Danzas Latinoamericanas

by José L. Elizondo

V#20260612

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 THE VARIOUS VERSIONS THAT INCLUDE 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. The various versions that include guitar, more than any other ones, are 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 these versions.

These wonderful collaborators include:

Michal Shein
Giovanna Buccarella
Aaron Larget-Caplan
Carl Straussner
Adam Levin
Francesco Diodovich
Silvan De Smit
Christopher Schoelen

NOTE: 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

Ensemble

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

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A
a tempo
16
mp flirtatious, sensuous, graceful
mp flirtatious, sensuous, graceful
mp flirtatious and sensuous
20
mf
mf cantabile, expressive
mf
B
24
f flirtatious, a bit bolder
mp mysterious, teasing
f flirtatious, a bit bolder
mp mysterious, teasing
f flirtatious, a bit bolder
mp mysterious, teasing
28
f
mp
f bright and confident
mf
f
mp
mf bright and confident

C

Tango style broadening of tempo

a tempo

32

f *open, broad, expressive*

f *open, broad, expressive*

f *tango style, with energy*

35

38

mf *a bit more introspective*

mf

mf *a bit more introspective*

42

f *bright and confident*

mf *bright and confident*

f *bright and confident*

D
46
ff
exuberant and spacious, with passion and energy
ff
exuberant and spacious, with passion and energy
f
tango style, with energy
49
mf
flirtatious and playful
mf
cantabile
mf
flirtatious and playful
53
f
poco rit.
57
bright and confident
f
bright and confident
f
bright and confident

E ***a tempo***

61

mp *bold and seductive*

mf *bold and seductive*

mp *light and rhythmic*

64

mf

67

mf

f

f

70

73
mf
mf
F
76
f
flirtatious, passionate
mf
light and rhythmic
f
flirtatious and seductive
79
mp
mp
mp
f
f
f
82
mp
mp
mp
f
bright and confident
f
bright and confident
f
bright and confident

G

Un po' pesante

a tempo

85

ff *open, broad, expressive*

ff *open, broad, expressive*

f *tango style, with energy*

88

91

mf *a bit more introspective*

mf *a bit more introspective*

mf *a bit more introspective*

95

f *bright and confident*

f *bright and confident*

f *bright and confident*

H
99
ff
exuberant and spacious, with passion and energy
ff
exuberant and spacious, with passion and energy
ff
exuberant and spacious, with passion and energy
102
105
mf
flirtatious and playful
mf
flirtatious and playful
mf
flirtatious and playful
I
109
f
bright and confident
f
bright and confident
f
bright and confident

112
reverent, a bit mysterious
subito mf
passionate and energetic
subito mf
reverent, a bit mysterious
subito mf
116
ff
with energy
ff
with energy
ff
with energy
120

Ensemble

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

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13

17

rit.

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

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

21

mf *cantabile, expressive but serene and gentle*

mp *cantabile, expressive, but serene and gentle*

mf *relaxed and smooth, like a bossa nova*

25
29
33

B
37
mp cantabile, reverent, melancholic
mf cantabile, reverent, melancholic
mp rhythmically precise, playful, graceful
41
45

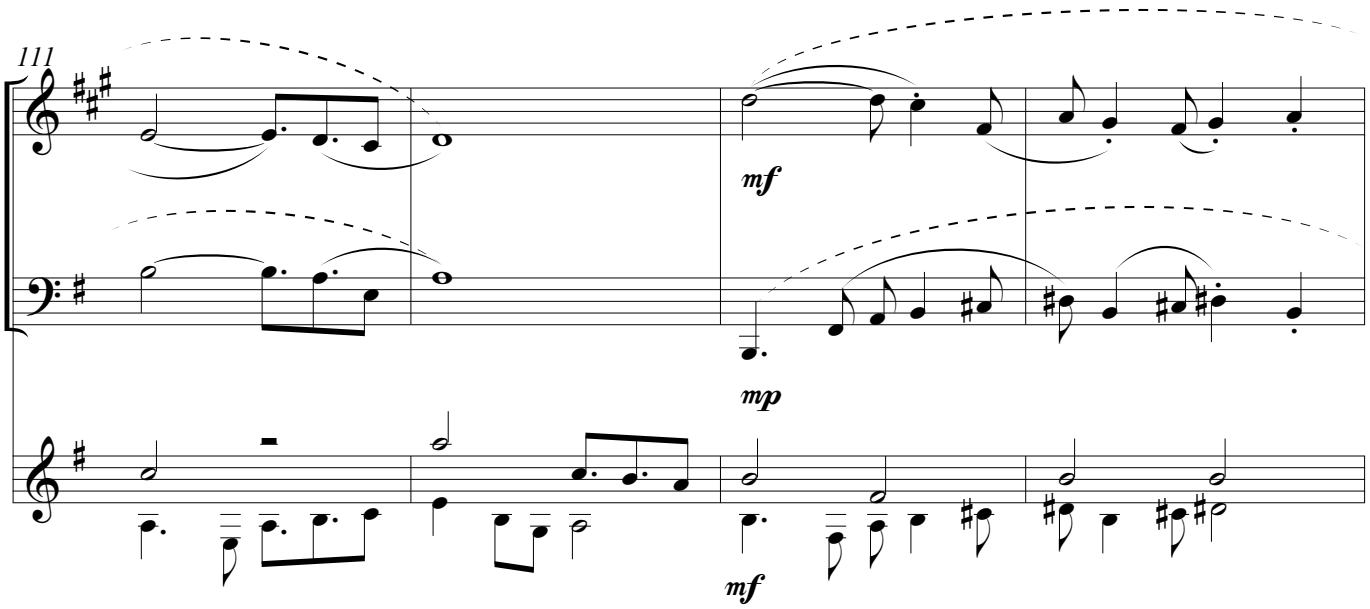
49
C
53
f very expressive, passionate
mf very expressive, passionate
mf relaxed and smooth, like a bossa nova
57

61
mp gentle, serene
mp gentle, serene
mp
65
mf
mf
mf
f
D
69
mf relaxed, pleasant, yielding to the melody in the guitar
mf cantabile
arioso, expressive, featuring the melody

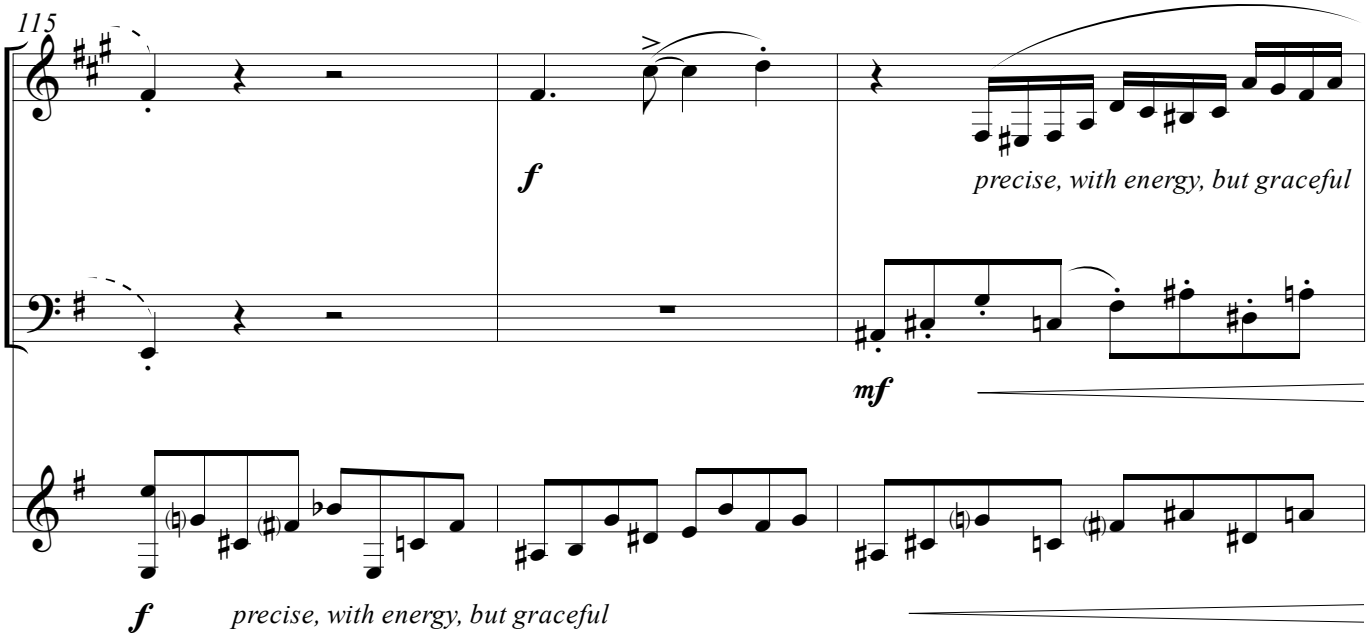
73
3
77
mp
mp
mp
f
f
f
81
mf

E
85
teasing, playfully
mf
teasing, playfully
mf
cantabile, expressive, but serene and gentle
89
3
93
mp
tender, lovingly
f
passionate
mp
tender, lovingly
f
passionate
mp
f
passionate

97
F
101
mf cantabile, expressive, tender, with hope
mp cantabile, expressive, tender, with hope
mf relaxed and smooth, like a bossa nova
106
mp a bit more introspective



Continue at the same tempo, no rushing



Score

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)

Clarinet in B♭

Bassoon

Guitar

mf *very light and rhythmic*

mf *very light and rhythmic*

mp *very light and rhythmic*

mf *very light and rhythmic*

A

5

playfully mysterious

mf *joyful, confident, uncomplicated*

f *joyful, confident, uncomplicated*

9

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B
13
joyful, light and danceable
f
playfully mysterious
17
mf
joyful, light and danceable
C
21
f
joyful and exuberant
f
joyful and exuberant
f
joyful and exuberant

25
D
29
E
33
Voice A
f a bit more restrained,
but still bold and playful
mf

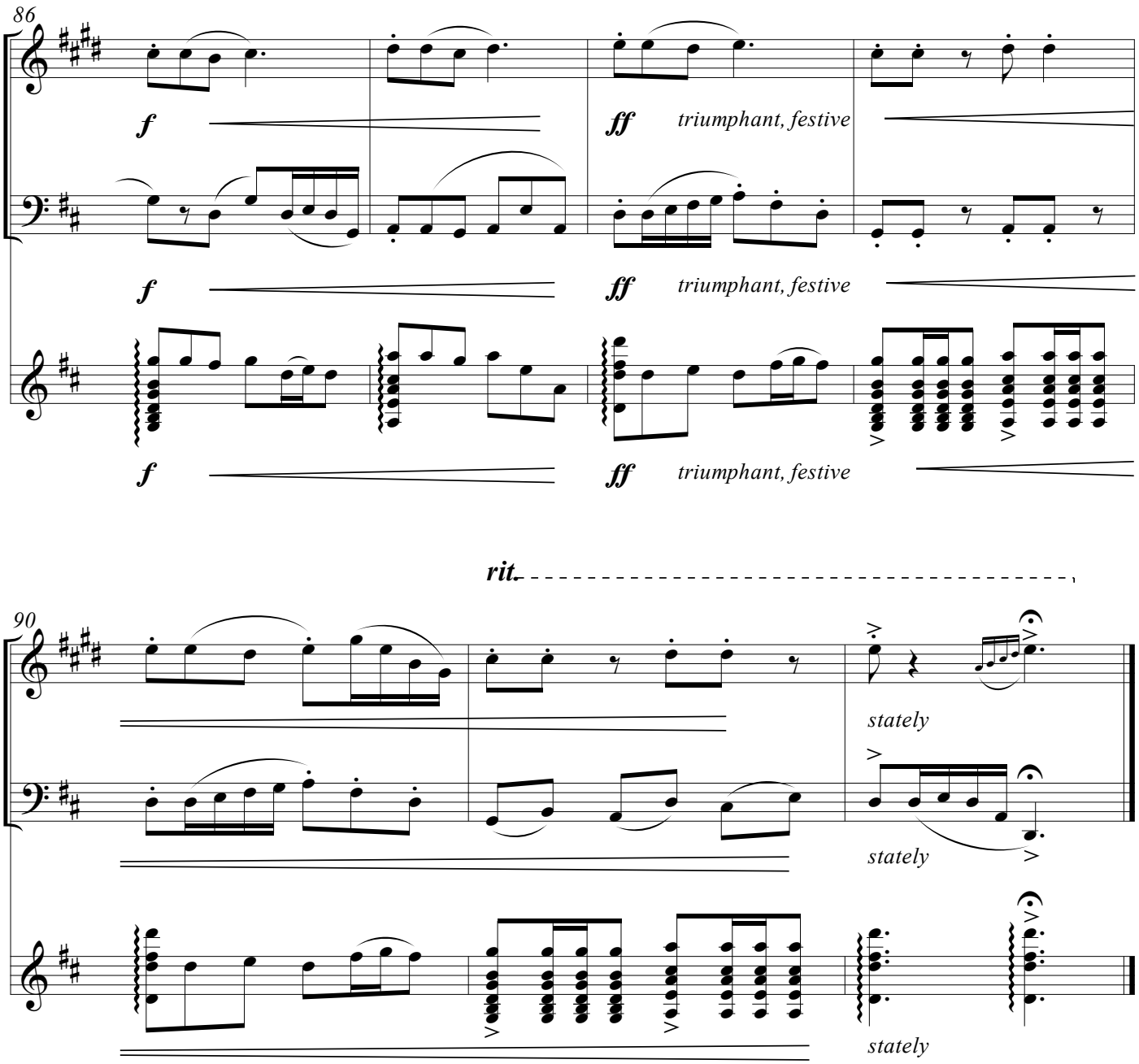
37
mf
mp
Voice B
Voice A
41
mf
mp
Voice B
Voice A
F
45
mf
f
open, exuberant
Voice B
mf
playful, light
f
open, exuberant

49
f
53
G
mf
firm, reverent
mf
firm, reverent
mp
57
mf
firm, reverent

H
62
f joyful and exuberant
f joyful and exuberant
f joyful and exuberant
66
70

74
78
I
subito mp
reverent and a bit mysterious
subito mp
reverent and a bit mysterious
subito mp
reverent and a bit mysterious
82
mf
mf
mf

Continue at the same tempo, no rushing



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.

Clarinet in B♭

Danzas Latinoamericanas

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I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

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C
Tango style broadening of tempo
a tempo
32
f open, broad, expressive
36
mf a bit more introspective
40
f bright and confident
D
44
ff exuberant and spacious, with passion and energy
48
52
mf flirtatious and playful
poco rit.
56
f bright and confident
E
a tempo
61
mp bold and seductive

65
69
mf
73
F
77
f
flirtatious, passionate
mp
81
f
mp
f
bright and confident
G
Un po' pesante
a tempo
85
ff
open, broad, expressive
88
91
mf
a bit more introspective
95
f
bright and confident

H
99
ff exuberant and spacious, with passion and energy
103
mf flirtatious and playful
I
107
f bright and confident
111
reverent, a bit mysterious
subito mf
115
ff
with energy
119

Clarinet in B♭

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

2

mf *playful, flirtatious, with energy*

6

mp

11

16

rit.

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

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

21

mf *cantabile, expressive but serene and gentle*

25

29

33

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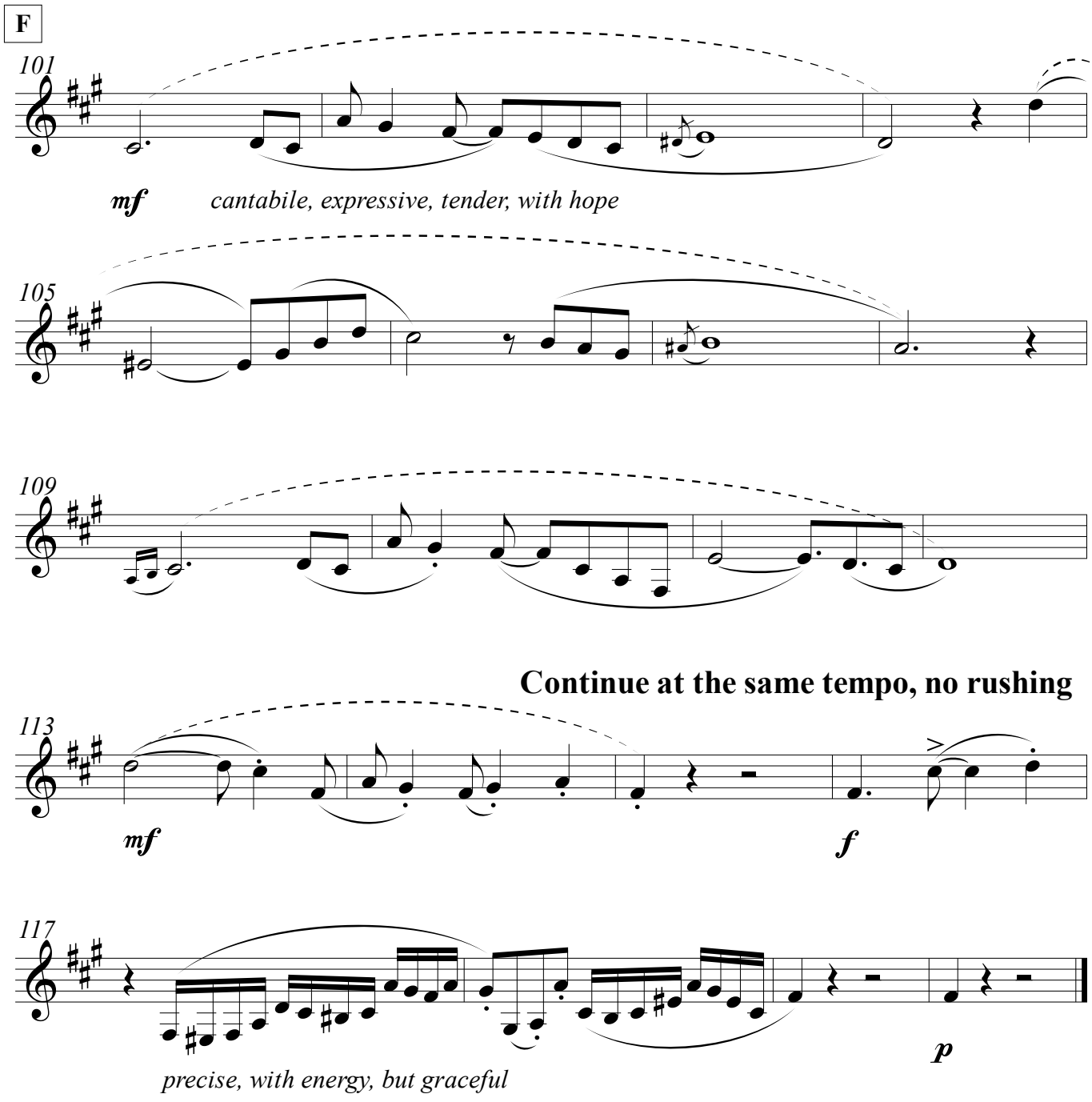
B
37
mp cantabile, reverent, melancholic
41
45
49
C
53
f very expressive, passionate
57
61
mp gentle, serene
65
mf

D
69
mf
relaxed, pleasant, yielding to the melody in the guitar
73
3
77
mp
f
81
mf
E
85
teasing, playfully
89
93
mp
tender, lovingly
f
passionate
97


F
101
mf
cantabile, expressive, tender, with hope
105
109
Continue at the same tempo, no rushing
113
mf
f
117
p
precise, with energy, but graceful

Clarinet in B♭

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)

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D
29
E
33
37
mf
mp
41
mf
mp
45
mf
F
48
f
open, exuberant
52
G
56
mf
firm, reverent
60

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.

Bassoon

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

1

mf *passionate, flirtatious but noble*

6

f *light, gentle*

11 ***poco rit.***

A ***a tempo***

16

mp *flirtatious, sensuous, graceful*

20

mf *cantabile, expressive*

B

24

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

28

mf

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C
Tango style broadening of tempo
a tempo
32
f
open, broad, expressive
36
mf
40
mf
bright and confident
D
44
ff
exuberant and spacious, with passion and energy
48
52
mf
cantabile
poco rit.
56
f
bright and confident
E
a tempo
61
mf
bold and seductive
65

69
f
73
mf
F
77
mf
light and rhythmic
mp
80
81
f
mp
f
bright and confident
G
Un po' pesante
a tempo
85
ff
open, broad, expressive
88
91
mf
a bit more introspective
95
f
bright and confident

H
99
ff exuberant and spacious, with passion and energy
103
mf flirtatious and playful
I
107
f bright and confident
111
passionate and energetic
subito mf
115
ff
with energy
119

Bassoon

Danzas Latinoamericanas

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II. Pan de Azúcar

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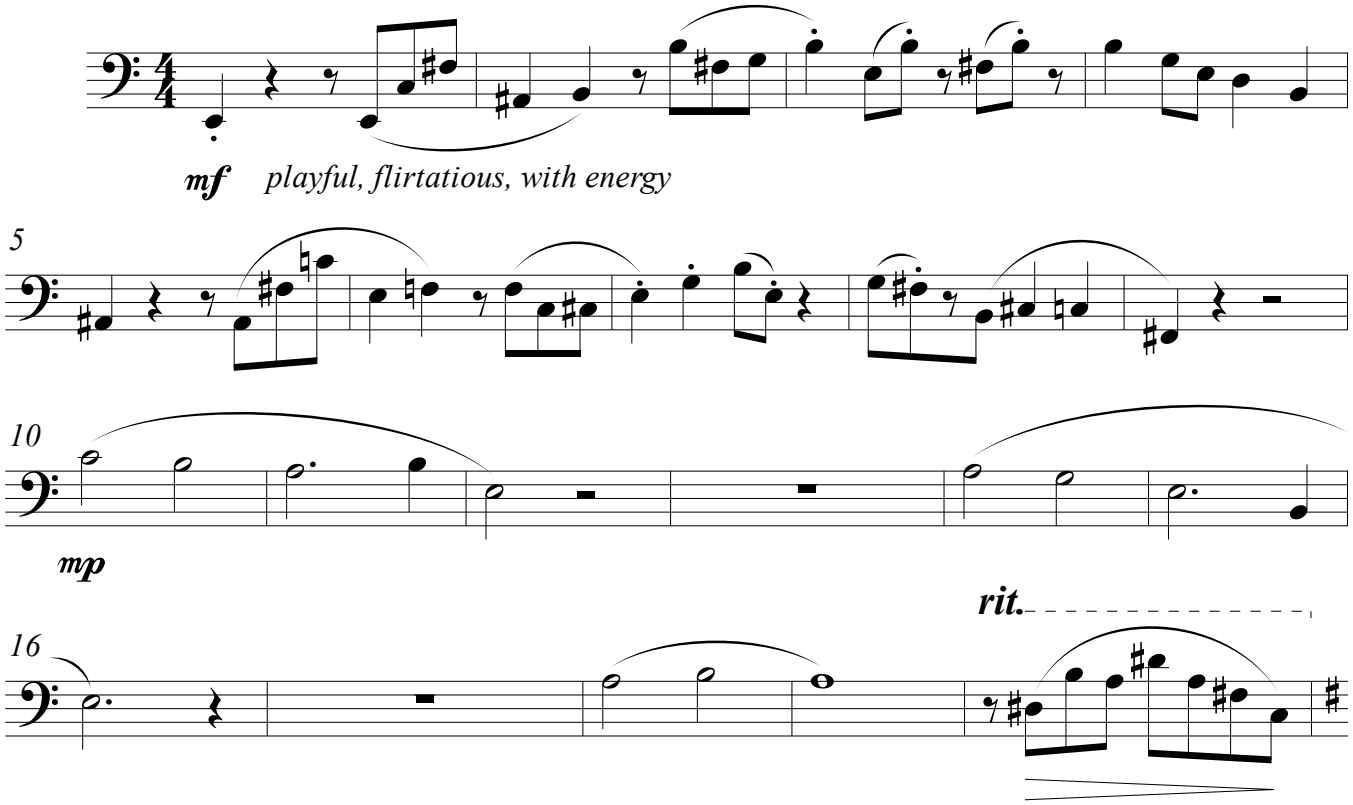
Playful, with energy ♩ = 130-150



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

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

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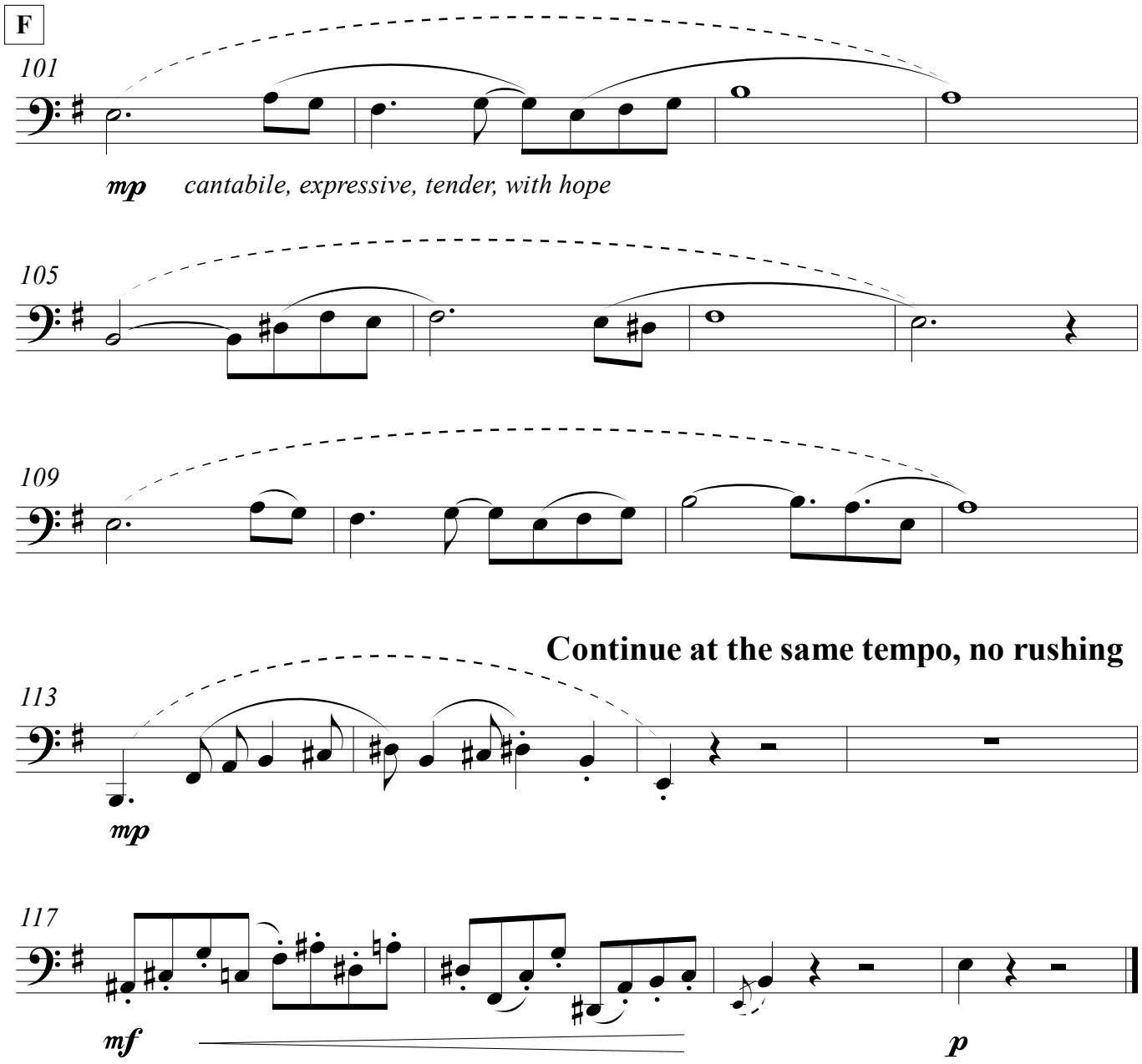
B
37
mf cantabile, reverent, melancholic
41
45
49
C
53
mf very expressive, passionate
57
61
mp gentle, serene
65
mf

D
69
mf
cantabile
73
77
mp
f
81
E
85
mf
teasing, playfully
89
93
mp
tender, lovingly
f
passionate
97


F
101
mp
cantabile, expressive, tender, with hope
105
109
Continue at the same tempo, no rushing
113
mp
117
mf
p

Bassoon

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

Steady tempo throughout the entire piece (and no rubato)

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D
29
33
E
Voice A
Voice B
36
f
a bit more restrained,
but still bold and playful
Voice A
Voice B
40
Voice A
Voice B
44
F
48
mf
playful, light
52
f
G
56
mf
firm, reverent

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.

Guitar

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

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C
Tango style broadening of tempo
a tempo
32
f
tango style, with energy
36
mf
a bit more introspective
40
f
bright and confident
D
44
48
f
tango style, with energy
52
mf
flirtatious and playful
poco rit.
57
f
bright and confident

E
a tempo
61
mp
light and rhythmic
65
mf
69
f
73
mf
F
77
f
flirtatious and seductive
mp
81
f
mp
f
bright and confident
G
Un po' pesante
a tempo
85
f
tango style, with energy
89
mf
a bit more introspective

93
f
bright and confident
H
97
ff
exuberant and spacious, with passion and energy
101
105
mf
flirtatious and playful
I
109
f
bright and confident
113
reverent, a bit mysterious
subito mf
ff
117
with energy
120

Guitar

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

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guitar transcription by Francesco Diodovich & J. Elizondo

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Playful, with energy ♩ = 130-150

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

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

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29
33
B
37
mp rhythmically precise, playful, graceful
41
45
49
C
53
mf relaxed and smooth, like a bossa nova
57

61
mp
65
mf
f
D
69
arioso, expressive, featuring the melody
73
77
mp
f
81
E
85
mf
cantabile, expressive, but serene and gentle
89
3

93
mp
f
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
mp

Guitar

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III. Atardecer Tapatío

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Steady tempo throughout the entire piece (and no rubato)

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D
29
33
E
mf
37
41
F
46
f
open, exuberant
50
54
G
mp
58
mf
firm, reverent

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.