

Danzas Latinoamericanas



by José L. Elizondo

Danzas Latinoamericanas

I. Otoño en Buenos Aires

II. Pan de Azúcar

III. Atardecer Tapatío

Latin American Dances

I. Autumn in Buenos Aires

II. Sugar Loaf Mountain

III. Sunset in Guadalajara

Composed by José L. Elizondo

Dedicated to Carlos Prieto

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

Violin Soloist

Violin I

Violin II

Viola

Cello

Contrabass

mf passionate, flirtatious but noble

mf passionate, flirtatious but noble

mf passionate, flirtatious but noble

mf passionate, flirtatious but noble

mf passionate, flirtatious but noble

A

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

11

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

15

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

p a bit playfully mysterious

p a bit playfully mysterious

p passionate, flirtatious but noble

p a bit playfully mysterious

p a bit playfully mysterious

19

Violin Soloist

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

mf

f

C

23

Violin Soloist

Vln. I

passionate, energetic

Vln. II

passionate, energetic

Vla.

f *light, gentle*

Vc.

passionate, energetic

Cb.

passionate, energetic

poco rit.-----,

27

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

31

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f flirtatious, sensuous, graceful

pizz.

mf precise and rhythmic

pizz.

mf precise and rhythmic

mf light and rhythmic

mf flirtatious, sensuous, graceful

mf flirtatious, sensuous, graceful

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

cantabile, expressive

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

f *open, spacious*

f *flirtatious and sensuous*

mf *light and short*

f

f

f

Violin Soloist

43

bright and confident

Vln. I

bright and confident

Vln. II

Vla.

Vc.

Cb.

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

Violin Soloist

47

ff *open, broad, expressive*

Vln. I

f *with energy*

Vln. II

f *with energy*

Vla.

f *with energy*

Vc.

f *with energy*

Cb.

f *open, broad, expressive*

50

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

open, broad, expressive

open, broad, expressive

cantabile

f

mf *light and rhythmic*

mf *light and rhythmic*

mf *light and rhythmic*

mf *a bit more introspective*

mf *a bit more introspective*

54

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

I. Otoño en Buenos Aires -p.8-

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

flirtatious and assertive

mf

light and rhythmic

mp

flirtatious and playful

66

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

bright and confident

mf

bright and confident

mf

f

bright and confident

mf

bright and confident

70

poco rit. ----- **H** *a tempo*

Violin Soloist

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

I. Otoño en Buenos Aires -p.11-

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

mf

mf

Strings & Violin Soloist

I. Otoño en Buenos Aires -p.12-

91

Violin Soloist

J

f flirtatious and sensuous

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

96

Violin Soloist

Vln. I

f

Vln. II

ff

f

Vla.

ff

f

Vc.

cantabile

Cb.

K

Un po' pesante

a tempo

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

ff open, broad, expressive

f open, broad, expressive

f open, broad, expressive

f open, broad, expressive

f open, broad, expressive

f

mp

mp

mp

f

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

f

mf

mf

mf

mf

mf

a bit more introspective

flirtatious and playful

mf

108

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

bright and confident

mf

mf

f

f *bright and confident*

f *bright and confident*

f *bright and confident*

Gliss

112

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

ff *festive, exuberant and spacious*

f *festive, exuberant and spacious*

f *festive, exuberant and spacious*

f *cantabile*

f *rhythmic, with energy*

f *rhythmic, with energy*

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

f flirtatious and playful

subito mp

mp

Gliss

M

124

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

f bright and confident

f bright and confident

f bright and confident

f bright and confident

f bright and confident

128

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff passionate

reverent, a bit mysterious
subito *mf*

reverent, a bit mysterious
subito *mf*

reverent, a bit mysterious
subito *mf*

passionate and energetic
subito *mf*

reverent, a bit mysterious
subito *mf*

passionate, opening up

passionate, opening up

passionate, opening up

passionate, opening up

ff

ff

ff

ff

ff

I. Otoño en Buenos Aires -p.17-

[illegible]

[illegible]

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

16

rit.-----

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Violin Soloist

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

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

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

B

mp legato, broad, luminous, tender, expressive

mf rhythmically precise, playful, graceful

mf rhythmically precise, playful, graceful

mf rhythmically precise, playful, graceful

f cantabile, reverent, melancholic

mf relaxed, reverent

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 41-45. The Violin Soloist part features a melodic line with slurs and ties. The string ensemble (Vln. I, Vln. II, Vla., Vc., Cb.) provides harmonic support with various rhythmic patterns and slurs.

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 46-50. The Violin Soloist part continues the melodic line. The string ensemble continues with harmonic support, including some syncopated rhythms and slurs.

C

51

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf very expressive, passionate

arco

mf very expressive, passionate

arco

mf very expressive, passionate

pizzicato

f relaxed and smooth, like a bossa nova

mf relaxed and smooth, like a bossa nova

56

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cantabile, reverent

Violin Soloist

61

f very expressive, passionate

Vln. I

gentle, serene
p

mp

Vln. II

gentle, serene
p

mp

Vla.

gentle, serene
Principal cello solo
arco

mp

Vc.

f very expressive, passionate

subito *mf*

Cb.

Violin Soloist

66

f teasing, playfully

Vln. I

mf cantabile, expressive

Vln. II

pizzicato
mf melancholic, smooth like a bossa nova

Vla.

mp

Vc.

pizzicato
f

Cb.

f

D

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.



Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp tender, lovingly

f passionate

f passionate

f passionate

mp



Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

91

mp tender, lovingly

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

f passionate

Vln. I

f passionate

Vln. II

f passionate

Vla.

mf

f passionate

Vc.

f passionate

Cb.

mf

F 101

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

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*

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

Cb. *mp* *relaxed, reverent*

106

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

G

f *cantabile, expressive, tender, with hope*

pizzicato

mp *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

121

mf a bit more introspective

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

Violin Soloist

126

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Continue at the same tempo, no rushing

131

Violin Soloist

with energy, graceful

ff *mp* *pizz.*

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*

III. Atardecer Tapatío

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.

A

Violin Soloist

Violin I

Violin II

Viola

Cello

Contrabass

mp very light and rhythmic

mp very light and rhythmic

mp very light and rhythmic

mf very light and rhythmic

mf very light and rhythmic

f joyful, confident, uncomplicated

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

f

B

13

Violin Soloist

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

19

Violin Soloist

ff *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*

Violin Soloist

25

confident, energetic

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin Soloist

31

mp

mp

pizzicato

f *precise, bold and danceable*

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

37

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf playful, light

p very light

p very light

p very light

p very light

43

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f confident, energetic

mf playful, light

mf playful, light

E

49

Violin Soloist
ff serenely joyful

Vln. I
ff joyful and exuberant

Vln. II
f joyful and exuberant

Vla.
f joyful and exuberant

Vc.
f cantabile, serenely joyful

Cb.
f joyful

F

55

Violin Soloist
confident, energetic

Vln. I
joyful and exuberant

Vln. II

Vla.

Vc.

Cb.

G

Violin Soloist

61

f bold, teasing

Vln. I

mf bold, teasing

Vln. II

mf very light and rhythmic

Vla.

f bold, teasing

mf

Vc.

f bold, teasing

mf

Cb.

arco

mf very light and rhythmic

Violin Soloist

67

Vln. I

Vln. II

Vla.

f

mf

f

Vc.

f

mf

f

Cb.

H

73

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff open, exuberant

f open, exuberant

mf

f

mf

f

f

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

84

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf firm, reverent

mp firm, reverent

mp firm, reverent

mp firm, reverent

J

90

Violin Soloist

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

96

Violin Soloist

confident, energetic

Vln. I

Vln. II

Vla.

Vc.

Cb.

102

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

1.

2.

108

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

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

114

Violin Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

mf

mf

mf

mf

bold f

bold f

bold f

bold f

bold f

bold f

Continue at the same tempo, no rushing

rit......

118

Violin Soloist

fff 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.

Violin
Soloist

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

A

B

C



D

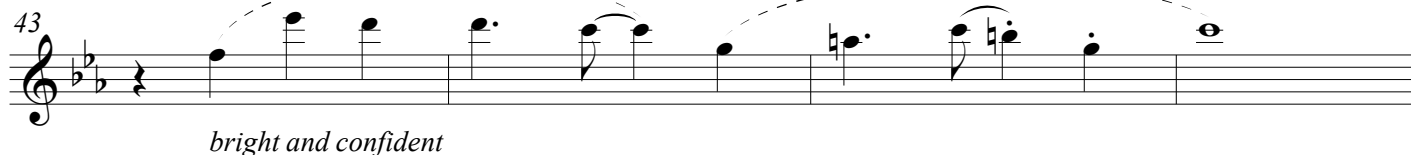
Briefly a bit slower

(preparing to launch into tempo primo)

a tempo



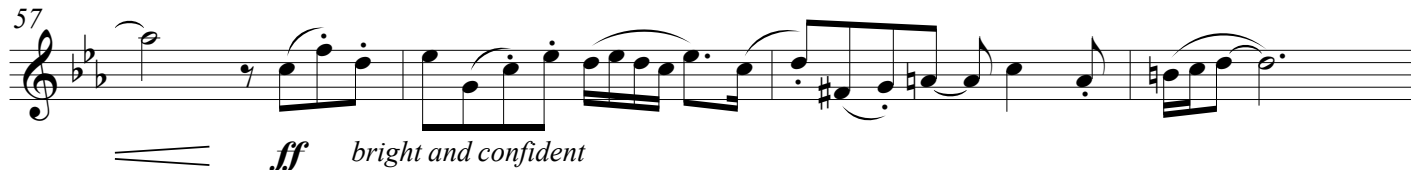
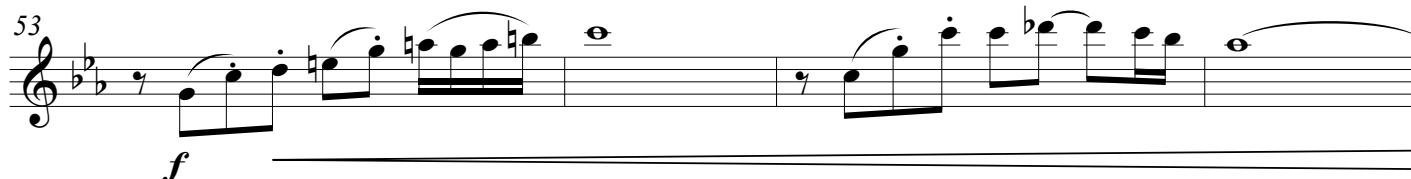
E



F

Tango-style broadening of tempo

a tempo



Violin
Soloist

I. Otoño en Buenos Aires -p.2-

G
61
f cantabile, broad, romantic

67
mf

71
f bright and confident
poco rit.

H
76
a tempo
mf bold and seductive

80

I
84
f yearning passionately

88

J
92
f flirtatious and sensuous

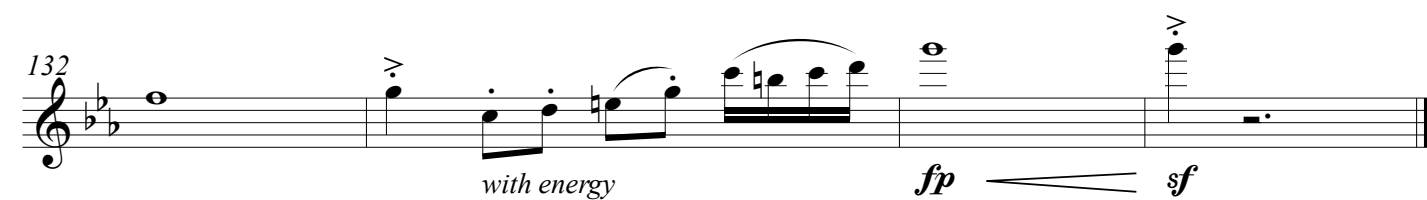
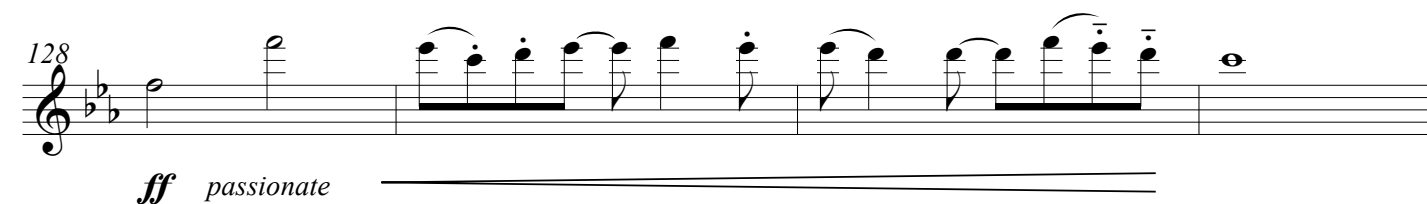
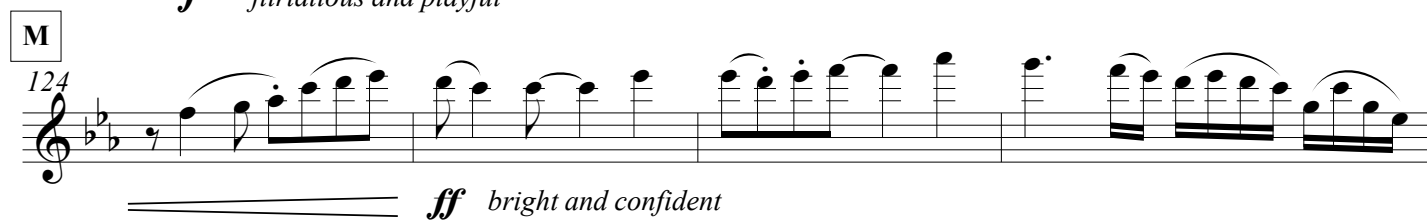
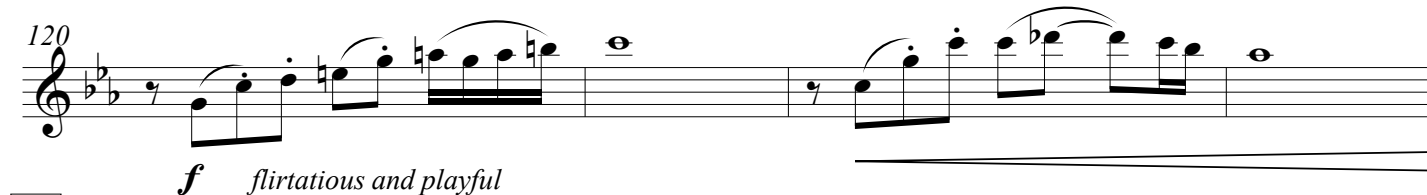
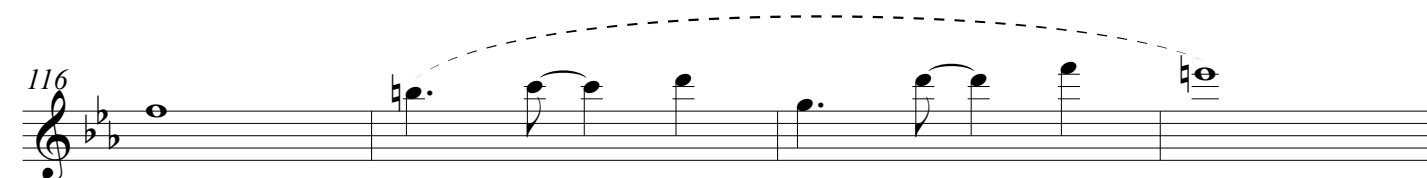
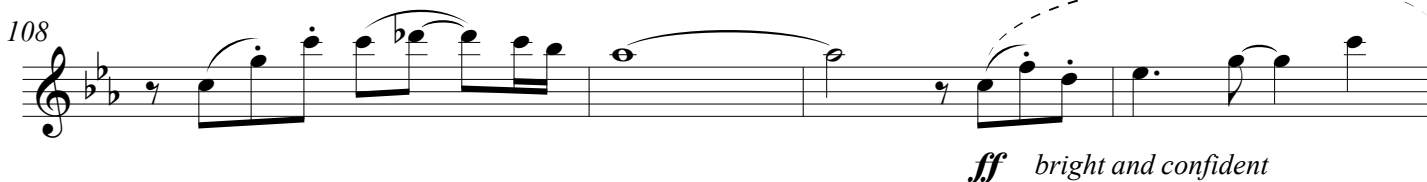
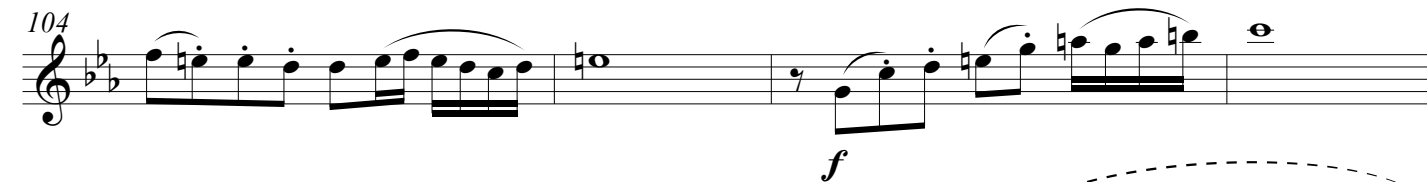
96

Violin
Soloist

I. Otoño en Buenos Aires -p.3-

K *Un po' pesante*

a tempo



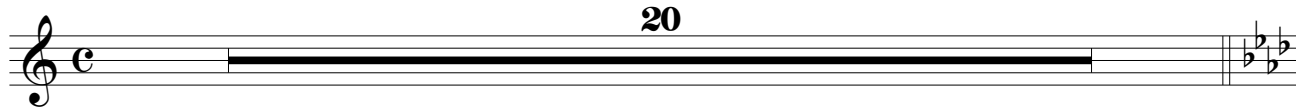
Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

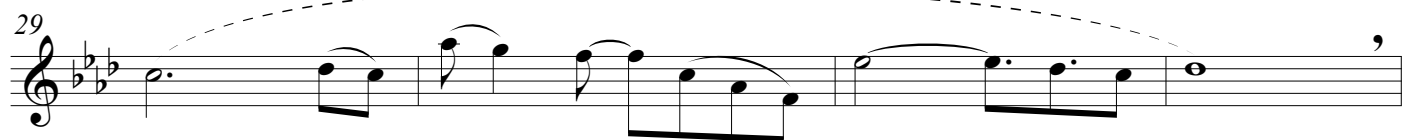
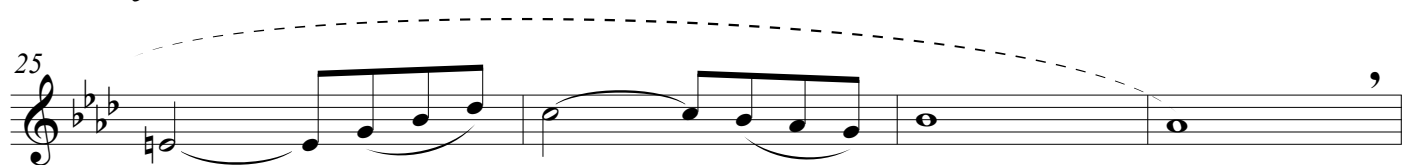
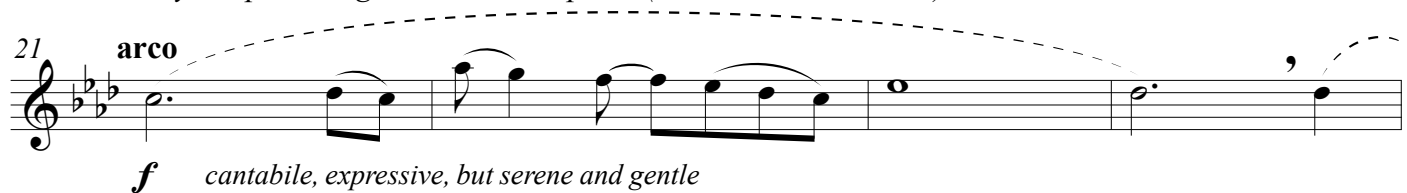
Playful, with energy ♩ = 130-150



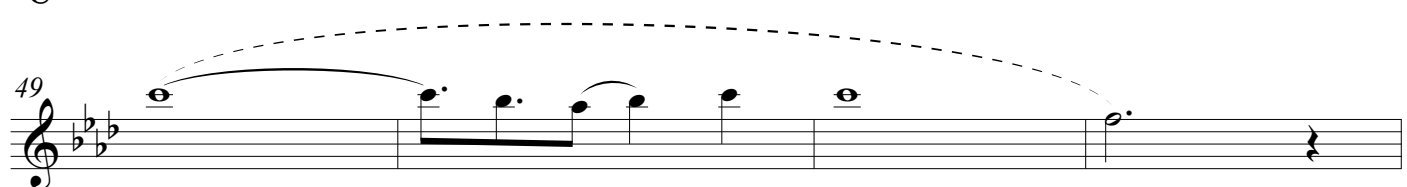
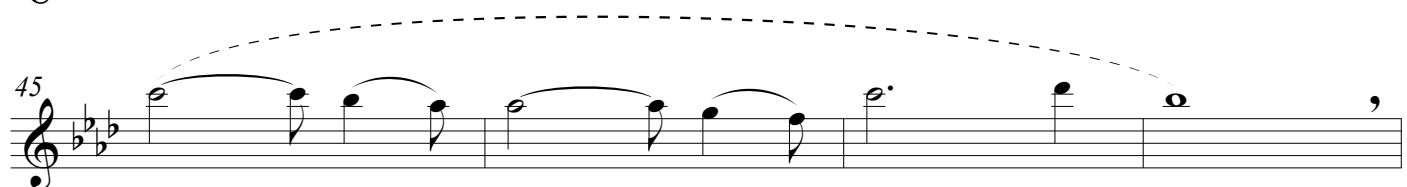
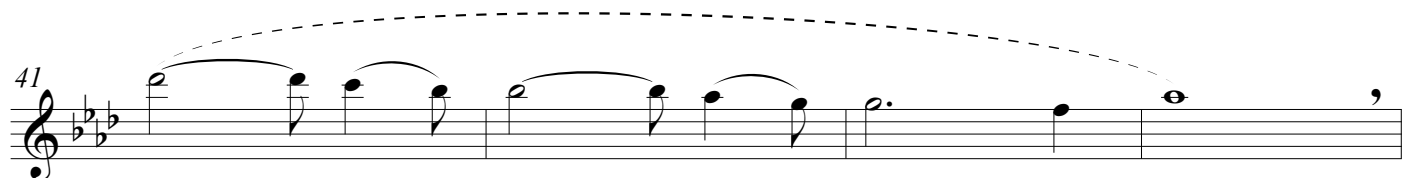
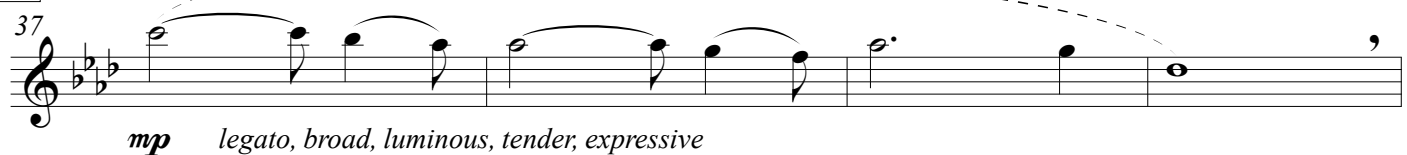
A

Very pleasant, serene and danceable ♩ = 104-120

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



B



II. Pan de Azúcar -p.2-

C

53 **3**

mf cantabile, reverent

60

mf cantabile, reverent

65

f very expressive, passionate

D

69

teasing, playfully

73

teasing, playfully

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

II. Pan de Azúcar -p.4-

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

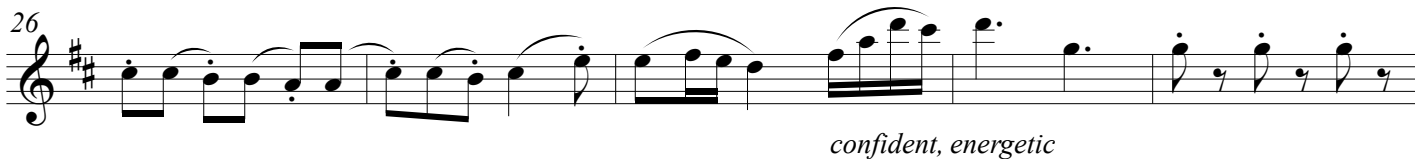
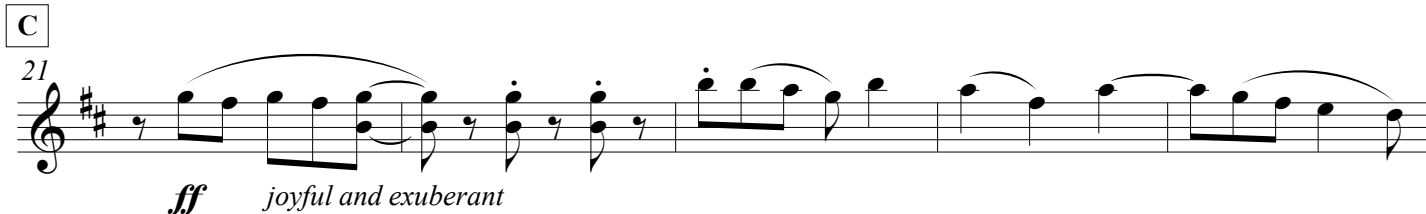
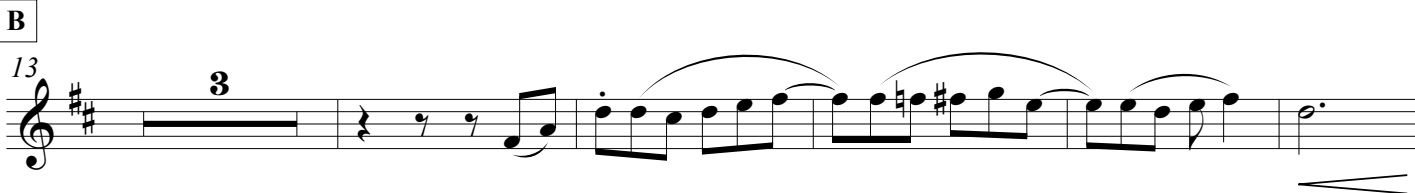
by José L. Elizondo

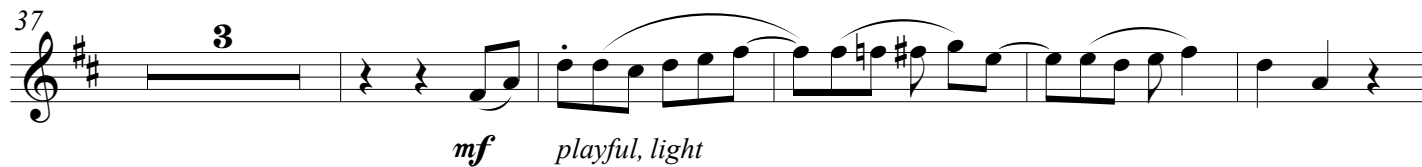
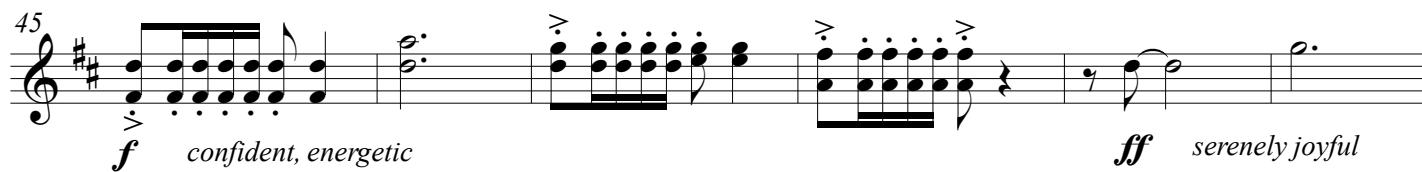
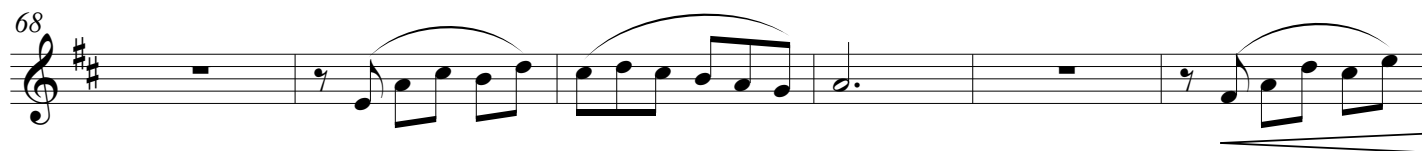
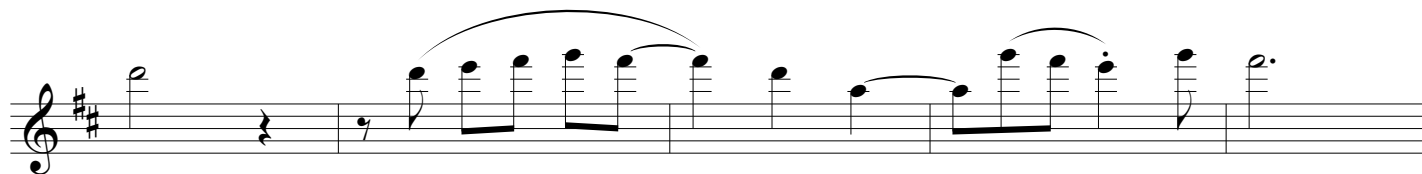
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Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)

A



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

I

84

4

mf firm, reverent

J

92

ff joyful and exuberant

99

ff confident, energetic

104

1.

f

K

2.

110

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.

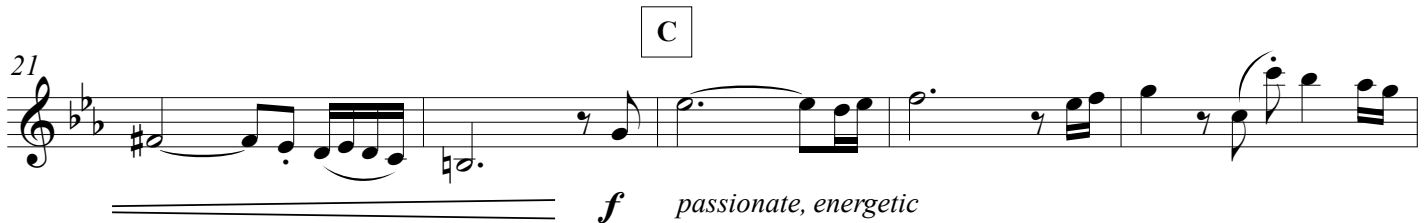
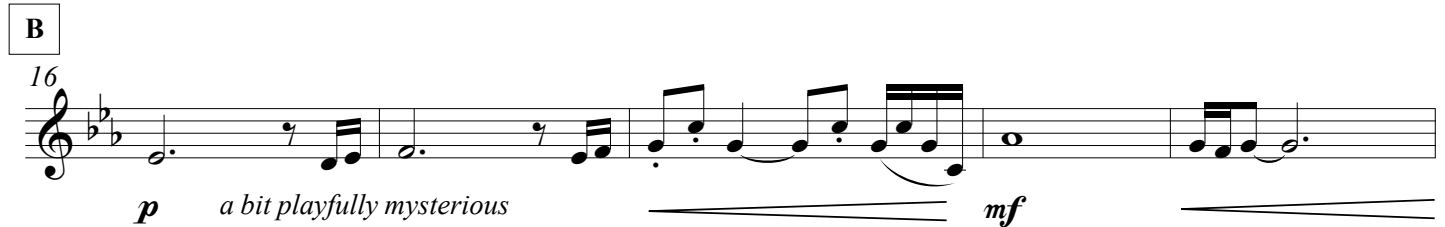
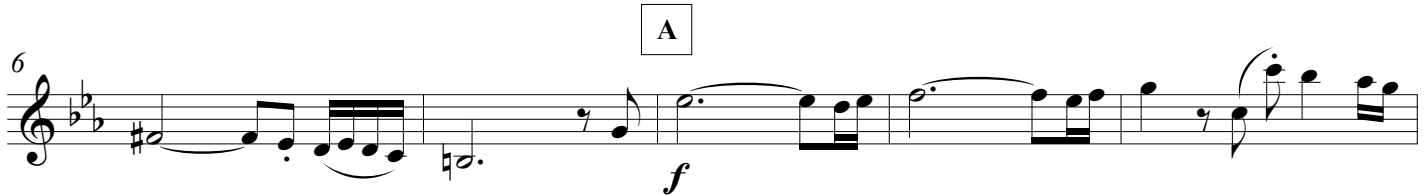
Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



E

39 **arco**
f flirtatious and sensuous

43
 bright and confident

F

Tango-style broadening of tempo *a tempo*

47
f with energy open, broad, expressive

51
mf light and rhythmic

55
f precise and rhythmic

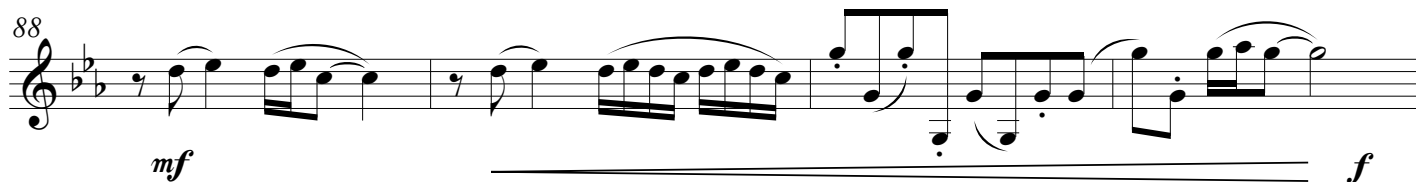
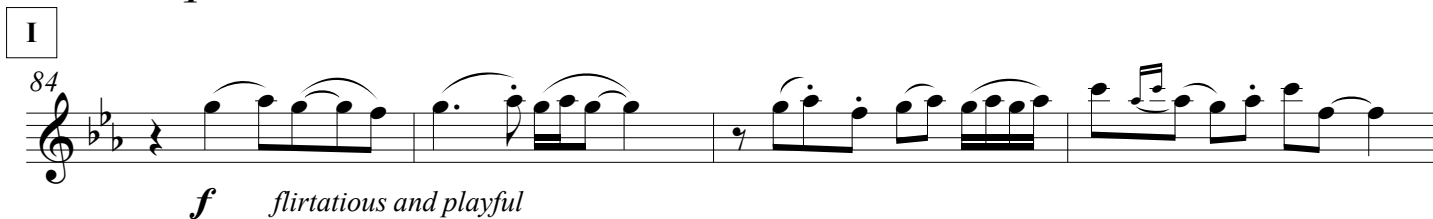
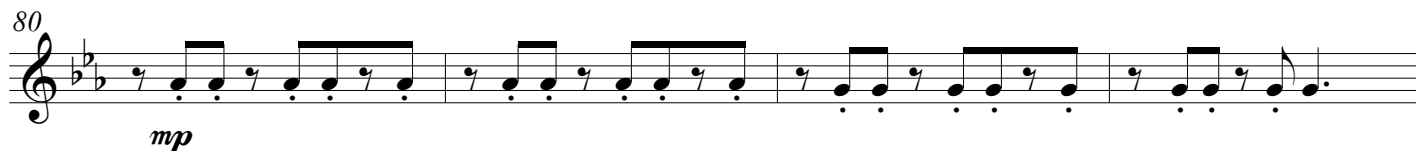
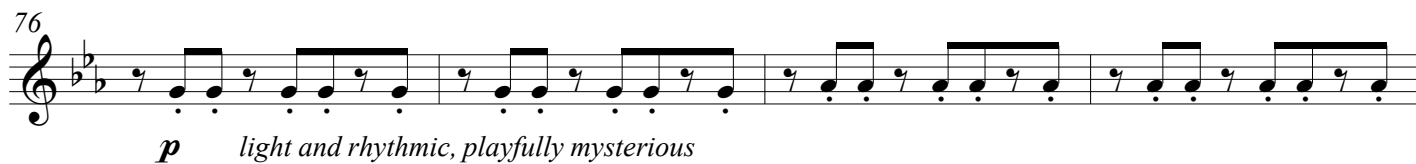
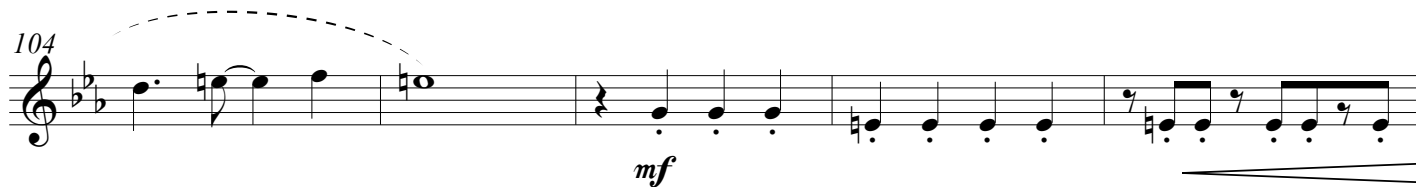
G

59
f exuberant and spacious

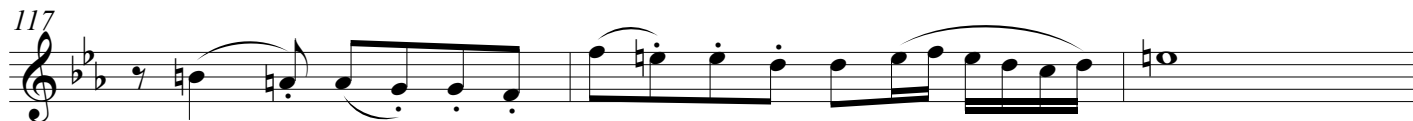
63

67
mf flirtatious and assertive

71
mf bright and confident *poco rit.*

H *a tempo***K** *Un po' pesante* *a tempo*

L



M



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

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

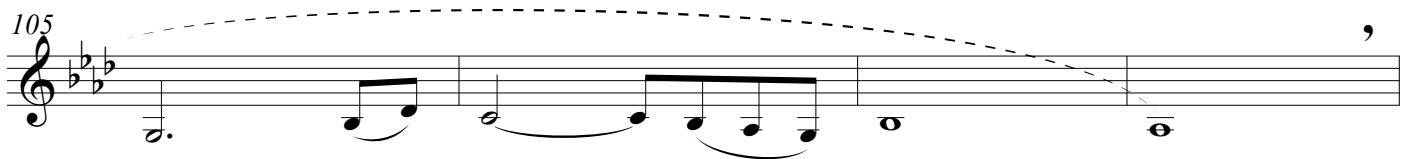
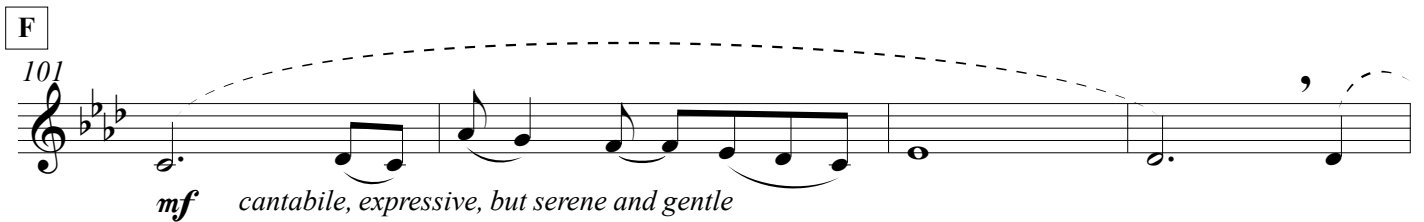
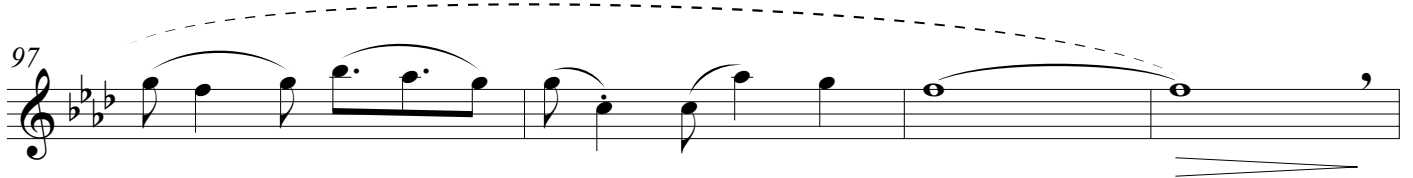
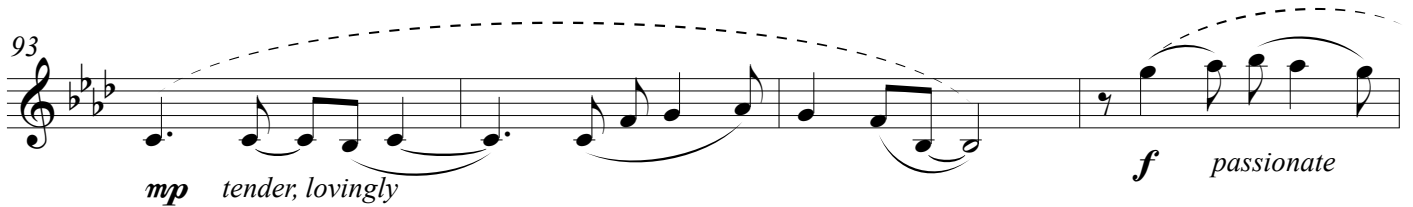
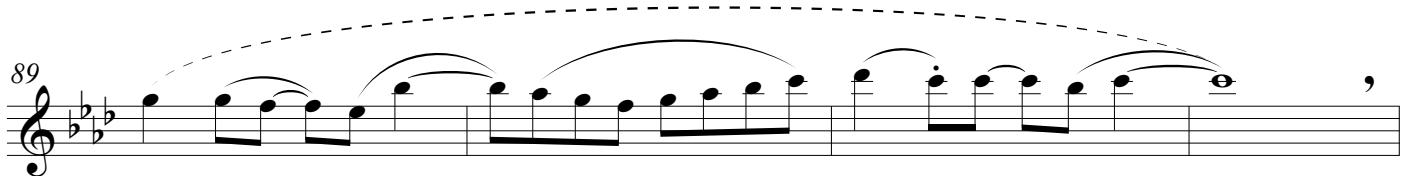
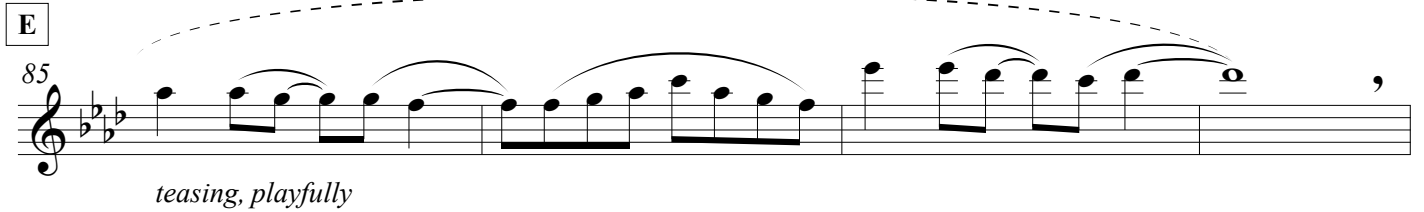
p *mp*

D

69

mf cantabile, expressive

73



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

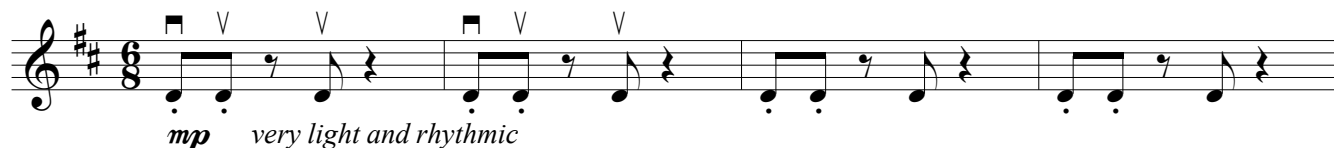
III. Atardecer Tapatío

by José L. Elizondo

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

Steady tempo throughout the entire piece (and no rubato)

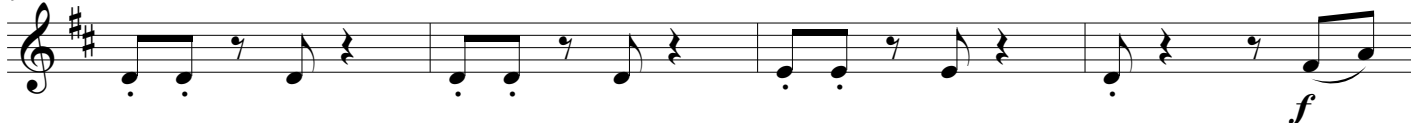


A

5



9



B

13



joyful, light and danceable

17



yielding to the soloist

C

21

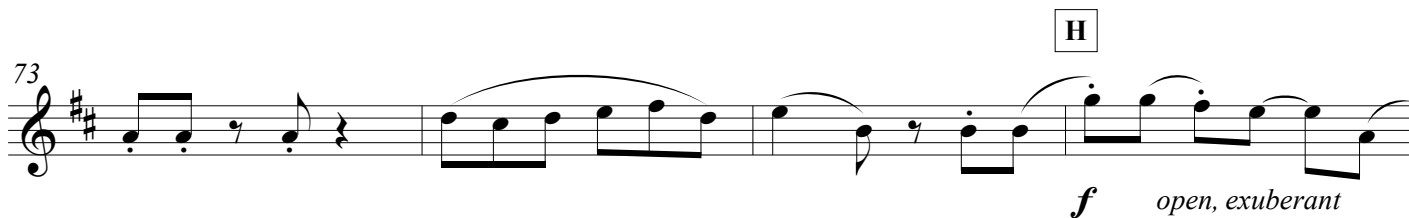
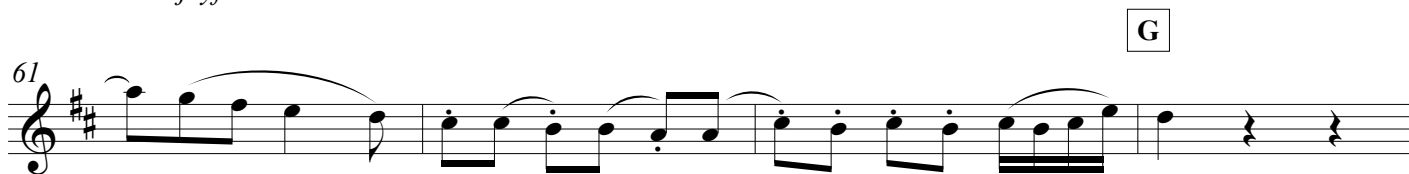
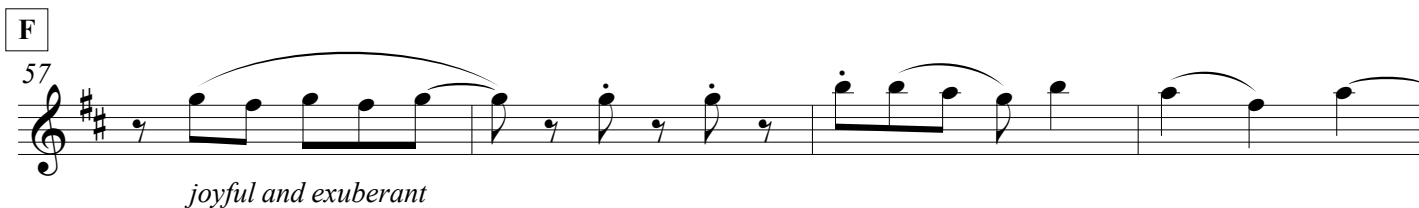
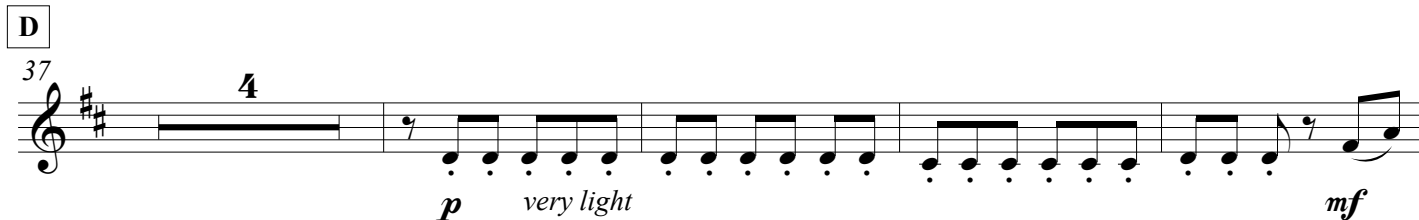


25



29





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

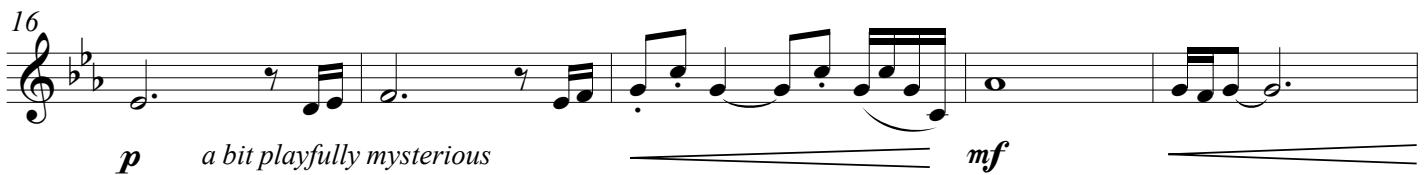
Tempo di Tango ♩ = 110-120



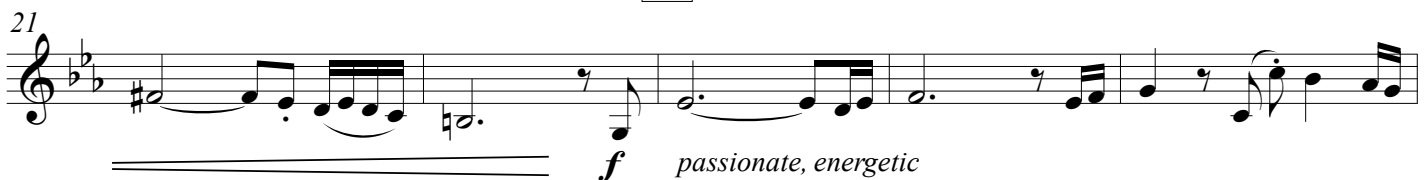
A



B



C



D

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

E

39 **arco**

mf light and short

43 *f*

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

47 *f* with energy open, broad, expressive

51 *mf* light and rhythmic

55 *f* precise and rhythmic

G

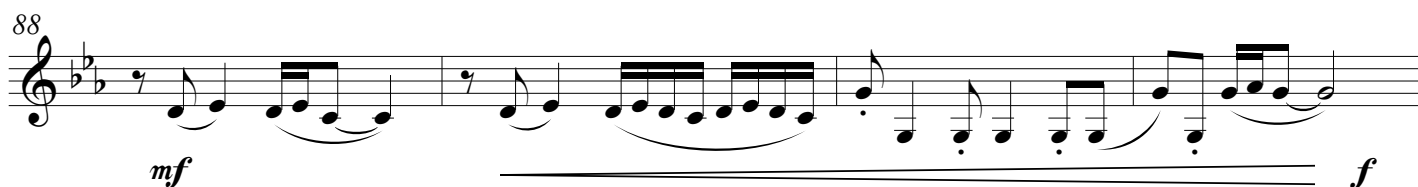
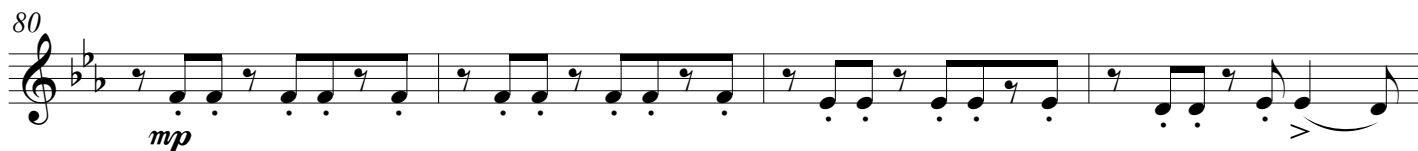
59 *f* exuberant and spacious

63

67 *mf* flirtatious and assertive

71 *poco rit.*

mf

H *a tempo***K** *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*

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

mf

45

mf

49

mf

C

53 arco

mf very expressive, passionate

57

mf

61

gentle, serene
p *mp*

D

69 pizzicato

mf melancholic, smooth like a bossa nova

73

mf

77

f *passionate*

81

arco.
mf

E

85

teasing, playfully

89

mp *tender, lovingly*

93

f *passionate*

97

mf *cantabile, expressive, but serene and gentle*

F

101

mf *cantabile, expressive, but serene and gentle*

105

mf *cantabile, expressive, but serene and gentle*

109

mf *cantabile, expressive, but serene and gentle*

113

mf *cantabile, expressive, but serene and gentle*

G

117 **pizzicato**
mp relaxed and smooth, like a bossa nova



121

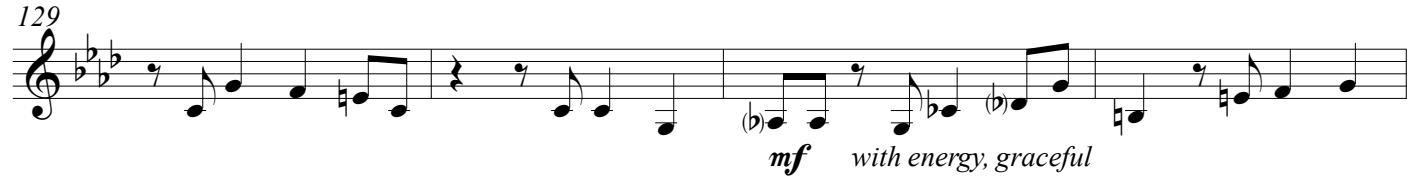


125



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

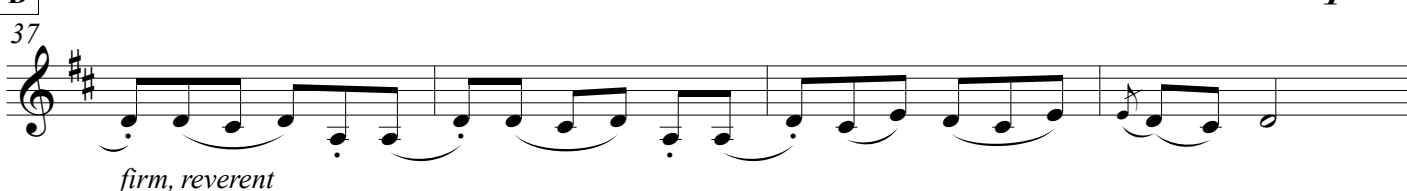
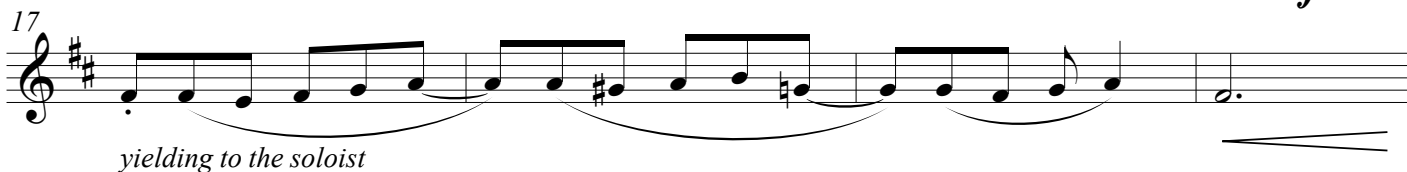
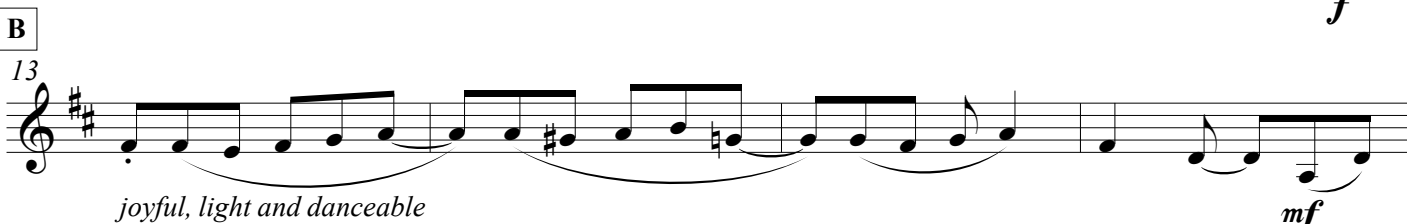
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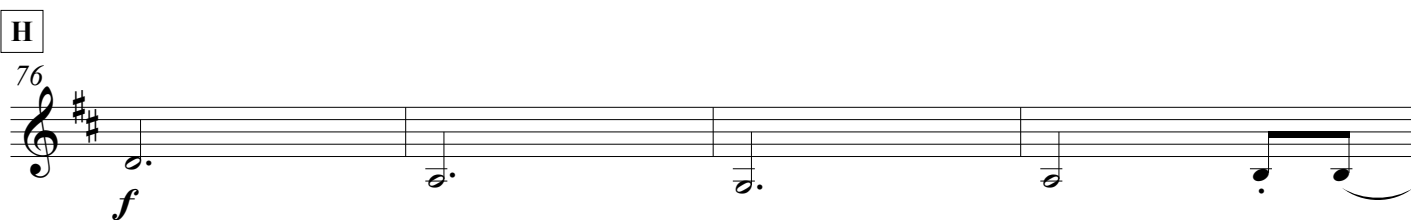
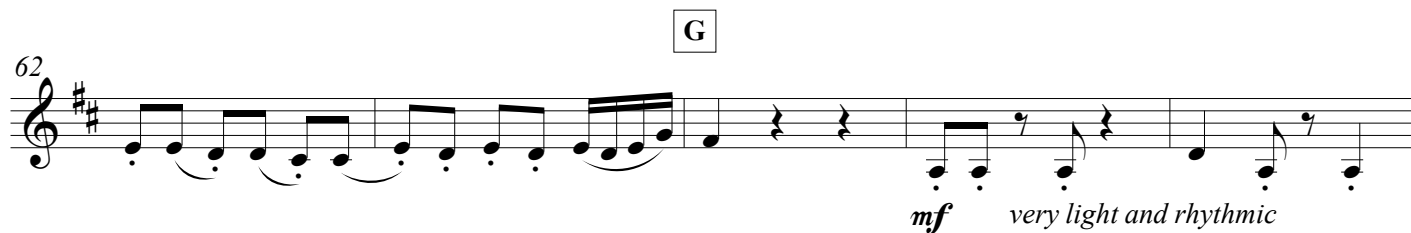
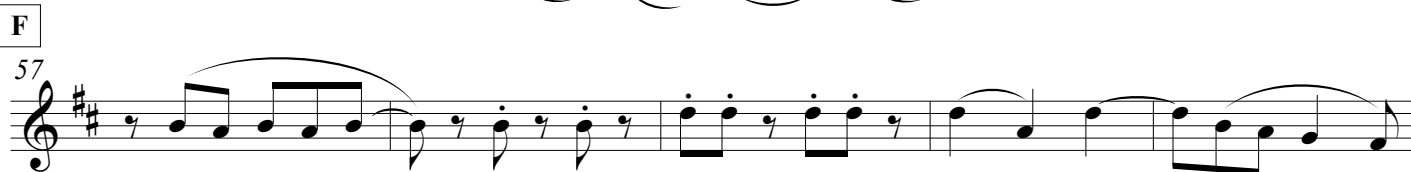
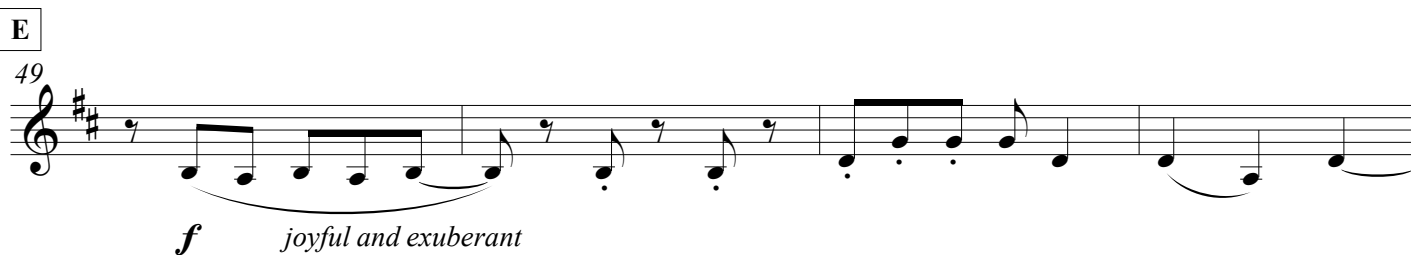
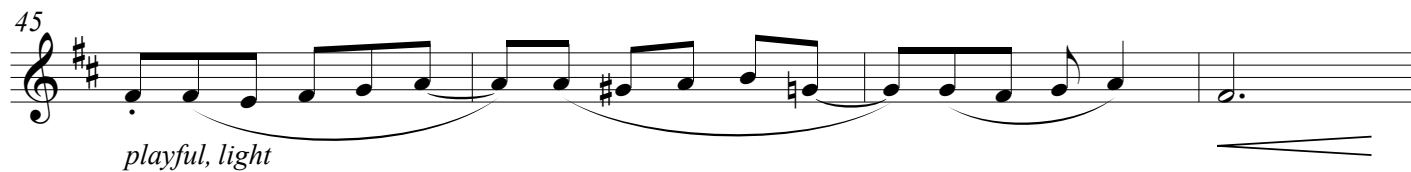
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Festive, spirited and pleasantly danceable ♩. = 96-106

A

Steady tempo throughout the entire piece (and no rubato)





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 ♩ = 110-120



A

6



11



B

16



C

21



26



D

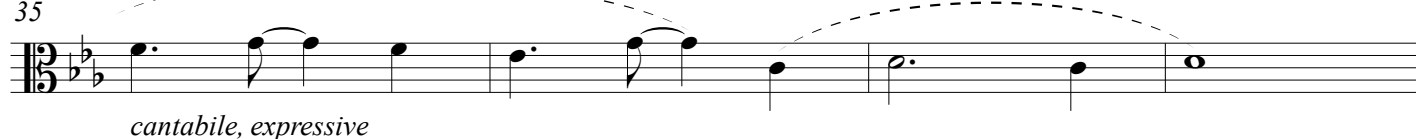
Briefly a bit slower
(preparing to launch into tempo primo)

a tempo

31

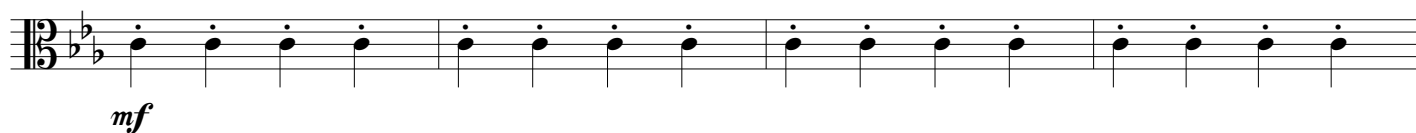


35



E

39



43



F

Tango-style broadening of tempo a tempo

47



51



55



G

59



63



67

*poco rit.*

71



H *a tempo*

76

**I**

81



86

**J**

91



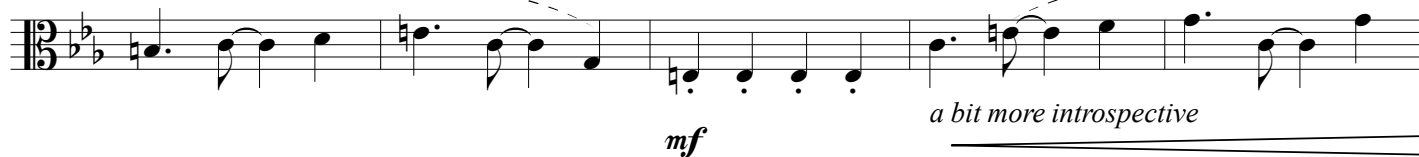
96

**K** *Un po' pesante**a tempo*

100



104

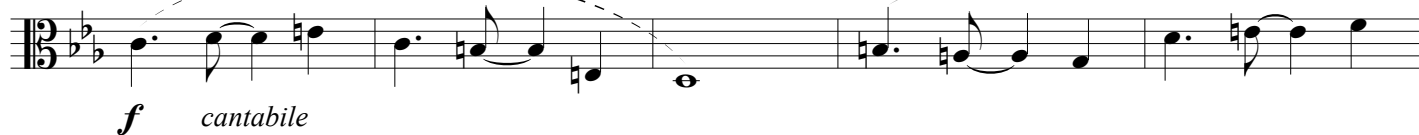


109

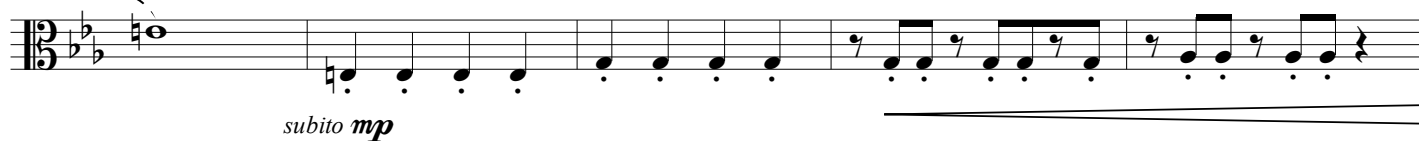


L

114



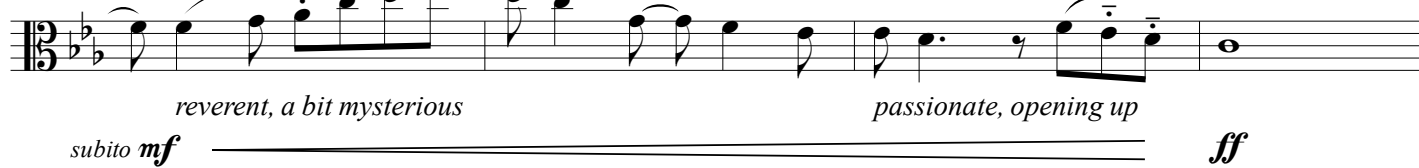
119

**M**

124



128



132



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.

This section consists of five staves of music in 3/8 time. The first staff begins with a 'pizzicato' instruction. The music is characterized by a strong, rhythmic melody with many slurs and ties, indicating a continuous, flowing line. The dynamic is marked 'ff' (fortissimo) with the instruction 'resonant, playful, with energy'. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves. The section concludes with a 'rit.' (ritardando) marking.

A

Very pleasant, serene and danceable ♩ = 104-120

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

mp cantabile, expressive, but serene and gentle

21

25

29

33

arco

This section consists of four staves of music in 3/8 time. It begins with an 'arco' instruction. The melody is more lyrical and expressive than the first section, with a dynamic marking of 'mp' (mezzo-piano) and the instruction 'cantabile, expressive, but serene and gentle'. Measure numbers 21, 25, 29, and 33 are indicated at the start of their respective staves. The music features many slurs and ties, creating a smooth, continuous line.

pizzicato

mf *rhythmically precise, playful, graceful*

mf *rhythmically precise, playful, graceful*

mf *rhythmically precise, playful, graceful*

mf *rhythmically precise, playful, graceful*

arco

mf *very expressive, passionate*

mf *very expressive, passionate*

gentle, serene

mp

mp

mp

mp

E

85

mf cantabile, expressive

89

93

mp tender, lovingly

97

mf

F

101

mf cantabile, expressive, but serene and gentle

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

mf

pizzicato

mf with energy, graceful

133

f

ff

mp

Danzas Latinoamericanas

dedicated to Carlos Prieto

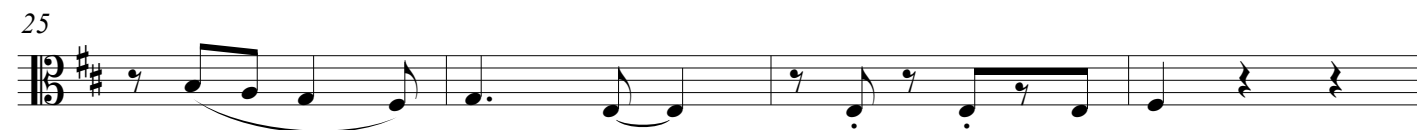
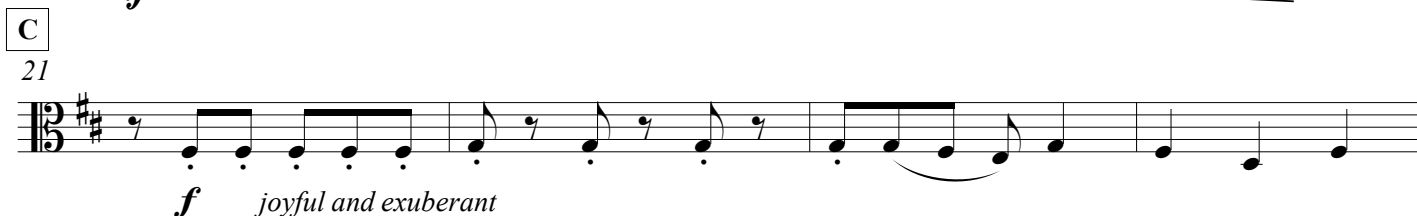
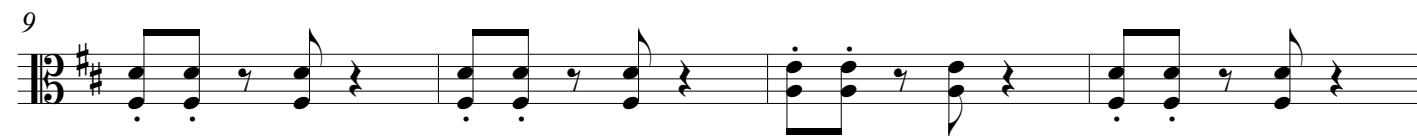
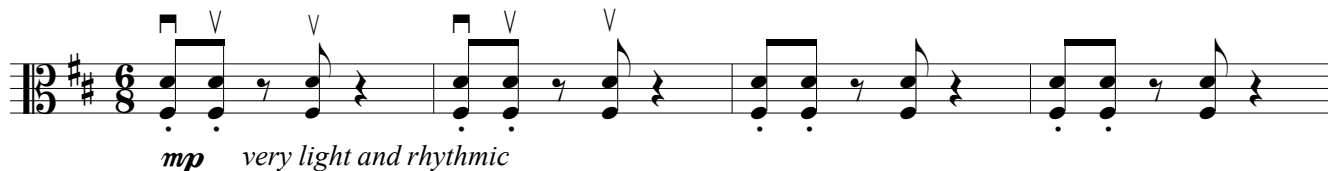
III. Atardecer Tapatío

by José L. Elizondo

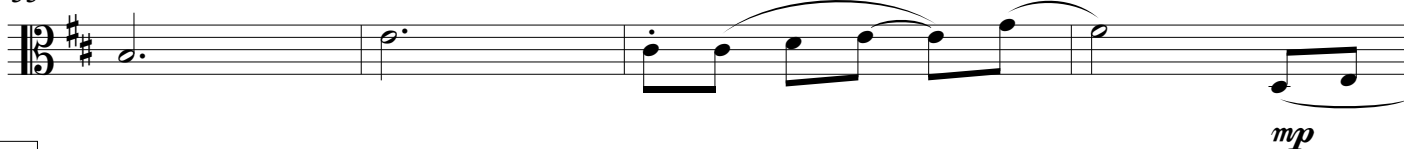
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Festive, spirited and pleasantly danceable ♩. = 96-106

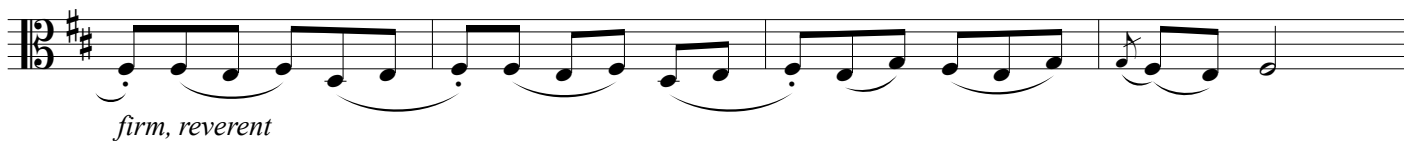
Steady tempo throughout the entire piece (and no rubato)



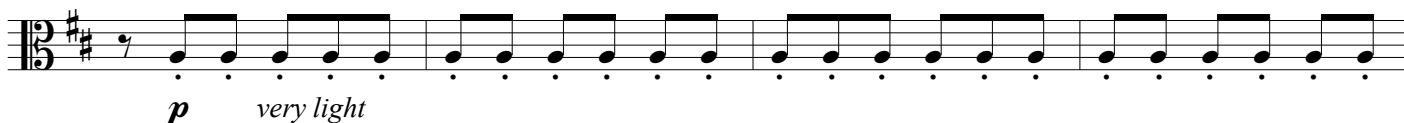
33

**D**

37



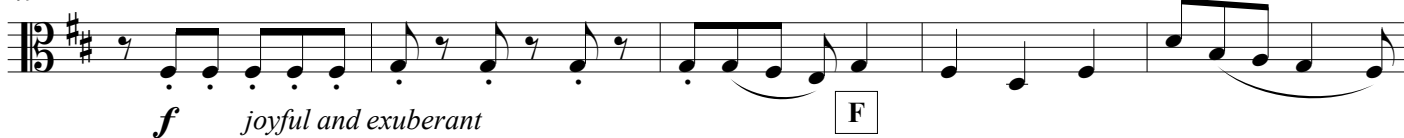
41



45

**E**

49



54



59

**G**

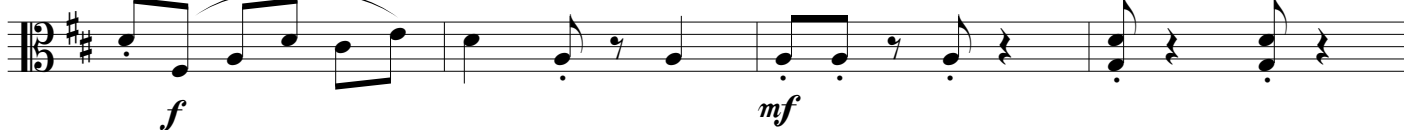
64



68

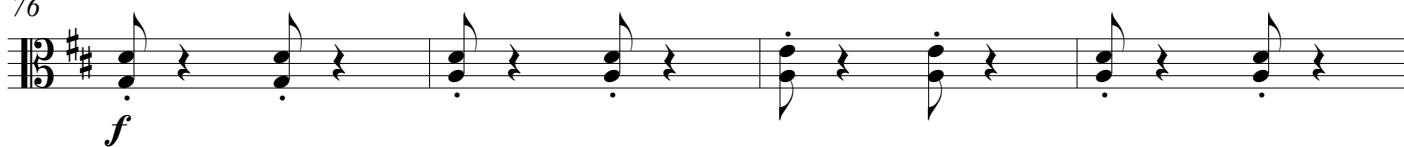


72



H

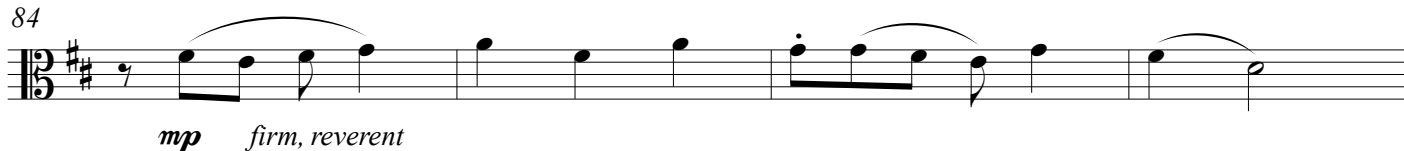
76



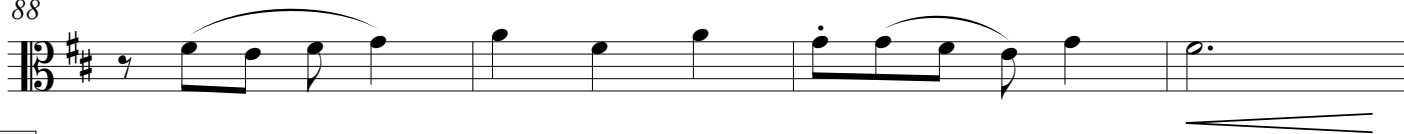
80

**I**

84



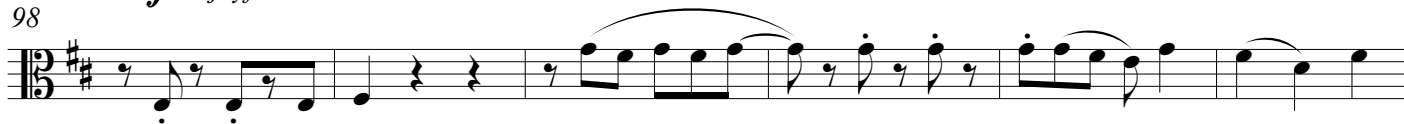
88

**J**

92



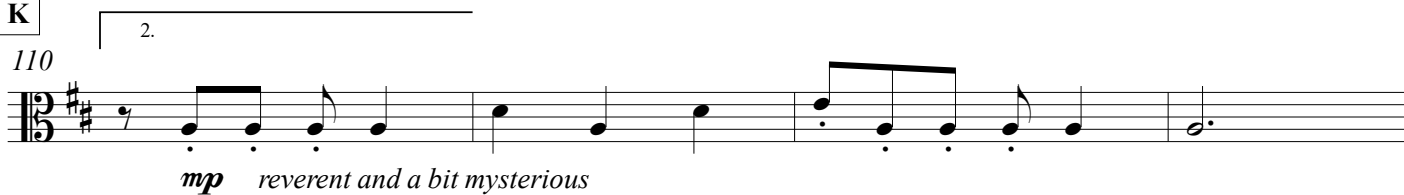
98



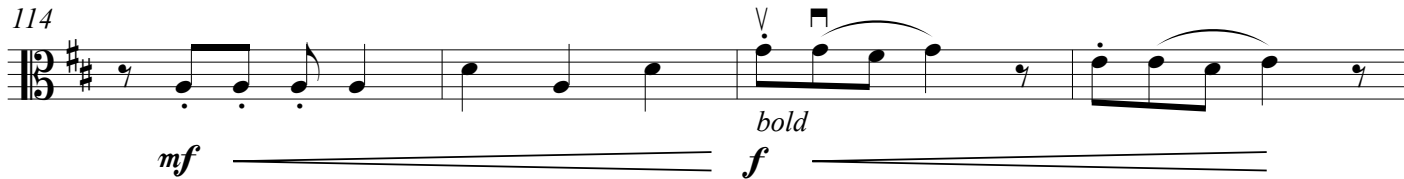
104

**K**

110



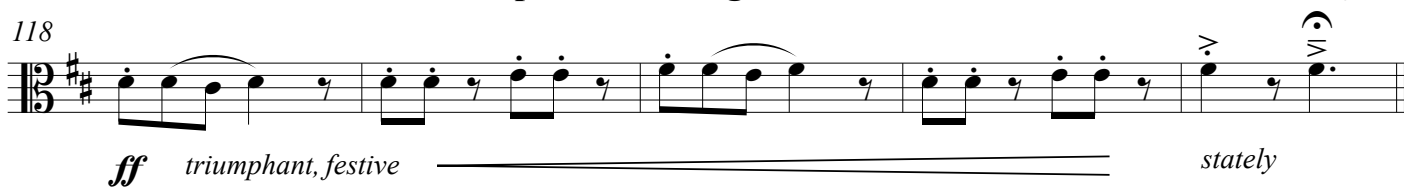
114



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

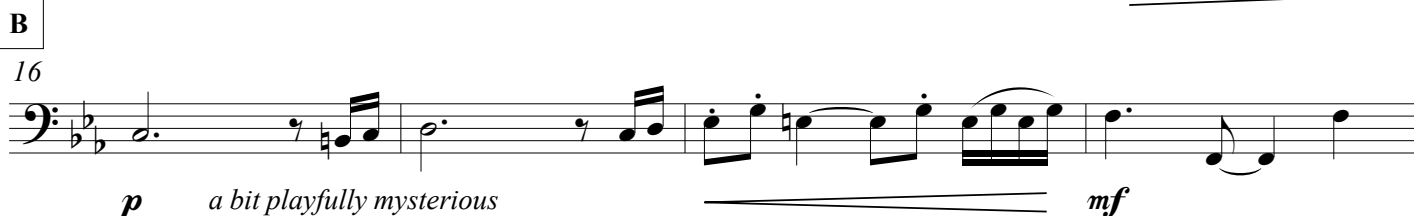
I. Otoño en Buenos Aires

by José L. Elizondo

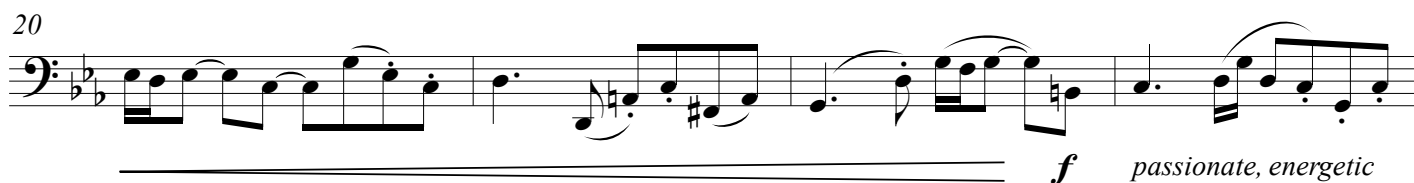
Tempo di Tango ♩ = 110-120



A

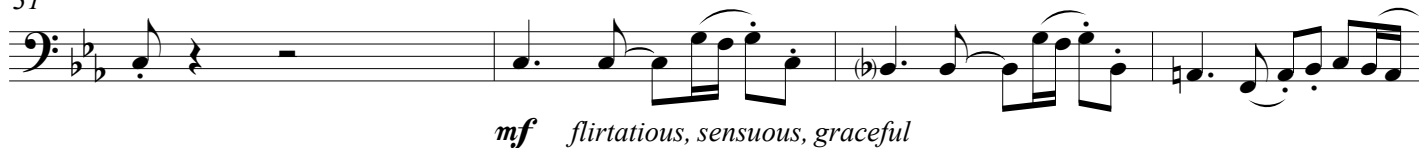


C

*poco rit.*

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

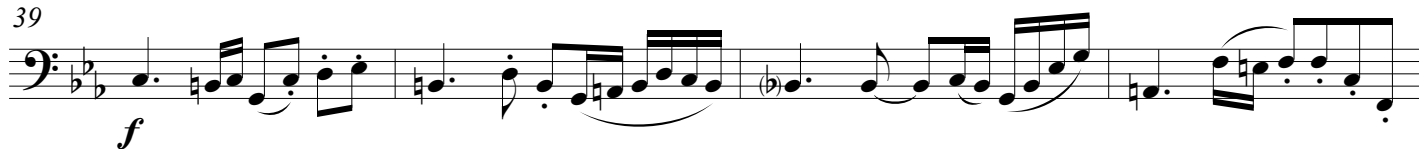
31



35

**E**

39



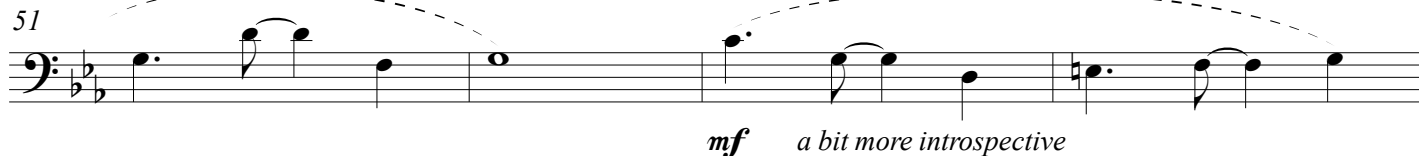
43

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

47



51



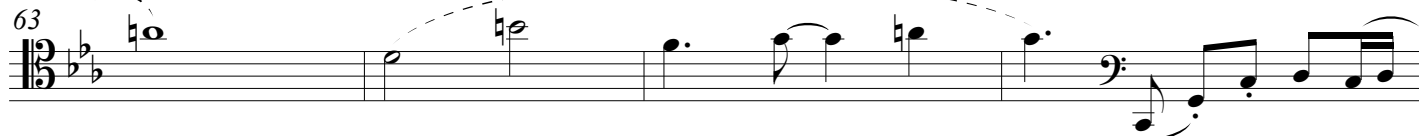
55

**G**

59



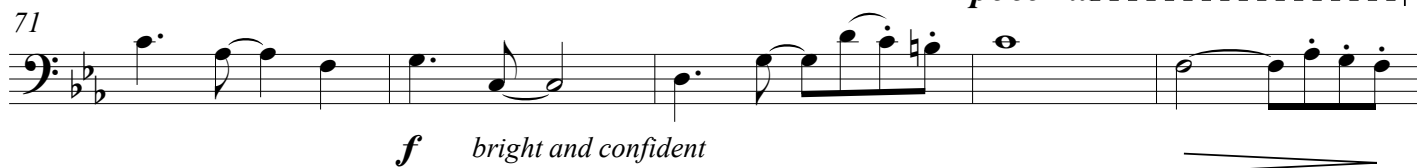
63



67



71

**H***a tempo*

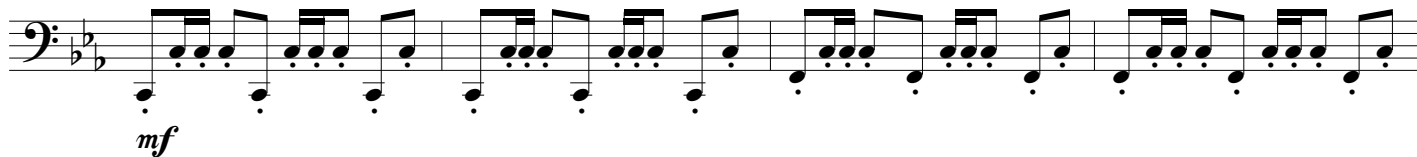
76

staccatissimo

80

**I**

84



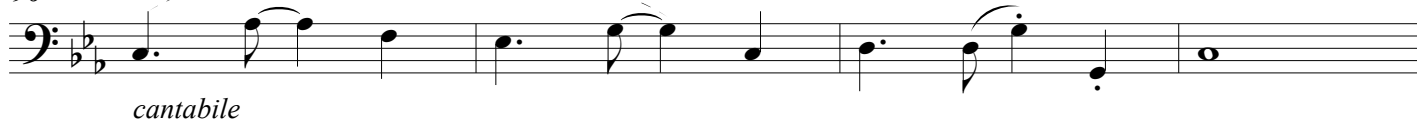
88

**J**

92

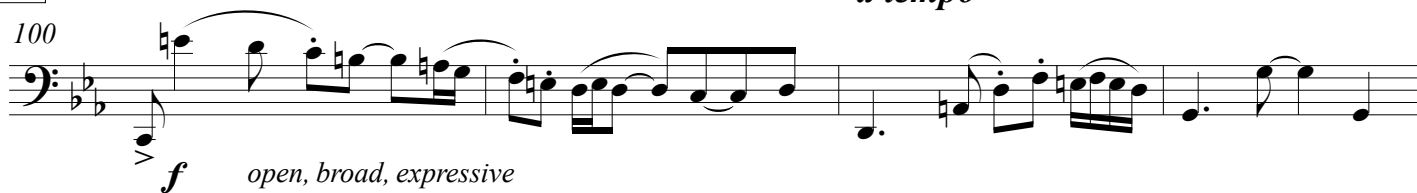


96



K*Un po' pesante**a tempo*

100



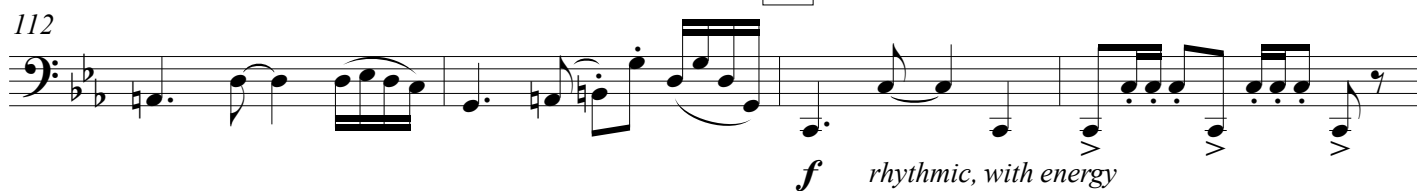
104



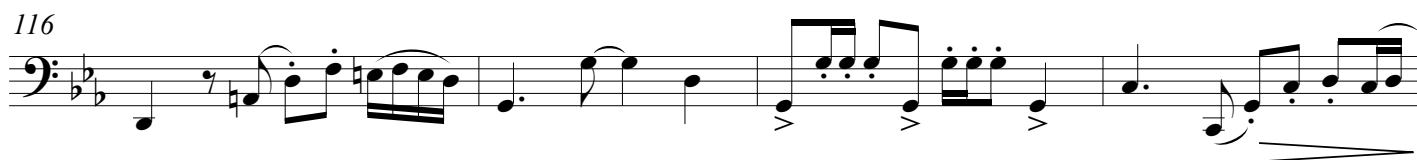
108

**L**

112



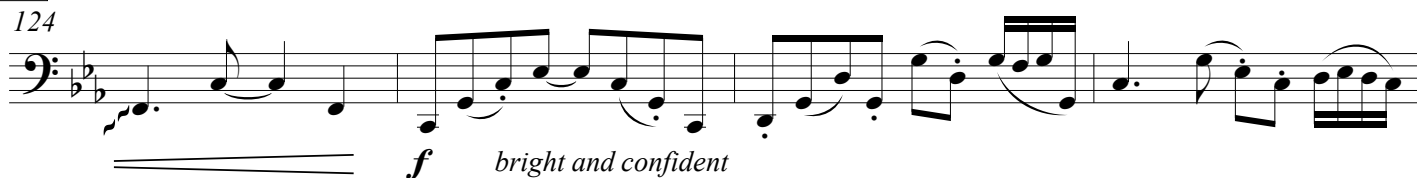
116



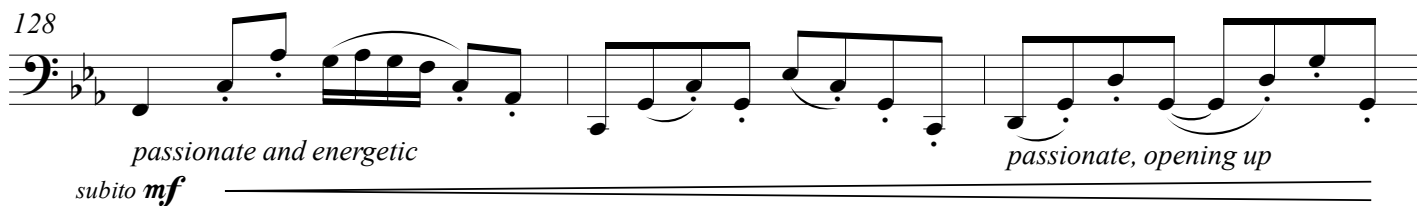
120

**M**

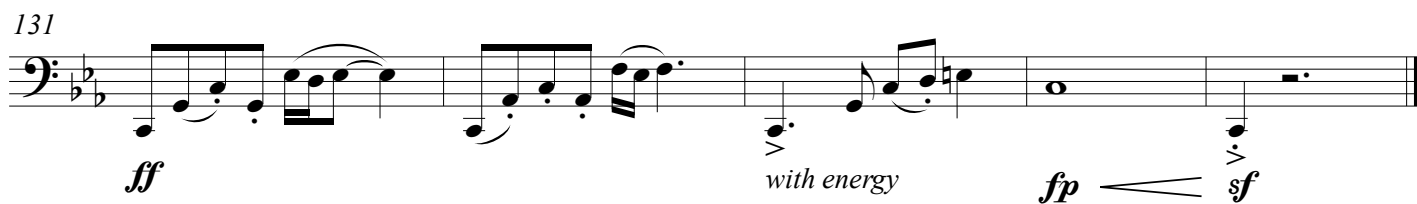
124



128



131



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

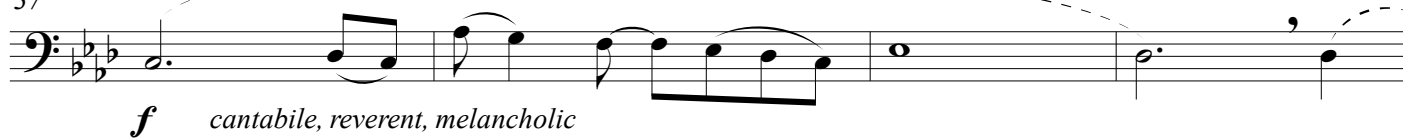
First section of the musical score for 'Pan de Azúcar'. It consists of five staves of music in bass clef, 2/4 time. The first staff begins with a 'pizzicato' instruction. The music is marked 'ff' (fortissimo) and described as 'resonant, playful, with energy'. The tempo is indicated as ♩ = 130-150. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, and the fifth staff measures 17-20. The key signature has one flat (B-flat). Dashed lines above the staves indicate phrasing across measures.

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 tempo is indicated as ♩ = 104-120. The music is marked 'f' (forte) and described as 'relaxed and smooth, like a bossa nova'. The key signature changes to two flats (B-flat and E-flat). The first staff contains measures 21-24, the second staff measures 25-28, the third staff measures 29-32, and the fourth staff measures 33-36. The music is characterized by a steady tempo and a smooth, danceable feel.

B

37

arco

41



45



49

**C**

53

pizzicato

57

**Principal cello solo**

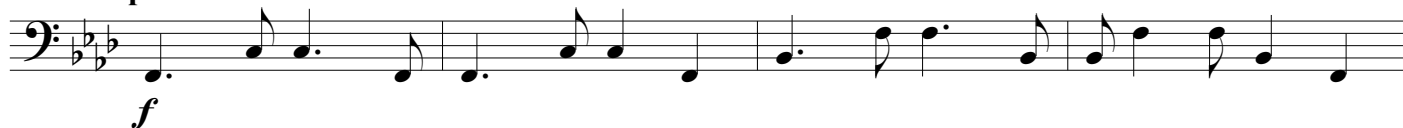
61

arco**Tutti**

65

arco**D**

69

pizzicato

73



First staff of music, bass clef, key signature of two flats. The melody begins with a half note C2, followed by quarter notes D2, E2, and F2. The next measure contains a quarter note G2, a quarter note F2, and a half note E2. The final measure consists of a half note D2 and a half note C2. The dynamic marking *mf* is present below the first measure.

mf cantabile, expressive

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. The notation includes a treble clef, a key signature of three flats, and various musical symbols such as eighth notes, quarter notes, and beamed sixteenth notes.

mp tender, lovingly
 f passionate

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat). The melody consists of the following notes: G2 (quarter), A2-B2 (beamed eighth notes), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The final note C2 is marked with a fermata.

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 measures containing beamed eighth notes and a final measure with a descending eighth-note scale.

[illegible]

The musical notation for Example 6-10 consists of a single staff with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a half note G2, followed by quarter notes A2, B2, and C3. This is followed by a dotted quarter note D3, an eighth rest, and another dotted quarter note E3. The next measure contains a quarter note F3, a quarter note G3, and a quarter note A3. The final measure has a quarter note B3, a quarter note C4, and a whole rest.

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

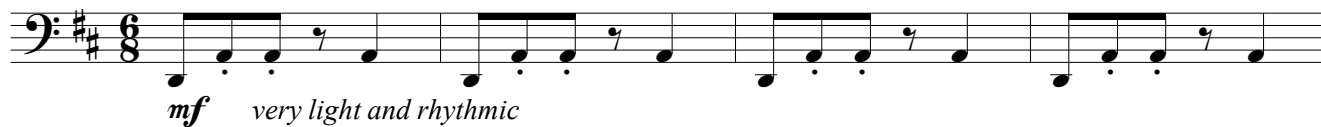
III. Atardecer Tapatío

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.

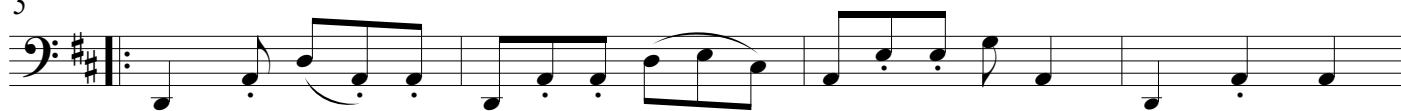
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)



A

5

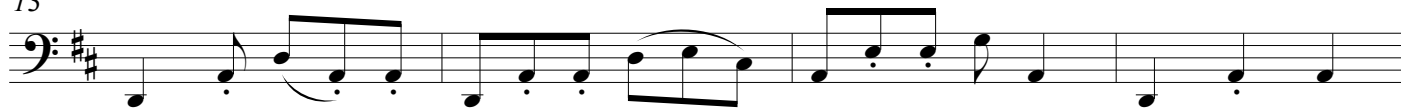


9

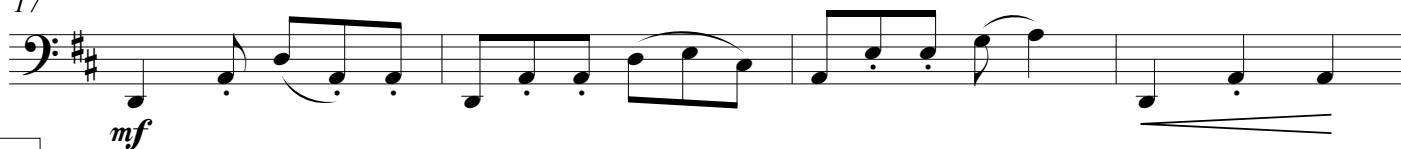


B

13



17



C

21



25



29



33



D

37

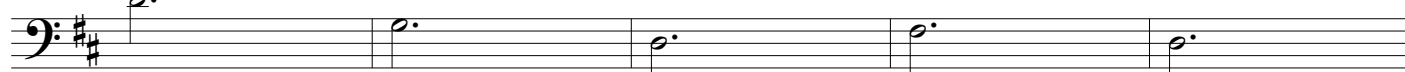
4

*p* very light

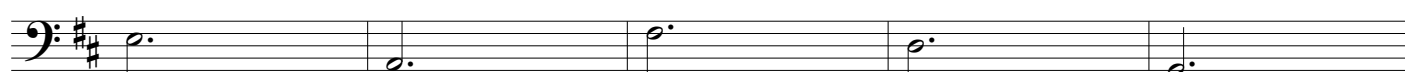
45

**E**

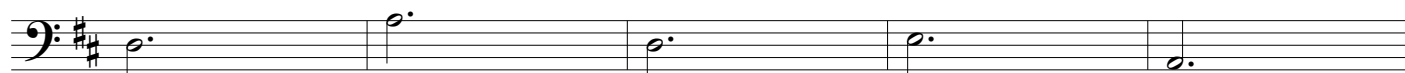
49

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

54



59

**G**

64

*f* bold, teasing*mf*

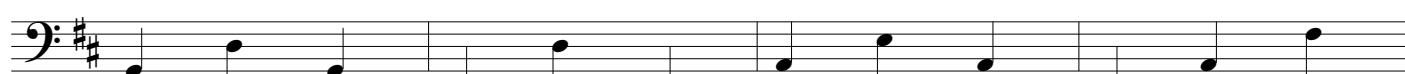
68

*f**mf*

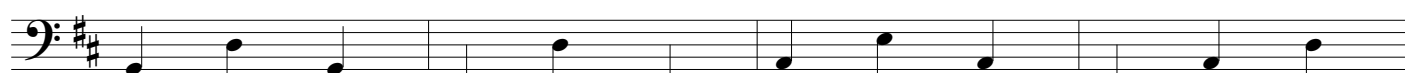
72

*f**mf***H**

76

*f*

80



I

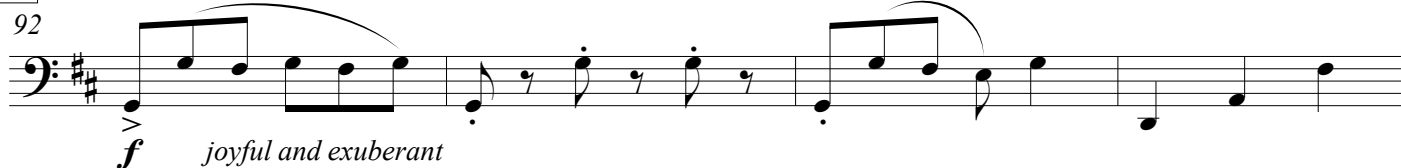
84



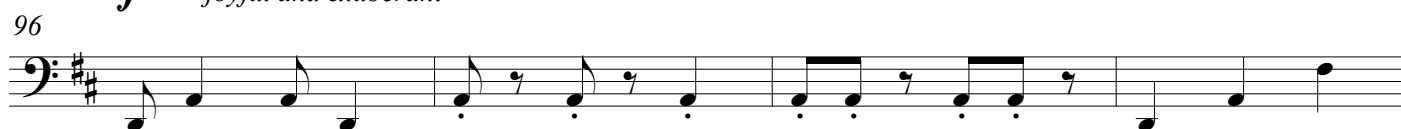
88

**J**

92



96



100

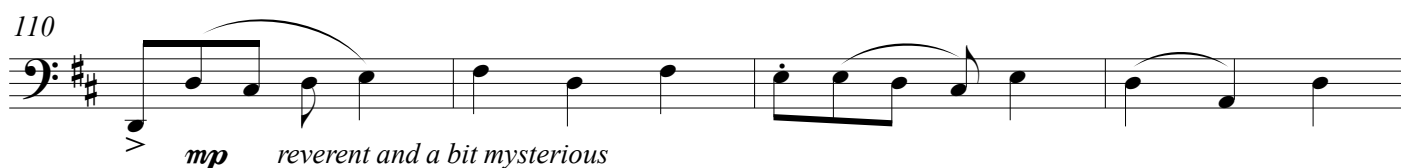


105

**K**

2.

110



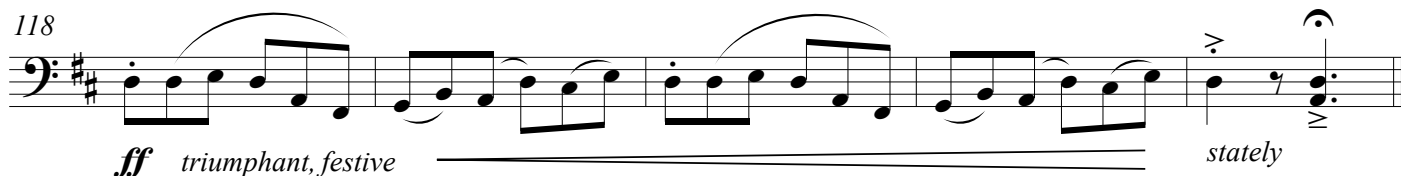
114



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 ♩ = 110-120



F

Tango-style broadening of tempo

a tempo

47



51



56



G

61



65



69

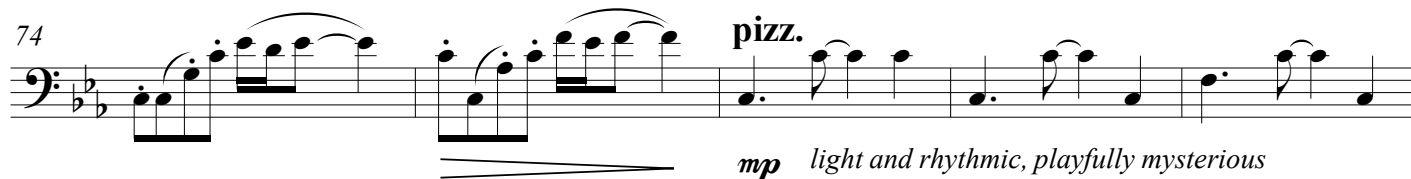


poco rit.

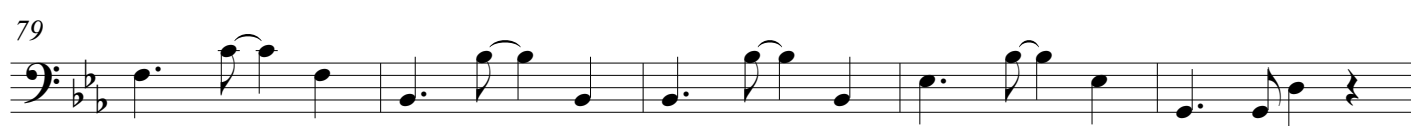
H

a tempo

74



79



I

arco

84



88



J

92



K

Un po' pesante

a tempo

97



103



108

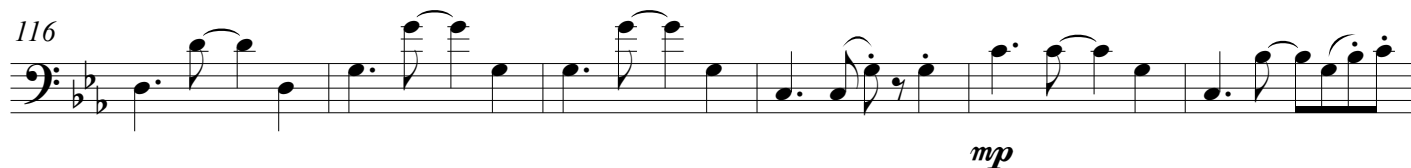


L

112

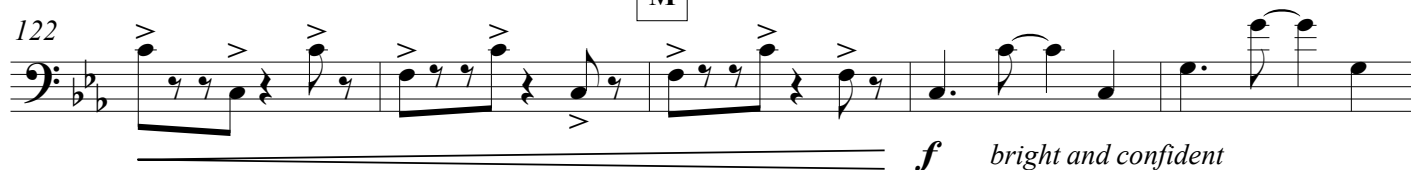


116



M

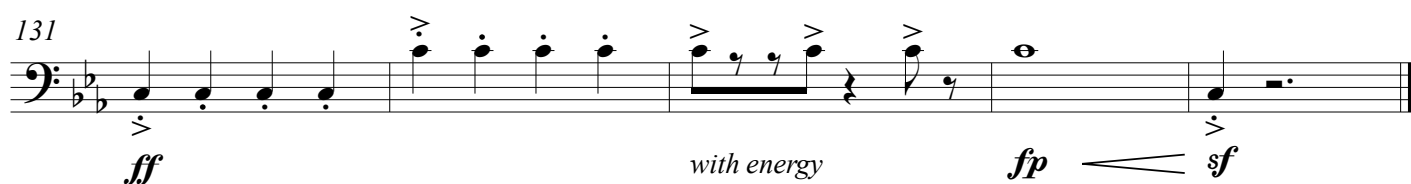
122



127



131



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

25

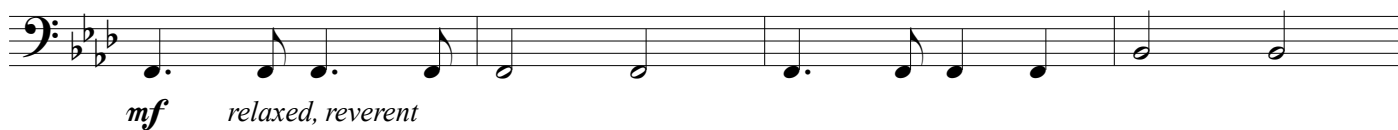
29

33

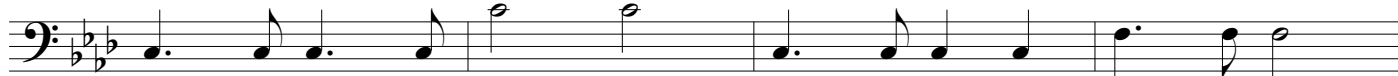
f relaxed and smooth, like a bossa nova

B

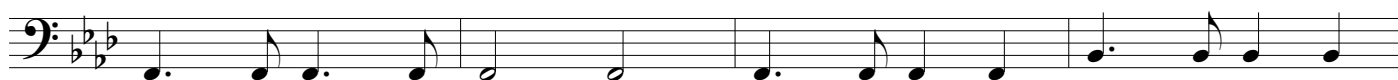
37



41



45



49

**C**

53



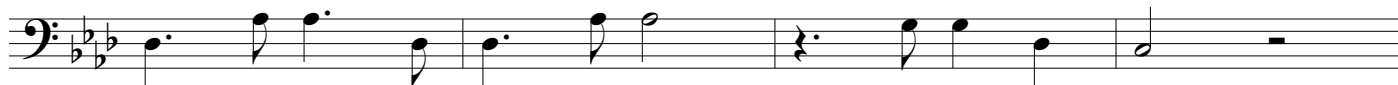
57



61



65

**D**

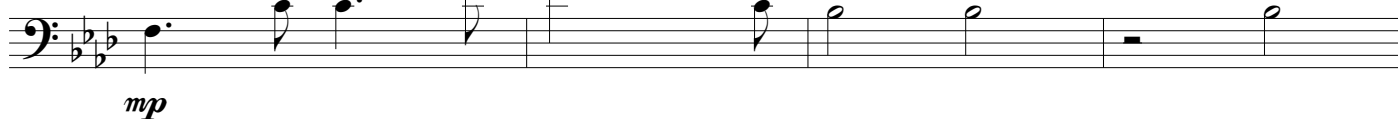
69



73



77



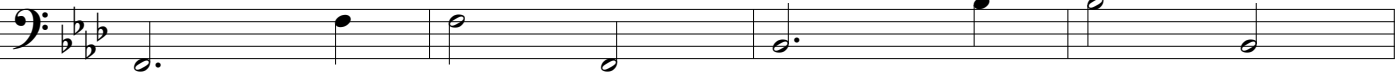
81



E

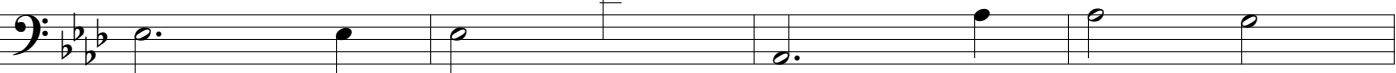
85

arco

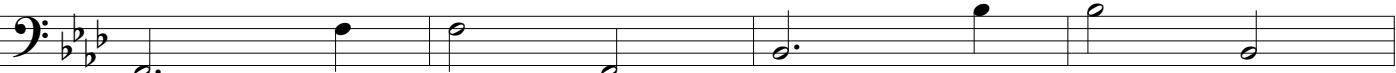


mf cantabile, expressive

89



93



mp tender, lovingly

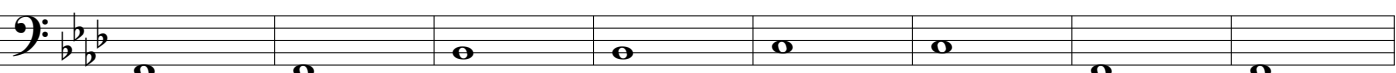
97



mf

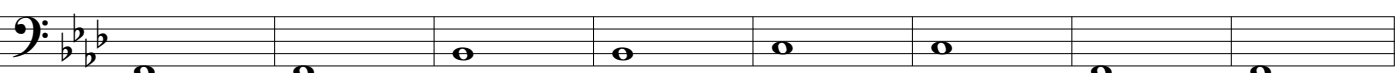
F

101



mp relaxed, reverent

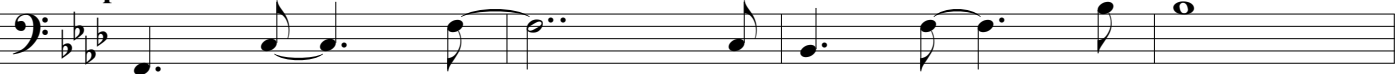
109



G

117

pizzicato

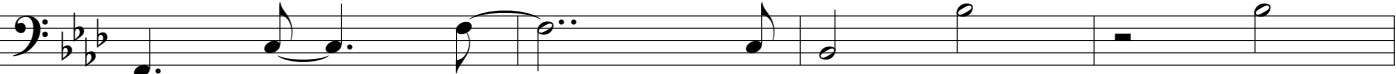


f relaxed and smooth, like a bossa nova

121



125



mp

Continue at the same tempo, no rushing

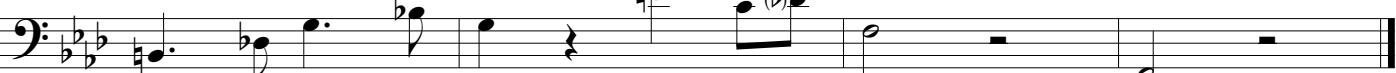
129



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

5



9

**B**

13



17

*mf***C**

21

*f* joyful and exuberant

25



29



33

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

D

37



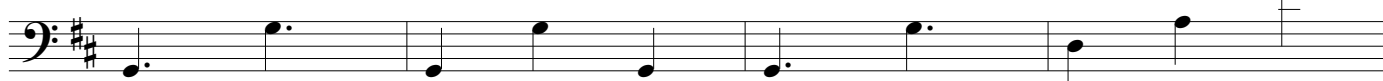
41



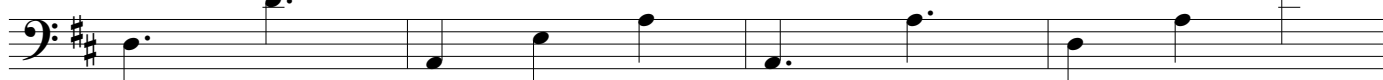
45

**E**

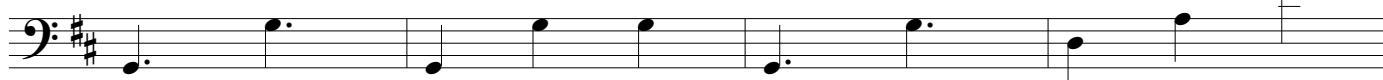
49

***f*** *joyful*

53

**F**

57

**G**

61



65

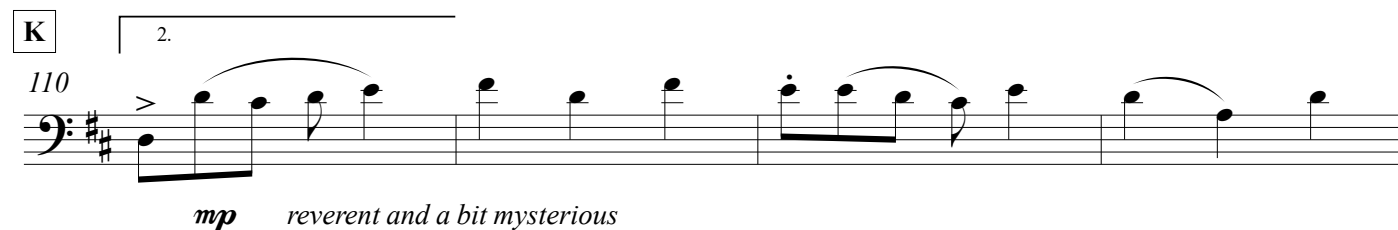
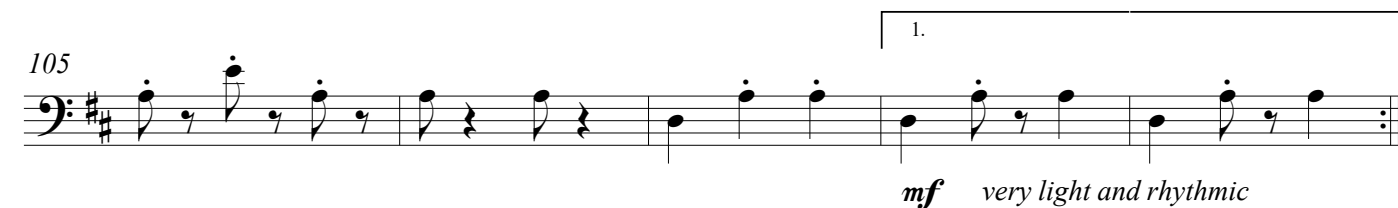
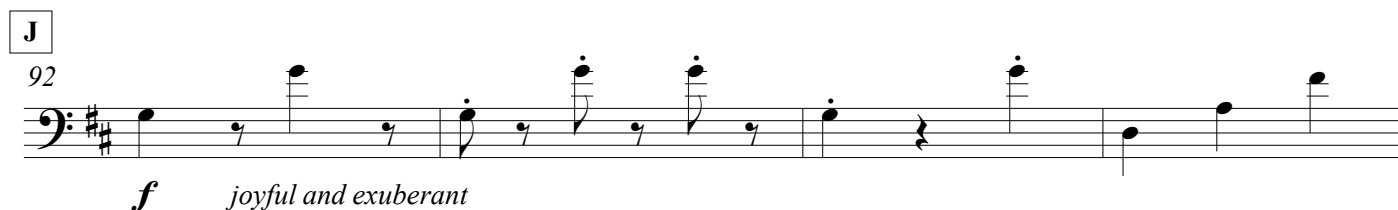
arco***mf*** *very light and rhythmic*

69

**H**

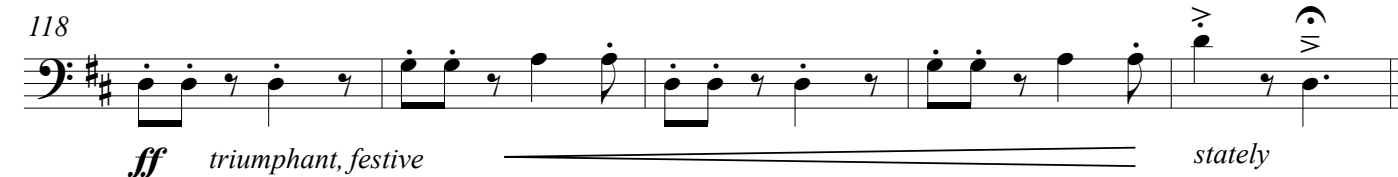
73

***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.