Danzas Latinoamericanas

by José L. Elizondo

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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

Unaccompanied Viola

Danzas Latinoamericanas

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1. Otoño en Buenos Aires

composed by José L. Elizondo
transcription for viola based
on the transcription for cello solo by
Sébastien Hurtaud & J. Elizondo

Note #1: The staccato accent on the downbeat of measure 2 is meant to represent an aggresive tango gesture.
Note #2: The staves marked "simult." are meant to be played simultaneously with the regular staff above them.

Introduction, ad lib (♩ = c. 60)

poco rit. - - - - - - - - -

syncope.

Viola

f *very passionate, dramatic, capricious*

Andante moderato (♩ = 90)

3

arco

p *passionate, flirtatious but noble*

simult. with left hand

arco

8

mp *passionate, graceful*

simult. with left hand

11

simult. with left hand

poco rit. - - - - - - - - - - - - - - - - - -

15

simult. with left hand

pizz.

mf

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

19

mf

simult. with left hand

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23
simult. with left hand
26
simult. with left hand
30
simult. with left hand
B
34
pizz.
arco
ff open, broad, expressive
37
40
mp a bit more introverted
43
f

46

poco rit.

bright, confident

C **A bit slower than the initial tempo** ♩ = 104 - 114

50

mp *very rhythmic, serious and mysterious*

53

D ***Slightly more relaxed, capriccioso like a cadenza***

56

mf *very expressive, seductive, capricious*

59

62

65

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

67

f

mp

pizz.

f

simult. with left hand

71
simult. with left hand
f
mf
f
F
74
ff
open, broad, expressive
77
81
a bit more introverted
mf
G
85
f
open, bright, confident but noble
tenuto
a tempo
89
mp
ff
93
pizz.
with energy

Unaccompanied Viola

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II. Pan de Azúcar

by José L. Elizondo

Very pleasant, serene and danceable ♩ = 104-120

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

Viola

pizz.

f *relaxed and smooth like a bossa nova*

5

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

A

9

arco

mp *cantabile, expressive, but serene and gentle*

pizz.

simult. left hand pizzicato

mf *rhythmic but as smooth as possible*

13

simult. left hand pizzicato

17

simult. left hand pizzicato

21

simult. left hand pizzicato

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B
25
f
very expressive, passionate
Voice B
29
Voice B
33
Voice B
37
mf
C
41
romantic, flirting
light and graceful
Voice B
45
romantic, flirting
light and graceful
Voice B
49
mp
a bit mysterious but tender
Voice B
f
passionate
53
simult.
left hand
pizzicato
pizz.

D
57
arco
mf
cantabile, expressive, but serene and gentle
simult. left hand pizzicato
mf
rhythmic but as smooth as possible
61
simult. left hand pizzicato
65
simult. left hand pizzicato
Continue at the same tempo, no rushing
69
pizz.
precise, with energy, but graceful and not rushing
mf
73
f
sfz
very delicate
p

Unaccompanied Viola

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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)

Viola

mf *joyful, light and danceable*

5

f

A

9

joyful, confident, uncomplicated

13

mf

17

playfully mysterious

21

B

25

f *joyful and exuberant*

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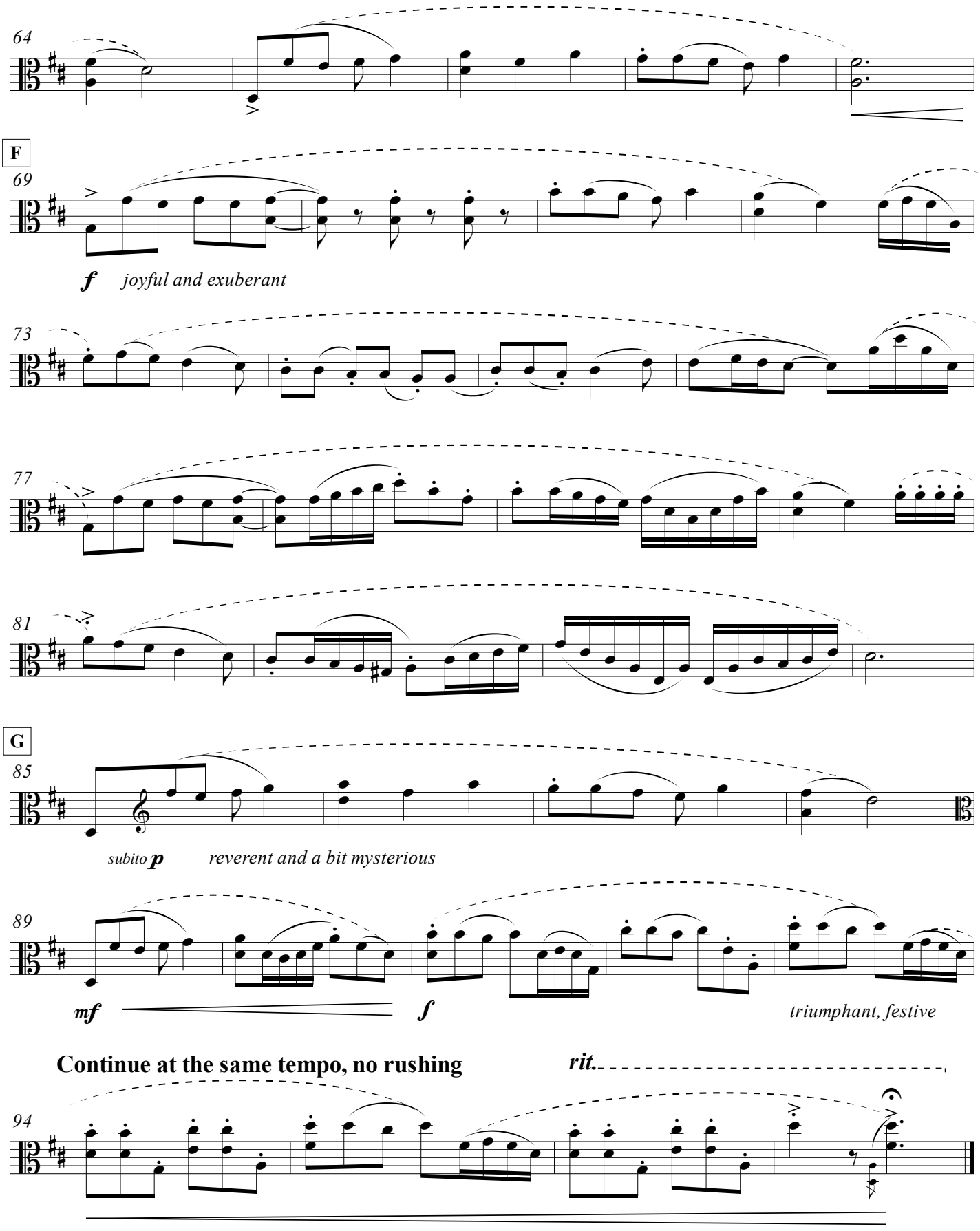
29
33
37
C
mf a bit more restrained, but still bold and playful
42
47
D
52
f open, exuberant
56
E
60
mp firm, reverent



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.