

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

COLLABORATION FOR THIS VERSION FOR CELLO & GUITAR

Over the years, I have created numerous arrangements of my composition, "Danzas Latinoamericanas", which I originally wrote for two cellos. This process has provided a wonderful opportunity to explore various facets of my piece while also serving as an invaluable learning experience. It has allowed me to deepen my understanding of instruments with which I was previously less familiar.

When arranging the composition for a new ensemble, I must consider how playable or idiomatic certain passages are for each instrument, along with their technical capabilities and limitations. This knowledge guides me in adapting the music to suit those instruments. Sometimes, the process is straightforward, but other times it requires reimagining and rewriting melodies or creating entirely new textures.

For a composer, it is a true blessing to have friends who play different instruments and are willing to share their expertise. This particular version for guitar and cello, more than any other, is the result of numerous enriching conversations and interactions. I am deeply grateful to my friends who helped me gain insight into the technical nuances of their instruments, tested passages for me, and patiently answered my questions. On occasion, while reading, performing, or recording this piece, they introduced ideas that enhanced the work beautifully. With their permission, I incorporated some of those ideas into this version.

These wonderful collaborators include:

Michal Shein

Giovanna Buccarella

Aaron Larget-Caplan

Carl Straussner

Adam Levin

Francesco Diodovich

Silvan De Smit

Christopher Schoelen

The process behind transcribing "Pan de Azúcar", the second movement, for guitar differs notably from that of the other two movements. That movement was first transcribed completely by the great guitar virtuoso Francesco Diodovich. Later, I adapted and rewrote parts of his transcription to make it accessible to a broader range of performers. As with the other two movements, my guitar transcription was refined by the ideas and advice of my friends mentioned above.

Thank you!

José L. Elizondo

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

Cello

mf *passionate, flirtatious but noble*

Guitar

mf *passionate, flirtatious but noble*

4

mp

mp

8

a bit mysterious, but with energy and intensity

mf *passionate, expressive*

a bit mysterious, but with energy and intensity

mf *passionate, expressive*

12

poco rit. -----

A *a tempo*

16

mp *flirtatious and sensuous, noble*

mp *flirtatious and sensuous, noble*

20

mf

B
24

f flirtatious, a bit bolder *mp* mysterious, teasing

f flirtatious, a bit bolder *mp* mysterious, teasing

28

f open, bold *mp* mysterious, teasing *mf* bright and confident

f open, bold *mp* mysterious, teasing *mf* bright and confident

C *Tango style broadening of tempo* *a tempo*

32

f open, broad, expressive, passionate

f with passion and energy

36

mf a bit more introspective

mf a bit more introspective

40

f bright and confident

f bright and confident

44

D

ff open, broad, expressive, passionate

ff open, broad, expressive, passionate

48

52

mf flirtatious and playful

mf flirtatious and playful

56

poco rit.-----

f bright and confident

f bright and confident

60 E *a tempo*

mp bold and seductive

mp light and rhythmic

63

mf

66

f cantabile, open, very expressive

69

mf

73

mf

F

77

f *flirtatious, passionate and energetic*

f *flirtatious, passionate and energetic*

81

G*Un po' pesante**a tempo*

85

ff *open, broad, expressive, passionate*

ff *with passion and energy*

88

91

mf *a bit more introspective*

mf *a bit more introspective*

94

f bright and confident

f bright and confident

Detailed description: This system contains measures 94, 95, and 96. The bass staff begins with a whole note chord, followed by a series of eighth notes. The guitar staff features a rhythmic accompaniment of eighth notes. The dynamic marking *f* is placed above the first measure of each staff, with the performance instruction 'bright and confident' written below it.

97

H

ff open, broad, expressive, passionate

ff open, broad, expressive, passionate

Detailed description: This system contains measures 97, 98, and 99. A box containing the letter 'H' is positioned above the first measure of the bass staff. The music is marked with a forte dynamic *ff* and the instruction 'open, broad, expressive, passionate'. The bass staff has a melodic line with some accidentals, while the guitar staff provides a harmonic accompaniment.

100

Detailed description: This system contains measures 100, 101, and 102. The bass staff continues with a melodic line, and the guitar staff provides a rhythmic accompaniment. There are no dynamic markings or performance instructions explicitly written in this system.

103

mf flirtatious and playful

mf flirtatious and playful

Detailed description: This system contains measures 103, 104, and 105. The music is marked with a mezzo-forte dynamic *mf* and the instruction 'flirtatious and playful'. The bass staff features a melodic line with eighth notes, and the guitar staff provides a rhythmic accompaniment.

106

Detailed description: This system contains measures 106, 107, and 108. The bass staff begins with a whole note chord, followed by a melodic line. The guitar staff provides a rhythmic accompaniment. There are no dynamic markings or performance instructions explicitly written in this system.

I
109

f bright and confident

f bright and confident

112

reverent, a bit mysterious

subito *mf*

reverent, a bit mysterious

subito *mf*

115

passionate, opening up

ff

passionate, opening up

ff

118

with energy

with energy

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

composed by José Elizondo

guitar transcription by Francesco Diodovich & J. Elizondo

The first 20 measures of introduction are optional. It's also possible to start the piece at measure 21.

Playful, with energy ♩ = 130-150

pizzicato

f playful, flirtatious, 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**

f *cantabile, expressive, but serene and gentle*

mf *relaxed and smooth, like a bossa nova*

25

29

33

B

37

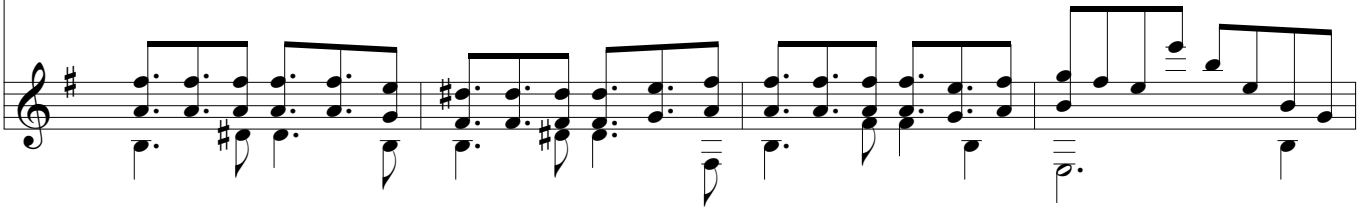


mf expressive, reverent, melancholic

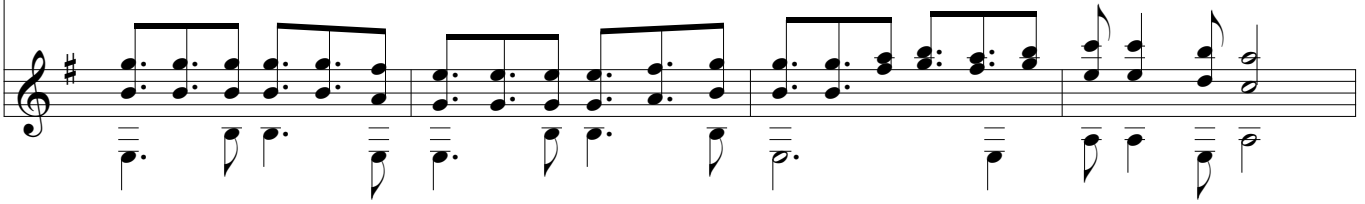


mp rhythmically precise, playful, graceful

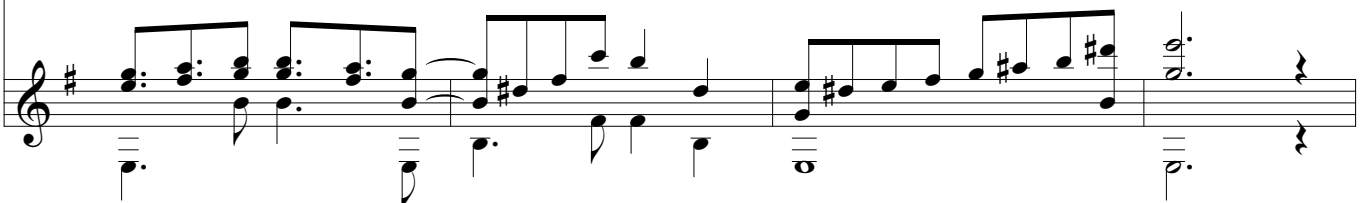
41



45



49



C
53

f very expressive, passionate

mf relaxed and smooth, like a bossa nova

57

61

mf

mp

65

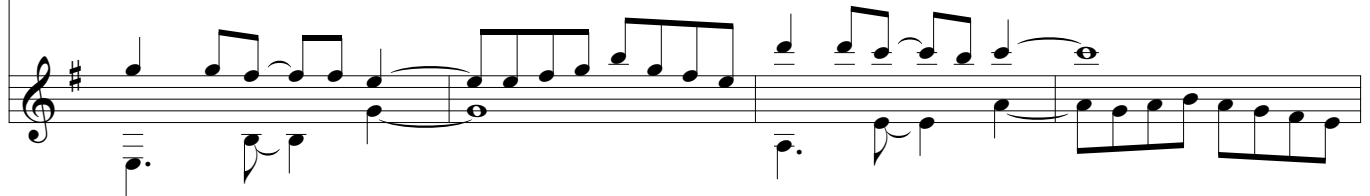
f

D

69

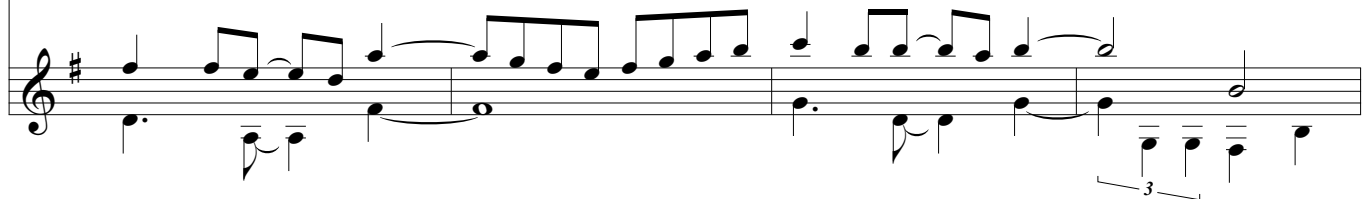


mf relaxed, pleasant, yielding to the melody in the guitar



arioso, expressive, featuring the melody

73



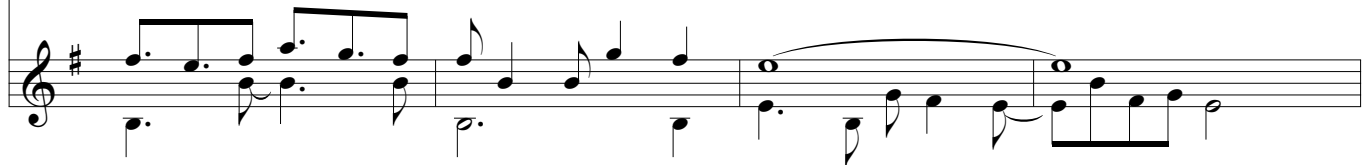
77



a bit more forward, in duet with the melody of the guitar (still yielding)



81



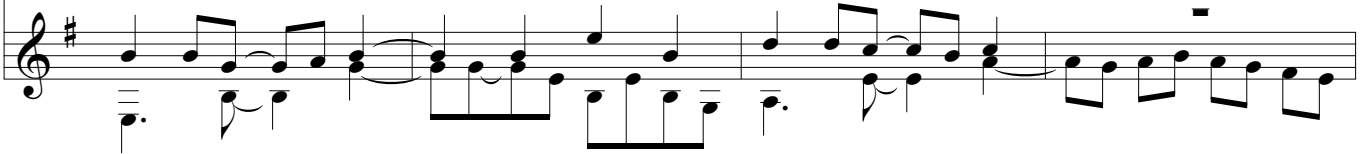
f

E

85

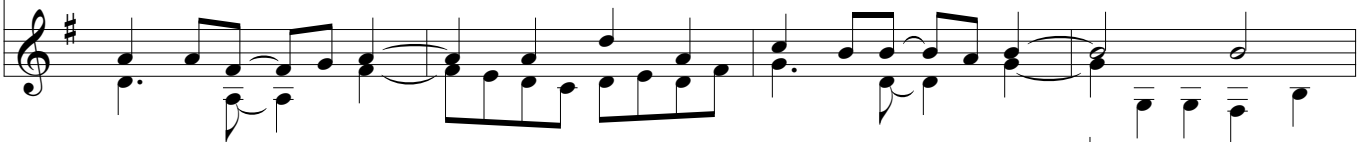


arioso, espressivo, featuring the melody



mf cantabile, expressive, but serene and gentle

89



93



mp tender, lovingly

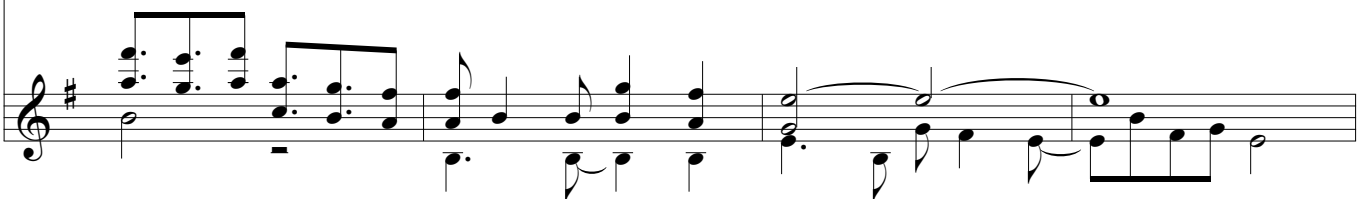
f passionate



p

mf passionate

97



F

101

f cantabile, expressive, tender, with hope

mf relaxed and smooth, like a bossa nova

105

109

mp a bit more introspective

mp a bit more introspective

Continue at the same tempo, no rushing

113

mf

mp

mf

f precise, with energy, but graceful

117

f precise, with energy, but graceful

sfz

mp

pizz.

sfz

mp

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)

pizzicato **arco**

Cello *mp* very light and rhythmic *f*

Guitar *mf* very light and rhythmic

A

5 *joyful, confident, uncomplicated*

f *joyful, confident, uncomplicated*

9 *subito mp*

B

13 *playfully mysterious* *mf*

subito mp *playfully mysterious*

17

17

C

21

f joyful and exuberant

f joyful and exuberant

21

25

25

D

29

29

E

33

mf a bit more restrained,
but still bold and playful

33

37



mf a bit more restrained, but still bold and playful

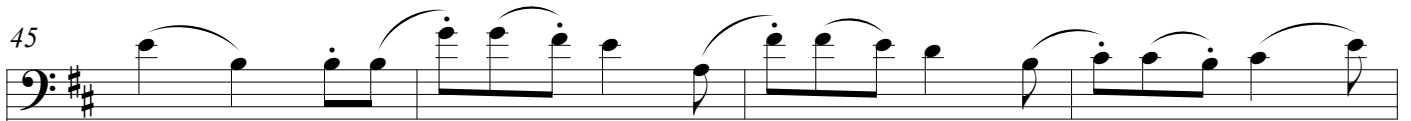


41



F

45

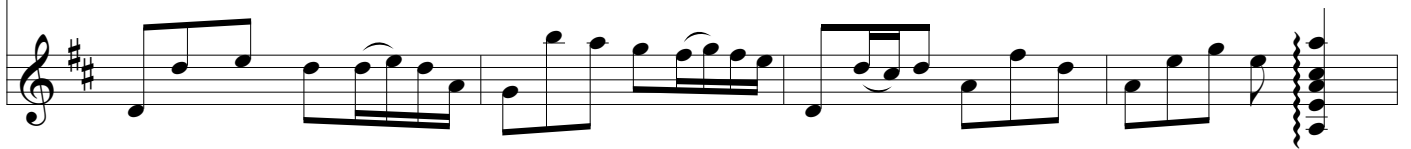


f open, exuberant



f open, exuberant

49



G

53



mf firm, reverent



mf firm, reverent

57

Musical notation for measures 57-61. The cello part (bottom staff) features a melodic line with slurs and accents. The guitar part (top staff) provides harmonic accompaniment with chords and arpeggios.

H

62

f joyful and exuberant

Musical notation for measures 62-65. The cello part (bottom staff) has a more active melodic line. The guitar part (top staff) features a complex, rhythmic accompaniment with many chords and arpeggios.

66

Musical notation for measures 66-69. The cello part (bottom staff) continues with a melodic line. The guitar part (top staff) has a steady accompaniment with chords and arpeggios.

I

70

Musical notation for measures 70-73. The cello part (bottom staff) has a melodic line with slurs. The guitar part (top staff) features a complex, rhythmic accompaniment with many chords and arpeggios.

74

Musical notation for measures 74-77. The cello part (bottom staff) has a melodic line with slurs. The guitar part (top staff) has a steady accompaniment with chords and arpeggios.

J

78

subito mp reverent and a bit mysterious

subito mp reverent and a bit mysterious

82

mf *f*

mf *f*

Continue at the same tempo, no rushing

rit.-----

86

ff triumphant, festive *stately*

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.

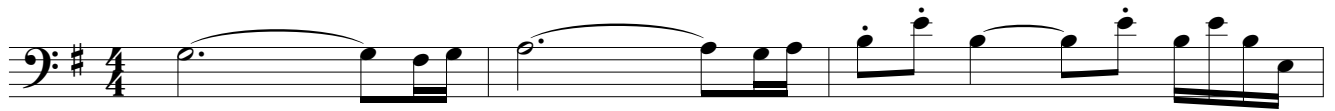
Danzas Latinoamericanas

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I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120



C

Tango style broadening of tempo

a tempo

32

f open, broad, expressive, passionate

36

mf a bit more introspective

40

f bright and confident

D

44

ff open, broad, expressive, passionate

48

52

mf flirtatious and playful

poco rit. -----

56

f bright and confident

E

a tempo

61

mp bold and seductive

65

mf

69

f cantabile, open, very expressive

73

mf

F

77

f flirtatious, passionate and energetic

81

G *Un po' pesante* *a tempo*

85

ff open, broad, expressive, passionate

89

mf a bit more introspective

93

f bright and confident

H

97

ff open, broad, expressive, passionate

101

105

mf flirtatious and playful

I

109

f bright and confident

113

reverent, a bit mysterious

passionate, opening up

subito *mf* *ff*

117

with energy

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II. Pan de Azúcar

composed by José Elizondo

guitar transcription by Francesco Diodovich & J. Elizondo

The first 20 measures of introduction are optional. It's also possible to start the piece at measure 21.

Playful, with energy ♩ = 130-150

pizzicato



f *playful, flirtatious, with energy*



rit.

A

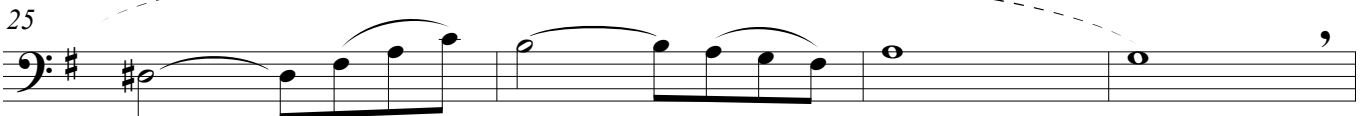
Very pleasant, serene and danceable ♩ = 104-120

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

arco



f *cantabile, expressive, but serene and gentle*



B

37



mf expressive, reverent, melancholic

41



45



49



C

53



f very expressive, passionate

57



61



mf

65



D

69



mf relaxed, pleasant, yielding to the melody in the guitar

73



77



a bit more forward, in duet with the melody of the guitar (still yielding)

81



E

85



arioso, espressivo, featuring the melody

89



93



mp tender, lovingly

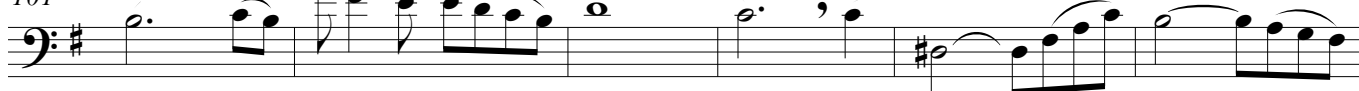
f passionate

97



F

101



f cantabile, expressive, tender, with hope

107



mp a bit more introspective

Continue at the same tempo, no rushing

113



mf

mp

117



f precise, with energy, but graceful

sfz

pizz.

mp

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)

pizzicato **arco**

mp *very light and rhythmic* *f*

A

5 *joyful, confident, uncomplicated*

9 *subito mp*

B

13 *playfully mysterious* *mf*

17

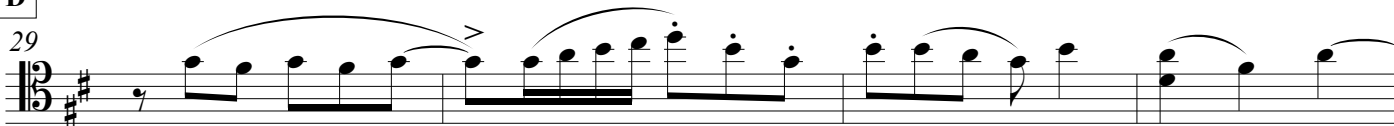
C

21 *f* *joyful and exuberant*

25

D

29

**E**

33



37

*mf* a bit more restrained, but still bold and playful

41

**F**

46

*f* open, exuberant

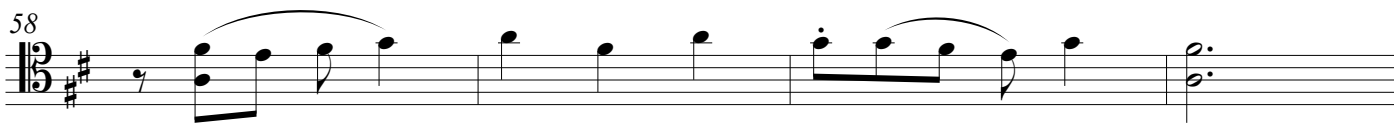
50

**G**

54

*mf* firm, reverent

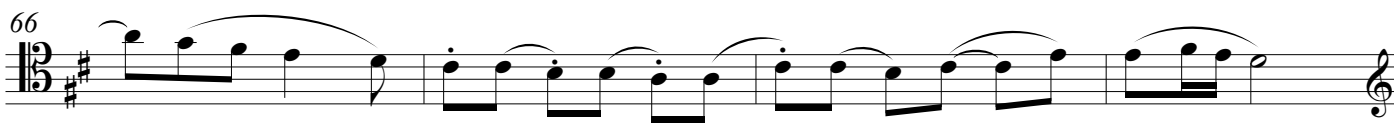
58

**H**

62

*f* joyful and exuberant

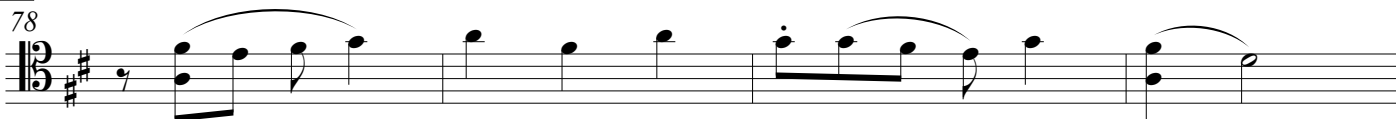
66



I



J



subito mp reverent and a bit mysterious

*mf**f*

Continue at the same tempo, no rushing

rit. -----

*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 Elizondo

Tempo di Tango ♩ = 110-120

mf *passionate, flirtatious but noble*

mp

a bit mysterious, but with energy and intensity *mf* *passionate, expressive*

poco rit.

A *a tempo*

mp *flirtatious and sensuous, noble*

mf

B

f *flirtatious, a bit bolder* *mp* *mysterious, teasing*

f *open, bold* *mp* *mysterious, teasing* *mf* *bright and confident*

C *Tango style broadening of tempo* *a tempo*

32 *f* with passion and energy

36 *mf* a bit more introspective

40 *f* bright and confident

D

44 *ff* open, broad, expressive, passionate

48

52 *mf* flirtatious and playful

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

E *a tempo*

61 *mp* light and rhythmic

65 *mf*

69 *f*

73 *mf*

F

77 *f* flirtatious, passionate and energetic

81

G*Un po' pesante**a tempo*

85 *ff* with passion and energy

89 *mf* a bit more introspective

93

f bright and confident

97

H

ff open, broad, expressive, passionate

101

104

mf flirtatious and playful

I

109

f bright and confident

113

subito mf reverent, a bit mysterious

ff passionate, opening up

117

with energy

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

composed by José Elizondo

guitar transcription by Francesco Diodovich & J. Elizondo

The first 20 measures of introduction are optional. It's also possible to start the piece at measure 21.

Playful, with energy ♩ = 130-150

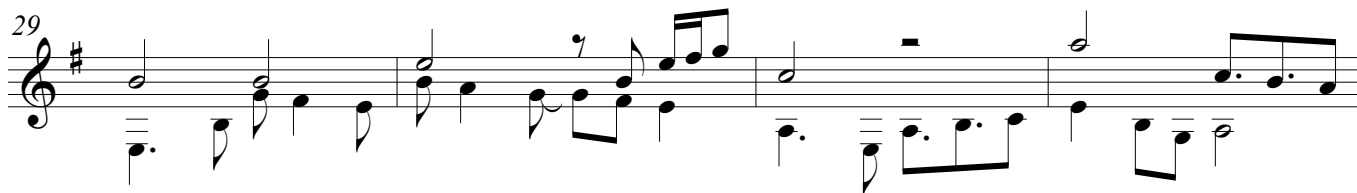
f playful, flirtatious, with energy

rit. -----

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

mf relaxed and smooth, like a bossa nova

29



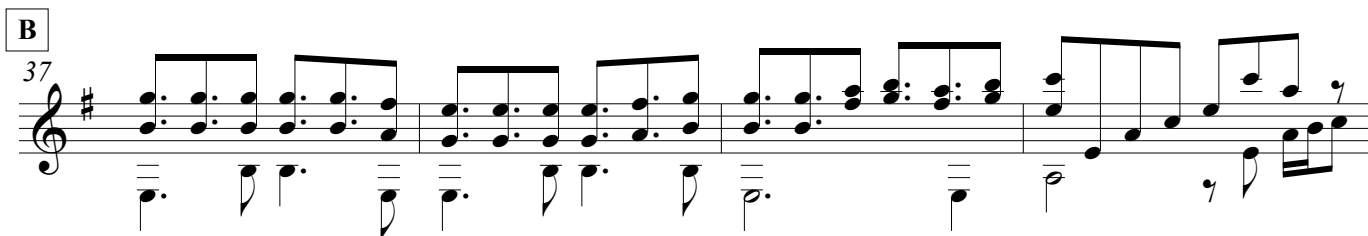
Musical notation for measures 29-32. The key signature is one sharp (F#). The melody consists of quarter and eighth notes, with some sixteenth-note runs. The bass line features a steady eighth-note accompaniment.

33



Musical notation for measures 33-36. The melody continues with quarter and eighth notes. The bass line maintains the eighth-note accompaniment.

B
37



Musical notation for measures 37-40. This section is marked with a box 'B'. The melody features a rhythmic pattern of eighth notes. The bass line continues with eighth notes.

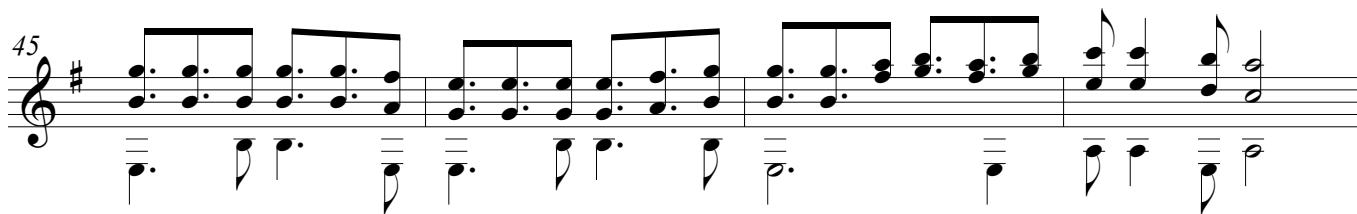
mp rhythmically precise, playful, graceful

41



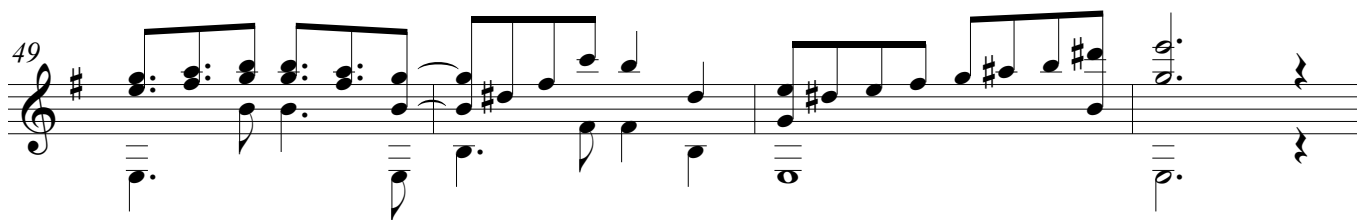
Musical notation for measures 41-44. The melody continues with eighth-note patterns. The bass line features a steady eighth-note accompaniment.

45



Musical notation for measures 45-48. The melody continues with eighth-note patterns. The bass line features a steady eighth-note accompaniment.

49



Musical notation for measures 49-52. The melody continues with eighth-note patterns. The bass line features a steady eighth-note accompaniment.

C
53



Musical notation for measures 53-56. This section is marked with a box 'C'. The melody features a rhythmic pattern of eighth notes. The bass line continues with eighth notes.

mf relaxed and smooth, like a bossa nova

57



Musical notation for measures 57-60. The melody continues with eighth-note patterns. The bass line features a steady eighth-note accompaniment.

61

mp

65

f

D

69

arioso, expressive, featuring the melody

73

77

81

E

85

mf cantabile, expressive, but serene and gentle

89

93

p *mf* *passionate*

97

F

101

mf *relaxed and smooth, like a bossa nova*

105

109

mp *a bit more introspective*

Continue at the same tempo, no rushing

113

mf *f* *precise, with energy, but graceful*

117

sfz *mp*

Danzas Latinoamericanas

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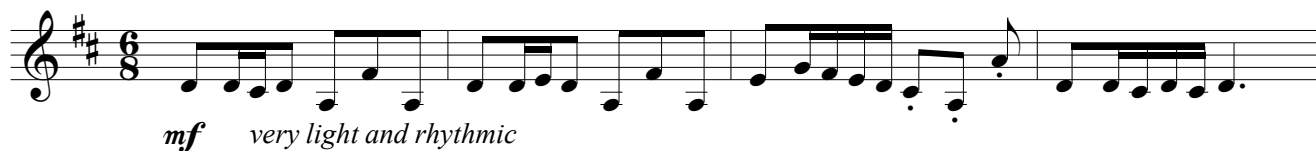
III. Atardecer Tapatío

by José L. Elizondo

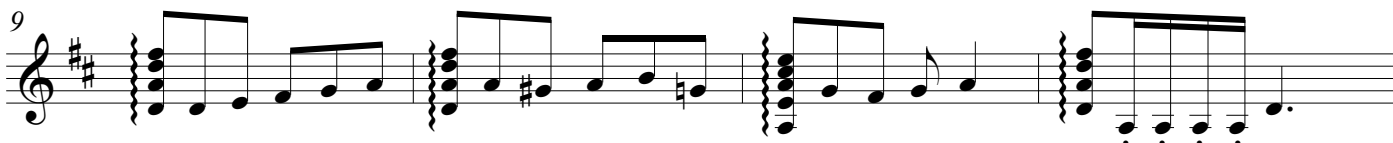
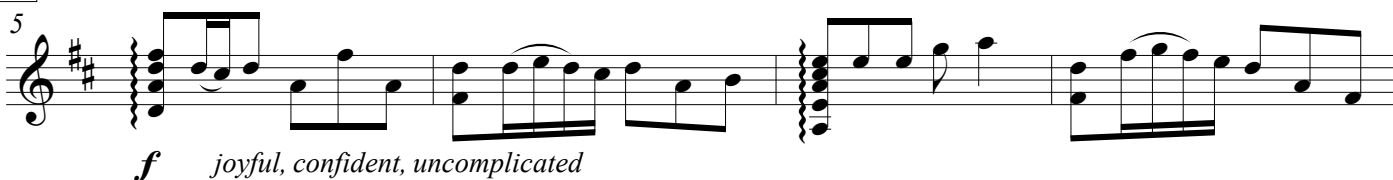
PERFORMANCE NOTES: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness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

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

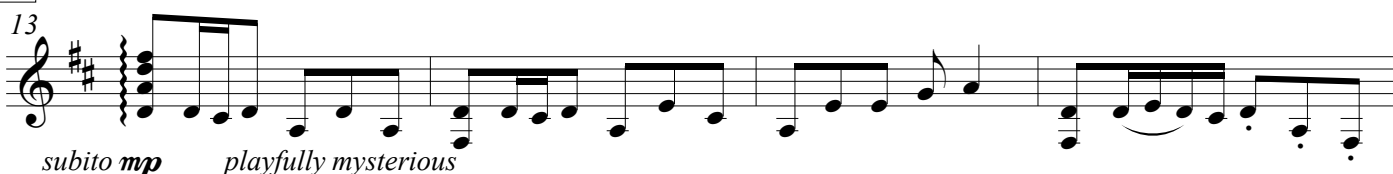
Steady tempo throughout the entire piece (and no rubato)



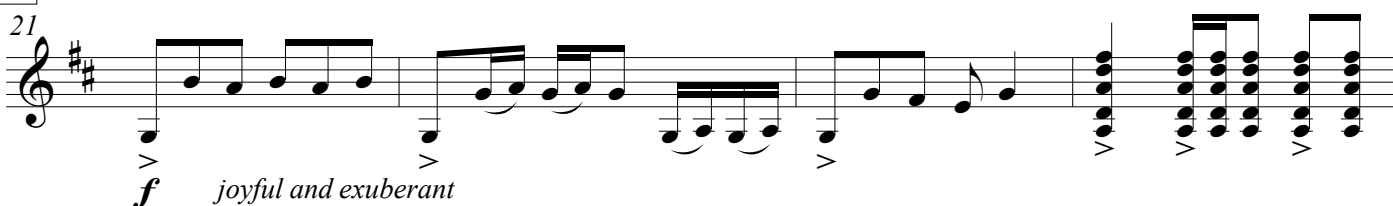
A



B



C



D

29



E

33



mf a bit more restrained,
but still bold and playful

37



41



F

46



f open, exuberant

50



G

54



mf firm, reverent

58



H

62 *f* joyful and exuberant

66

I

70

74

J

78 *subito mp* reverent and a bit mysterious

82 *mf* *f*

Continue at the same tempo, no rushing

86 *ff* triumphant, festive

rit.

89 *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.