl. *mp*

Pno. *mp*

Vln. I *p* *gentle, serene* *mf* *f*

Vln. II *p* *gentle, serene*

Vla. *p* *gentle, serene*

Vc. *f* *cantabile, legato, expressive* *arco*

Cb.

Detailed description: This page of a musical score covers measures 61 to 65. The Piccolo and Flute parts play sustained notes with a *mp* dynamic. The Piano part features a complex texture with triplets in the right hand and a steady eighth-note accompaniment in the left hand. The Violin I part begins with a *p* dynamic and *gentle, serene* character, then increases to *mf* and *f* in the final two measures. The Violin II part remains *p* and *gentle, serene*. The Viola part also stays *p* and *gentle, serene*. The Violoncello part is marked *f* and *cantabile, legato, expressive*, playing an *arco* line. The Contrabass part provides a rhythmic foundation with eighth notes.

D

66

Picc.

Fl.

*mf* teasing, playfully, gentle

Pno.

*f* romantic, flirting

Vln. I

*mf*

Vln. II

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

Vla.

*mf*

Vc.

*f* pizzicato

Cb.

*f*

Detailed description: This is a page of a musical score for measures 66 through 70. The score is for a string quartet (Violin I, Violin II, Viola, and Cello), Piano, and Flute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 66 is marked with a 'D' in a box. The Flute part (Fl.) begins in measure 69 with a melodic line marked *mf* and the instruction 'teasing, playfully, gentle'. The Piano part (Pno.) has a dynamic of *f* and is marked 'romantic, flirting'. Violin I (Vln. I) has a dynamic of *mf*. Violin II (Vln. II) has a dynamic of *mf* and is marked 'pizzicato' and 'relaxed and smooth, like a bossa nova'. Viola (Vla.) has a dynamic of *mf*. Cello (Vc.) has a dynamic of *f* and is marked 'pizzicato'. Cello (Cb.) has a dynamic of *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

71

Picc. *mp* teasing, playfully

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 71 to 74. The Piccolo part (measures 71-72) features a melodic line with a dynamic marking of *mp* and the instruction 'teasing, playfully'. The Flute part (measures 71-74) has a melodic line with a dashed slur over measures 71-72. The Piano part (measures 71-74) consists of a complex accompaniment with arpeggiated figures in both hands. The Violin I and Violin II parts (measures 71-74) have melodic lines with dashed slurs over measures 71-72. The Viola part (measures 71-74) has a melodic line with a dashed slur over measures 71-72. The Violoncello and Contrabass parts (measures 71-74) have melodic lines with dashed slurs over measures 71-72. The score is in a key signature of three flats and a 3/4 time signature.

76

Picc. *mp* *tender, lovingly* *mf* *passionate*

Fl. *p* *mf* *passionate*

Pno. *mf* *tender, lovingly* *f* *passionate*

Vln. I *mp* *tender, lovingly* *mf* *passionate*

Vln. II *mp* *tender, lovingly* *mf* *passionate*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 76 to 80. It features seven staves: Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piccolo and Flute parts have dynamic markings of *mp*, *p*, and *mf* *passionate*. The Piano part has *mf* *tender, lovingly* and *f* *passionate*. The Violin I and II parts have *mp* *tender, lovingly* and *mf* *passionate*. The Viola, Violoncello, and Contrabass parts have a consistent *mp* dynamic. The score includes various musical notations such as slurs, ties, and triplets. A dashed line above the Piccolo staff indicates a breath mark or phrasing across measures 77 and 78.

E

81

Picc.

Fl.

*f* relaxed and smooth,  
like a bossa nova

Pno.

*mf* cantabile, expressive

Vln. I

*mf* teasing playfully

Vln. II

*arco*  
*mf* teasing playfully

Vla.

*mf* cantabile, expressive

Vc.

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

Cb.

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

Detailed description: This page of a musical score covers measures 81 to 84. It features six staves: Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Piccolo part has a whole note in measure 81 and rests in measures 82-84. The Flute part has a melodic line with slurs and a dynamic marking of *f* in measure 84, with the instruction "relaxed and smooth, like a bossa nova". The Piano part has a flowing accompaniment with a dynamic marking of *mf* and the instruction "cantabile, expressive". The Violin I and II parts have similar melodic lines with a dynamic marking of *mf* and the instruction "teasing playfully". The Viola part has a sustained note in measure 81 and a melodic line in measure 84, with a dynamic marking of *mf* and the instruction "cantabile, expressive". The Violoncello part has a melodic line with a dynamic marking of *mf* and the instruction "cantabile, expressive". The Contrabass part has a simple bass line with a dynamic marking of *mf* and the instruction "cantabile, expressive".

86

Picc.

*mf* relaxed and smooth  
like a bossa nova *mp*

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, page 18 of 'II. Pan de Azúcar', features seven staves. The Piccolo staff (top) begins at measure 86 with a melodic line marked *mf* and the instruction 'relaxed and smooth like a bossa nova', which transitions to *mp*. The Flute staff plays a rhythmic accompaniment with eighth notes and slurs. The Piano part consists of a right-hand chordal accompaniment and a left-hand bass line with eighth-note patterns. The Violin I and II staves play melodic lines with slurs and dynamic markings. The Viola and Violoncello staves provide harmonic support with sustained notes and rhythmic patterns. The Contrabass staff plays a simple bass line with long notes. The score is in a key with three flats and a 4/4 time signature.

91

Picc.

Fl.

*mf* *p* tender, lovingly

Pno.

*p* relaxed, reverent

Vln. I

*mp* tender, lovingly

Vln. II

*mp* tender, lovingly

Vla.

*mp* tender, lovingly

Vc.

*mp* tender, lovingly

Cb.

*mp* tender, lovingly

Detailed description: This page of a musical score covers measures 91 to 94. It features six staves: Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat major or D-flat minor). The Piccolo part is mostly silent, with a few notes in measure 91. The Flute part begins in measure 91 with a melodic line, marked *mf*, and continues through measure 94, marked *p* and 'tender, lovingly'. The Piano part starts in measure 91 with a chordal accompaniment, marked *p* and 'relaxed, reverent'. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts all begin in measure 91 with melodic lines, marked *mp* and 'tender, lovingly'. The score includes various musical notations such as slurs, ties, and dynamic markings.

96

Picc. *mf*

Fl. *mf*

Pno. *mf* *passionate*

Vln. I *f* *passionate*

Vln. II *f* *passionate*

Vla. *mf*

Vc. *f* *passionate*

Cb. *mf*

Detailed description: This page of a musical score covers measures 96 to 100. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is arranged in a system with seven staves. The Piccolo (Picc.) and Flute (Fl.) parts begin with a *mf* dynamic. The Piano (Pno.) part is marked *mf* and *passionate*. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked *f* and *passionate*. The Viola (Vla.) part is marked *mf*. The Violoncello (Vc.) part is marked *f* and *passionate*. The Contrabass (Cb.) part is marked *mf*. The score features various musical notations including eighth and sixteenth notes, beams, slurs, and dynamic markings. A dashed line above the Piccolo and Flute staves indicates a breath mark or phrasing. The system concludes with a double bar line and repeat signs.

F

101

Picc.

Fl.

Pno.

*f* cantabile, expressive, but serene and gentle

relaxed and smooth, like a bossa nova

Vln. I

*mf* legato, broad, luminous, tender, expressive

Vln. II

*f* cantabile, expressive, but serene and gentle

Vla.

*mf* cantabile, expressive, but serene and gentle

Vc.

pizzicato

*f* relaxed and smooth, like a bossa nova

Cb.

*mp* relaxed, reverent

Detailed description: This is a page of a musical score for the second movement of 'Pan de Azúcar'. The score is for measures 101-105. It includes parts for Piccolo, Flute, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Piano part features a melody with a fermata over the first measure and a dynamic of *f*. The Violin I part has a dynamic of *mf* and is marked *legato*. The Violin II part has a dynamic of *f*. The Viola part has a dynamic of *mf*. The Violoncello part is marked *pizzicato* with a dynamic of *f*. The Contrabass part has a dynamic of *mp*. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

106

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 106 to 110. The instruments are Piccolo (Picc.), Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Piccolo and Flute parts are silent, indicated by rests. The Piano part features a complex texture with arpeggiated chords and melodic lines in both hands. The Violin I part has a melodic line with slurs and a dashed line above it. The Violin II part has a melodic line with slurs and a dashed line above it. The Viola part has a melodic line with slurs and a dashed line above it. The Violoncello part has a melodic line with slurs. The Contrabass part has a simple bass line with slurs.

111

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 111, features seven staves. The Piccolo and Flute staves are mostly empty, with only a few rests. The Piano part is a complex texture with multiple voices in both hands, featuring arpeggiated chords and melodic lines. The Violin I, Violin II, and Viola parts have melodic lines with long, dashed hairpins indicating a gradual crescendo. The Violoncello and Contrabass parts provide a rhythmic and harmonic foundation with steady eighth-note patterns.

G

116

Picc. *mf cantabile, expressive, tender, with hope*

Fl. *mf cantabile, expressive, tender, with hope*

Pno. *mf relaxed and smooth, like a bossa nova*

Vln. I *mf cantabile, expressive, tender, with hope*

Vln. II *mp relaxed and smooth, like a bossa nova*  
**pizzicato**

Vla. *mf cantabile, expressive, tender, with hope*

Vc. *f relaxed and smooth, like a bossa nova*  
**(pizz.)**

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

Detailed description: This page of a musical score, page 24 of 'II. Pan de Azúcar', features seven staves. The Piccolo and Flute parts (top two staves) play a melodic line starting at measure 116, marked *mf cantabile, expressive, tender, with hope*. The Piano part (middle staff) provides accompaniment with a *mf relaxed and smooth, like a bossa nova* feel. The Violin I part (second from top) also plays the melodic line, while Violin II (third from top) plays a rhythmic accompaniment marked *mp relaxed and smooth, like a bossa nova* and **pizzicato**. The Viola (fourth from top) plays the melodic line, Violoncello (fifth from top) plays a rhythmic accompaniment marked *f relaxed and smooth, like a bossa nova* and **(pizz.)**, and the Contrabass (bottom staff) plays the melodic line marked *f relaxed and smooth, like a bossa nova* and **pizzicato**. A box labeled 'G' is positioned above the first measure of the Piccolo and Flute staves. A dashed line indicates a breath mark or phrasing across the top of the Piccolo and Flute staves.

121

Picc. *mp* a bit more introspective

Fl. *mp* a bit more introspective

Pno. *mp* a bit more introspective

Vln. I *mp* a bit more introspective

Vln. II

Vla. *mp* a bit more introspective

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score, numbered 121, features seven staves. The Piccolo (Picc.) and Flute (Fl.) parts are in treble clef, while the Piano (Pno.), Violoncello (Vc.), and Contrabass (Cb.) parts are in bass clef. The Violin I (Vln. I) and Viola (Vla.) parts are in alto clef. The Violin II (Vln. II) part is in treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Piccolo and Flute parts have a melodic line with a slur and a fermata over the final measure. The Piano part has a complex texture with many sixteenth notes. The Violin I and Viola parts have a melodic line with a slur and a fermata over the final measure. The Violoncello and Contrabass parts have a rhythmic accompaniment. The dynamic marking *mp* (mezzo-piano) is used throughout, with the instruction 'a bit more introspective' for the Piccolo, Flute, and Viola parts.

126

Picc. *mf*

Fl. *mf*

Pno.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 126, features seven staves. The Piccolo (Picc.) and Flute (Fl.) parts begin with a melodic line marked *mf*. The Piano (Pno.) part consists of a complex, rhythmic accompaniment. The Violin I (Vln. I) part mirrors the Piccolo and Flute lines, also marked *mf*. The Violin II (Vln. II) part provides a rhythmic accompaniment. The Viola (Vla.) part follows a similar melodic line to the Violin I, marked *mf*. The Violoncello (Vc.) part plays a rhythmic accompaniment, marked *f*. The Contrabasso (Cb.) part plays a rhythmic accompaniment, marked *f*. The score includes various musical notations such as notes, rests, beams, and slurs, along with dynamic markings and a rehearsal mark.

Continue at the same tempo, no rushing

131

Picc. *f* with energy, graceful *sfz* *mp*

Fl. *f* with energy, graceful *sfz* *mp*

Pno. *mf* RH with energy, graceful *f* *p*

Vln. I *mf* with energy, graceful *f* *ff* *mp*

Vln. II *mf* with energy, graceful *f* *ff* *mp*

Vla. *mf* with energy, graceful *f* *ff* *mp*

Vc. *mf* with energy, graceful *f* *ff* *mp*

Cb. with energy, graceful *f* *ff* *mp*

*pizzicato*

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatio

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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**

The musical score is arranged in a standard orchestral format. The top staves are for Piccolo and Flute, followed by Trumpet in B♭ 1 and 2. The Piano part is shown in grand staff notation. Below are Violin I and II, Viola, Cello, and Contrabass. The score is in G major (one sharp) and 6/8 time. It begins with a repeat sign and a first ending. The Piano part starts with a *mp* dynamic and the instruction "very light and rhythmic". The Violin I part starts with a *mf* dynamic and the instruction "joyful, confident, uncomplicated". The Violin II, Viola, Cello, and Contrabass parts also have dynamics and performance instructions. The score concludes with a repeat sign and a first ending.

7

Picc.

Fl.

*f* joyful, confident, uncomplicated *mf*

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Pno.

joyful, light and danceable

Vln. I

*mp*

Vln. II

*mp*

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the third movement, 'Atardecer Tapatío', page 2. The score is written for a woodwind section (Piccolo, Flute), brass section (B-flat Trumpets 1 and 2), piano, and strings (Violins I and II, Viola, Violoncello, and Contrabass). The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 7. The Flute part has a dynamic marking of *f* (forte) and a performance instruction 'joyful, confident, uncomplicated'. The Piano part has a performance instruction 'joyful, light and danceable'. The Violin I and II parts have a dynamic marking of *mp* (mezzo-piano). The strings (Viola, Violoncello, and Contrabass) play a steady accompaniment of eighth notes. The Piccolo and B-flat Trumpets 1 and 2 parts are mostly silent, indicated by rests.

**B**

13

Picc. *mf* joyful, confident, uncomplicated

Fl.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Pno. *f* joyful, confident, uncomplicated *mf* joyful, light and danceable

Vln. I joyful, confident, uncomplicated

Vln. II joyful, confident, uncomplicated

Vla.

Vc. *mp*

Cb. *mp*

C

19

Picc.

Fl.

B♭ Tpt. 1

B♭ Tpt. 2

Pno.

*f* light, joyful and exuberant

Vln. I

*f* joyful and exuberant

Vln. II

*f* joyful and exuberant

Vla.

*f* joyful and exuberant

Vc.

*f* joyful and exuberant

Cb.

*f* joyful and exuberant

25

Picc. *mf* gentle, light

Fl. *mf* gentle, light

B $\flat$  Tpt. 1 *f* joyful and exuberant

B $\flat$  Tpt. 2 *f* joyful and exuberant

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 25 to 30. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into several staves: Piccolo (Picc.), Flute (Fl.), B-flat Trumpet 1 (B $\flat$  Tpt. 1), B-flat Trumpet 2 (B $\flat$  Tpt. 2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 25 and 26 feature Piccolo and Flute parts with a mezzo-forte (*mf*) dynamic and the instruction 'gentle, light'. Measures 27 and 28 feature B-flat Trumpet 1 and 2 parts with a forte (*f*) dynamic and the instruction 'joyful and exuberant'. The Piano part is a grand staff with complex chordal textures in the right hand and a steady bass line in the left hand. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides harmonic support with various rhythmic patterns and dynamics.

D

32

Picc.

Fl.

*f* open, bright, joyful

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Pno.

*mp* firm, reverent

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* precise, bold and danceable

*mp* firm, reverent

pizzicato

Detailed description: This page of a musical score covers measures 32 to 37. It features staves for Piccolo, Flute, B-flat Trumpet 1, B-flat Trumpet 2, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps). The Flute part begins at measure 32 with a dynamic of *f* and the instruction 'open, bright, joyful'. The Piano part starts at measure 32 with a dynamic of *mp* and the instruction 'firm, reverent'. The Violin I, Violin II, and Viola parts also begin at measure 32 with a dynamic of *mp* and the instruction 'firm, reverent'. The Violoncello and Contrabass parts start at measure 32 with a dynamic of *f* and the instruction 'precise, bold and danceable'. The Contrabass part includes a 'pizzicato' instruction starting at measure 35. A rehearsal mark 'D' is located at the top right of the page.

38

Picc. *mf* playful, light

Fl. *mf* playful, light

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Pno. playful, teasing

Vln. I *mf* playful, light

Vln. II *mf* playful, light

Vla. *mp* very light

Vc. *mp* very light

Cb.

Detailed description: This page of a musical score covers measures 38 to 42. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in systems. The first system includes Piccolo (Picc.) and Flute (Fl.), both playing a melodic line starting in measure 39 with a mezzo-forte (*mf*) dynamic and a 'playful, light' character. The second system features two B-flat Trumpets (B $\flat$  Tpt. 1 and 2), which are silent throughout. The third system is for the Piano (Pno.), with both hands playing a rhythmic accompaniment; the right hand is marked 'playful, teasing'. The fourth system includes Violin I (Vln. I) and Violin II (Vln. II), both playing melodic lines with a mezzo-forte (*mf*) dynamic and 'playful, light' character. The fifth system features Viola (Vla.) and Violoncello (Vc.), both playing a steady accompaniment with a mezzo-piano (*mp*) dynamic and 'very light' character. The sixth system includes the Contrabass (Cb.), which plays a simple bass line. The score concludes with a double bar line at the end of measure 42.

43

Picc.

Fl.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

*mf* playful, light

*mp* playful, light

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 43 to 48. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a system with multiple staves. The Piccolo (Picc.) and Flute (Fl.) parts play a melodic line in measures 43 and 44, then rest. The B-flat Trumpet 1 (B $\flat$  Tpt. 1) and B-flat Trumpet 2 (B $\flat$  Tpt. 2) parts enter in measure 44 with a melodic line, marked *mf* and *playful, light*. The Piano (Pno.) part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line, marked *mp*. The Viola (Vla.) part plays a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part plays a rhythmic accompaniment of eighth notes. The Contrabass (Cb.) part plays a rhythmic accompaniment of eighth notes. The score concludes with a fermata in measure 48.

E

49

Picc. *mf* very light

Fl. *mf* very light

B $\flat$  Tpt. 1 *f* joyful and exuberant

B $\flat$  Tpt. 2 *f* joyful and exuberant

Pno. *f* light, joyful and exuberant

Vln. I *f* joyful and exuberant

Vln. II *f* joyful and exuberant

Vla. *f* cantabile, serenely joyful

Vc. *f* cantabile, serenely joyful

Cb. *f* joyful and exuberant

Detailed description: This page of a musical score, labeled 'E' in a box at the top left, covers measures 49 through 54. The score is for a full orchestra section including Piccolo, Flute, B-flat Trumpets 1 and 2, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Piccolo and Flute parts begin in measure 49 with a half rest, then enter in measure 50 with a melodic line marked *mf* very light, featuring a trill in measure 51. The B-flat Trumpets 1 and 2 parts play a rhythmic eighth-note pattern starting in measure 49, marked *f* joyful and exuberant. The Piano part features a complex texture with chords and triplets, marked *f* light, joyful and exuberant. The Violins I and II parts play a rhythmic eighth-note pattern, marked *f* joyful and exuberant. The Viola and Violoncello parts play a simple half-note accompaniment, marked *f* cantabile, serenely joyful. The Contrabass part plays a rhythmic eighth-note pattern, marked *f* joyful and exuberant.

55

Picc.

Fl.

*f* joyful and exuberant

B♭ Tpt. 1

*mf*

B♭ Tpt. 2

*mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 55 to 60. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Piccolo (Picc.) part begins with a trill on a dotted quarter note in measure 55, followed by a sustained note with a tremolo effect. The Flute (Fl.) part features a rhythmic eighth-note pattern in measure 55, followed by a melodic line with slurs and accents, reaching a forte (*f*) dynamic. The B♭ Trumpets (Tpt. 1 and 2) enter in measure 56 with a melodic line marked mezzo-forte (*mf*). The Piano (Pno.) part has a complex texture with triplets and chords in measures 55-56, and a more active eighth-note pattern in measures 57-60. The Violins (Vln. I and II) play a melodic line with slurs and accents. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with sustained notes and slurs. The Contrabass (Cb.) part has a rhythmic pattern of eighth notes and rests.

F

61

Picc. *f* joyful and exuberant *mf* bold, teasing

Fl. *mf* bold, teasing

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *mf* bold, teasing

Pno. *mf* bold, playful *mp*

Vln. I *mf* bold, teasing

Vln. II *mf* bold, teasing

Vla. *mf* very light and rhythmic

Vc. *f* bold, teasing *mf*  
arco

Cb. *mf* very light and rhythmic

Detailed description: This is a page of a musical score for measures 61 through 65. The score is for a woodwind section (Piccolo and Flute) and a brass section (B-flat Trumpets 1 and 2). It also includes staves for Piano, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps). The Piccolo and Flute parts start at measure 61 with a dynamic of *f* and the instruction 'joyful and exuberant'. The Flute part has a *tr* marking. The Piccolo part has a *tr* marking. The B-flat Trumpet 1 part starts at measure 61 with a dynamic of *f*. The B-flat Trumpet 2 part starts at measure 65 with a dynamic of *mf* and the instruction 'bold, teasing'. The Piano part starts at measure 61 with a dynamic of *mf* and the instruction 'bold, playful', and changes to *mp* at measure 64. The Violin I and II parts start at measure 61 with a dynamic of *mf* and the instruction 'bold, teasing'. The Viola part starts at measure 61 with a dynamic of *mf* and the instruction 'very light and rhythmic'. The Violoncello part starts at measure 61 with a dynamic of *f* and the instruction 'bold, teasing', and changes to *mf* at measure 64, with the instruction 'arco' below it. The Contrabass part starts at measure 61 with a dynamic of *mf* and the instruction 'very light and rhythmic'. A box with the letter 'F' is located at the top center of the page.

This musical score page covers measures 67 to 72. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 67-72. Starts with a tremolo in measure 67, followed by eighth-note patterns with triplets in measures 68 and 72.
- Fl. (Flute):** Measures 67-72. Features eighth-note patterns with triplets in measures 67 and 72.
- B♭ Tpt. 1 (Trumpet 1):** Measures 67-72. Remains silent throughout.
- B♭ Tpt. 2 (Trumpet 2):** Measures 67-72. Plays a single note in measure 67 and a short eighth-note phrase in measure 70.
- Pno. (Piano):** Measures 67-72. Features chords and moving lines in both staves. Dynamics include *mf* and *mp*.
- Vln. I (Violin I):** Measures 67-72. Starts with a whole note in measure 67, followed by eighth-note patterns in measures 70 and 72.
- Vln. II (Violin II):** Measures 67-72. Features eighth-note patterns in measures 68 and 70.
- Vla. (Viola):** Measures 67-72. Plays a rhythmic eighth-note pattern in measure 67 and chords in subsequent measures.
- Vc. (Violoncello):** Measures 67-72. Features eighth-note patterns with dynamics *f* and *mf*.
- Cb. (Cello):** Measures 67-72. Plays a rhythmic eighth-note pattern.

G

73

Picc. *f* open, bright, joyful

Fl. *f* playful, light

B $\flat$  Tpt. 1 *f* open, bright, joyful

B $\flat$  Tpt. 2

Pno. *mp* *f* open, bright, joyful

Vln. I *f* open, exuberant

Vln. II *mp* *f* playful, light

Vla. *f*

Vc. *mf* *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 73 to 80. It features eight staves: Piccolo, Flute, B-flat Trumpet 1, B-flat Trumpet 2, Piano (Grand Staff), Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. A rehearsal mark 'G' is placed above measure 73. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte), along with performance instructions like 'open, bright, joyful', 'playful, light', and 'open, exuberant'. The music is characterized by melodic lines in the woodwinds and strings, with a piano accompaniment of chords and moving bass lines.

H

80

Picc.

Fl.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

*f* open, bright, joyful

Pno.

subito *p* very light

Vln. I

Vln. II

Vla.

*f*

*mp* firm, reverent

Vc.

*mp* firm, reverent

Cb.

*mp* firm, reverent

Detailed description: This is a page of a musical score for measures 80 through 84. The score is for a woodwind section (Piccolo, Flute) and a brass section (Trumpets 1 and 2). It also includes a piano part and a string section (Violins I and II, Viola, Violoncello, and Contrabass). The key signature is D major (two sharps) and the time signature is 4/4. Measure 80 is marked with a box containing the letter 'H'. The woodwinds and trumpets play a melodic line starting with a grace note. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. The strings play a supporting role with various dynamics and articulations. Performance instructions include 'open, bright, joyful' for the trumpets, 'subito p very light' for the piano, and 'firm, reverent' for the strings.

86

Picc. *mf* playful, light

Fl. *mf* playful, light

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 86 to 91. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into several systems. The first system includes Piccolo (Picc.) and Flute (Fl.) parts, both marked *mf* and 'playful, light'. The Piccolo part has a melodic line starting in measure 87, while the Flute part has a similar line. The second system contains two parts for B-flat Trumpets (B $\flat$  Tpt. 1 and B $\flat$  Tpt. 2), which are mostly silent. The third system is for the Piano (Pno.), featuring a complex texture with rapid sixteenth-note patterns in the right hand and a more melodic line in the left hand. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts. The Violin II, Viola, and Violoncello parts have melodic lines, while Violin I is silent. The fifth system includes the Contrabass (Cb.) part, which is also silent. The score concludes with a fermata in measure 91 across all active parts.

I

92

Picc. *f* joyful and exuberant

Fl. *f* joyful and exuberant

B $\flat$  Tpt. 1 *mf* playful, light *gentle, warm*

B $\flat$  Tpt. 2 *mf* playful, light *gentle, warm*

Pno. *f* light, joyful and exuberant

Vln. I *f* joyful and exuberant

Vln. II *f* joyful and exuberant

Vla. *f* joyful and exuberant

Vc. *f* joyful and exuberant

Cb. *f* joyful and exuberant

Detailed description: This page of a musical score covers measures 92 to 96. It features eight staves: Piccolo, Flute, B-flat Trumpet 1, B-flat Trumpet 2, Piano (Grand Staff), Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is two sharps (D major). The Piccolo and Flute parts begin in measure 92 with a forte (*f*) dynamic and a joyful, exuberant character. The Trumpets play a rhythmic pattern of eighth notes in measure 92, then transition to a more melodic line in measure 94 with a mezzo-forte (*mf*) dynamic, described as playful and light, before becoming gentle and warm in measure 95. The Piano part features a complex texture with chords and moving lines in both hands, marked *f* and light, joyful, and exuberant. The Violin I, Violin II, Viola, and Cello/Double Bass parts all play a rhythmic eighth-note pattern in measure 92, marked *f* and joyful and exuberant. The Viola part has a rest in measure 95. The Cello/Double Bass part has a rest in measure 95.

98 Picc. Fl. B $\flat$  Tpt. 1 B $\flat$  Tpt. 2 Pno. Vln. I Vln. II Vla. Vc. Cb.

*playful, light* *f joyful and exuberant*

*playful, light* *f joyful and exuberant*

3 3 3 3

tr

Detailed description: This page of a musical score covers measures 98 to 103. The score is for a full orchestra, including Piccolo, Flute, B-flat Trumpets 1 and 2, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Piccolo and Flute parts feature melodic lines with slurs and a trill at the end of measure 103. The B-flat Trumpets 1 and 2 parts are marked with dynamics *playful, light* and *f joyful and exuberant*. The Piano part includes triplets and chords. The Violins I and II, Viola, Violoncello, and Contrabass parts provide harmonic support with various rhythmic patterns and slurs.



J 2.

110 Picc. *mf*

110 Fl. *mf*

110 B♭ Tpt. 1

110 B♭ Tpt. 2

110 Pno. *subito mp* reverent and a bit mysterious *mf*

110 Vln. I *mp* reverent and a bit mysterious *mf*

110 Vln. II *mp* reverent and a bit mysterious *mf*

110 Vla. *mp* reverent and a bit mysterious *mf*

110 Vc. *mp* reverent and a bit mysterious *mf*

110 Cb. *mp* reverent and a bit mysterious *mf*

Detailed description: This page of a musical score covers measures 110 to 115. It features a woodwind section (Piccolo, Flute) and a brass section (B-flat Trumpets 1 and 2). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The piano part is also present. The score is in the key of D major (two sharps) and 3/4 time. Measures 110-114 are marked with a tempo of *mp* and the instruction 'reverent and a bit mysterious'. In measure 115, the dynamics change to *mf*. The woodwinds and strings play melodic lines, while the piano provides a rhythmic accompaniment with eighth notes.

Continue at the same tempo, no rushing

*rit.* -----

The musical score consists of ten staves for various instruments: Piccolo (Picc.), Flute (Fl.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time with a key signature of two sharps (F# and C#). The music is divided into four measures. The first measure (116) starts with a mezzo-forte (*mf*) dynamic. The second measure (117) begins with a forte (*f*) dynamic and includes the performance instruction "triumphant, festive". The third measure (118) continues with the *f* dynamic. The fourth measure (119) concludes with a stately dynamic. The piano part features a *f* dynamic in the first measure, which increases to fortissimo (*ff*) in the second measure, also marked "triumphant, festive". The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked "bold" and *f* in the first measure, and *ff* "triumphant, festive" in the second measure. The Piccolo and Flute parts are marked *mf* in the first measure and *f* in the second measure. The B♭ Trumpet parts are marked *mf* in the first measure and *f* in the second measure. The score concludes with a *rit.* marking and a dashed line indicating a tempo change.

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

A

B

*mf* light and flirtatious  
yielding to the violin melody

*poco rit.* -----

C

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

*a tempo*

*mf cantabile*

D

*mf* tender, romantic

E

*Tango-style broadening of tempo*

*a tempo*

56 *mp* *mf* bright and confident

**F** **G** *a tempo*  
61 *mf* molto espressivo, passionato

78

81

**H**  
84 *mf* yearning passionately

**I** **J** *Un po' pesante*  
90 8 2

*a tempo*  
102 *f*

106 *mf* 5

**K**

114 **8**

*mf*

**L**

124 **4**

*mp* *trill*

131

*f* *with energy*

134

*fp* *sf*

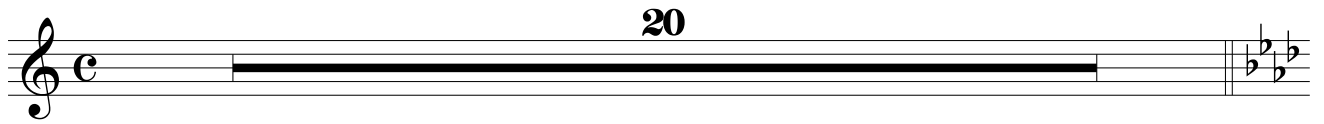
## Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

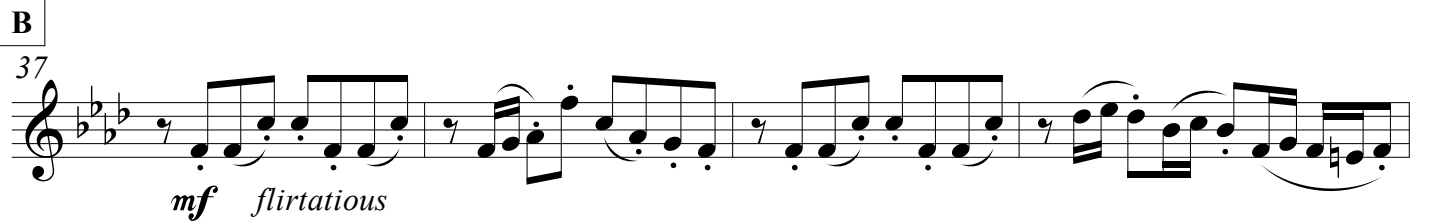
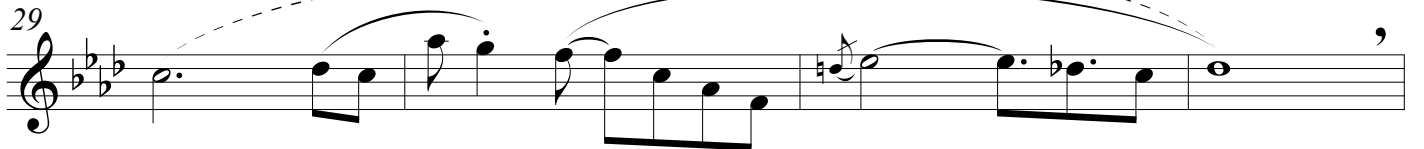
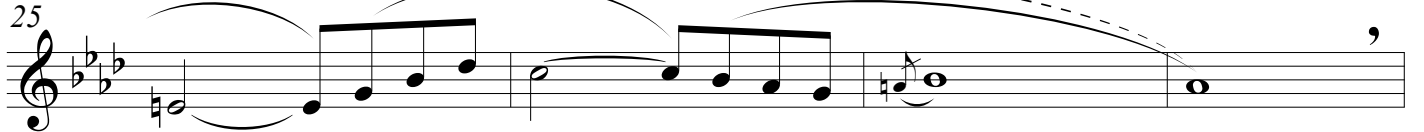
Playful, with energy ♩ = 130-150



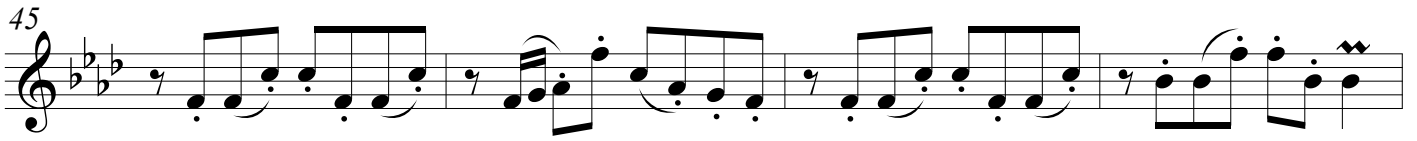
**A** Very pleasant, serene and danceable ♩ = 104-120  
*Steady tempo throughout the entire piece (and almost no rubato)*



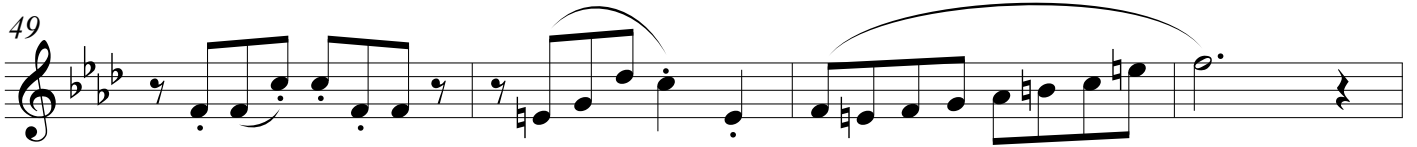
*f* cantabile, expressive, but serene and gentle



45



49



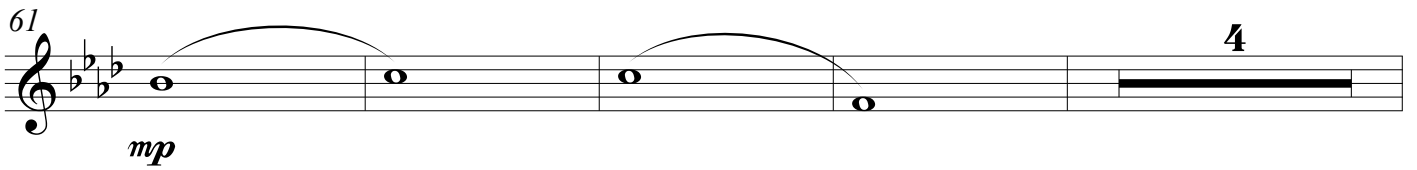
C

53



*cantabile, reverent, melancholic*

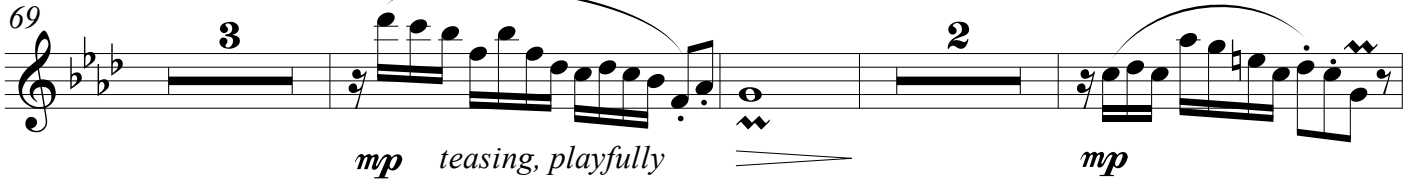
61



*mp*

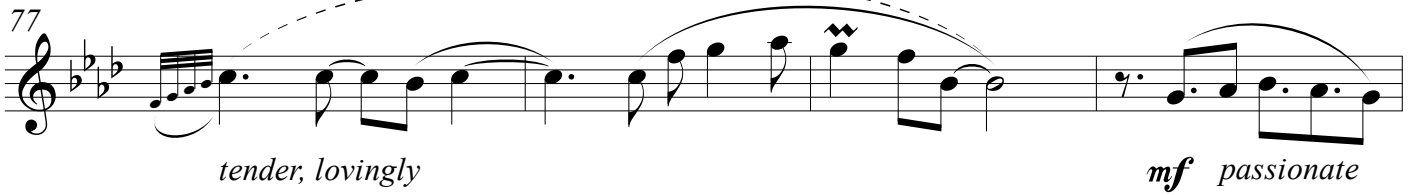
D

69



*mp teasing, playfully*

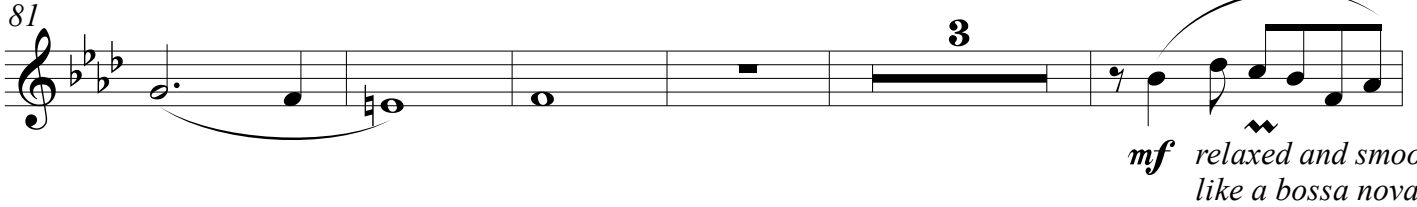
77



*tender, lovingly* *mf passionate*

E

81



*mf relaxed and smooth, like a bossa nova*

89



*mp* *mf*

F

97 16

G

117

*mf cantabile, expressive, tender, with hope*

121

125

*mp a bit more introspective*

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

129

*mf* *f with energy, graceful*

133

*sfz* *mp*

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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** **B**

*mf*

17

*joyful, confident, uncomplicated*

**C**

21

*mf* *gentle, light*

**D**

37

*mf* *playful, light*

**E**

45

*mf* *very light*

54

*f* *joyful and exuberant*

**F**

64

*mf* bold, teasing

68

72

**G**

76

*f* open, bright, joyful

80

**H**

84

*mf* playful, light

92

*f* joyful and exuberant

100

104

**J** 2.

110

*mf* *mf*

Continue at the same tempo, no rushing *rit.*-----

118

*f* *triumphant, festive* *stately*

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

**A**

15

*p* a bit playfully mysterious *mf*

20

*f*

**B**

23

passionate, energetic

27

*poco rit.*

**C**

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

*a tempo*

**D**

31

7

*f* tender, romantic

41

**E** *Tango-style broadening of tempo*

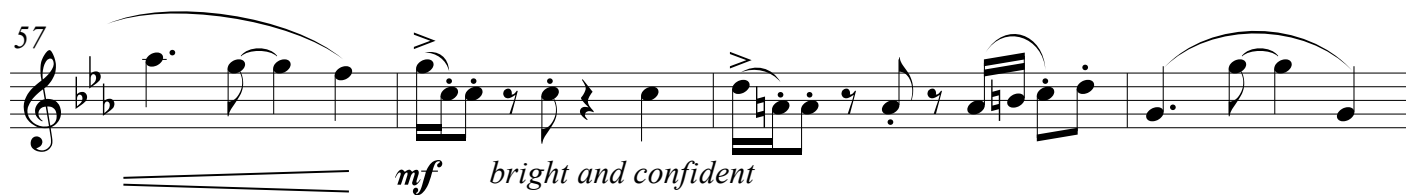
45

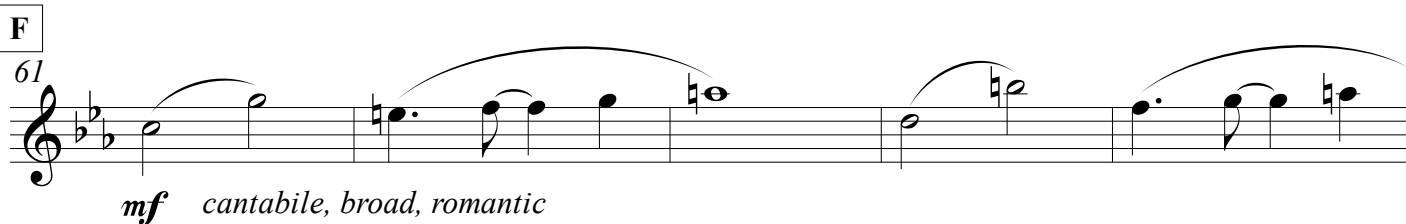
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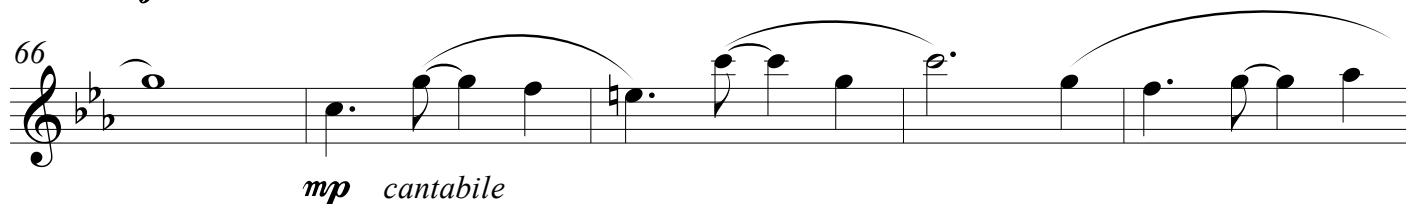
*a tempo*

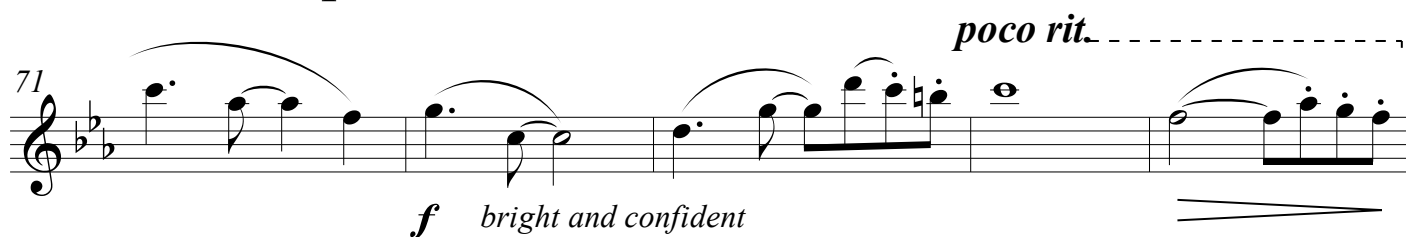
5

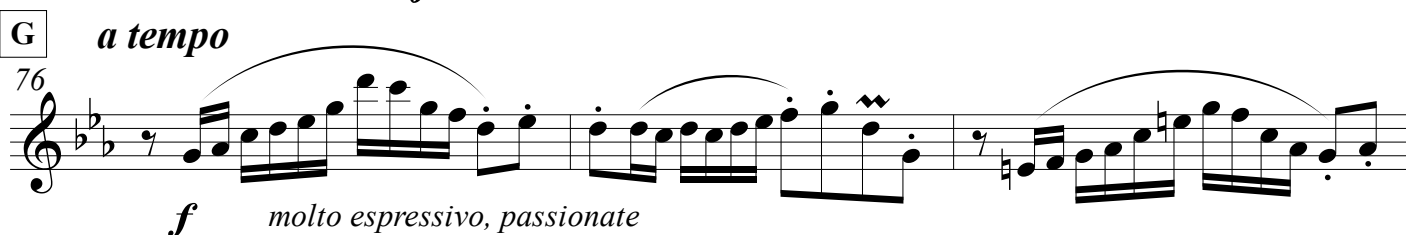
*mp* a bit more introspective

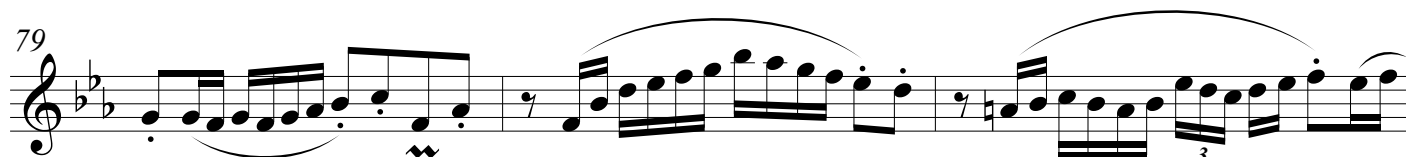
57  *mf* bright and confident

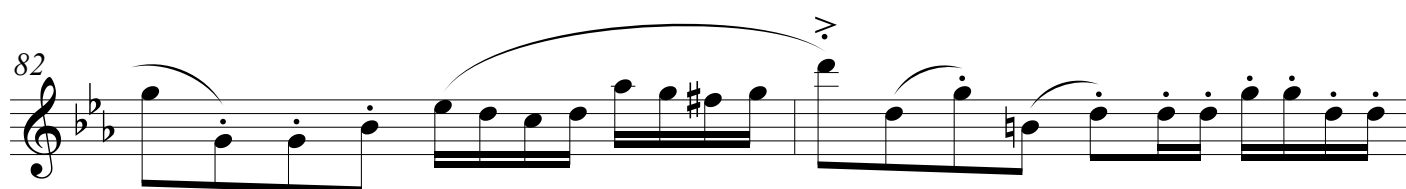
**F** 61  *mf* cantabile, broad, romantic

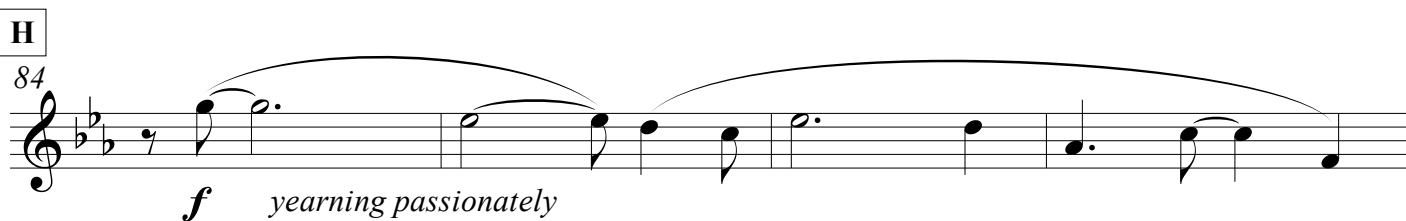
66  *mp* cantabile

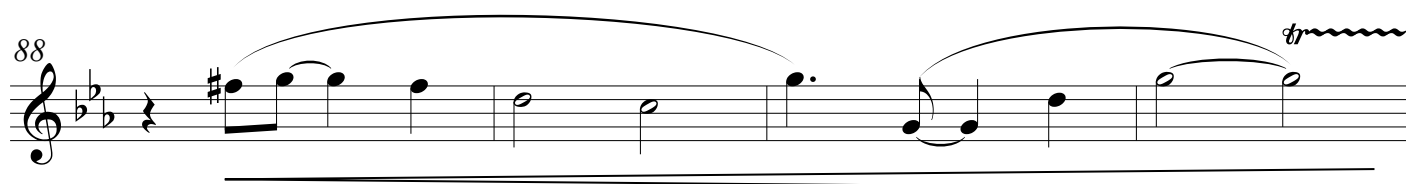
71  *f* bright and confident *poco rit.*

**G** *a tempo* 76  *f* molto espressivo, passionato

79 

82 

**H** 84  *f* yearning passionately

88  *tr*

**I**

92 *f* tender, romantic

96

**J**

*Un po' pesante*

100 *f*

106 *f*

111 *ff* *mf* < *ff* *f*

**K**

114 *mf*

**L**

124 *f* bright and confident *subito mp*

129 *ff* with energy

133 *sfp* *sf*

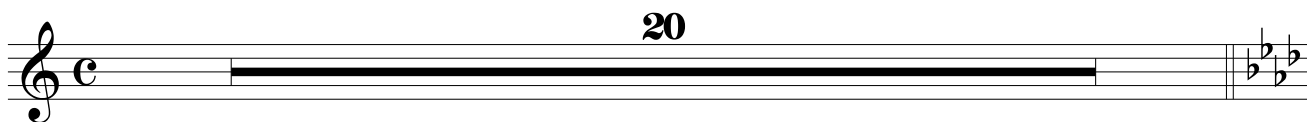
## Danzas Latinoamericanas

dedicated to Carlos Prieto

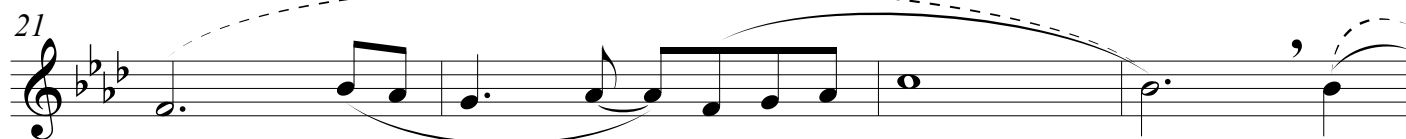
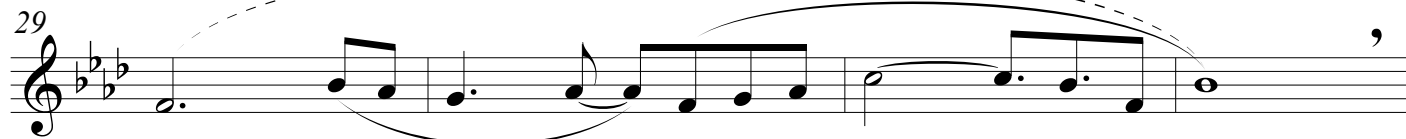
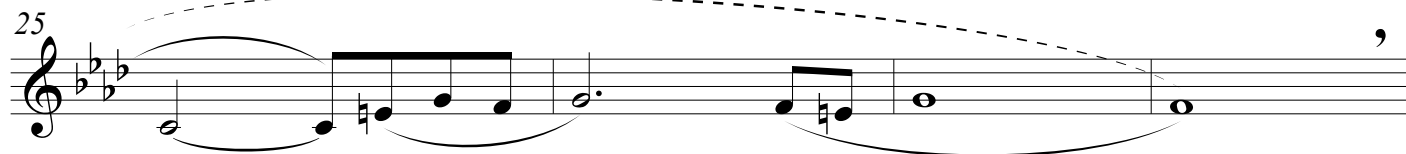
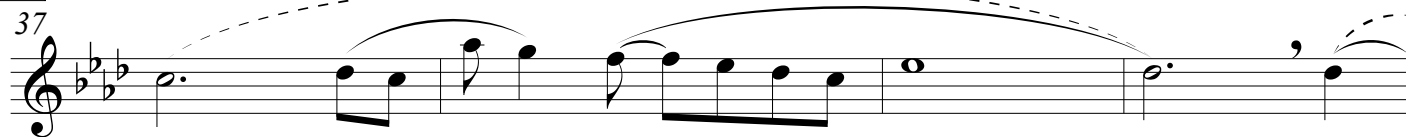
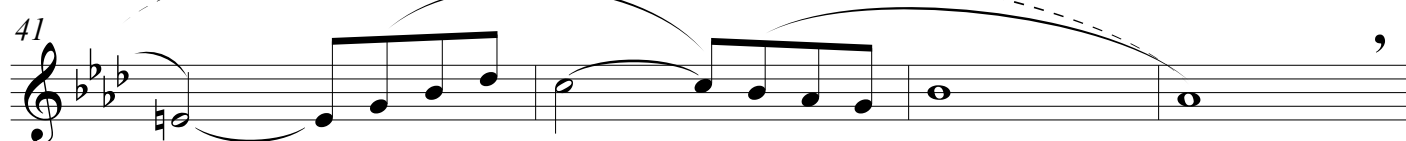
## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

**A**

Very pleasant, serene and danceable ♩ = 104-120

*Steady tempo throughout the entire piece (and almost no rubato)****f** cantabile, expressive, but serene and gentle***B*****mf** cantabile, reverent, melancholic*

45

Musical staff 45-48: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 45 starts with a half note B-flat. Measures 46-48 contain eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. A long slur covers measures 45-48, with a dashed line above it.

49

Musical staff 49-52: Treble clef, key signature of three flats. Measure 49 starts with a half note B-flat. Measures 50-52 contain eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. A long slur covers measures 49-52, with a dashed line above it. Accents are present under measures 50 and 51.

C

53

Musical staff 53-56: Treble clef, key signature of three flats. Measure 53 contains a whole note B-flat. Measures 54-56 contain whole notes: A4, G4, F4. A long slur covers measures 53-56, with a dashed line above it. A '4' is written above measure 53. A fermata is over the final note.

*cantabile, reverent, melancholic*  
*mf* ————— *f*

61

Musical staff 61-64: Treble clef, key signature of three flats. Measure 61 contains a whole note B-flat. Measures 62-64 contain whole notes: A4, G4, F4. A long slur covers measures 61-64, with a dashed line above it. A '4' is written above measure 64. The dynamic *mp* is written below measure 61.

D

69

Musical staff 69-72: Treble clef, key signature of three flats. Measure 69 starts with a half note B-flat. Measures 70-72 contain eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. A long slur covers measures 69-72, with a dashed line above it. The dynamic *mf* is written below measure 69.

*mf* teasing, playfully, gentle

73

Musical staff 73-76: Treble clef, key signature of three flats. Measure 73 starts with a half note B-flat. Measures 74-76 contain eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. A long slur covers measures 73-76, with a dashed line above it.

77

Musical staff 77-80: Treble clef, key signature of three flats. Measure 77 starts with a half note B-flat. Measures 78-80 contain eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. A long slur covers measures 77-80, with a dashed line above it. The dynamic *p* is written below measure 77. The dynamic *mf* and the word *passionate* are written below measure 80.

81

Musical staff 81-84: Treble clef, key signature of three flats. Measure 81 starts with a half note B-flat. Measures 82-84 contain eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. A long slur covers measures 81-84, with a dashed line above it. An accent is over the final note. A fermata is over the final note.

**E**

85

*f* relaxed and smooth,  
like a bossa nova

89

*mf*

93

*p* tender, lovingly

*mf*

97

**F**

**G**

101

16

*mf* cantabile, expressive, tender, with hope

121

125

*mp* a bit more introspective

*mf*

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

131

*f* with energy, graceful

*sfz* *mp*

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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**

**B**

13

17

**C**

21

29

**D**

37

*f* joyful, confident, uncomplicated *mf*

*mf* gentle, light

*f* open, bright, joyful

*mf* playful, light

**E**

45 **4** **2**

*mf* very light

53

57

*f* joyful and exuberant

60

**F**  
64

*mf* bold, teasing

68

72

**G**  
76

*f* playful, light

80

H

84 **3** *mf* playful, light **2**

I

91 *f* joyful and exuberant **2**

96

100

104 **2**

J **4** *mf* *mf*

Continue at the same tempo, no rushing

*rit.*-----

118 *f* triumphant, festive *stately*

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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
B
C

29

*f joyful and exuberant*

33

*mf playful, light*

D

37

*mf playful, light*

E

49

*f joyful and exuberant*

53

*mf playful, light*

F

61

*f joyful and exuberant*

65 **10** **G**  
*f* open, bright, joyful

78

**H** **I**  
84 **8**  
*mf* playful, light

94  
gentle, warm playful, light

100  
*f* joyful and exuberant

104  
1. 2.

**J**  
110 **6**  
*mf*

Continue at the same tempo, no rushing *rit.*-----

118  
*f* triumphant, festive *stately*





# Danzas Latinoamericanas

dedicated to Carlos Prieto

## I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

**A** **B** *light and short*

Piano

15 6

15 6

*passionate and energetic*

25

28 *poco rit.* -----

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

31 *mp light and rhythmic*

35 *Gliss*

**D**

39

*f* flirtatious and sensuous

Musical notation for measures 39-42. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with quarter notes.

43

Musical notation for measures 43-46. The right hand continues with melodic lines, including some chords and slurs. The left hand maintains a consistent bass line.

**E**

*Tango-style broadening of tempo* *a tempo*

47

*mf* light but with energy

*Glissando*

Musical notation for measures 47-50. Measure 47 features a glissando in the right hand. The piece transitions to a tango style with a broadening of tempo. The right hand has chords and slurs, and the left hand has a bass line. The dynamic is marked *mf*.

51

*mp*

Musical notation for measures 51-54. The right hand features chords and slurs, and the left hand has a bass line. The dynamic is marked *mp*.

55

*bright and confident*

Musical notation for measures 55-58. The right hand features chords and slurs, and the left hand has a bass line. The dynamic is marked *bright and confident*.

**F**

59 *f* festive, exuberant and spacious

63

68 *mp* *f*

*poco rit.* -----

72 *mf*

**G** *a tempo*

76 *p* light

80

*mp*

Musical score for measures 80-83. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a rhythmic pattern of eighth notes with a triplet feel, while the left hand plays a simple bass line of quarter notes.

**H**

84

*ff* bold and seductive

Musical score for measures 84-87. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment of eighth notes.

88

*f*

Musical score for measures 88-91. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment of eighth notes.

**I**

92

*subito mp* flirtatious and assertive *f*

Musical score for measures 92-95. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment of eighth notes.

96

*mf*

Musical score for measures 96-99. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment of eighth notes.

**J** *Un po' pesante*

*a tempo*

100 *f* festive, exuberant and spacious

103 *ff* *mp*

107

111 **K** *f*

115

119

*mf*

Musical score for measures 119-123. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 119 starts with a rest in the right hand and a chord in the left hand. The right hand enters in measure 120 with a series of chords. The left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*.

**L**

124

*f* bright and confident

*ff* passionate

Musical score for measures 124-128. The right hand features a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The dynamic increases to *f* with the instruction "bright and confident" and then to *ff* with "passionate".

129

*f* with energy

Musical score for measures 129-133. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment remains consistent. The dynamic is marked *f* with the instruction "with energy".

134

*ff*

*sf*

Musical score for measures 134-136. The right hand has a long melodic line with a slur and a sharp sign. The left hand has a few notes with accents. The dynamics are marked *ff* and *sf*.

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Piano

**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*

25

29

33

**B**

37

*mp* *rhythmically precise, gentle and graceful*

Musical score for section B, measures 37-40. The score is in 3/4 time and B-flat major. The right hand features a steady eighth-note accompaniment with a melodic line on top. The left hand has a simple bass line with occasional chords. The tempo and dynamics are marked *mp* (mezzo-piano) with the instruction *rhythmically precise, gentle and graceful*.

41

Musical score for section B, measures 41-44. The right hand continues with the eighth-note accompaniment and melodic line. The left hand maintains its simple bass line. The tempo and dynamics remain *mp*.

45

Musical score for section B, measures 45-48. The right hand continues with the eighth-note accompaniment and melodic line. The left hand maintains its simple bass line. The tempo and dynamics remain *mp*.

49

Musical score for section B, measures 49-52. The right hand continues with the eighth-note accompaniment and melodic line. The left hand maintains its simple bass line. The tempo and dynamics remain *mp*.

**C**

53

*mf* *light, relaxedly flowing, pleasant*

Musical score for section C, measures 53-56. The right hand features a melodic line with triplets. The left hand has a simple bass line. The tempo and dynamics are marked *mf* (mezzo-forte) with the instruction *light, relaxedly flowing, pleasant*.

57

3 3 3 3 3 3 3 3

61

*mp*

3 3 3 3 3 3 3 3 3 3 3 3

65

*f*

**D**

69

*romantic, flirting*

73

3

77

*mf* tender, lovingly

*f* passionate

81

E

85

*mf* cantabile, expressive

*mf* passionate

89

93

*p* relaxed, reverent

*mf* passionate

97

Musical notation for measures 97-100. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. Measures 97-100 show a melodic line in the treble and a bass line in the bass. Measure 100 features a long, sustained chord in the treble.

**F**  
101

*f cantabile, expressive, but serene and gentle*

*relaxed and smooth, like a bossa nova*

Musical notation for measures 101-104. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. Measures 101-104 show a melodic line in the treble and a bass line in the bass. Measure 101 starts with a forte (*f*) dynamic. The music is marked *cantabile, expressive, but serene and gentle* and *relaxed and smooth, like a bossa nova*.

105

Musical notation for measures 105-108. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. Measures 105-108 show a melodic line in the treble and a bass line in the bass. Measure 105 features a long, sustained chord in the treble.

109

Musical notation for measures 109-112. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. Measures 109-112 show a melodic line in the treble and a bass line in the bass. Measure 109 starts with a long, sustained chord in the treble.

113

Musical notation for measures 113-116. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. Measures 113-116 show a melodic line in the treble and a bass line in the bass. Measure 113 features a long, sustained chord in the treble.

G

117

*mf* relaxed and smooth, like a bossa nova

121

125

*mp* a bit more introspective

Continue at the same tempo, no rushing

129

*mf* RH with energy, graceful

133

*f* *p*

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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)*

Piano

*mp* very light and rhythmic

**A**

*mf* joyful, light and danceable

**B**

*f* joyful, confident, uncomplicated

**C**

*mf* joyful, light and danceable

*f* light, joyful and exuberant

23

Musical score for measures 23-28. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter notes and chords.

29

Musical score for measures 29-34. The right hand continues with a melodic line, incorporating some triplet-like rhythms. The left hand maintains a consistent accompaniment pattern.

D

35

*mp* firm, reverent

Musical score for measures 35-40. The right hand has a more active melodic line with eighth notes. The left hand features a rhythmic accompaniment with eighth notes. A dynamic marking of *mp* and the instruction "firm, reverent" are present.

41

*playful, teasing*

Musical score for measures 41-46. The right hand consists of a series of chords, some with a grace note, creating a "playful, teasing" texture. The left hand continues with a simple accompaniment.

E

47

*f* light, joyful and exuberant

Musical score for measures 47-52. The right hand features a more complex melodic line with triplets and sixteenth notes. The left hand has a steady accompaniment. A dynamic marking of *f* and the instruction "light, joyful and exuberant" are present.

53

Musical score for measures 53-58. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex texture with chords and melodic lines, including a triplet of eighth notes in measure 56. The left hand provides a steady bass line with quarter notes.

59

Musical score for measures 59-63. The right hand continues with melodic and harmonic development, featuring a triplet of eighth notes in measure 60. The left hand maintains a consistent bass line.

**F**

64

*mf bold, playful mp* *mf mp*

Musical score for measures 64-69. The right hand has a more active melodic line. Performance markings include *mf bold, playful mp* and *mf mp*. The left hand continues with a steady bass line.

70

*mf mp f*

Musical score for measures 70-75. The right hand features a melodic line with some rests. Performance markings include *mf mp f*. The left hand continues with a steady bass line.

**G**

76

*open, bright, joyful*

Musical score for measures 76-81. The right hand has a very active, melodic line. Performance marking includes *open, bright, joyful*. The left hand continues with a steady bass line.

82 **H**

*subito p* very light

87

92 **I**

*f* light, joyful and exuberant

98

104

1.

*mp* very light and rhythmic

**J** 2.

110

*subito mp* *reverent and a bit mysterious*

114

*mf* *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.

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## I. Otoño en Buenos Aires

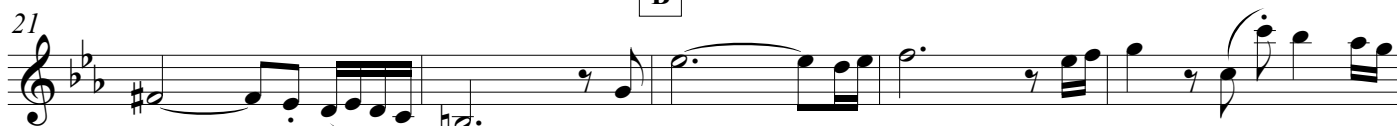
by José L. Elizondo

Tempo di Tango  $\text{♩} = 110-120$ *mf* *passionate, flirtatious but noble**f*

A

*p* *a bit playfully mysterious**mf*

B

*f* *passionate, energetic**poco rit.* -----

C

*Briefly a bit slower*  
*(preparing to launch into tempo primo) a tempo**f* *flirtatious and sensuous*

D

*f* *tender, romantic*

**E** *Tango-style broadening of tempo* *a tempo*

47 *ff* open, broad, expressive

51 *mf* a bit more introspective

56 *f* bright and confident

**F** *f* open, spacious

66 *mf*

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

**G** *a tempo*

76 *mf* bold and seductive

80

**H** *f* yearning passionately

88

I

92 *f* flirtatious and sensuous *ff*

J Un po' pesante

97 *f* open, broad, expressive

a tempo

102 *mf* *f*

107 *f* bright and confident

K

112 *ff* festive, exuberant and spacious

117 *f* flirtatious and playful

L

122 *ff* bright and confident

128 *subito mf* reverent, a bit mysterious *ff* passionate, opening up

133 *sfp* *sf*

with energy

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

*pizzicato*

*ff* resonant, playful, 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

*mp* relaxed and smooth, like a bossa nova

25

29

33

**B**

arco

37

Musical staff for measures 37-40. It features a series of eighth notes with slurs and a long dashed slur above the staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

*f* legato, broad, luminous, tender, expressive

41

Musical staff for measures 41-44. It continues the eighth-note sequence from the previous staff with slurs and a long dashed slur above the staff. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

45

Musical staff for measures 45-48. It continues the eighth-note sequence with slurs and a long dashed slur above the staff. The notes are: D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

49

Musical staff for measures 49-52. It continues the eighth-note sequence with slurs and a long dashed slur above the staff. The notes are: D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

**C**

53

Musical staff for measures 53-56. It features a series of eighth notes with slurs and a long dashed slur above the staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

*mf* very expressive, passionate

57

Musical staff for measures 57-60. It continues the eighth-note sequence with slurs and a long dashed slur above the staff. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

61

Musical staff for measures 61-68. It features a series of eighth notes with slurs and a long dashed slur above the staff. The notes are: D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

*p* gentle, serene

*mf*

*f*

*mf*

**D**

69

Musical staff for measures 69-72. It features a series of eighth notes with slurs and a long dashed slur above the staff. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

73

Musical staff for measures 73-76. It continues the eighth-note sequence with slurs and a long dashed slur above the staff. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

77 *mp* tender, lovingly *mf* passionate

Musical staff 77-80: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. Measures 77-80. A dashed line indicates a slur over measures 77-80. Measure 77 starts with a quarter rest, followed by quarter notes G4, A4, B-flat4, C5. Measure 78: quarter notes D5, E5, F5, G5. Measure 79: quarter notes G5, F5, E5, D5. Measure 80: quarter notes C5, B-flat4, A4, G4. Dynamics: *mp* tender, lovingly; *mf* passionate.

81 *mf*

Musical staff 81-84: Treble clef, key signature of three flats, 3/4 time signature. Measures 81-84. A dashed line indicates a slur over measures 81-84. Measure 81: quarter notes G4, A4, B-flat4, C5. Measure 82: quarter notes D5, E5, F5, G5. Measure 83: quarter notes G5, F5, E5, D5. Measure 84: quarter notes C5, B-flat4, A4, G4. Dynamics: *mf*.

**E** 85 *teasing playfully*

Musical staff 85-88: Treble clef, key signature of three flats, 3/4 time signature. Measures 85-88. A dashed line indicates a slur over measures 85-88. Measure 85: quarter notes G4, A4, B-flat4, C5. Measure 86: quarter notes D5, E5, F5, G5. Measure 87: quarter notes G5, F5, E5, D5. Measure 88: quarter notes C5, B-flat4, A4, G4. Dynamics: *teasing playfully*.

89

Musical staff 89-92: Treble clef, key signature of three flats, 3/4 time signature. Measures 89-92. A dashed line indicates a slur over measures 89-92. Measure 89: quarter notes G4, A4, B-flat4, C5. Measure 90: quarter notes D5, E5, F5, G5. Measure 91: quarter notes G5, F5, E5, D5. Measure 92: quarter notes C5, B-flat4, A4, G4. Dynamics: *teasing playfully*.

93 *mp* tender, lovingly *f* passionate

Musical staff 93-96: Treble clef, key signature of three flats, 3/4 time signature. Measures 93-96. A dashed line indicates a slur over measures 93-96. Measure 93: quarter notes G4, A4, B-flat4, C5. Measure 94: quarter notes D5, E5, F5, G5. Measure 95: quarter notes G5, F5, E5, D5. Measure 96: quarter notes C5, B-flat4, A4, G4. Dynamics: *mp* tender, lovingly; *f* passionate.

97

Musical staff 97-100: Treble clef, key signature of three flats, 3/4 time signature. Measures 97-100. A dashed line indicates a slur over measures 97-100. Measure 97: quarter notes G4, A4, B-flat4, C5. Measure 98: quarter notes D5, E5, F5, G5. Measure 99: quarter notes G5, F5, E5, D5. Measure 100: quarter notes C5, B-flat4, A4, G4. Dynamics: *mp* tender, lovingly; *f* passionate.

**F** 101 *mf* legato, broad, luminous, tender, expressive

Musical staff 101-104: Treble clef, key signature of three flats, 3/4 time signature. Measures 101-104. A dashed line indicates a slur over measures 101-104. Measure 101: quarter notes G4, A4, B-flat4, C5. Measure 102: quarter notes D5, E5, F5, G5. Measure 103: quarter notes G5, F5, E5, D5. Measure 104: quarter notes C5, B-flat4, A4, G4. Dynamics: *mf* legato, broad, luminous, tender, expressive.

105

Musical staff 105-108: Treble clef, key signature of three flats, 3/4 time signature. Measures 105-108. A dashed line indicates a slur over measures 105-108. Measure 105: quarter notes G4, A4, B-flat4, C5. Measure 106: quarter notes D5, E5, F5, G5. Measure 107: quarter notes G5, F5, E5, D5. Measure 108: quarter notes C5, B-flat4, A4, G4. Dynamics: *mf* legato, broad, luminous, tender, expressive.

109

Musical staff 109-112: Treble clef, key signature of three flats, 3/4 time signature. Measures 109-112. A dashed line indicates a slur over measures 109-112. Measure 109: quarter notes G4, A4, B-flat4, C5. Measure 110: quarter notes D5, E5, F5, G5. Measure 111: quarter notes G5, F5, E5, D5. Measure 112: quarter notes C5, B-flat4, A4, G4. Dynamics: *mf* legato, broad, luminous, tender, expressive.

113

Musical staff 113-116: Treble clef, key signature of three flats, 3/4 time signature. Measures 113-116. A dashed line indicates a slur over measures 113-116. Measure 113: quarter notes G4, A4, B-flat4, C5. Measure 114: quarter notes D5, E5, F5, G5. Measure 115: quarter notes G5, F5, E5, D5. Measure 116: quarter notes C5, B-flat4, A4, G4. Dynamics: *mf* legato, broad, luminous, tender, expressive.

G

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

121

125 *mp* *a bit more introspective*

Continue at the same tempo, no rushing

129 *mf* *with energy, graceful*

*pizzicato*

133 *f* *ff* *mp*

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

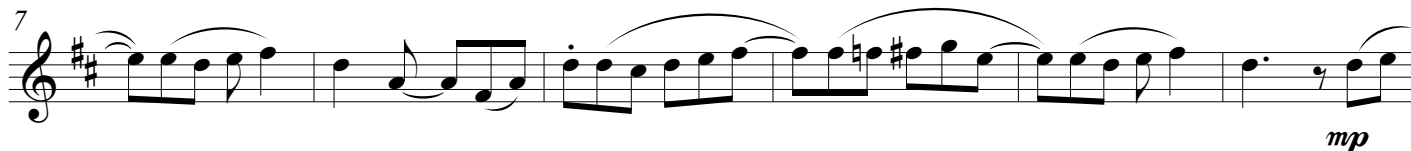
**NOTE:** Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the 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 (typical of mariachi music). It is very important for this type of dance to be very light, joyful and worry-free.

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

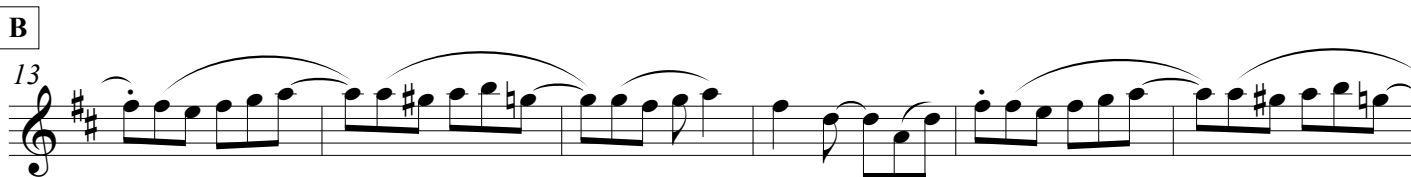
*Steady tempo throughout the entire piece (and no rubato)* A



*mf* joyful, confident, uncomplicated



*mp*



*joyful, confident, uncomplicated*



*f* joyful and exuberant



**D**


37 **3**

**I**

92  *f* joyful and exuberant

98 

104  1. *mf*

**J** 2.  *mp* reverent and a bit mysterious *mf*

Continue at the same tempo, no rushing

*rit.*-----

116  *f* bold *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

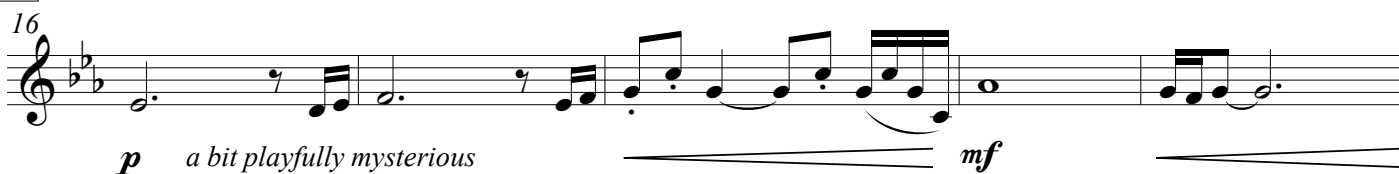
## I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



A



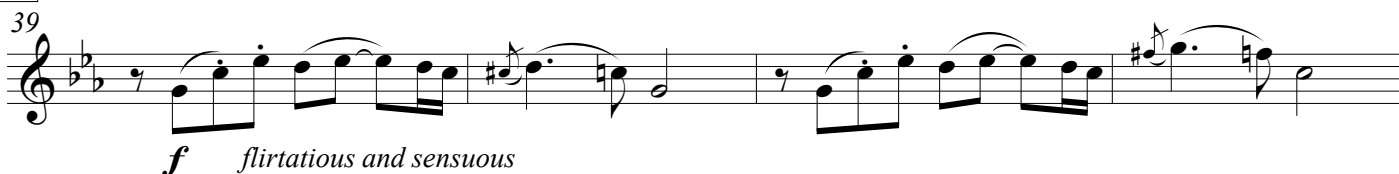
B



C

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

D



Musical staff 43-46: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The music is in a 3/4 time signature.

**E** *Tango-style broadening of tempo* *a tempo*

Musical staff 47-50: Treble clef, key signature of two flats. Staff 47 starts with a rest, followed by a melodic phrase starting at measure 48. A dynamic marking **f** with the instruction "with energy" is placed below the staff at measure 49.

Musical staff 51-55: Treble clef, key signature of two flats. Staff 51-55 features a rhythmic accompaniment of eighth notes with slurs. A dynamic marking **mp** with the instruction "light and rhythmic" is placed below the staff at measure 52.

Musical staff 56-60: Treble clef, key signature of two flats. Staff 56-60 features a rhythmic accompaniment of eighth notes with slurs. A dynamic marking **mf** with the instruction "precise and rhythmic" is placed below the staff at measure 57.

**F**

Musical staff 61-64: Treble clef, key signature of two flats. Staff 61-64 features a melodic line with slurs. A dynamic marking **ff** with the instruction "exuberant and spacious" is placed below the staff at measure 62.

Musical staff 65-70: Treble clef, key signature of two flats. Staff 65-70 features a melodic line with slurs. A dynamic marking **mp** with the instruction "cantabile" is placed below the staff at measure 66. A dashed line above the staff indicates a hairpin crescendo.

Musical staff 71-75: Treble clef, key signature of two flats. Staff 71-75 features a rhythmic accompaniment of eighth notes with slurs. A dynamic marking **mf** with the instruction "bright and confident" is placed below the staff at measure 72. A dashed line above the staff indicates a hairpin decrescendo.

**G** *a tempo*

Musical staff 76-80: Treble clef, key signature of two flats. Staff 76-80 features a rhythmic accompaniment of eighth notes with slurs. A dynamic marking **p** with the instruction "light and rhythmic, playfully mysterious" is placed below the staff at measure 77. A dynamic marking **mp** is placed below the staff at measure 80.

**H**

Musical staff 81-86: Treble clef, key signature of two flats. Staff 81-86 features a rhythmic accompaniment of eighth notes with slurs. A dynamic marking **mf** is placed below the staff at measure 84.

Musical staff 87-90: Treble clef, key signature of two flats. Staff 87-90 features a rhythmic accompaniment of eighth notes with slurs. A dynamic marking **f** is placed below the staff at measure 89.

I

92 *subito mp* light and rhythmic *f* passionate and energetic

J *Un po' pesante*

97 *ff* open, broad, expressive

*a tempo*

102 *mf* *mf*

107 *mf*

K

112 *f* festive, exuberant and spacious

117 *subito mp*

L

122 *f* bright and confident

127 *subito mf* reverent, a bit mysterious *ff* passionate, opening up

132 *with energy* *sfp* *sf*

## Danzas Latinoamericanas

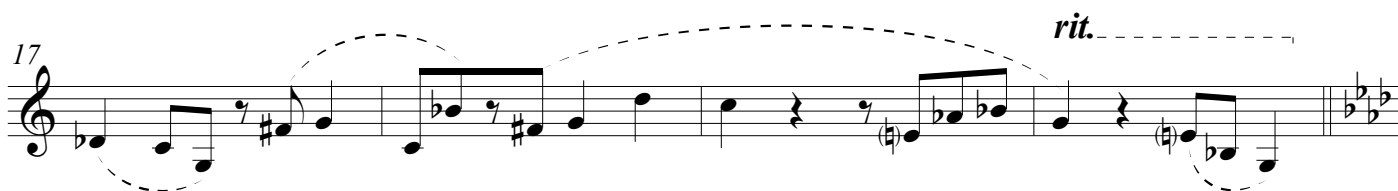
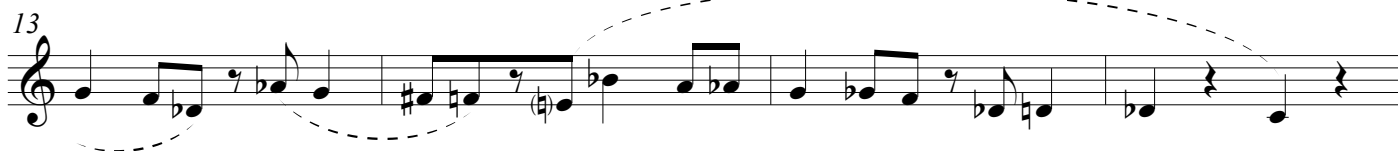
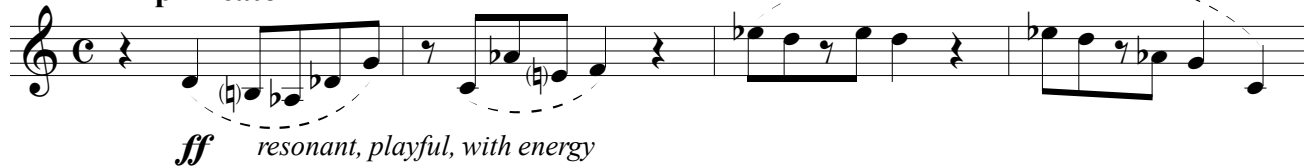
dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

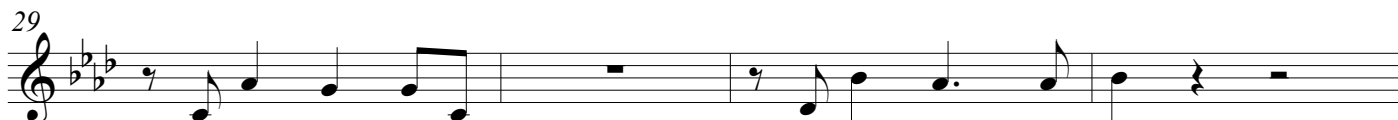
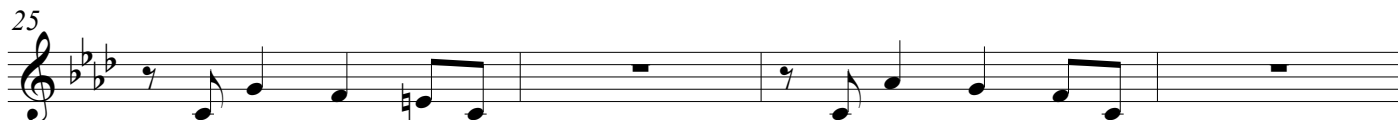
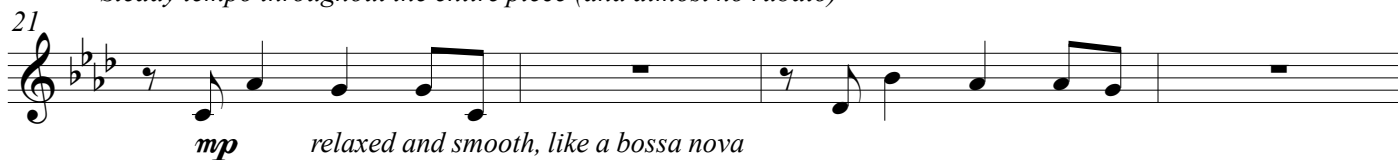
Playful, with energy ♩ = 130-150

pizzicato



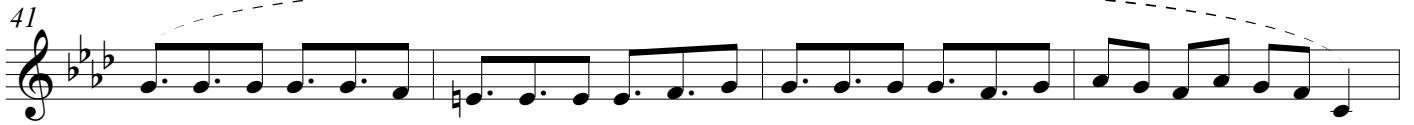
**A** Very pleasant, serene and danceable ♩ = 104-120

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



**B**

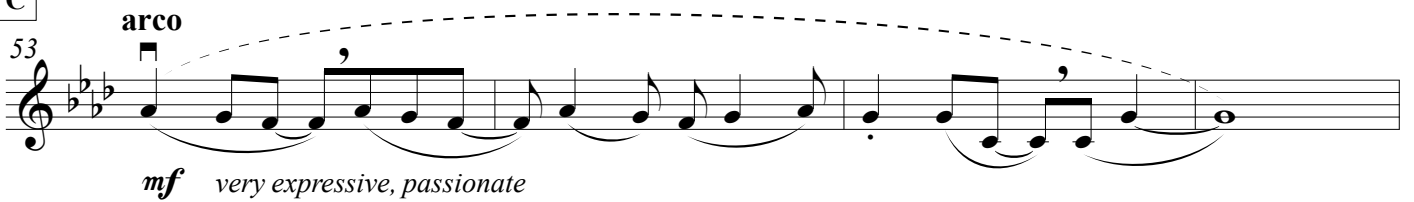
37 (pizz.)  
  
*mf* rhythmically precise, gentle and graceful

41  


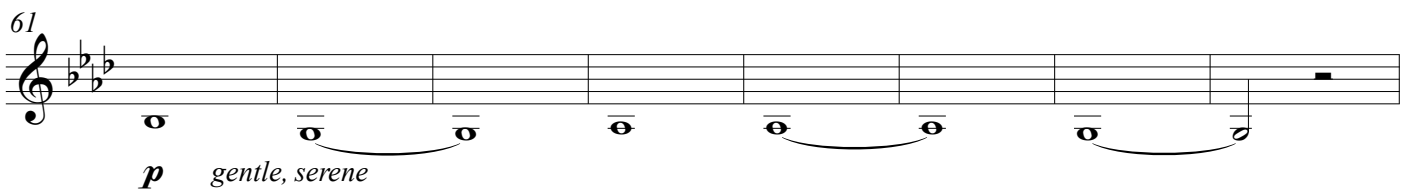
45  


49  


**C**

53 arco  
  
*mf* very expressive, passionate

57  


61  
  
*p* gentle, serene

**D**

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

73  


77 *mp* tender, lovingly *mf* passionate

81 *mf* arco

**E**

85 teasing playfully

89

93 *mp* tender, lovingly *f* passionate

97

**F**

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

105

109

113

G

117

**pizzicato**



*mp* relaxed and smooth, like a bossa nova

121

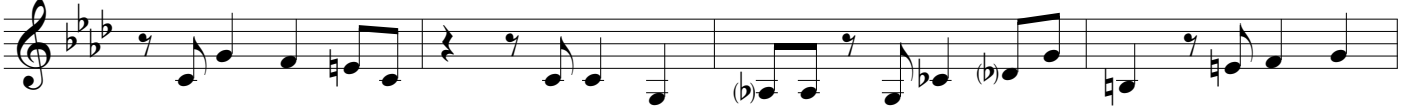


125



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

129



*mf* with energy, graceful

133



*f* ————— *ff* *mp*

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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

*mp* very light and rhythmic

*mf* joyful, confident, uncomplicated

7

*mp*

B

13

*joyful, confident, uncomplicated*

C

19

*f* joyful and exuberant

25

28

31

*mp*

**D**

37

*firm, reverent* *mf playful, light*

43

*mp*

**E**

49

*f joyful and exuberant*

55

56

**F**

61

*mf bold, teasing*

67

**G**

73

*mp* *f playful, light*

79

**H**

84

*mp* firm, reverent

**I**

90

*f* joyful and exuberant

96

103

*mf* very light and rhythmic

**J**

2.

110

*mp* reverent and a bit mysterious

*mf* *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.

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

*mf* passionate, flirtatious but noble*f*

A

*p* passionate, flirtatious but noble *mf*

B

*f* light, gentle*poco rit.* -----

C

Briefly a bit slower

(preparing to launch into tempo primo)


*a tempo**mp* light and rhythmic*mf**cantabile, expressive*

D

*mf* light and short

**E** *Tango-style broadening of tempo* *a tempo*


47  *f* open, broad, expressive

51  *mp* a bit more introspective

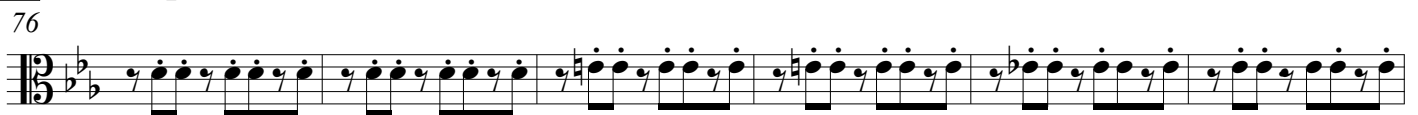
56  *mf* precise and rhythmic


**F** 61  *f* exuberant and spacious


65  *mp* light and rhythmic

70  *mf* light and short *poco rit.*

**G** *a tempo*

76  *p* light and rhythmic, playfully mysterious *mp*

**H** 82  *mf*

87  *f*

**I**

92

*subito mp light and rhythmic***J** *Un po' pesante*

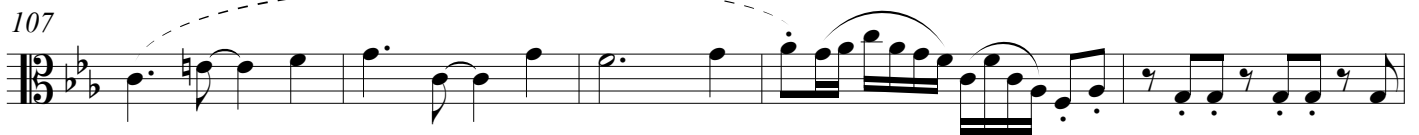
97

*f open, broad, expressive*

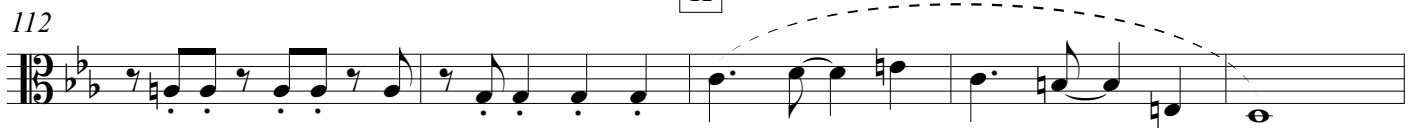
102

*a tempo**mf*

107

*a bit more introspective**mf***K**

112

*f cantabile*

117

*mf flirtatious and playful***L**

122

*f bright and confident*

127

*reverent, a bit mysterious**passionate, opening up**subito mf**ff*

132

*with energy**sfp**sf*

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

ff resonant, playful, 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

25

29

33

**B**

37 **pizzicato**

Musical notation for measures 37-40. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The music consists of eighth notes and quarter notes, with a dashed line indicating a slur over measures 37-40.

*mf* rhythmically precise, gentle and graceful

41

Musical notation for measures 41-44. The music continues with eighth notes and quarter notes, with a dashed line indicating a slur over measures 41-44.

45

Musical notation for measures 45-48. The music continues with eighth notes and quarter notes, with a dashed line indicating a slur over measures 45-48.

49

Musical notation for measures 49-52. The music continues with eighth notes and quarter notes, with a dashed line indicating a slur over measures 49-52.

**C**

53 **arco**

Musical notation for measures 53-56. The key signature has three flats and the time signature is 3/8. The music consists of eighth notes and quarter notes, with a dashed line indicating a slur over measures 53-56.

*mf* very expressive, passionate

57

Musical notation for measures 57-60. The music continues with eighth notes and quarter notes, with a dashed line indicating a slur over measures 57-60.

61

Musical notation for measures 61-68. The music consists of half notes and quarter notes, with a dashed line indicating a slur over measures 61-68.

*p* gentle, serene

**D**

69

Musical notation for measures 69-72. The key signature has three flats and the time signature is 3/8. The music consists of quarter notes and half notes, with a dashed line indicating a slur over measures 69-72.

*mf*

73

Musical notation for measures 73-76. The music continues with quarter notes and half notes, with a dashed line indicating a slur over measures 73-76.

77

Musical notation for measures 77-84. The staff is in 3/8 time with a key signature of two flats. The music consists of a series of half notes, each with a slur above it, creating a smooth, flowing line.

*mp*

E

85

Musical notation for measures 85-88. The music features a melodic line with eighth and sixteenth notes, all under a long slur. The dynamics are marked *mf* with the instruction *cantabile, expressive*.

*mf cantabile, expressive*

89

Musical notation for measures 89-92. The music continues with a melodic line of eighth and sixteenth notes under a slur.

93

Musical notation for measures 93-96. The music features a melodic line with eighth and sixteenth notes under a slur. The dynamics are marked *mp* with the instruction *tender, lovingly*.

*mp tender, lovingly*

97

Musical notation for measures 97-100. The music features a melodic line with eighth and sixteenth notes under a slur. The dynamics are marked *mf*.

*mf*

F

101

Musical notation for measures 101-104. The music features a melodic line with eighth and sixteenth notes under a slur. The dynamics are marked *mf* with the instruction *cantabile, expressive, but serene and gentle*.

*mf cantabile, expressive, but serene and gentle*

105

Musical notation for measures 105-108. The music features a melodic line with eighth and sixteenth notes under a slur.

109

Musical notation for measures 109-112. The music features a melodic line with eighth and sixteenth notes under a slur.

113

Musical notation for measures 113-116. The music features a melodic line with eighth and sixteenth notes under a slur, ending with a fermata.

G

117



## Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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

*mp* very light and rhythmic *mf*

7

B

13

C

19

*f* joyful and exuberant

25

31

*mp*

**D**

37

*firm, reverent* *mp* very light

43

**E**

49

*f* cantabile, serenely joyful

57

**F**

64

*mf* very light and rhythmic

70

**G**

76

*f* *f*

**H**

82

*mp* firm, reverent

87

**I**  
92

*f* joyful and exuberant

98

104

*mp* very light and rhythmic

**J** 2.

110

*mp* reverent and a bit mysterious

*mf*

Continue at the same tempo, no rushing

*rit.*-----

116

*f* bold

*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.

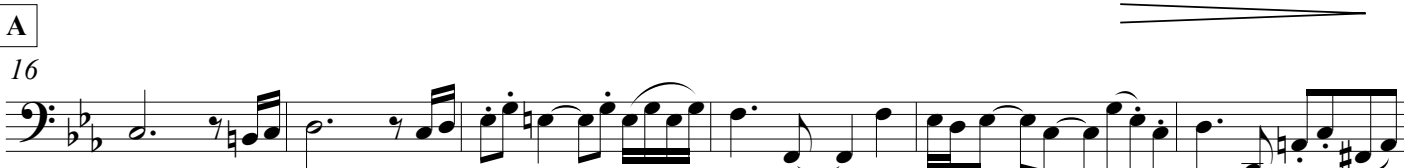
## Danzas Latinoamericanas

dedicated to Carlos Prieto

## I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

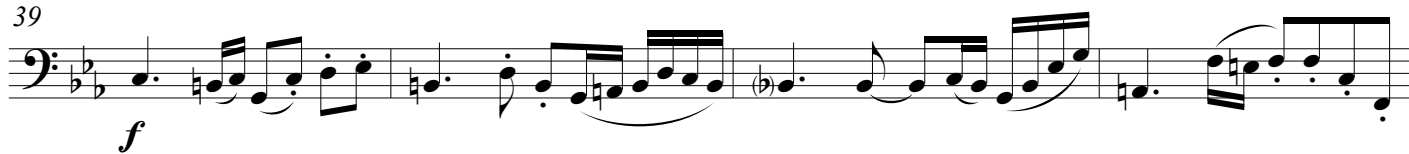
*mf* passionate, flirtatious but noble*p* a bit playfully mysterious  $\longleftarrow$  *mf* $\longleftarrow$  *f* passionate, energetic*poco rit.*-----**C** Briefly a bit slower *a tempo*

31 (preparing to launch into tempo primo)

*mf* flirtatious, sensuous, graceful

**D**

39



43

**E***Tango-style broadening of tempo a tempo*

47



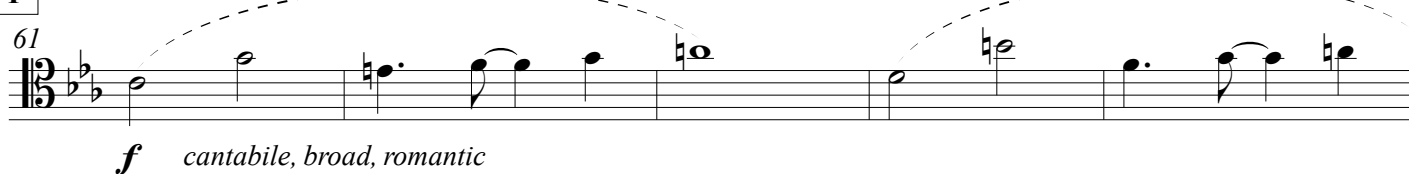
51



56

**F**

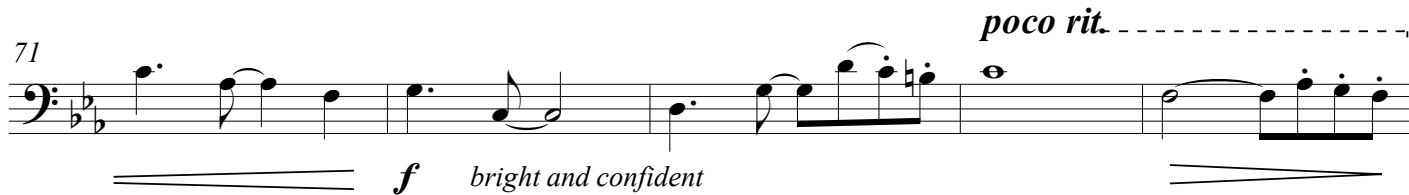
61



66



71

**G***a tempo*

76

*staccatissimo*

80



**H**

84

*mf*

88

**I**

92

*f* *flirtatious, passionate* *cantabile*

**J**

*Un po' pesante*

97

*f* *open, broad, expressive*

102

*a tempo*

*mf*

108

*f* *bright and confident*

**K**

114

*f* *rhythmic, with energy*

**L**

120

*mf* *flirtatious and playful*

126

*subito mf* *passionate and energetic* *passionate, opening up*

131

*f* *with energy* *sfp* *sf*

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

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

pizzicato

*ff* resonant, playful, with energy

5

9

13

17

*rit.*

**A** Very pleasant, serene and danceable  $\text{♩} = 104-120$

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

21

*f* relaxed and smooth, like a bossa nova

25

29

33

**B**

37

arco

*f cantabile, reverent, melancholic*

41

45

49

**C**

53

pizzicato

*mf relaxed and smooth, like a bossa nova*

57

61

arco

*f cantabile, legato, expressive*

65

**D**

69

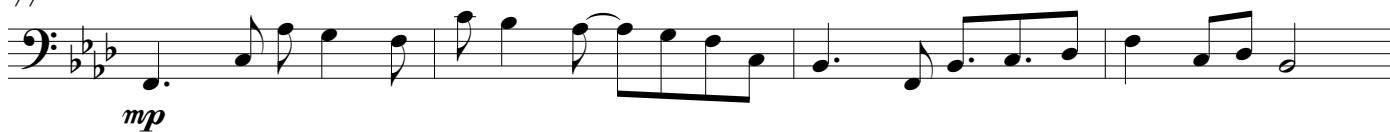
pizzicato

*f*

73

*f*

77

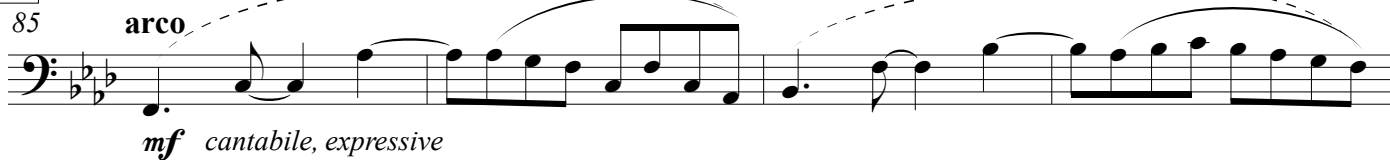


81



E

85



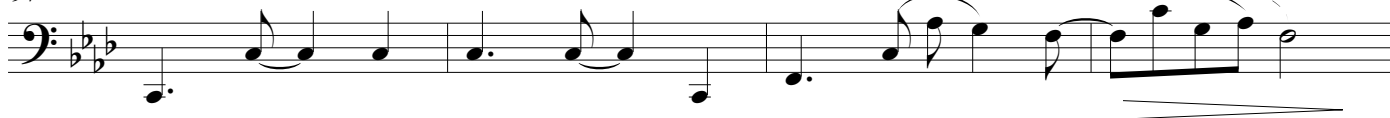
89



93



97



F

101



105



109



113



G

117 (pizz.)

*f* relaxed and smooth, like a bossa nova

Musical notation for measures 117-120. The key signature has three flats (B-flat, E-flat, A-flat). The music is in bass clef. Measure 117 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, 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B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370,

## Danzas Latinoamericanas

dedicated to Carlos Prieto

## III. Atardecer Tapatío

by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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



B



C



25



31



**D**

37

*mp* very light

**E**

46

*f* cantabile, serenely joyful

52

58

**F**

64

*f* bold, teasing

*mf*

*f*

70

*mf*

*f*

*mf*

**G**

76

*f*

**H**

82

*mp* firm, reverent

87

I

92

*f* joyful and exuberant

98

104

*mf* very light and rhythmic

J

2.

110

*mp* reverent and a bit mysterious

*mf*

Continue at the same tempo, no rushing

*rit.*-----,

116

*f* *ff* triumphant, festive *f* 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.



**E** *Tango-style broadening of tempo* *a tempo*

47

*f* *open, broad, expressive*

51

*mp* *a bit more introspective*

55

*mf* *bright and confident*

**F**

61

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

66

*mp* *flirtatious and playful*

71

*mf* *bright and confident*

*poco rit.*

**G** *a tempo*

76 *pizz.*

*mp* *precise and rhythmic*

**H** *arco*

81

*mf* *light and rhythmic*

86

I

92

*f* light and rhythmic

J *Un po' pesante*

97

*a tempo*

102

*f* flirtatious and playful

107

*mf* bright and confident

K

112

*f* rhythmic, with energy

117

*mf* flirtatious and playful

L

122

*f* bright and confident

127

subito *mf* reverent, a bit mysterious passionate, opening up *f*

133

with energy

*sfp* *sf*

# Danzas Latinoamericanas

dedicated to Carlos Prieto

## II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

*pizzicato*

Musical notation for measures 1-8. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes with rests. A dashed line above the staff indicates a slur over measures 1-8. The dynamic marking *ff* is placed below the first measure, followed by the instruction *resonant, playful, with energy*.

Musical notation for measures 5-8. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes with rests. A dashed line above the staff indicates a slur over measures 5-8.

Musical notation for measures 9-12. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes with rests. A dashed line above the staff indicates a slur over measures 9-12.

Musical notation for measures 13-16. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes with rests. A dashed line above the staff indicates a slur over measures 13-16.

Musical notation for measures 17-20. The staff is in bass clef with a common time signature (C). The music consists of eighth and quarter notes with rests. A dashed line above the staff indicates a slur over measures 17-20. The instruction *rit.* is placed above the final measure (measure 20). The key signature changes to two flats (B-flat and E-flat) at the end of the piece.

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

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

Musical notation for measures 21-24. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of quarter and eighth notes with rests. The dynamic marking *f* is placed below the first measure, followed by the instruction *relaxed and smooth, like a bossa nova*.

Musical notation for measures 25-28. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of quarter and eighth notes with rests.

Musical notation for measures 29-32. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of quarter and eighth notes with rests.

Musical notation for measures 33-36. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of quarter and eighth notes with rests.

**B**

37

*mf* relaxed, reverent

41

45

49

**C**

53

*mf* relaxed and smooth, like a bossa nova

57

61

65

**D**

69

*f*

73

77

*mp*

Musical staff for measures 77-80. The key signature has three flats (B-flat, E-flat, A-flat). The staff contains a series of eighth and quarter notes with slurs and accents, ending with a whole note rest.

81

*mf*

Musical staff for measures 81-84. The staff contains a series of quarter and eighth notes with slurs and accents, ending with a whole note rest.

**E**

85

**arco**

*mf cantabile, expressive*

Musical staff for measures 85-88. The staff contains a series of quarter and half notes with slurs, indicating a cantabile and expressive style.

89

Musical staff for measures 89-92. The staff contains a series of quarter and half notes with slurs, continuing the cantabile and expressive style.

93

*mp tender, lovingly*

Musical staff for measures 93-96. The staff contains a series of quarter and half notes with slurs, indicating a tender and lovingly style. A hairpin crescendo is shown at the end of the staff.

97

*mf*

Musical staff for measures 97-100. The staff contains a series of quarter and eighth notes with slurs and accents, ending with a whole note rest. A hairpin crescendo is shown at the end of the staff.

**F**

101

*mp relaxed, reverent*

Musical staff for measures 101-108. The staff contains a series of whole notes, indicating a relaxed and reverent style.

109

Musical staff for measures 109-116. The staff contains a series of whole notes, continuing the relaxed and reverent style.

G

117

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

Musical staff for measures 117-120. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music is marked **pizzicato** and *f* (forte). The performance instruction is "relaxed and smooth, like a bossa nova". The notation includes quarter notes, eighth notes, and a dotted half note.

121

Musical staff for measures 121-124. The notation continues with quarter notes, eighth notes, and a dotted half note.

125

*mp*

Musical staff for measures 125-128. The music is marked *mp* (mezzo-piano). The notation includes quarter notes, eighth notes, and a dotted half note.

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

129

*f* with energy, graceful

Musical staff for measures 129-132. The music is marked *f* (forte). The performance instruction is "with energy, graceful". The notation includes quarter notes, eighth notes, and a dotted half note.

133

*f* *ff* *mp*

Musical staff for measures 133-136. The music is marked *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). The notation includes quarter notes, eighth notes, and a dotted half note.

# Danzas Latinoamericanas

dedicated to Carlos Prieto  
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by José L. Elizondo

**NOTE:** 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 (typical of mariachi music). 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**

*mf* very light and rhythmic

7

**B**

13

*mp*

**C**

19

*f* joyful and exuberant

25

31

**pizzicato**  
*f* precise, bold and danceable

**D**

37



43



**E**

49



*f* joyful and exuberant

55



**F**

61



arco

*mf* very light and rhythmic

67



**G**

72



*f*

**H**

79



7

I

92

*f* joyful and exuberant

98

104

*mf* very light and rhythmic

J

2.

110

*mp* reverent and a bit mysterious

*mf*

Continue at the same tempo, no rushing

*rit.* -----

116

*bold*  
*f*

*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.