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!

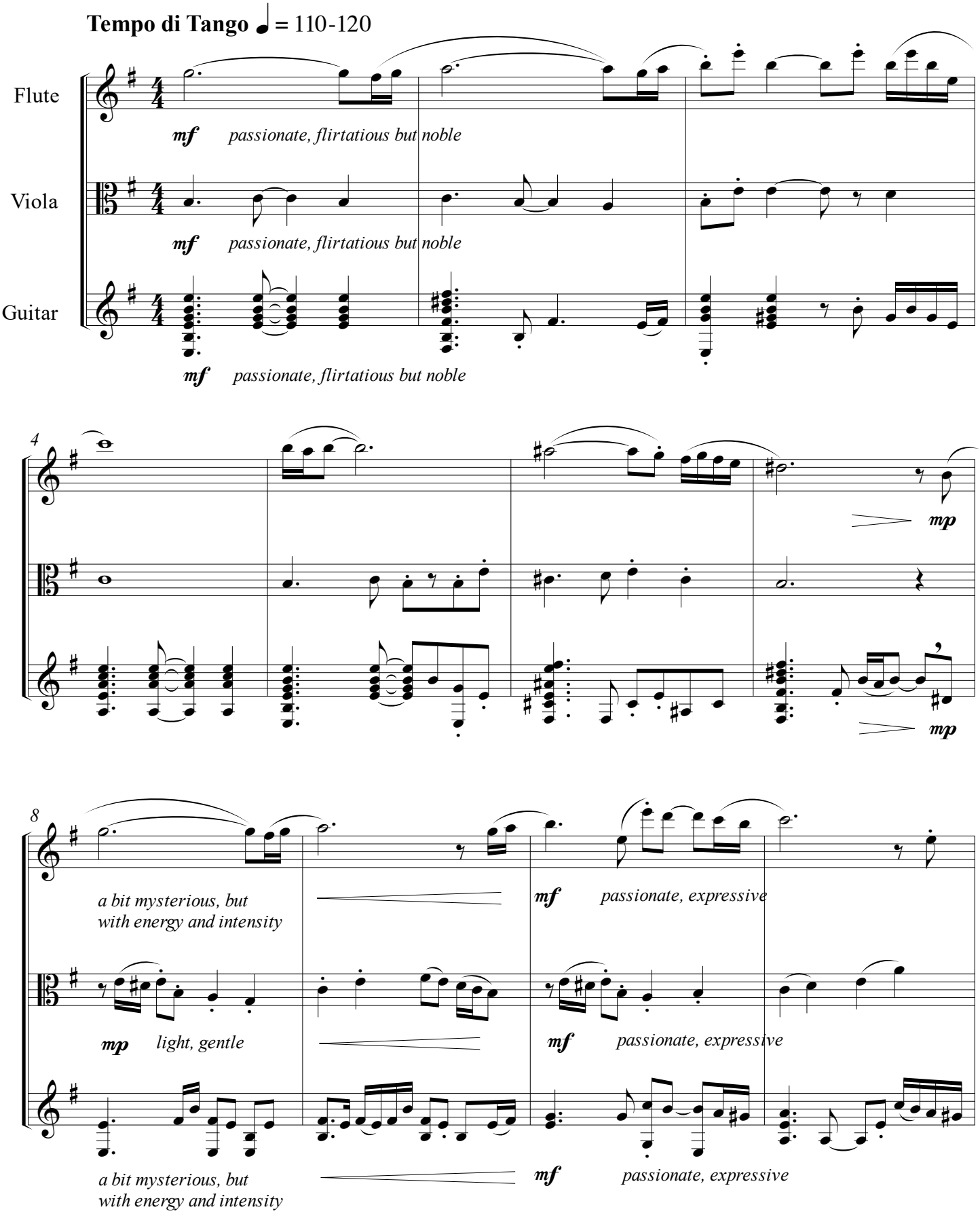
José L. Elizondo

Flute, Viola, Guitar

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José Elizondo

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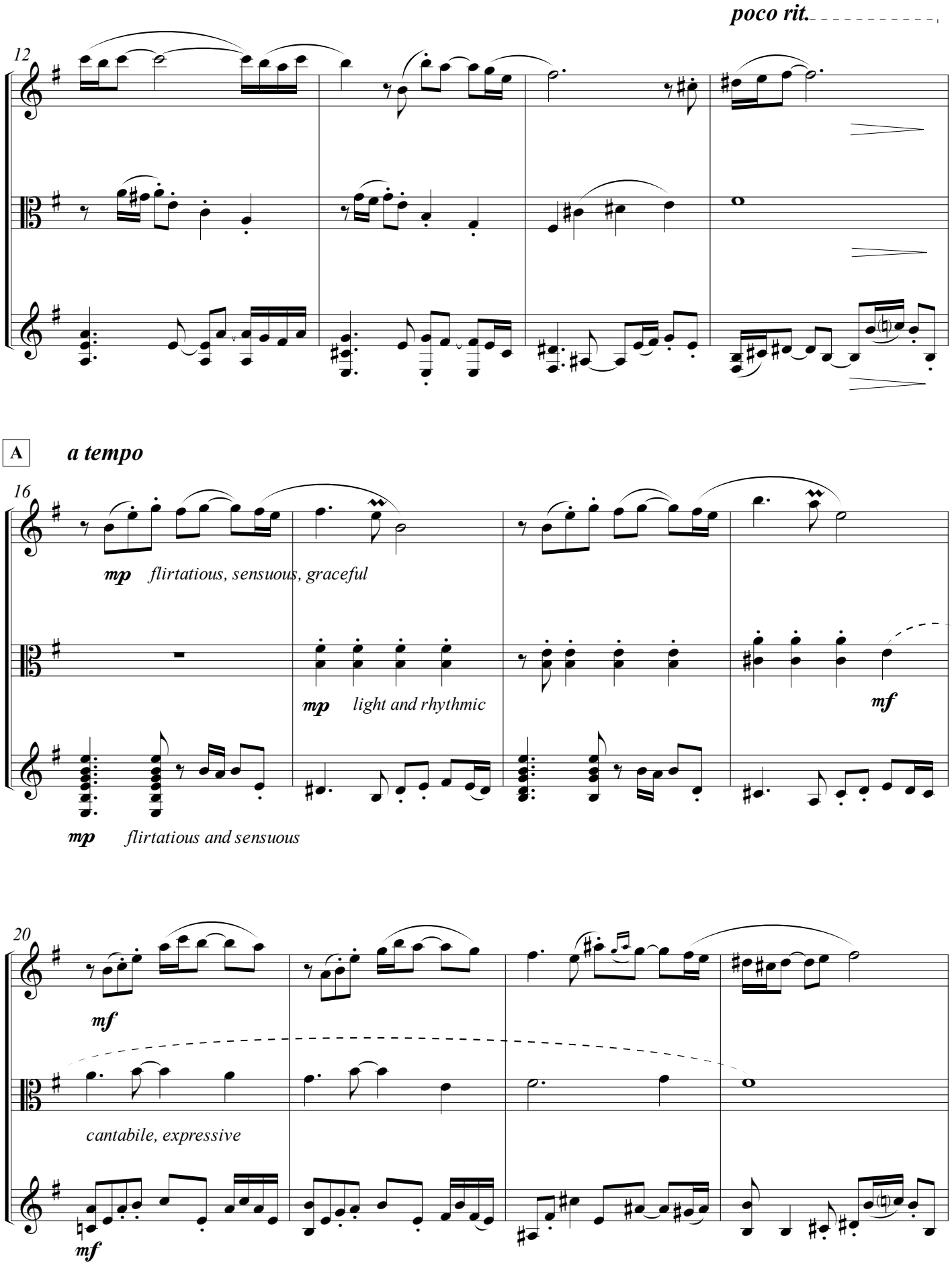
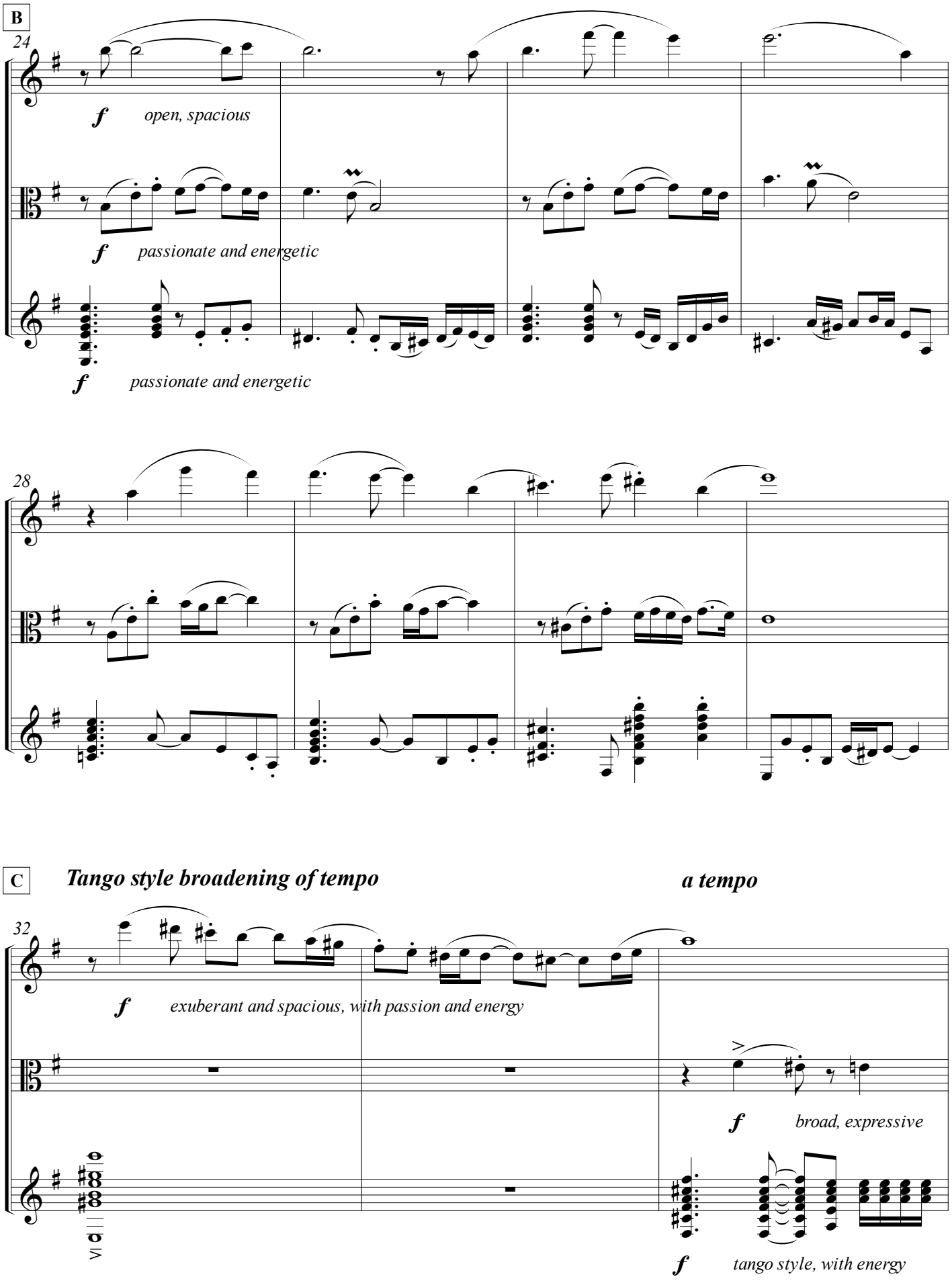
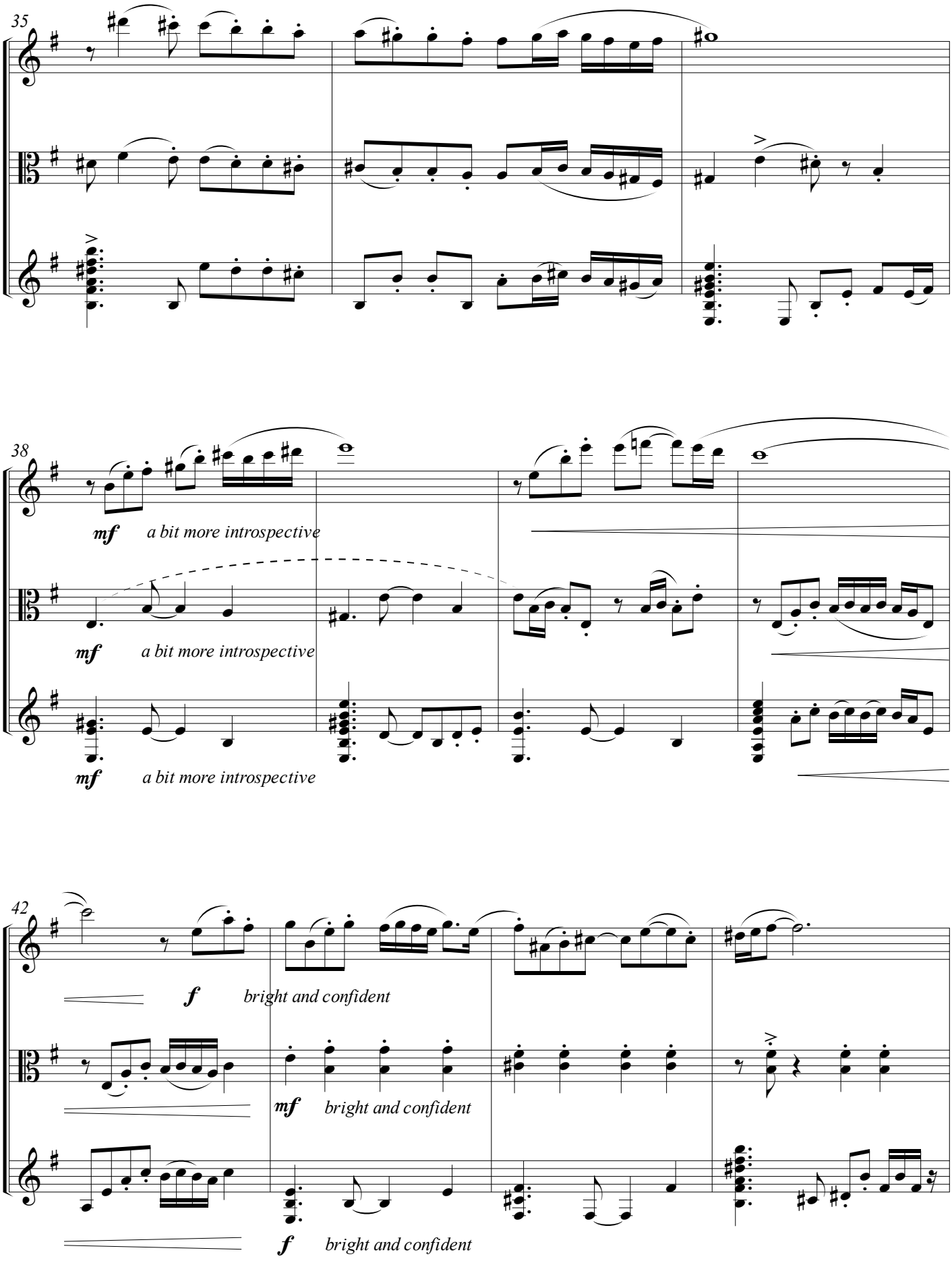
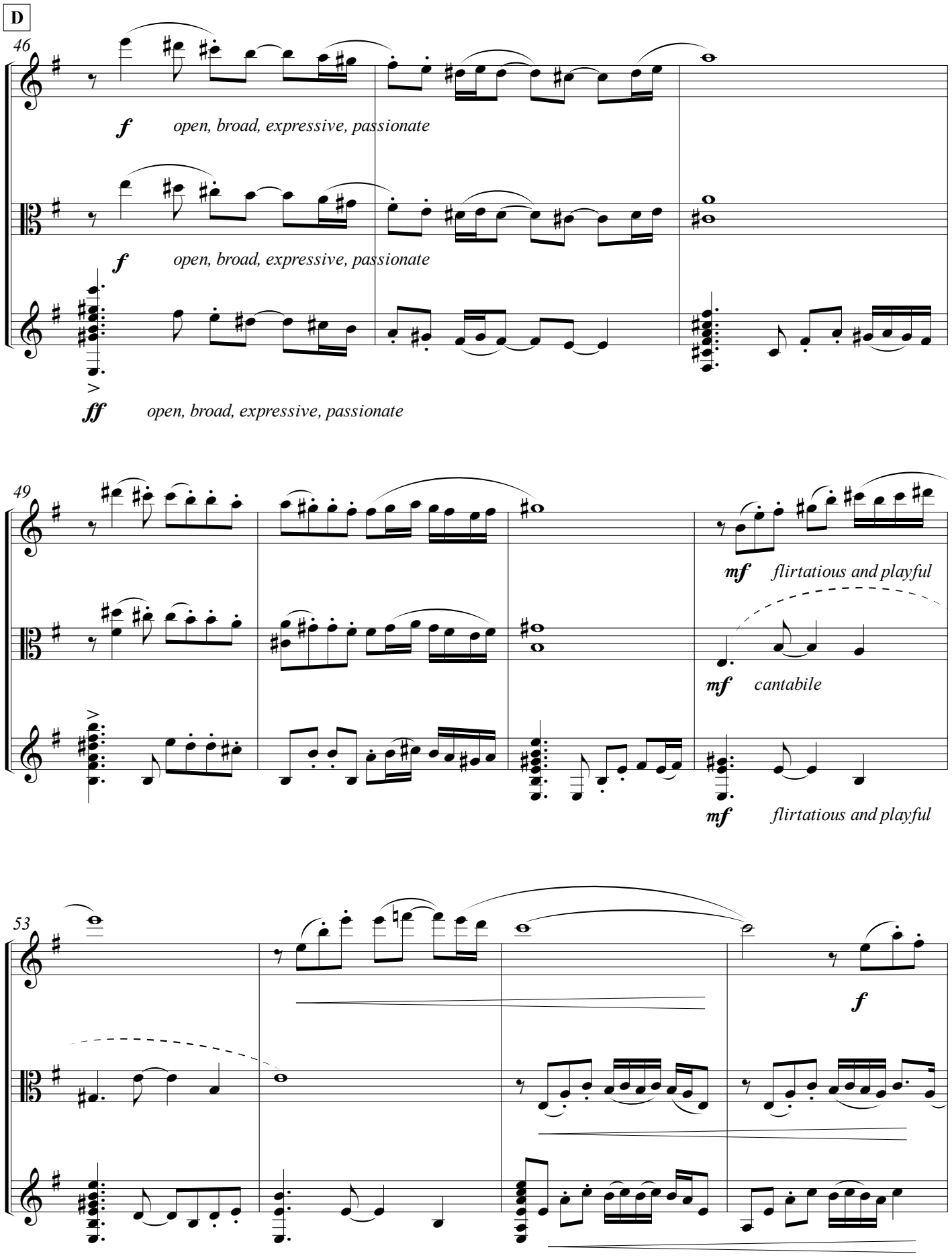
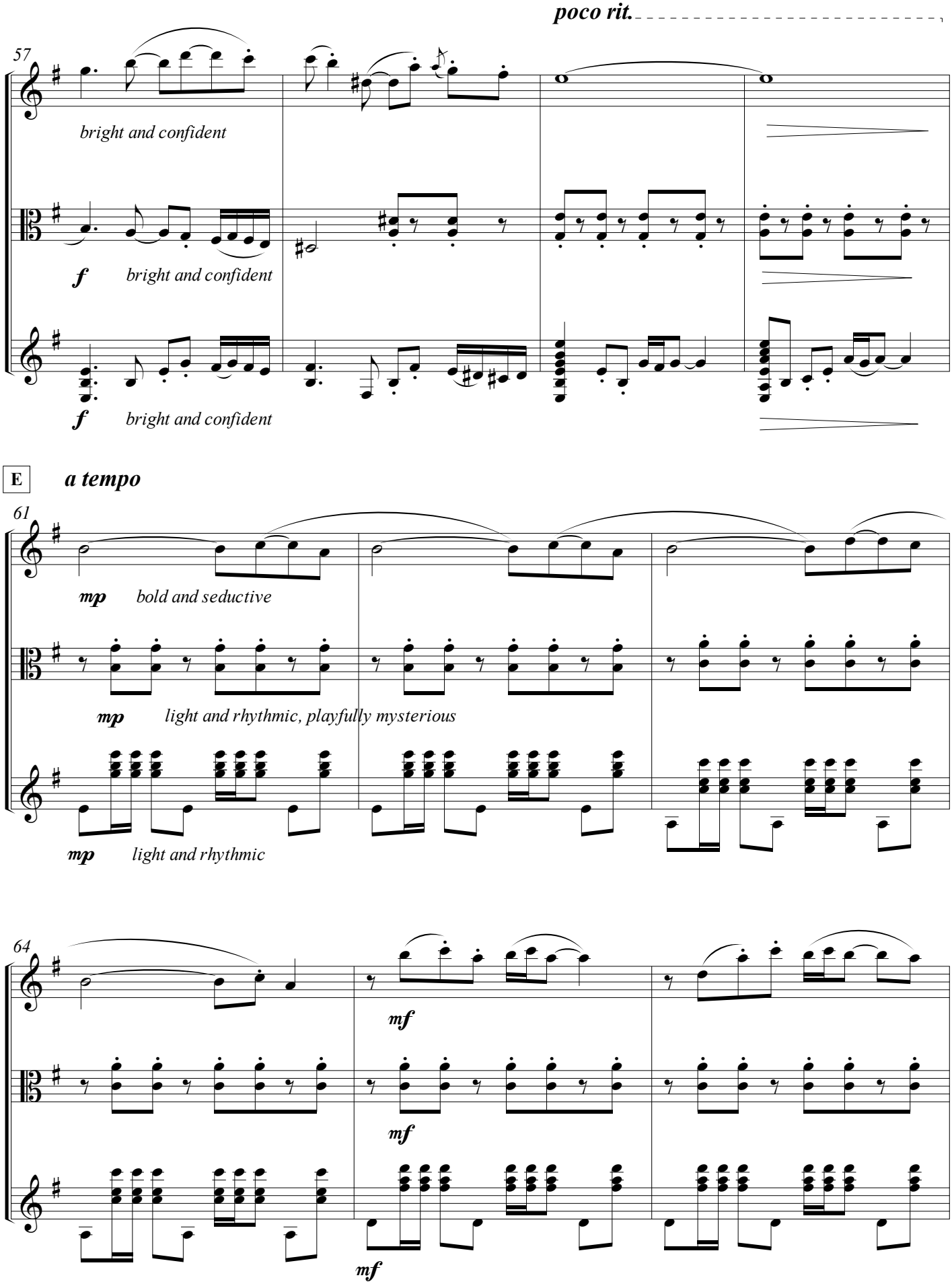
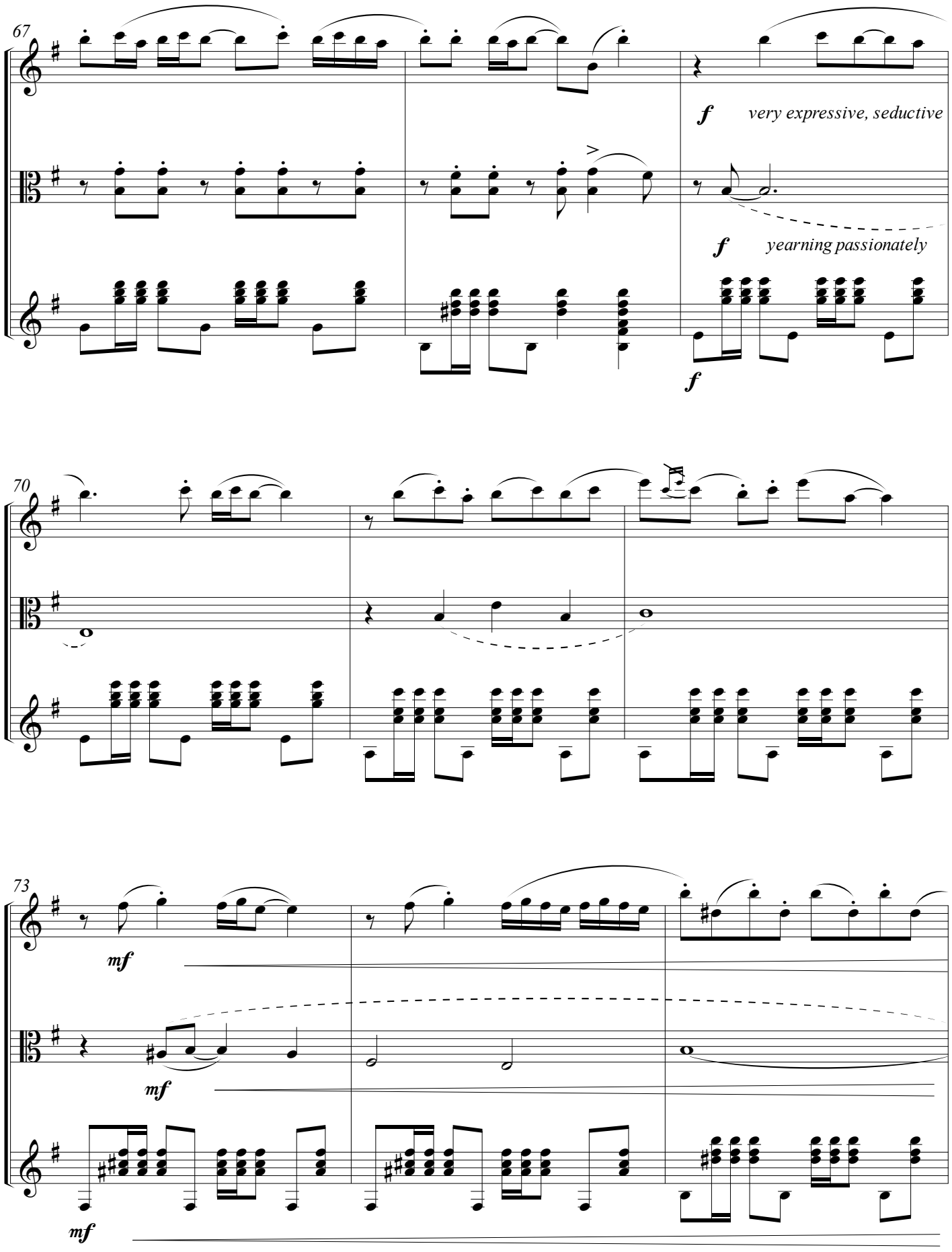
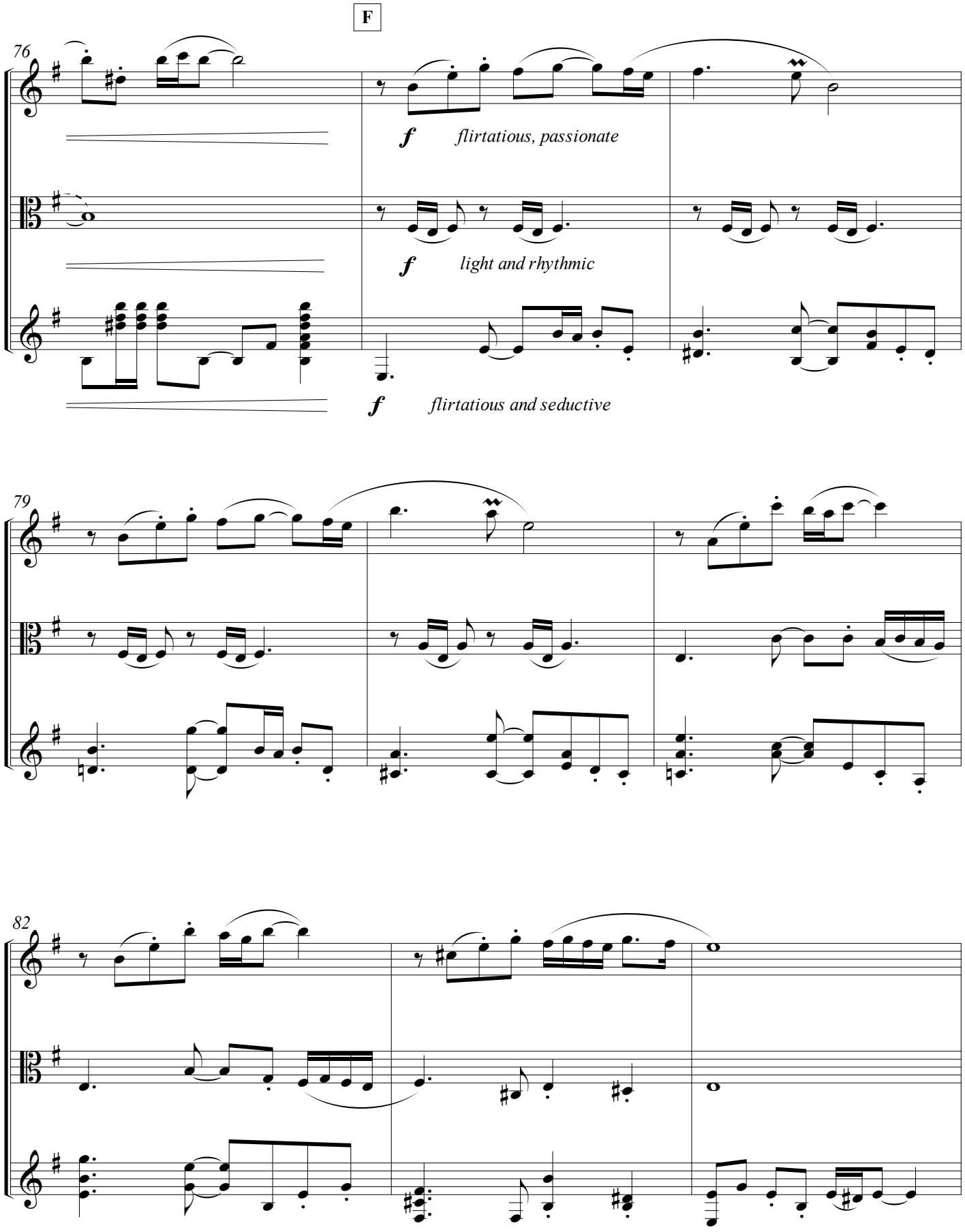

poco rit.
12
A
a tempo
16
mp flirtatious, sensuous, graceful
mp light and rhythmic
mf
mp flirtatious and sensuous
20
mf
cantabile, expressive
mf

B
24
f open, spacious
f passionate and energetic
f passionate and energetic
28
C
Tango style broadening of tempo
a tempo
32
f exuberant and spacious, with passion and energy
f broad, expressive
f tango style, with energy

35
38
mf a bit more introspective
mf a bit more introspective
mf a bit more introspective
42
f bright and confident
mf bright and confident
f bright and confident

D
46
f open, broad, expressive, passionate
f open, broad, expressive, passionate
ff open, broad, expressive, passionate
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
mp light and rhythmic, playfully mysterious
mp light and rhythmic
64
mf
mf
mf

67
f
very expressive, seductive
f
yearning passionately
f
70
73
mf
mf
mf

F
76
f flirtatious, passionate
f light and rhythmic
f flirtatious and seductive
79
82

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

85

f *festive, exuberant and spacious*

f *festive, exuberant and spacious*

ff

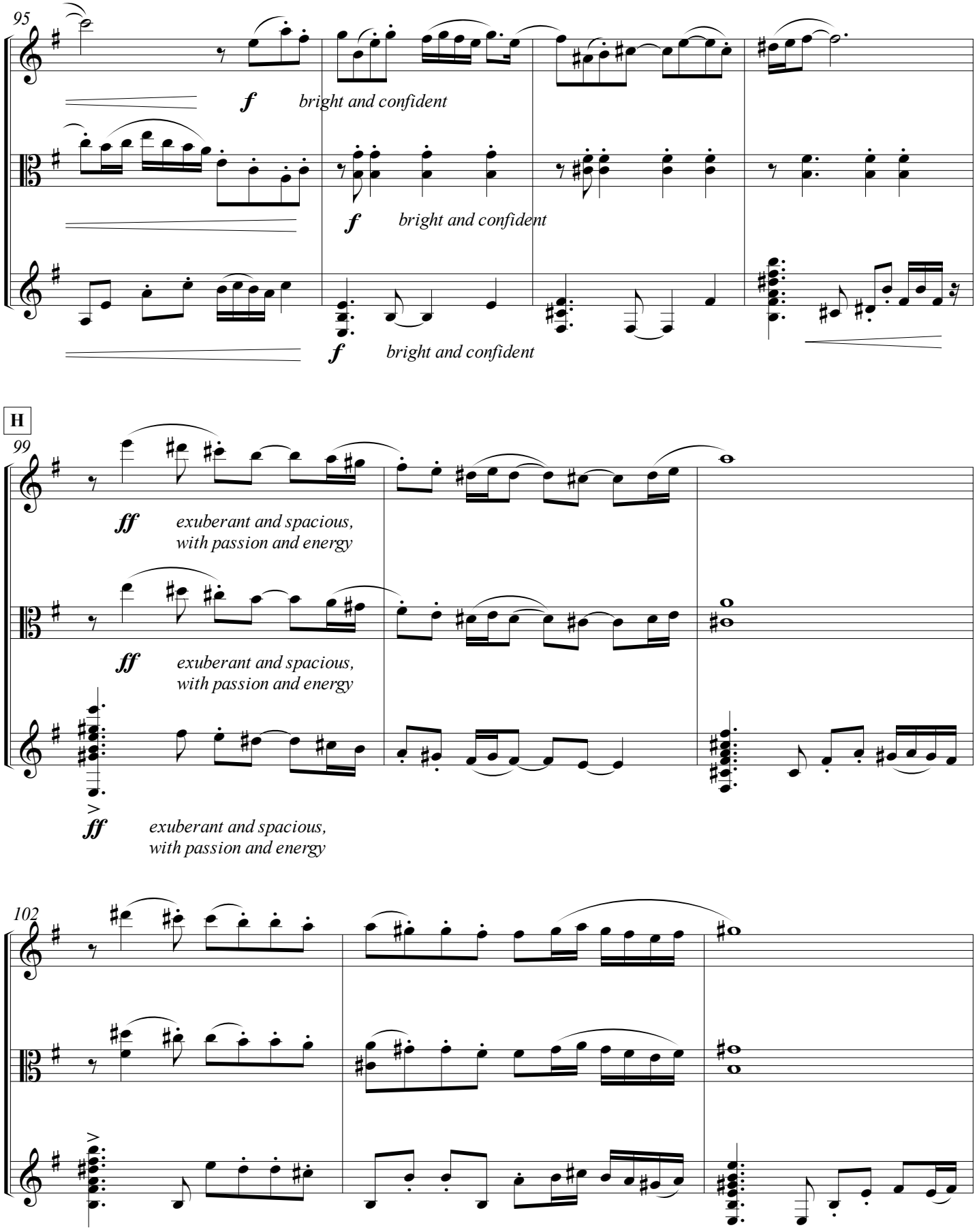
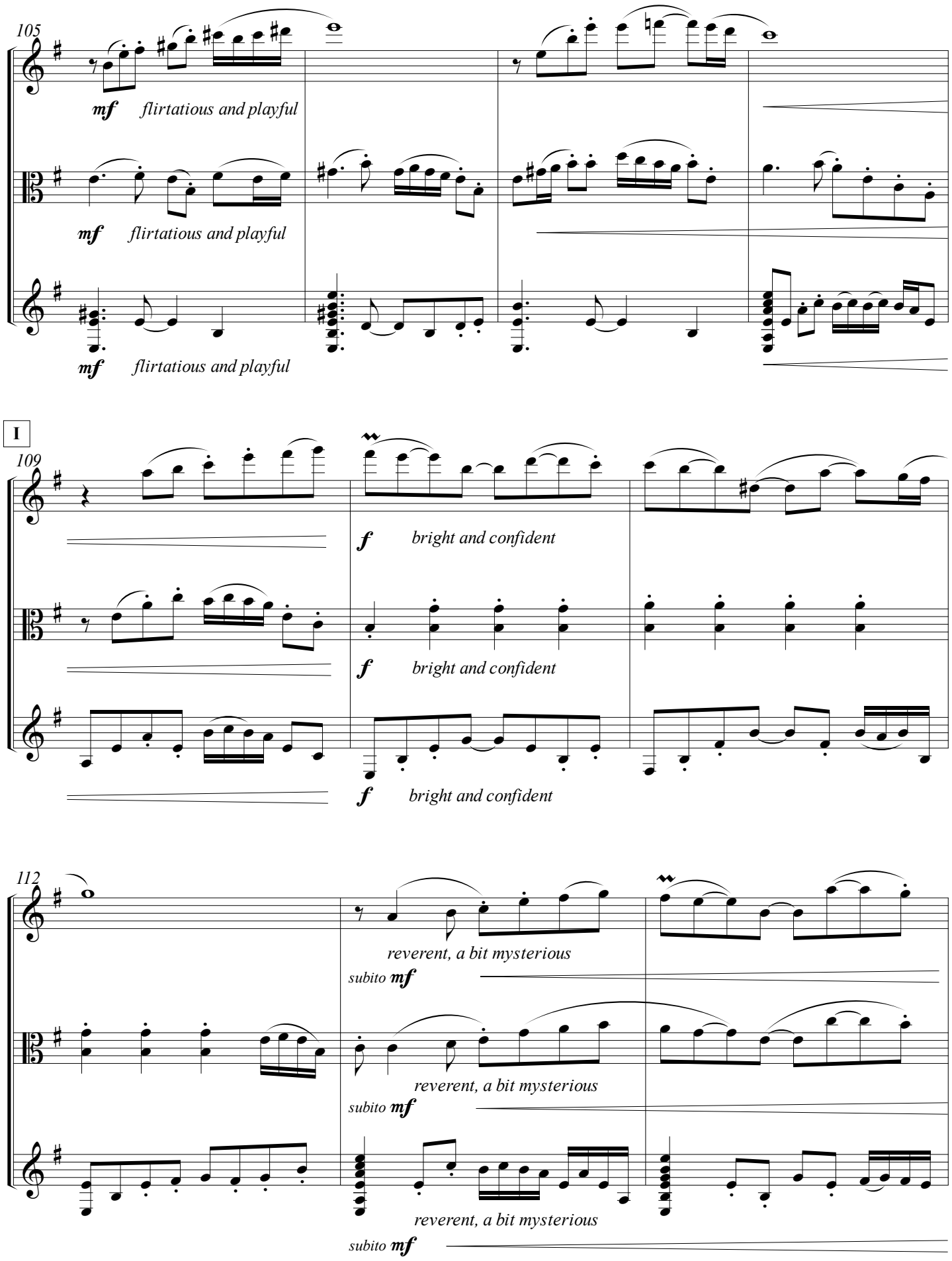
with passion and energy

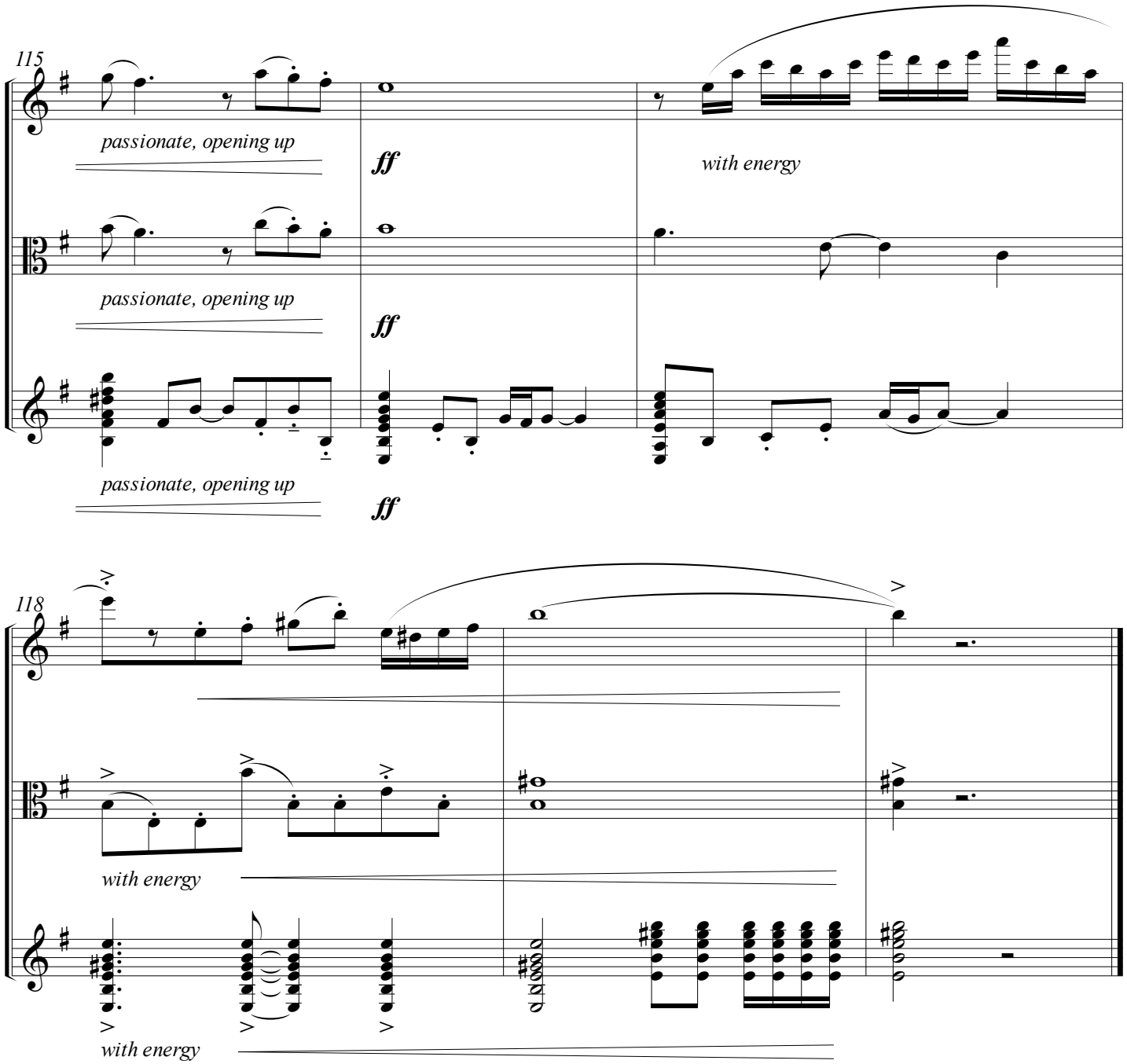
88

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
reverent, a bit mysterious
subito mf
reverent, a bit mysterious
subito mf


115
passionate, opening up
ff
with energy
passionate, opening up
ff
passionate, opening up
ff
118
with energy
with energy

Flute, Viola, Guitar

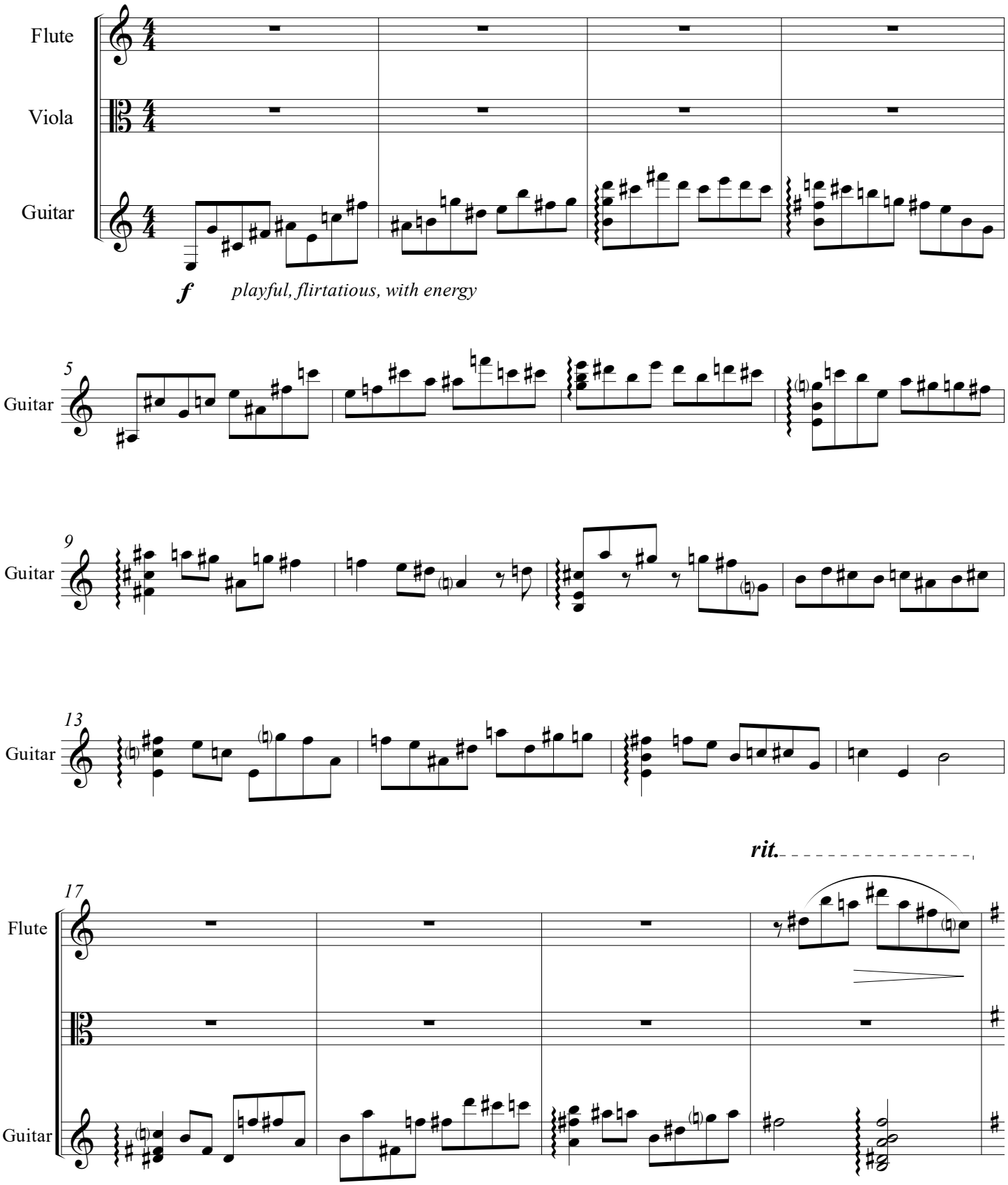
Danzas Latinoamericanas

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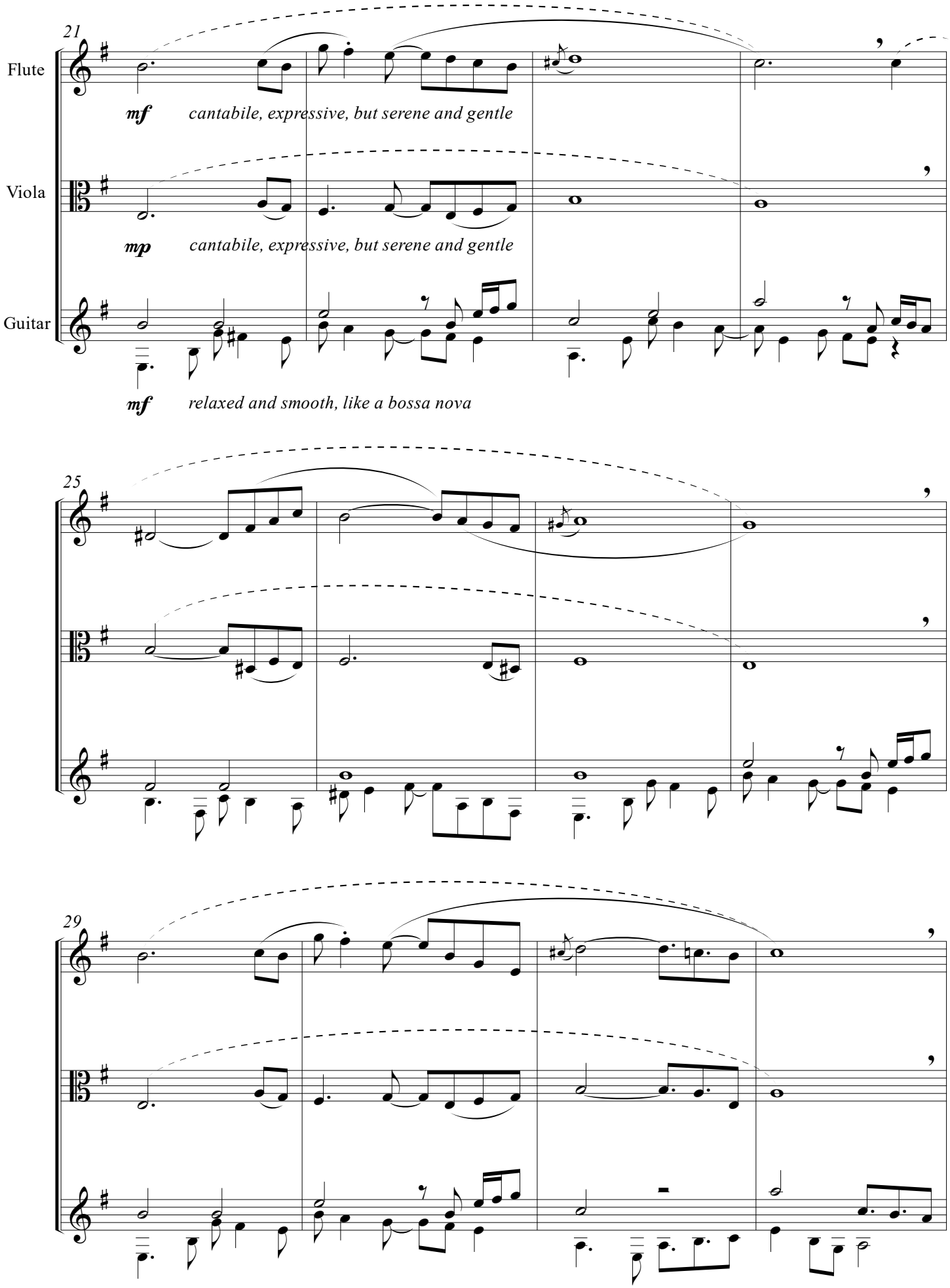
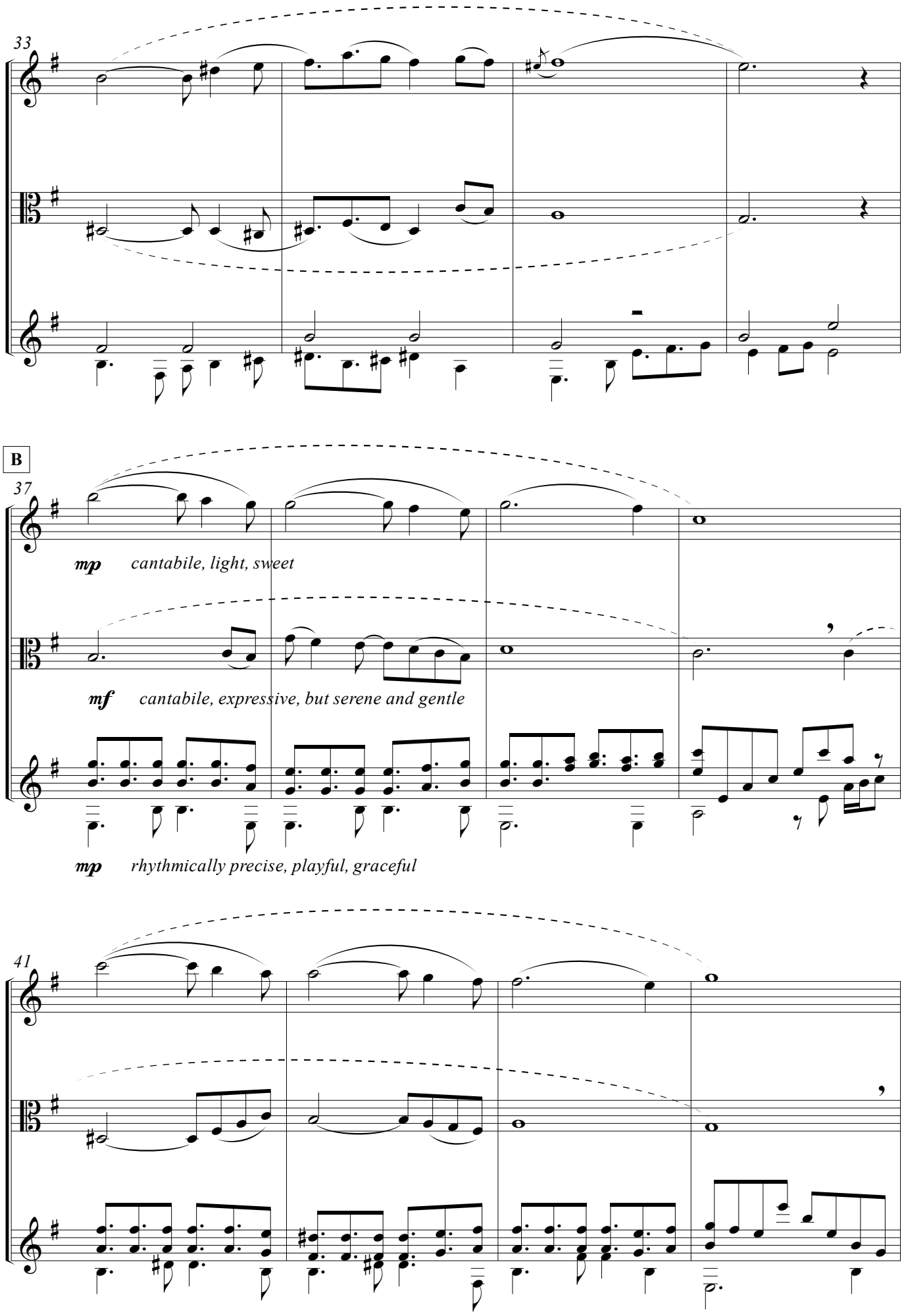
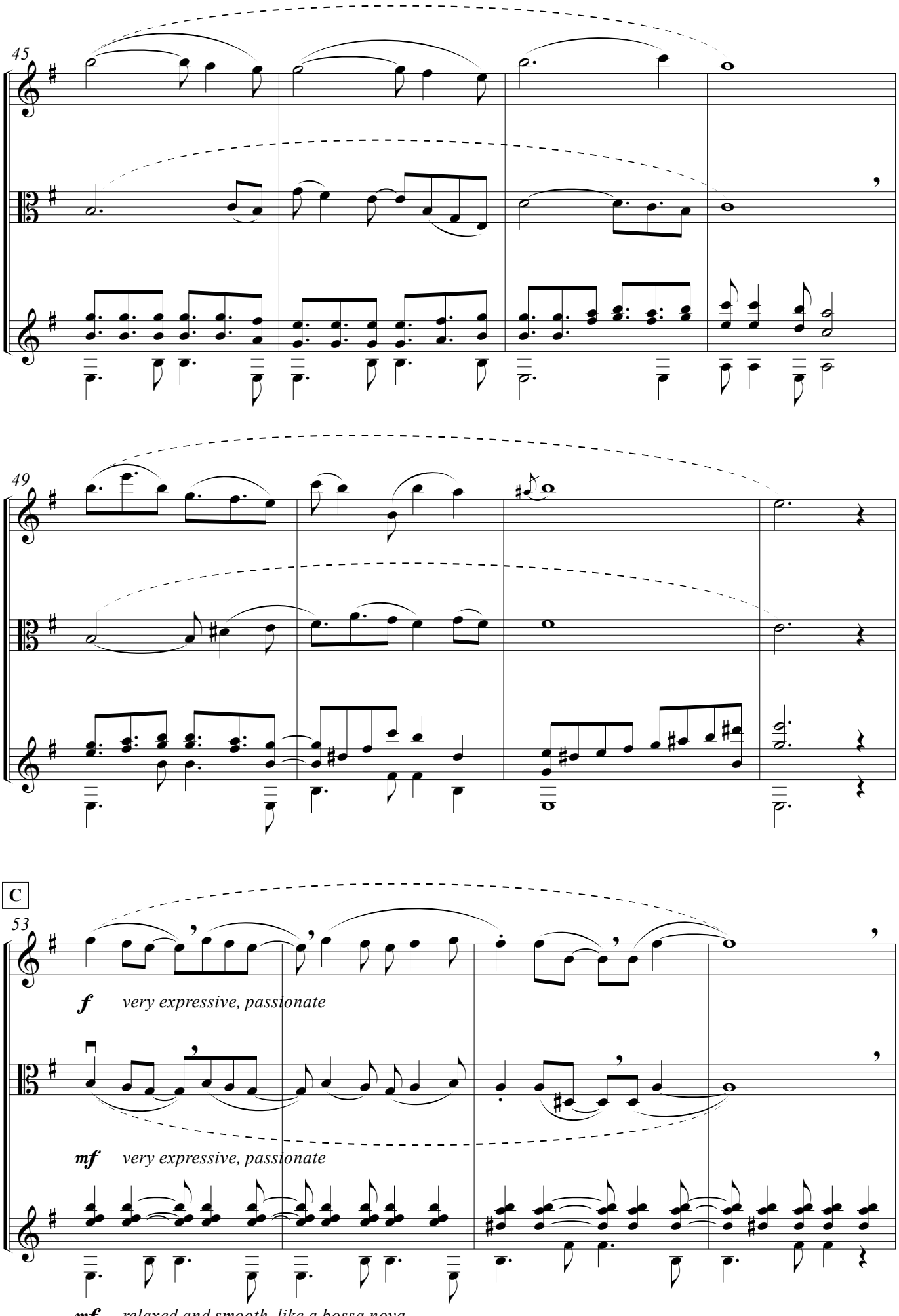
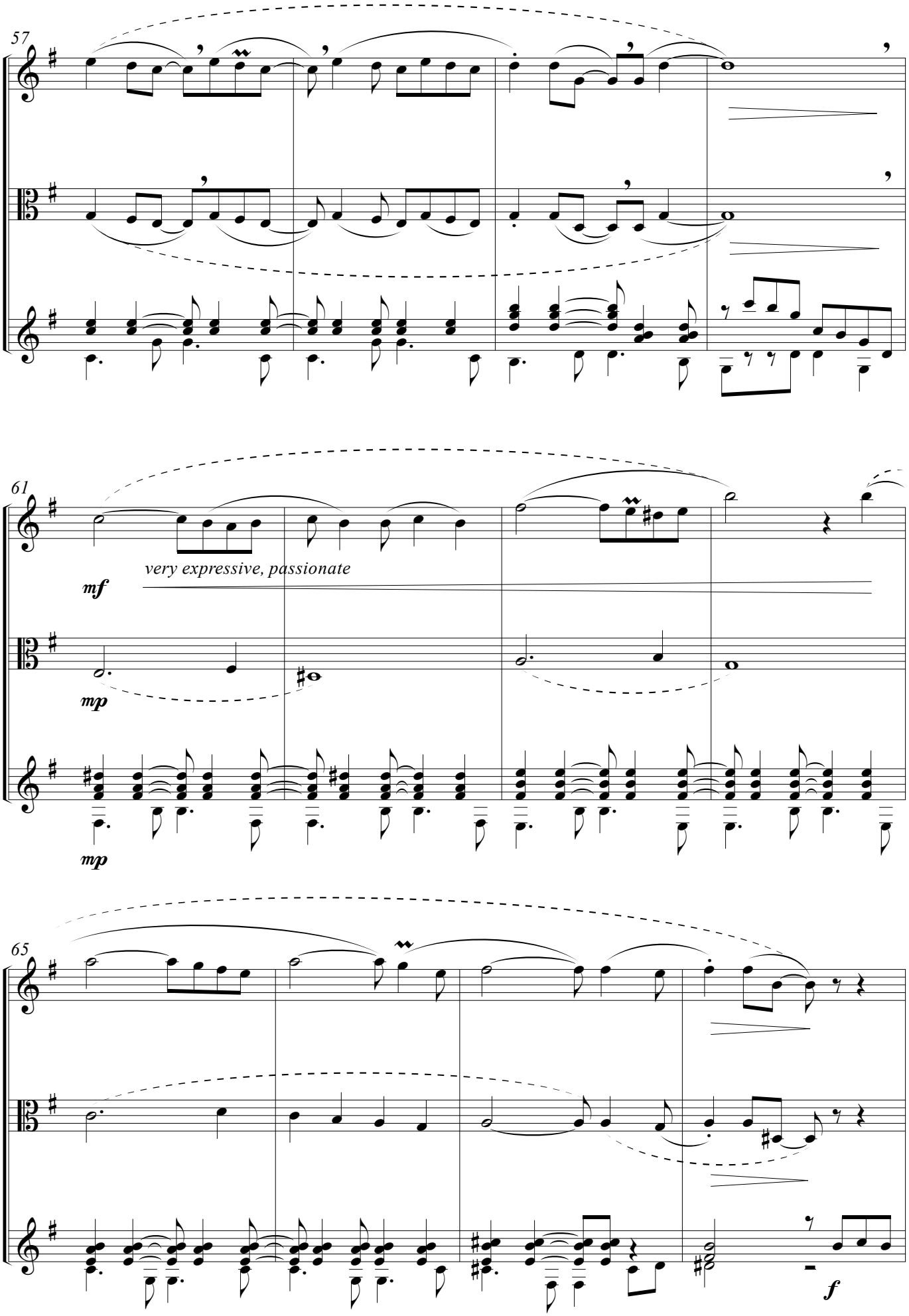
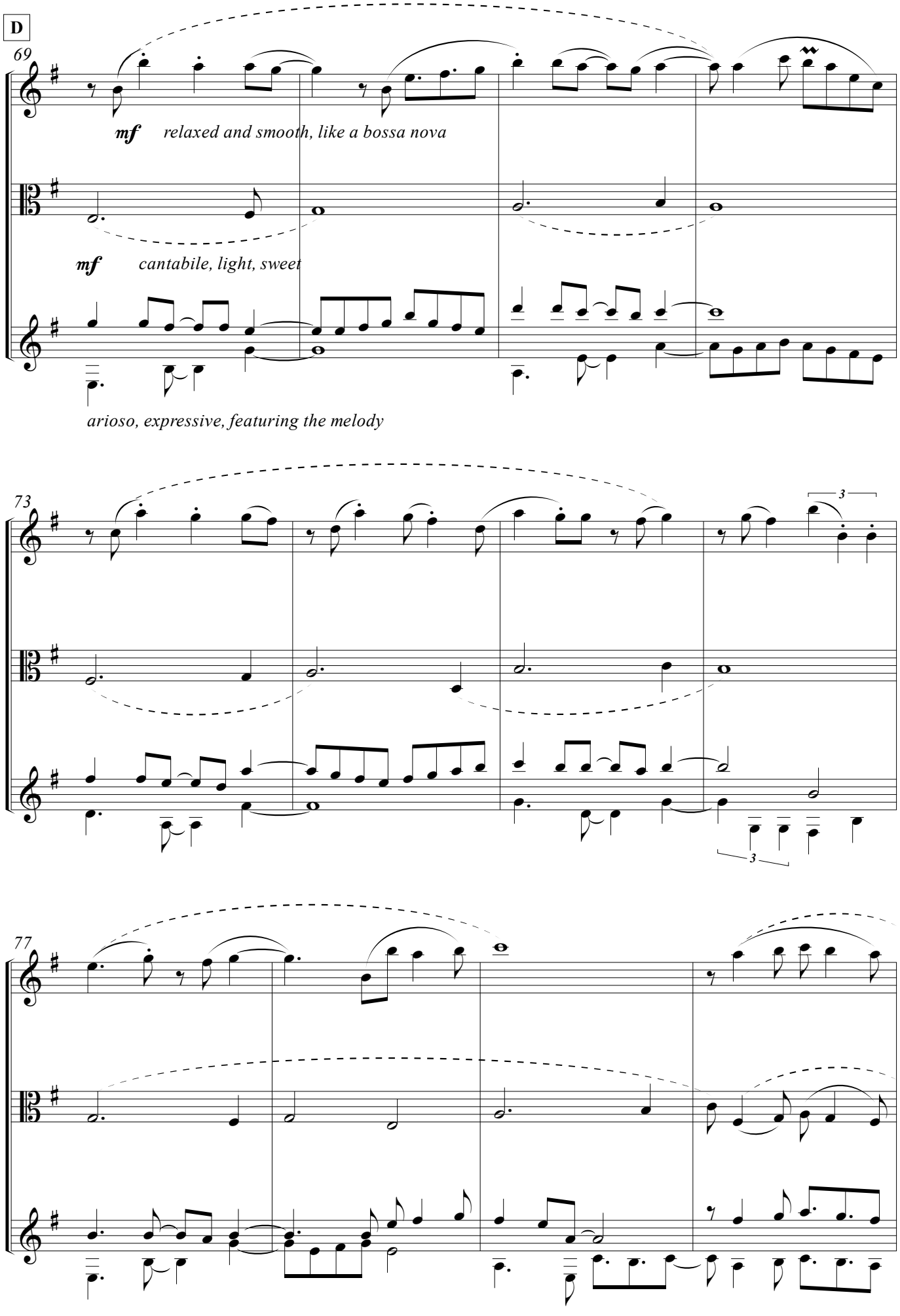
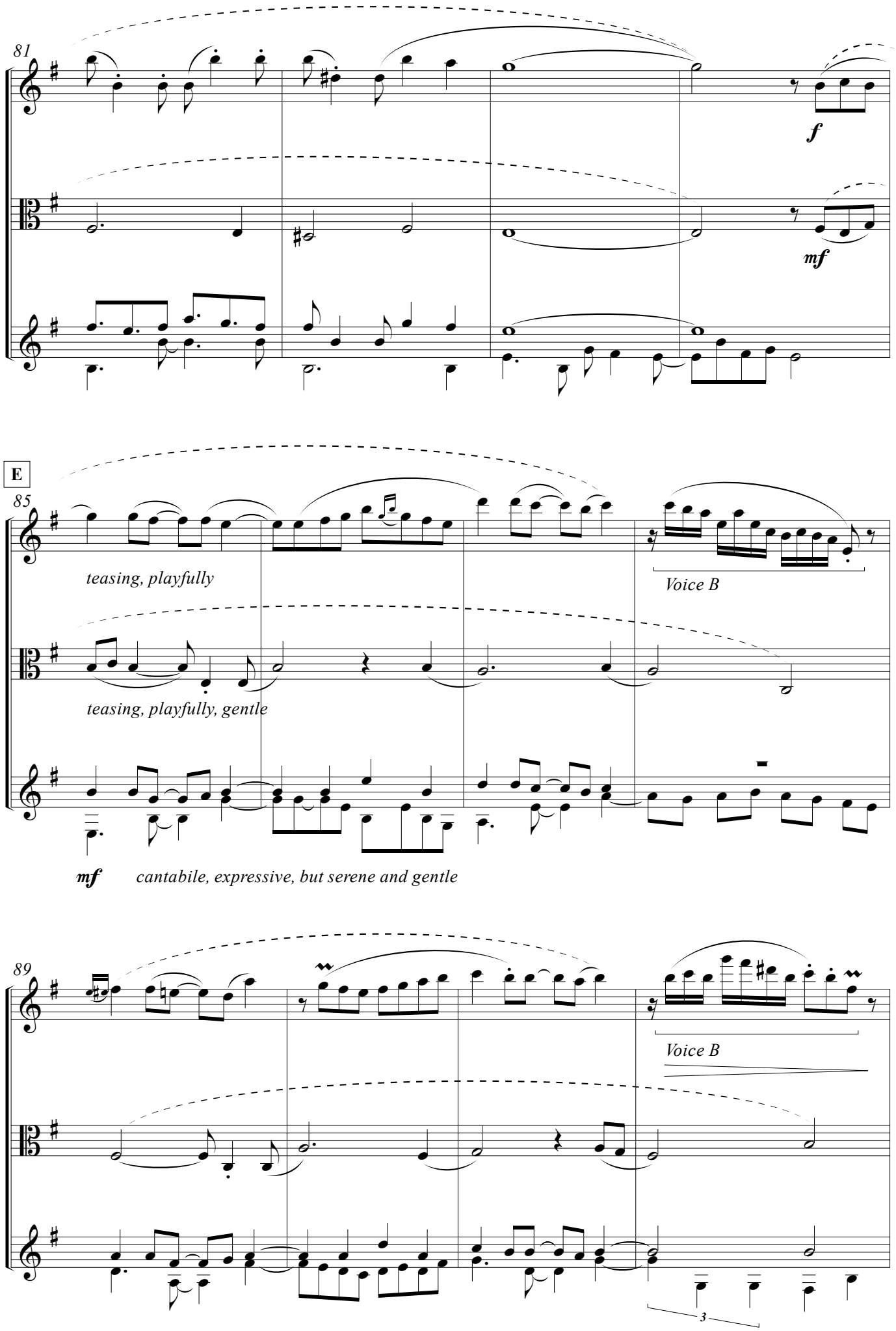
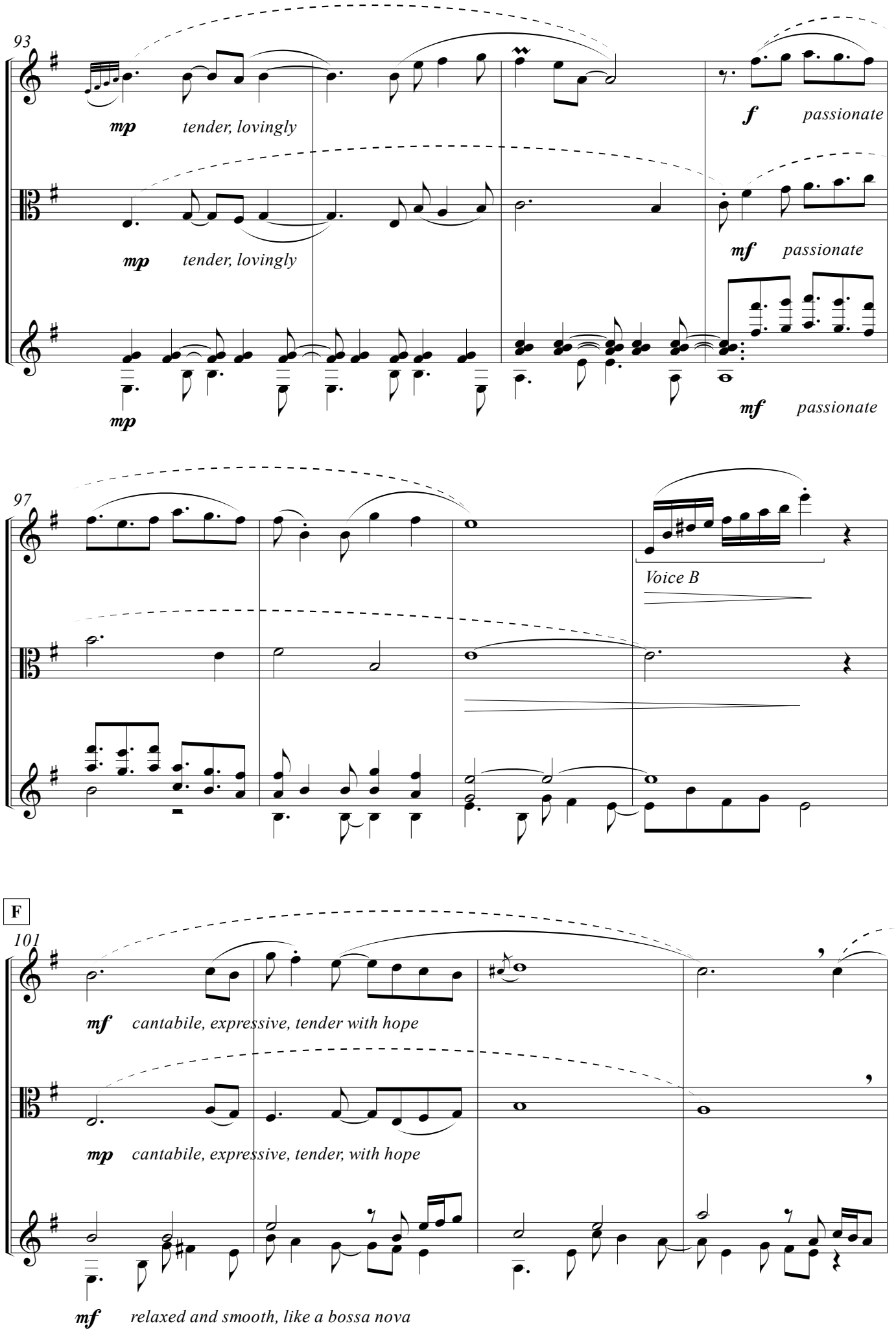
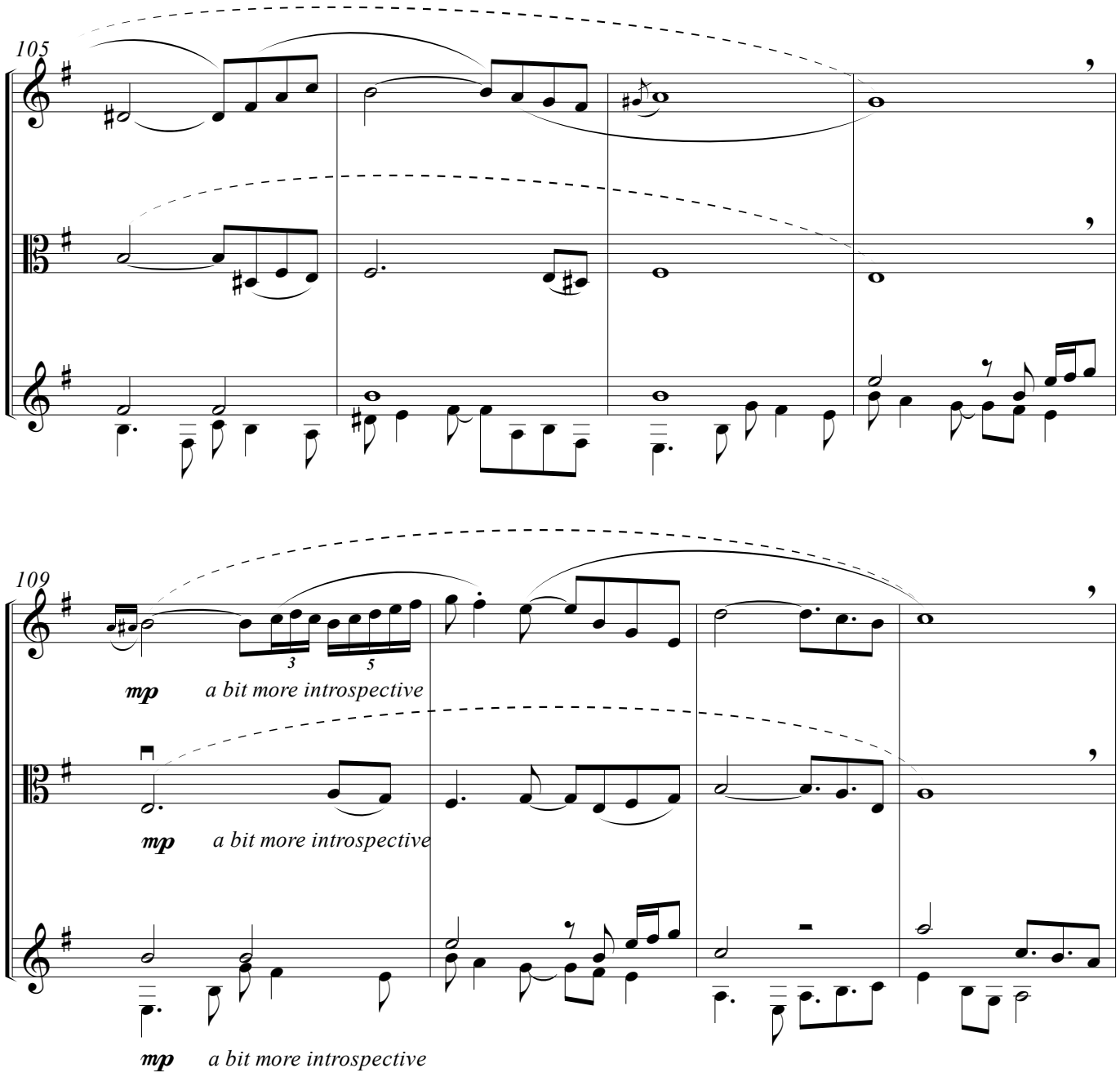
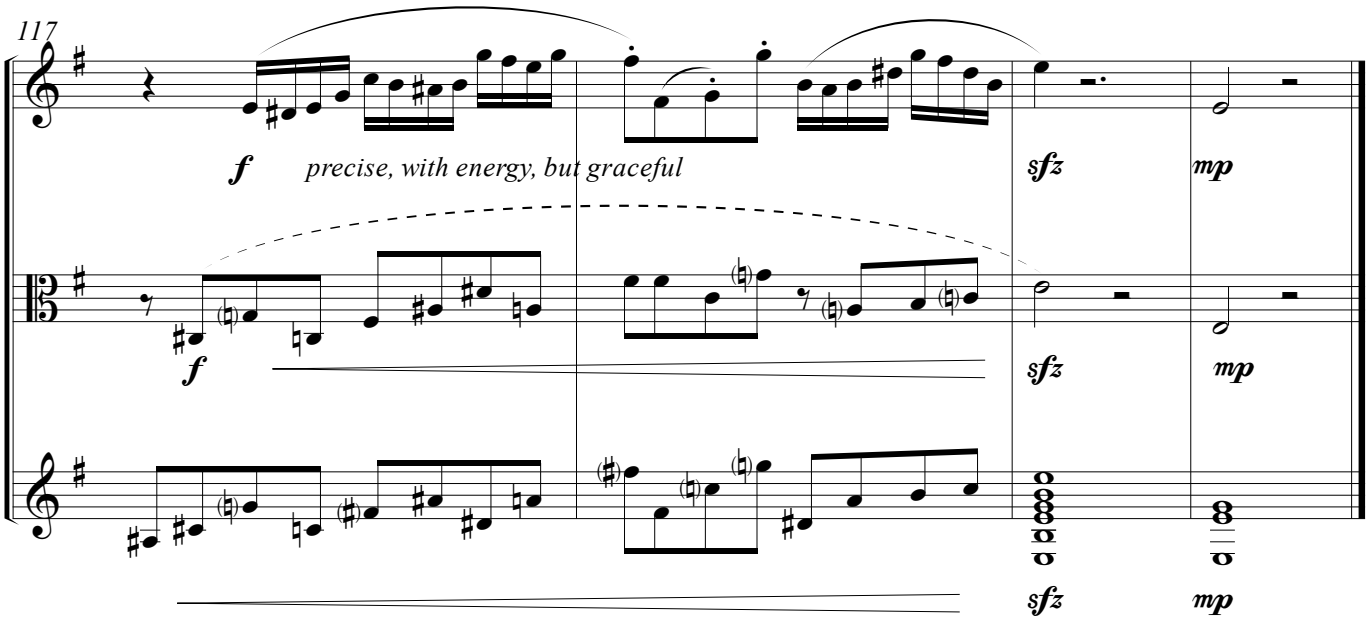
A **Very pleasant, serene and danceable** ♩ = 104-120

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

33
B
37
mp cantabile, light, sweet
mf cantabile, expressive, but serene and gentle
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
very expressive, passionate
mf
mp
mp
65
f

D
69
mf relaxed and smooth, like a bossa nova
mf cantabile, light, sweet
arioso, expressive, featuring the melody
73
3
3
77

81
f
mf
E
85
teasing, playfully
Voice B
teasing, playfully, gentle
mf
cantabile, expressive, but serene and gentle
89
Voice B
3

93
mp tender, lovingly
f passionate
mp tender, lovingly
mf passionate
mp
mf passionate
97
Voice B
F
101
mf cantabile, expressive, tender with hope
mp 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
mp a bit more introspective
Continue at the same tempo, no rushing
113
f with energy, graceful
pizzicato
mf with energy, graceful
mf
f precise, with energy, but graceful


117
f
precise, with energy, but graceful
sfz
mp
f
sfz
mp
sfz
mp

Flute, Viola, Guitar

Danzas Latinoamericanas

dedicated to Carlos Prieto

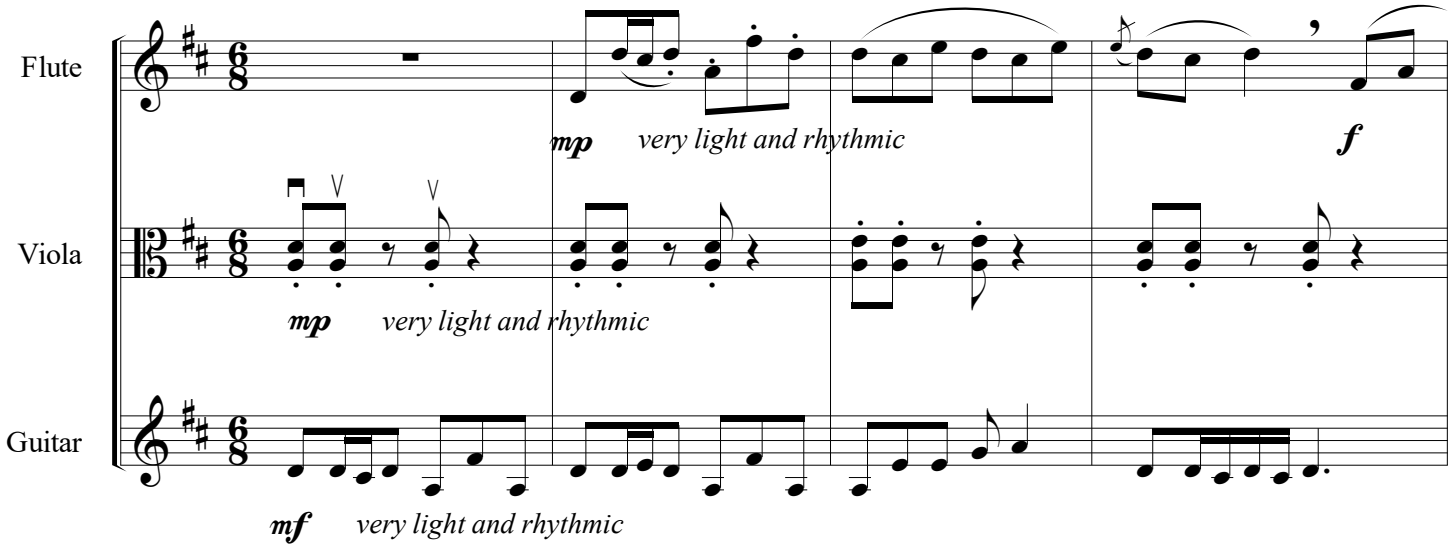
III. Atardecer Tapatío

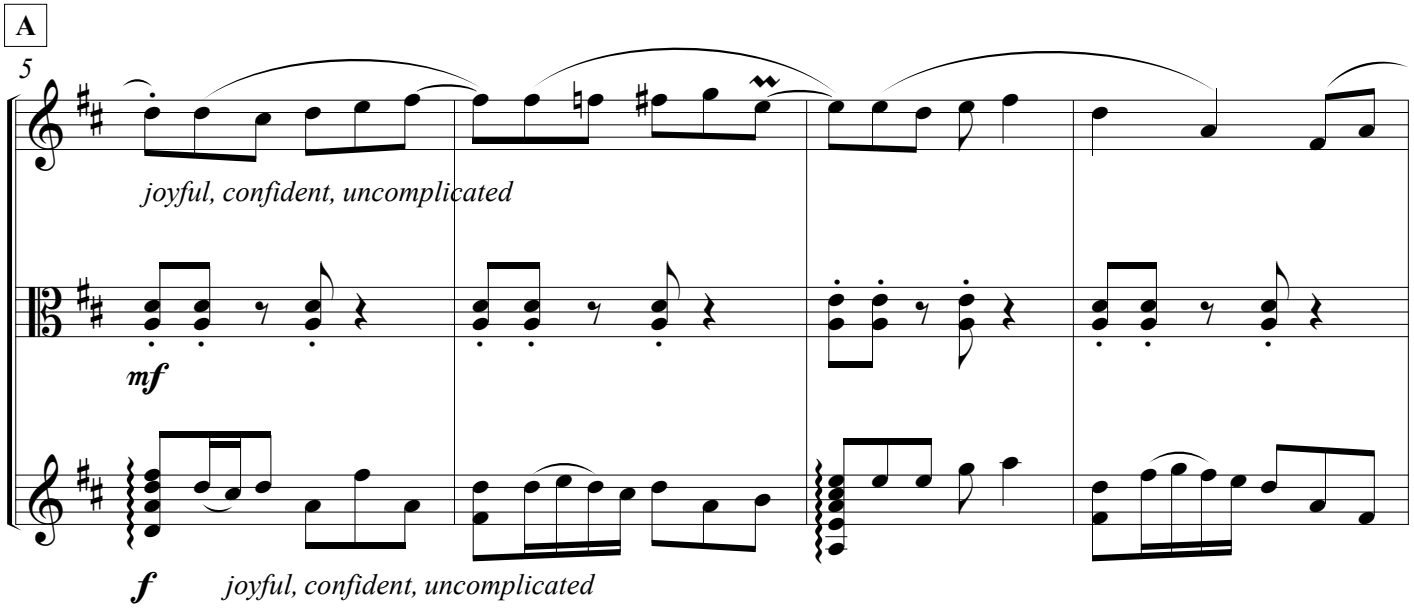
by José L. Elizondo

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)





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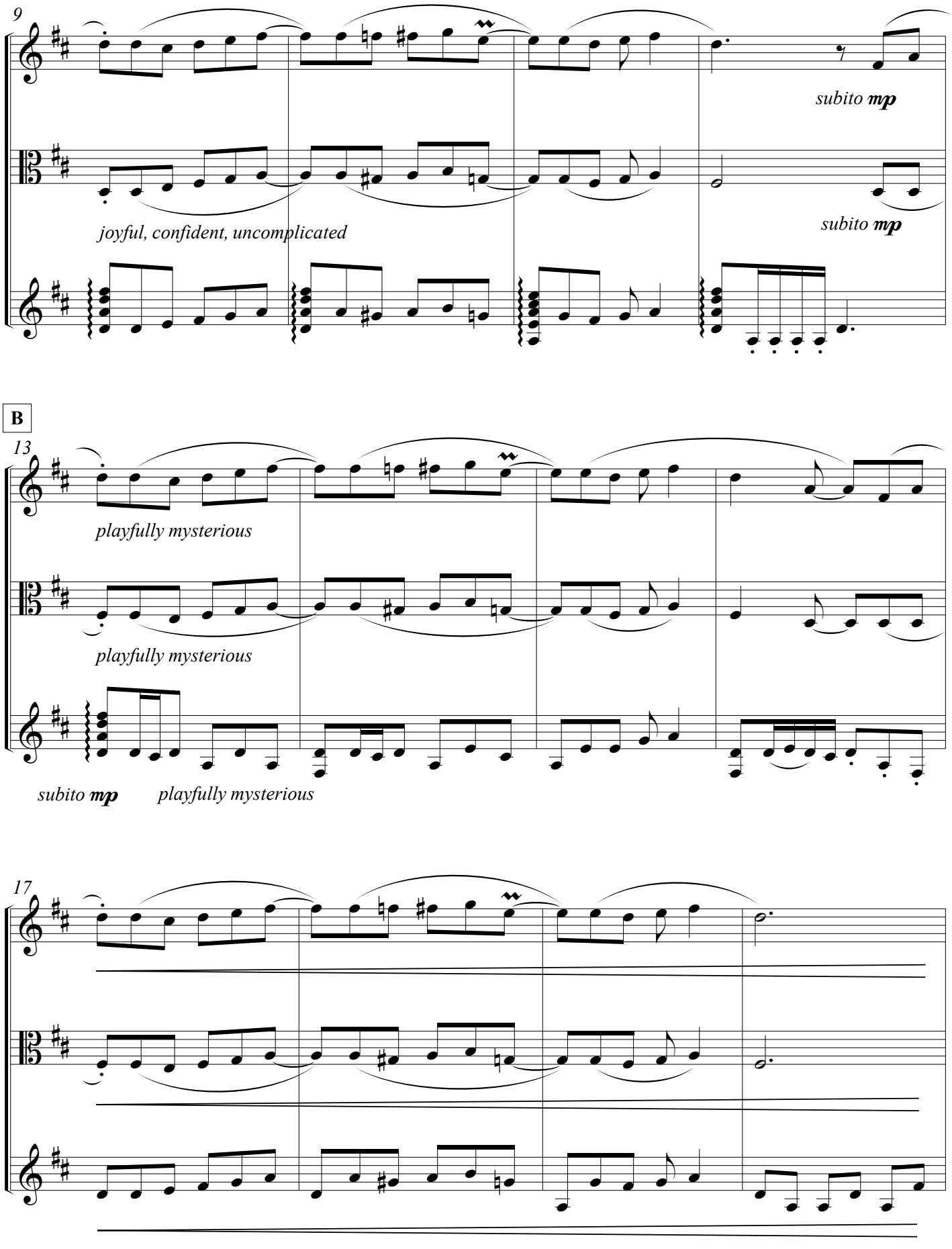
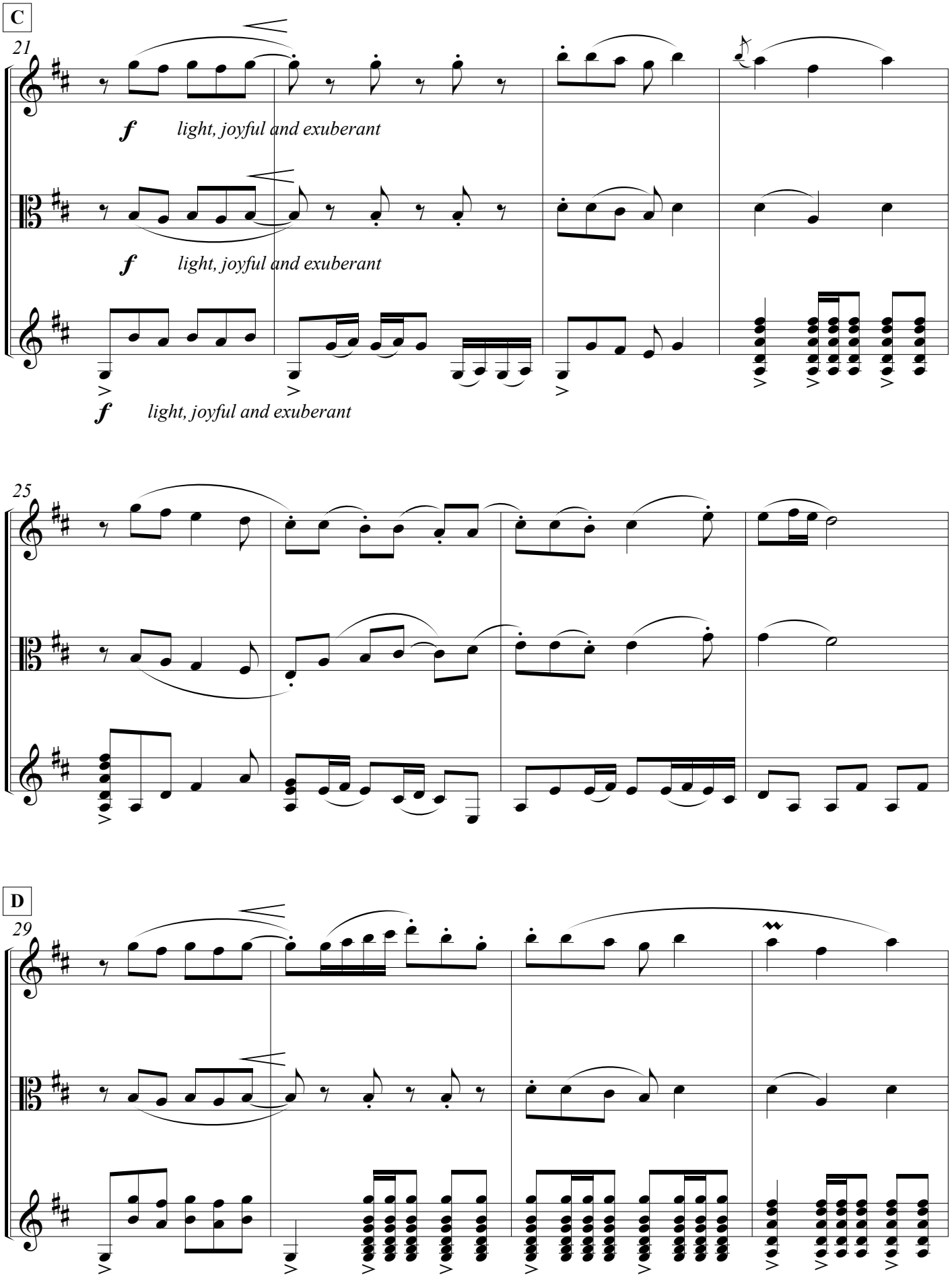
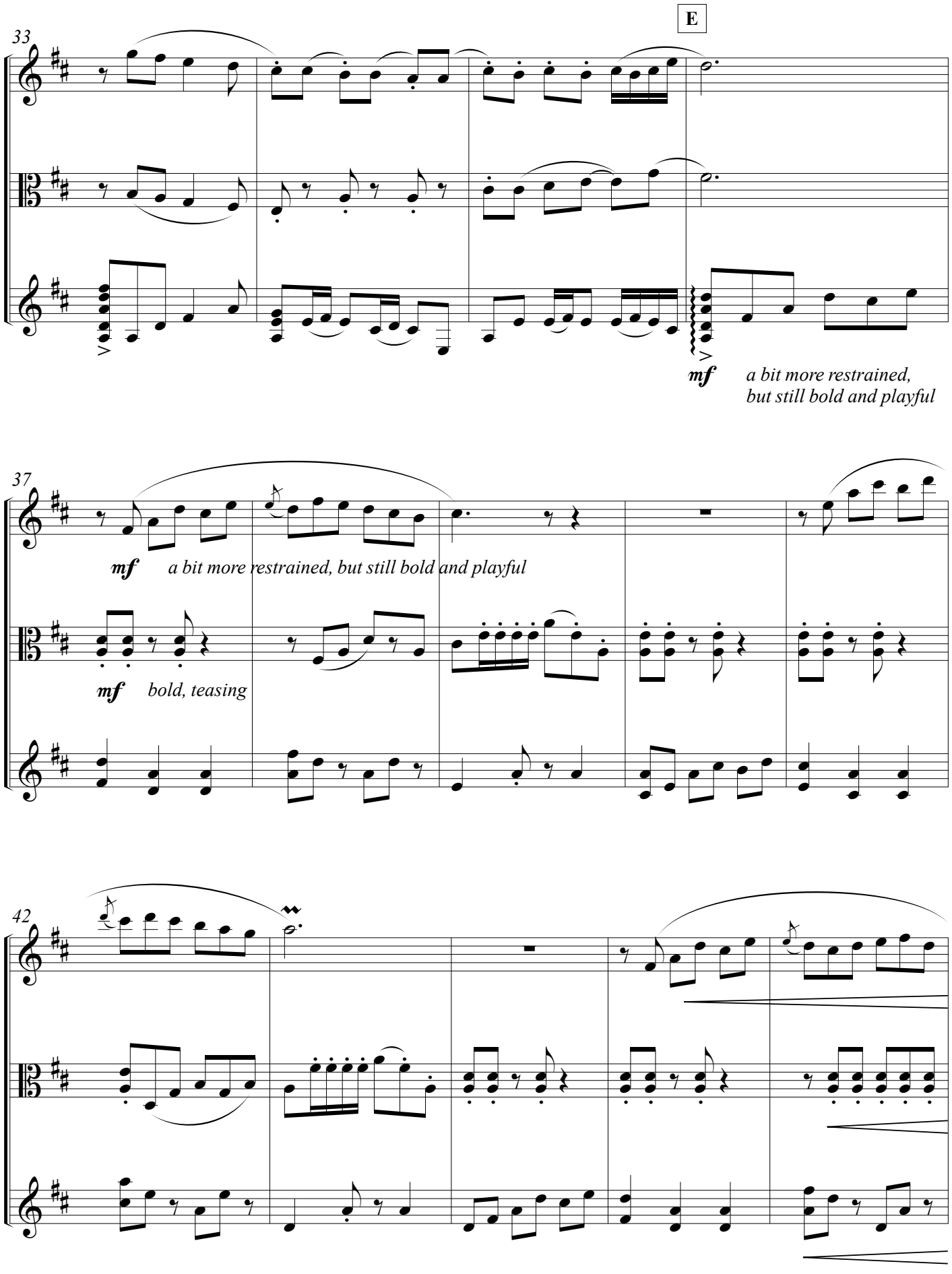
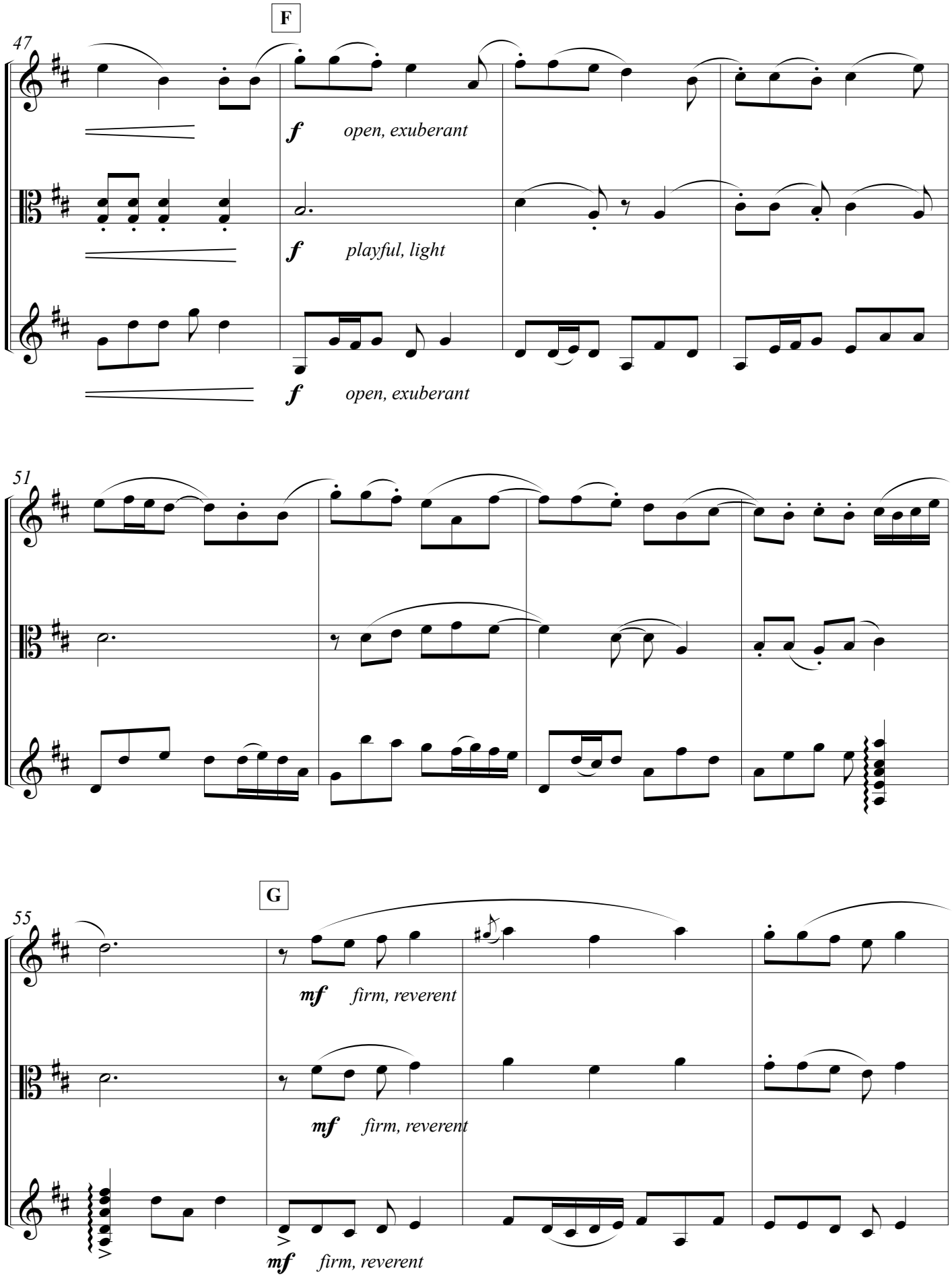
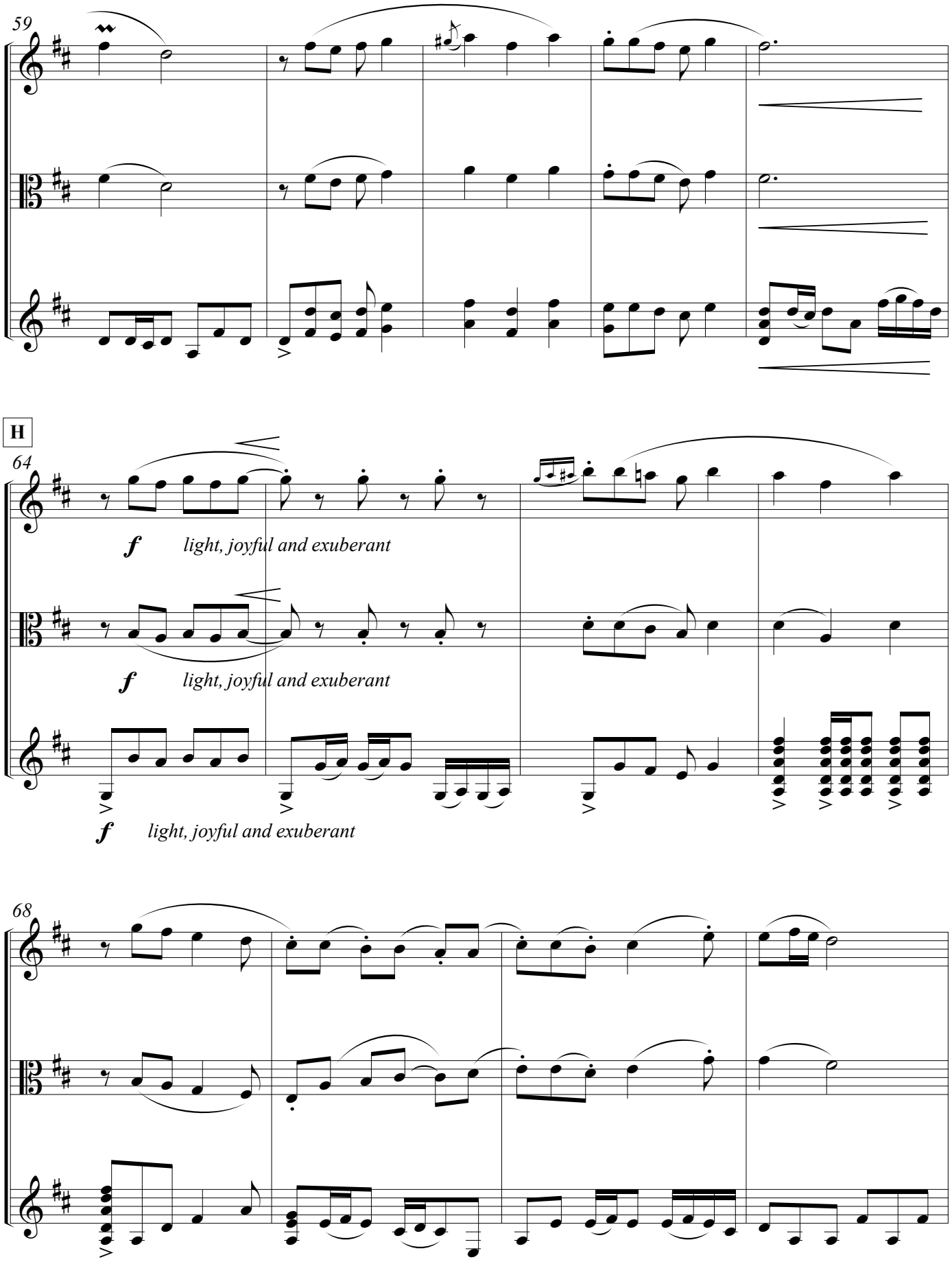
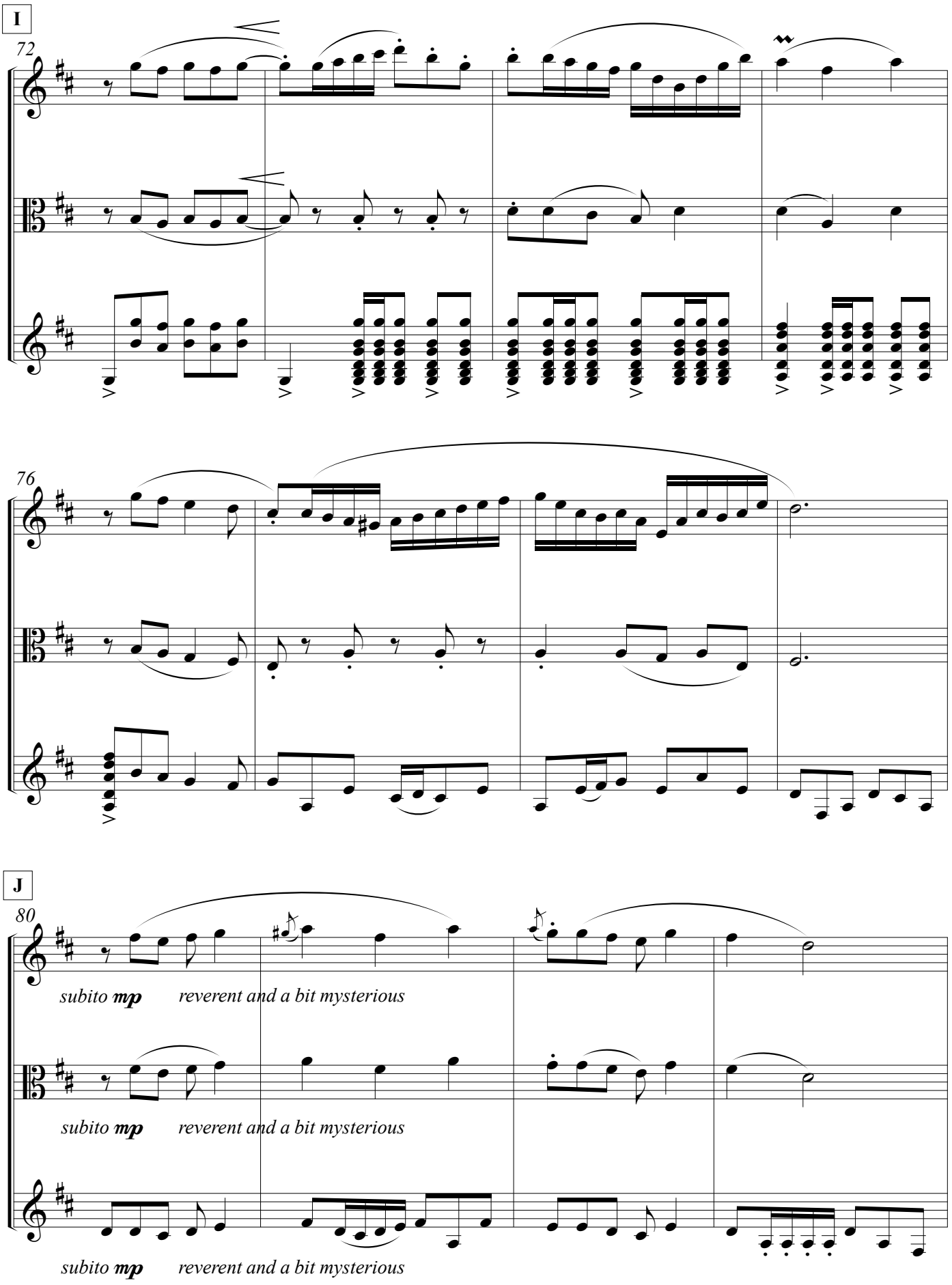
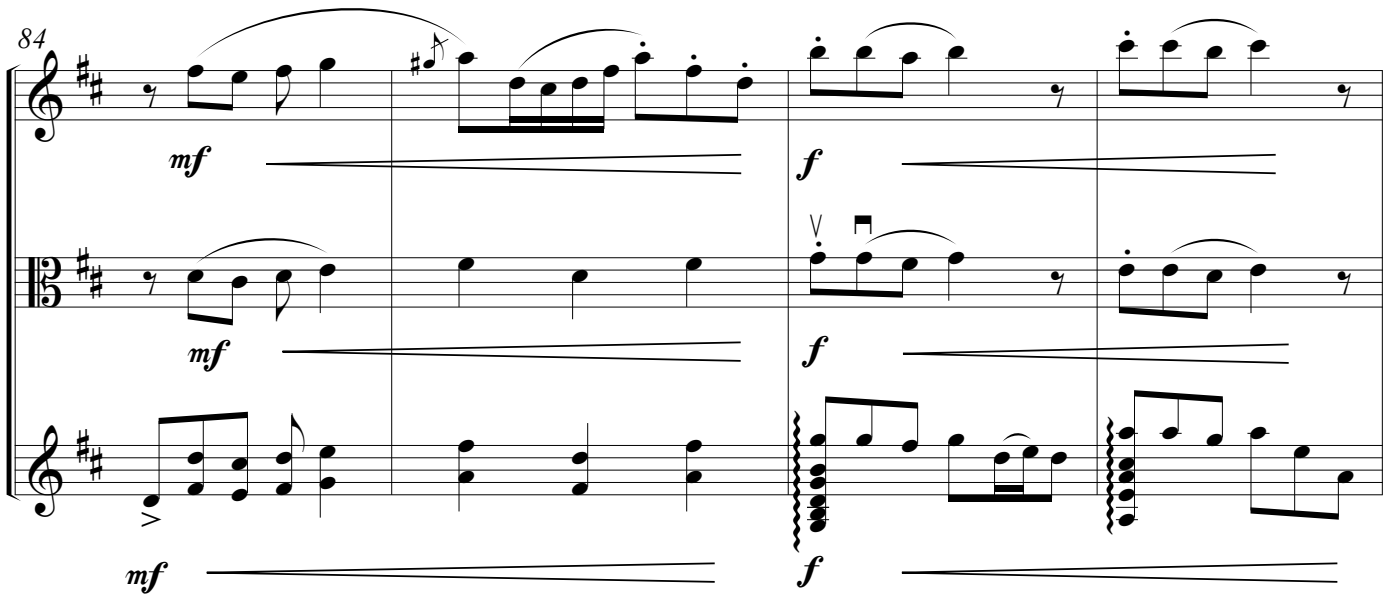
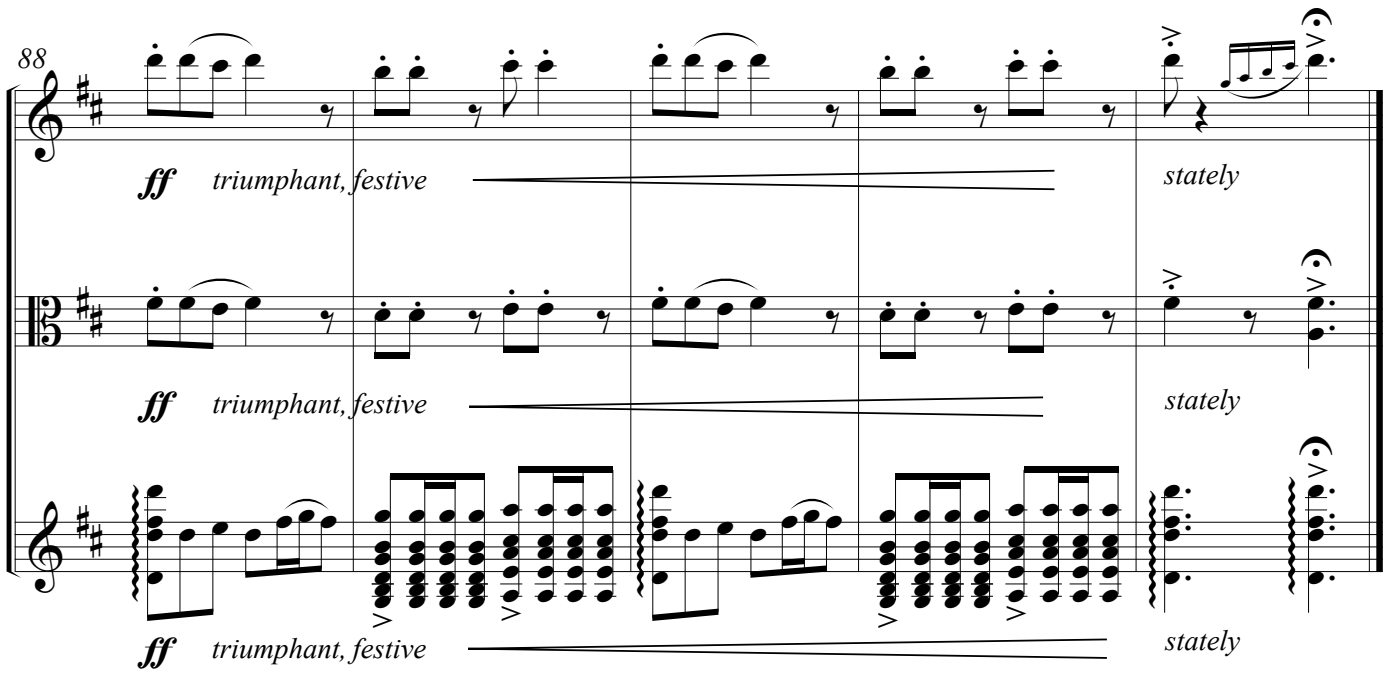

9
subito mp
joyful, confident, uncomplicated
subito mp
B
13
playfully mysterious
playfully mysterious
subito mp
playfully mysterious
17

C
21
f light, joyful and exuberant
f light, joyful and exuberant
f light, joyful and exuberant
25
D
29

E
33
mf
a bit more restrained,
but still bold and playful
37
mf
a bit more restrained, but still bold and playful
mf
bold, teasing
42

F
47
f open, exuberant
f playful, light
f open, exuberant
51
G
55
mf firm, reverent
mf firm, reverent
mf firm, reverent

59
H
64
f light, joyful and exuberant
f light, joyful and exuberant
f light, joyful and exuberant
68

I
72
76
J
80
subito mp reverent and a bit mysterious
subito mp reverent and a bit mysterious
subito mp reverent and a bit mysterious

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.

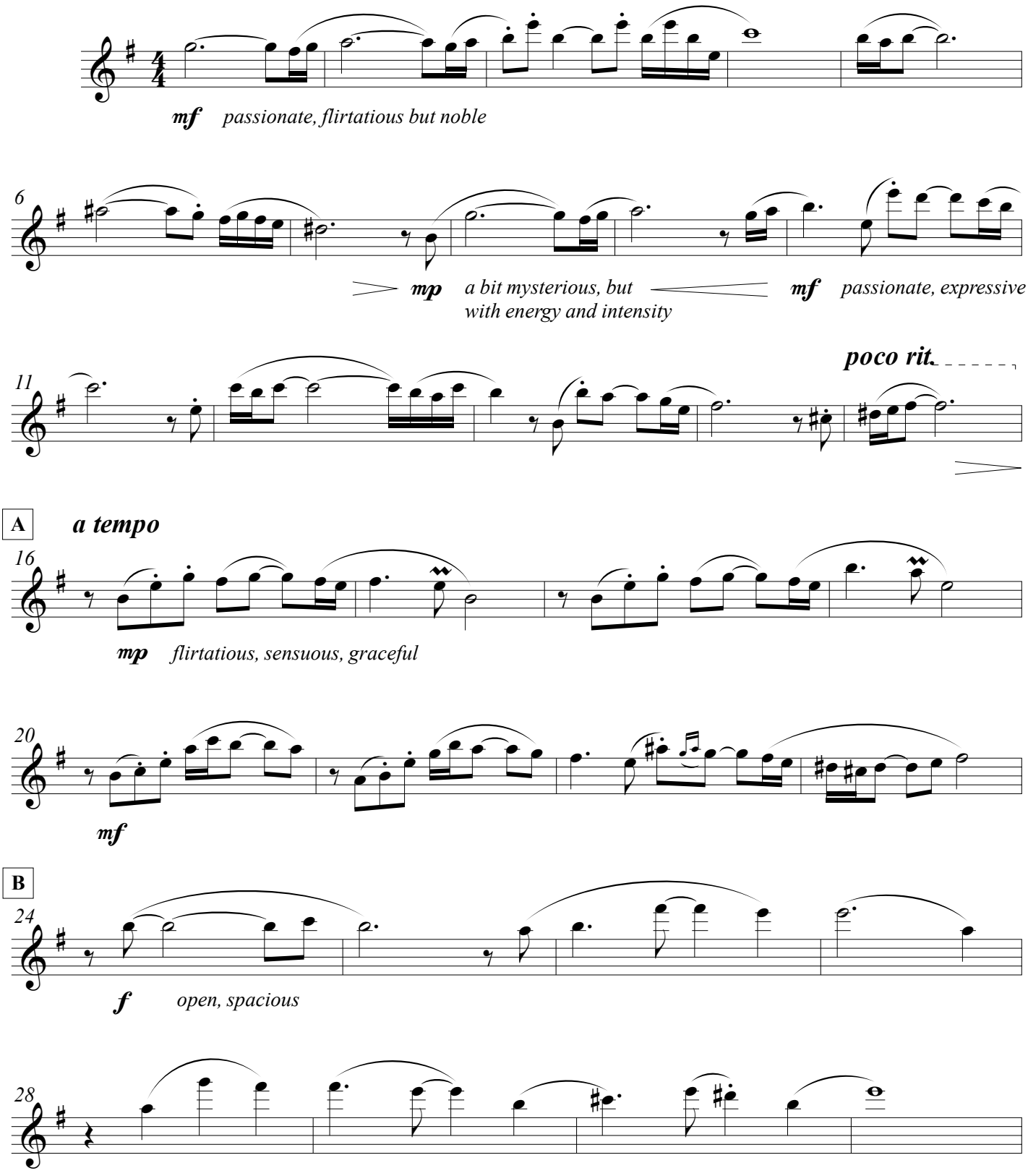
Flute

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

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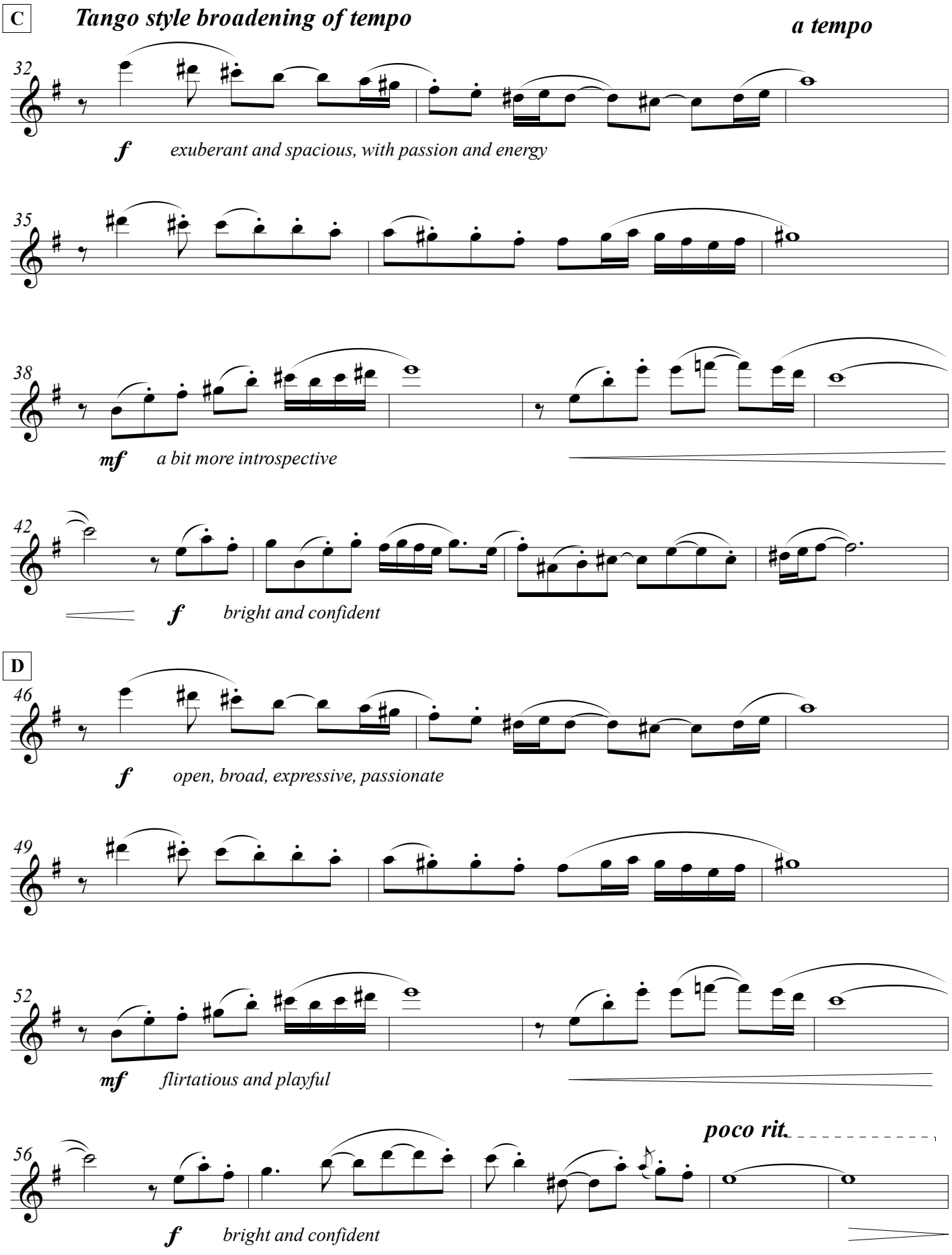
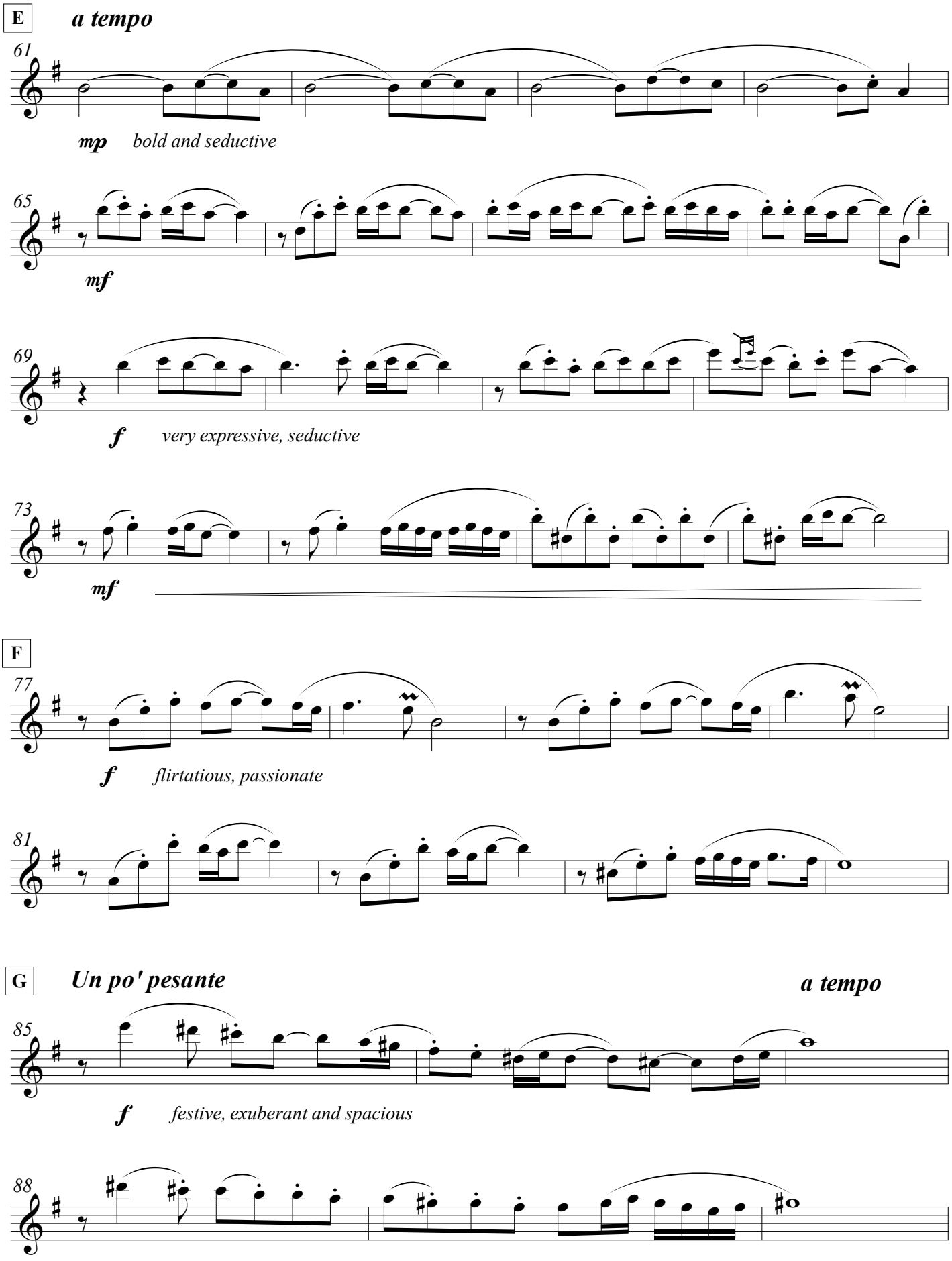
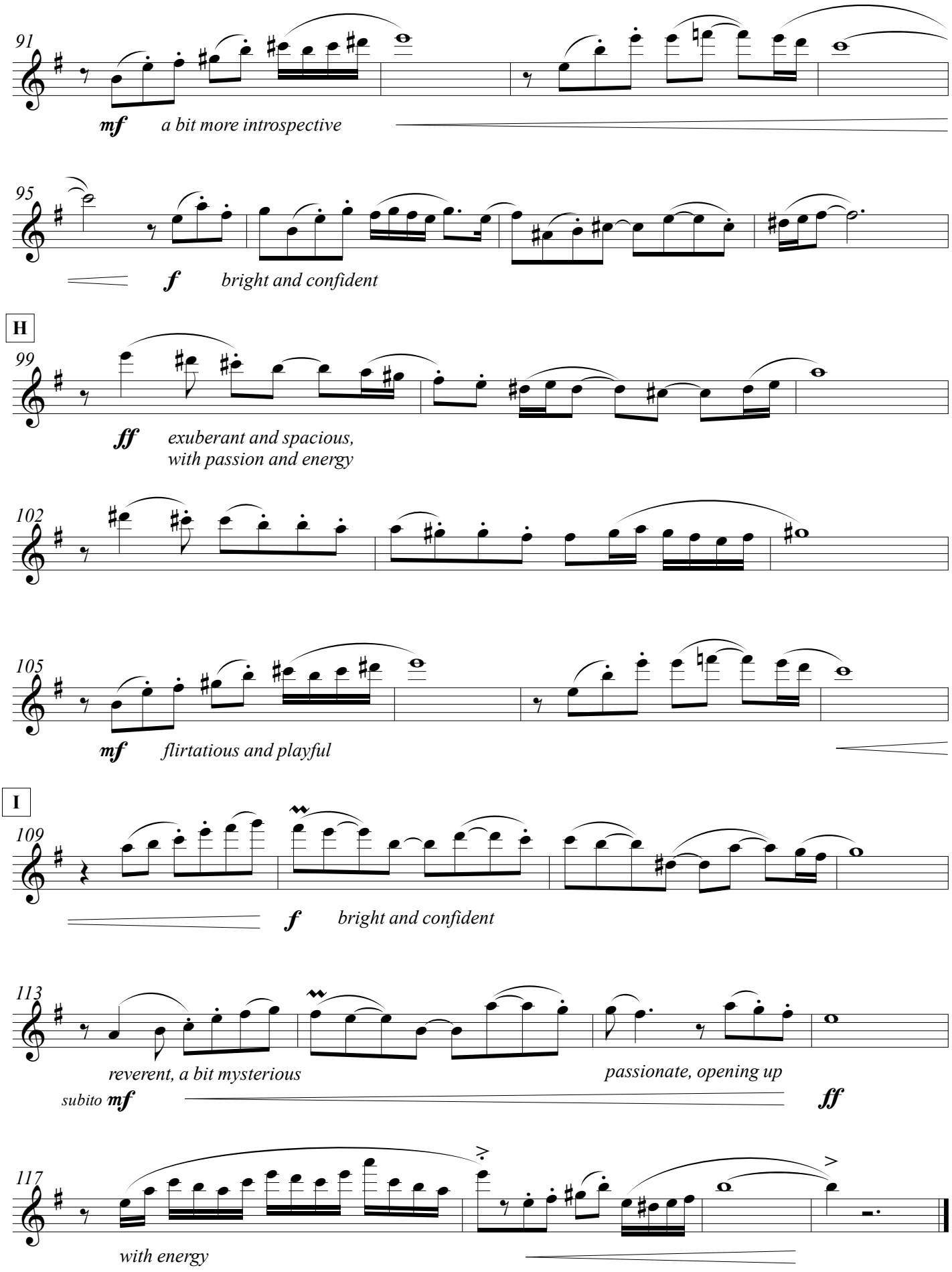

C
Tango style broadening of tempo
a tempo
32
f exuberant and spacious, with passion and energy
35
38
mf a bit more introspective
42
f bright and confident
D
46
f open, broad, expressive, passionate
49
52
mf flirtatious and playful
poco rit.
56
f bright and confident

E
a tempo
61
mp
bold and seductive
65
mf
69
f
very expressive, seductive
73
mf
F
77
f
flirtatious, passionate
81
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

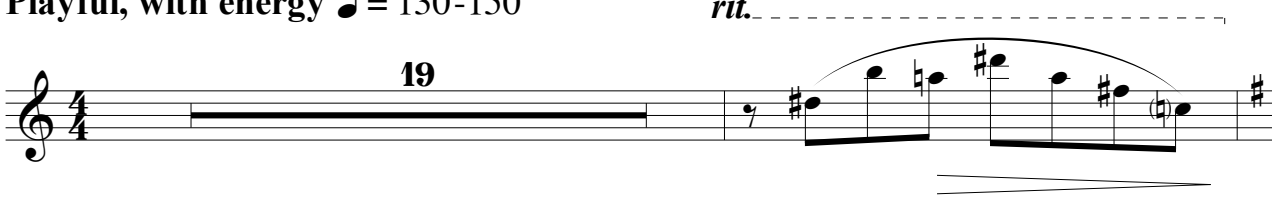
dedicated to Carlos Prieto

II. Pan de Azúcar

composed by José Elizondo
guitar transcription by Francesco Diodovich & J. Elizondo

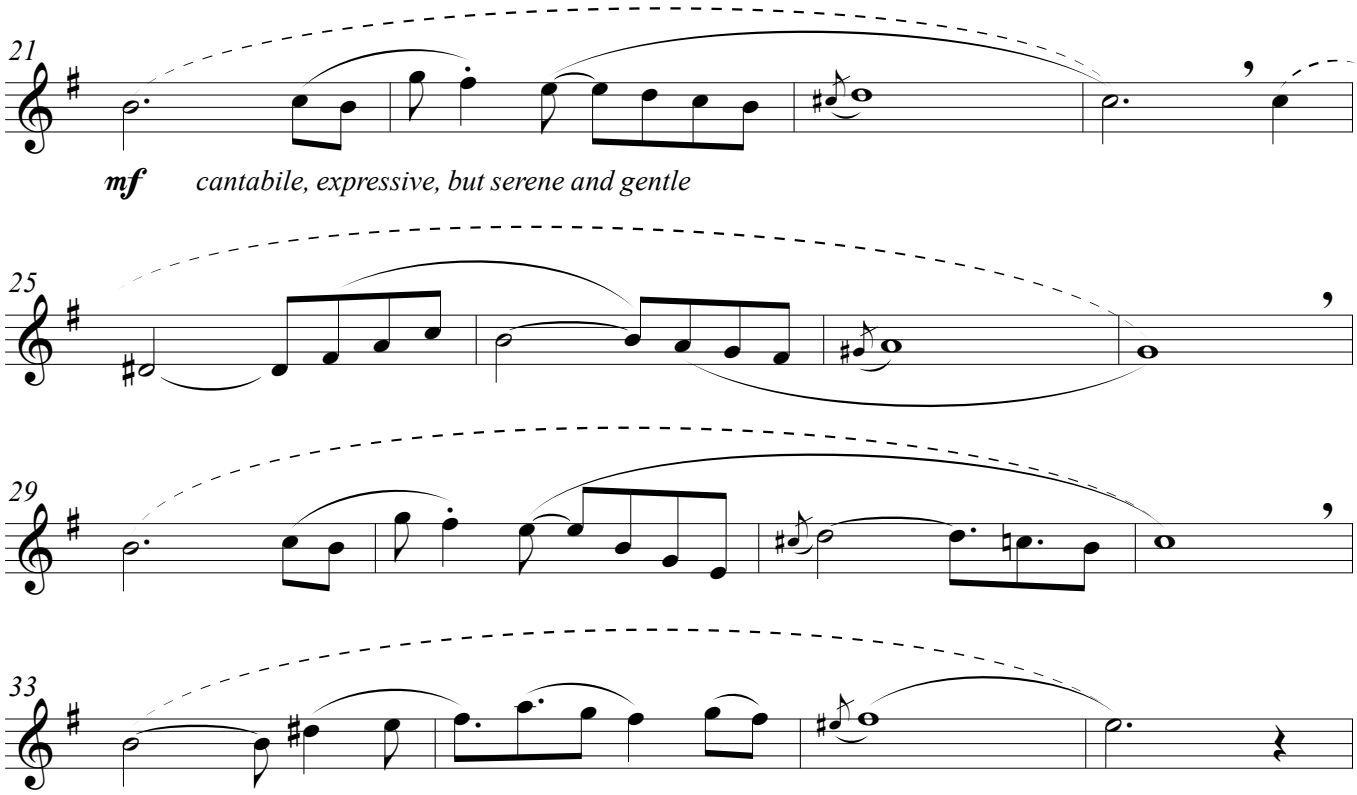
The first 20 measures of introduction are optional. It's also possible to start the piece at measure 21.

Playful, with energy ♩ = 130-150



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

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



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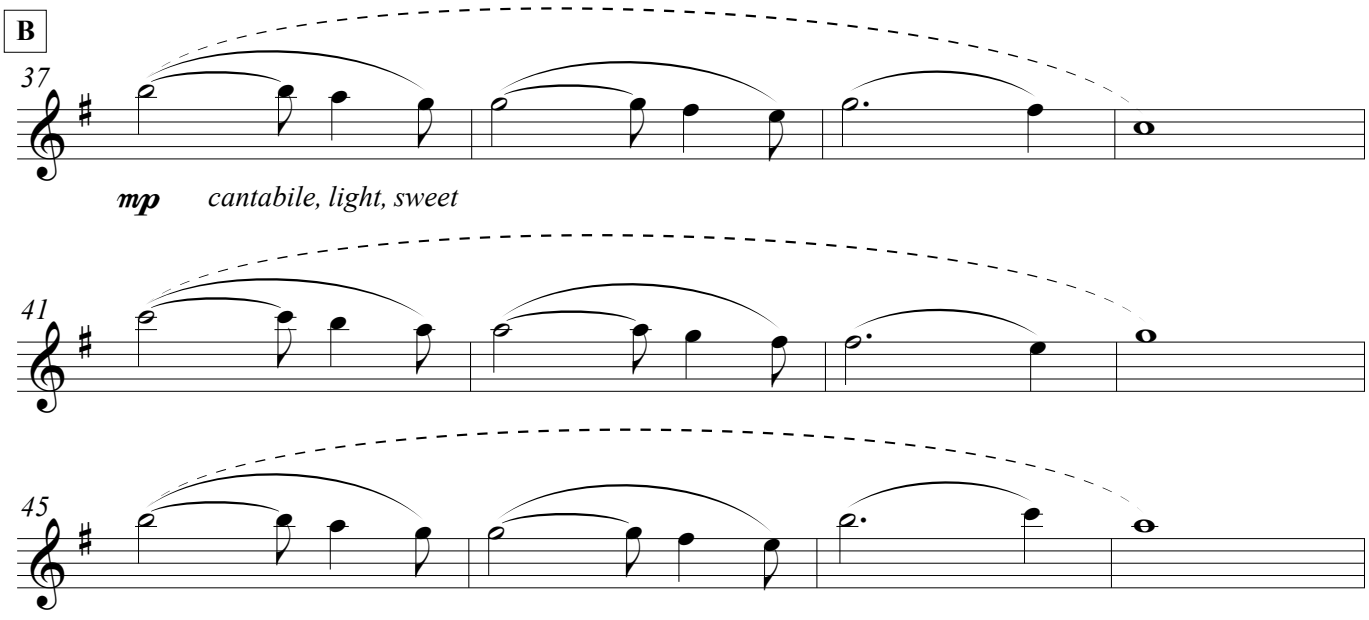

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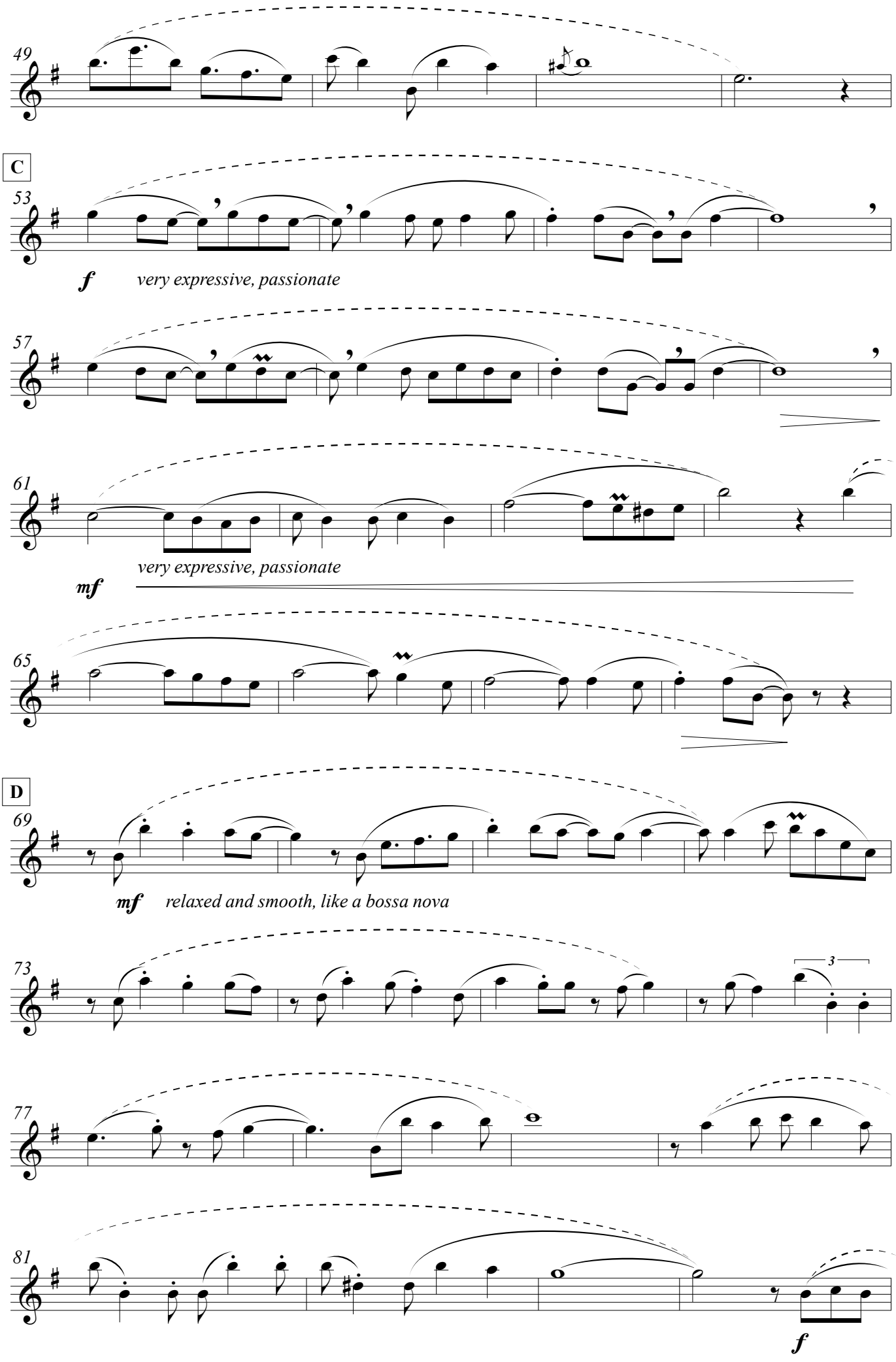
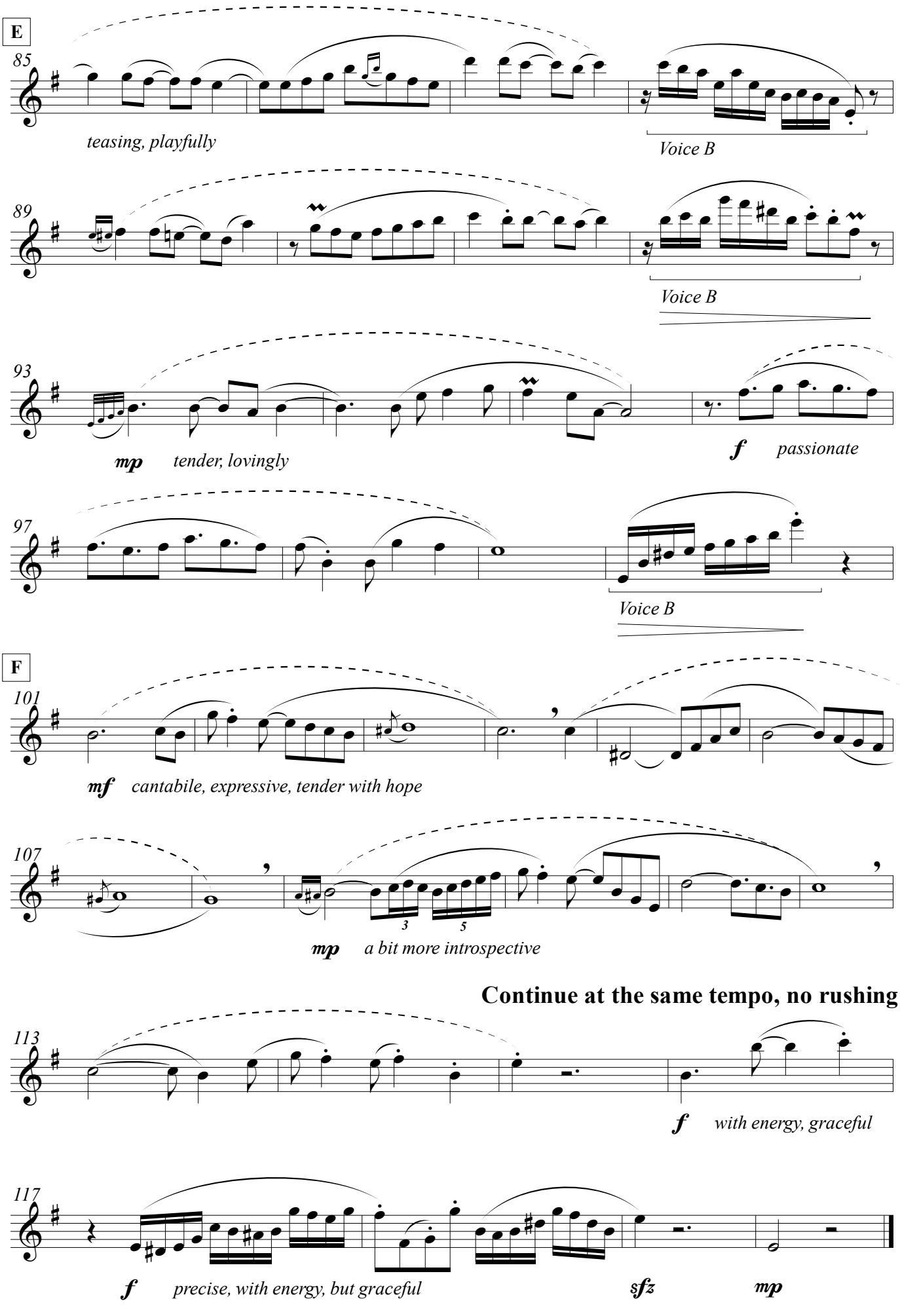

49
C
53
f
very expressive, passionate
57
61
very expressive, passionate
mf
65
D
69
mf
relaxed and smooth, like a bossa nova
73
3
77
81
f

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

Danzas Latinoamericanas

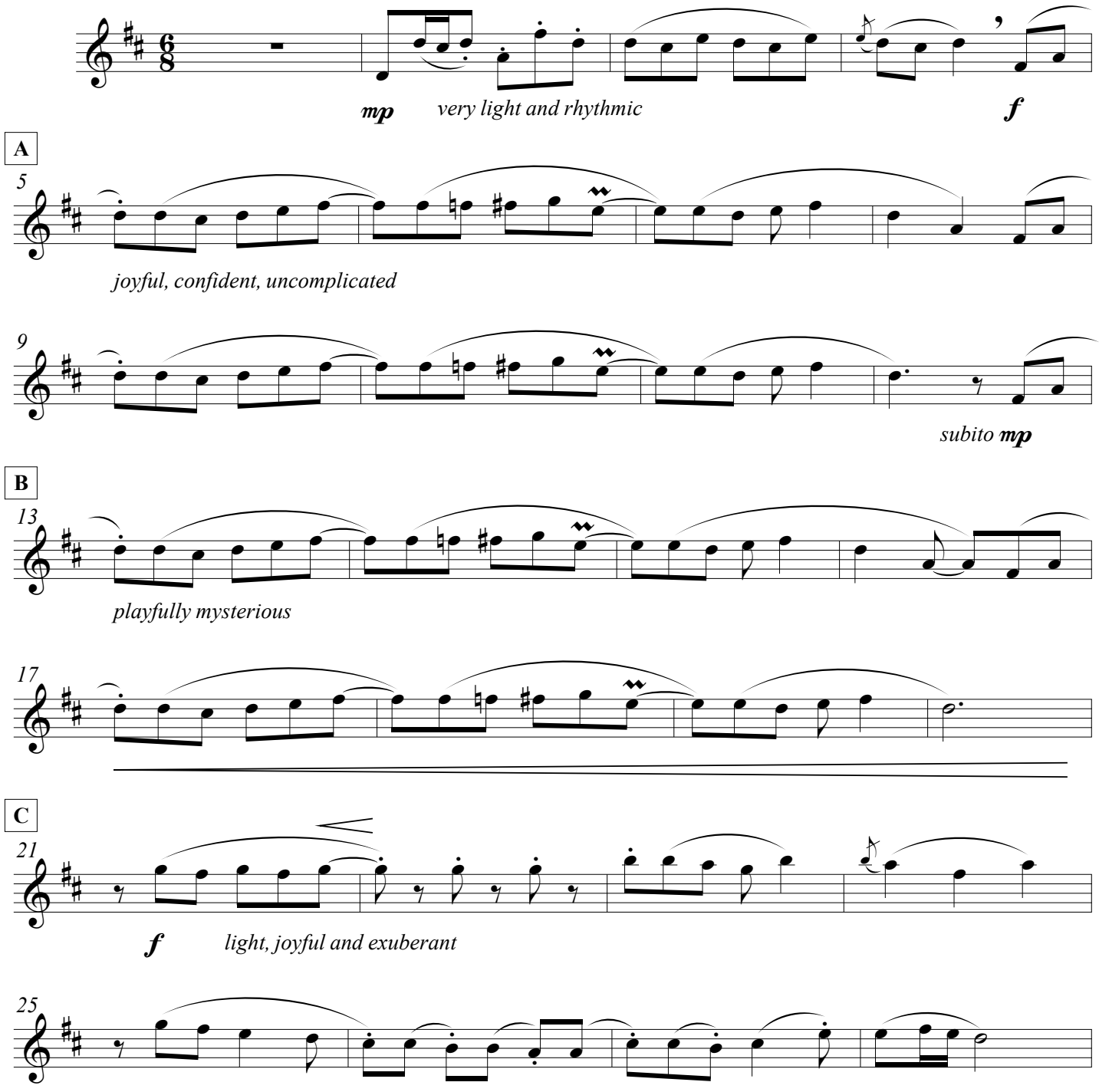
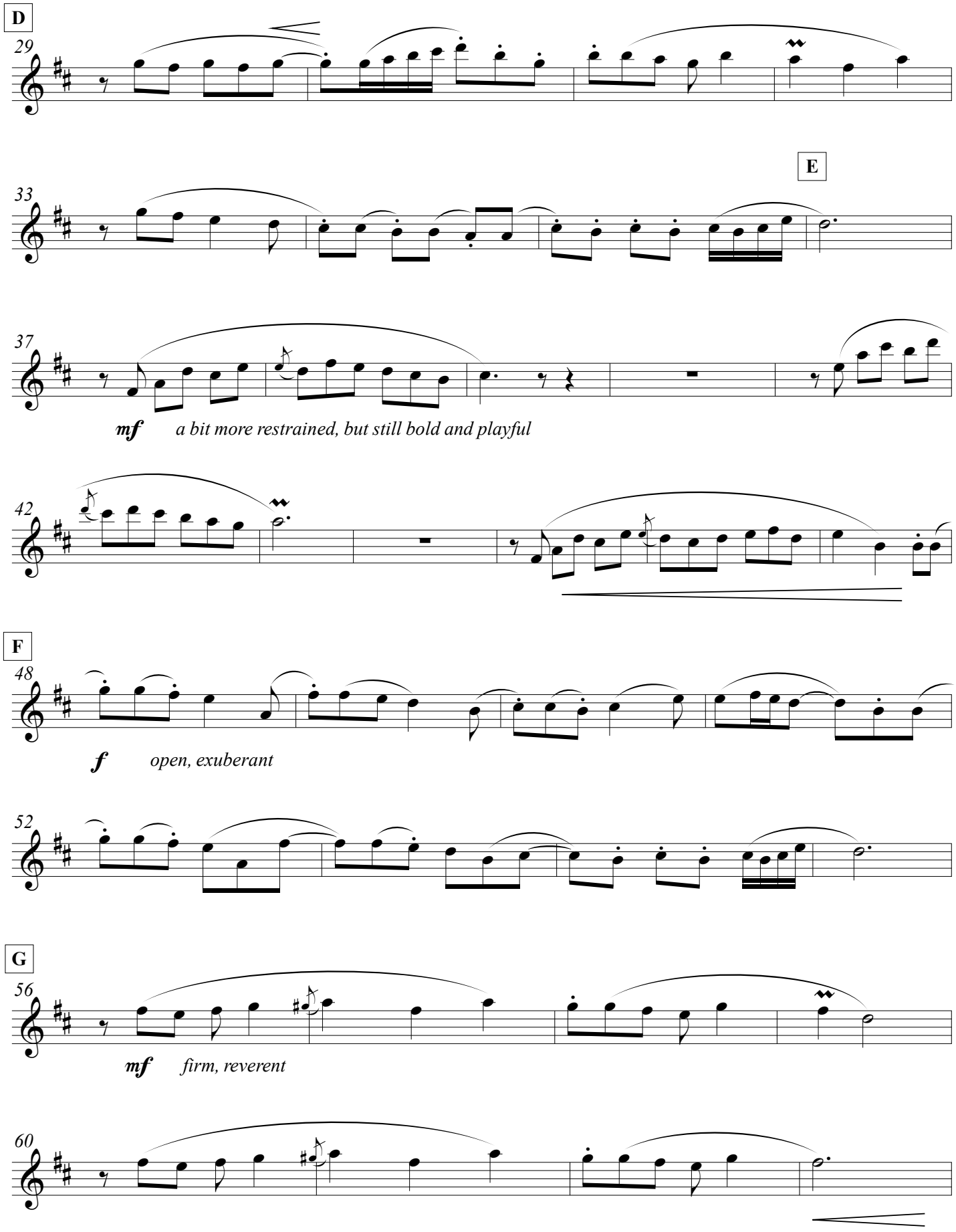
dedicated to Carlos Prieto

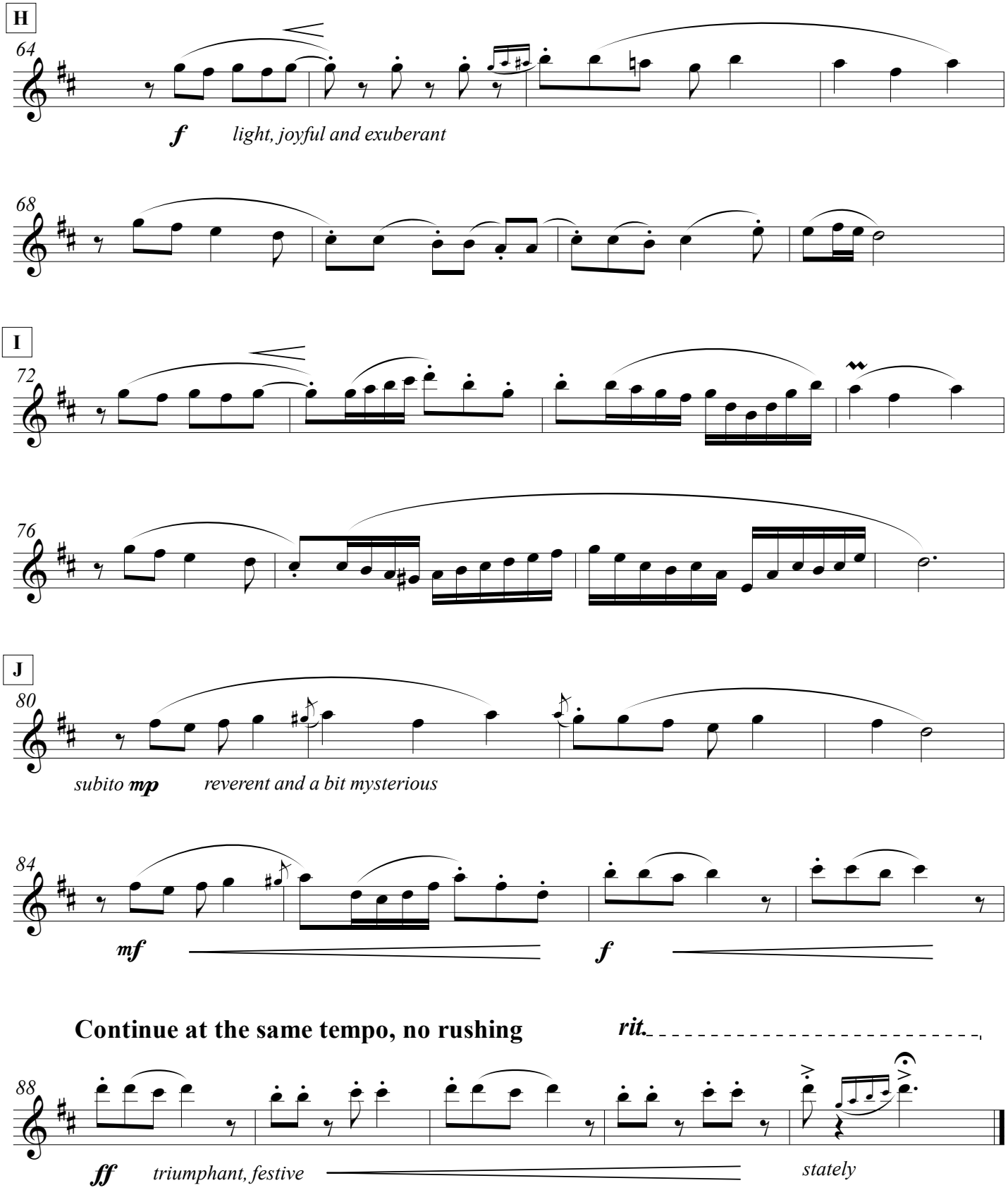
III. Atardecer Tapatío

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)

Copyright @ 1997 by José L. Elizondo

D
29
E
33
37
mf a bit more restrained, but still bold and playful
42
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.

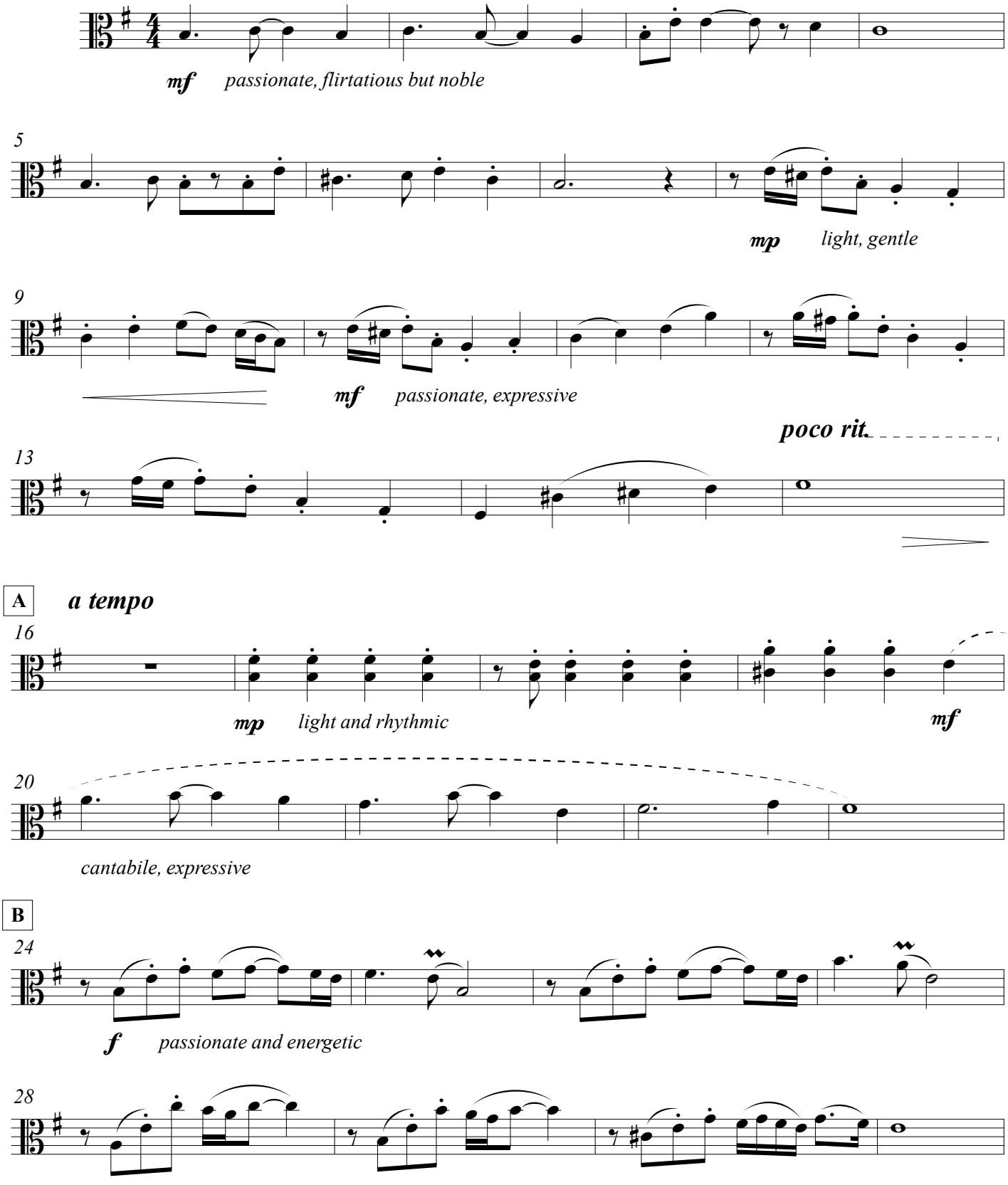
Viola

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 *broad, expressive*

35

38

mf *a bit more introspective*

42

mf *bright and confident*

D

46

f *open, broad, expressive, passionate*

49

52

mf *cantabile*

poco rit.

57

f *bright and confident*

E ***a tempo***

61

mp *light and rhythmic, playfully mysterious*

65

mf

69

f *yearning passionately*

73

mf

F

77

80

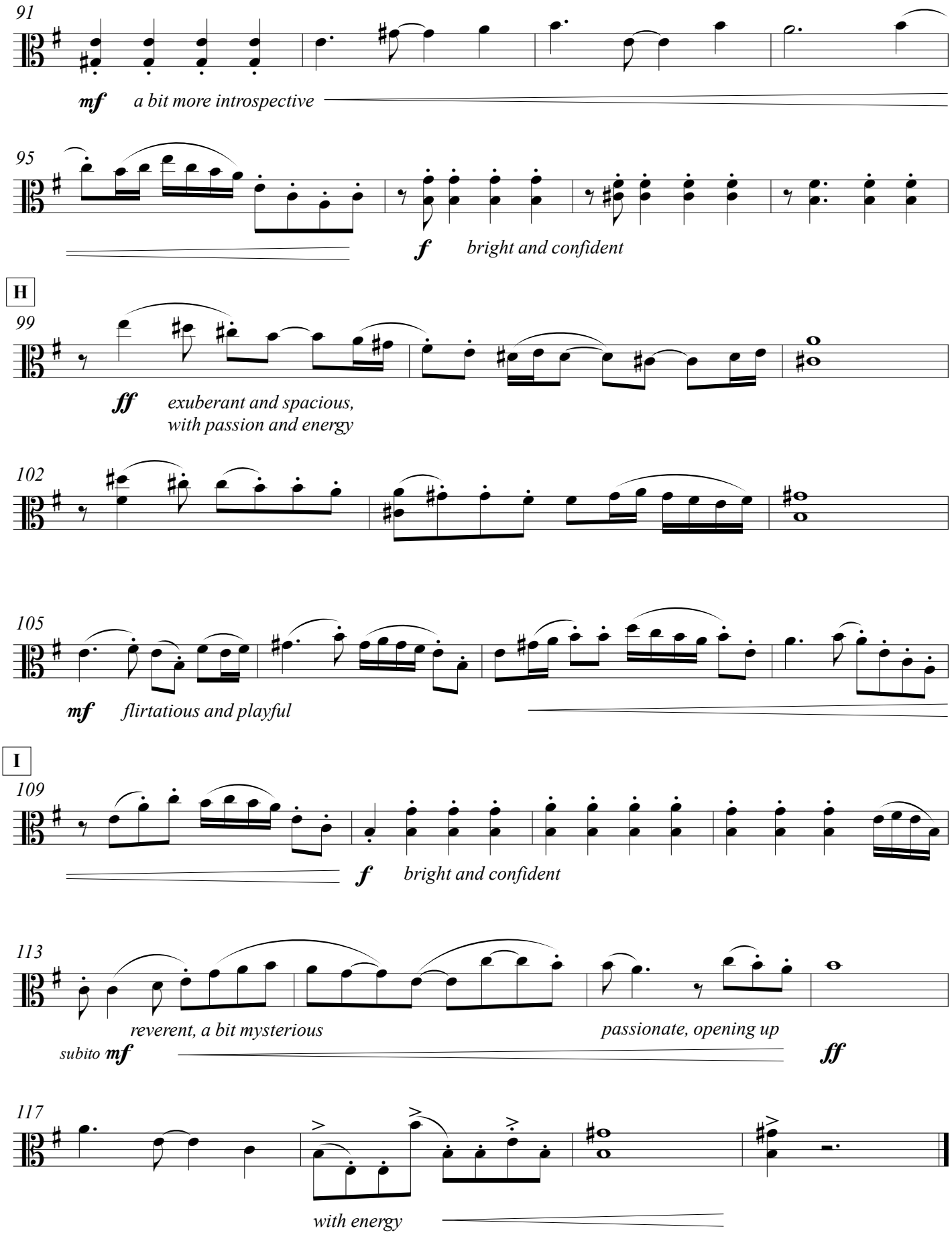
f *light and rhythmic*

81

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

Viola

Danzas Latinoamericanas

dedicated to Carlos Prieto

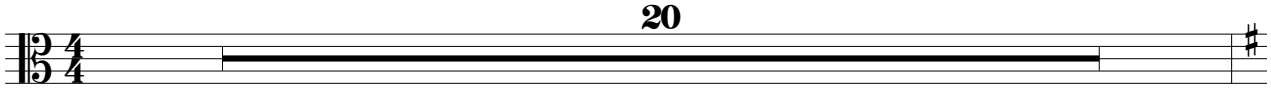
II. Pan de Azúcar

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

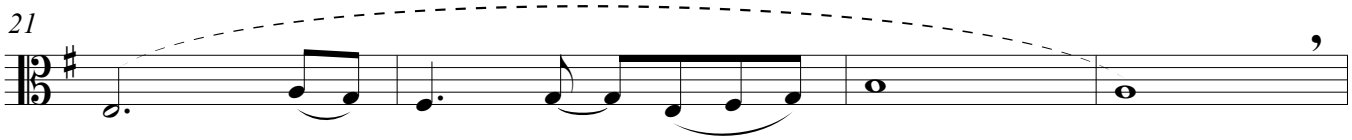
20



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

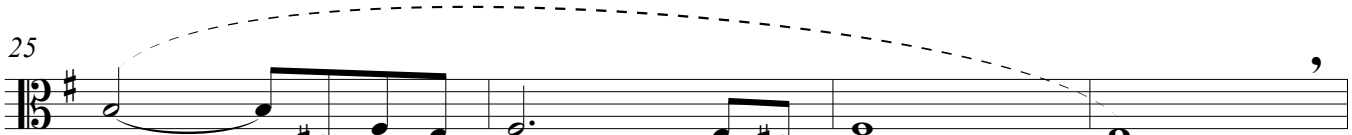
Steady tempo throughout the entire piece (and almost no rubato)

21



mp *cantabile, expressive, but serene and gentle*

25



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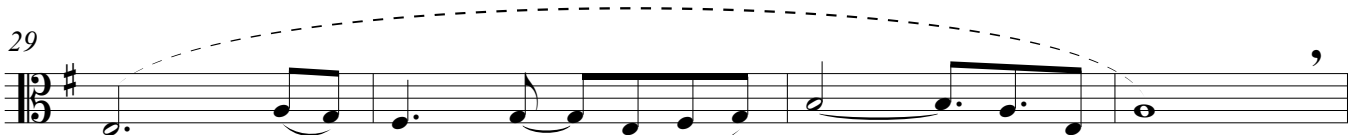
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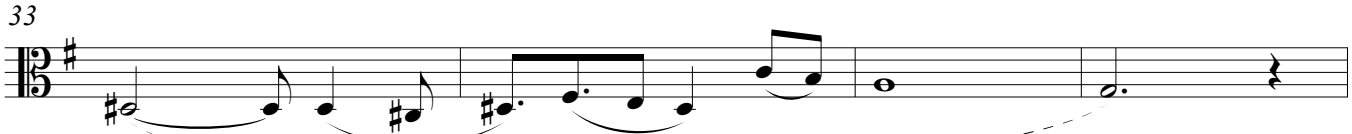
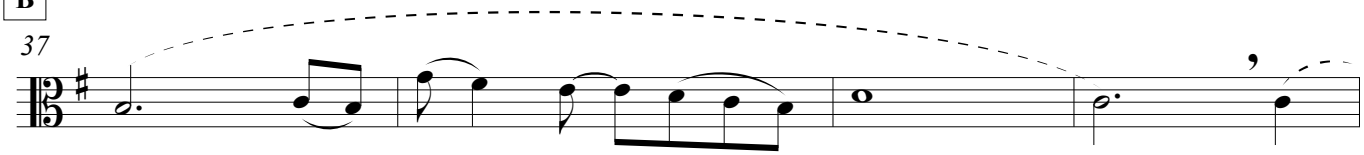
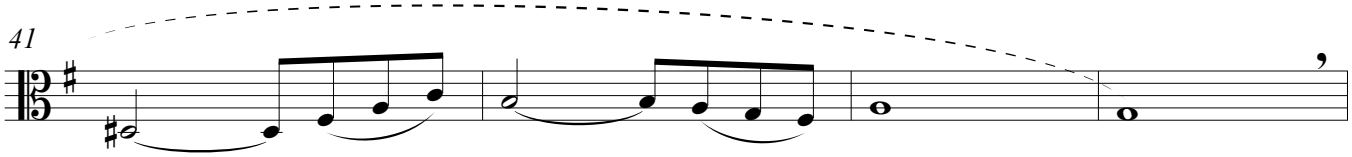

B

37



mf *cantabile, expressive, but serene and gentle*

41



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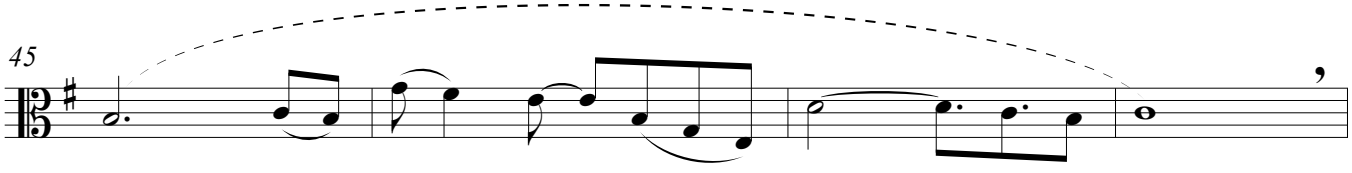

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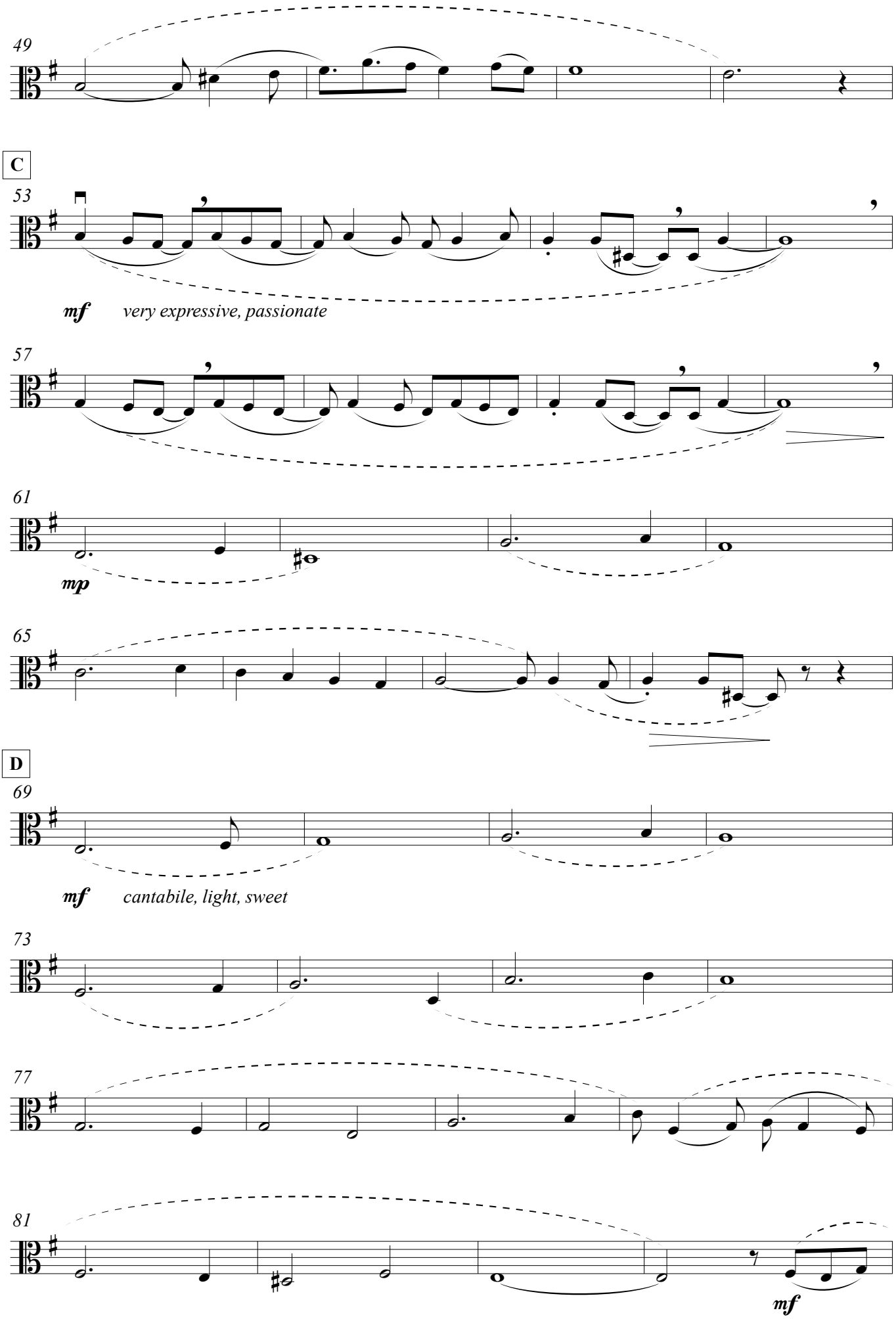
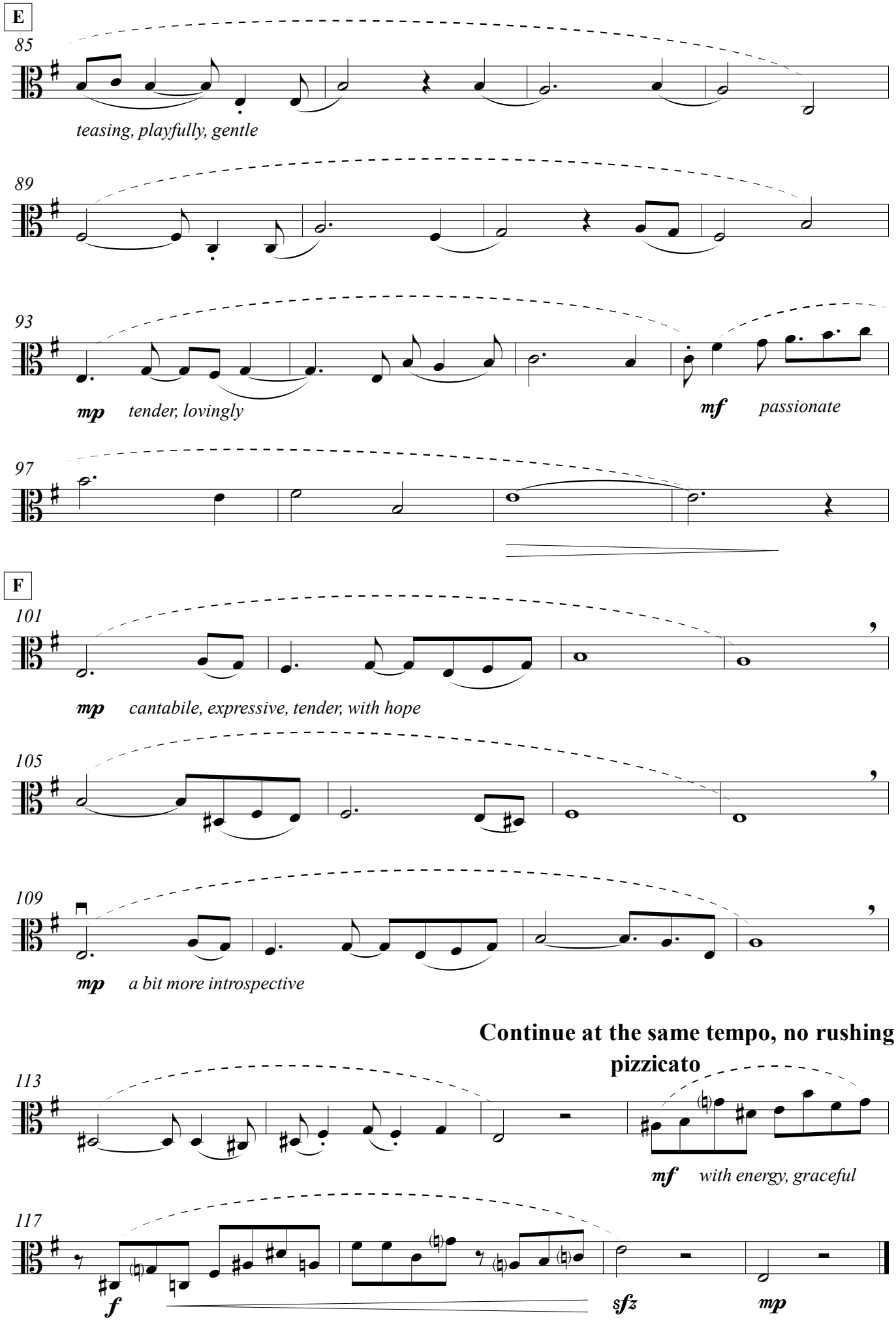

49
C
53
mf very expressive, passionate
57
61
mp
65
D
69
mf cantabile, light, sweet
73
77
81
mf


E
85
teasing, playfully, gentle
89
93
mp tender, lovingly
mf passionate
97
F
101
mp cantabile, expressive, tender, with hope
105
109
mp a bit more introspective
Continue at the same tempo, no rushing
pizzicato
113
mf with energy, graceful
117
f
sfz
mp

Viola

Danzas Latinoamericanas

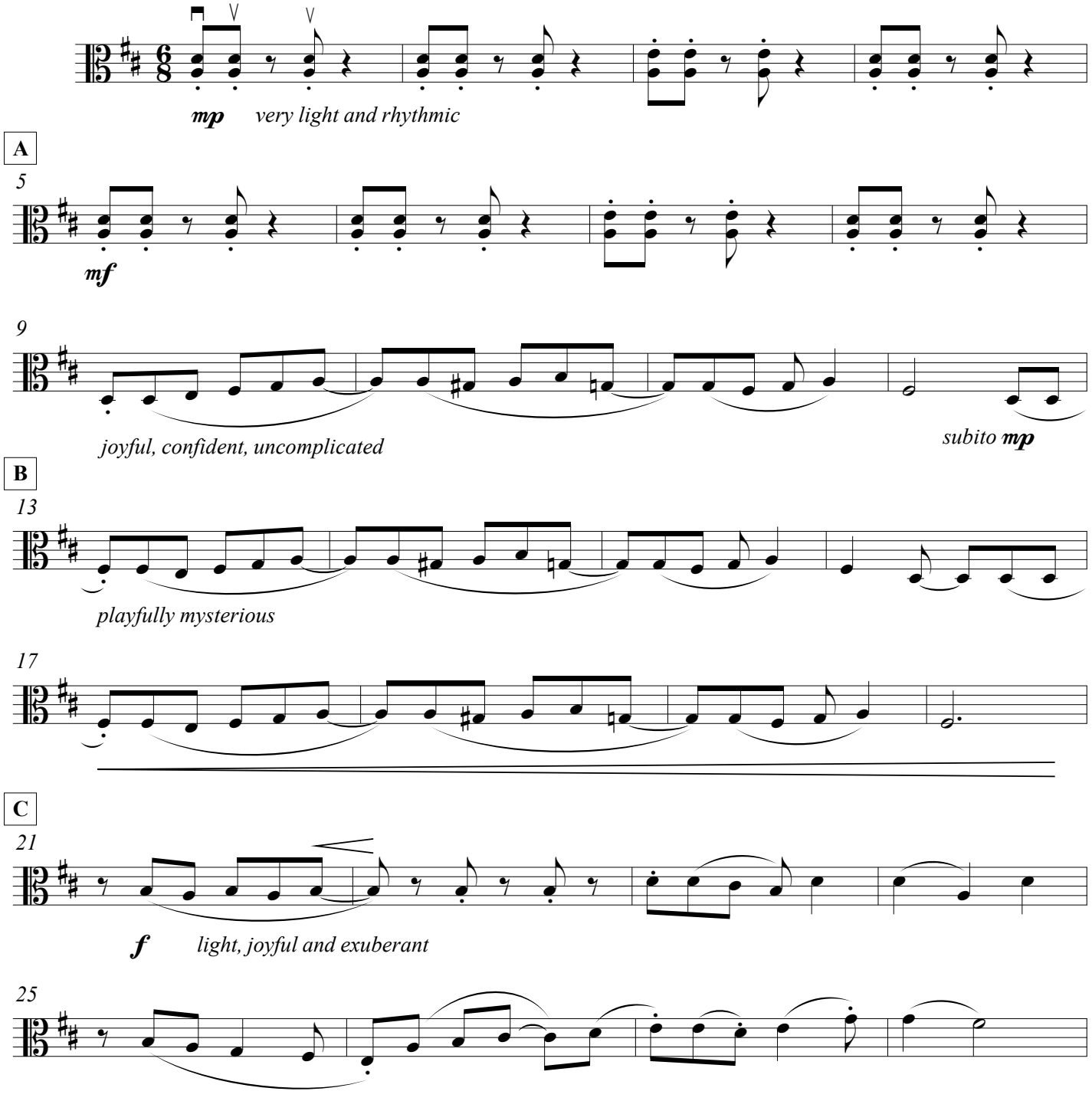
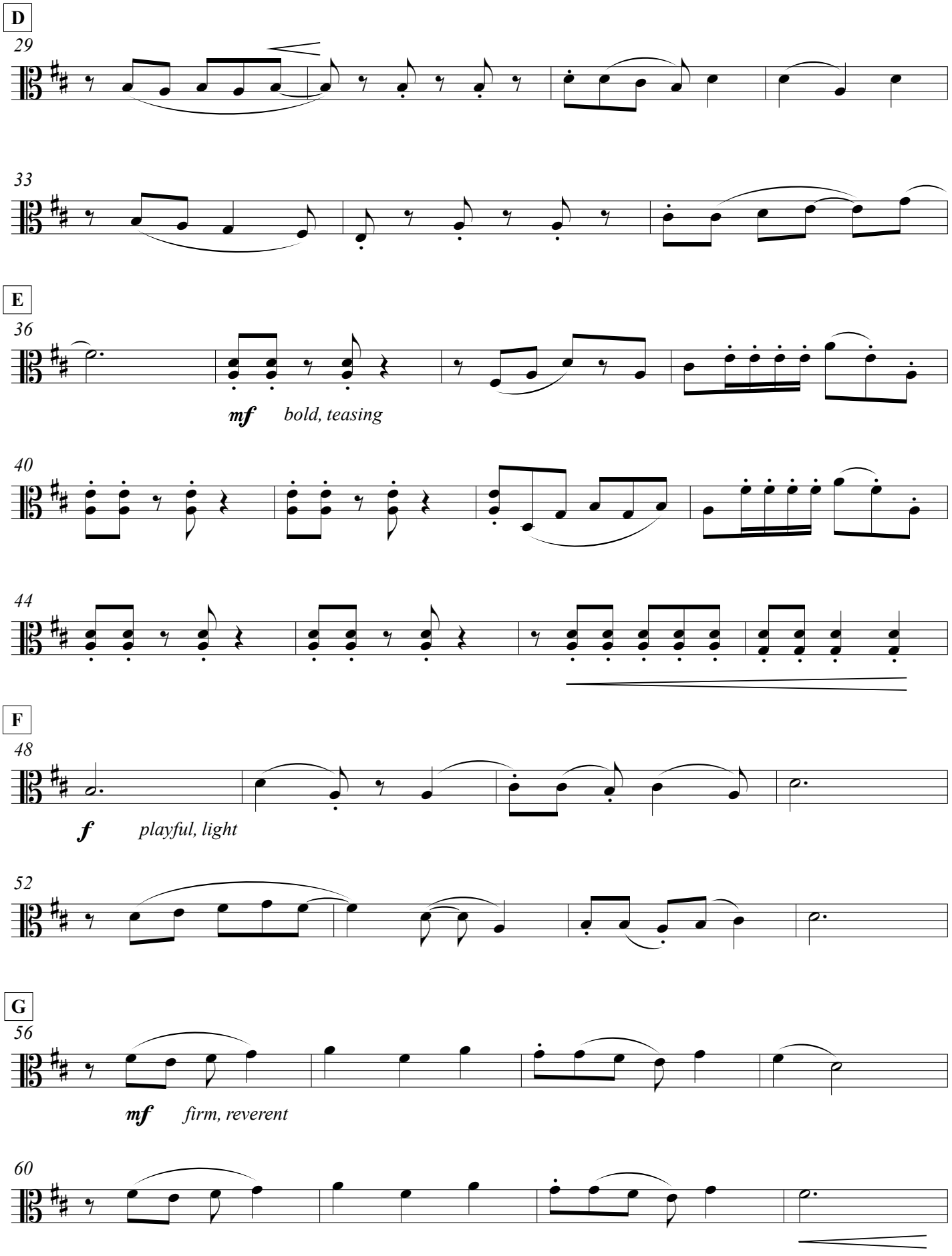
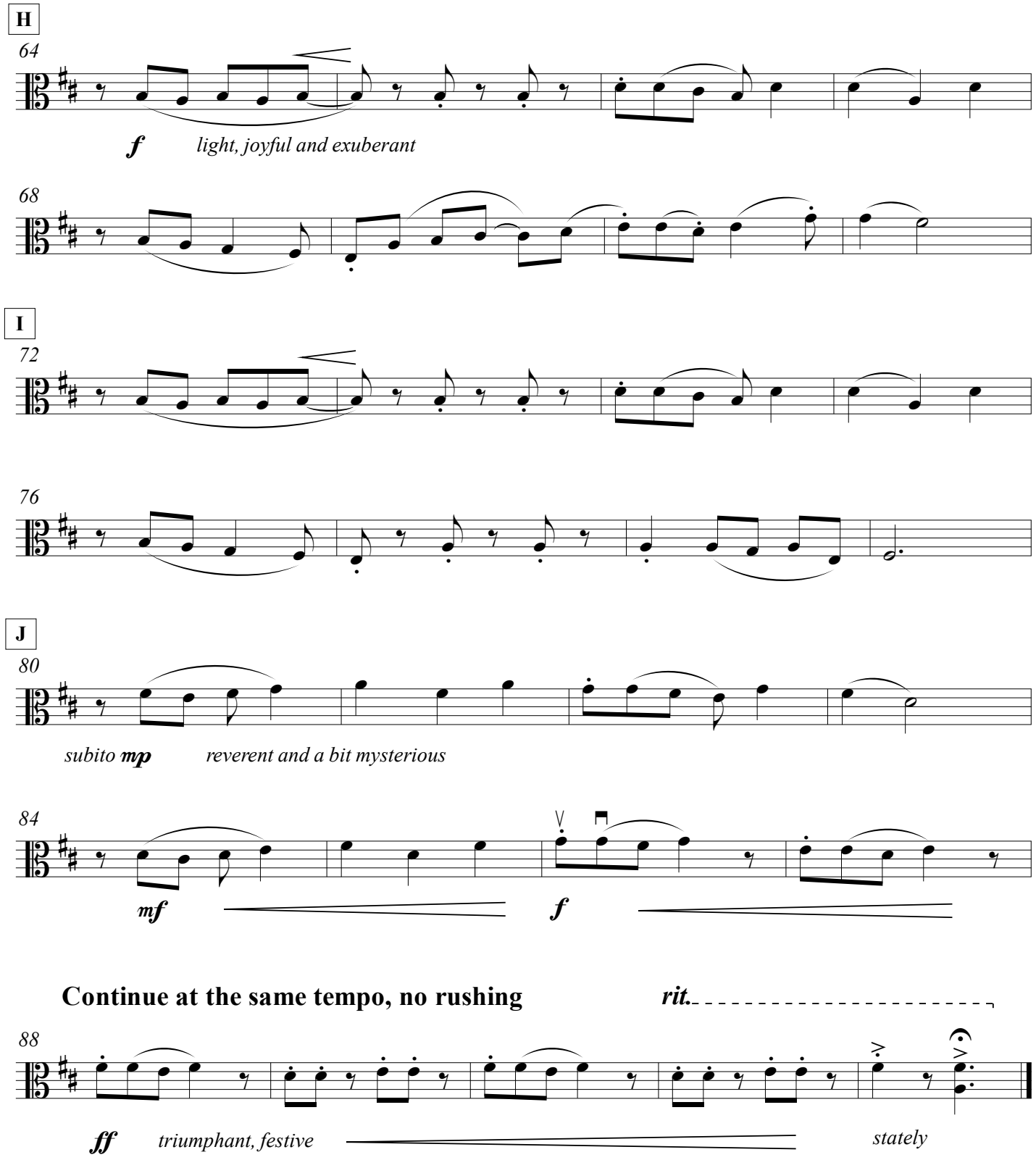
dedicated to Carlos Prieto

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)

Copyright @ 1997 by José L. Elizondo

D
29
33
E
36
mf bold, teasing
40
44
F
48
f playful, light
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.

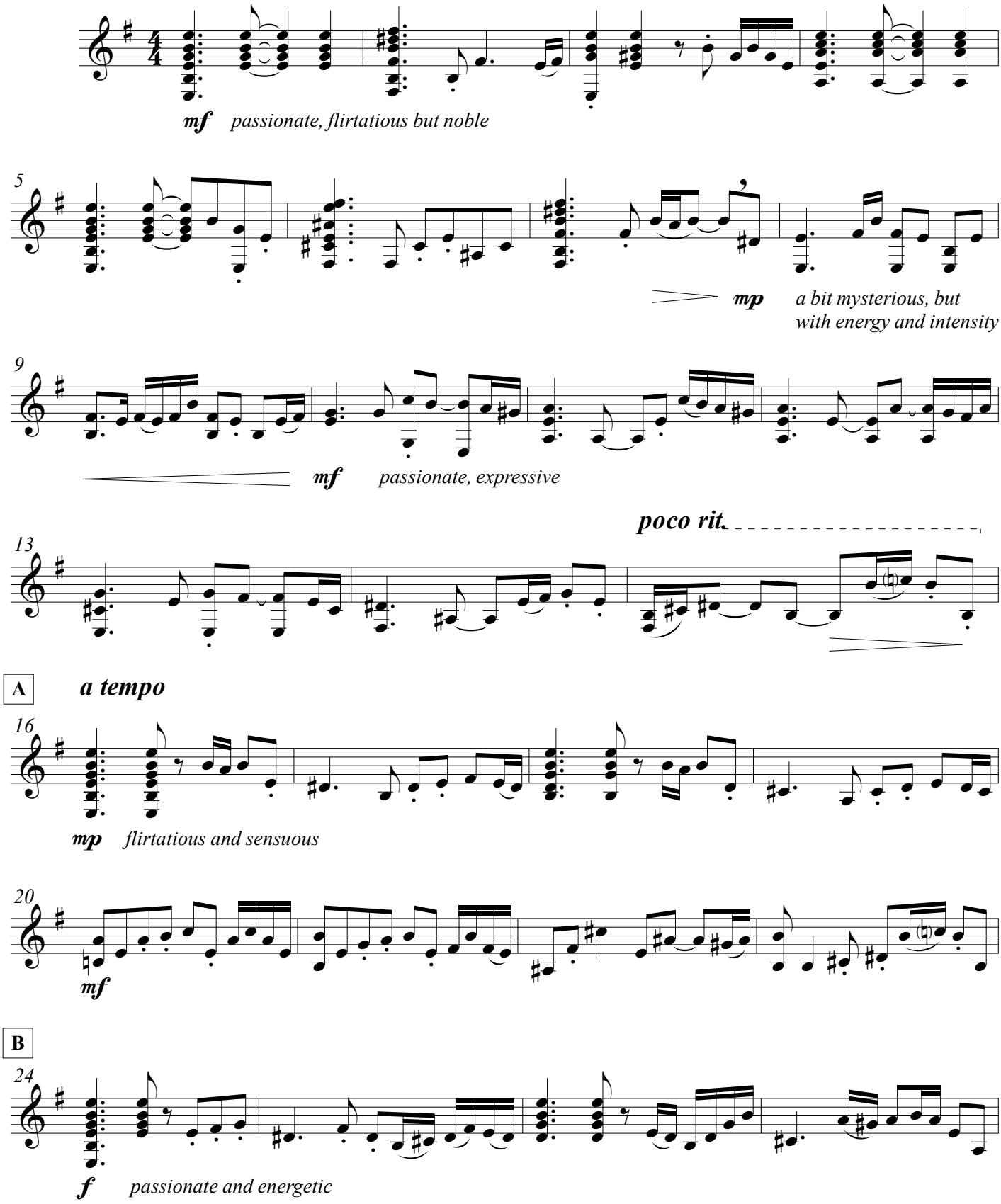
Guitar

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José Elizondo

Tempo di Tango ♩ = 110-120

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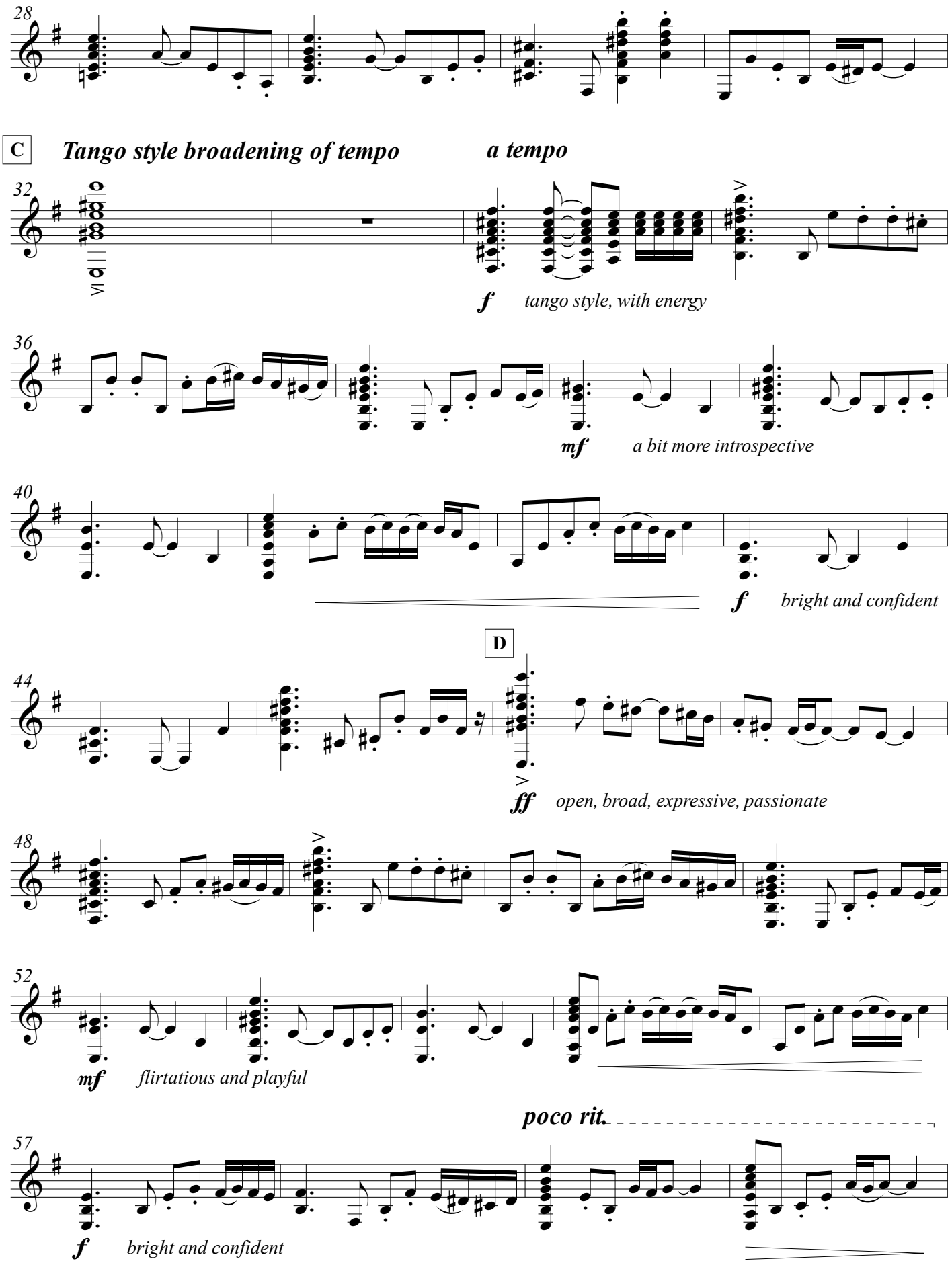

28
C
Tango style broadening of tempo
a tempo
32
f
tango style, with energy
36
mf
a bit more introspective
40
f
bright and confident
D
44
ff
open, broad, expressive, passionate
48
52
mf
flirtatious and playful
poco rit.
57
f
bright and confident

E ***a tempo***

61

mp *light and rhythmic*

65

mf

69

f

73

mf

F

77

f *flirtatious and seductive*

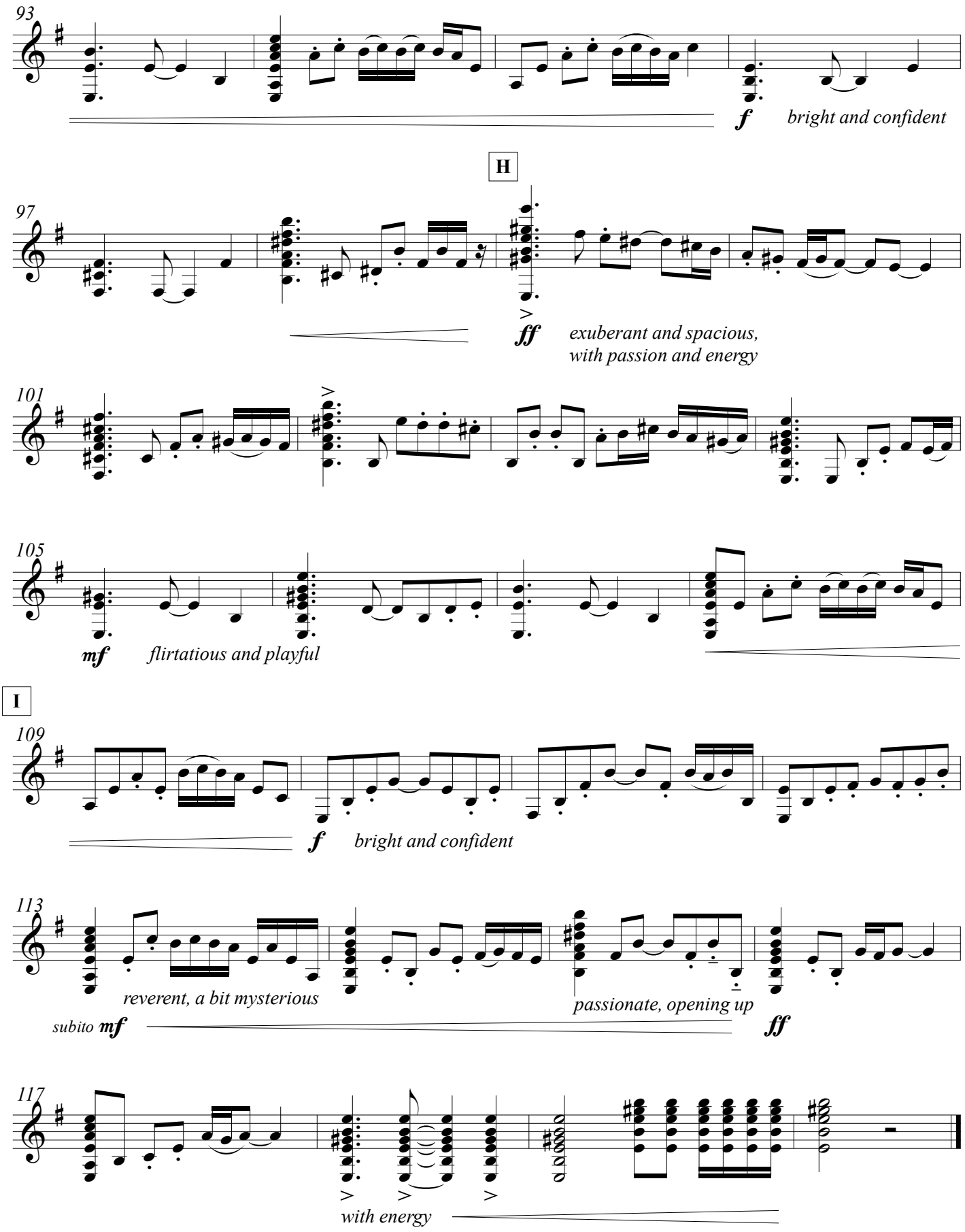
81

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

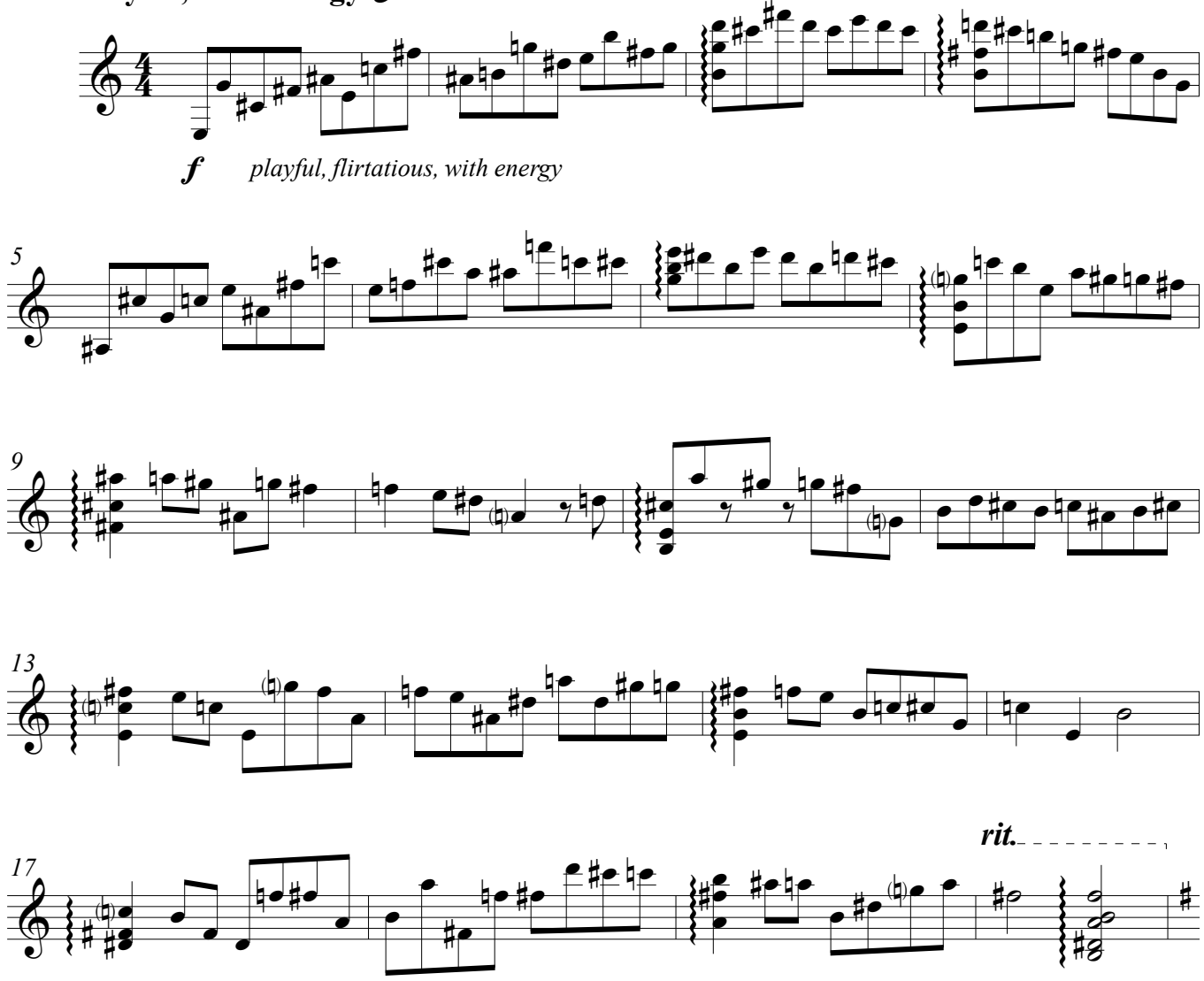
Danzas Latinoamericanas

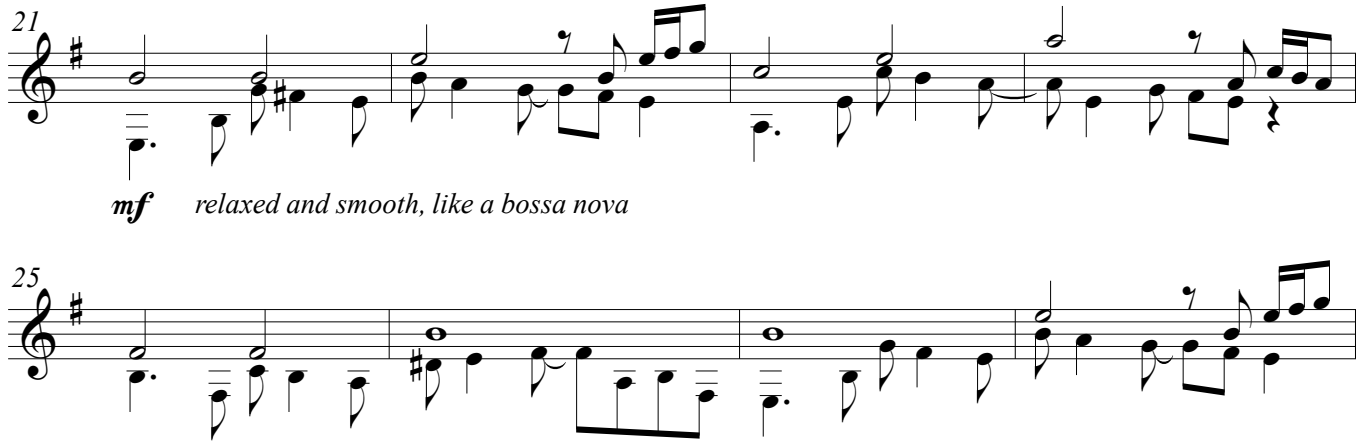
dedicated to Carlos Prieto

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

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

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

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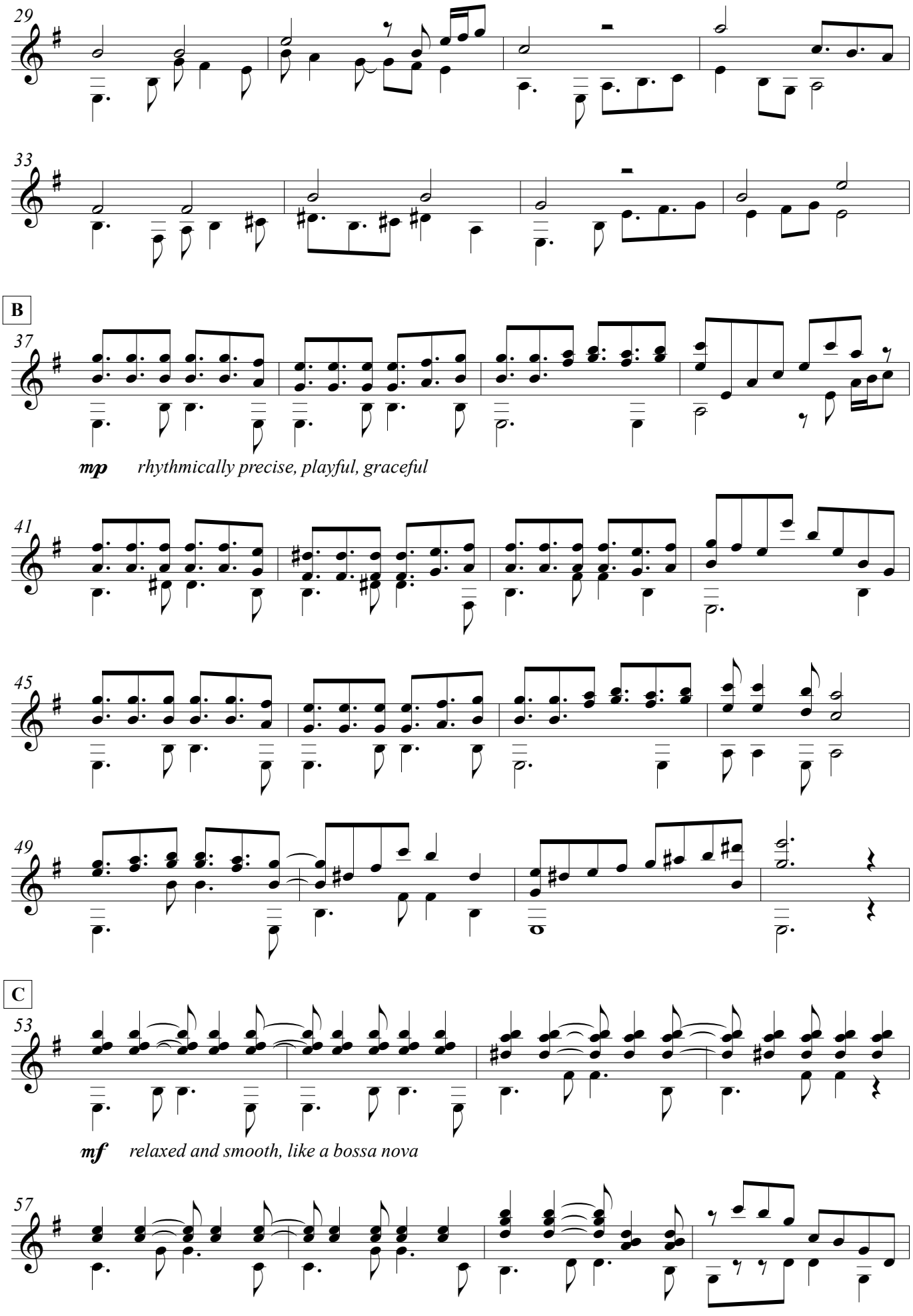
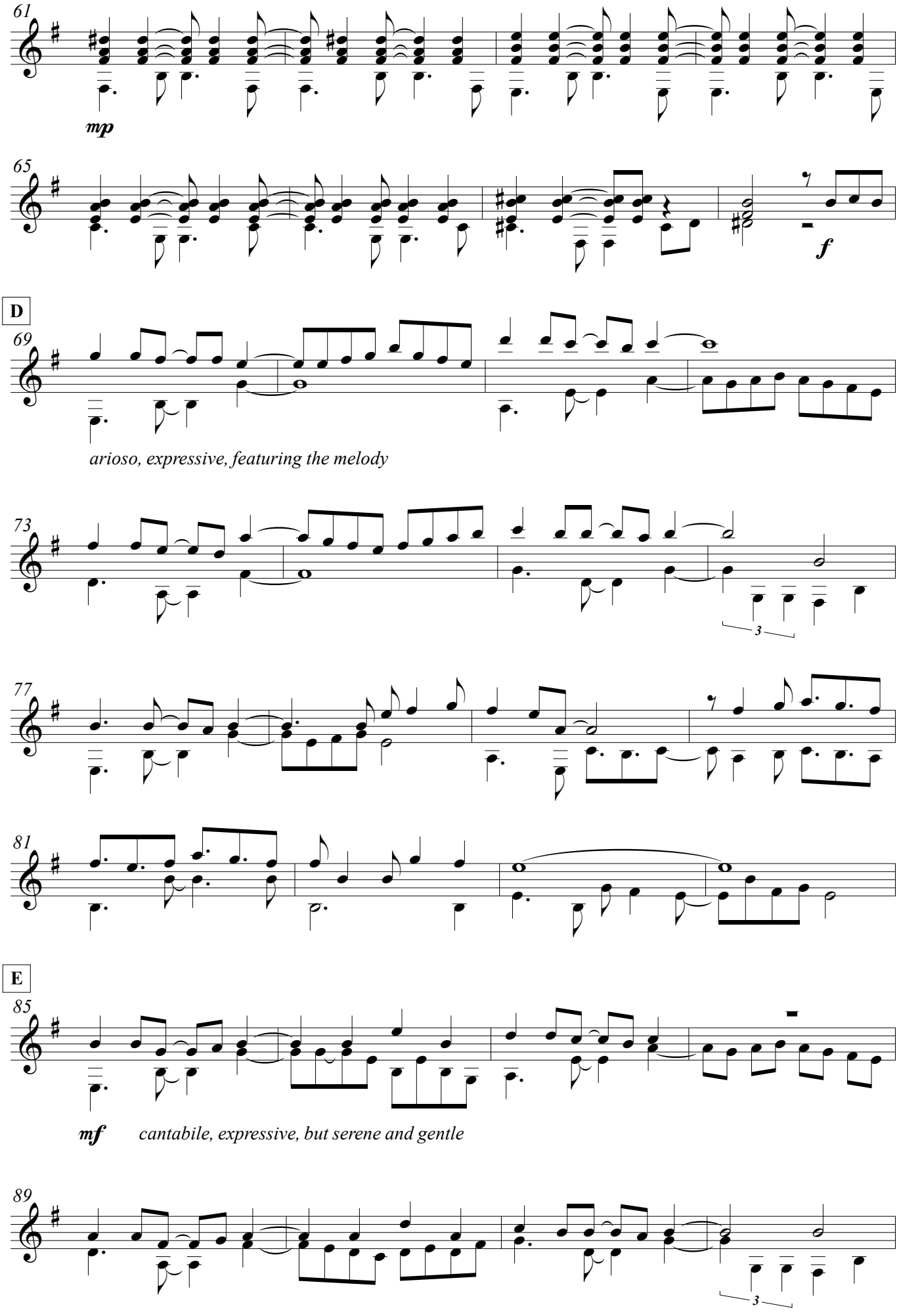
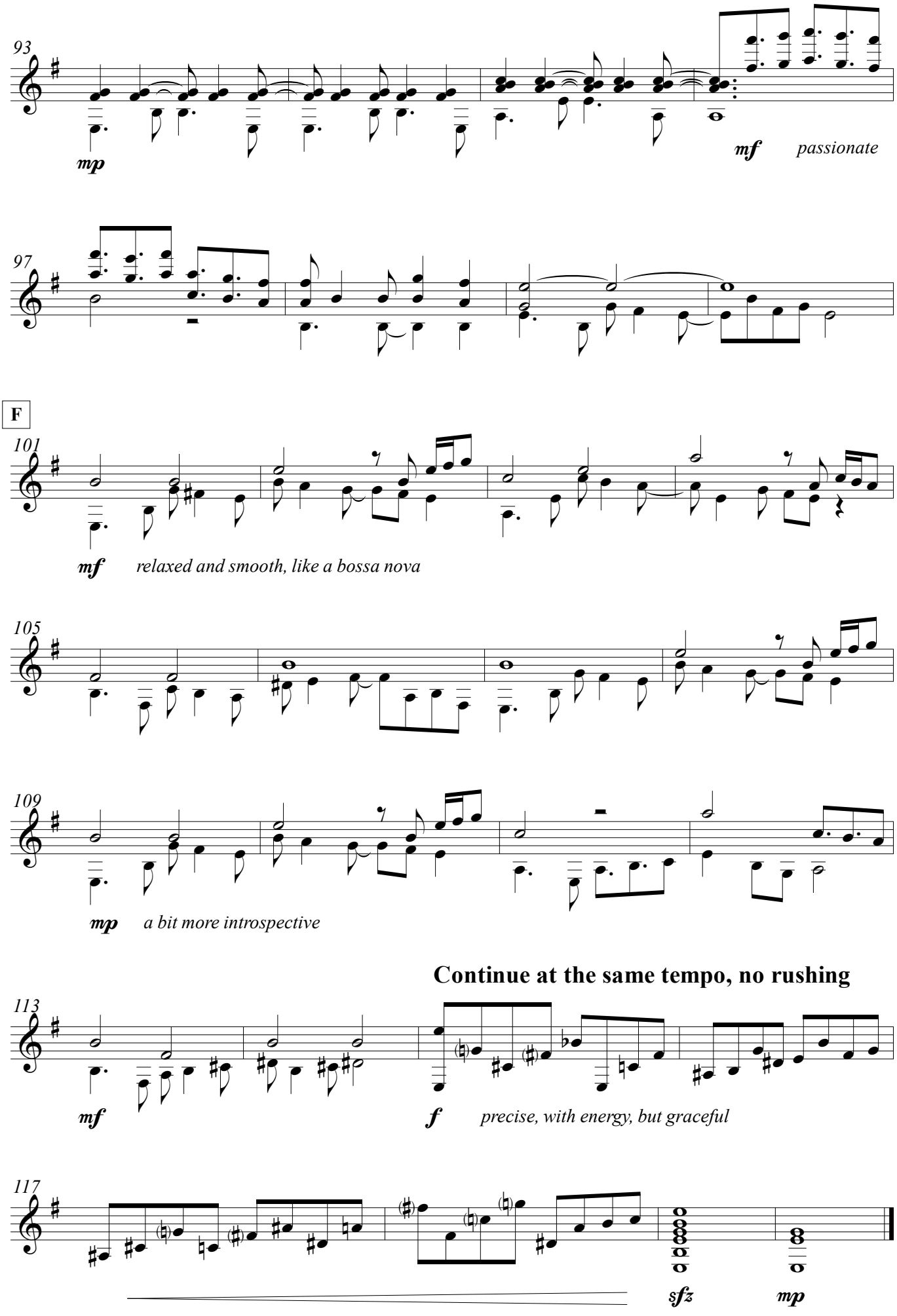

29
33
B
37
mp rhythmically precise, playful, graceful
41
45
49
C
53
mf relaxed and smooth, like a bossa nova
57

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
mp
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

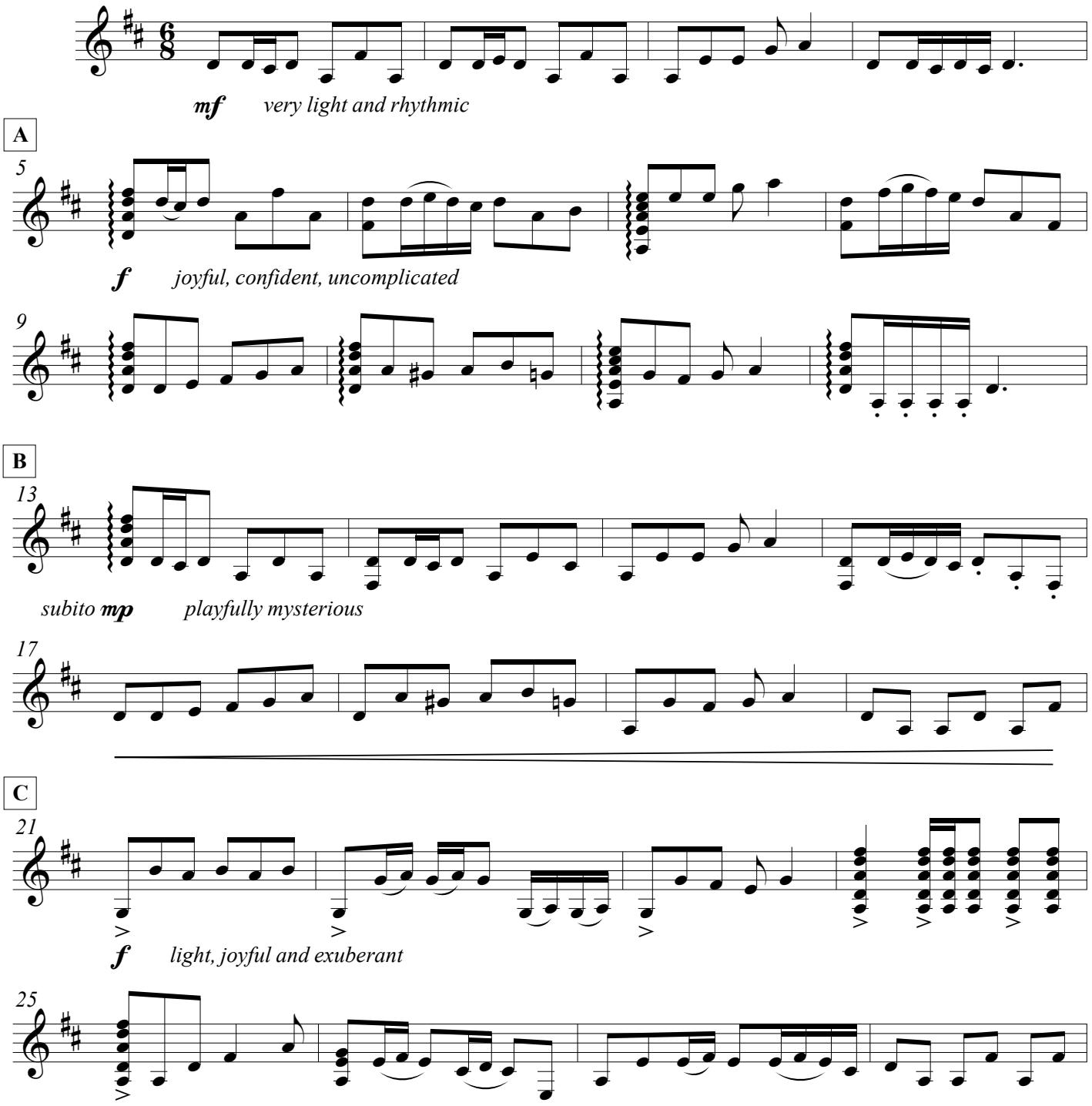
dedicated to Carlos Prieto

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)

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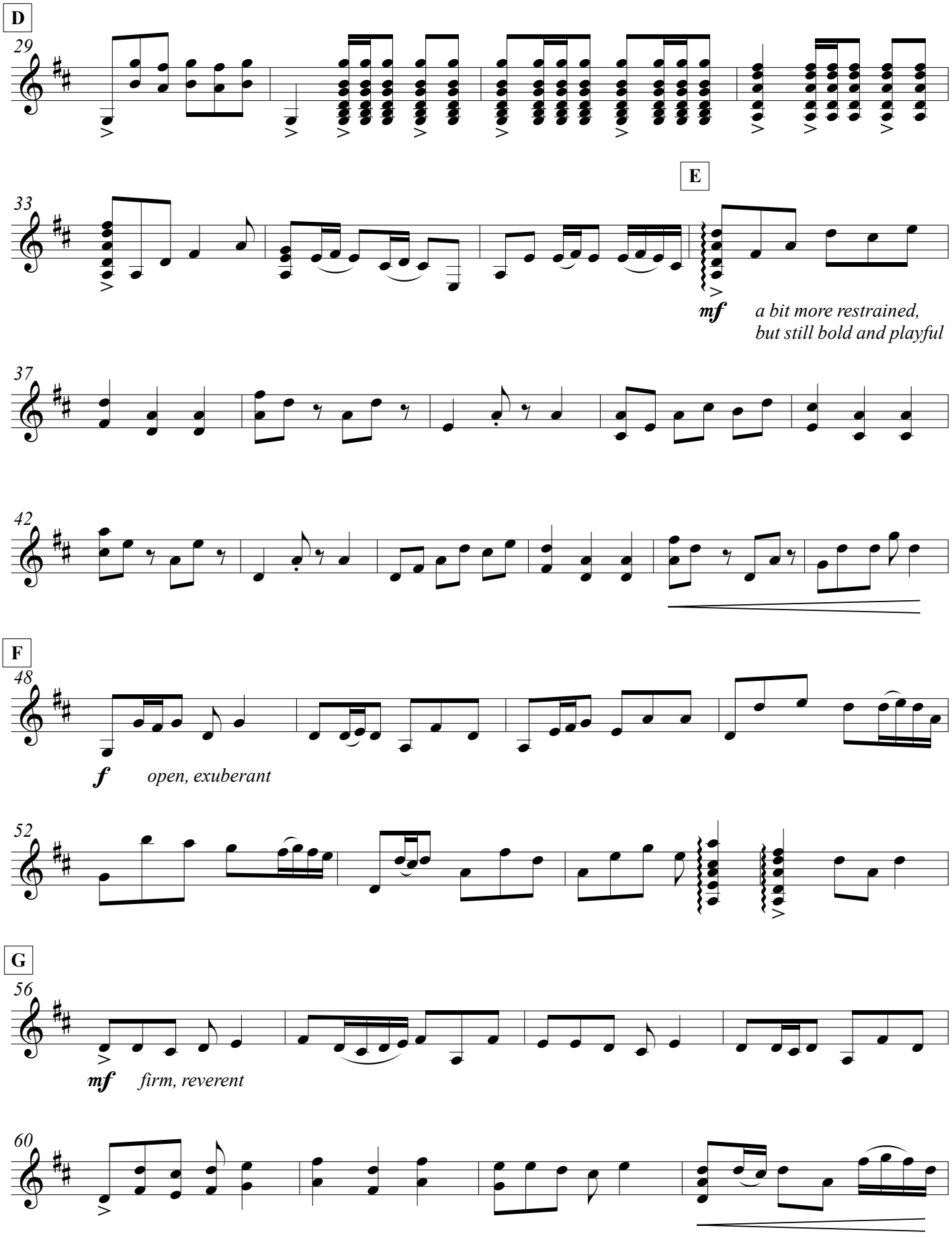
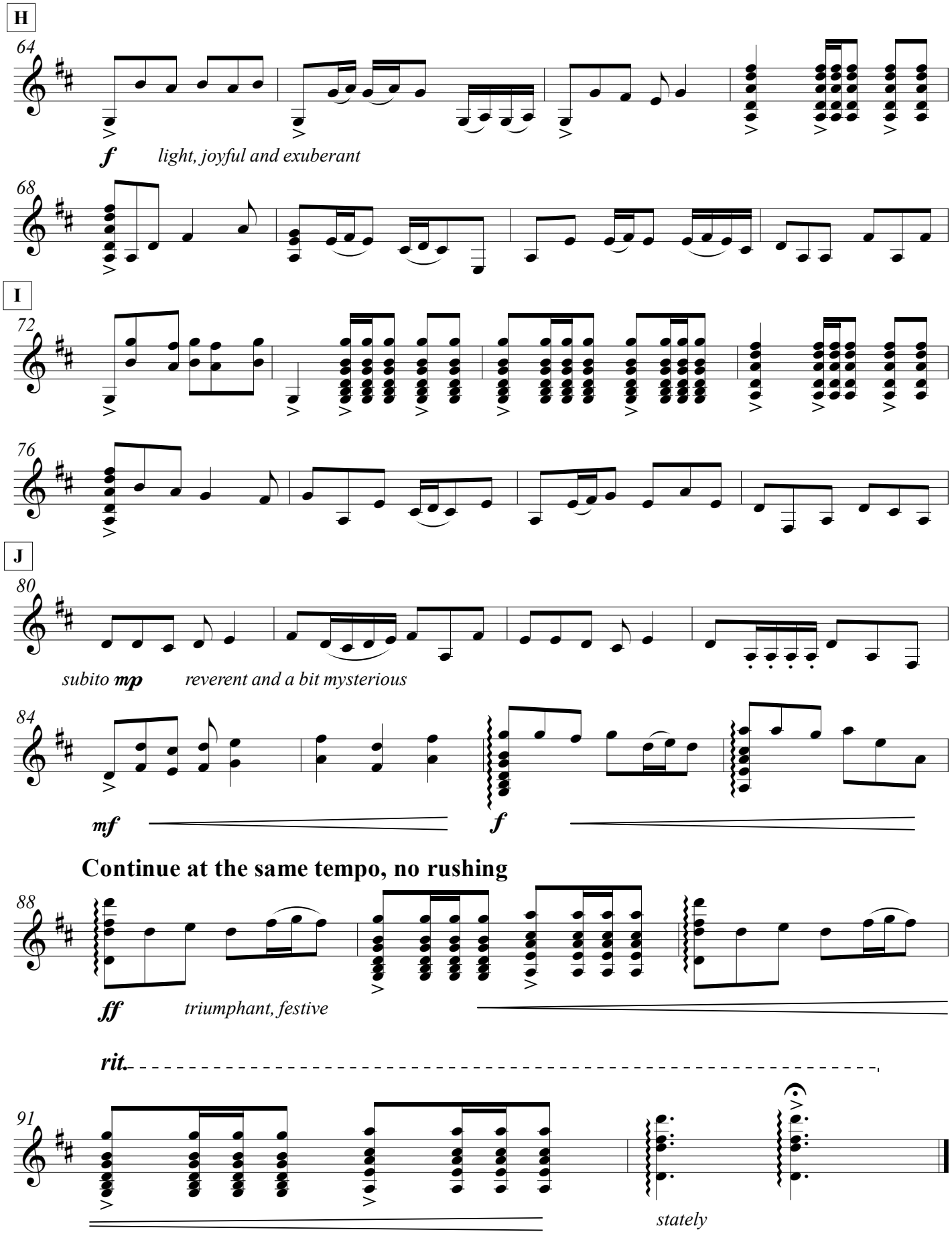

D
29
E
33
mf
a bit more restrained,
but still bold and playful
37
42
F
48
f
open, exuberant
52
G
56
mf
firm, reverent
60



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.