

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**

Cello Solo

Danzas Latinoamericanas

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transcribed for cello solo by

I. Otoño en Buenos Aires

Sébastien Hurtaud & J. Elizondo

Note #1: The staccato accent on the downbeat of measure 2 is meant to represent an aggressive tango gesture.

Note #2: The staves marked "simult." are meant to be played simultaneously with the regular staff above them.

Introduction, ad lib (♩ = c. 60)

poco rit.

Cello

f very passionate, dramatic, capricious

syncop.

Andante moderato (♩ = 90)

arco

p passionate, flirtatious but noble

arco

simult. with left hand

simult. with left hand

mp passionate, graceful

simult. with left hand

poco rit.

simult. with left hand

mf pizz.

A **Tempo di Tango** ♩ = 110-120 *passionate but playful, as if the various "arco" phrases were questions and answers in a conversation between a higher and a lower voice*

simult. with left hand

mf

Cello Solo

I. Otoño en Buenos Aires -p.2-

23

simult. with left hand

26

simult. with left hand

30

simult. with left hand

34

B arco

pizz.

ff open, broad, expressive

37

40

mp a bit more introverted

43

f

Cello Solo

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46 *poco rit.*
bright, confident

C A bit slower than the initial tempo ♩ = 104 - 114
 50 *mp* very rhythmic, serious and mysterious

53

D Slightly more relaxed, capriccioso like a cadenza

56 *mf* very expressive, seductive, capricious

59

62

65

E Tempo di Tango ♩ = 110-120 *passionate but playful, as if the various "arco" phrases were questions and answers in a conversation between a higher and a lower voice*

67 *f* *mp* *pizz.* *f*

simult. with left hand

Cello Solo

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71

simult. with left hand

f *mf* *f*

F

75

ff open, broad, expressive

78

81

mp a bit more introverted

85

f bright, confident

G

89

ff open, broad, expressive

92

95

mf a bit more introverted

Cello Solo

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H

99

f open, bright, confident but noble

103

mp *ff* tenuto a tempo

107

with energy pizz.

Cello Solo

II. Pan de Azúcar -p.2-

B
25 *f* very expressive, passionate Voice B

29 Voice B

33 Voice B

37 *mf*

C
41 romantic, flirting light and graceful Voice B

45 romantic, flirting light and graceful Voice B

49 *mp* a bit mysterius but tender Voice B *f* passionate

53 *pizz.*
simult. left hand pizzicato

Cello Solo

II. Pan de Azúcar -p.3-

D

57 *arco*

mf *cantabile, expressive, but serene and gentle*

simult.
left hand
pizzicato

mf *rhythmic but as smooth as possible*

61

simult.
left hand
pizzicato

65

simult.
left hand
pizzicato

Continue at the same tempo, no rushing

69

pizz.

mf *precise, with energy, but graceful and not rushing*

73

f *sfz* *very delicate*
p

Cello Solo

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

by José L. Elizondo

PERFORMANCE NOTES: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. Whenever possible, the beams of the note groups reflect the "perceived" meter. The tempo should be the same, steady and regular, throughout the entire piece with the only exception of the very last couple of measures, where a "ritardando" is indicated. It is very important for this type of dance to be very light, joyful and worry-free.

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

Steady tempo throughout the entire piece (and no rubato)

Cello

mf joyful, light and danceable

f

A

joyful, confident, uncomplicated

mf

playfully mysterious

B

f joyful and exuberant

29

33

37

C

mf a bit more restrained,
but still bold and playful

42

47

D

52

f open, exuberant

56

E

60

mp firm, reverent

Cello Solo

III. Atardecer Tapatío -p.3-

64

F
69

f joyful and exuberant

73

77

81

G
85

subito *p* reverent and a bit mysterious

89

mf *f* triumphant, festive

Continue at the same tempo, no rushing

rit.

94

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.