

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

Violin Soloist

Piano

Violin I

Violin II

Viola

Cello

Contrabass

mf *passionate, flirtatious but noble*

A

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

light and short

mf *passionate and energetic*

f *passionate, energetic*

f *passionate, energetic*

f *light, gentle*

passionate, almost aggressive

10

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

14

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f flirtatious, sensuous, graceful

mp light and rhythmic

pizz.
mf precise and rhythmic

pizz.
mf precise and rhythmic

mf light and rhythmic

mf flirtatious, sensuous, graceful

mf flirtatious, sensuous, graceful

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

f *cantabile, expressive*

Glossando

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

C

f *open, spacious*

f *flirtatious and sensuous*

arco
mf *light and short*

arco
mf *light and short*

mf *light and short*

f

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

bright and confident

bright and confident

bright and confident

bright and confident

bright and confident

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

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *open, broad, expressive*

mf *light but with energy*

f *with energy*

f *with energy*

f *with energy*

f *with energy*

f *open, broad, expressive*

Glorioso

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

ff

Violin Soloist

42

bright and confident

f

cantabile, broad, romantic

Pno.

f

bright and confident

ff

festive, exuberant and spacious

Vln. I

f

precise and rhythmic

mf

staccatissimo

Vln. II

f

precise and rhythmic

mf

staccatissimo

Vla.

f

precise and rhythmic

mf

staccatissimo

Vc.

f

bright and confident

f

cantabile, broad, romantic

Cb.

f

bright and confident

f

exuberant and spacious

E

Violin Soloist

46

Pno.

Vln. I

f

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf flirtatious and assertive

mf flirtatious and assertive

mf light and rhythmic

mp flirtatious and playful

mp flirtatious and playful

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

f

mf

f

mf

f bright and confident

mf bright and confident

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

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf bold and seductive

p light and rhythmic, playfully mysterious

p light and rhythmic, playfully mysterious

p light and rhythmic, playfully mysterious

staccatissimo

mp precise and rhythmic

pizz.

mp light and rhythmic, playfully mysterious

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mf

G

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f yearning passionately

ff bold and seductive

mf

mf

mf arco

mf light and rhythmic

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

75 **H**

f flirtatious and sensuous

Pno. *f* *mf* flirtatious and assertive *f*

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

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

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

Vc. *f* flirtatious, passionate

Cb. *f* light and rhythmic

Violin Soloist

80

ff

Pno. *mf*

Vln. I *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *cantabile*

Cb.

I

*Un po' pesante**a tempo*

Violin Soloist

84

ff open, broad, expressive

Pno.

f open, broad, expressive

ff

Vln. I

f open, broad, expressive

Vln. II

f open, broad, expressive

Vla.

f open, broad, expressive

Vc.

f open, broad, expressive

Cb.

f

mp

mp

mp

Violin Soloist

88

f

Pno.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

mf

flirtatious and playful

a bit more introspective

mf

92

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

f

mf

mf

f

f bright and confident

f bright and confident

f bright and confident

f bright and confident

96

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

ff festive, exuberant and spacious

f

f festive, exuberant and spacious

f festive, exuberant and spacious

f cantabile

f rhythmic, with energy

f rhythmic, with energy

100

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

subito mp

mp

GHS

K

Violin Soloist

108

ff bright and confident

Pno.

f bright and confident

Vln. I

f bright and confident

Vln. II

f bright and confident

Vla.

f bright and confident

Vc.

f bright and confident

Cb.

f bright and confident

Violin Soloist

112

ff passionate

Pno.

ff passionate

f with energy

Vln. I

subito *mf* reverent, a bit mysterious

passionate, opening up

ff

Vln. II

passionate, opening up

ff

Vla.

passionate, opening up

ff

Vc.

passionate and energetic

subito *mf*

passionate, opening up

ff

Cb.

reverent, a bit mysterious

subito *mf*

passionate, opening up

ff

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

with energy

fp

f

Glissando

with energy

fp

f

with energy

fp

f

with energy

fp

f

with energy

fp

f

Danzas Latinoamericanas

II. Pan de Azúcar

by José L. Elizondo

[illegible]

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.-----

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

Violin Soloist

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

mp *cantabile, expressive, but serene and gentle*

Vc.

f *relaxed and smooth, like a bossa nova*

Cb.

f *relaxed and smooth, like a bossa nova*

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

Violin Soloist

mp legato, broad, luminous, tender, expressive

Pno.

mp

(pizzicato)

Vln. I

mf rhythmically precise, playful, graceful

(pizzicato)

Vln. II

mf rhythmically precise, playful, graceful

pizzicato

Vla.

mf rhythmically precise, playful, graceful

arco

Vc.

f cantabile, reverent, melancholic

Cb.

mf relaxed, reverent

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf light, relaxedly flowing, pleasant

mf very expressive, passionate

mf very expressive, passionate

mf very expressive, passionate

f relaxed and smooth, like a bossa nova

mf relaxed and smooth, like a bossa nova

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cantabile, reverent

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

mp

f very expressive, passionate

gentle, serene
p

gentle, serene
p

gentle, serene
p

Principal cello solo -
arco

f very expressive, passionate

subito *mf*

mp

Tutti arco

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

f teasing, playfully

mf cantabile, reverent, melancholic

mf cantabile, expressive
pizzicato

mf melancholic, smooth like a bossa nova

mp pizzicato

f

f

D

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

mp tender, lovingly *f* passionate

Pno.

Vln. I

f passionate

Vln. II

f passionate

Vla.

Vc.

mp

Cb.

mp

Violin Soloist

81

f teasing, playfully, gentle

Pno.

81

mf cantabile, expressive

Vln. I

81

mf teasing, playfully

Vln. II

mf arco teasing, playfully

Vla.

mf arco cantabile, expressive

Vc.

mf cantabile, expressive

Cb.

mf cantabile, expressive

E

Violin Soloist

86

Pno.

86

Vln. I

86

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

91

mp 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

Violin Soloist

96

mf

Pno.

mf passionate

Vln. I

f passionate

Vln. II

f passionate

Vla.

mf

Vc.

f passionate

Cb.

mf

F

101

Violin Soloist

mf legato, broad, luminous, tender, expressive

Pno.

f cantabile, expressive, but serene and gentle

relaxed and smooth, like a bossa nova

Vln. I

mf cantabile, expressive, but serene and gentle

Vln. II

mf cantabile, expressive, but serene and gentle

Vla.

mf cantabile, expressive, but serene and gentle

pizzicato

Vc.

f relaxed and smooth, like a bossa nova

Cb.

mp relaxed, reverent

106

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

f cantabile, expressive, tender, with hope

mf relaxed and smooth, like a bossa nova

pizzicato

mp relaxed and smooth, like a bossa nova

mp cantabile, expressive, tender, with hope

f relaxed and smooth, like a bossa nova

pizzicato

f relaxed and smooth, like a bossa nova

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf a bit more introspective

mp a bit more introspective

p a bit more introspective

mf

mp

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

f

Continue at the same tempo, no rushing

Violin Soloist

131

with energy, graceful

ff *mp* *pizz.*

Pno.

mf RH

with energy, graceful

f *ff* *p*

Vln. I

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

Vln. II

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

Vla.

pizzicato

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

Vc.

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

Cb.

with energy, graceful *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

The musical score is for the piece "Atardecer Tapatío" from the collection "Danzas Latinoamericanas". It is dedicated to Carlos Prieto and composed by José L. Elizondo. The score is for a string ensemble consisting of Violin Soloist, Piano, Violin I, Violin II, Viola, Cello, and Contrabass. The tempo is marked as "Festive, spirited and pleasantly danceable" with a quarter note equal to 96-106 beats per minute. The performance instruction is "Steady tempo throughout the entire piece (and no rubato)". The key signature has two sharps (F# and C#), and the time signature is 6/8. The score is divided into two systems. The first system includes a Violin Soloist part starting with a rest, followed by a Piano part with a melody in the right hand and a bass line in the left hand. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass parts, all playing a rhythmic pattern. The Violin Soloist part is marked *f* and "joyful, confident, uncomplicated". The Piano part is marked *mp* and "very light and rhythmic". The Violin I, Violin II, Viola, and Cello parts are marked *mp* and "very light and rhythmic". The Contrabass part is marked *mf* and "very light and rhythmic".

Violin Soloist

Pno.

joyful, light and danceable

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

Violin Soloist

Pno.

mf

joyful, light and danceable

Vln. I

joyful, light and danceable

mf

yielding to the soloist

Vln. II

joyful, light and danceable

mf

yielding to the soloist

Vla.

mf

Vc.

mf

Cb.

mf

C

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff joyful and exuberant

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

confident, energetic

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp firm, reverent

mp

mp

pizzicato

f precise, bold and danceable

D

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf playful, light

p very light

p very light

p very light

p very light

p very light

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

f *confident, energetic*

mf *playful, light*

mf *playful, light*

E

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

ff *serenely joyful*

f *joyful and exuberant*

ff *joyful and exuberant*

f *joyful and exuberant*

f *joyful and exuberant*

f *cantabile, serenely joyful*

f *joyful*

Violin Soloist

55

F

confident, energetic

Pno.

55

Vln. I

55

Vln. II

Vla.

Vc.

Cb.

joyful and exuberant

Violin Soloist

61

G

f bold, teasing

Pno.

61

mf bold, playful *mp very light and rhythmic*

Vln. I

61

Vln. II

Vla.

Vc.

Cb.

mf bold, teasing *mf very light and rhythmic*

f bold, teasing *mf*

f bold, teasing *mf*

arco

mf very light and rhythmic

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

mf

mp

mf

f

mf

f

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

H

ff open, exuberant

mp

f playful, light

f open, exuberant

mf

f

f

f

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

I

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

mf firm, reverent

subito p very light

mp firm, reverent

mp firm, reverent

mp firm, reverent

Violin Soloist

90

J

ff joyful and exuberant

Pno.

90

f joyful and exuberant

Vln. I

90

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

Violin Soloist

96

confident, energetic

Pno.

96

Vln. I

96

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

Violin Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. 2.

f

mp very light and rhythmic

subito mp reverent and a bit mysterious

mp very light and rhythmic

mp reverent and a bit mysterious

mp very light and rhythmic

mp reverent and a bit mysterious

mf very light and rhythmic

mp reverent and a bit mysterious

mf very light and rhythmic

mp reverent and a bit mysterious

[illegible]

Continue at the same tempo, no rushing

rit......

The musical score for measures 118-122 is arranged for Violin Soloist, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 118-121, and the second system contains measure 122. Each staff begins with a measure number (118) and a dynamic marking of *ff* (fortissimo). The tempo/mood is indicated as 'triumphant, festive'. The Violin Soloist part features a melodic line with eighth and sixteenth notes. The Piano part provides harmonic support with chords and moving lines in both hands. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Contrabasso parts play a slower, more melodic line. The score concludes with a 'rit.' (ritardando) marking and a 'stately' instruction for the final measure (122).

Violin Soloist
ff triumphant, festive stately

Pno.
ff triumphant, festive stately

Vln. I
ff triumphant, festive stately

Vln. II
ff triumphant, festive stately

Vla.
ff triumphant, festive stately

Vc.
ff triumphant, festive stately

Cb.
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

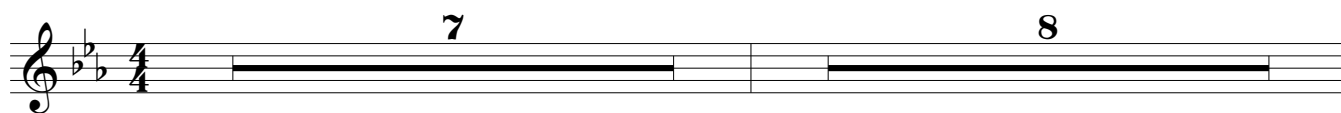
dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110

A



B

Briefly a bit slower

(preparing to launch into tempo primo)

a tempo



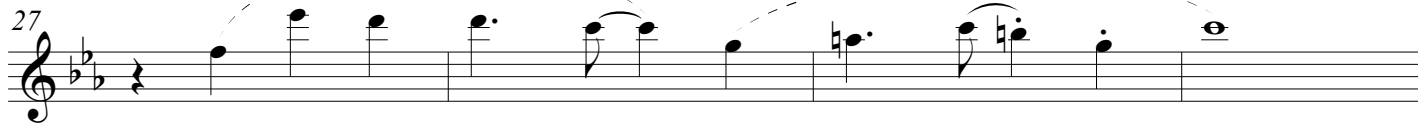
f flirtatious, sensuous, graceful



C



f open, spacious



bright and confident

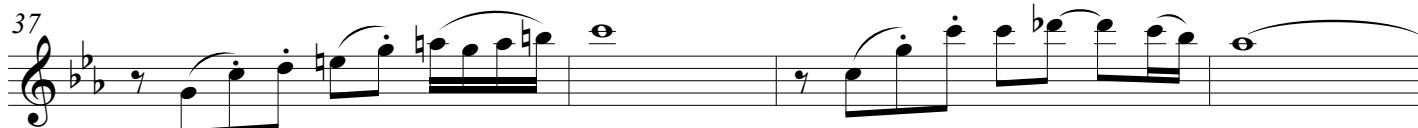
D

Tango-style broadening of tempo

a tempo



ff open, broad, expressive



mf



ff bright and confident

I. Otoño en Buenos Aires -p. 2-

E

45

f cantabile, broad, romantic

50

55

poco rit.

ff bright and confident

F *a tempo*

60

mf bold and seductive

65

G

68

f yearning passionately

H

74

f flirtatious and sensuous

80

ff

I *Un po' pesante* *a tempo*

84 *ff* open, broad, expressive

88 *f*

92 *ff* bright and confident

J

96 *ff* festive, exuberant and spacious

100

104 *mf*

K

108 *ff* bright and confident

112 *ff* passionate

116 *with energy* *fp* *sf*

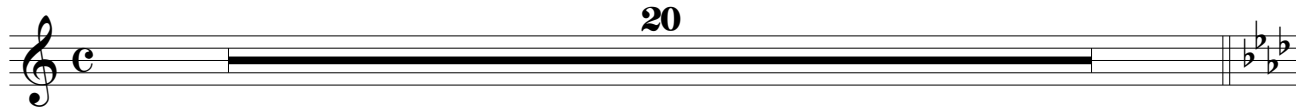
Danzas Latinoamericanas

dedicated to Carlos Prieto

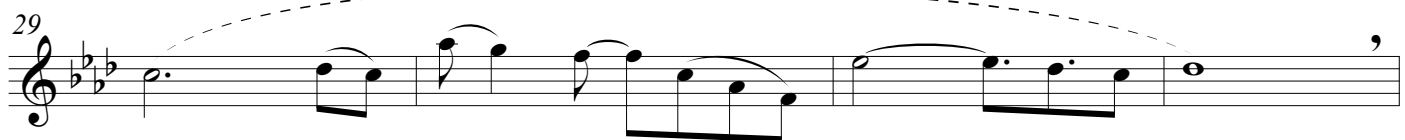
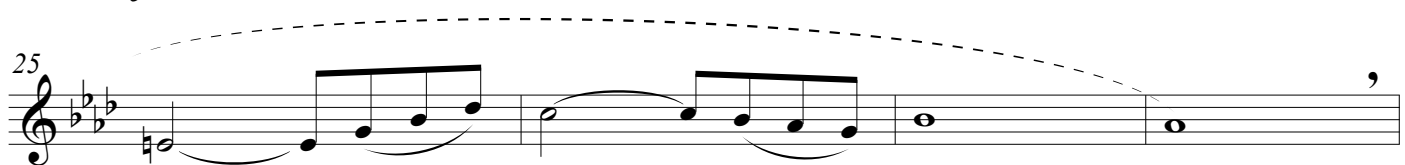
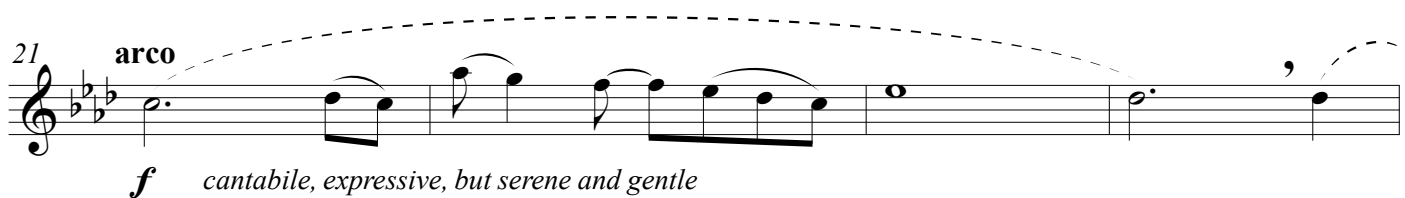
II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

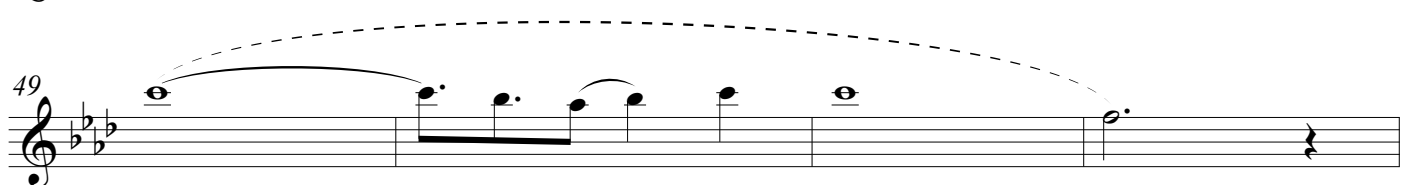
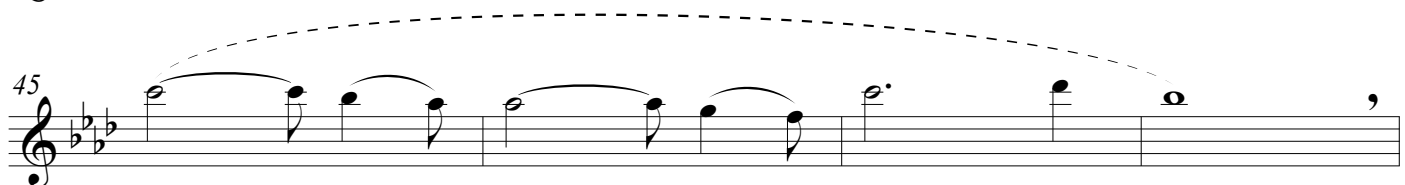
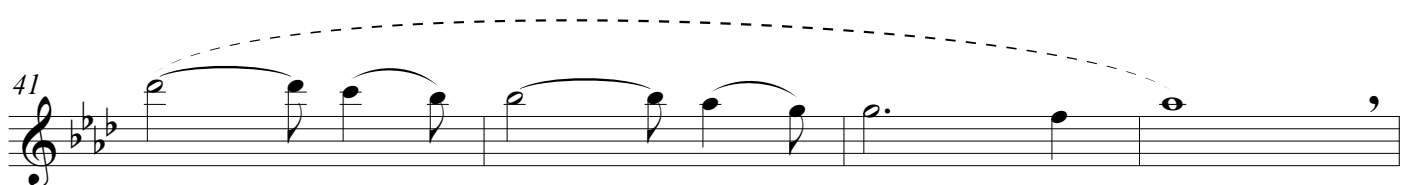


A Very pleasant, serene and danceable ♩ = 104-120
Steady tempo throughout the entire piece (and almost no rubato)



B

mp legato, broad, luminous, tender, expressive



II. Pan de Azúcar -p.2-

C

53

3

mf cantabile, reverent

60

mf cantabile, reverent

65

f very expressive, passionate

D

69

f very expressive, passionate

73

f very expressive, passionate

77

mp tender, lovingly

81

f passionate

II. Pan de Azúcar -p.3-

E

85 *f* teasing, playfully, gentle

89

93 *mp* tender, lovingly *mf*

97

F

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

105

109

113

G

117

f cantabile, expressive, tender, with hope

121

125

mf a bit more introspective

Continue at the same tempo, no rushing

129

f with energy, graceful

133

ff *mp* pizz.

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

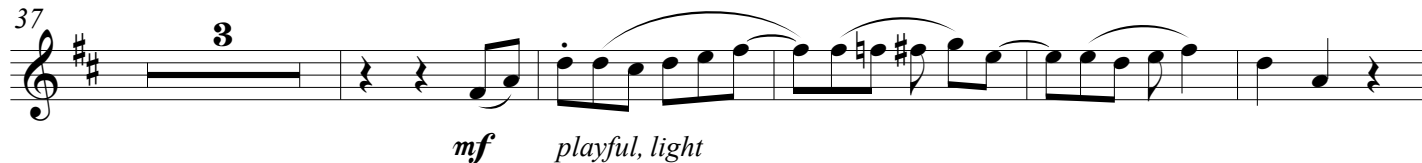
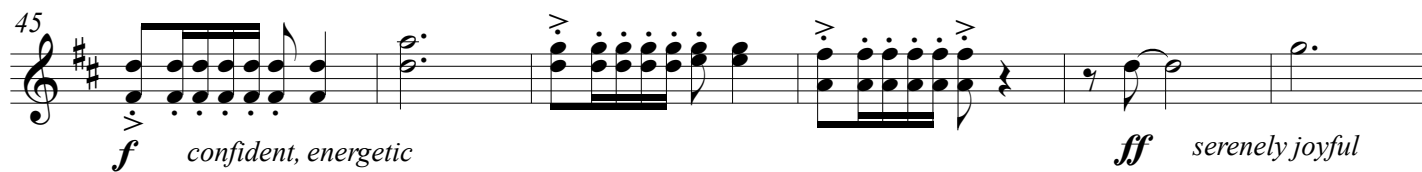
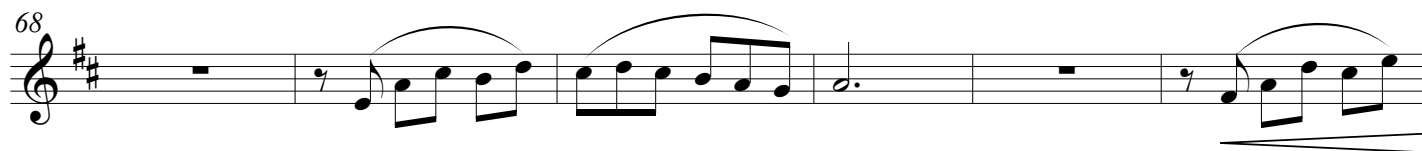
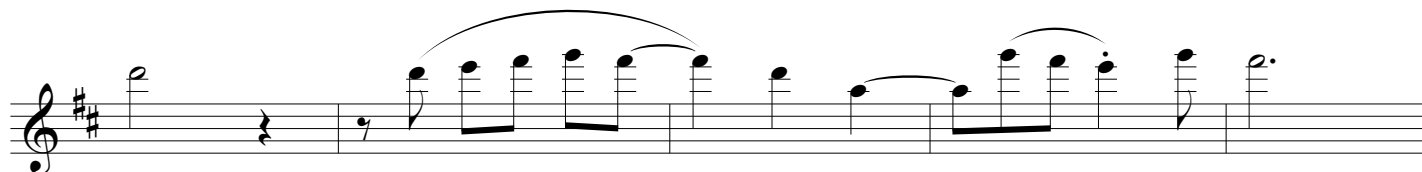


B



C



D**E****F****G****H**

I

84

4

mf firm, reverent

J

92

ff joyful and exuberant

99

confident, energetic

104

1.

f

K

110

2.

4

ff

Continue at the same tempo, no rushing

rit. -----

118

fff 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

A

light and short

Piano

poco rit. -----

B

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

C

f flirtatious and sensuous

25

D *Tango-style broadening of tempo*

30

a tempo

mf light but with energy

Glissando

34

Gliss

37

mp

41

f bright and confident

E

45 *ff* festive, exuberant and spacious

49 *mp*

53 *f* *mf*

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

8

8

G

68 *ff* bold and seductive

72 *f*

H

76 *mf* flirtatious and assertive *f*

80 *mf*

I*Un po' pesante**a tempo*

84 *f* open, broad, expressive *ff*

88 *mf*

92 *f*

J

96

f

100

104

mf

K

108

f bright and confident

112

ff passionate

f with energy

116

glissando

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Piano

The introduction consists of two staves, treble and bass clef, both in common time (C). Each staff contains a single whole note chord, which is a D-flat major triad (D-flat, F, A-flat). Above the treble staff is a measure rest for 20 measures, and above the bass staff is a measure rest for 20 measures. The piece ends with a double bar line and a key signature change to B-flat major (two flats).

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. simile

25

29

33

The main body of the piece consists of four systems of two staves each, in B-flat major (two flats). The tempo is marked as 104-120 beats per minute. The first system starts at measure 21 and includes the instruction *mf* and *rhythmically precise, gentle and graceful*. Below the first system, there is a note *relaxed and smooth, like a bossa nova* and a pedal marking *Ped. simile* with a dashed line and a flower-like symbol. The subsequent systems continue the melodic and harmonic development of the piece, with measures 25, 29, and 33 marked at the beginning of their respective systems. The piece concludes with a final measure in the fourth system.

B

37

mp

Measures 37-40. Treble staff: 37 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), 38 (quarter rest, eighth note B4, quarter note C5, eighth note D5, quarter note E5), 39 (quarter rest, eighth note D5, quarter note E5, eighth note F5, quarter note G5), 40 (quarter note G5, eighth note F5, quarter note E5, eighth note D5, quarter note C5). Bass staff: 37 (half note G2, quarter note A2), 38 (half note G2, quarter note A2), 39 (half note G2, quarter note A2), 40 (half note G2, quarter note A2).

41

Measures 41-44. Treble staff: 41 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), 42 (quarter rest, eighth note B4, quarter note C5, eighth note D5, quarter note E5), 43 (quarter rest, eighth note D5, quarter note E5, eighth note F5, quarter note G5), 44 (quarter note G5, eighth note F5, quarter note E5, eighth note D5, quarter note C5). Bass staff: 41 (half note G2, quarter note A2), 42 (half note G2, quarter note A2), 43 (half note G2, quarter note A2), 44 (half note G2, quarter note A2).

45

Measures 45-48. Treble staff: 45 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), 46 (quarter rest, eighth note B4, quarter note C5, eighth note D5, quarter note E5), 47 (quarter rest, eighth note D5, quarter note E5, eighth note F5, quarter note G5), 48 (quarter note G5, eighth note F5, quarter note E5, eighth note D5, quarter note C5). Bass staff: 45 (half note G2, quarter note A2), 46 (half note G2, quarter note A2), 47 (half note G2, quarter note A2), 48 (half note G2, quarter note A2).

49

Measures 49-52. Treble staff: 49 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), 50 (quarter rest, eighth note B4, quarter note C5, eighth note D5, quarter note E5), 51 (quarter rest, eighth note D5, quarter note E5, eighth note F5, quarter note G5), 52 (quarter note G5, eighth note F5, quarter note E5, eighth note D5, quarter note C5). Bass staff: 49 (half note G2, quarter note A2), 50 (half note G2, quarter note A2), 51 (half note G2, quarter note A2), 52 (half note G2, quarter note A2).

C

53

mf light, relaxedly flowing, pleasant

Measures 53-56. Treble staff: 53 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), 54 (quarter rest, eighth note B4, quarter note C5, eighth note D5, quarter note E5), 55 (quarter rest, eighth note D5, quarter note E5, eighth note F5, quarter note G5), 56 (quarter note G5, eighth note F5, quarter note E5, eighth note D5, quarter note C5). Bass staff: 53 (half note G2, quarter note A2), 54 (half note G2, quarter note A2), 55 (half note G2, quarter note A2), 56 (half note G2, quarter note A2).

57

3 3 3 3

61

mp

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

65

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

D

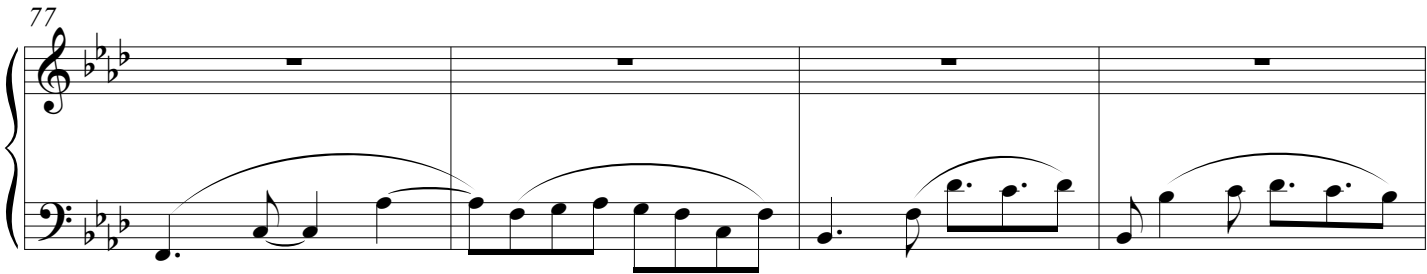
69

cantabile, reverent, melancholic

73

3

77



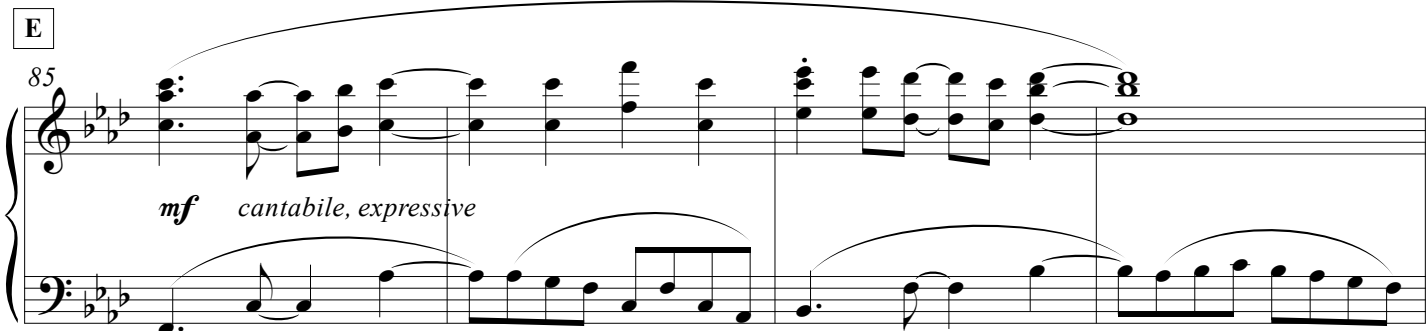
81



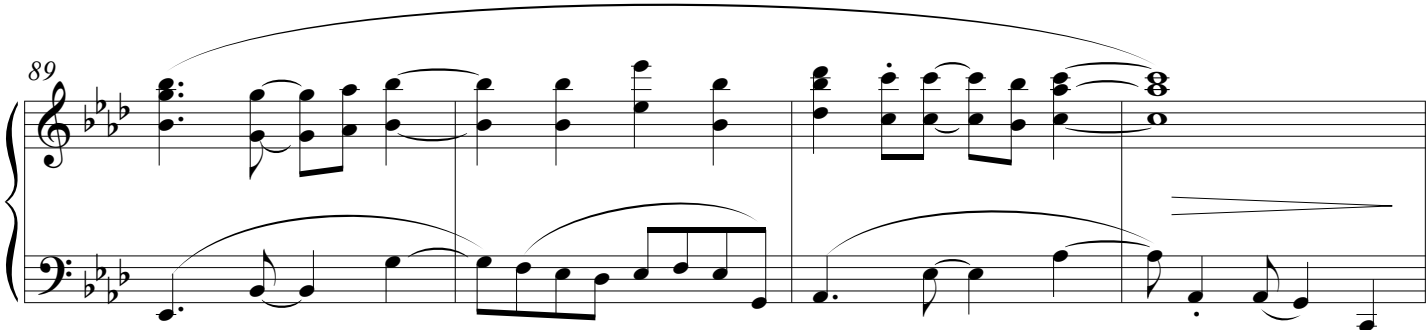
E

85

mf cantabile, expressive



89



93

p relaxed, reverent

mf passionate



97

97 98 99 100

F

101

f *cantabile, expressive, but serene and gentle*

relaxed and smooth, like a bossa nova

101 102 103 104

105

105 106 107 108

109

109 110 111 112

113

113 114 115 116

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 *ff* *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)

A

Piano

mp very light and rhythmic

mf

joyful, light and danceable

B

mf

joyful, light and danceable

C

21

f joyful and exuberant

27

D

33

mp firm, reverent

39

E

46

f joyful and exuberant

51

51

56

F

56

61

G

mf bold, playful *mp* very light and rhythmic

61

67

mf *mp* *mf*

67

73

H

mp *f* playful, light

73

I

79

*subito **p** very light*

85

88

91

J

***f** joyful and exuberant*

95

99

103

108

K

1. *mp* very light and rhythmic

2. *subito mp* reverent and a bit mysterious

113

mf

f bold

Continue at the same tempo, no rushing

rit. -----

118

ff triumphant, festive

stately

Danzas Latinoamericanas

dedicated to Carlos Prieto

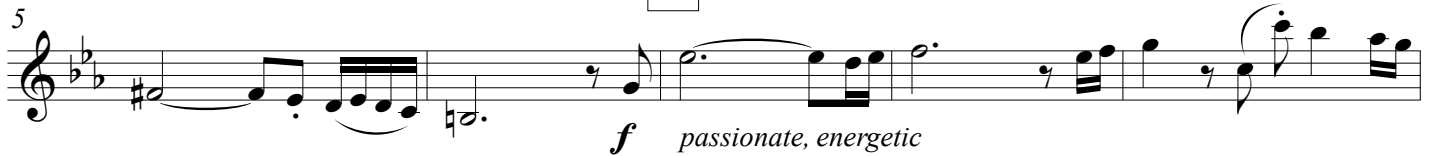
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110



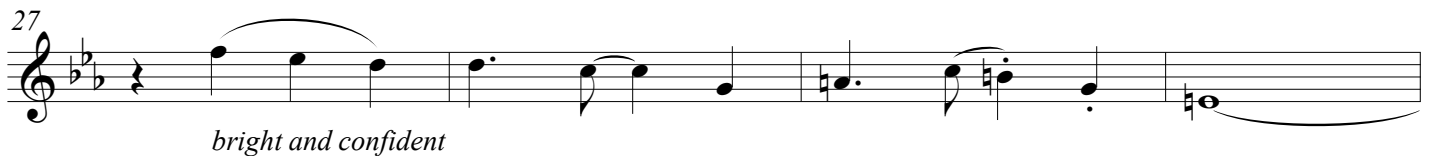
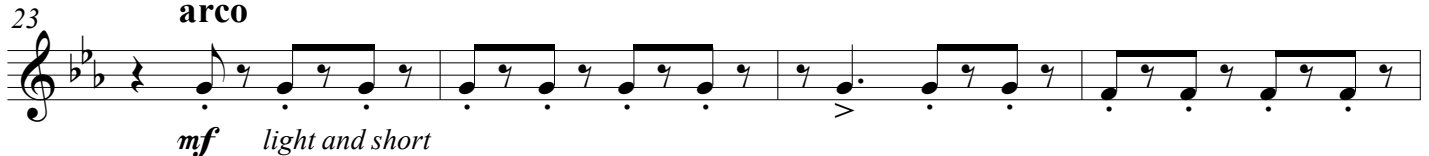
A

*poco rit.* -----

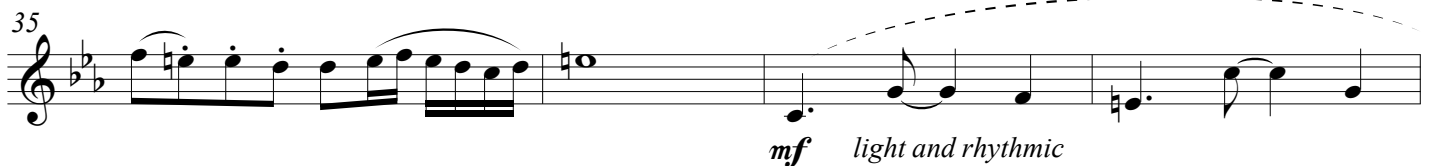
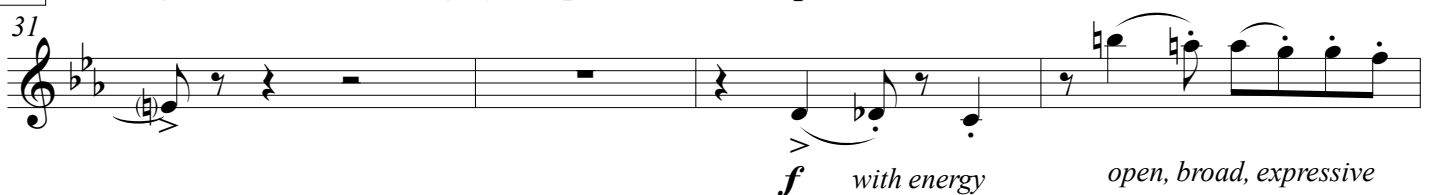
B Briefly a bit slower
(preparing to launch into tempo primo) *a tempo*
pizz.

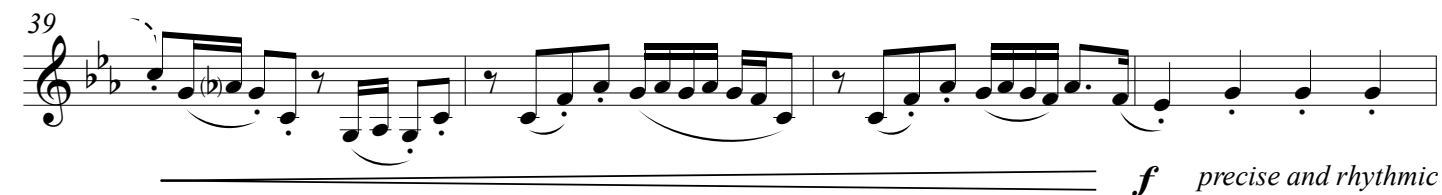


C *arco*



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

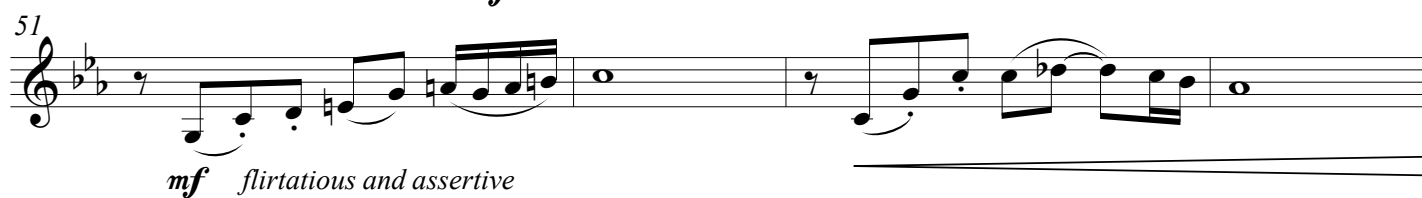


39  **f** precise and rhythmic

E

43  **mf** staccatissimo

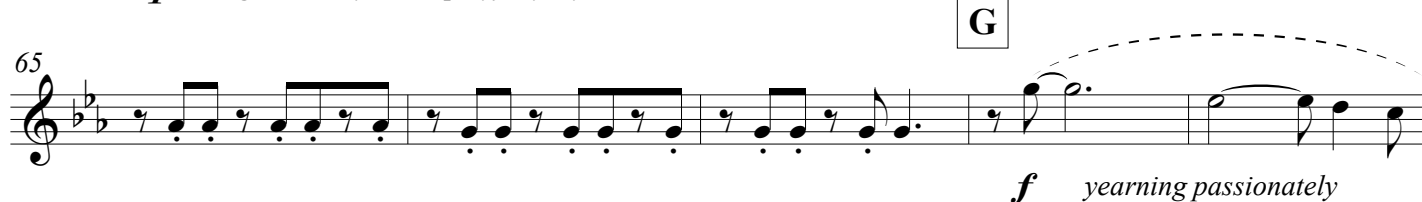
47  **f**

51  **mf** flirtatious and assertive

55  **f** poco rit.

F a tempo

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

65  **f** yearning passionately

70  **f**

H 76  subito **mp** light and rhythmic

80  **f**

I *Un po' pesante**a tempo*

84 *f* open, broad, expressive *mp*

88 *mf*

93 *mf*

J

98 *f* festive, exuberant and spacious

101

104 *subito mp*

K

108 *f* bright and confident

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

116 *with energy* *fp* *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

rit.

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

mp relaxed and smooth, like a bossa nova

B (pizzicato)

37 *mf* rhythmically precise, playful, graceful

41

45

49

C arco

53 *mf* very expressive, passionate

57

61

gentle, serene

p *mp*

D

69 *mf* cantabile, expressive

73

77 *f* *passionate*

81 *mf*

E 85 *teasing, playfully*

89

93 *mp* *tender, lovingly* *f* *passionate*

97

F 101 *mf* *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

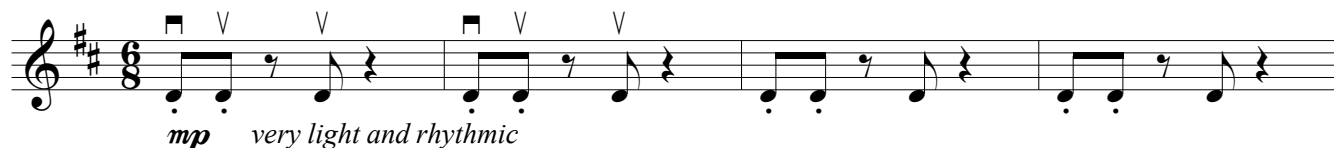
III. Atardecer Tapatío

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

5



9



B

13



joyful, light and danceable

17



yielding to the soloist

C

21

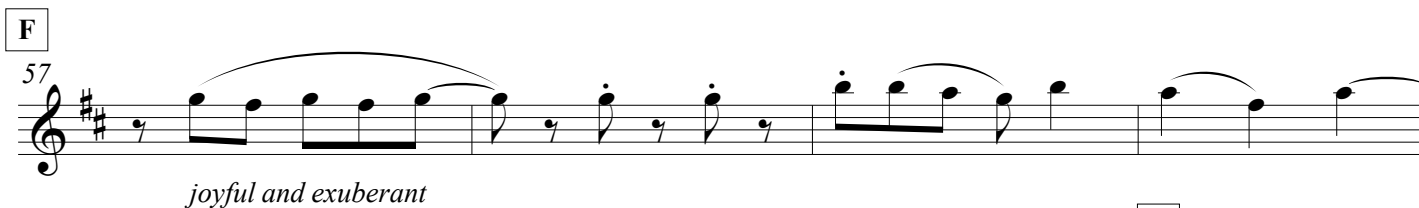
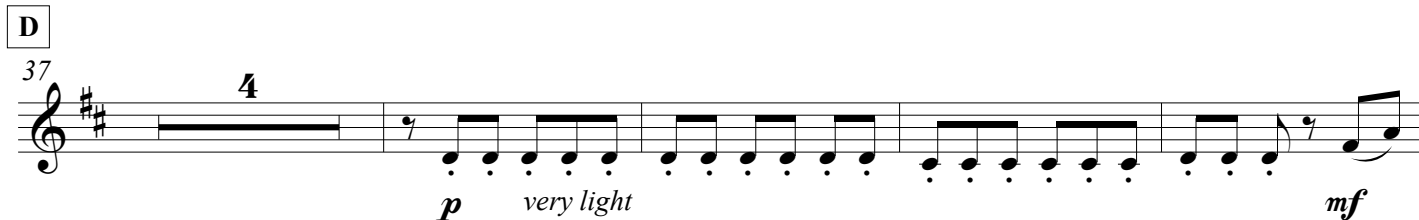
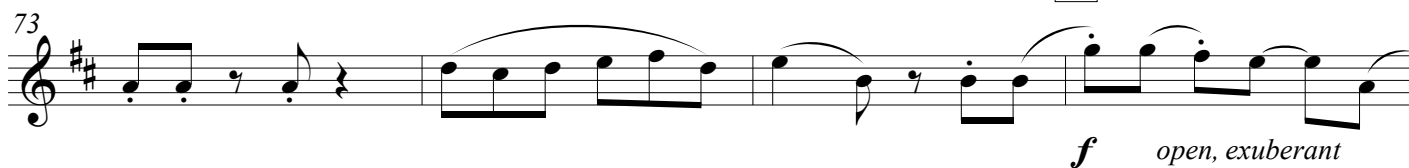


25



29



**G****H**

77

81

I

8

J

92

f joyful and exuberant

96

100

105

1.

mp very light and rhythmic

K

2.

110

mp reverent and a bit mysterious

114

mf **f** bold

Continue at the same tempo, no rushing

rit.-----

118

ff triumphant, festive **stately**

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110

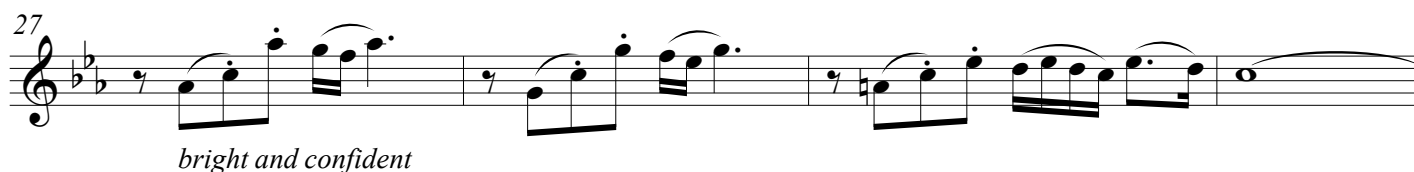


A

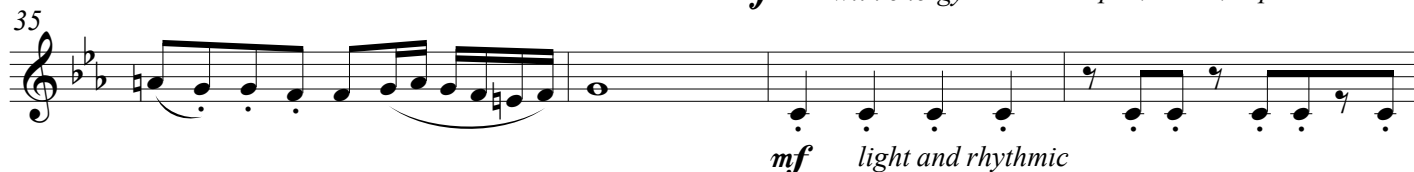


B Briefly a bit slower
(preparing to launch into tempo primo)

a tempo
pizz.



D Tango-style broadening of tempo *a tempo*

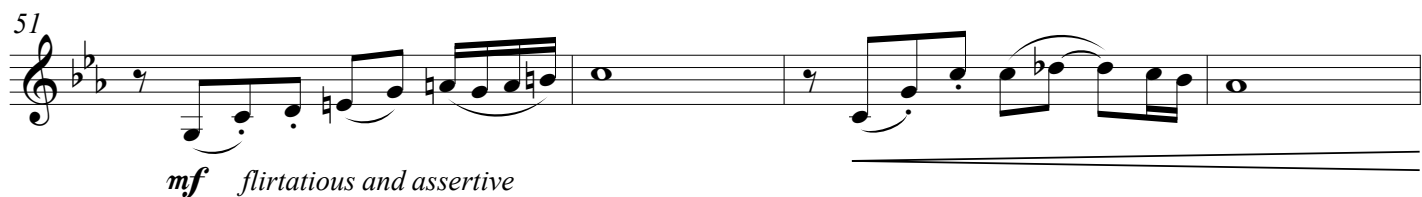


39  *f* precise and rhythmic

E

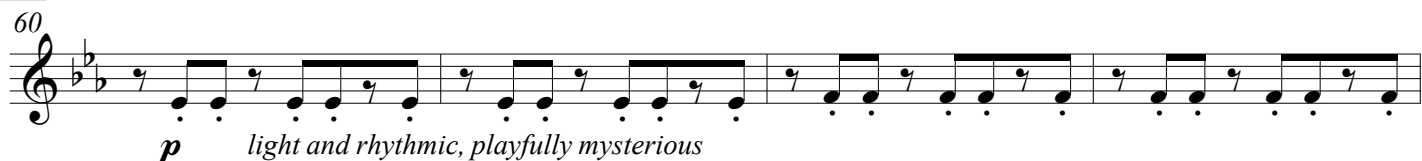
43  *mf* staccatissimo

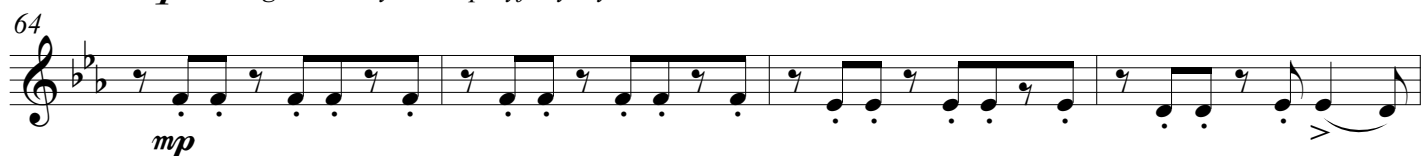
47 

51  *mf* flirtatious and assertive

55  *f* *poco rit.*

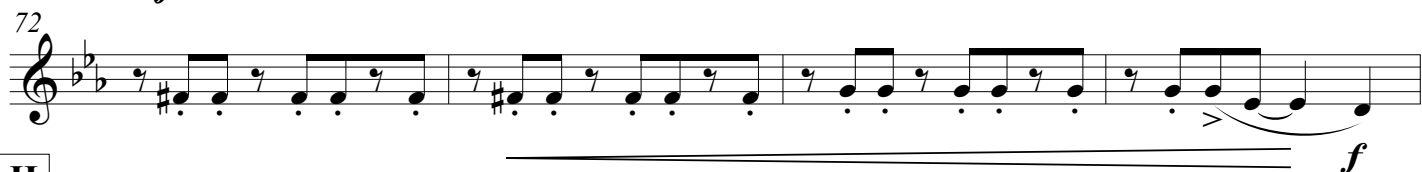
F *a tempo*

60  *p* light and rhythmic, playfully mysterious

64  *mp*

G

68  *mf*

72  *f*

H

76  *subito mp* light and rhythmic

80

ff *f*

I *Un po' pesante*

a tempo

84

f *open, broad, expressive* *mp* *mf*

88

92

J

96

f *festive, exuberant and spacious* *mp*

100

104

subito mp

K

108

f *bright and confident* *mp* *passionate, opening up* *ff*

112

116

with energy *fp* *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)*

mp relaxed and smooth, like a bossa nova

21

25

29

33

B

37 (pizzicato)

mf rhythmically precise, playful, graceful

41

45

49

C

53 arco

mf very expressive, passionate

57

61

gentle, serene
p *mp*

D

69 pizzicato

mf melancholic, smooth like a bossa nova

73

77

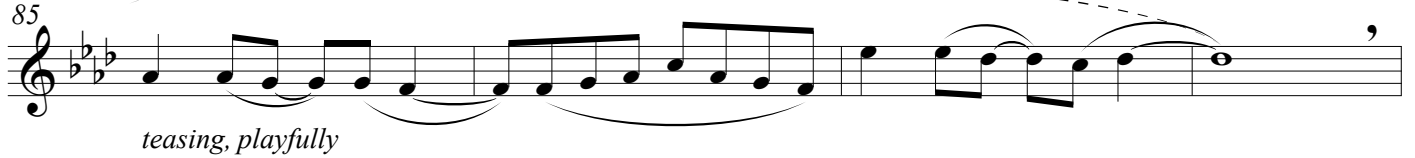


81

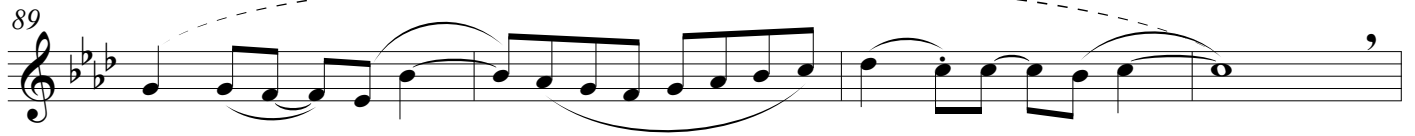


E

85



89



93

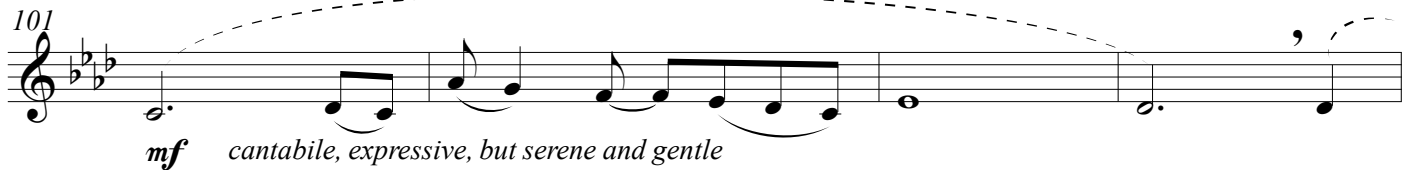


97

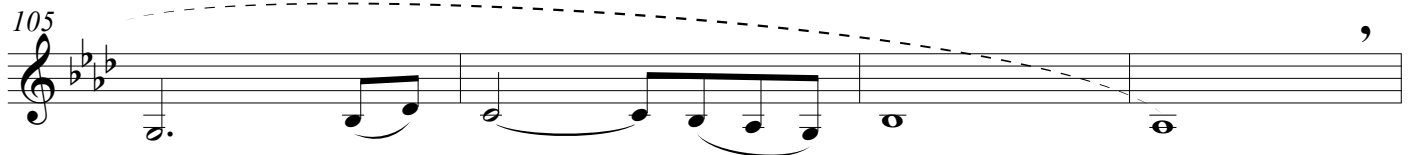


F

101



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

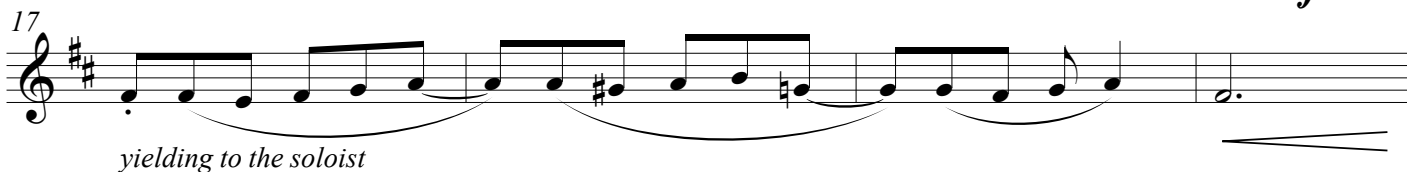
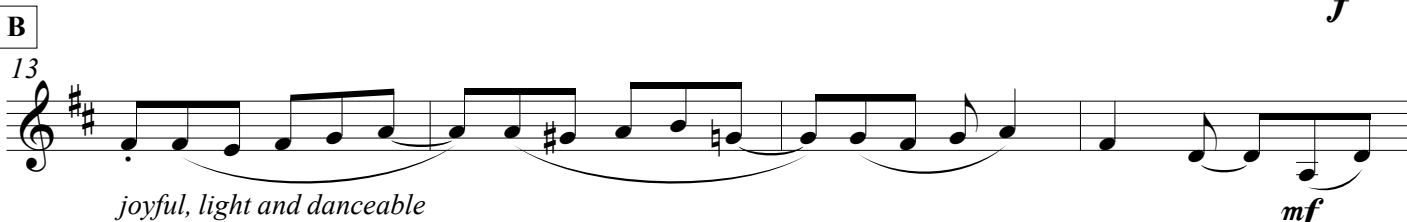
by José L. Elizondo

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

Steady tempo throughout the entire piece (and no rubato)

A



41

p very light *mf*

Musical staff 41-44 in G major. Measures 41-44 feature a melodic line with eighth and sixteenth notes. Measure 41 starts with a rest, followed by a half note G4. Measures 42-44 continue the melodic pattern. Dynamics range from *p* (piano) to *mf* (mezzo-forte).

45

playful, light

Musical staff 45-48. Measures 45-48 continue the melodic line with eighth and sixteenth notes. Measure 45 starts with a rest, followed by a half note G4. Measures 46-48 continue the melodic pattern. Dynamics range from *p* (piano) to *mf* (mezzo-forte).

E

49

f joyful and exuberant

Musical staff 49-52. Measures 49-52 continue the melodic line with eighth and sixteenth notes. Measure 49 starts with a rest, followed by a half note G4. Measures 50-52 continue the melodic pattern. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

53

Musical staff 53-56. Measures 53-56 continue the melodic line with eighth and sixteenth notes. Measure 53 starts with a rest, followed by a half note G4. Measures 54-56 continue the melodic pattern. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

F

57

Musical staff 57-60. Measures 57-60 continue the melodic line with eighth and sixteenth notes. Measure 57 starts with a rest, followed by a half note G4. Measures 58-60 continue the melodic pattern. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

G

62

mf very light and rhythmic

Musical staff 62-65. Measures 62-65 continue the melodic line with eighth and sixteenth notes. Measure 62 starts with a rest, followed by a half note G4. Measures 63-65 continue the melodic pattern. Dynamics range from *mf* (mezzo-forte) to *p* (piano).

67

Musical staff 67-70. Measures 67-70 continue the melodic line with eighth and sixteenth notes. Measure 67 starts with a rest, followed by a half note G4. Measures 68-70 continue the melodic pattern. Dynamics range from *mf* (mezzo-forte) to *p* (piano).

71

Musical staff 71-74. Measures 71-74 continue the melodic line with eighth and sixteenth notes. Measure 71 starts with a rest, followed by a half note G4. Measures 72-74 continue the melodic pattern. Dynamics range from *mf* (mezzo-forte) to *p* (piano).

H

76

f

Musical staff 76-79. Measures 76-79 continue the melodic line with eighth and sixteenth notes. Measure 76 starts with a rest, followed by a half note G4. Measures 77-79 continue the melodic pattern. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

80

Musical staff 80-83. Measures 80-83 continue the melodic line with eighth and sixteenth notes. Measure 80 starts with a rest, followed by a half note G4. Measures 81-83 continue the melodic pattern. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

I

84 *mp* firm, reverent

88

J

92 *f* joyful and exuberant

96

100

105 1. *mp* very light and rhythmic

K 2.

110 *mp* reverent and a bit mysterious

114 *mf* *bold* *f*

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

118 *ff* triumphant, festive *stately*

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicated to Carlos Prieto

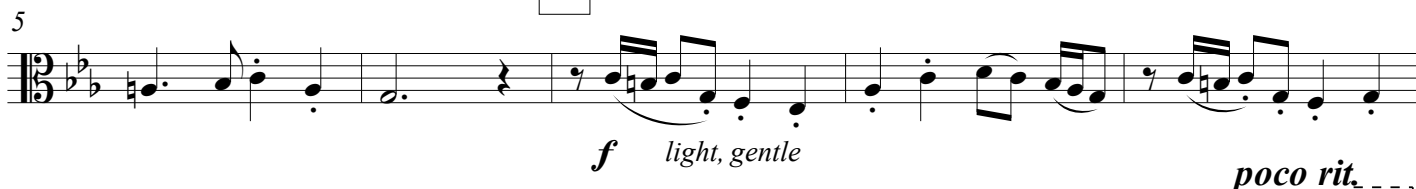
I. Otoño en Buenos Aires

by José L. Elizondo

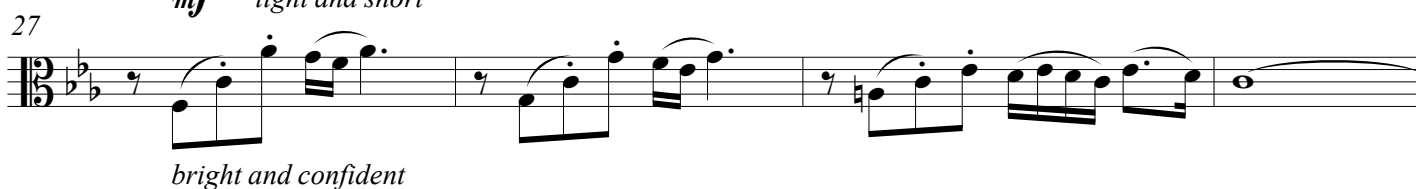
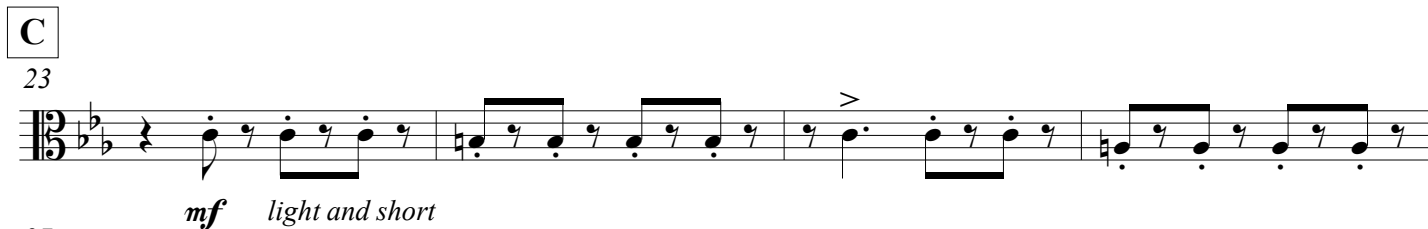
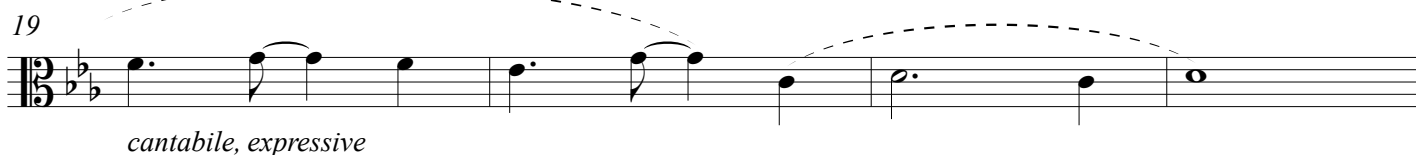
Tempo di Tango ♩ = 110



A



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



D Tango-style broadening of tempo *a tempo*



39

f precise and rhythmic

E

43

mf staccatissimo

47

51

mf light and rhythmic

poco rit.

55

mf

F

a tempo

60

p light and rhythmic, playfully mysterious

64

mp

G

68

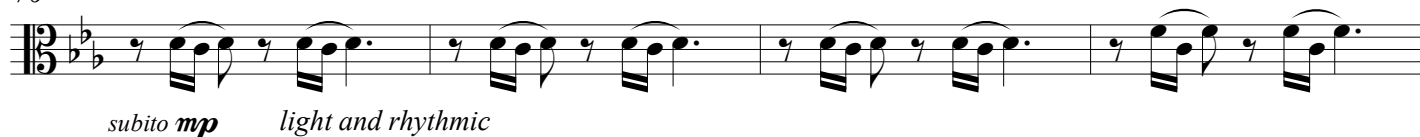
mf

72

f

H

76



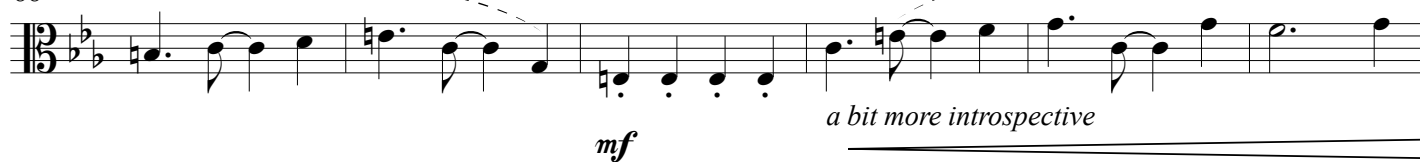
80

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

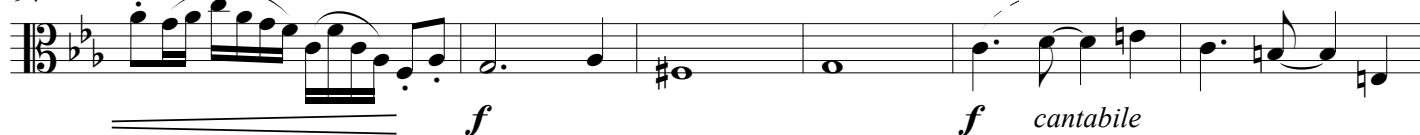
84



88

**J**

94



100

**K**

106



112



117



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**

mp cantabile, expressive, but serene and gentle

25

29

33

B

37 *pizzicato*

mf *rhythmically precise, playful, graceful*

41

45

49

C

53 *arco*

mf *very expressive, passionate*

57

61

gentle, serene
p *mp*

D

69

mp

77

E

85



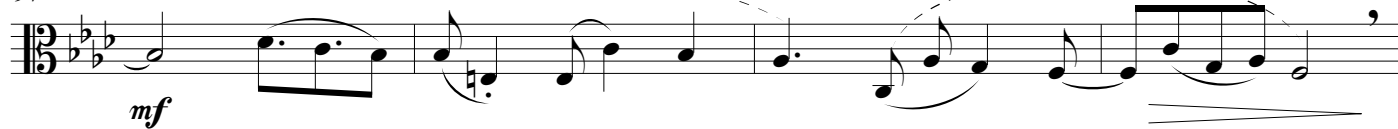
89



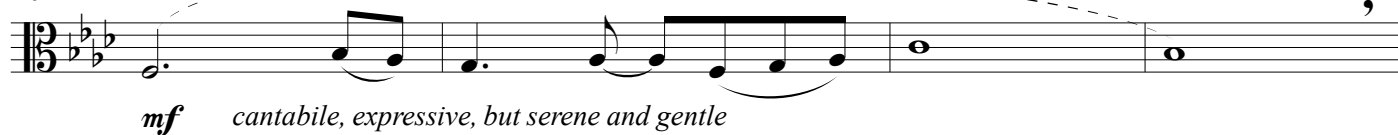
93



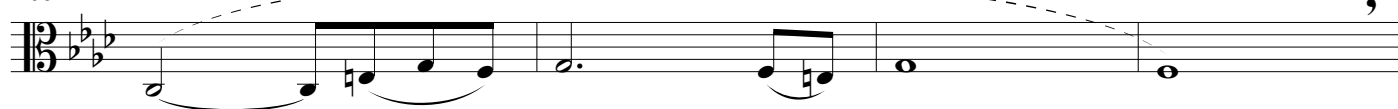
97

**F**

101



105



109



113



G

117

mp cantabile, expressive, tender, with hope

121

125

p a bit more introspective

Continue at the same tempo, no rushing

129

pizzicato

mf *mf* with energy, graceful

133

f *ff* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

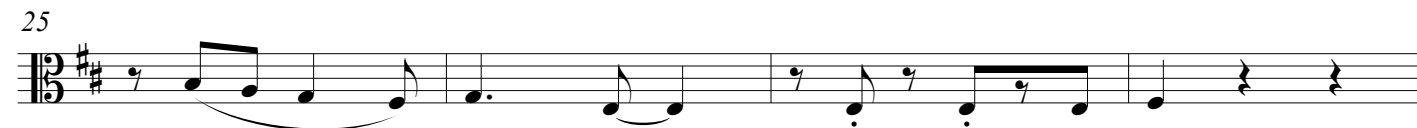
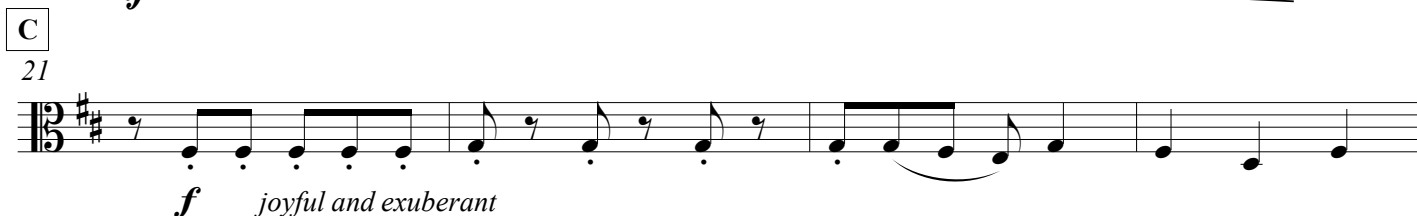
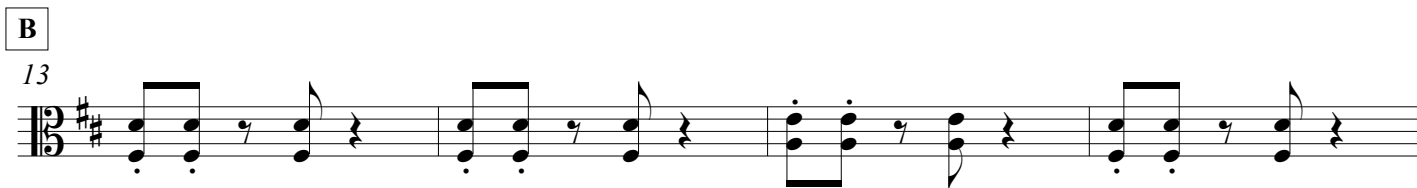
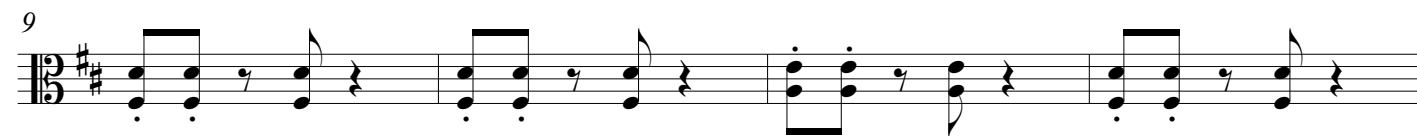
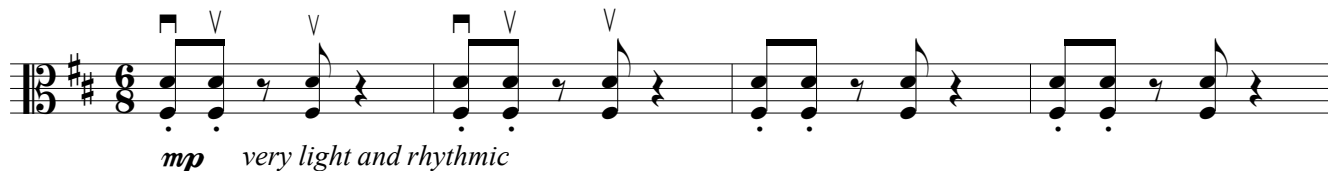
III. Atardecer Tapatío

by José L. Elizondo

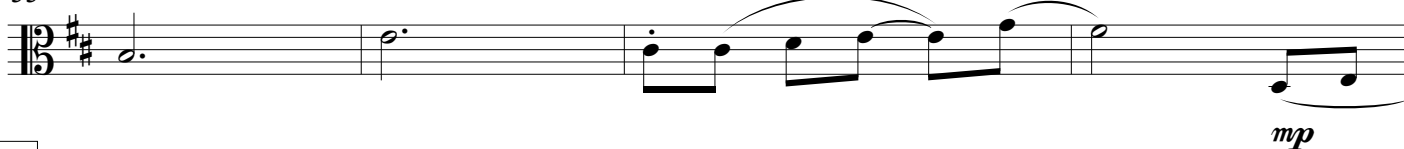
NOTE: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. 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

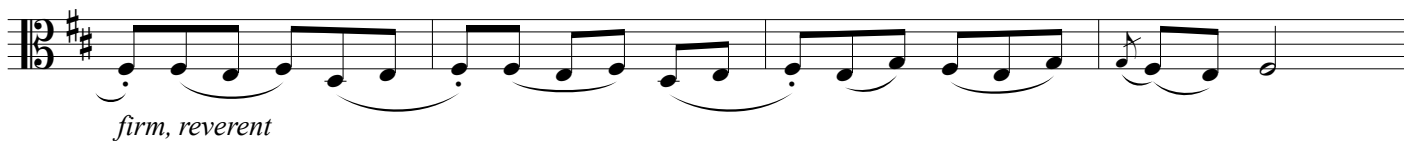
Steady tempo throughout the entire piece (and no rubato)



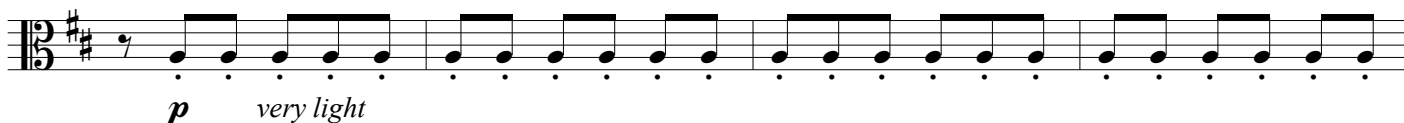
33

**D**

37



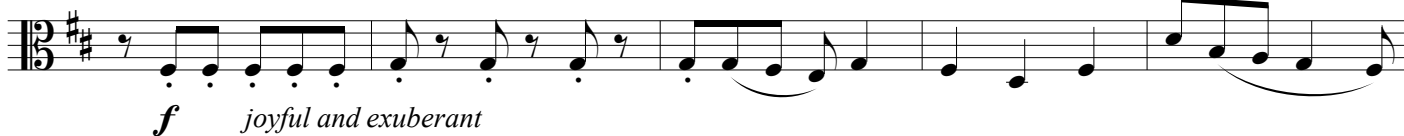
41



45

**E**

49

**F**

54



59

**G**

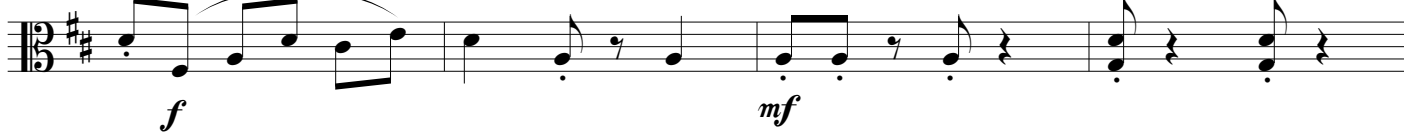
64

*mf*

68

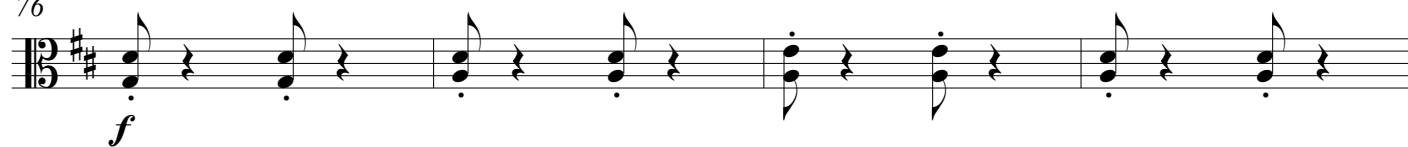
*mf*

72

*mf*

H

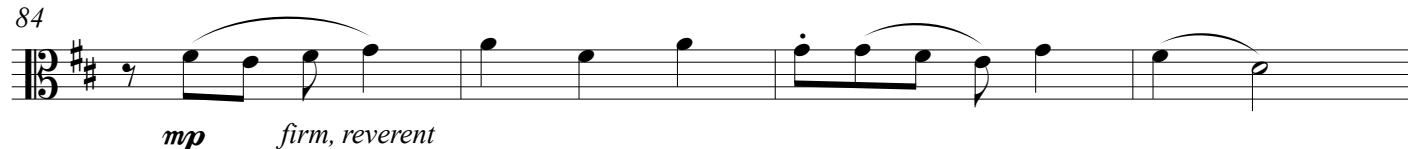
76



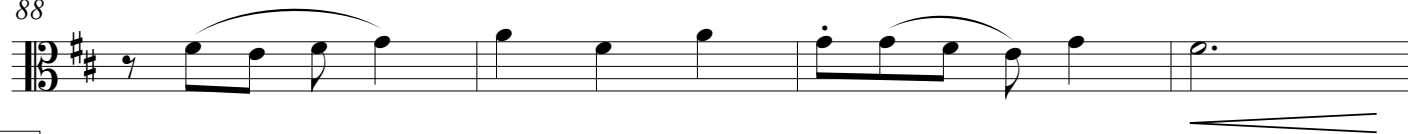
80

**I**

84



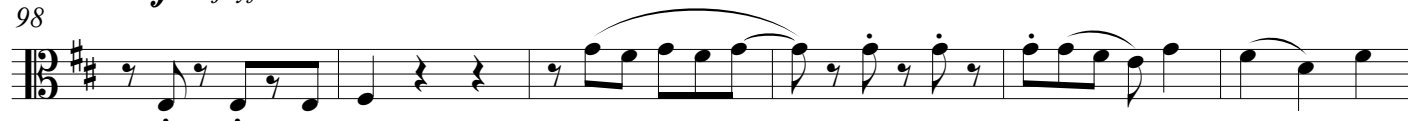
88

**J**

92



98

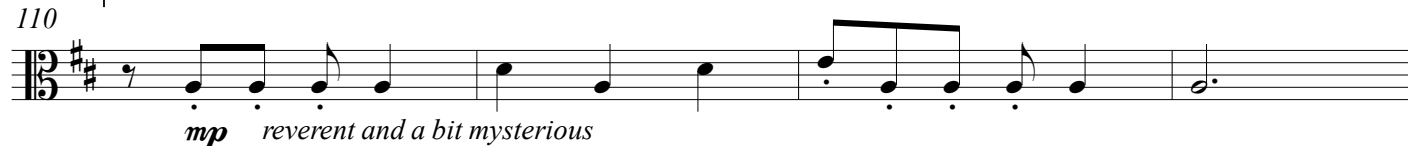


104

*mp* very light and rhythmic**K**

2.

110



114



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

Tempo di Tango ♩ = 110

by José L. Elizondo



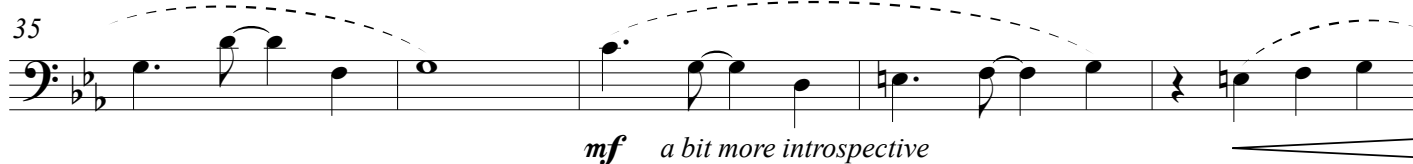
A

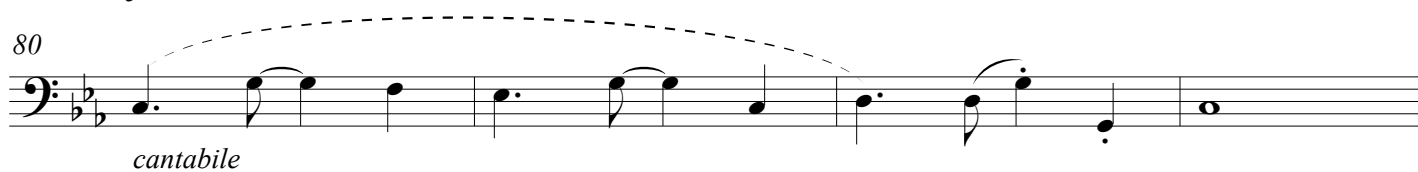
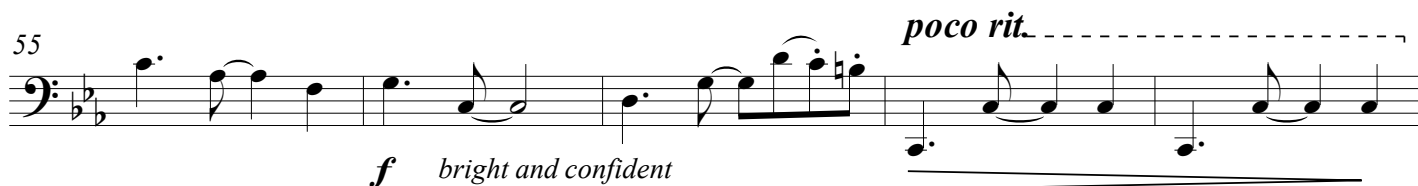
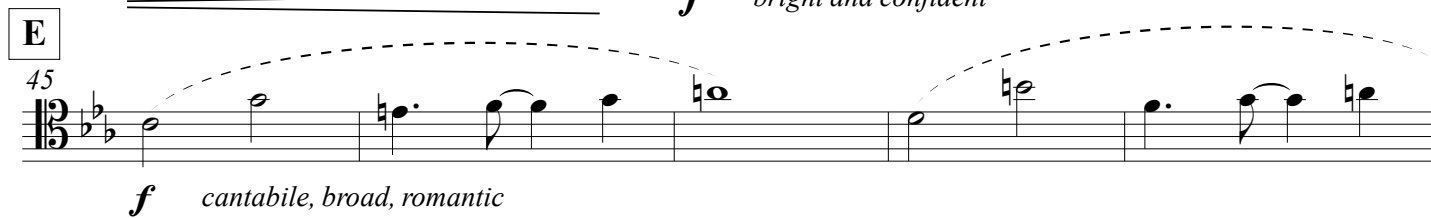
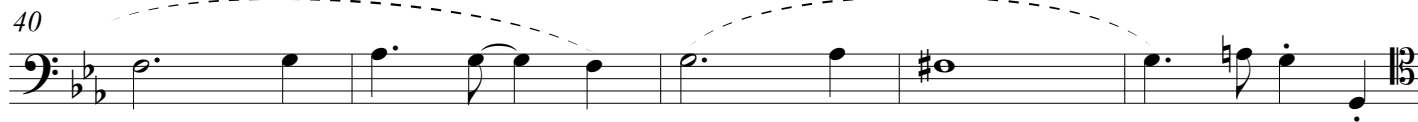


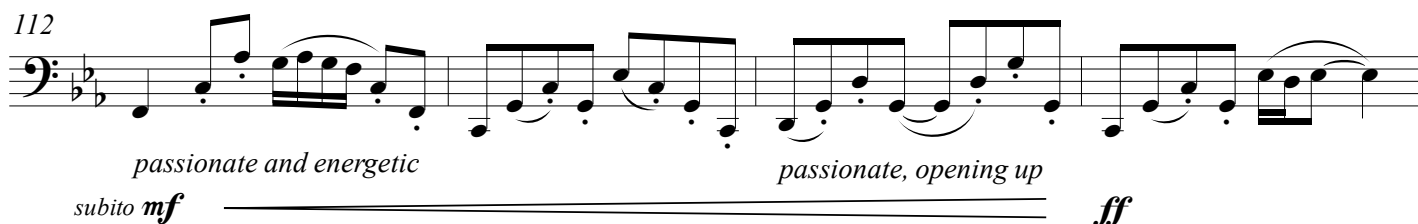
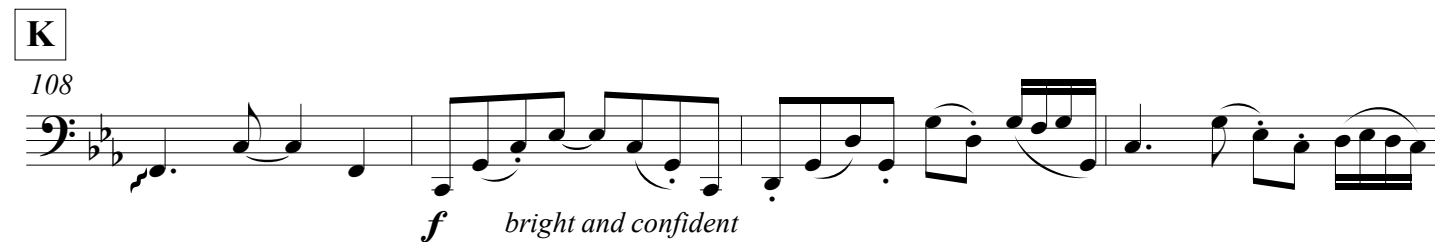
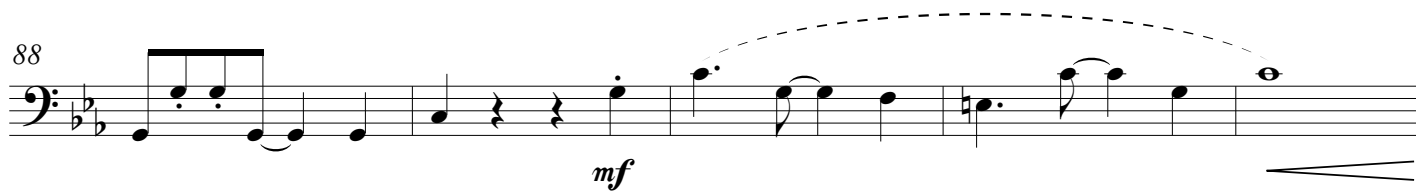
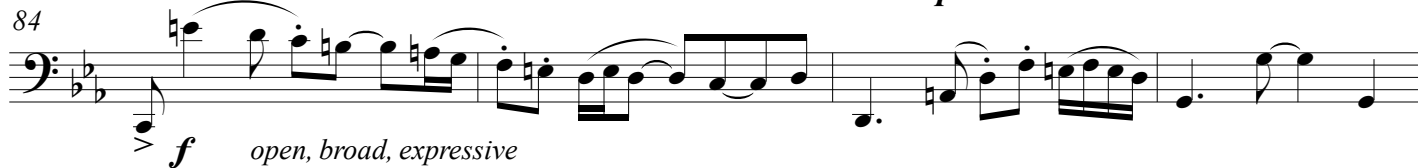
B Briefly a bit slower
(preparing to launch into tempo primo) *a tempo*



D Tango-style broadening of tempo *a tempo*





I *Un po' pesante**a tempo*

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

First section of the musical score for 'Pan de Azúcar'. It consists of five staves of music in bass clef, 2/4 time. The key signature has one flat (B-flat). The tempo is marked as 130-150 beats per minute. The first staff starts with a 'pizzicato' instruction. The second staff begins with a measure number '5'. The third staff begins with a measure number '9'. The fourth staff begins with a measure number '13'. The fifth staff begins with a measure number '17' and ends with a 'rit.' (ritardando) instruction. The music is characterized by playful, resonant pizzicato sounds with various slurs and ties.

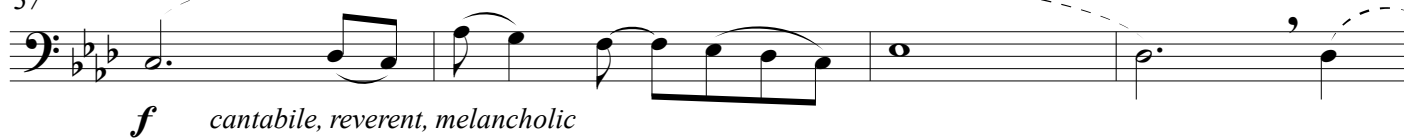
A Very pleasant, serene and danceable ♩ = 104-120

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

Second section of the musical score, marked 'A'. It consists of four staves of music in bass clef, 2/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as 104-120 beats per minute. The first staff begins with a measure number '21' and a 'f' (forte) dynamic marking. The second staff begins with a measure number '25'. The third staff begins with a measure number '29'. The fourth staff begins with a measure number '33'. The music is described as 'relaxed and smooth, like a bossa nova' and maintains a steady tempo throughout.

B

37

arco

41



45



49

**C**

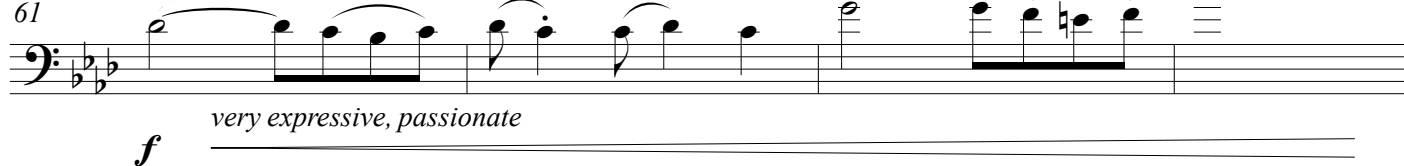
53

pizzicato

57

**Principal cello solo**

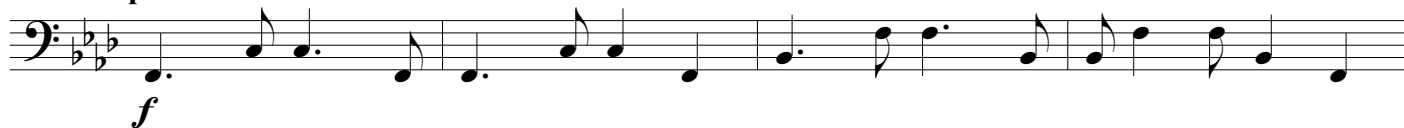
61

arco**Tutti**

65

arco**D**

69

pizzicato

73



mf

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written on a single staff with a bass clef. It begins with a dotted quarter note, followed by a half note, and then a series of eighth and sixteenth notes. The melody is characterized by a series of eighth notes and a final half note. The notation includes various musical symbols such as beams, slurs, and a repeat sign.

musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The dynamics are marked *mp* (mezzo-piano) and *f* (forte). The phrasing is marked 'tender, lovingly' and 'passionate'. The notation includes a variety of note values, rests, and articulation marks.

[illegible]

f relaxed and smooth, like a bossa nova

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, with some slurs and ties.

[illegible]

115

Bass line notation for measures 1-4. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes eighth notes, quarter notes, and a half note, with some notes beamed together.

G

117

f relaxed and smooth, like a bossa nova

121

125

mf

Continue at the same tempo, no rushing

129

f *mf* with energy, graceful

133

f *ff* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

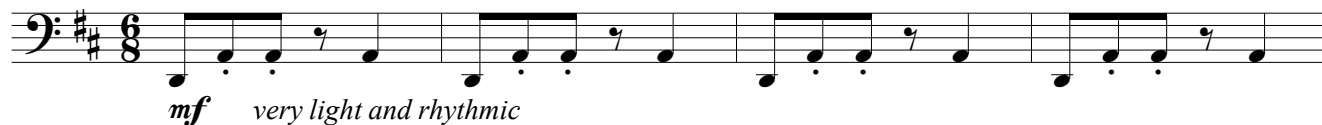
III. Atardecer Tapatío

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.

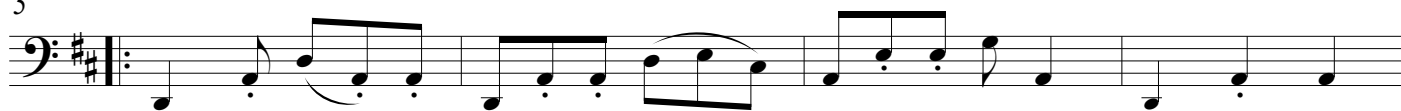
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)



A

5

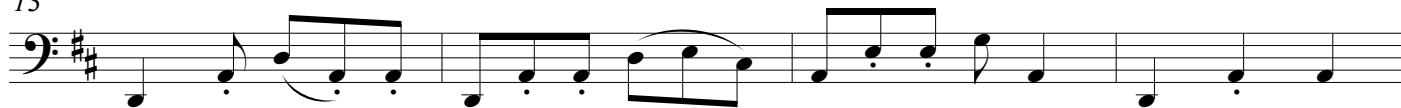


9

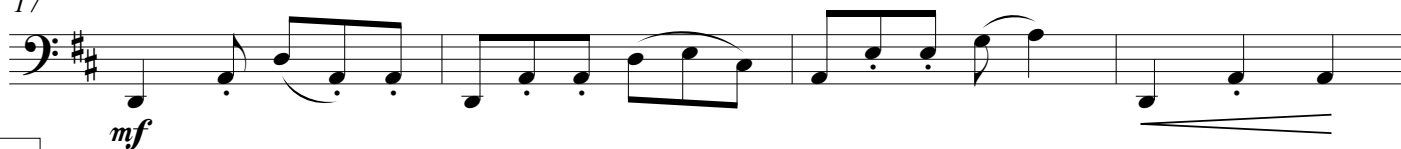


B

13



17



C

21



25



29



33



D

37

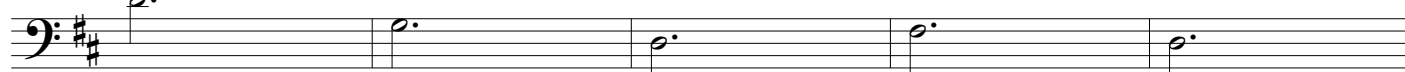
4

*p* very light

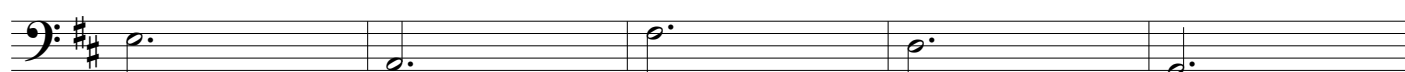
45

**E**

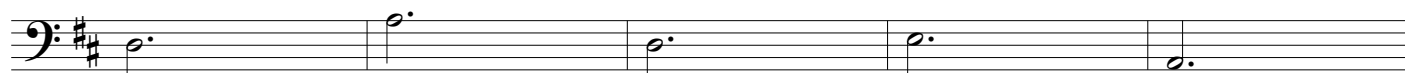
49

*f* cantabile, serenely joyful**F**

54



59

**G**

64

*f* bold, teasing*mf*

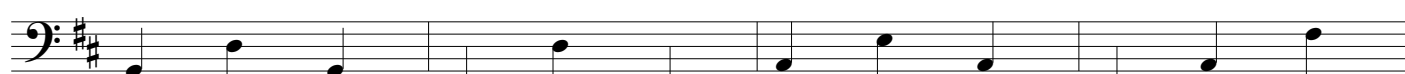
68

*f**mf*

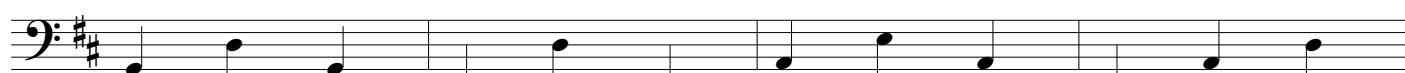
72

*f**mf***H**

76

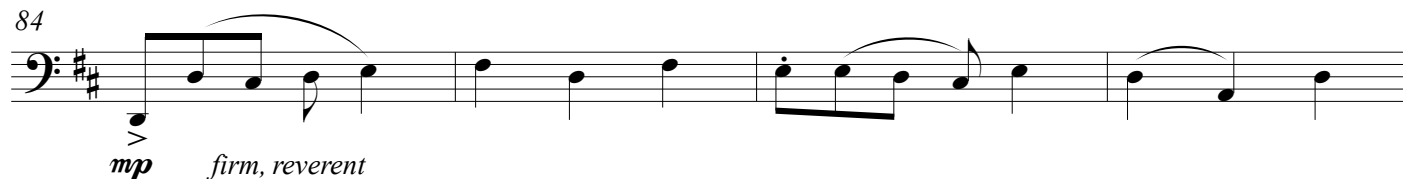
*f*

80

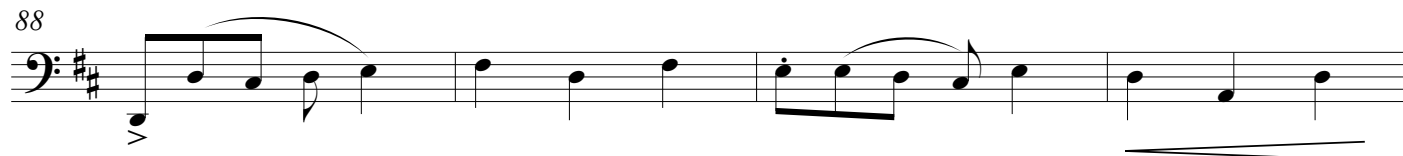


I

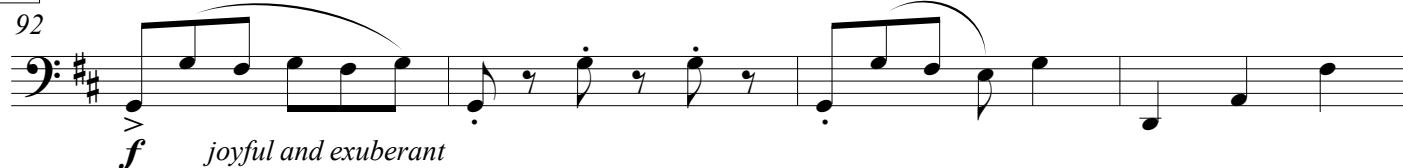
84



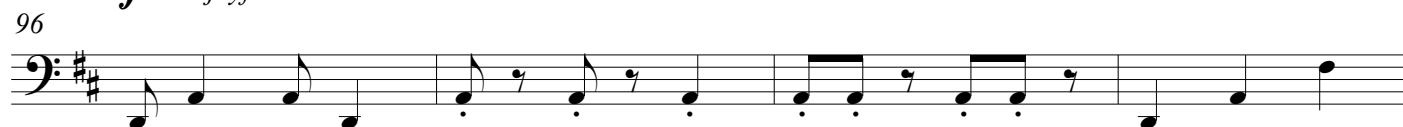
88

**J**

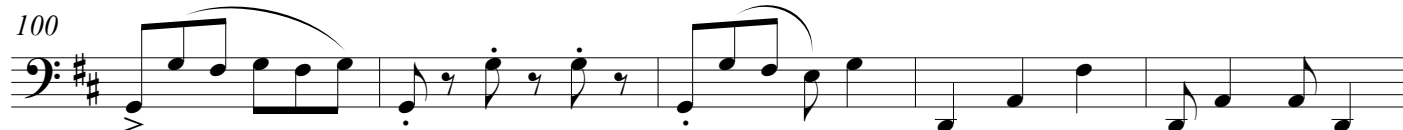
92



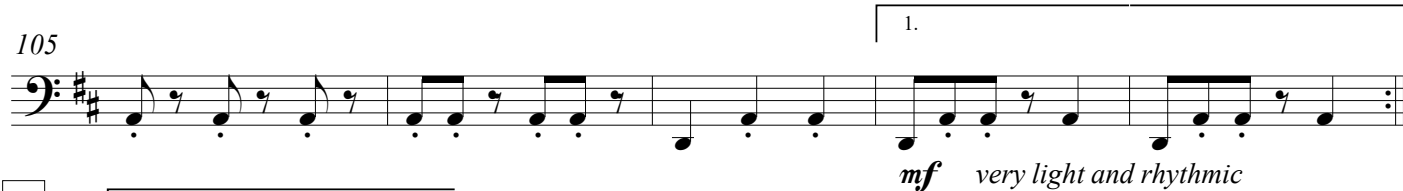
96



100

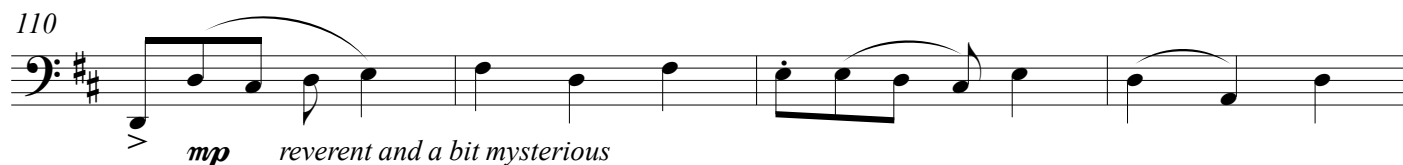


105

**K**

2.

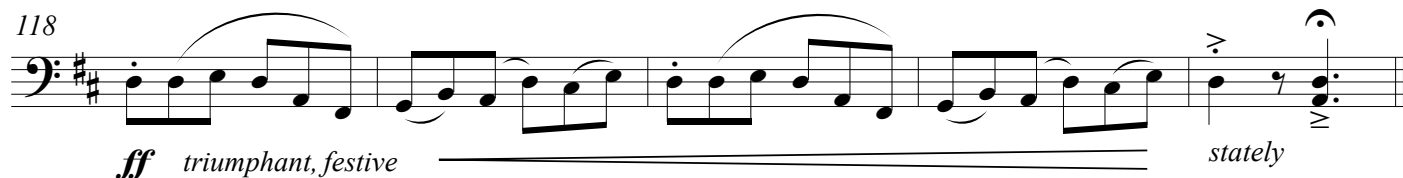
110



114

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

118



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

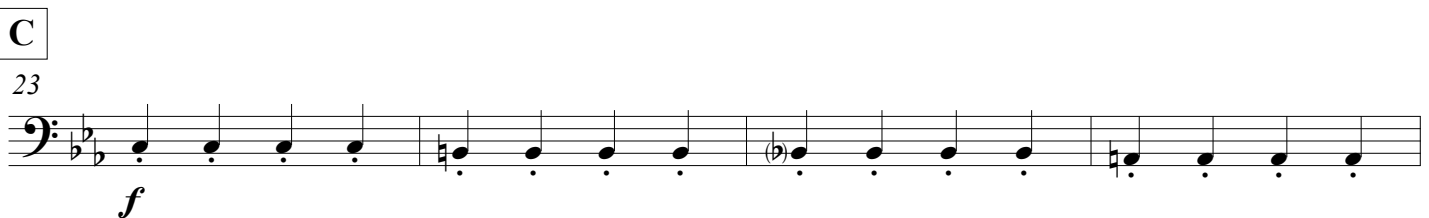
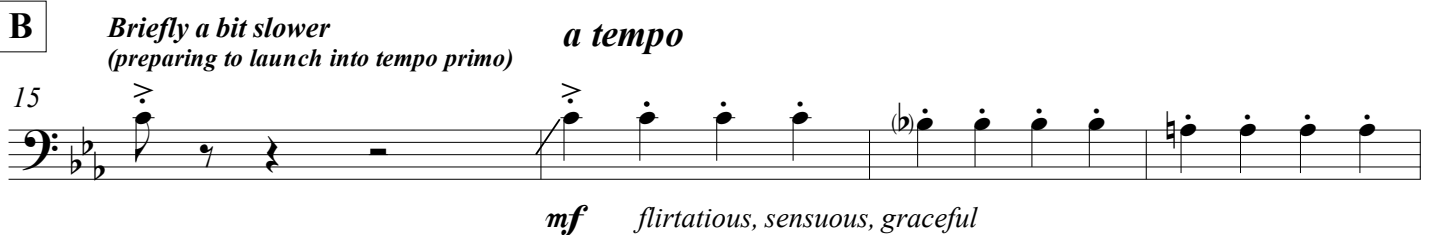
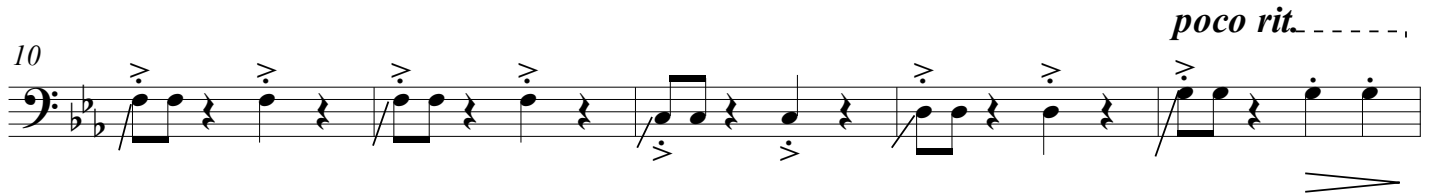
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110



A



35

mf a bit more introspective

40

f bright and confident

E

45

f exuberant and spacious

50

mp flirtatious and playful

55

mf bright and confident

poco rit.

F *a tempo*

pizz.

60

mp light and rhythmic, playfully mysterious

64

mf

G *arco*

68

mf light and rhythmic

72

H

76

f light and rhythmic

80

I

Un po' pesante

a tempo

84

f

88

flirtatious and playful *mf*

93

f bright and confident

J

98

f rhythmic, with energy

103

mp

K

108

f bright and confident

reverent, a bit mysterious
subito *mf*

114

passionate, opening up
ff

with energy *fp* *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)

f *relaxed and smooth, like a bossa nova*

21

25

29

33

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

81

mf

E

85

arco

mf cantabile, expressive

89

93

mp tender, lovingly

97

mf

F

101

mp relaxed, reverent

109

G

117

pizzicato

f relaxed and smooth, like a bossa nova

121

125

mp

Continue at the same tempo, no rushing

129

f

with energy, graceful

133

f

ff

mp

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

by José L. Elizondo

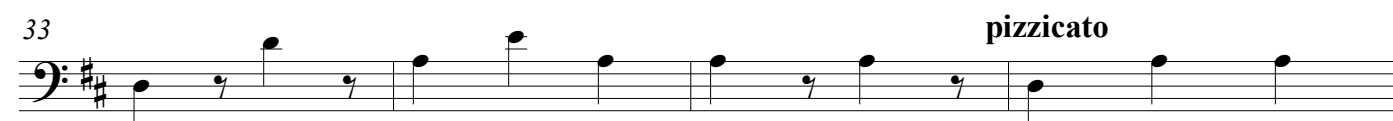
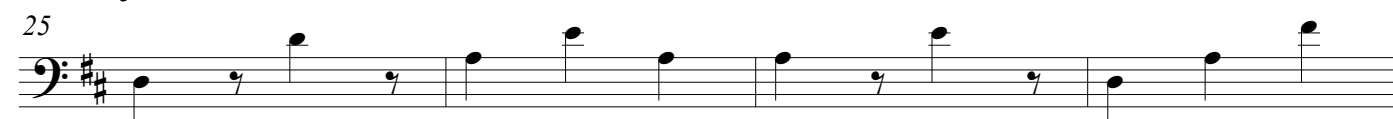
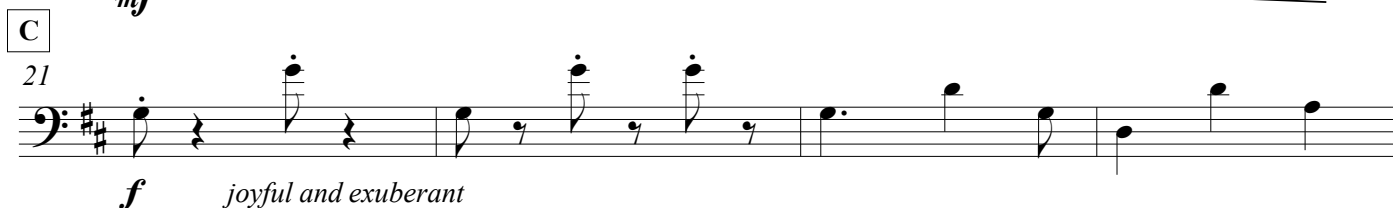
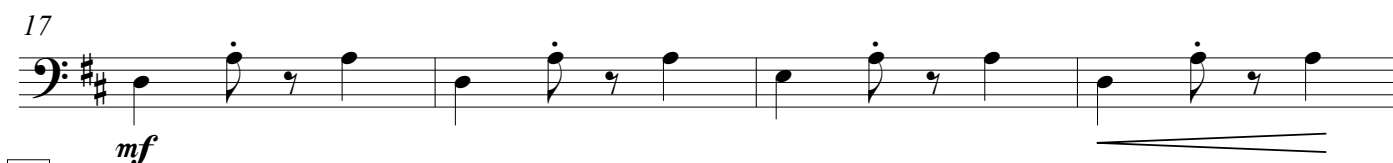
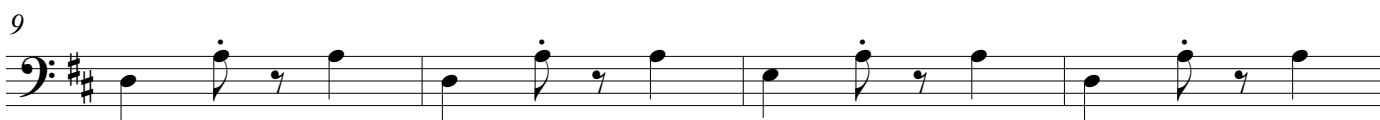
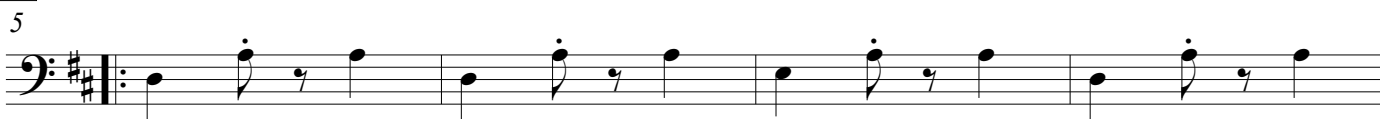
NOTE: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. 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 *mf* very light and rhythmic



f precise, bold
and danceable

D

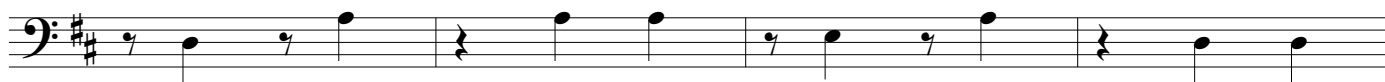
37



41



45



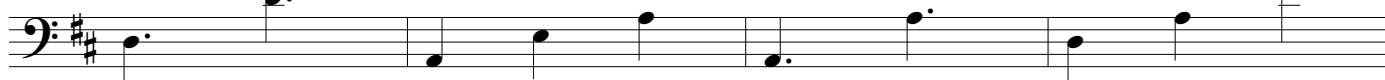
E

49



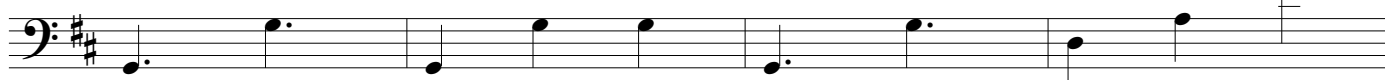
f *joyful*

53



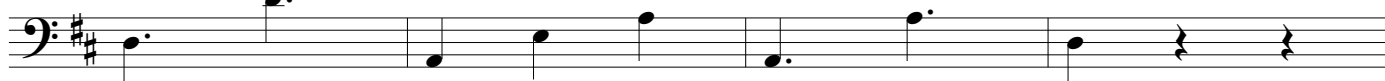
F

57



G

61



65

arco



mf *very light and rhythmic*

69

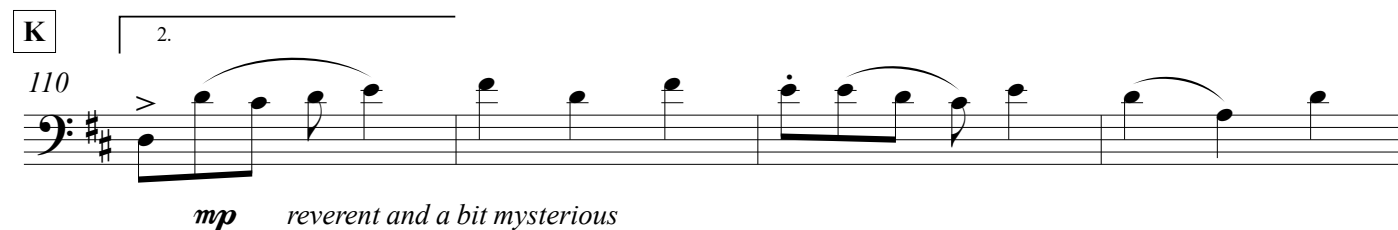
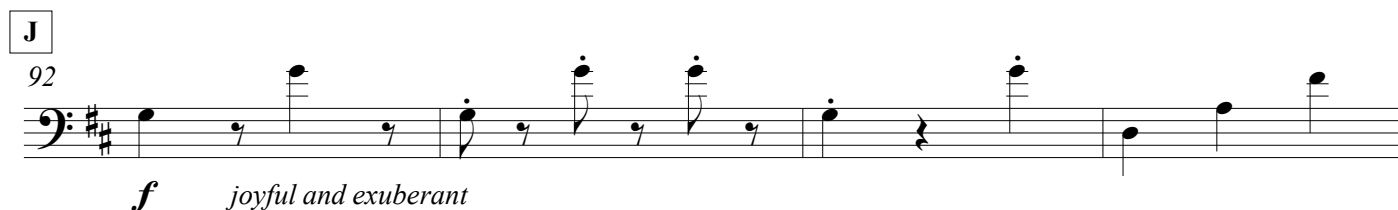


H

73

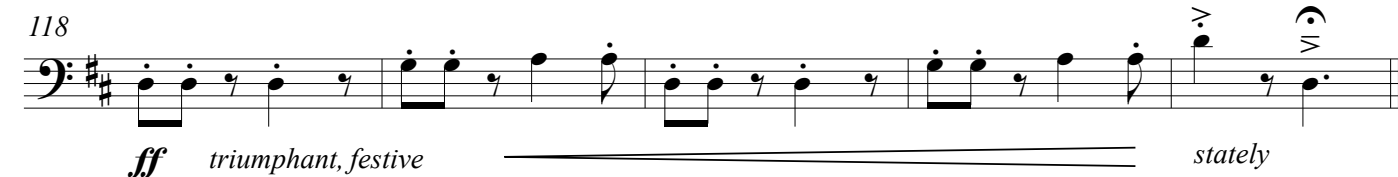


f



Continue at the same tempo, no rushing

rit. -----



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.