

Giselle

Adagio

♩ = 90

ad libitum

a tempo

Viola

Cello

Piano

Strings

Vla.

Vc.

Pno.

ad libitum

Vla.

Vc.

Pno.

a tempo

Arpa

pizz.

Vla.

Vc.

Pno.

2
18

Giselle

Vla.

Vc.

Pno.

22

Vla.

Vc.

Pno.

27

Vla.

Vc.

Pno.

Strings

pizz.

33

Batá

Vla.

Vc.

Pno.

Giselle

rit.

a tempo

38

Vla. 

Vc. 

Pno. 

Strings

43

Vla. 

Vc. 

Pno. 

Batá

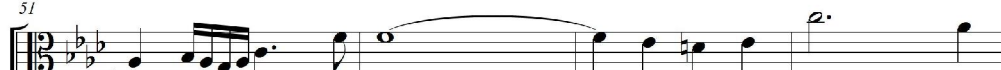
47


Vla. 

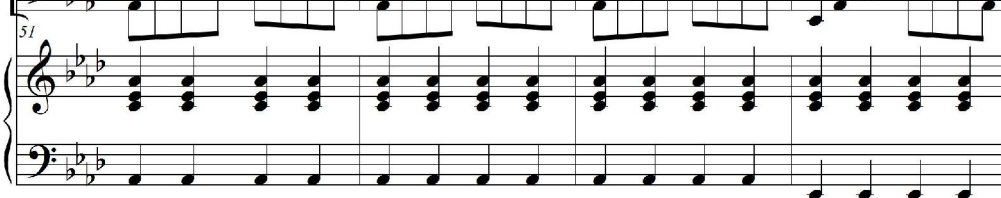
Vc. 

Pno. 

51

Vla. 

Vc. 

Pno. 

4
55

Giselle

Vla. *mf* pizz.

Vc. *mf* pizz.

Pno.

61

Vla. pizz. arco

Vc. pizz. arco

Pno. oboe *mf*

68

Vla. pizz. arco

Vc. pizz. arco

Pno. Strings

74

Vla.

Vc.

Pno.

D F#m C#m E

Canon sobre oración inaudible

Dania Suárez Piorno

Soprano

Uh uh uh uh Uh

Alto

Uh uh

Tenor

8

Baritone

7

S

f Con cé de me la se re ni

A

uh uh *f* Con cé de me

T

f Uh

B

13

S

dad cé de me la se re ni dad con cé de

A

Con cé de me la se re ni dad con cé de

T

Con cé de me con cé de me con cé de

B

f Uh Con cé

Canon sobre oración inaudible

19

S me _____ Uh Con cé de me _____

A me _____ Con cé de me Con cé de

T me la _____ se re ni dad

B de me uh _____

24

S Con cé de me uh _____

A me uh _____

T Con cé de me uh _____

B uh _____

Cierren los ojos

Dania Suárez Piorno

Sul tasto y ad libitun
(efecto) simile

Viola

Cello

6

Vc.

10 pic: toma forma de esfinge

Fl.

Vc.

Repetir

Continuación de Paradigma

Escena de Aurrera y Paradigma

Dania Suárez Piorno

A modo de blues

Piano

F#m A Bm C# F#m A D C#

Pno.

5

F#m/A F#m Bm Bm C#

Pno.

11

C#7 F#m E D C# F#m/A F#m Bm

Pno.

17

Bm C# C#7 F#m

Da Capo a Blues y luego sobre la misma armonía se cambia el ritmo a cha-cha-cha para entrada de viriles.

Timbre de brass (123)

Entrada de Avernara

Dania Suárez Piorno

♩ = 110

Piano

♩ = 80

5

10

15

18

©

Dile a Catalina

Soprano

Alto 1

Alto 2

Baritone

Com pre_ com pre_ com pre_ com pre_ com

3

S Di le/a Ca ta li na que se com pre/un gua yo que la yu ca se me/es tá pa san_ do

A 1 Pa ra pa pan pan pan Ca ta li na Pa ra pa pan pan pan_ Ca ta li na

A 2 Di le/a Ca ta li na que se com pre/un gua yo que la yu ca se me/es tá pa san_ do

B Com pre_ com pre_ com pre_ com pre_ com

5

S se me/es tá pa san_ do se me/es tá pa san_ do

A 1

A 2 se me/es tá pa san_ do se me/es tá pa san_ do

B pre_ com pre_ com pre_ com pre_ com

G Bm F#m A

Fascinados de júbilo

Dania Suárez Piorno

Violin I

Cello II

4

Vln. I

Tc. strg. II

Vc. II

mf

mf

mf

7

Vln. I

Tc. strg. II

Tc. strg. I

Vc. II

10

Vln. I

Tc. strg. II

Tc. strg. I

Vc. II

Detailed description: This is a musical score for the piece 'Fascinados de júbilo' by Dania Suárez Piorno. The score is in G major (one sharp) and 4/4 time. It is divided into four systems of staves. The first system includes Violin I and Cello II. The second system includes Violin I, Tc. strg. II, and Vc. II, with a *mf* dynamic marking. The third system includes Violin I, Tc. strg. II, Tc. strg. I, and Vc. II. The fourth system includes Violin I, Tc. strg. II, Tc. strg. I, and Vc. II. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs.

2 Fascinados de júbilo

13

Vln. I

Tc. strg. II

Tc. strg. I

Vc. II

16

Vln. I

Tc. strg. II

Tc. strg. I

Vc. II

cresc.

f

19

Vln. I

Tc. strg. II

Tc. strg. I

Vc. II

22

Vln. I

Tc. strg. II

Giselle

Adagio

♩ = 90

ad libitum

a tempo

ad libitum

Chelo



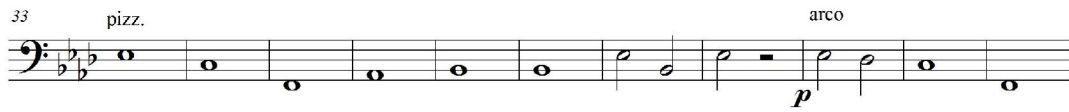
11 *a tempo* pizz.



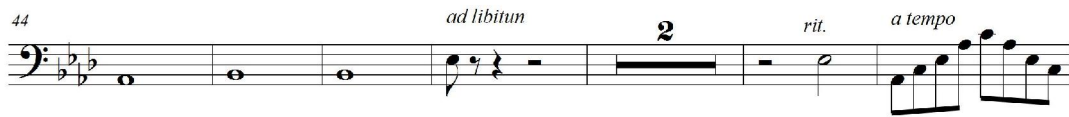
24



33 pizz. arco *p*



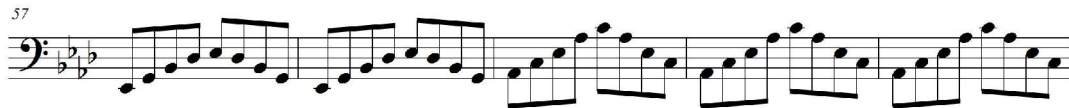
44 *ad libitum* 2 rit. *a tempo*



52



57



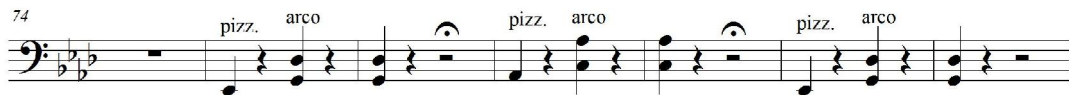
62



67 pizz.



74 pizz. arco pizz. arco pizz. arco



81



Giselle

Adagio

♩ = 90
ad libitum *a tempo*

Viola

6 *ad libitum*

11 *a tempo*

18

25

31 *8^{va}*

37 *p*

43 *ad libitum*
f

50 *rit.* *a tempo*

56

62 *mf*

68

75

81

Las maracas

C F G F C F G F C

Piano

3 3

3 3

Detailed description: This is a piano score for the piece 'Las maracas'. It is written in 4/4 time and features a key signature of one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a triplet of eighth notes (F#, G, A) and another triplet of eighth notes (B, C, D). The bass staff begins with a whole rest, followed by a triplet of eighth notes (F#, G, A) and another triplet of eighth notes (B, C, D). Above the treble staff, the chords C, F, G, F, C, F, G, F, C are indicated. The piece concludes with a double bar line.

Variaciones sobre la armonía hasta el final

Que le pongan salsa

Bm E7 A

Piano

E7 D A D E7 D A

4

Pno. C#7 F#m B E D E A E7

8

Pno. E7 A

Detailed description: This is a piano score for the piece 'Que le pongan salsa'. It is written in 4/4 time and features a key signature of two sharps (F# and C#). The score is divided into three systems. The first system, labeled 'Piano', has a treble clef staff with a whole rest and a bass clef staff with a whole rest. Above the treble staff, the chords Bm, E7, and A are indicated. The second system, labeled 'Pno.', has a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. Above the treble staff, the chords E7, D, A, D, E7, D, A are indicated. The third system, labeled 'Pno.', has a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. Above the treble staff, the chords E7 and A are indicated. The piece concludes with a double bar line.

Marcha de la entrada a palacio

Dania Suárez Piorno

Trumpet in B \flat

Tuba

Snare Drum

B \flat Tpt.

Tuba

S.Dr.

B \flat Tpt.

Tuba

S.Dr.

B \flat Tpt.

Tuba

S.Dr.

B \flat Tpt.

Tuba

S.Dr.

B \flat Tpt.

Tuba

Se repite hasta \oplus Π $\text{♩} = 80$ B \flat B \natural /A

©


Marcha de la entrada a palacio

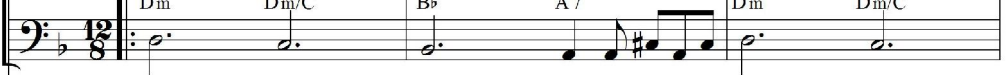
2
22

B \flat Tpt. 

Tuba 

25

B \flat Tpt. 


Tuba 

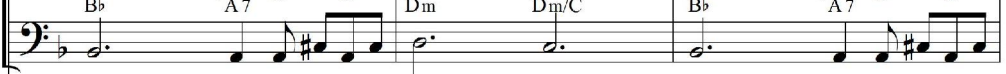
25

Vla. 

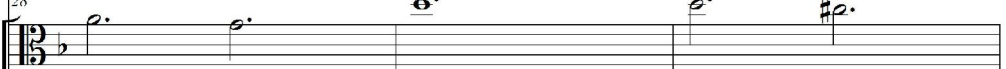
Vc. 

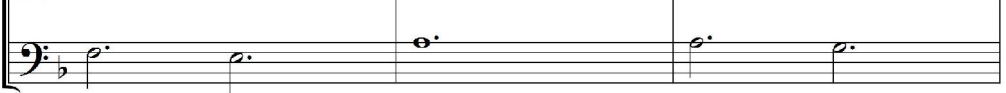
28

B \flat Tpt. 


Tuba 


28

Vla. 


Vc. 


31

B \flat Tpt. 

Tuba 

31

Vla. 

Vc. 

Marcha sobre oración inaudible

Dania Suárez Piorno

$\text{♩} = 100$

The musical score is arranged in two systems. The first system includes staves for Soprano, Alto, Tenor, and Snare Drum. The second system includes staves for Soprano (S), Alto (A), Tenor (T), and Snare Drum (S.Dr.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as quarter note = 100. The Snare Drum part features a rhythmic pattern of eighth notes with triplet markings. The vocal parts have lyrics in Spanish. The Soprano part has lyrics: 'Con cé de me la se re ni dad'. The Alto part has lyrics: 'Con cé de me dad'. The Tenor part has lyrics: 'Uh dad'. The Snare Drum part continues with the same rhythmic pattern as in the first system.

Soprano

Alto

Tenor

Snare Drum

S

A

T

S.Dr.

Con cé de me la se re ni dad

Con cé de me dad

Uh dad

Chelo

Muerte de Giselle

♩ = 90

7

13 *rit.* ♩ = 120

18

23 *p* ♩ = 80

29 arco

36

43

46

50

©

Detailed description: This is a musical score for Cello, titled 'Muerte de Giselle'. The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 90. The second staff is marked with the number 7. The third staff is marked with the number 13, a 'rit.' (ritardando) instruction, and a tempo marking of ♩ = 120. The fourth staff is marked with the number 18. The fifth staff is marked with the number 23 and a dynamic marking of 'p' (piano). The sixth staff is marked with the number 29 and an 'arco' instruction. The seventh staff is marked with the number 36. The eighth staff is marked with the number 43. The ninth staff is marked with the number 46. The tenth staff is marked with the number 50 and ends with a 3/4 time signature. A copyright symbol (©) is located at the bottom center of the page.

2

Muerte de Giselle

54

First system of musical notation in bass clef, key of D major, 3/4 time signature. It contains measures 54, 55, and 56. Measure 54 starts with a half note D4. Measure 55 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 56 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. A tempo marking of quarter note = 70 is placed below measure 54.

57

Second system of musical notation in bass clef, key of D major, 3/4 time signature. It contains measures 57 and 58. Measure 57 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 58 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

59

Third system of musical notation in bass clef, key of D major, 3/4 time signature. It contains measures 59, 60, and 61. Measure 59 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 60 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 61 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

62

Fourth system of musical notation in bass clef, key of D major, 3/4 time signature. It contains measures 62, 63, and 64. Measure 62 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 63 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 64 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Muerte de Giselle

♩ = 90

The musical score is arranged in systems for Viola, Flauta, Piano, Cello, and Vc. The key signature is one sharp (F#) and the time signature is 4/4. The score includes measure numbers 6, 11, and 16. The Flauta part is marked 'Flauta' and 'Split'. The Piano part is marked 'Piano' and 'Split'. The Vc. part includes a 'rit.' marking at measure 11. The Viola part has a '6' marking above the first measure of the first system. The Piano part has a '6' marking above the first measure of the first system. The Vc. part has a '6' marking above the first measure of the first system. The Viola part has an '11' marking above the first measure of the second system. The Piano part has an '11' marking above the first measure of the second system. The Vc. part has an '11' marking above the first measure of the second system. The Viola part has a '16' marking above the first measure of the third system. The Piano part has a '16' marking above the first measure of the third system. The Vc. part has a '16' marking above the first measure of the third system. The Vc. part includes a '120' marking above the first measure of the second system.

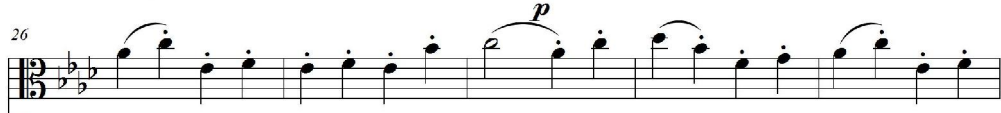
2
21

Muerte de Giselle

Vla. 

Pno. 

Vc. 


Vla. 


Pno. 

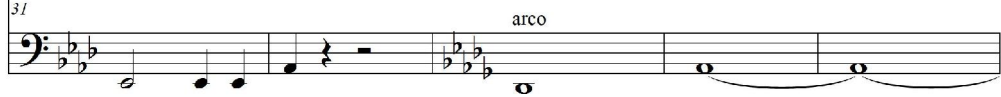
Vc. 

p


$\text{♩} = 80$

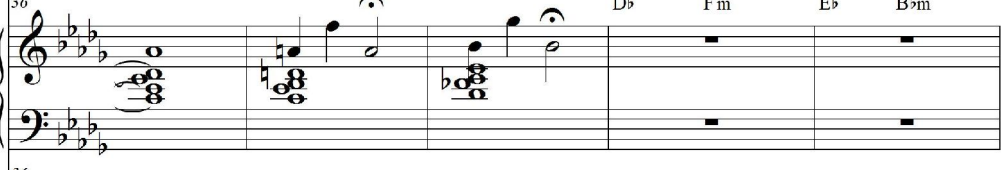
Vla. 

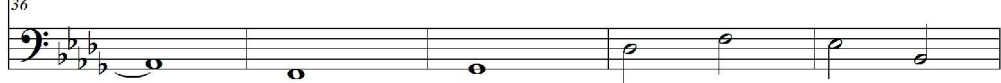
Pno. 

Vc. 

arco

Vla. 

Pno. 

Vc. 

D^b Fm E^b B^bm

Muerte de Giselle

41

Vla.

Pno.
D \flat Fm E \flat B \flat m

Vc.

44

Vla.

Pno.

Vc.

47

Vla.

Pno.
3 3

Vc.

51

Vla.

Pno.
8va

Vc.

4
54

Muerte de Giselle

Vla. 

Pno. 

Vc. 

$\text{♩} = 70$

57

Vla. 

Pno. 

Vc. 

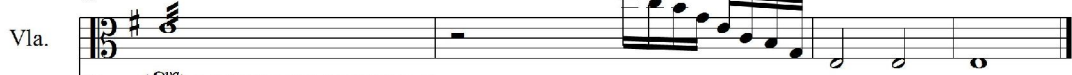
59

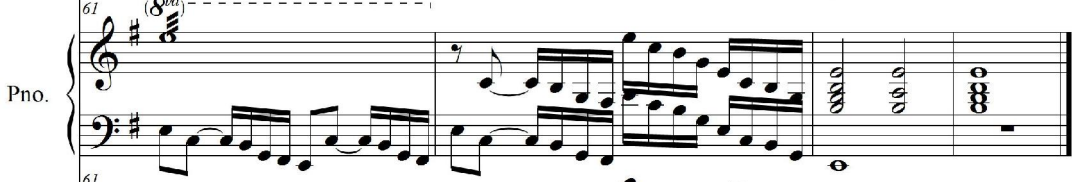
Vla. 


Pno. 

Vc. 

61

Vla. 

Pno. 

Vc. 

Muerte de Giselle

Flauta

♩ = 90

Piano

Split

7

Pno.

Split

13

rit.

♩ = 120

Pno.

5

5

23

Pno.

p

♩ = 80

29

Pno.

35

Pno.

D^bm Eb B^bm D^b Fm Eb B^bm

Muerte de Giselle

2
43

Pno.

48

Pno.

50

Pno.

53

8va

Pno.

56

8va = 70

Pno.

59

(8va)

Pno.

62

Pno.

Viola

Muerte de Giselle

$\text{♩} = 90$

7

13 *rit.* $\text{♩} = 120$

20

27

33 $\text{♩} = 80$

40

44

47

51 $\text{♩} = 70$

57

The musical score is written for Viola in 4/4 time. It begins with a tempo of 90 beats per minute. The key signature is one sharp (F#). The score consists of ten staves of music. The first staff starts with a whole rest followed by a series of eighth and quarter notes. The second staff continues with eighth and quarter notes. The third staff has a tempo change to 120 bpm and includes a 'rit.' marking. The fourth staff shows a key change to three flats (Bb, Eb, Ab) and features a series of quarter notes. The fifth staff continues with quarter notes. The sixth staff has a tempo change to 80 bpm and features a series of half notes. The seventh staff continues with quarter notes. The eighth staff features a series of eighth notes. The ninth staff has a tempo change to 70 bpm and features a series of eighth notes. The tenth staff continues with quarter notes.

Música china para final

Dania Suárez Piorno

Piano

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Paradigma

Música. Dania Suárez Piorno

Alto

Piano

No quis llamarse guía y le rancanose sícn te lídernolc/apete cí a

F#m Bm G#dism C#7 F#m F#m Bm

7

A

Pno.

Fa ra ón ni pre si den te Em pe ra dorle/horro ri za no/es un hombre del a

G#7 C#7 Bm F#m Bm

13

A

Pno.

yer man da rín le cau sa ri sa di fe ren te quie re ser no se lla ma

F#m F#7 Bm G#7 C#7 E

19

A

Pno.

no se lla ma pe ro/es de to dos la lla ma e sa lla ma e sa lla ma que/in fla má n do se

A E A C#7 F#m G#7

25

A

Pno.

nos in fla ma es mo de lo pro to ti po mol de/es pe jo/es un e nig ma

C#7 F#m Bm G#m C#7 F#m

30

A

Pno.

el nom bre pa ra/es te ti po es sin du da Pa ra dig ma Es sin du da Pa

F#7 Bm G#7 C#7 F#m D7

35

A

Pno.

ra dig ma Es sin du da Pa ra dig ma

A C#7 F#m A Bm C#7

Timba para el golpe de estado

Dania Suárez Piorno

Alto

Piano

4

A

Pno.

8

A

Pno.

12

A

Pno.

17

A

Pno.

Quí ta te de la/a ce ra mi ra que te

tum bo traí go/un a pe ti to que/a ca bo con el

mun do es to no es ja ra na yo te lo re pi to

ta te de la/a ce ra que voy con a pe ti to

Am C Dm E7

Am Am C Dm

E7 F C Dm E7 Am

Am C Dm E7

Timba para el golpe de estado

21

A 

U no dos y tres U no dos y tres

Am C Dm E7 Am

Pno. 

24


A 

que pa so más ché ve re el de mi con ga es

Am C Dm E7 Am


Pno. 

27


A 

Só lo quie ro ja ma en se rio lo di go

Am Dm E9 F#semidism Am Dm E9 F#semidism


Pno. 

31

A 

po ner fin al ham bre es to do lo que pi do

Am Dm E9 F#semidism Bsemidism E9

Pno. 

35

A 

es to do lo que pi do

Bsemidism E9

Pno. 

Trío de restaurante

Dania Suárez Piorno

Guítar

Gmaj7 Bm7 Cm7 Daug7 Gmaj7

5 G7 Cmaj7 No te/a som bres Cm7 Daug7 Gmaj7 No te/a som bres

de_ que es to no ten ga nom bre

9 Dm7 Cmaj7 Cdism Em7

pre fe ri ble/cs que no ten ga y la/í lu sión se man ten ga

13 Am7 Bm7 C D7 Gmaj7

ne te/a som bres no te/a som bres

18 Gmaj7 Bm7 Cm7 Daug7 Gmaj7 G7

No te/a som bres No te/a som bres de_ que

23 Cmaj7 Cm7 Daug7 Gmaj7 Dm7 Cmaj7

es to no ten ga nom bre pues sin nom bre to da ví a

28 B7 Em7 Am7 Bm7

se man tie ne la/u to pí a y/cs que mu cho más que/cl nom bre

32 Cmaj7 Bm7 Am7 Daug7

lo que/im por ta más que/ha llar lo es la for ma_ de/en con

36 Gmaj7

trar lo