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

Danzas Latinoamericanas

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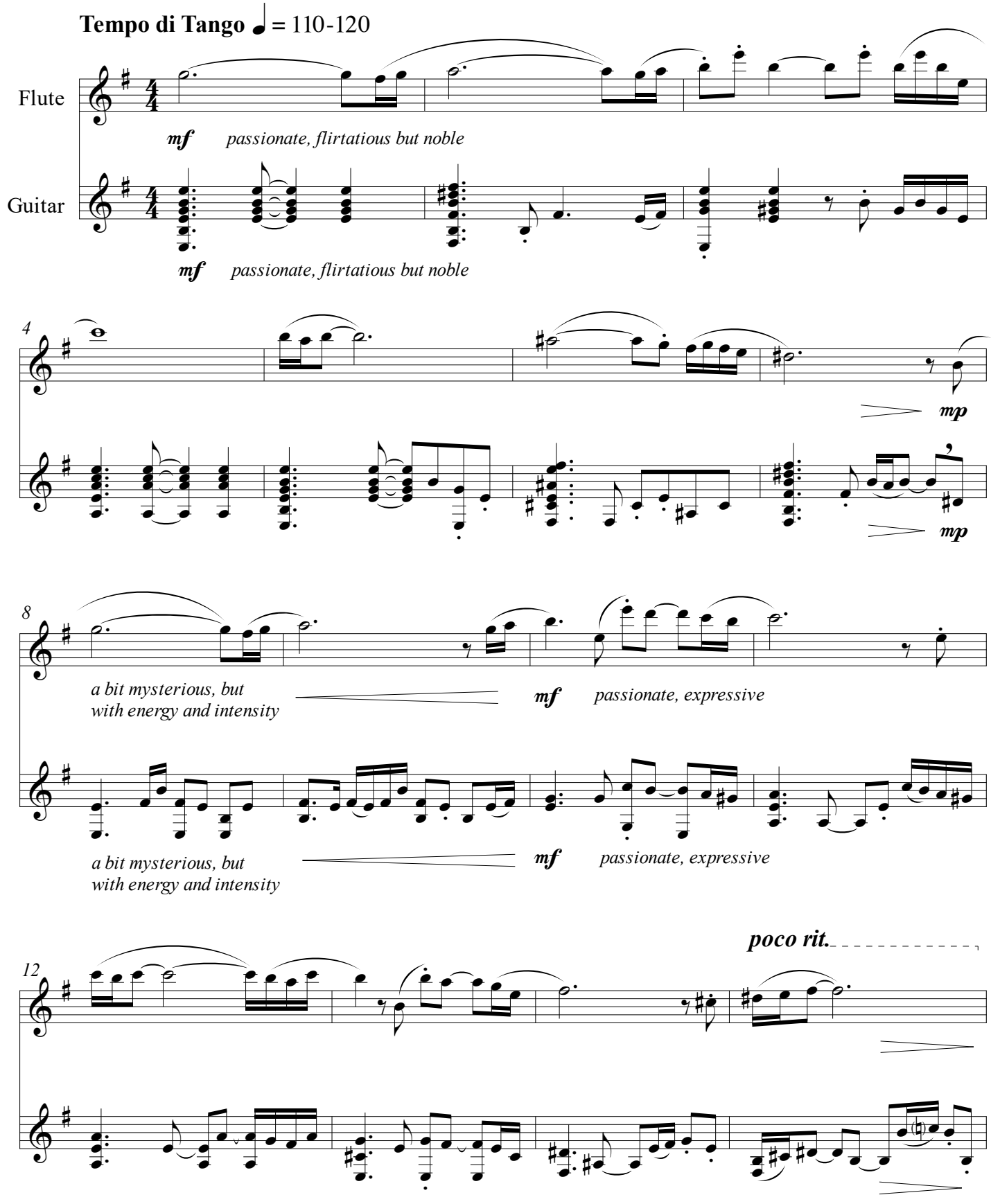
I. Otoño en Buenos Aires

by José Elizondo

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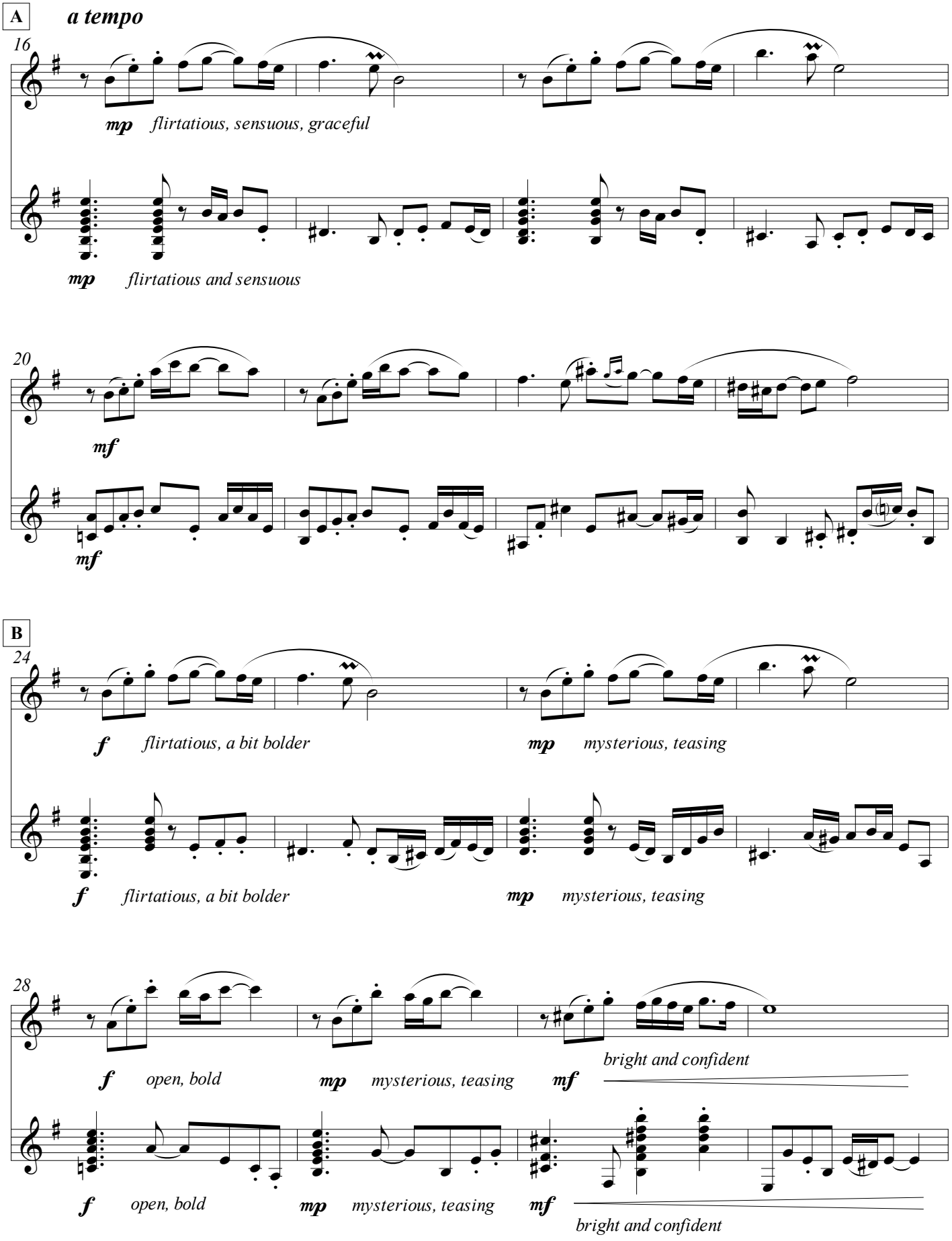

A
a tempo
16
mp flirtatious, sensuous, graceful
mp flirtatious and sensuous
20
mf
mf
B
24
f flirtatious, a bit bolder
mp mysterious, teasing
f flirtatious, a bit bolder
mp mysterious, teasing
28
f open, bold
mp mysterious, teasing
mf bright and confident
f open, bold
mp mysterious, teasing
mf bright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

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

32

f *exuberant and spacious, with passion and energy*

f *tango style, with energy*

35

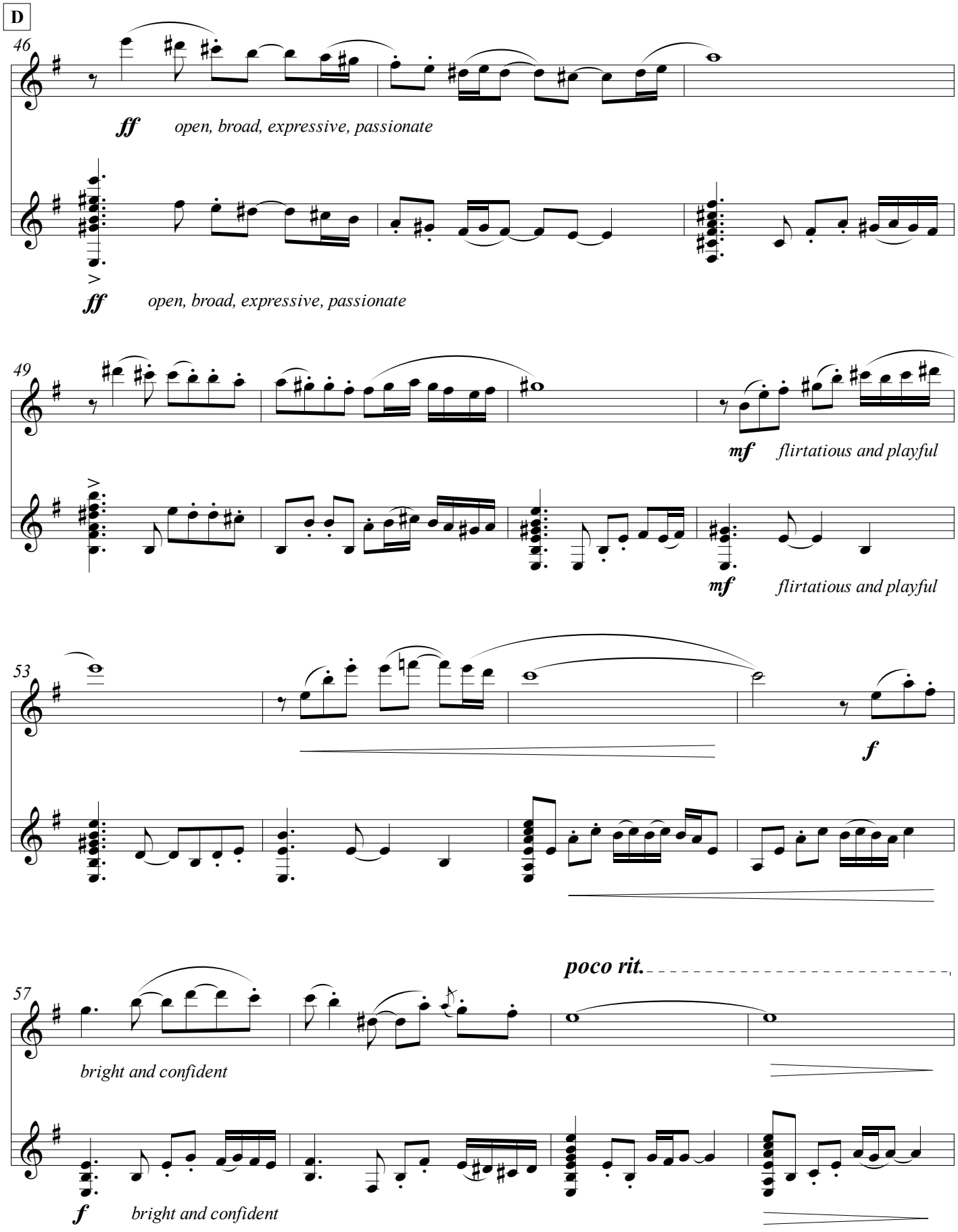
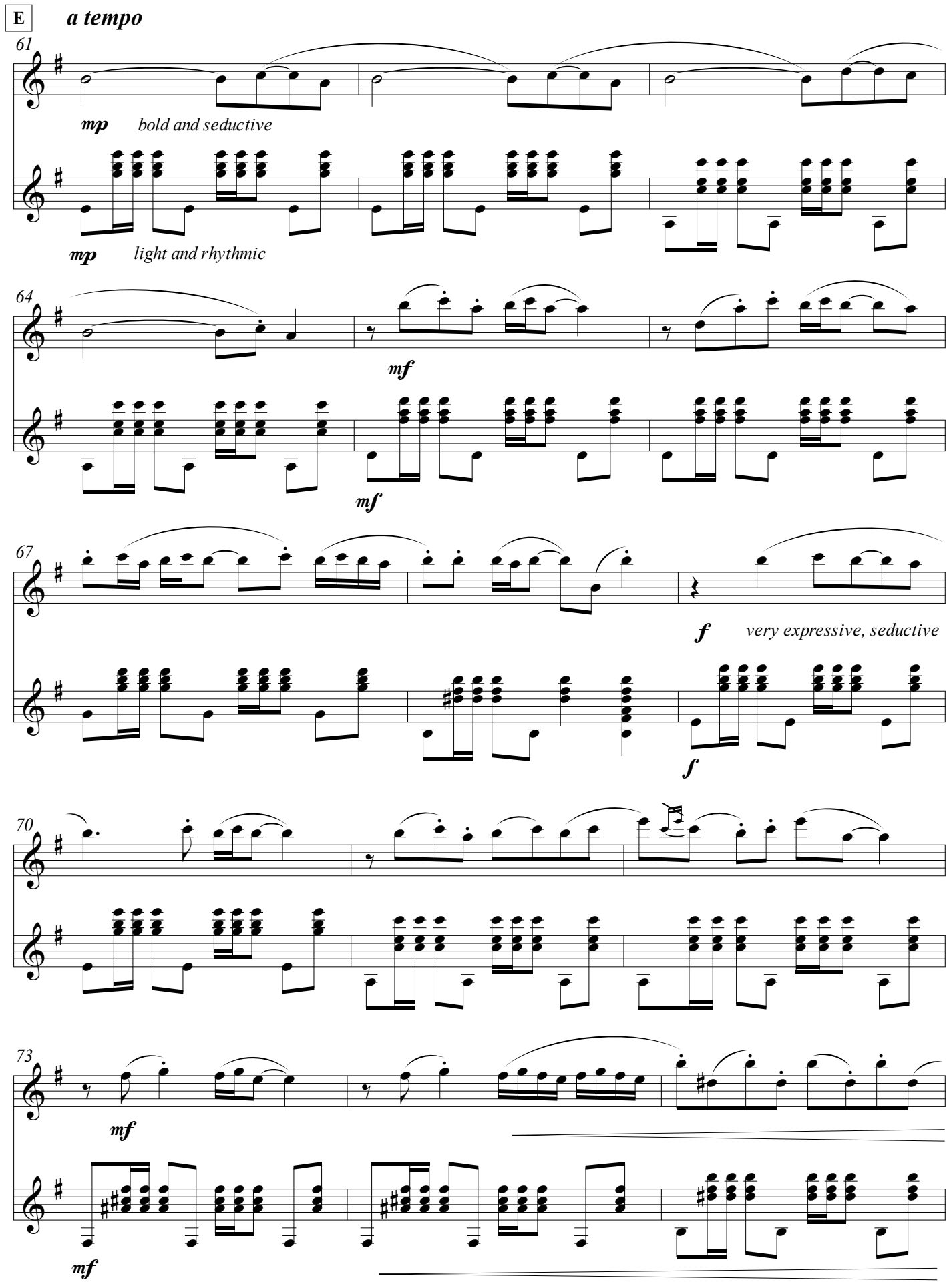
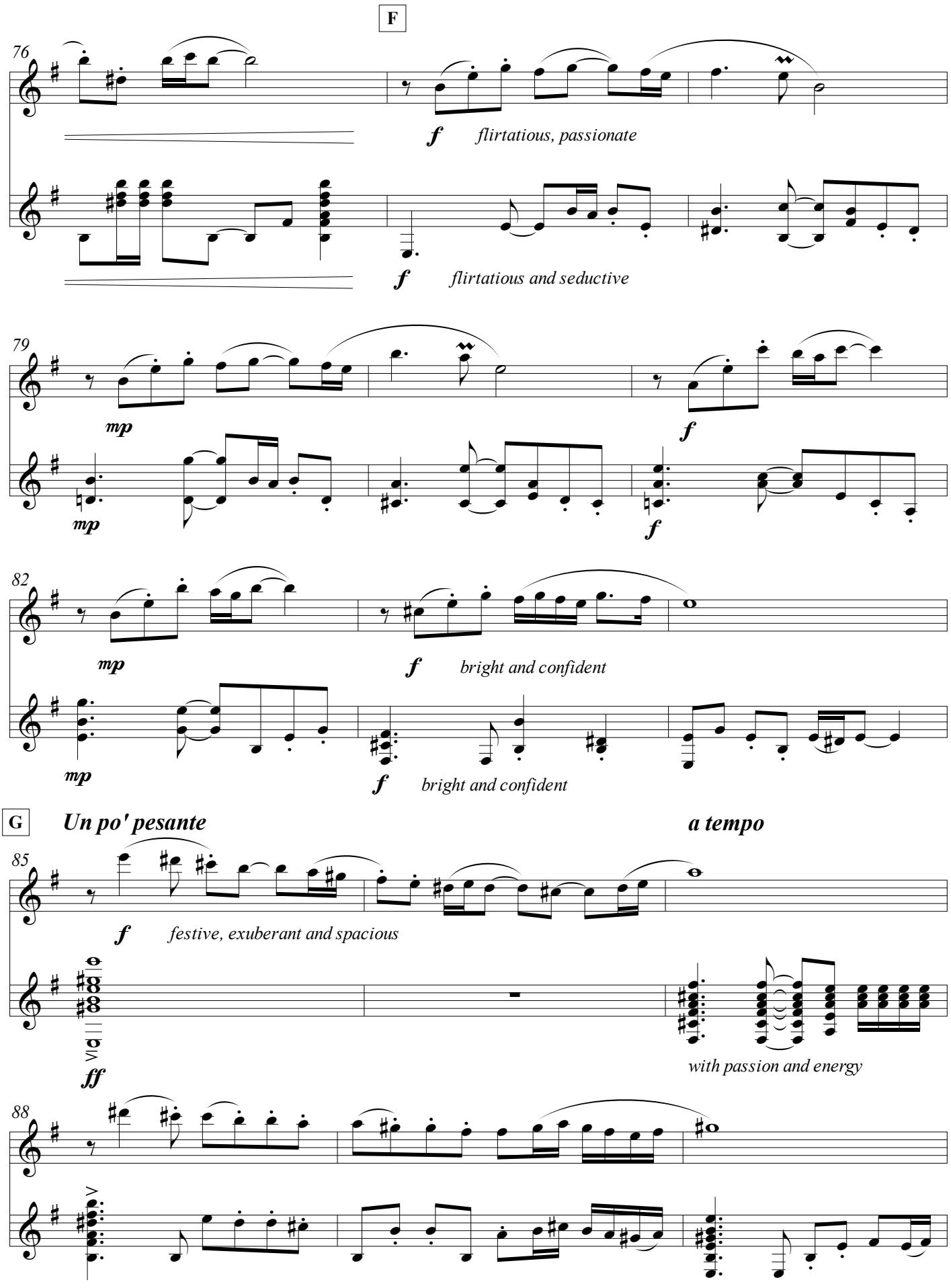
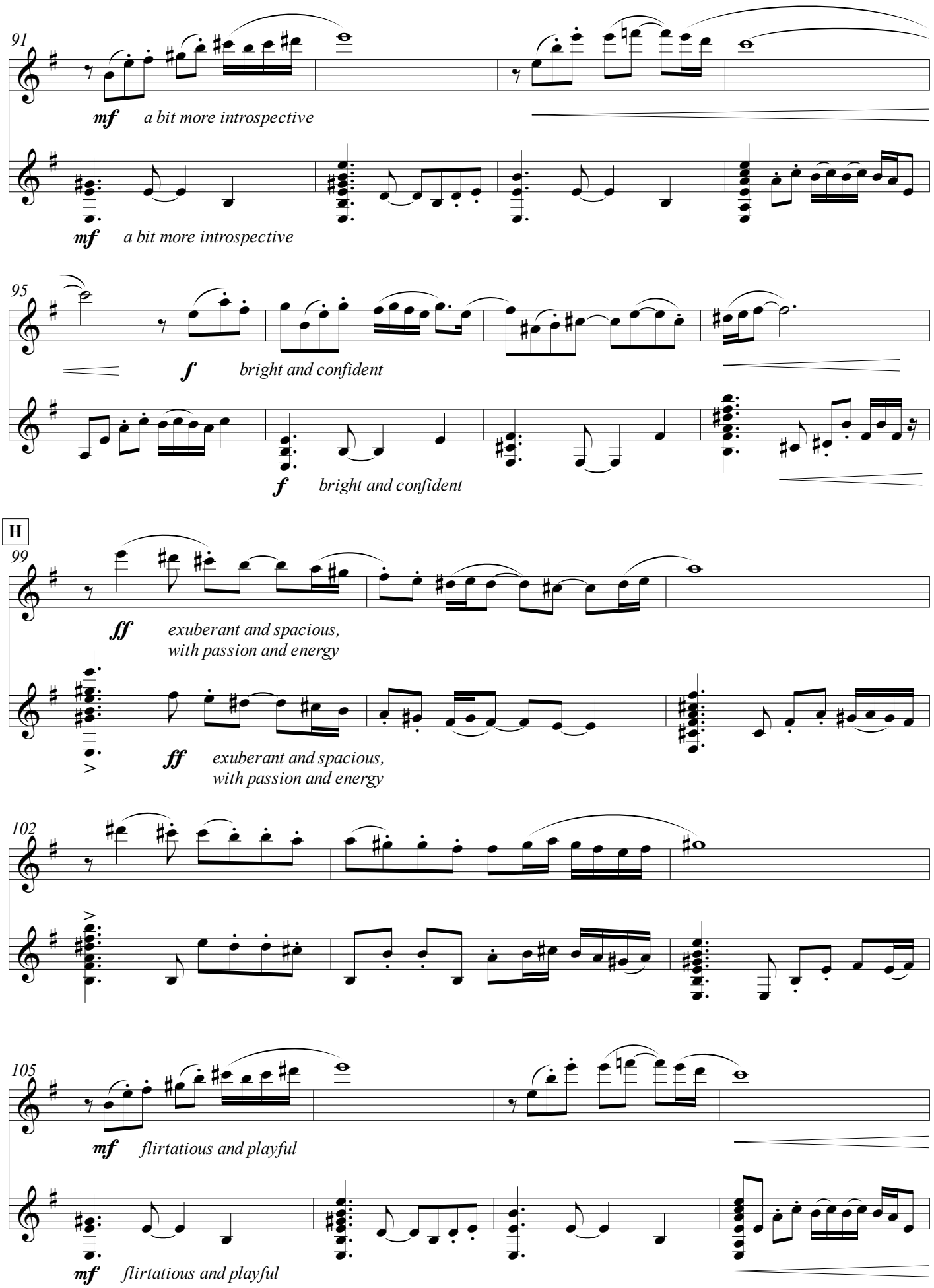
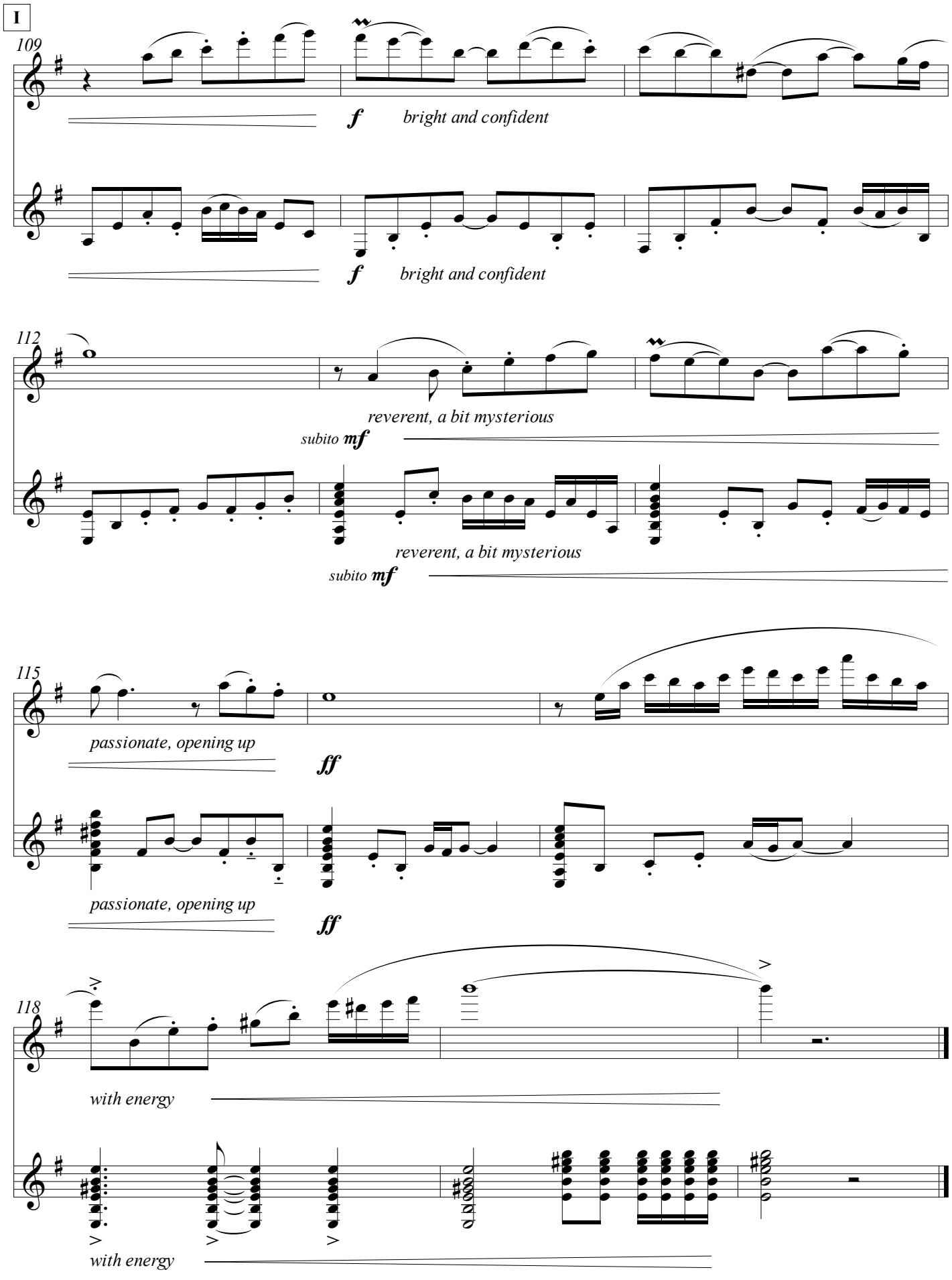
38

mf *a bit more introspective*

mf *a bit more introspective*

42

f *bright and confident*

f *bright and confident*

D
46
ff open, broad, expressive, passionate
ff open, broad, expressive, passionate
49
mf flirtatious and playful
mf flirtatious and playful
53
f
poco rit.
57
bright and confident
f bright and confident

E
a tempo
61
mp
bold and seductive
mp
light and rhythmic
64
mf
mf
67
f
very expressive, seductive
f
70
73
mf
mf

F
76
f
flirtatious, passionate
f
flirtatious and seductive
79
mp
mp
f
f
82
mp
mp
f
bright and confident
f
bright and confident
G
Un po' pesante
a tempo
85
f
festive, exuberant and spacious
ff
with passion and energy
88

91
mf a bit more introspective
mf a bit more introspective
95
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
102
105
mf flirtatious and playful
mf flirtatious and playful

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

Flute

Guitar

f *playful, flirtatious, with energy*

5

9

13

rit.

17

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

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

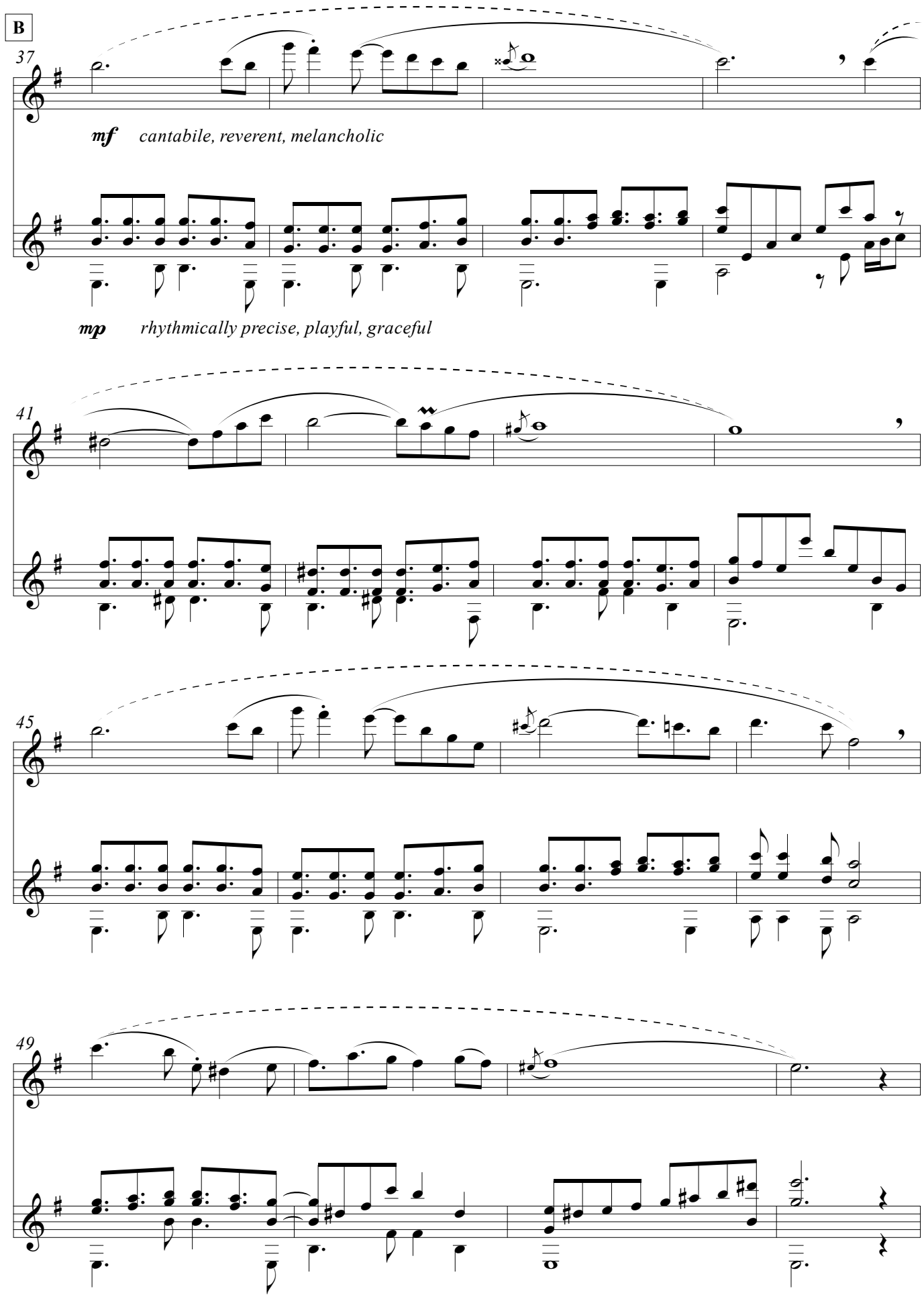
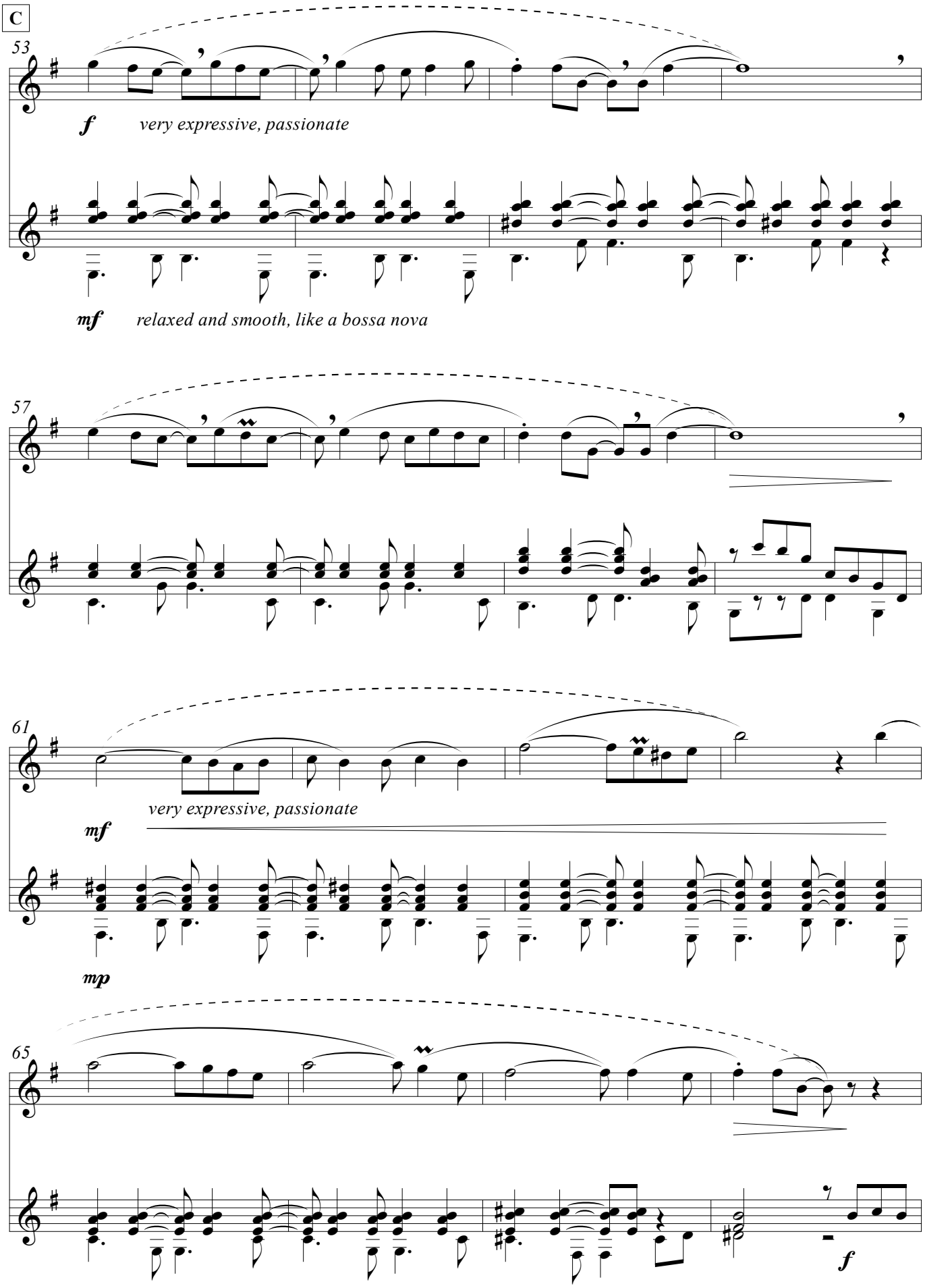
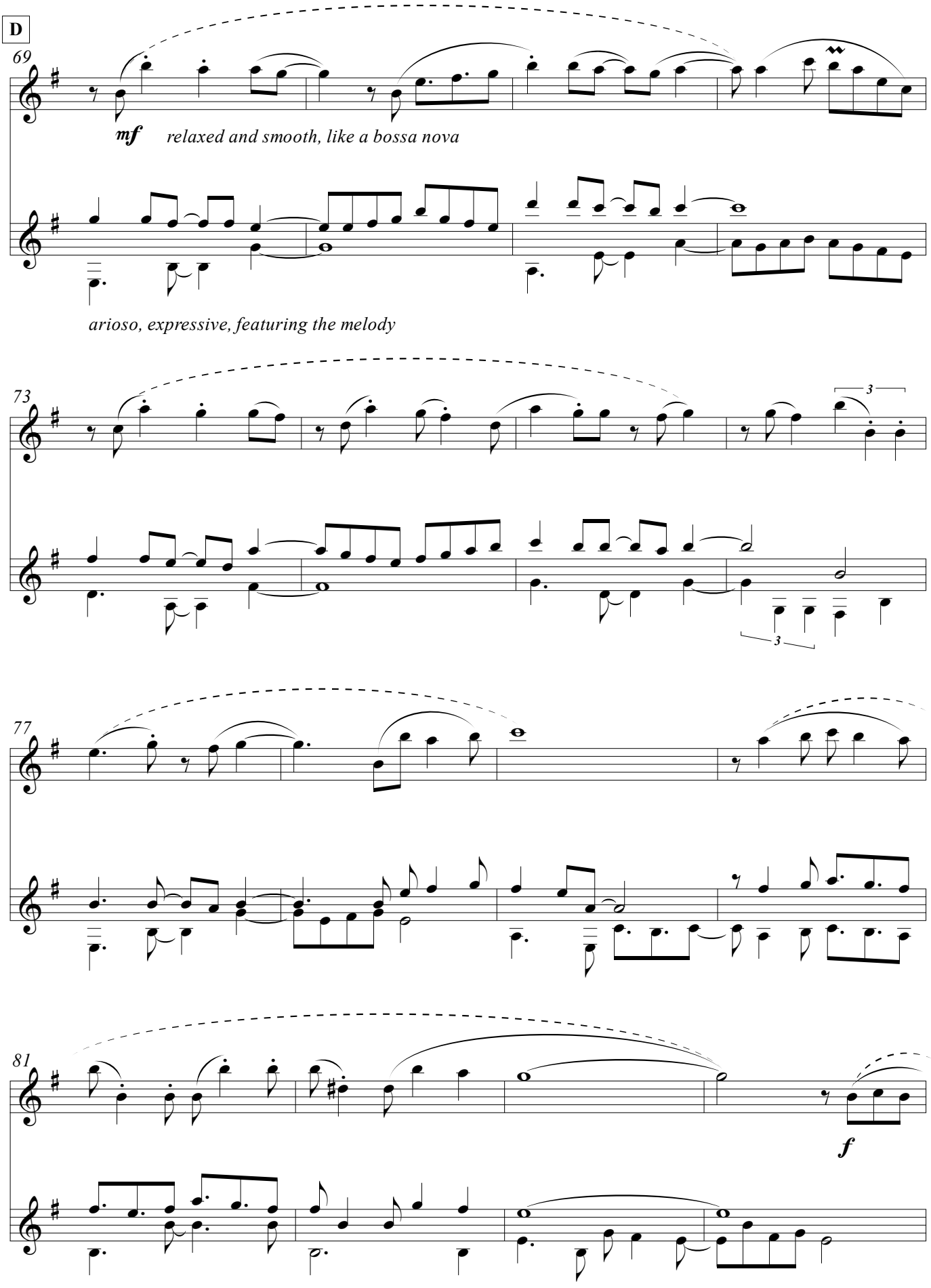
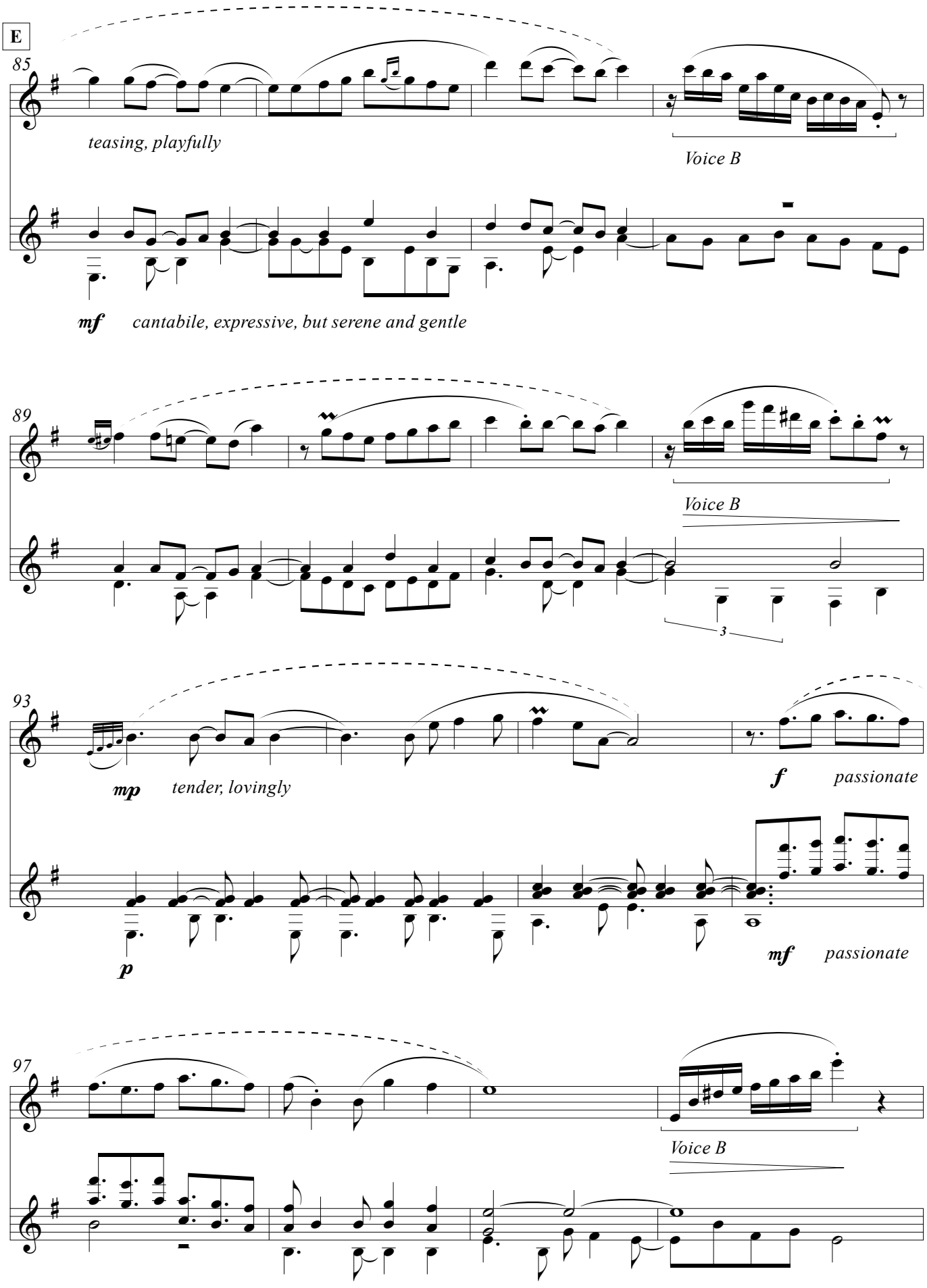
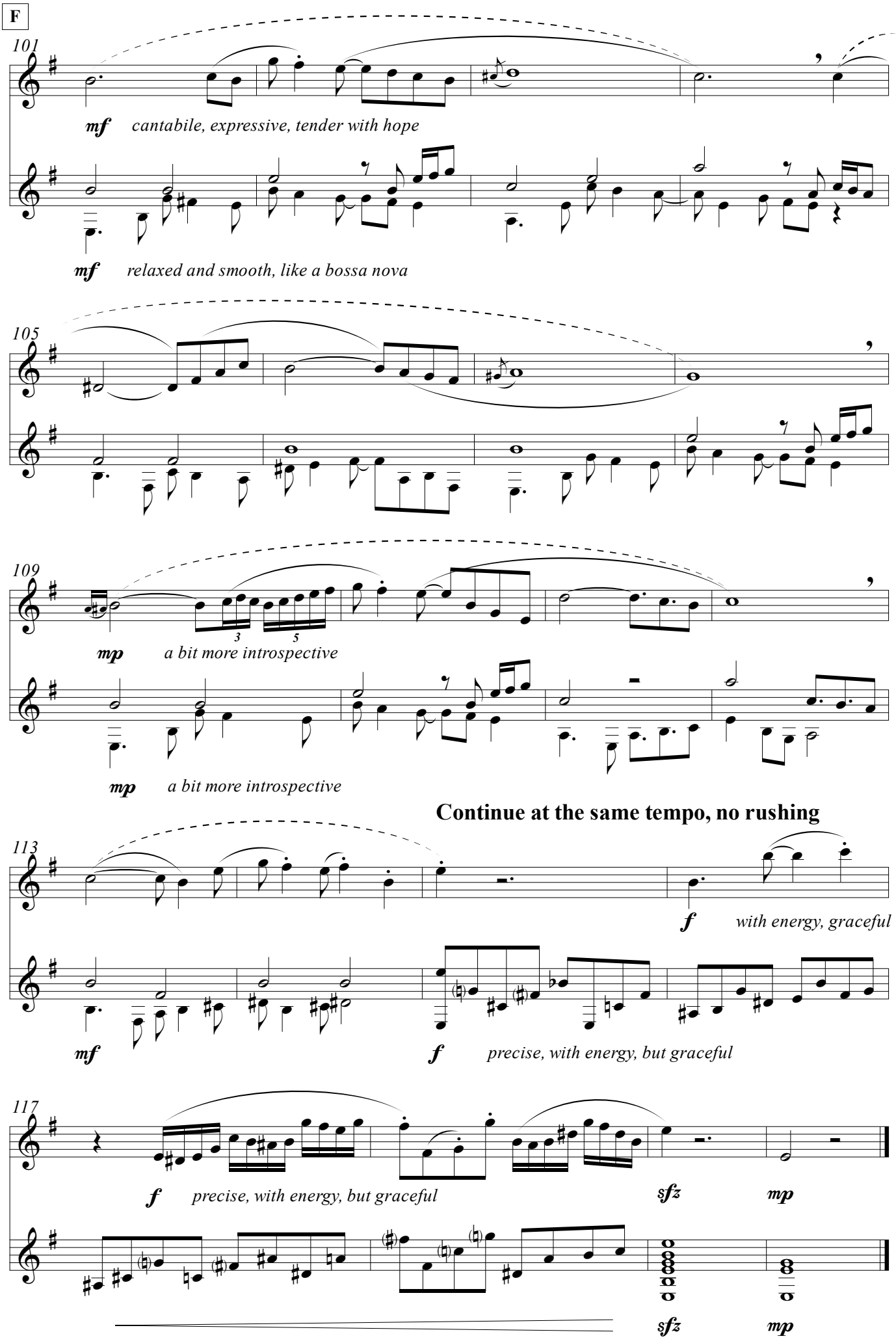
21

f *cantabile, expressive, but serene and gentle*

mf *relaxed and smooth, like a bossa nova*

25

29

33

B
37
mf cantabile, 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
very expressive, passionate
mp
65
f

D
69
mf
relaxed and smooth, like a bossa nova
arioso, expressive, featuring the melody
73
3
3
77
81
f

E
85
teasing, playfully
Voice B
mf
cantabile, expressive, but serene and gentle
89
Voice B
3
93
mp
tender, lovingly
f
passionate
p
mf
passionate
97
Voice B

F
101
mf cantabile, expressive, tender with hope
mf relaxed and smooth, like a bossa nova
105
109
3
5
mp a bit more introspective
mp a bit more introspective
Continue at the same tempo, no rushing
113
f with energy, graceful
mf
f precise, with energy, but graceful
117
f precise, with energy, but graceful
sfz
mp
sfz
mp

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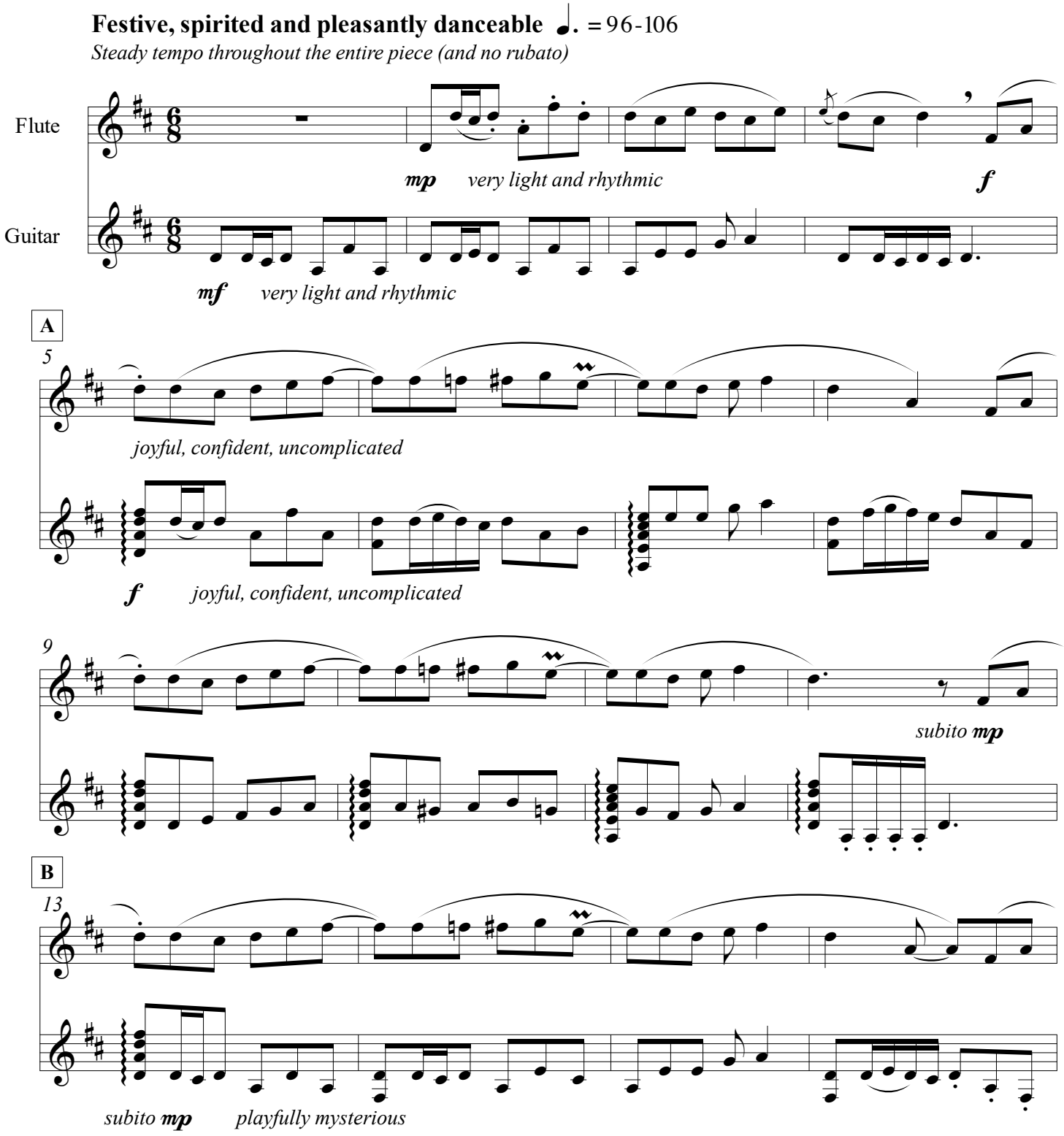
III. Atardecer Tapatío

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.

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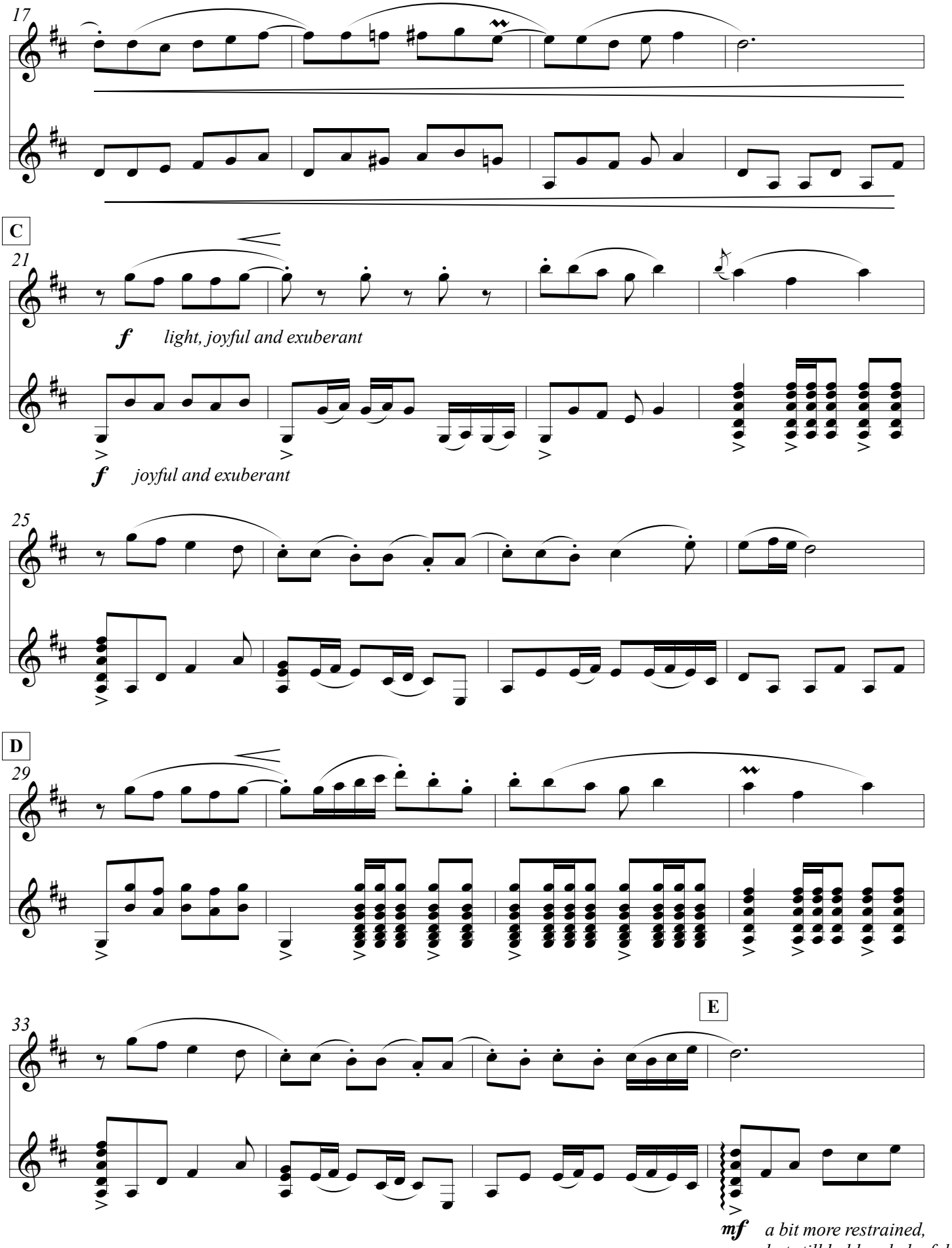
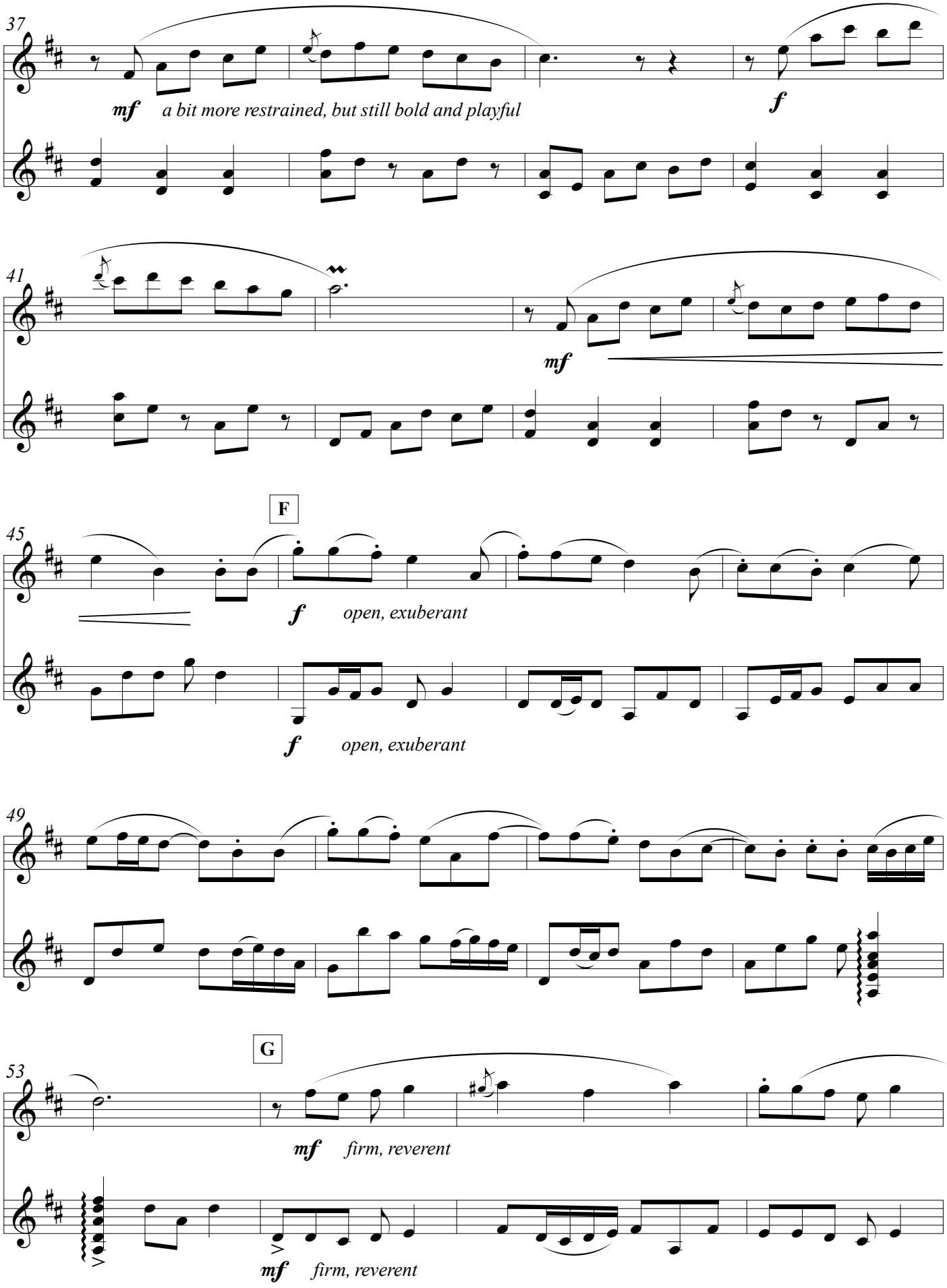
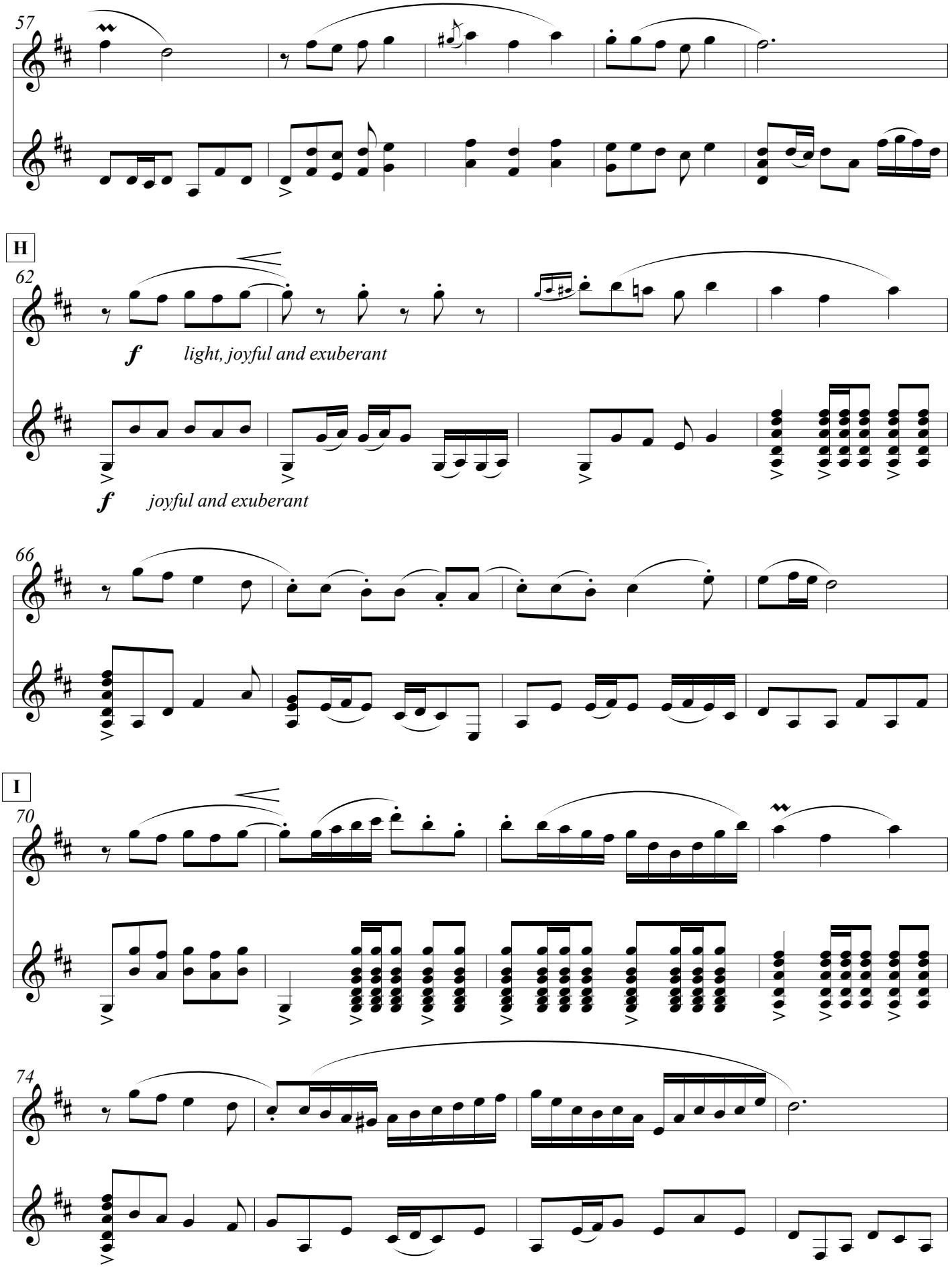
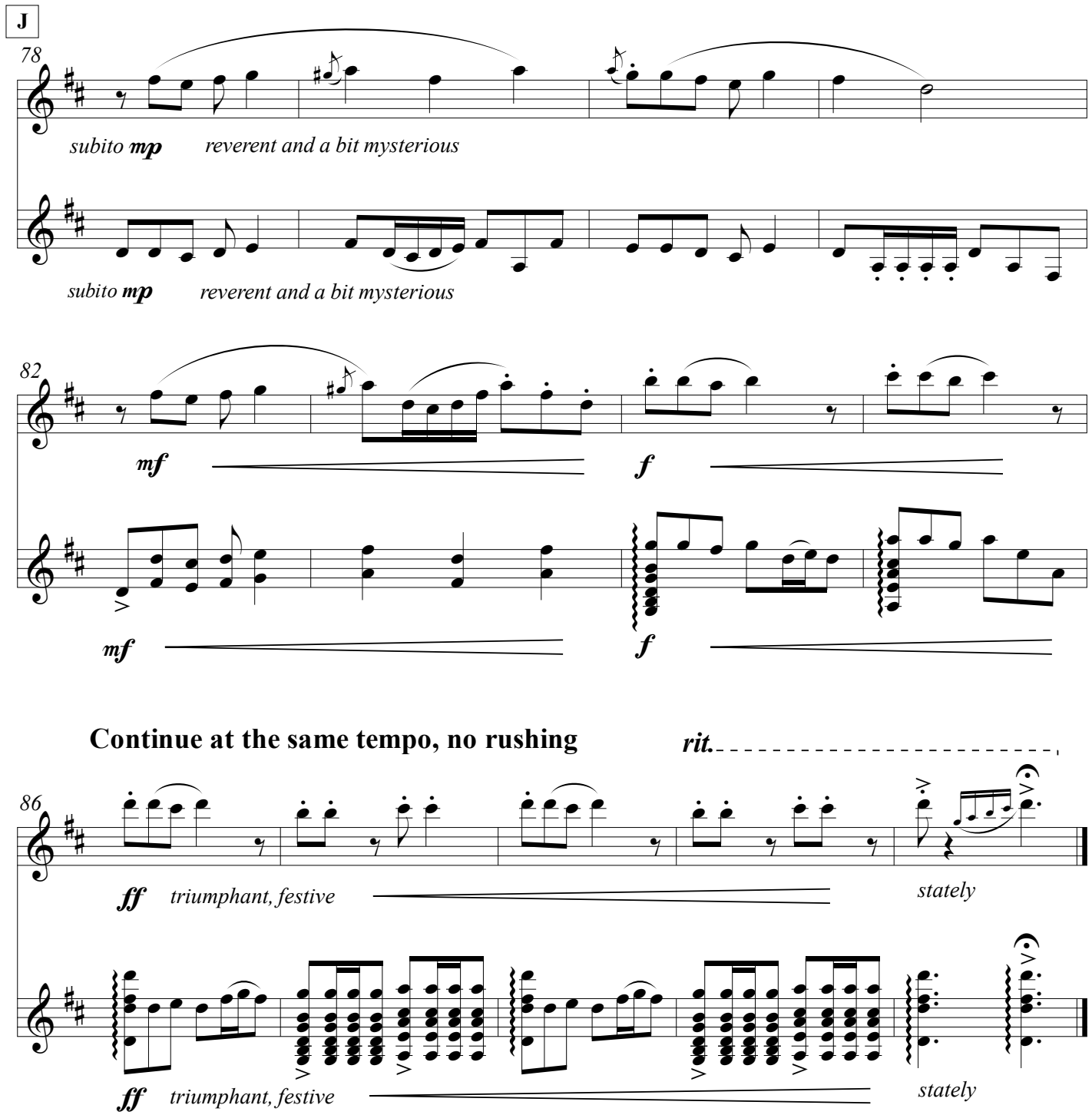

17
C
21
f light, joyful and exuberant
f joyful and exuberant
25
D
29
33
E
mf a bit more restrained,
but still bold and playful

37
mf a bit more restrained, but still bold and playful
f
41
mf
F
45
f open, exuberant
f open, exuberant
49
G
53
mf firm, reverent
mf firm, reverent

57
H
62
f light, joyful and exuberant
f joyful and exuberant
66
I
70
74



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.

Flute

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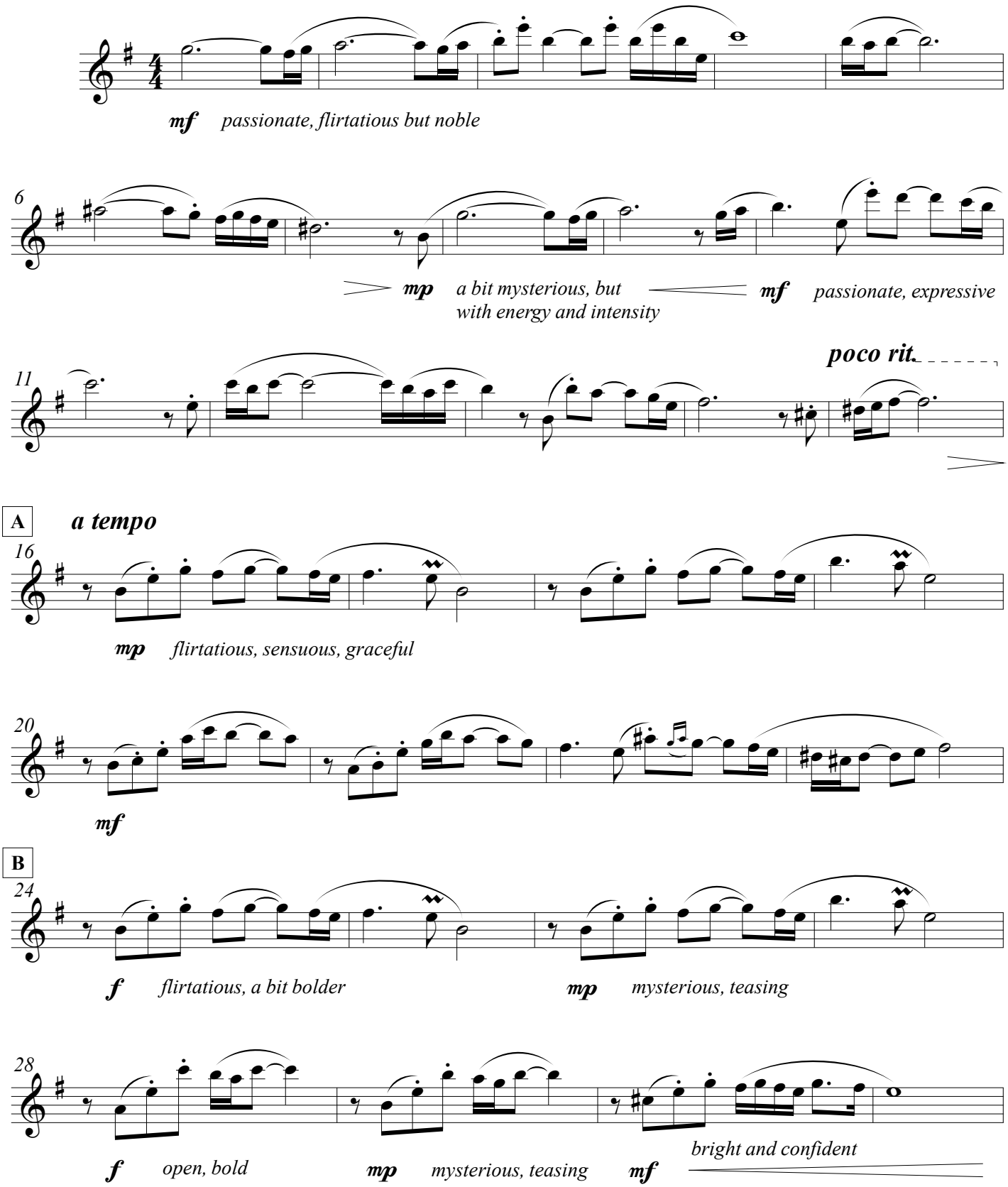
I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

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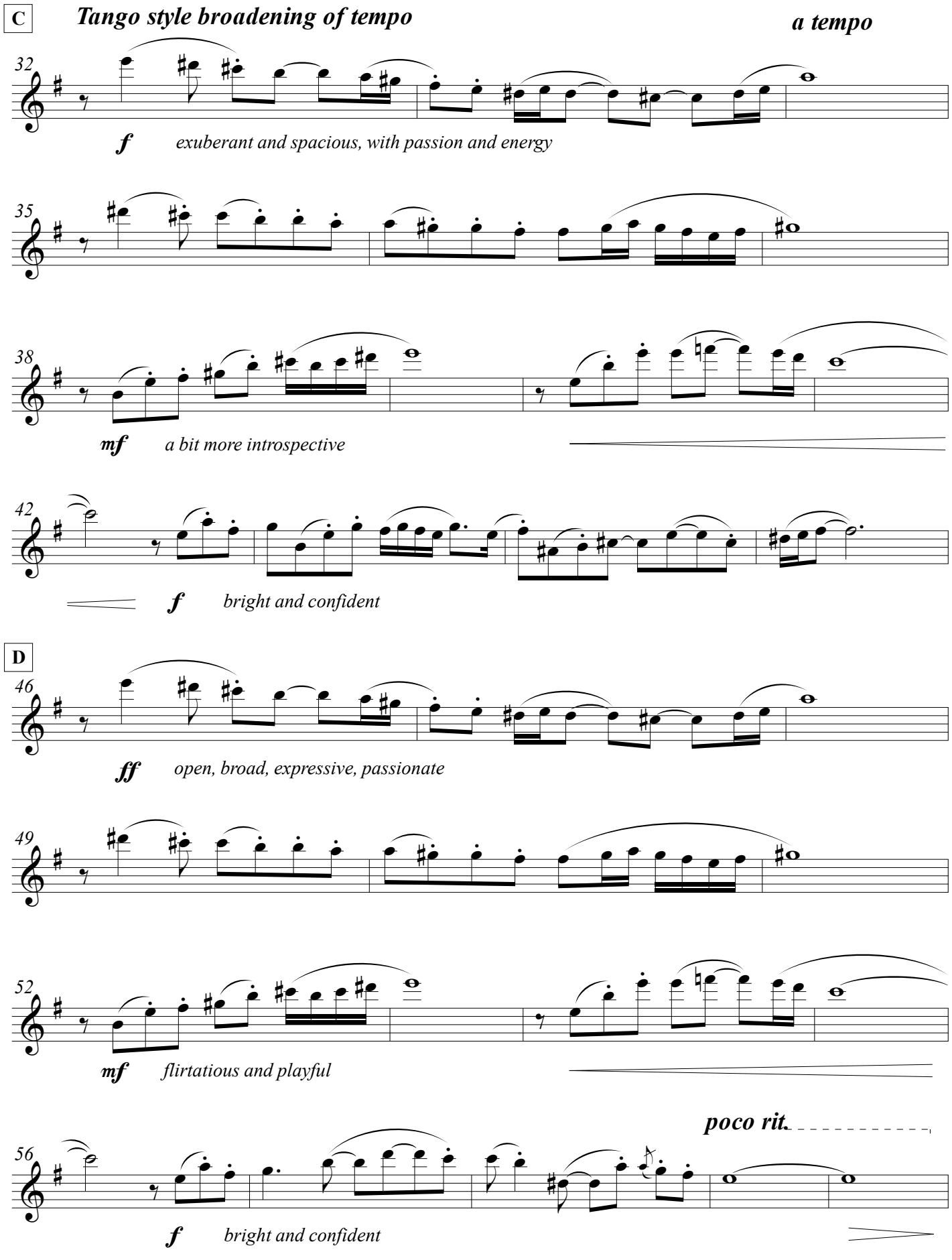
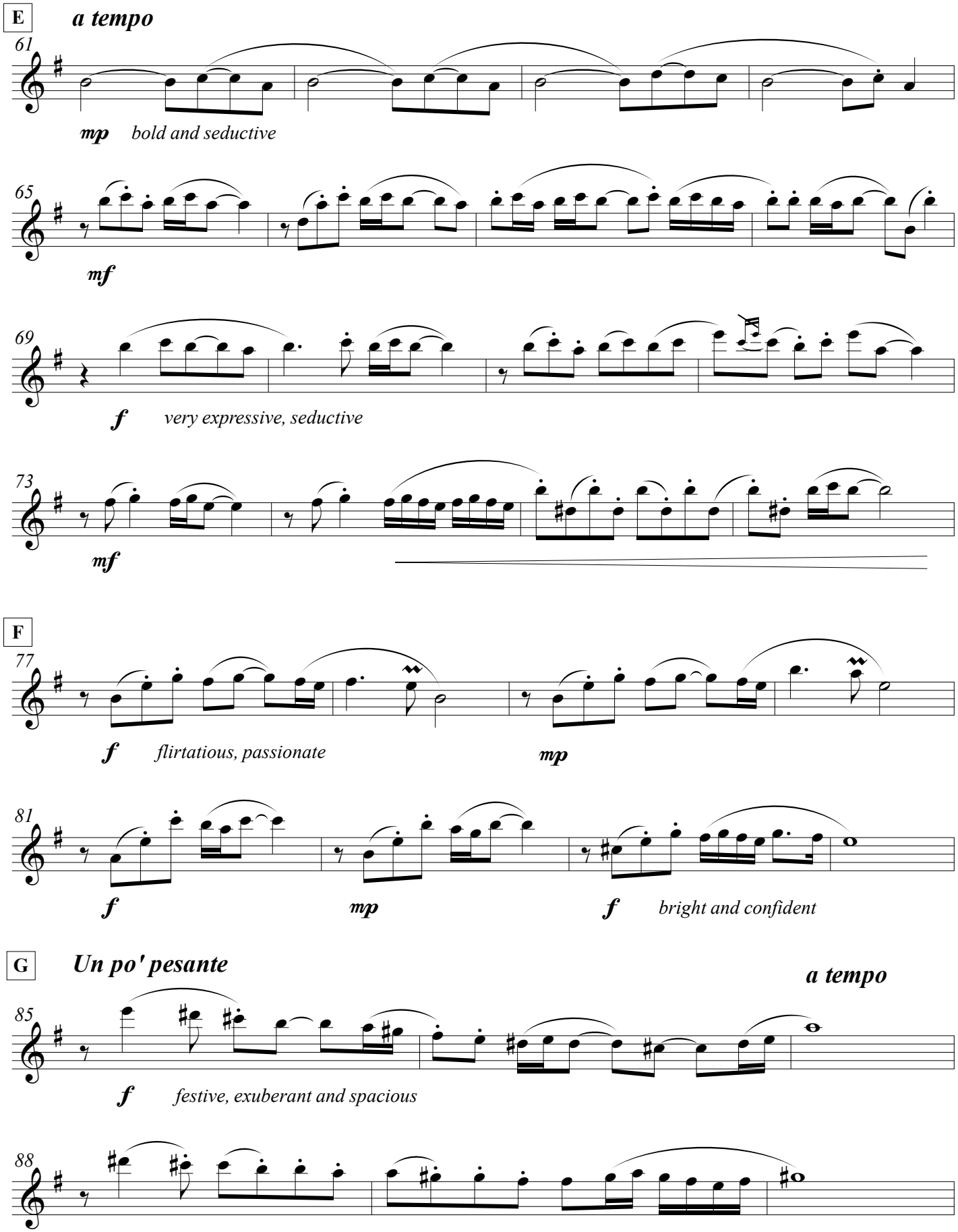
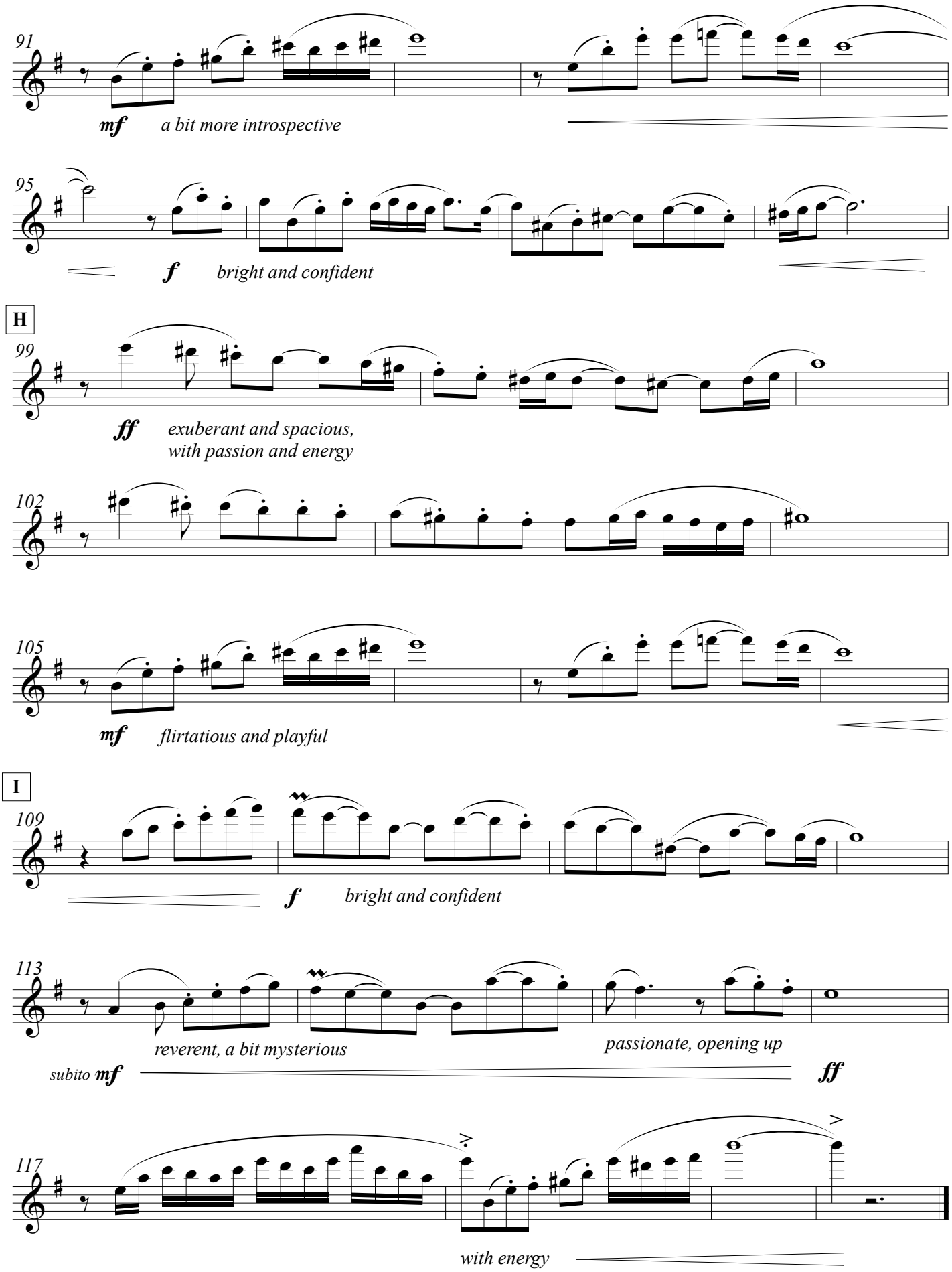

C
Tango style broadening of tempo
a tempo
32
f exuberant and spacious, with passion and energy
35
38
mf a bit more introspective
42
f bright and confident
D
46
ff open, broad, expressive, passionate
49
52
mf flirtatious and playful
poco rit.
56
f bright and confident

E
a tempo
61
mp bold and seductive
65
mf
69
f very expressive, seductive
73
mf
F
77
f flirtatious, passionate
mp
81
f
mp
f bright and confident
G
Un po' pesante
a tempo
85
f festive, exuberant and spacious
88

91
mf
a bit more introspective
95
f
bright and confident
H
99
ff
exuberant and spacious,
with passion and energy
102
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

Flute

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 *rit.*

19

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

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

21

f *cantabile, expressive, but serene and gentle*

25

29

33

B

37

mf *cantabile, reverent, melancholic*

41

45

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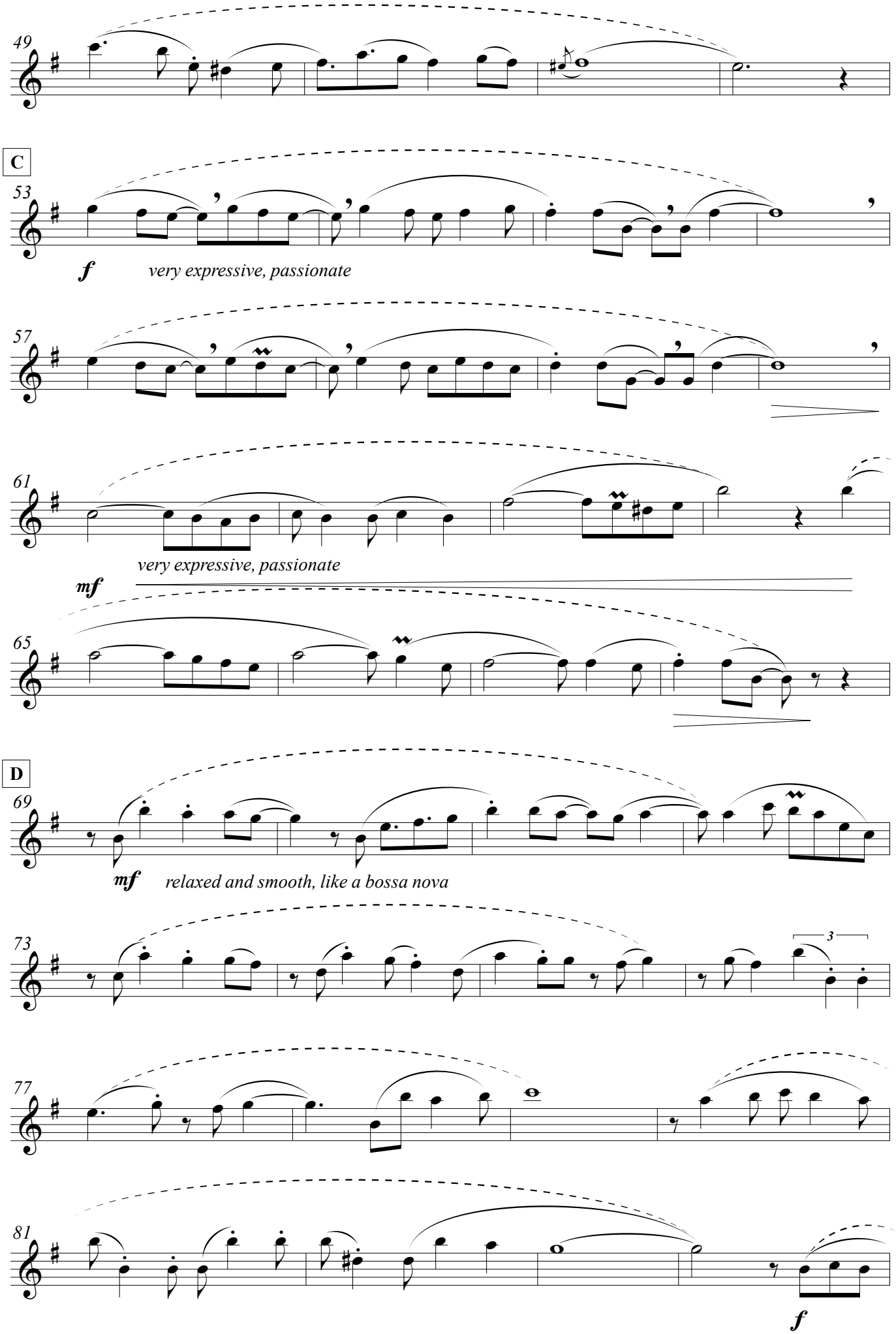
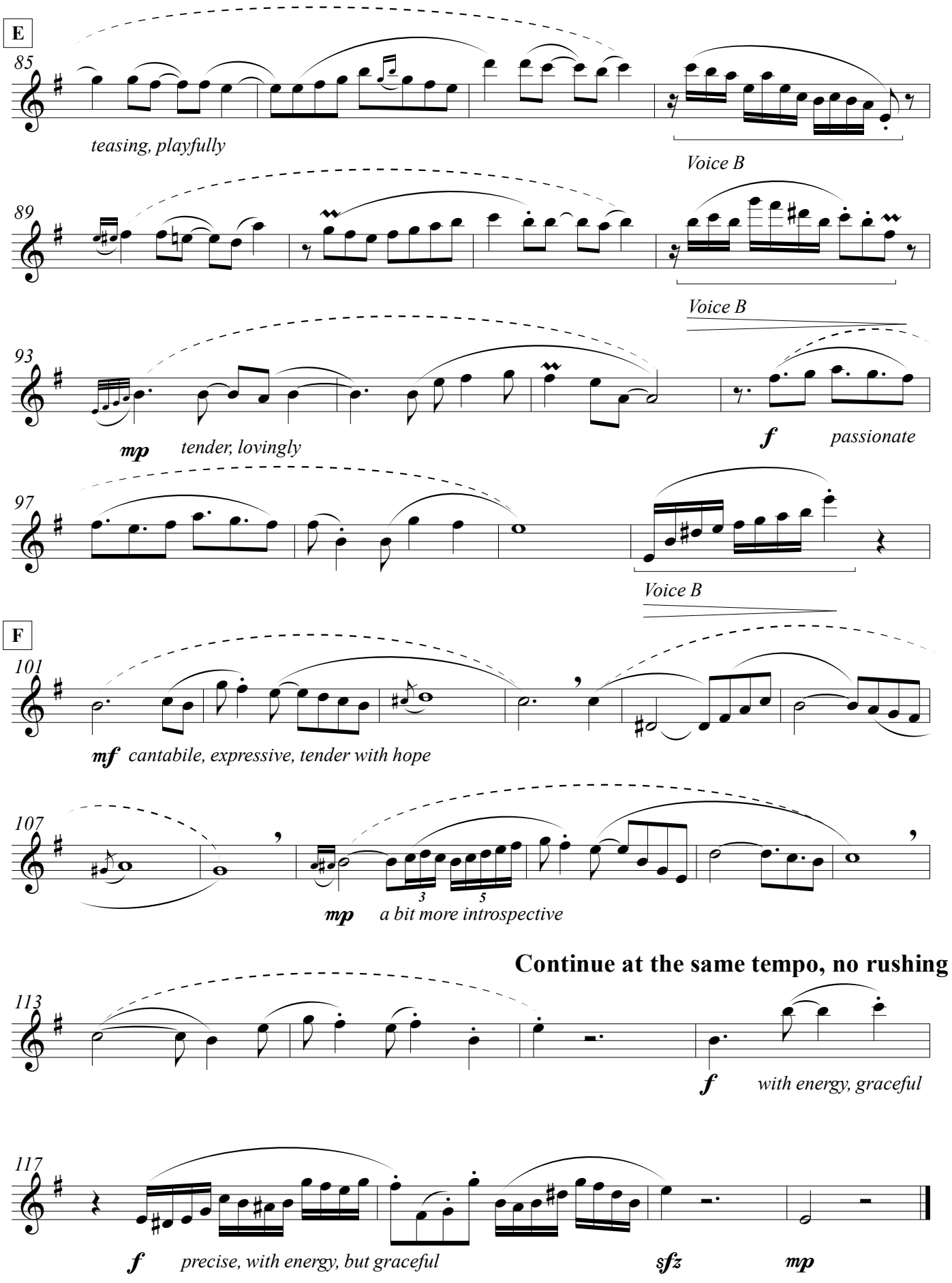

49
C
53
f
very expressive, passionate
57
61
very expressive, passionate
mf
65
D
69
mf
relaxed and smooth, like a bossa nova
73
3
77
81
f


E
85
teasing, playfully
Voice B
89
Voice B
93
mp tender, lovingly
f passionate
97
Voice B
F
101
mf cantabile, expressive, tender with hope
107
3
5
mp a bit more introspective
Continue at the same tempo, no rushing
113
f with energy, graceful
117
f precise, with energy, but graceful
sfz
mp

Flute

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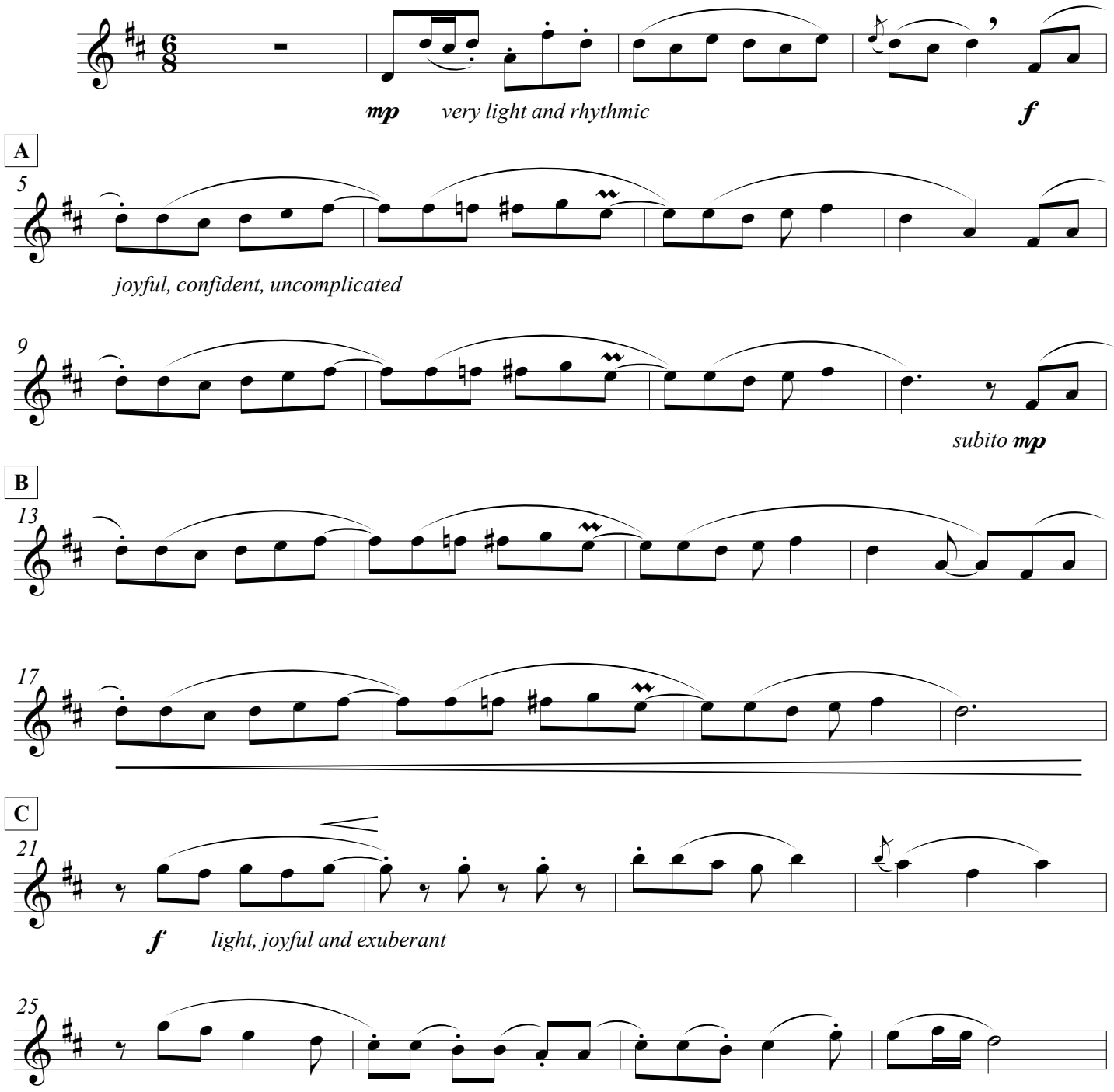
III. Atardecer Tapatío

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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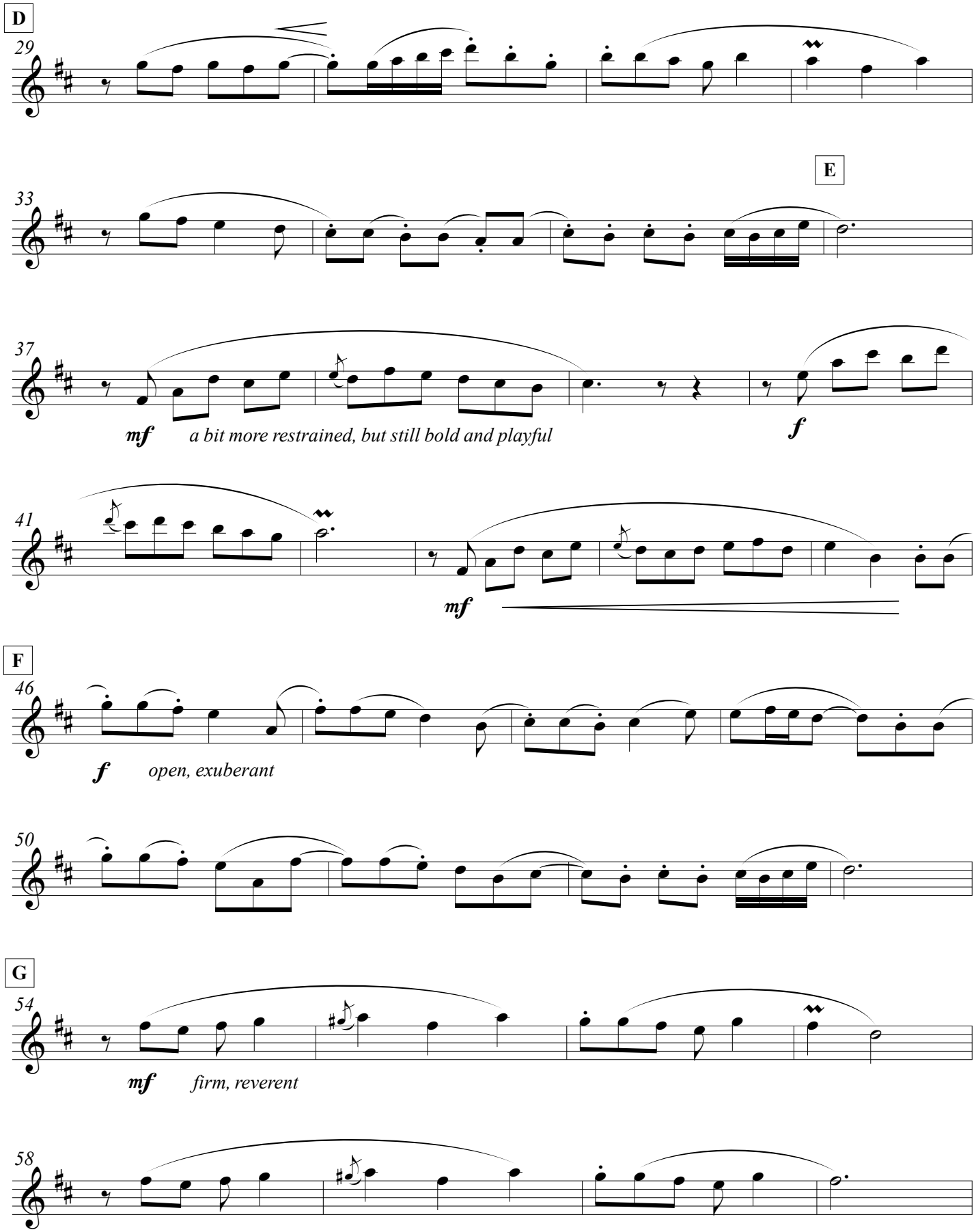
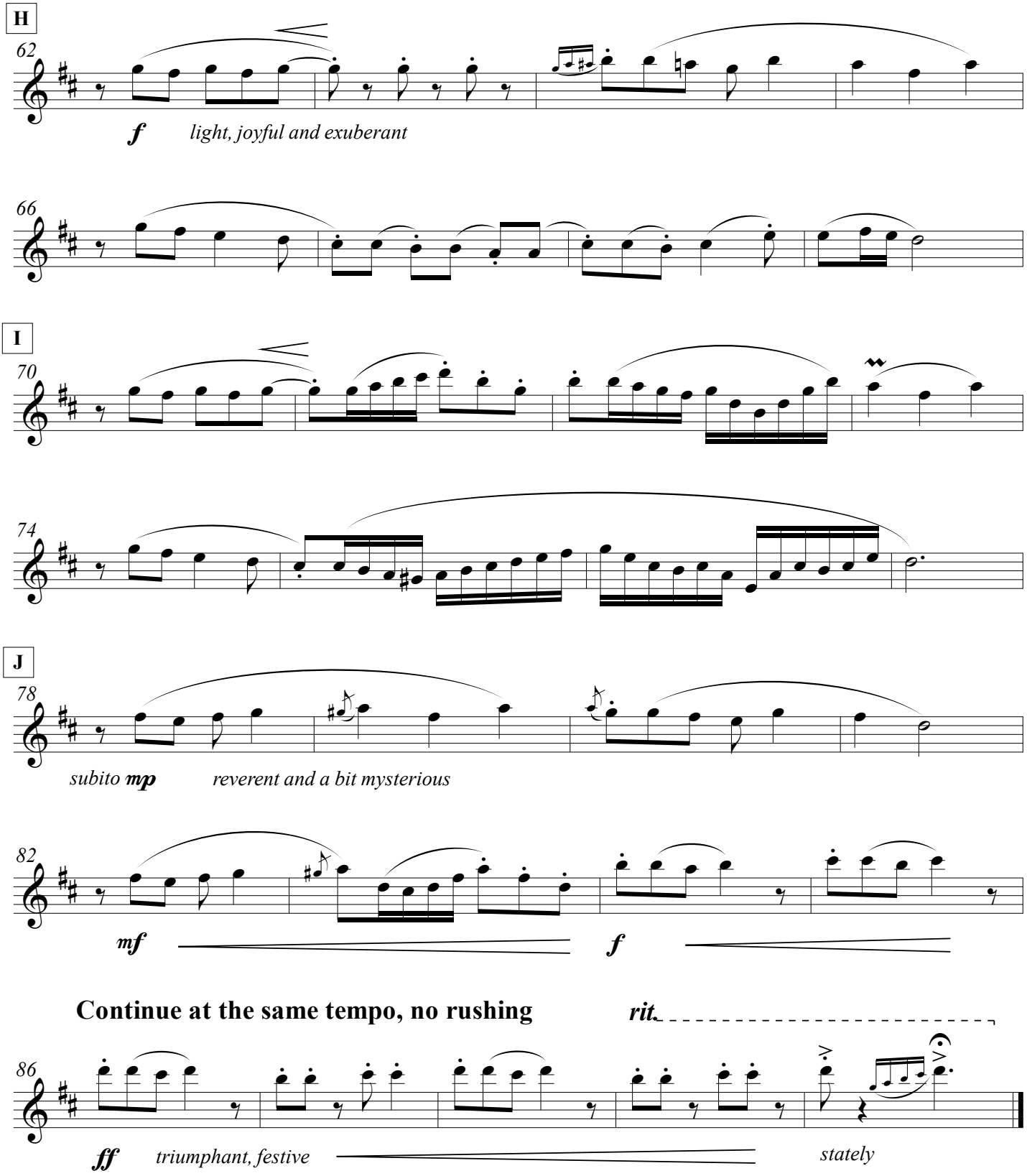

D
29
E
33
37
mf
a bit more restrained, but still bold and playful
f
41
mf
F
46
f
open, exuberant
50
G
54
mf
firm, reverent
58

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

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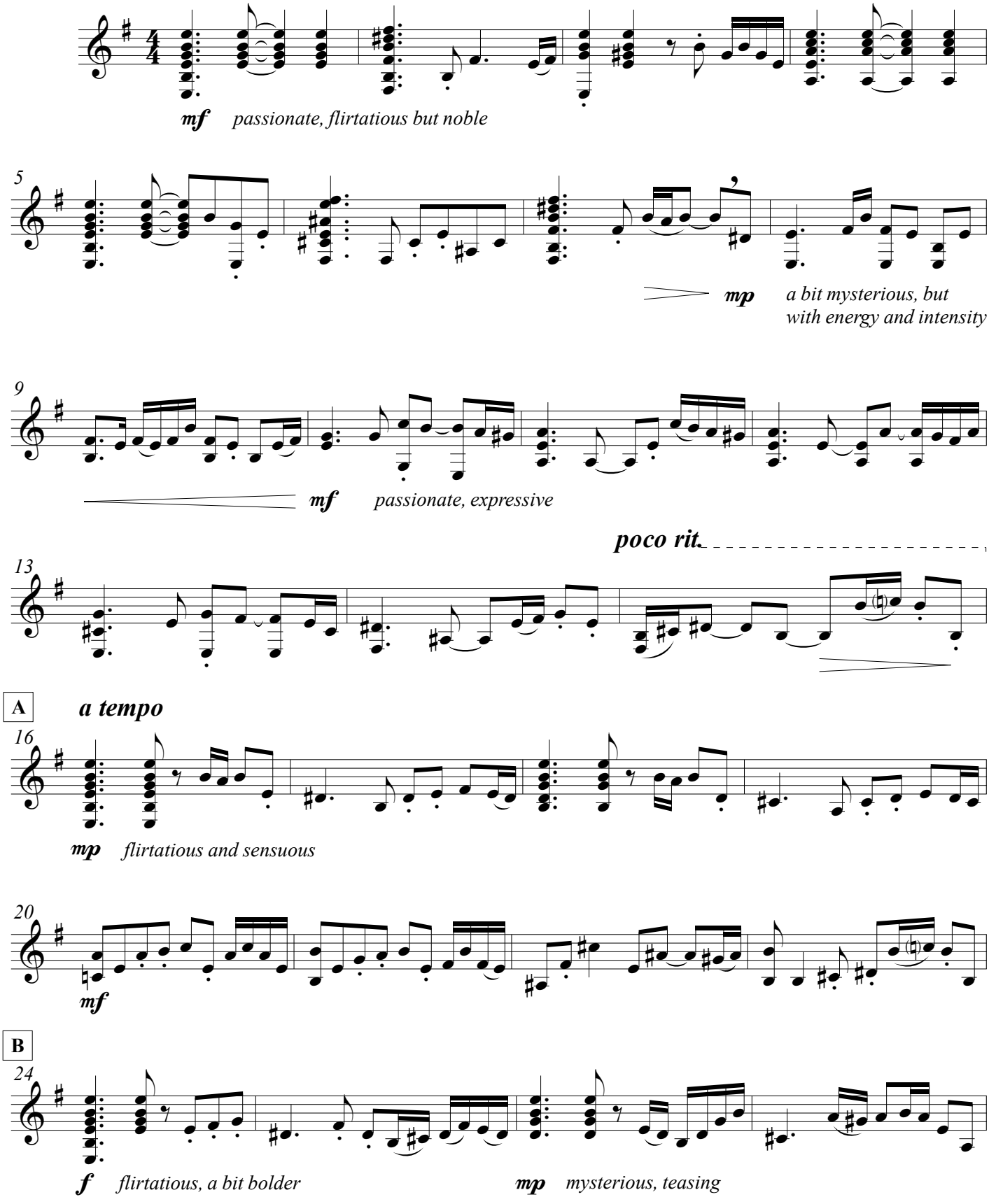
I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

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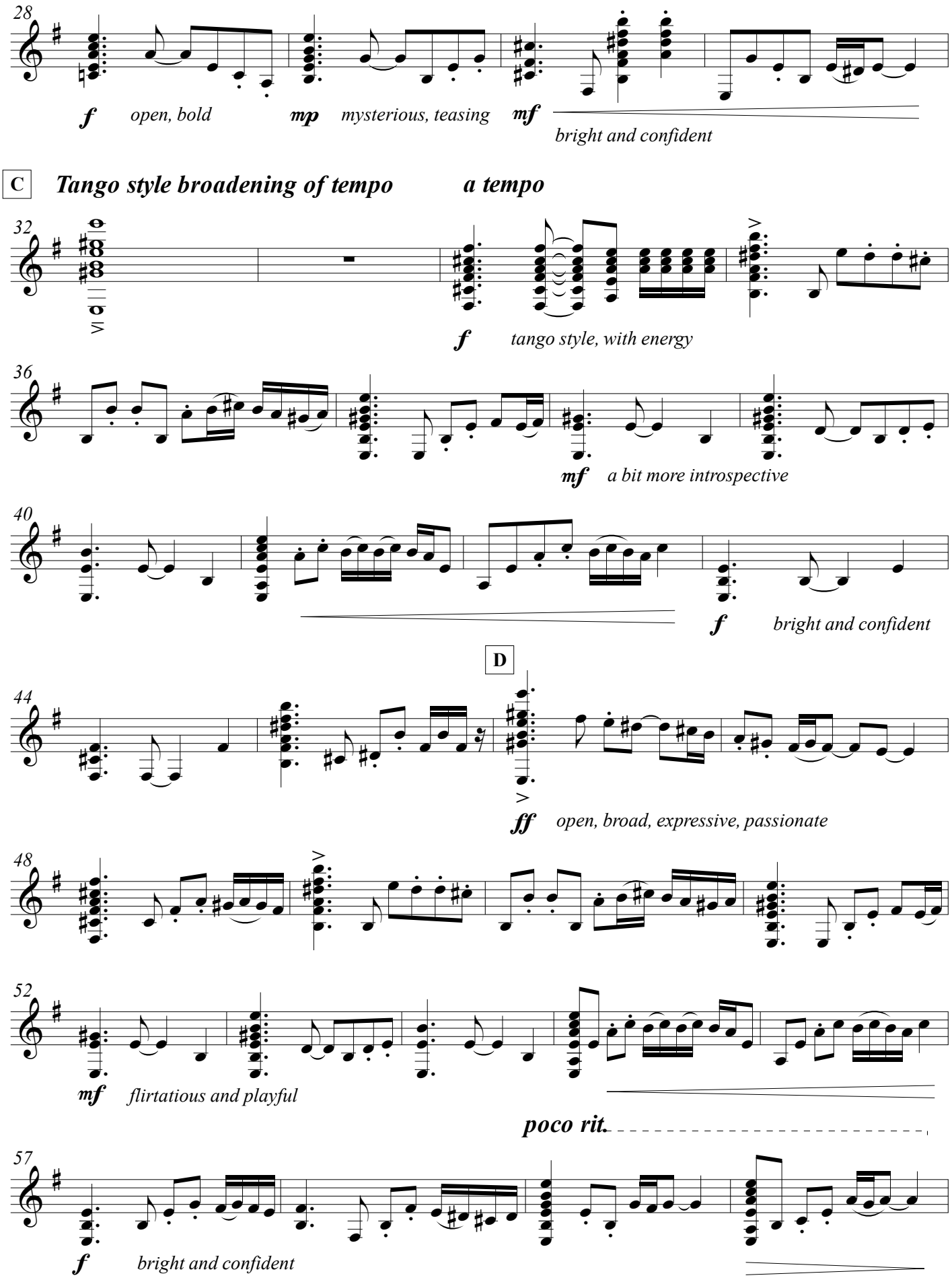

28
f open, bold
mp mysterious, teasing
mf bright and confident
C
Tango style broadening of tempo
a tempo
32
f tango style, with energy
36
mf a bit more introspective
40
f bright and confident
D
44
ff open, broad, expressive, passionate
48
52
mf flirtatious and playful
poco rit.
57
f bright and confident

E ***a tempo***

61

mp *light and rhythmic*

65

mf

69

f

73

mf

F

77

f *flirtatious and seductive* ***mp***

81

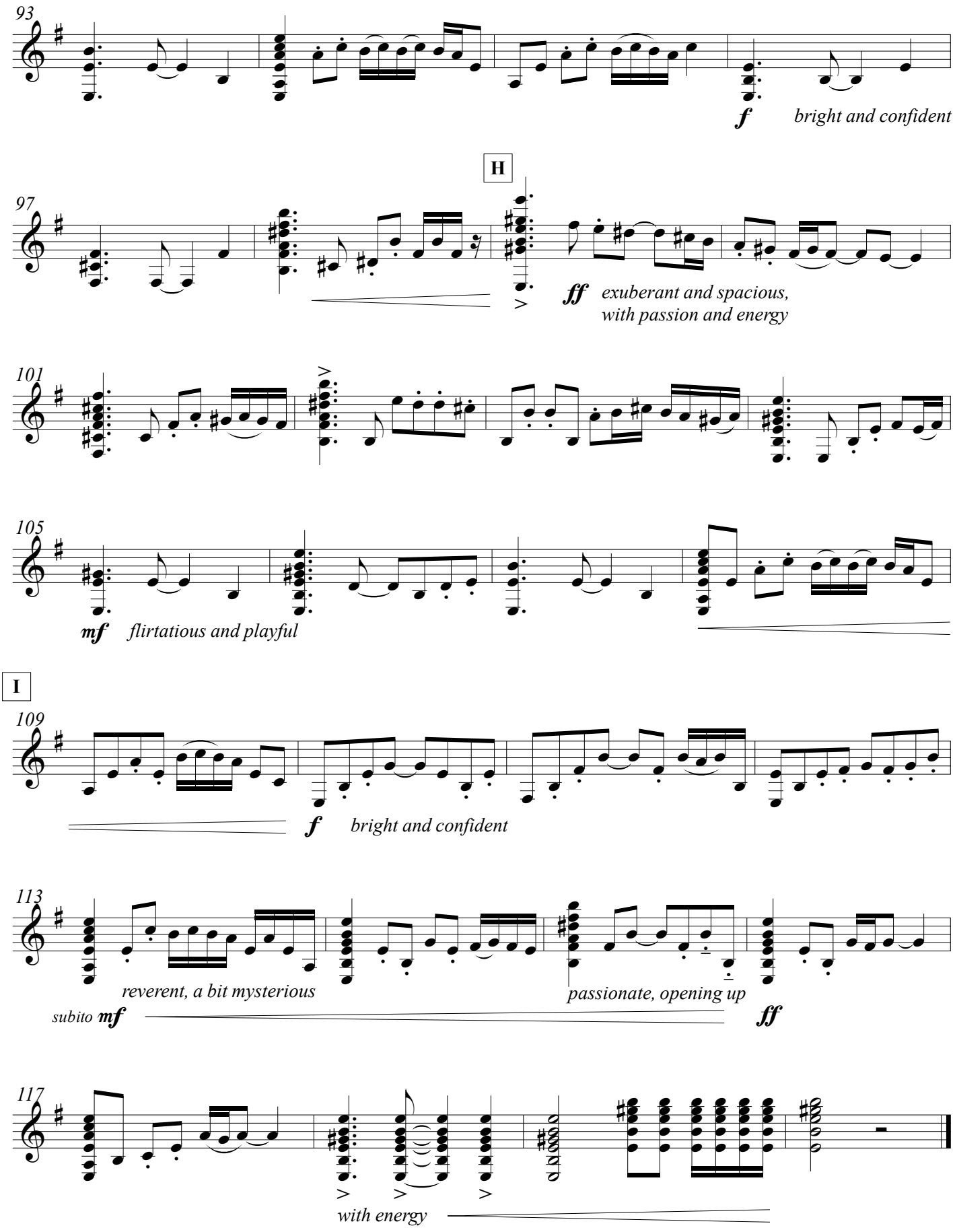
f ***mp*** ***f*** *bright and confident*

G ***Un po' pesante*** ***a tempo***

85

ff *with passion and 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
passionate, opening up
ff
117
with energy

Guitar

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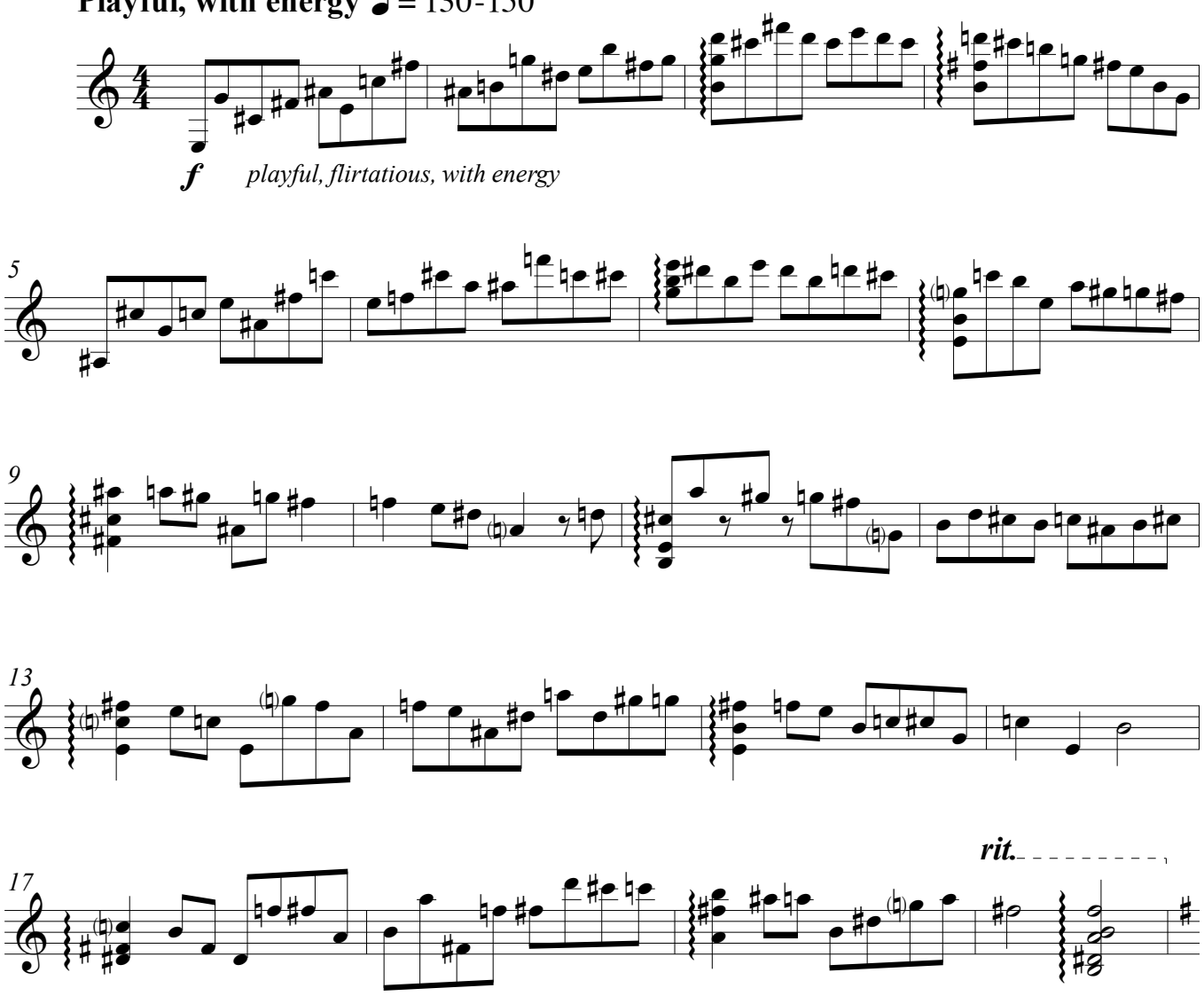
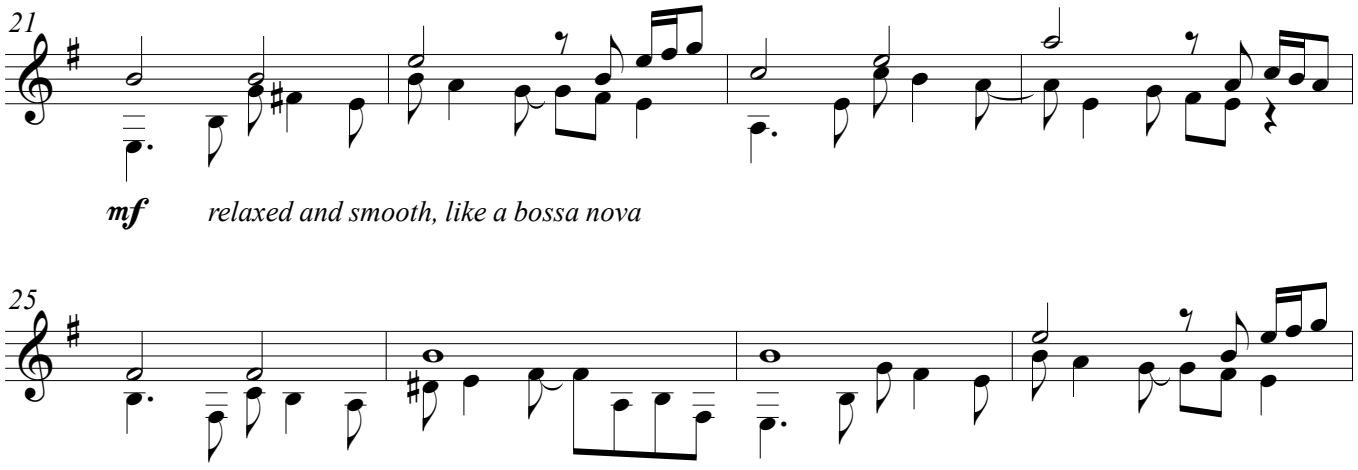
dedicated to Carlos Prieto

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

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

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

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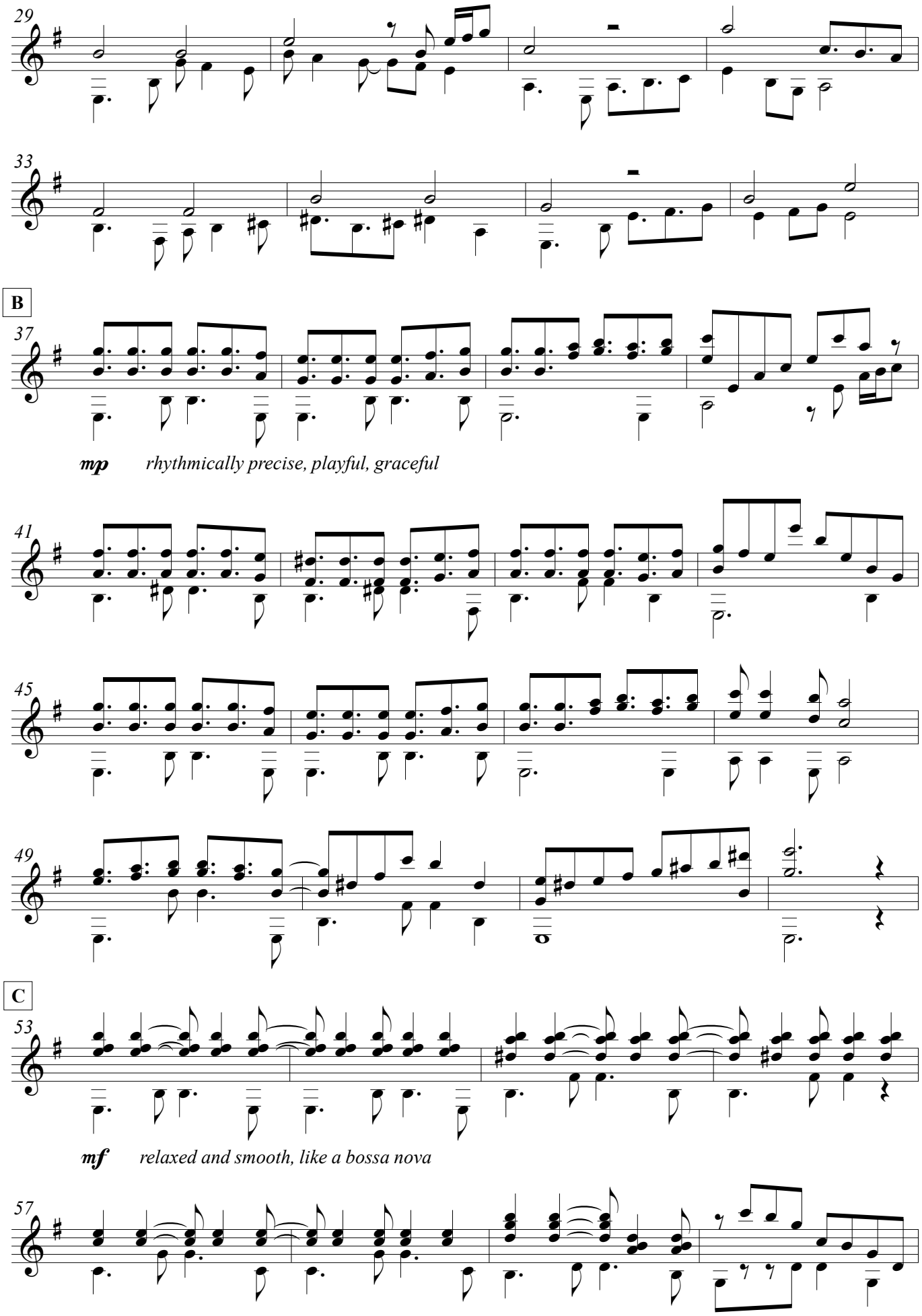
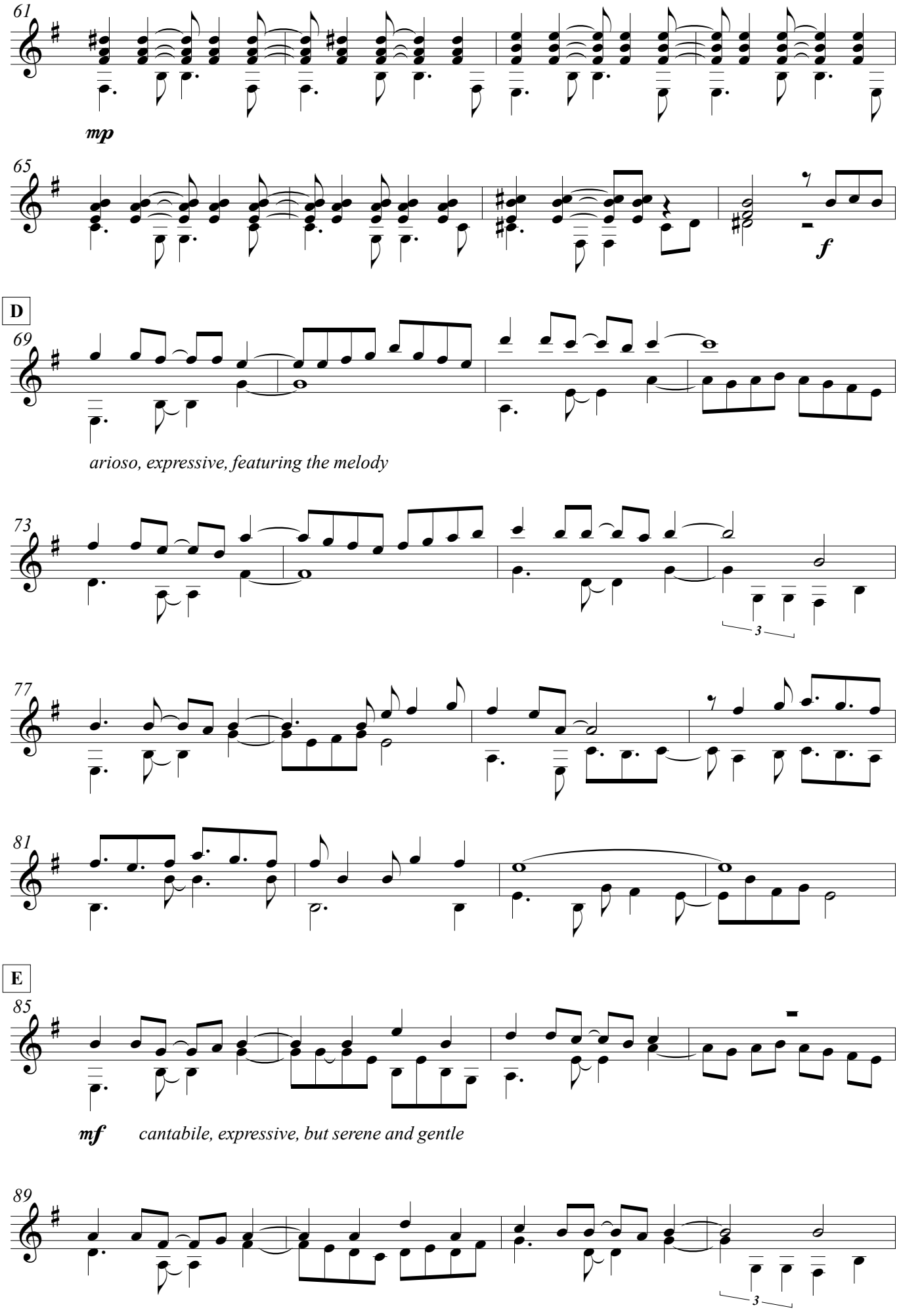
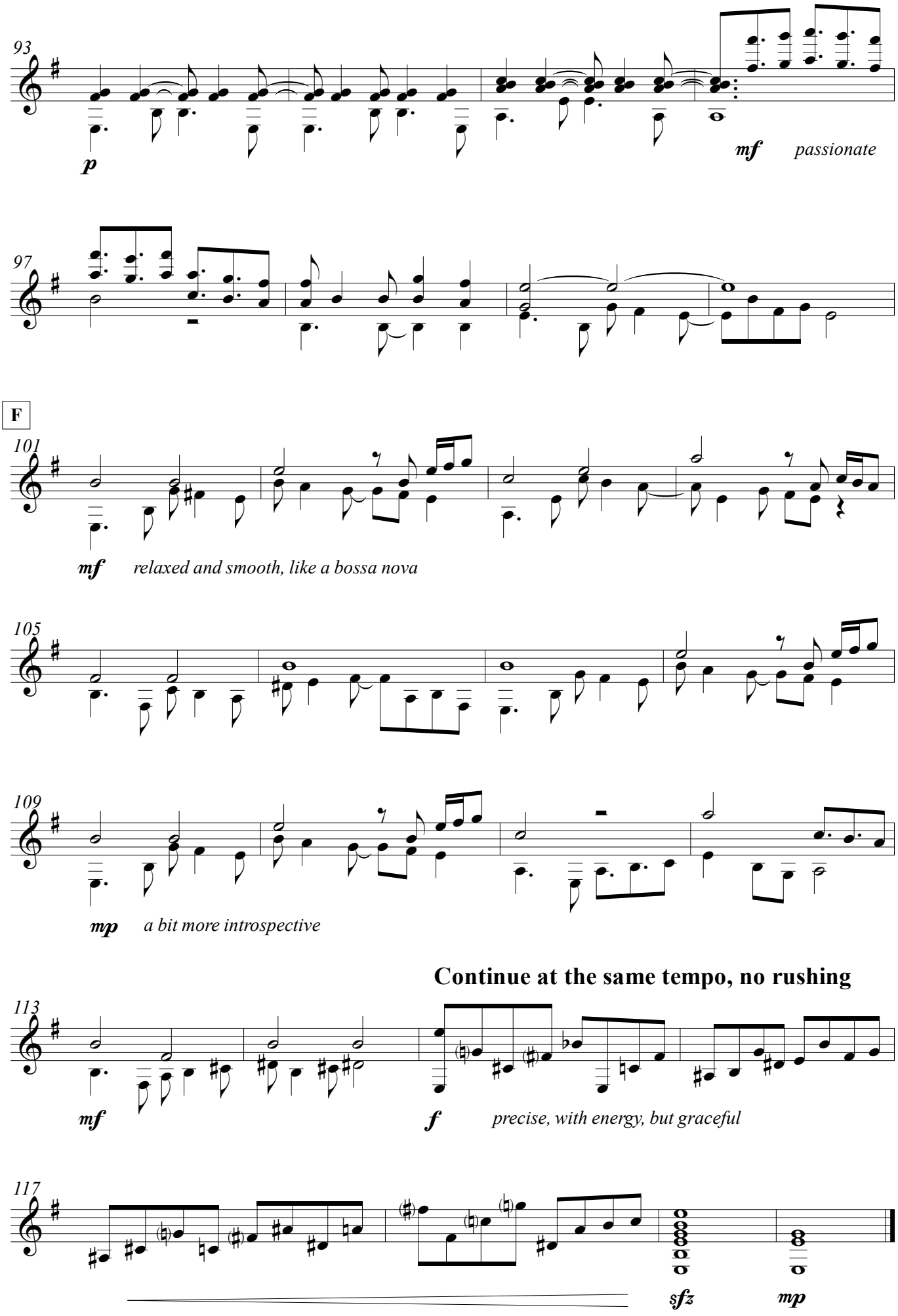

29
33
B
37
mp
rhythmically precise, playful, graceful
41
45
49
C
53
mf
relaxed and smooth, like a bossa nova
57

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

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

Guitar

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)

mf *very light and rhythmic*

A

5

f *joyful, confident, uncomplicated*

9

B

13

subito ***mp*** *playfully mysterious*

17

C

21

f *joyful and exuberant*

25

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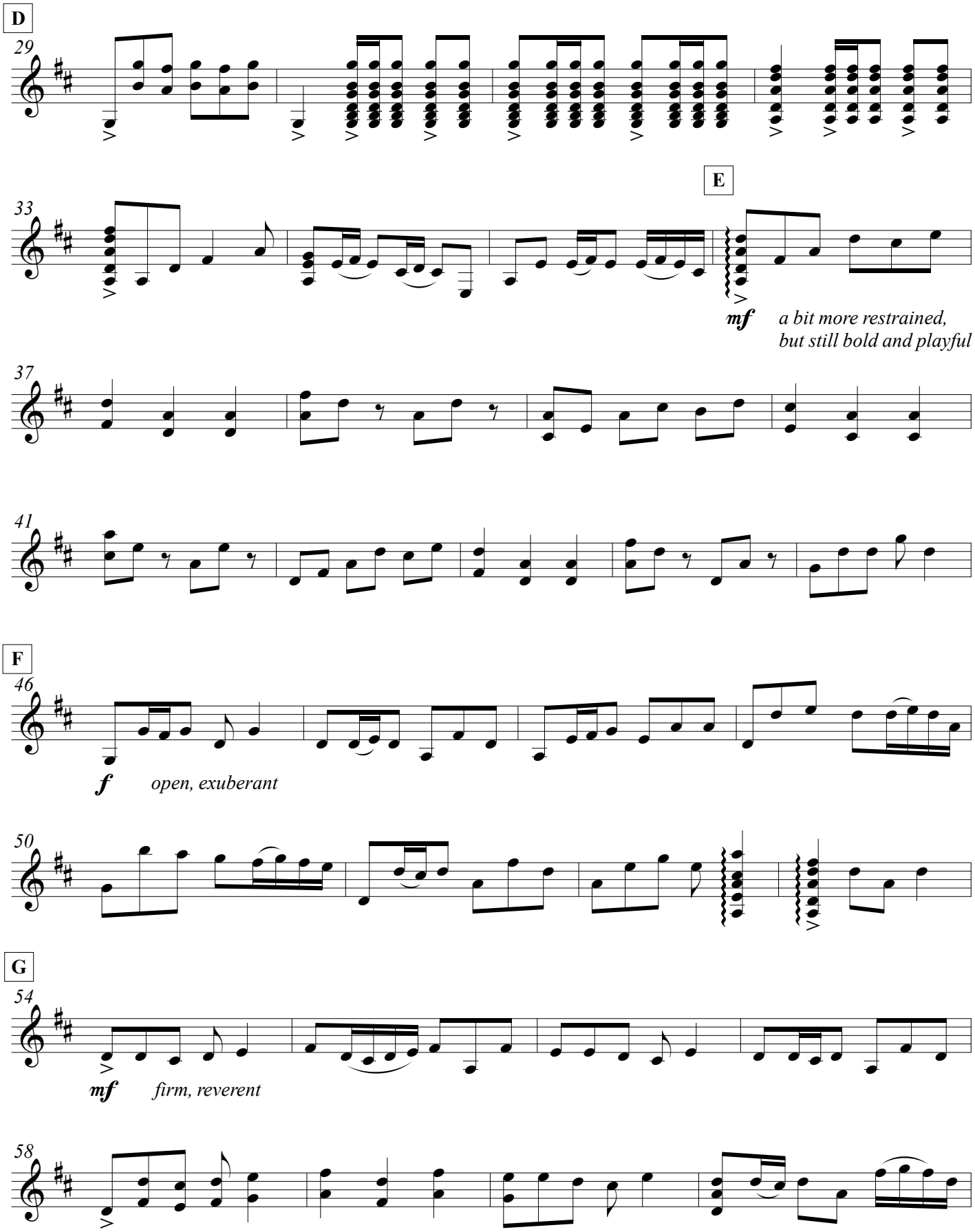
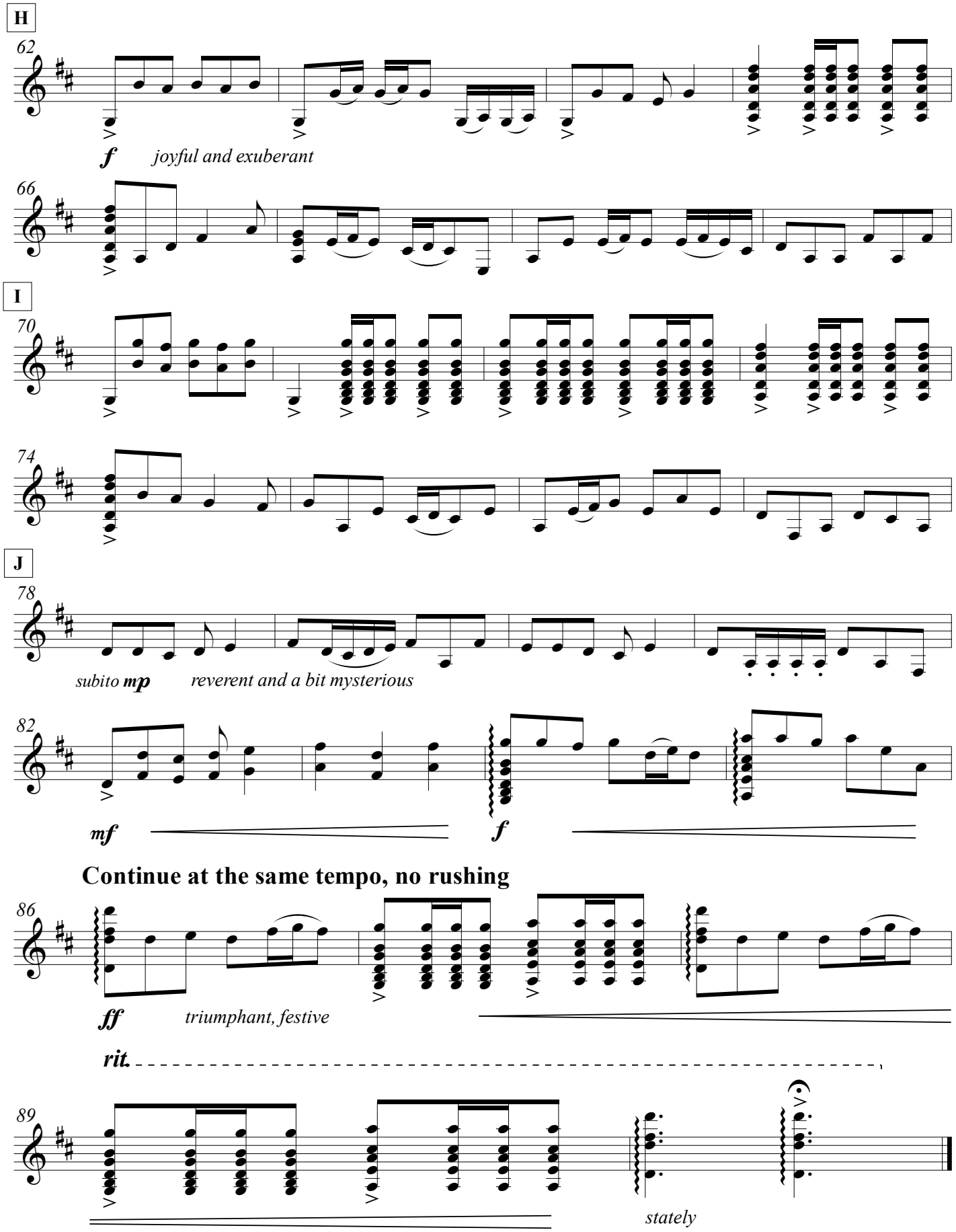

D
29
33
E
mf
a bit more restrained,
but still bold and playful
37
41
F
46
f
open, exuberant
50
G
54
mf
firm, reverent
58

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.