

Piano Music
Ballet Class

Opus 6

COLORS IN MOTION

GISSEL VELARDE

PRICA™

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Gissel Velarde
Colors in Motion
Piano Music For Ballet Class
Opus 6

First published as *Colores en movimiento: Música para clases de ballet* in 2008 by Cdbaby.
884502897579. MP3.

First Edition 2023.

PRICA Verlag, Düsseldorf.

ISBN: 978-3-948861-16-2

A mi mamá.



Portrait by Gissel Velarde (2023)

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Genoveva Duarte. Photography by Gissel Velarde (2012)

REVIEWS

Listening to “Colors in Motion” is a journey, it is to evoke a place, a moment and a feeling in each piece that is priceless. I personally had the joy of dancing for the presentation of the CD, and this experience has remained engraved in me for being unique and magical. The piano played beautifully by its composer, along with a series of elements that I used for each color gave life to each piece, and the people present could travel with us to that proposed color.

I am sure that having the scores of this album is the ticket to dive into the cadences and tones proposed by Gissel in each color, not only because they are compositions for ballet classes and therefore, as a pianist, you can imagine that each note will be accompanied by dance and that you can share your art with a ballet class or a dancer, but also because of the quality of each color proposed, they are compositions that work to listen to them at different times of life and that personally were my company and refuge in times of quarantine.

I hope you enjoy and fall in love with “Colors in Motion” Music for Ballet Classes as much as I do and that very soon you will see reflected in each note all the colors of your life.

Genoveva Duarte
Professional Dancer and Ballet Teacher
La Paz - Bolivia

RESEÑAS

Escuchar “Colores en movimiento” es un viaje, es evocar un lugar, un momento y un sentimiento en cada pieza que no tiene precio. Personalmente tuve la dicha de bailar para la presentación del CD y esta experiencia ha quedado grabada en mí por haber sido única y mágica. El piano interpretado maravillosamente por su compositora junto a una serie de elementos que utilicé para cada color le dieron vida a cada pieza y la gente presente pudo viajar junto a nosotros a ese color propuesto.

Estoy segura de que tener las partituras de este álbum es el boleto para poder sumergirse en las cadencias y tonos que propone Gissel en cada color, no solo porque son composiciones para clases de ballet y que por tanto como pianista ya puedes imaginarte que cada nota vendrá acompañada de danza y que además podrás compartir tu arte con una clase de ballet o un bailarín, sino que por la calidad de cada color propuesto son composiciones que funcionan para escucharlas en distintos momentos de la vida y que personalmente fueron mi compañía y refugio en tiempos de cuarentena.

Espero disfrutes y te enamores de “Colores en Movimiento” Música para clases de Ballet tanto como yo y que muy pronto veas reflejada en cada nota todos los colores de tu vida.

Genoveva Duarte
Bailarina Profesional y Profesora de Ballet
La Paz - Bolivia



Genoveva Duarte and Carolina Mercado. Photography by Gissel Velarde (2012)

“Colors in Motion” by Gissel Velarde, delivers musical pieces with clear rhythms, according to the needs of the exercises that are developed in the ballet class, as well as harmonious and inspiring melodies that allow the dancer to enjoy and place an expressive tone in each movement.

Carolina Mercado

“Colores en movimiento” de Gissel Velarde, entrega piezas musicales con ritmos claros, acordes a las necesidades de los ejercicios que se desarrollan en la clase de ballet, además de melodías armoniosas e inspiradoras que permiten al bailarín disfrutar y poner un tono expresivo en cada movimiento.

Carolina Mercado

The music of “Colors in Motion” has been very useful and beautiful to use in accompaniment of my ballet classes; besides, it is by a Bolivian composer and former dancer; I have enjoyed the music to elaborate my class exercises and my students have appreciated it too; offering us also the delight of music in our daily life in our ballet classes; thank you for the creation that supports the art in dance and the artistic development of the dancers.

Classical Technique Profesor at the
Official Ballet School
Kenia Pinto Alzerreca

La música de “Colores en movimiento” ha sido muy útil y hermosa para usar en acompañamiento de mis clases de ballet; además que es de una compositora y ex bailarina boliviana; la música la he disfrutado para elaborar mis ejercicios de la clase y mis estudiantes la han disfrutado también; ofreciéndonos también el deleite de la música en nuestro diario vivir en nuestras clases de ballet; gracias por la creación que apoya al arte en danza y al desarrollo artístico de las bailarinas.

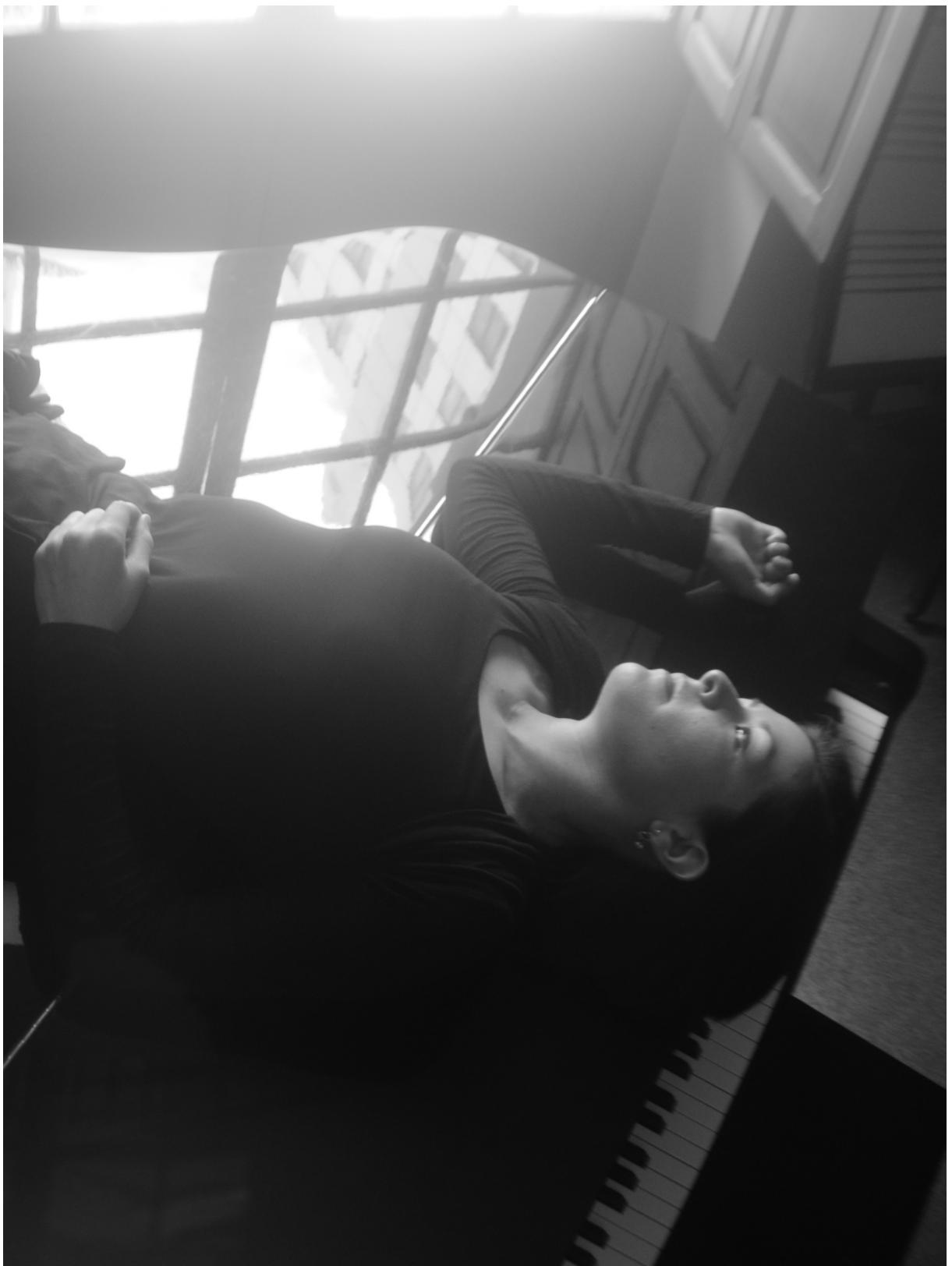
*Profesora de técnica clásica en la Escuela del Ballet Oficial
Kenia Pinto Alzerreca*

Musical notes that accompany the sigh of longing to move, to move in freedom and with essence...They invite you to create and immerse yourself in the piano of dreams, projecting a feeling of freedom and hope....Colors in Motion is my dance, like the days, like Life.

Truddy Murillo
Mandala, Dance School

Notas que acompañan el suspiro de anhelar moverse, moverse en libertad y con esencia...Te invitan a crear y sumergirte en el piano de ensueño, proyectando una sensación de libertad y esperanza.... Colores en movimiento que es mi danza, cómo los días, cómo la Vida.

*Truddy Murillo
Mandala, Escuela de Danza*



Gissel Velarde. Photography by Jaime Zambrana (2012)

FOREWORD

“Colors in Motion” explores musical color and the freedom of movement. The work consists of twenty-two original pieces for a complete ballet class. Alternatively, “Colors in Motion” can be presented as a ballet work in the theater. Indeed, Genoveva Duarte staged an exciting performance in 2009. Since then, the work has been used in class and in the theater.

In barre and center exercises, repetition is used when the dancers perform the exercise, usually on the left side. Note that some pieces do not have a repetition mark. Instead of repetition, there is a variation.

Each piece can be played from beginning to end, or it can be considered a set of blocks or phrases that can be chosen to serve the choreography. Therefore, the musical blocks or phrases are marked with a double barline to facilitate the ballet class accompaniment. After the introduction, phrases are marked with numbers indicating the number of phrases in each piece. If the choreography requires it, repeat or remove phrases to achieve the count marked by the choreography. Some pieces have a coda that varies in length.

This edition has two types of grace notes: appoggiaturas and acciacaturas. Appoggiaturas are played in time. Acciacaturas, on the other hand, are played before the note, which is played in time. The duration of grace notes is left to the performer’s taste, as long as the metric is not affected. Examples of appoggiaturas and acciacaturas are shown on page 1.

PREFACIO

“Colores en Movimiento” explora el color musical y la libertad del movimiento. La obra consta de veintidós piezas originales para una clase de ballet completa. Alternativamente, “Colores en Movimiento” puede ser presentada como obra de ballet en el teatro. En efecto, Genoveva Duarte realizó una puesta en escena emocionante en 2009. Desde entonces, la obra es utilizada en clase y en el teatro.

En los ejercicios de barra y centro, la repetición se utiliza cuando los bailarines realizan el ejercicio, generalmente del lado izquierdo. Nótese, que algunas piezas no tiene marcada la repetición, sino que en vez de repetición existe una variación.

Cada pieza puede tocarse de principio a fin, o puede ser considerada como un conjunto de bloques o frases que se pueden elegir de tal forma de que sirvan a la coreografía. Para facilitar el acompañamiento de la clase de ballet, los bloques musicales o frases están marcadas con barra doble. Después de la introducción o preparación, las frases están marcadas con números que indican la cantidad de frases que tiene cada pieza. Si la coreografía lo requiere, es posible repetir o quitar frases de tal manera de conseguir el conteo marcado en la coreografía. Algunas piezas tienen una coda que varía en número de compases.

En esta edición, existen dos tipos de notas de gracia: appoggiaturas y acciacaturas. Las appoggiaturas se ejecutan a tiempo. Contrariamente, las acciacaturas se tocan antes de la nota que se ejecuta a tiempo. La duración de las notas de gracia se deja al gusto del intérprete, con tal de que la métrica no se vea afectada. En la página 1, se muestran ejemplos de appoggiaturas y acciacaturas.

All pieces of “Colors in Motion” composed in 2008, with the exception of “Essence”, composed in 1995. The original version of “Essence” is included as an appendix. Similarly, the second piece called “Orange” was arranged in a 4-phrase structure. Its original version is also included in the appendix.

Gissel Velarde,
February, 2023

Todas las piezas de “Colores en Movimiento” fueron compuestas en 2008, con excepción de “Esencia”, compuesta en 1995. La versión original de “Esencia” se encuentra como anexo. De igual manera, la segunda pieza llamada “Anaranjado” fue arreglada en una estructura de 4 frases. Su versión original también se encuentra en los anexos.

*Gissel Velarde,
Febrero de 2023*

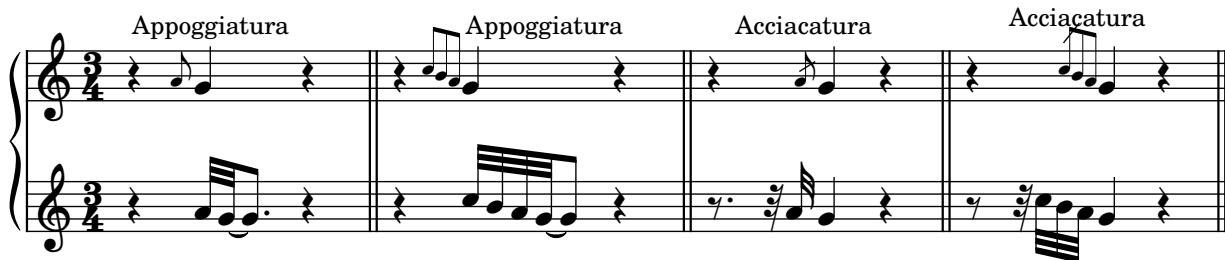
COLORS IN MOTION
Piano Music for Ballet Class
Opus 6
Gissel Velarde

*COLORES EN MOVIMIENTO
Música para clases de ballet
Opus 6
Gissel Velarde*

GRACE NOTES EXAMPLES

The duration of grace notes is left to the performer's taste, as long as the metric is not affected.

*EJEMPLOS DE NOTAS DE GRACIA
La duración de las notas de gracia depende del intérprete,
mientras la métrica no se vea afectada.*



COLORS IN MOTION

1. INDIGO

Gissel Velarde

Andantino

5
2
1
1
5

3 [1]

5

7

11 [2]

15

3

19

23

4

27

31

Coda

35

2. ORANGE

Grand Pliés - Anaranjado

Gissel Velarde

Moderato

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

41

49

5
3
1

3

4

56

63

Coda

69

3. GREEN

Tendu - Verde Esperanza

Gissel Velarde

Allegro

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

19 **3**

19 **3**

23

23

27 **4**

27 **4**

31

31

35

35

4. TURQUOISE

Degagés - Turquesa

Gissel Velarde

Andantino

The sheet music consists of five staves of musical notation for piano. The first staff (treble clef) starts with a rest followed by eighth-note pairs. The second staff (bass clef) begins with a bass note at $\frac{5}{2}$, followed by eighth-note pairs. Measure 1 ends with a dynamic *mf*. Measures 2-3 show sixteenth-note patterns. Measure 4 begins with a treble note. Measure 5 starts with a bass note. Measure 6 begins with a treble note. Measure 7 shows sixteenth-note patterns. Measure 8 begins with a bass note. Measure 9 begins with a treble note. Measure 10 shows sixteenth-note patterns. Measure 11 begins with a bass note. Measure 12 begins with a treble note. Measure 13 shows sixteenth-note patterns. Measure 14 begins with a bass note. Measure 15 shows sixteenth-note patterns.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

4. VARIATION - Variación

1

Musical score for Variation 1. The score consists of two staves. The top staff is in treble clef and 4/4 time, with dynamic *mf*. The bottom staff is in bass clef and 4/4 time. The music begins with a rest followed by eighth-note chords. The right hand then plays eighth-note chords while the left hand provides harmonic support. The instruction *simile* appears below the right-hand part.

2

Musical score for Variation 2. The score consists of two staves. The top staff shows eighth-note patterns with grace notes. The bottom staff provides harmonic support with eighth-note chords. The measure number 5 is indicated above the staff.

3

Musical score for Variation 3. The score consists of two staves. The top staff shows eighth-note patterns with grace notes. The bottom staff provides harmonic support with eighth-note chords. The measure number 9 is indicated above the staff. A key signature change to three flats occurs at the start of this variation.

4

Musical score for Variation 4. The score consists of two staves. The top staff shows eighth-note patterns with grace notes. The bottom staff provides harmonic support with eighth-note chords. The measure number 13 is indicated above the staff. A key signature change to four sharps occurs at the start of this variation.

17

Musical score for Variation 5. The score consists of two staves. The top staff shows eighth-note patterns with grace notes. The bottom staff provides harmonic support with eighth-note chords. The measure number 17 is indicated above the staff.

5. VIOLET

Rond De Jambe A Terre - Violeta

Gissel Velarde

Andantino

1

2

12

14

17

3

19

22

3

25

3

5. VARIATION - Variación

1

Musical score for piano, 12 measures, 12/8 time, key signature of five flats. The first measure is a rest. The second measure starts with *mp* dynamic. The third measure begins with a sixteenth-note pattern. The fourth measure continues the sixteenth-note pattern. The fifth measure begins with a sixteenth-note pattern. The sixth measure continues the sixteenth-note pattern. The seventh measure begins with a sixteenth-note pattern. The eighth measure continues the sixteenth-note pattern.

3

8

1 2 4 1 2 4 3

Musical score for piano, 8 measures, 12/8 time, key signature of five flats. The first measure starts with a quarter note. The second measure begins with a sixteenth-note pattern. The third measure begins with a sixteenth-note pattern. The fourth measure begins with a sixteenth-note pattern. The fifth measure begins with a sixteenth-note pattern. The sixth measure begins with a sixteenth-note pattern. The seventh measure begins with a sixteenth-note pattern. The eighth measure begins with a sixteenth-note pattern.

5

5 2 3 1 4

Musical score for piano, 5 measures, 12/8 time, key signature of five flats. The first measure starts with a sixteenth note. The second measure begins with a sixteenth-note pattern. The third measure begins with a sixteenth-note pattern. The fourth measure begins with a sixteenth-note pattern. The fifth measure begins with a sixteenth-note pattern.

2

8

3 4 1

Musical score for piano, 8 measures, 12/8 time, key signature of five flats. The first measure starts with a sixteenth-note pattern. The second measure begins with a sixteenth-note pattern. The third measure begins with a sixteenth-note pattern. The fourth measure begins with a sixteenth-note pattern. The fifth measure begins with a sixteenth-note pattern. The sixth measure begins with a sixteenth-note pattern. The seventh measure begins with a sixteenth-note pattern. The eighth measure begins with a sixteenth-note pattern.

11

Musical score for piano, 11 measures, 12/8 time, key signature of five flats. The first measure starts with a sixteenth-note pattern. The second measure begins with a sixteenth-note pattern. The third measure begins with a sixteenth-note pattern. The fourth measure begins with a sixteenth-note pattern. The fifth measure begins with a sixteenth-note pattern. The sixth measure begins with a sixteenth-note pattern. The seventh measure begins with a sixteenth-note pattern. The eighth measure begins with a sixteenth-note pattern. The ninth measure begins with a sixteenth-note pattern. The tenth measure begins with a sixteenth-note pattern. The eleventh measure begins with a sixteenth-note pattern.

13

3

Musical score for piano, 13 measures, 12/8 time, key signature of five flats. The first measure starts with a quarter note. The second measure begins with a sixteenth-note pattern. The third measure begins with a sixteenth-note pattern. The fourth measure begins with a sixteenth-note pattern. The fifth measure begins with a sixteenth-note pattern. The sixth measure begins with a sixteenth-note pattern. The seventh measure begins with a sixteenth-note pattern. The eighth measure begins with a sixteenth-note pattern. The ninth measure begins with a sixteenth-note pattern. The tenth measure begins with a sixteenth-note pattern. The eleventh measure begins with a sixteenth-note pattern. The twelfth measure begins with a sixteenth-note pattern. The thirteenth measure begins with a sixteenth-note pattern.

15

18 **3**

20

23

26

6. RED

Fondu - Rojo

Gissel Velarde

Larghetto

5
3
2
1

mf sensual

simile

1

3

5

2

7

9

Treble staff: eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note.

Bass staff: eighth note, eighth note, eighth note, eighth note.

11 **3**

Treble staff: eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note.

Bass staff: eighth note, eighth note, eighth note, eighth note.

13

Treble staff: eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note.

Bass staff: eighth note, eighth note, eighth note, eighth note.

15 **4**

Treble staff: eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note.

Bass staff: eighth note, eighth note, eighth note, eighth note.

17

Treble staff: eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note, eighth note, sixteenth-note grace, quarter note.

Bass staff: eighth note, eighth note, eighth note, eighth note.

6. VARIATION - Variación

Musical score for Variation 6, measures 1-2. The score is for piano, featuring a treble clef and a bass clef. The key signature is one flat. Measure 1 starts with a dynamic *mf*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 2 continues with similar eighth-note chords, with the right hand playing a single eighth note followed by a sixteenth-note pattern. The instruction *simile* is placed at the end of measure 2.

Measure 3, part 1 (boxed 1). The right hand begins with eighth-note chords, transitioning into a sixteenth-note pattern. The left hand provides harmonic support with sustained notes. The measure ends with a sixteenth-note pattern.

Measure 5. The right hand plays a sixteenth-note pattern with grace notes. The left hand provides harmonic support. Fingerings 3, 1, 2, 1, 3 are indicated above the right hand's notes.

Measure 7, part 2 (boxed 2). The right hand plays a sixteenth-note pattern with grace notes. The left hand provides harmonic support. The measure ends with a sixteenth-note pattern.

3

Musical score for piano, measures 9 through 11. The score consists of two staves: treble and bass. Measure 9 starts with a sixteenth-note pattern in the treble staff. Measure 10 begins with a eighth-note pattern. Measure 11 concludes with a forte dynamic. Measure 12 starts with a eighth-note pattern.

Musical score for piano, measures 12 through 14. The score consists of two staves: treble and bass. Measure 12 starts with a eighth-note pattern. Measure 13 begins with a sixteenth-note pattern. Measure 14 concludes with a forte dynamic.

4

Musical score for piano, measures 14 through 16. The score consists of two staves: treble and bass. Measure 14 starts with a eighth-note pattern. Measure 15 begins with a sixteenth-note pattern. Measure 16 concludes with a forte dynamic.

Musical score for piano, measures 17 through 19. The score consists of two staves: treble and bass. Measure 17 starts with a eighth-note pattern. Measure 18 begins with a sixteenth-note pattern. Measure 19 concludes with a forte dynamic.

7. MAGENTA

Frappé - Magenta

Gissel Velarde

Andante

1

2

8

f

8

8

8. SEA WATER - Adagio

Agua Marina

Gissel Velarde

Adagio

1

2

3

4

3

3

3

3

Musical score for piano, two hands. The score consists of two staves: treble and bass. Measure 7: Treble staff has a single note. Bass staff has eighth-note pairs. Measure 8: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 9: Both staves have eighth-note pairs. Measure 10: Both staves have eighth-note pairs.

Musical score for piano, two hands. The score consists of two staves: treble and bass. Measure 10: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 11: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 12: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 13: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs.

Musical score for piano, two hands. The score consists of two staves: treble and bass. Measure 13: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 14: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 15: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 16: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs.

Musical score for piano, two hands. The score consists of two staves: treble and bass. Measure 16: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 17: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 18: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 19: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note pairs.

9. YELLOW

Rond De Jambe An L'air - Amarillo

Gissel Velarde

Prestissimo

5 **1**

13 **2**

21 **3**

29 **4**

37

10. TANGERINE

21

Petit Battements - Mandarina

Gissel Velarde

Allegretto

1

2

3

4

33

10. VARIATION - Variación

1

mf

3 3

3 3

2

9

3 3

3 3

3

3

17

3 3

3

3

3

4

26

3 3

3

3

5

33

3

3

3

11. GOLD

23

Grand Battements - Oro

Gissel Velarde

Allegro Swing

The sheet music consists of five staves of musical notation for two voices. The top staff uses a treble clef and 4/4 time, while the bottom staff uses a bass clef and 4/4 time. Measure numbers are indicated above the staves. Dynamics include *f*, *mf*, and *s*. Measure 1 starts with a forte dynamic. Measures 2-4 show rhythmic patterns with eighth and sixteenth notes. Measures 5-7 continue the pattern. Measures 8-10 show more complex rhythms. Measures 11-13 show a continuation of the pattern. Measures 14-16 show a more intricate rhythmic section. Measures 17-19 conclude the section.

1

2

3

4

5

24

22

6

26

Coda

29

11. VARIATION - Variación *Swing*

f

mf

3

1

7

2

11 **3**

15 **4**

18 **5**

6

21

24

Coda

27

12. ESSENCE

Strech - Esencia

Gissel Velarde

Lento

3 5 7

5 3 1 2

9

10

3

mf

12

14

4

16

18

ritardando

12. VARIATION - Variación

The musical score consists of four staves of music for piano, arranged in two systems separated by a vertical bar line.

Staff 1: Treble clef, 4/4 time, dynamic *mp*. The first measure is mostly blank. The second measure begins with eighth-note pairs in the bass line and sixteenth-note pairs in the treble line. The third measure continues with eighth-note pairs in the bass and sixteenth-note pairs in the treble. The fourth measure ends with a half note in the bass and a sixteenth-note pair in the treble.

Staff 2: Treble clef, 4/4 time. Measure 3 starts with eighth-note pairs in the treble and sixteenth-note pairs in the bass. The bass line continues with sixteenth-note pairs throughout the measure. Measures 4-5 show a transition with eighth-note pairs in the treble and sixteenth-note pairs in the bass.

Staff 3: Treble clef, 4/4 time. Measures 6-7 show eighth-note pairs in the treble and sixteenth-note pairs in the bass.

Staff 4: Bass clef, 4/4 time. Measures 6-7 show eighth-note pairs in the bass line.

Measure Numbers: 1, 2, 3, 4, 5, 6, 7.

Section Number: 12. VARIATION - Variación

10

3

mf

12

14

4

mp

16

18

ritardando

3

The sheet music consists of five staves of piano music. Staff 1 (treble) starts with eighth-note chords. Staff 2 (bass) has sixteenth-note patterns. Measure 10 ends with a repeat sign and a bass note. Measure 11 begins with a bass note followed by eighth-note chords. Measure 12 shows eighth-note chords. Measure 13 is a bass line. Measure 14 starts with a treble note, followed by a bass note with grace notes, then eighth-note chords. Measure 15 shows eighth-note chords. Measure 16 starts with eighth-note chords. Measure 17 shows eighth-note chords. Measure 18 starts with eighth-note chords, followed by a bass line, then a bass note. Measure 19 ends with a bass note.

13. BURGUNDY

Tendu - Borgoña

Gissel Velarde

Larghetto

1

4

Piano sheet music in G major (two sharps) and common time. The music consists of two staves: treble and bass.

Measure 6: Treble staff starts with a sixteenth-note rest followed by a sixteenth note. Bass staff has a sustained eighth note. Measure number 6 is indicated below the bass staff.

Measure 7: Treble staff begins with a sixteenth-note rest followed by a sixteenth-note pattern. Bass staff has a sustained eighth note. Measure numbers 5, 4, 3, and 1 are indicated below the bass staff.

Measure 8: Treble staff starts with a sixteenth-note rest followed by a sixteenth-note pattern. Bass staff has a sustained eighth note. Measure numbers 1, 5, and 6 are indicated below the bass staff.

Measure 9: Treble staff starts with a sixteenth-note rest followed by a sixteenth-note pattern. Bass staff has a sustained eighth note. Measure number 9 is indicated below the bass staff.

13. VARIATION - Variación

1 2 3 4 5

2

1

mf

3 5 5

4

1 2 3 4 5 6 7 8

The image shows three staves of musical notation for piano, numbered 6, 7, and 9 from top to bottom.

Staff 6: The treble clef is on the G-line, and the bass clef is on the F-line. The key signature has two sharps. Measure 6 starts with a note on the G-line. Measure 7 begins with a sixteenth-note pattern labeled '1' above the first note and '2' above the second. Measures 8 and 9 show eighth-note patterns. Measure 10 ends with a forte dynamic. Measures 11 and 12 continue the eighth-note patterns. Measure 13 ends with a forte dynamic. Measures 14 and 15 continue the eighth-note patterns. Measure 16 ends with a forte dynamic. Measures 17 and 18 continue the eighth-note patterns. Measure 19 ends with a forte dynamic. Measures 20 and 21 continue the eighth-note patterns. Measure 22 ends with a forte dynamic. Measures 23 and 24 continue the eighth-note patterns. Measure 25 ends with a forte dynamic. Measures 26 and 27 continue the eighth-note patterns. Measure 28 ends with a forte dynamic. Measures 29 and 30 continue the eighth-note patterns. Measure 31 ends with a forte dynamic. Measures 32 and 33 continue the eighth-note patterns. Measure 34 ends with a forte dynamic. Measures 35 and 36 continue the eighth-note patterns. Measure 37 ends with a forte dynamic. Measures 38 and 39 continue the eighth-note patterns. Measure 40 ends with a forte dynamic. Measures 41 and 42 continue the eighth-note patterns. Measure 43 ends with a forte dynamic. Measures 44 and 45 continue the eighth-note patterns. Measure 46 ends with a forte dynamic. Measures 47 and 48 continue the eighth-note patterns. Measure 49 ends with a forte dynamic. Measures 50 and 51 continue the eighth-note patterns. Measure 52 ends with a forte dynamic. Measures 53 and 54 continue the eighth-note patterns. Measure 55 ends with a forte dynamic. Measures 56 and 57 continue the eighth-note patterns. Measure 58 ends with a forte dynamic. Measures 59 and 60 continue the eighth-note patterns. Measure 61 ends with a forte dynamic. Measures 62 and 63 continue the eighth-note patterns. Measure 64 ends with a forte dynamic. Measures 65 and 66 continue the eighth-note patterns. Measure 67 ends with a forte dynamic. Measures 68 and 69 continue the eighth-note patterns. Measure 69 ends with a forte dynamic. Measures 70 and 71 continue the eighth-note patterns. Measure 72 ends with a forte dynamic. Measures 73 and 74 continue the eighth-note patterns. Measure 75 ends with a forte dynamic. Measures 76 and 77 continue the eighth-note patterns. Measure 78 ends with a forte dynamic. Measures 79 and 80 continue the eighth-note patterns. Measure 80 ends with a forte dynamic. Measures 81 and 82 continue the eighth-note patterns. Measure 82 ends with a forte dynamic. Measures 83 and 84 continue the eighth-note patterns. Measure 84 ends with a forte dynamic. Measures 85 and 86 continue the eighth-note patterns. Measure 86 ends with a forte dynamic. Measures 87 and 88 continue the eighth-note patterns. Measure 88 ends with a forte dynamic. Measures 89 and 90 continue the eighth-note patterns. Measure 90 ends with a forte dynamic. Measures 91 and 92 continue the eighth-note patterns. Measure 92 ends with a forte dynamic. Measures 93 and 94 continue the eighth-note patterns. Measure 94 ends with a forte dynamic. Measures 95 and 96 continue the eighth-note patterns. Measure 96 ends with a forte dynamic. Measures 97 and 98 continue the eighth-note patterns. Measure 98 ends with a forte dynamic. Measures 99 and 100 continue the eighth-note patterns. Measure 100 ends with a forte dynamic.

Staff 7: The treble clef is on the G-line, and the bass clef is on the F-line. The key signature has two sharps. Measures 7 through 10 show eighth-note patterns. Measures 11 through 14 show eighth-note patterns. Measures 15 through 18 show eighth-note patterns. Measures 19 through 22 show eighth-note patterns. Measures 23 through 26 show eighth-note patterns. Measures 27 through 30 show eighth-note patterns. Measures 31 through 34 show eighth-note patterns. Measures 35 through 38 show eighth-note patterns. Measures 39 through 42 show eighth-note patterns. Measures 43 through 46 show eighth-note patterns. Measures 47 through 50 show eighth-note patterns. Measures 51 through 54 show eighth-note patterns. Measures 55 through 58 show eighth-note patterns. Measures 59 through 62 show eighth-note patterns. Measures 63 through 66 show eighth-note patterns. Measures 67 through 70 show eighth-note patterns. Measures 71 through 74 show eighth-note patterns. Measures 75 through 78 show eighth-note patterns. Measures 79 through 82 show eighth-note patterns. Measures 83 through 86 show eighth-note patterns. Measures 87 through 90 show eighth-note patterns. Measures 91 through 94 show eighth-note patterns. Measures 95 through 98 show eighth-note patterns. Measures 99 through 102 show eighth-note patterns.

Staff 9: The treble clef is on the G-line, and the bass clef is on the F-line. The key signature has two sharps. Measures 9 through 12 show eighth-note patterns. Measures 13 through 16 show eighth-note patterns. Measures 17 through 20 show eighth-note patterns. Measures 21 through 24 show eighth-note patterns. Measures 25 through 28 show eighth-note patterns. Measures 29 through 32 show eighth-note patterns. Measures 33 through 36 show eighth-note patterns. Measures 37 through 40 show eighth-note patterns. Measures 41 through 44 show eighth-note patterns. Measures 45 through 48 show eighth-note patterns. Measures 49 through 52 show eighth-note patterns. Measures 53 through 56 show eighth-note patterns. Measures 57 through 60 show eighth-note patterns. Measures 61 through 64 show eighth-note patterns. Measures 65 through 68 show eighth-note patterns. Measures 69 through 72 show eighth-note patterns. Measures 73 through 76 show eighth-note patterns. Measures 77 through 80 show eighth-note patterns. Measures 81 through 84 show eighth-note patterns. Measures 85 through 88 show eighth-note patterns. Measures 89 through 92 show eighth-note patterns. Measures 93 through 96 show eighth-note patterns. Measures 97 through 100 show eighth-note patterns.

14. COPPER PINK

Adagio - Rosa Cobre

Gissel Velarde

Adagio

The musical score consists of six staves of music for two voices. The top two staves begin with a dynamic of *p* and a tempo of *Adagio*. The first section, labeled '1', starts at measure 3 and continues through measure 15. The second section, labeled '2', begins at measure 9. The third section, labeled '3', begins at measure 15 and ends at measure 21. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The bass line provides harmonic support with sustained notes and eighth-note patterns.

27 **4**

33 **5**

39 **6**

45

Coda

50

ritardando al fine

p

15. OCEAN BLUE

Fondu - Azul Océano

Gissel Velarde

Moderato

5

7

13

20

26

33

1

2

3

4

ritardando

16. COFFE AND CREAM

37

Small Jumps - Café con Leche

Gissel Velarde

Andantino**1**

Musical score for measure 1. The key signature is four flats. The music consists of two staves: treble and bass. The treble staff has eighth-note patterns with grace notes. The bass staff has quarter-note patterns. Dynamics include *mp* (mezzo-forte) and *p* (piano).

2

Musical score for measure 2. The key signature changes to four sharps. The treble staff features eighth-note patterns with grace notes. The bass staff has quarter-note patterns. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

3

Musical score for measure 3. The key signature changes back to four flats. The treble staff has eighth-note patterns with grace notes. The bass staff has quarter-note patterns. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

4

Musical score for measure 4. The key signature changes to four sharps. The treble staff features eighth-note patterns with grace notes. The bass staff has quarter-note patterns. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Musical score for measure 16. The key signature changes back to four flats. The treble staff has eighth-note patterns with grace notes. The bass staff has quarter-note patterns. Dynamics include *f* (forte) and *ritardando* (ritardando). The score ends with a fermata over the bass staff.

17. AMARANTH

Small Jumps - Amaranto

Gissel Velarde

Andante

1

2

3

4

5

6

7

8

9

10

11

14

17

20

23

Coda

26

18. CARMINE

Pirouettes - Carmín

Gissel Velarde

Vivace

1

2

3

4

37

5

mf

45

6

mf

53

7

p

61

8

mf

69

f

19. AMETHYST

Waltz - Amatista

Gissel Velarde

Presto

1

2

3

37

46

53 **4**

61

69 **5**

79

85 **6**

44

94

Coda

101

110

117

20. LEMON

45

Coda - Limón

Gissel Velarde

Andante

1 3 1 5

1 2 3 5

3

5

2

7

9

11

46

4

14

16

18

5

tr

f

6

20

tr

tr

23

25

7

28

f

30

8

33

mf

36

ritardando

Coda

21. CHARTREUSE

Changements - Chartreuse

Gissel Velarde

Andantino

1

simile

4

2

7

3

10 **2**

Musical score for piano showing measures 10 and 11. The score consists of two staves: treble and bass. In measure 10, the right hand plays eighth-note chords with grace notes, and the left hand provides harmonic support. Measure 11 continues this pattern with similar chords and bass support.

13

Musical score for piano showing measures 13 and 14. The score consists of two staves: treble and bass. In measure 13, the right hand plays eighth-note chords with grace notes, and the left hand provides harmonic support. Measure 14 begins with a dynamic change to 'f' (forte).

16

Musical score for piano showing measures 16 and 17. The score consists of two staves: treble and bass. In measure 16, the right hand plays eighth-note chords with grace notes, and the left hand provides harmonic support. Measure 17 begins with a dynamic change to 'f' (forte).

17

Coda

Musical score for piano showing the Coda section starting at measure 17. The score consists of two staves: treble and bass. The dynamic is marked 'f' (forte). The right hand plays eighth-note chords with grace notes, and the left hand provides harmonic support.

22. RAINBOW

Réverance - Arco Iris

Gissel Velarde

Moderato

1

2

3

6

9

11 **3**

12

14 **4**

15

tr

Fine

17 **p**

18

APPENDIX
ORANGE
 (Original Version) Anaranjado

Gissel Velarde

Moderato

The sheet music consists of five systems of piano music. The first system starts at measure 5 and includes a dynamic marking *mf*. Measures 5 through 11 are grouped under section 1, which ends with a repeat sign. Measures 12 through 18 are grouped under section 2. Measures 19 through 25 are grouped under section 3, with a dynamic marking *p* in measure 21. The final section, "Bridge," begins at measure 26. Measure numbers 5, 12, 17, 24, and 29 are indicated above the staves.

1

2

3

Bridge

4

31

5

38

6

46

51

Coda

55

Essence

(Version 1995) Esencia

Dedicada a Martin y María Inés Joseph

Gissel Velarde

1 Adagio

Musical score for section 1 Adagio, measures 1-9. The score consists of two staves. The top staff is in treble clef, 3/4 time, and dynamic *p*. The bottom staff is in bass clef, 2/4 time, with sustained notes. The music features eighth-note patterns and sixteenth-note figures.

2

Musical score for section 2, measures 10-18. The top staff is in treble clef, 3/4 time, dynamic *mf*. The bottom staff is in bass clef, 2/4 time, with sustained notes. The music continues with eighth-note patterns and sixteenth-note figures.

3

Musical score for section 3, measures 18-26. The top staff is in treble clef, 3/4 time. The bottom staff is in bass clef, 2/4 time, with sustained notes. The music features eighth-note chords and sixteenth-note figures.

Coda

Musical score for the Coda, measures 26-34. The top staff is in treble clef, 3/4 time, dynamic *mf*. The bottom staff is in bass clef, 2/4 time, with sustained notes. The music concludes with a dynamic *ppp*.



 Fulvia Calcagni

Irene Guaraldi. Aalborg Ballet Club. Photography by Fulvia Calcagni (2014)

Acknowledgments

I am grateful for the opportunities that my parents offered me, especially my mother, Miriam Perez, because her effort is the product of everything I do. “Colors in Motion” was born as a creative exercise, to which Martin Joseph contributed indirectly by guiding me on the path of improvisation and the search for my own voice. I owe my classical technique to Grace Rodriguez, Sarah Ismael, and Gilda Ormachea, always being there for me. Also, my knowledge of musical structure and analysis is due to my studies with Mariana Alandia, and harmony with Gastón Arce. Many teachers at the Conservatory contributed to my musical education, and I thank them all. I am very grateful to Genoveva Duarte for her enthusiasm, dedication, support and friendship. Genoveva gave color and brightness to “Colors in Motion”. I am also grateful to Carolina Mercado, for her great friendship, her art, and for getting involved in the following project which was the recording of the video “Like a dream” of “Angeles” together with Genoveva Duarte, and Aleyda Alvarez in backstage. I thank my husband Christian Rath for being by my side in my various projects and my daughters Sol and Kira, for appreciating my music and giving me time to concentrate and work on the scores. I thank the Poveda family for providing me with the hall of the Bolivian Cuban Ballet School to film and make videos for “Angeles”. I thank the Goethe Institute La Paz for giving us the room to present the work live. I thank Jaime Zambrana for the photography sessions. In addition, I would like to thank photographers Jiri Thomas, Inesa Matuliauskaite, Fulvia Calcagni, dancers Irene Guaraldi, Eira Aknes and all Aalborg Ballet Club dancers, for allowing me to publish the photographs we took in Aalborg. I thank Truddy Murillo and Genoveva Duarte for staging “Colors in Motion” in 2021. Finally, I am very happy to know that my music is useful for dance teachers, their pupils and other music lovers. Thank you for appreciating this work.

Agradecimientos

Agradezco las oportunidades que mis papás me ofrecieron, sobre todo a mi mamá, Miriam Pérez, pues su esfuerzo es el producto de todo lo que hago. “Colores en movimiento” nace como ejercicio creativo, del cual Martin Joseph contribuyó indirectamente al encaminarme en el camino de la improvisación y la búsqueda de la propia voz. La técnica clásica se la debo a Grace Rodriguez, Sarah Ismael y Gilda Ormachea, quienes estuvieron siempre al pie del cañón. También, mi conocimiento de la estructura y análisis musical, se debe a mis estudios con Mariana Alandia, y armonía con Gastón Arce. Son tantos los maestros del Conservatorio que contribuyeron a mi formación musical, y a todos ellos les agradezco. Estoy muy agradecida a Genoveva Duarte por su entusiasmo, entrega, apoyo, y amistad. Genoveva le dio color y brillo a “Colores en movimiento”. De igual forma, agradezco a Carolina Mercado, por su gran amistad, su arte, y por involucrarse en el proyecto siguiente que fue la grabación del video “Como en un sueño” de “Angeles”, juntamente con Genoveva Duarte, y el apoyo de Aleyda Alvarez. Agradezco mi esposo Christian Rath por estar a mi lado en mis varios proyectos y a mis hijas Sol y Kira, por apreciar mi música y darme tiempo para que me concentre y trabaje en las partituras. Agradezco a la familia Poveda por facilitarme la sala de la Escuela de Ballet Cubana Boliviana para filmar y hacer videos de “Angeles”. Agradezco al Goethe Institute La Paz por facilitarnos la sala para presentar la obra en vivo. Agradezco a Jaime Zambrana por las sesiones de fotografía. Quiero agradecer a los fotógrafos Jiri Thomas, Inesa Matuliauskaite, Fulvia Calcagni, bailarinas Irene Guaraldi, Eira Aknes y los todos las bailarinas de Aalborg Ballet Club por permitirme publicar las fotografías que realizamos. Agradezco a Truddy Murillo y Genoveva Duarte por haber puesto en escena “Colores en movimiento” en 2021. Finalmente, me alegra mucho saber que me música es útil para los maestros de danza, sus pupilos y demás amantes de la música. Gracias por apreciar esta obra.



Gissel Velarde. Photography by Kira Rath, 2020.



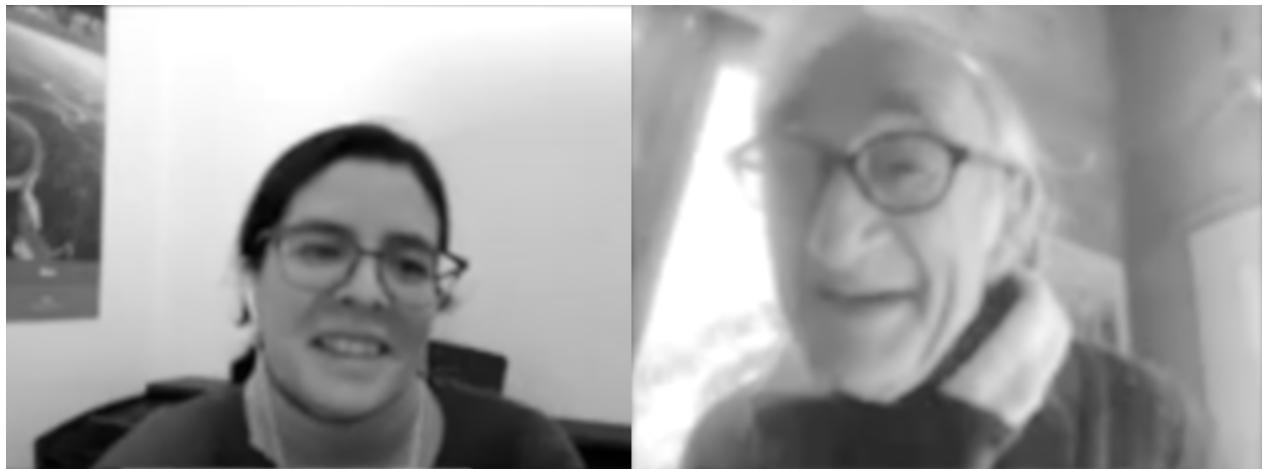
At Sarah Ismael's house. From left to right: Miriam Pérez, Gissel Velarde and Sarah Ismael.
Photography by Christian Rath, 2009.

My trajectory and that of the work

I was born in La Paz, Bolivia in 1980. Between 1990 and 2002, I studied at the Plurinational Conservatory of Music in La Paz, where I had several teachers. My first piano teacher was Gilda Ormachea. She prepared me to participate in the National Piano Competition "April in Tarija" in which I won first prize in 1994. Then I became a student of Grace Rodriguez, who recently returned to Bolivia after her studies at the P.I. Tchaikovsky State Conservatory in Kiev-Ukraine.

Mi trayectoria y la de la obra

Nací en La Paz, Bolivia en 1980. Entre 1990 y 2002, estudié en el Conservatorio Plurinacional de Música de La Paz, donde tuve varios profesores. Mi primera maestra de piano fue Gilda Ormachea. Ella me preparó para participar en el Concurso Nacional de Piano "Abril en Tarija" en el cual obtuve el primer premio en 1994. Luego pasé a ser alumna de Grace Rodriguez, quien recientemente retornaba a Bolivia después de sus estudios en el Conservatorio Estatal de P.I. Tchaikovsky de Kiev-Ucrania.



Gissel Velarde and Martin Joseph. Photography by Gissel Velarde, 2020.

On several occasions, I received awards from the Plurinational Conservatory of Music, the National Secretariat of Culture and the Prof. Fanny Salgueiro Foundation. In 1997, I participated again in the National Piano Competition “April in Tarija” under the tutelage of Grace Rodriguez and obtained the second place. In 1999, I traveled to Belgium thanks to a scholarship for classical and jazz master classes at the Summer Stage Le Academie de E’té in Libramont.

Between 1995 and 1998, I participated in Jazz and Improvisation workshops taught by Martin Joseph. His legacy influenced a fortunate generation of musicians, who discovered the freedom of improvisation and jazz. I composed the original version of “Essence” and dedicated it to Martin and his wife, María Inés Joseph. Years later, this piece was included in the collection of “Colores in Motion”.

En varias ocasiones, recibí reconocimientos otorgados por el Conservatorio Plurinacional de Música, la Secretaría Nacional de Cultura y la Fundación Prof. Fanny Salgueiro. En 1997, participé nuevamente en el Concurso Nacional de Piano “Abril en Tarija” bajo la tutela de Grace Rodriguez y obtuve el segundo lugar. En 1999, viajé a Bélgica gracias a una beca para clases magistrales de música clásica y jazz en el Summer Stage Le Academie de E’té en Libramont.

Entre 1995 y 1998, participé en los talleres de Jazz e Improvisación dictados por el maestro Martin Joseph. Su legado influenció a una generación afortunada de músicos, quienes descubrimos la libertad de la improvisación y el jazz. Entonces, compuse la versión original de “Esencia”, y la dediqué a Martin y a su esposa María Inés Joseph. Años después, esta pieza fue incluida a la colección de “Colores en Movimiento”.

In 1999, after passing the piano exam from the intermediate to the advanced level, an acute tendinitis prevented me from playing the piano for several months. Then, I became a student of Sarah Ismael. My recovery would not have been possible without her.

My first steps on stage were not to play the piano, but to dance. Between 1988 and 1993, I studied ballet with Carmen Castro, and thanks to her, I got to know the magic of the stage. Then between 1994 and 1997, I studied at the Escuela del Ballet Oficial, La Paz, with Sara Acevedo, Jeanette Inchauste, Alexis Crespo, and Berto Borges.

Genoveva Duarte, today a professional dancer and ballet instructor, was attending a parallel course at the ballet school. I invited her to dance and choreograph for the presentation of “Colors in Motion”.

At the beginning of 2009, we presented the work live at the Goethe Institute La Paz. Time was not the only challenge Genoveva had, but also the stage, which was small and not really adapted for ballet. Despite this, Genoveva demonstrated great creativity, sensitivity, technique, and intelligence. Genoveva used the small space where we presented “Colors in Motion” in the best possible way. She ingeniously introduced physical and conceptual elements for each piece and connected each idea seamlessly, even on a stage without backstage.

En 1999, luego de haber aprobado el examen de piano del ciclo medio al ciclo superior, una tendinitis aguda no me permitió tocar el piano por varios meses. Pasé luego a ser alumna de la maestra Sarah Ismael. Mi recuperación no hubiera sido posible sin ella.

Mis primeros pasos en el escenario no fueron para tocar el piano, sino para bailar. Entre 1988 y 1993 estudié ballet con la maestra Carmen Castro y gracias a ella conocí la magia del escenario. Luego entre 1994 y 1997, estudié en la Escuela del Ballet Oficial, La Paz, con los maestros Sara Acevedo, Jeanette Inchauste, Alexis Crespo y Berto Borges.

Genoveva Duarte, hoy bailarina profesional y profesora de ballet, asistía a un curso paralelo en la escuela de ballet. La invitó a bailar y realizar la coreografía para la presentación de “Colores en Movimiento”.

A inicios de 2009, presentamos la obra en vivo en la sala del Goethe Institute La Paz. Genoveva no sólo tuvo el tiempo como desafío, sino también la sala, de dimensiones pequeñas y realmente no adaptada para ballet. A pesar de ello, Genoveva demostró su gran creatividad, sensibilidad, técnica e inteligencia. Genoveva utilizó el pequeño espacio donde presentamos “Colores en Movimiento” de la mejor manera posible. Introdujo con gran ingenio elementos físicos y conceptuales para cada una de las piezas y pudo conectar cada idea de manera fluida, incluso en un escenario sin bastidores.



“Colors in Motion” live presentation. From left to right: Gissel Velarde and Genoveva Duarte. Photography by Christian Rath, 2009.

On the day of the presentation, Sarah Ismael opened the presentation by saying:

It is actually a very interesting activity that links perhaps the two arts that are most closely related within the artistic activity of man: dance and music. Because, at the end of the day, dance is music in movement. So, the support of music is a complement that gives a glimpse of the musician's capacity and the choreographer's capacity. In fact, the choreographer is another composer who writes on a score. In this opportunity, we have a young pianist: Gissel Velarde, who has also studied ballet. So she had the idea of writing something that would be useful for ballet teachers to use in their classes. Gissel has always been a very restless, talented girl who, although she is now pursuing another career in Germany, has not stopped playing the piano and continuing to work with music. I think this evening will be very interesting because she will be illustrated by another young dance artist: Genoveva Duarte. Thus, we are all going to enjoy a charming moment as far as music and dance are concerned.

A couple of years later, I composed “Angeles,” and although I didn’t originally think of writing for ballet, I again contacted my schoolmates.

El día de la presentación, la maestra Sarah Ismael inauguró la presentación diciendo:

Se trata en realidad de una actividad muy interesante que liga tal vez las dos artes que más hermanadas están dentro de la actividad artística del hombre: la danza y la música. Porque al final de cuentas, la danza es música en movimiento. Entonces el apoyo de la música es un complemento que hace entrever la capacidad del músico y la capacidad del coreógrafo. En realidad, el coreógrafo es otro compositor que escribe sobre una partitura. En esta oportunidad tenemos a una joven pianista: Gissel Velarde, que también ha estudiado ballet. Entones tuvo la inquietud de escribir algo que sirva para los maestros de ballet para que puedan usarlo en sus clases. Gissel siempre ha sido una muchacha muy inquieta, talentosa, que a pesar de que ahora está haciendo otra carrera en Alemania, no ha dejado de tocar el piano y de seguir trabajando con la música. Esta velada yo creo que va ser sumamente interesante porque le va a ilustrar otra joven artista de la danza: Genoveva Duarte. Entonces creo que todos vamos a disfrutar de un momento muy grato en cuanto se refiere a música y danza.

Un par de años después compuse “Angeles” y aunque originalmente no pensé en componer para ballet, nuevamente contacté a mis compañeras de la escuela.



At *Escuela de Ballet Cubana Boliviana*. From left to right: Gissel Velarde, Genoveva Duarte, Carolina Mercado. Photography by Christian Rath, 2012.

This time Carolina Mercado, who has also continued her professional career as a dancer, joined the filming of the first piece called “Like a dream”. Carolina and Genoveva choreographed, danced, and this was really like a dream. We shot the video at the Cuban-Bolivian Ballet School, managed by the family of another of my childhood classmates, Carmen Silvia Poveda. That day, Aleyda Alvarez, with whom we played complete four-hand piano programs, was there to support us.

During 2012 and 2016, I led the Aalborg Ballet Club. Besides ballet class, we had beautiful photo shooting sessions.

Esta vez Carolina Mercado, quien también a continuado la carrera profesional como bailarina, se unió a la filmación de la primera pieza llamada “Como en un sueño”. Carolina y Genoveva realizaron la coreografía, bailaron, y realmente fue como un sueño. Grabamos el video en la Escuela de Ballet Cubana Boliviana, de la familia de otra de mis compañeras de la infancia, Carmen Silvia Poveda. Ese día, Aleyda Alvarez, con quien tocamos programas completos de piano a cuatro manos, estuvo presente para darnos apoyo.

Durante 2012 a 2016, dirigí el “Aalborg Ballet Club”. Aparte de clases de ballet, tuvimos hermosas sesiones de fotografía.



Aalborg Ballet Club. Photography by Jiri Thomas (2014).
Courtesy of Jiri Thomas.



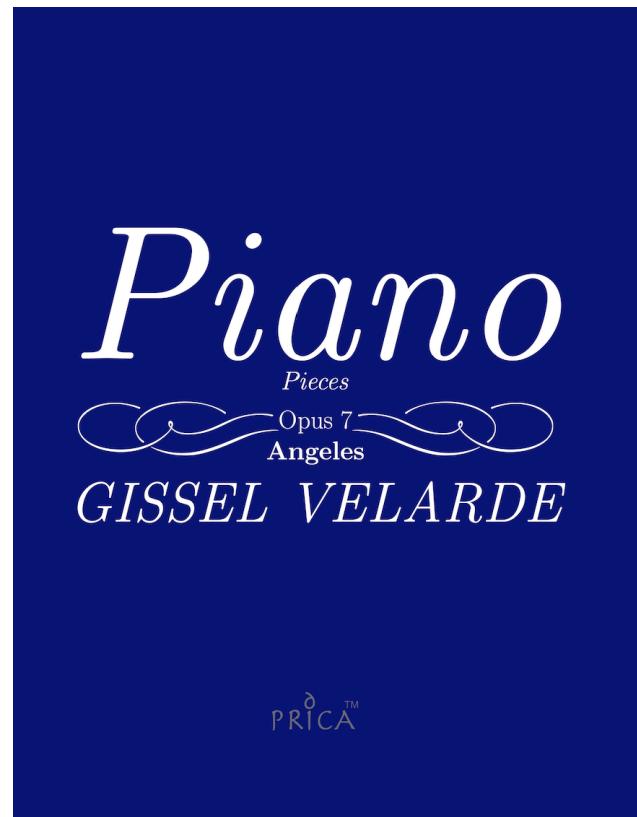
Aalborg Ballet Club. Photography by Jiri Thomas (2014).
Courtesy of Jiri Thomas.



Eira Aknes. Aalborg Ballet Club. Photography by Inesa Matuliauskaitė (2014). Courtesy of Inesa Matuliauskaitė.



Irene Guaraldi and Eira Aknes. Aalborg Ballet Club. Photography by Fulvia Calcagni (2014). Courtesy of Fulvia Calcagni.



From the same author

Angeles is an engaging work of six piano pieces showcasing beautiful melodies, harmonies and exciting rhythms. It includes the following titles:

- Like A Dream,
- Inexorable,
- Between Worlds,
- Through You,
- Revelation, and
- The Ethereal Garden.

ISBN: 978-3-948861-14-8
eISBN: 978-3-948861-15-5

De la misma autora

Angeles es una obra atractiva de seis piezas para piano que muestran bellas melodías, armonías y ritmos emocionantes. Incluye los siguientes títulos:

- Como en un sueño,
- Inexorable,
- Entre mundos,
- A través de ti,
- Revelación, y
- El jardín etéreo.

ISBN: 978-3-948861-14-8
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