

Moisès Bertran

**TRES MOMENTOS
EN ANTIOQUÍA**

Orquesta de cambra



E-431

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MOISÈS BERTRAN

Nascut l'any 1967 a la ciutat de Mataró, Moisès Bertran és professor superior de piano, de solfeig i teoria de la música i de composició pels conservatoris superiors de música del Liceu de Barcelona i Municipal de Barcelona, i és doctor en arts musicals per The Hartt School (University of Hartford-USA). Ha estudiat composició amb Salvador Pueyo i James Sellars, i piano amb Maria Jesús Crespo i Luiz de Moura Castro.

Ha rebut diversos premis de composició, nacionals i internacionals.

Ha estat mestre de piano, matèries teòriques, harmonia i composició tant a l'Estat espanyol com als Estats Units. Actualment és professor de composició i teoria a la Universidad EAFIT, de Medellín-Colòmbia.

Moltes de les seves peces s'han interpretat sovint en concert. Entre elles cal potser destacar: *Petita simfonia per a cordes* (orquestra de corda), *Catalanesca* (orquestra simfònica), *Somnis* (orquestra de cambra), *Fantasia per a cordes*, *Hartford* (orquestra de corda), *Tres cançons canadenques* (soprano i orquestra de corda), *Tema amb variacions 2* (violí i piano), *Petita suite* (piano), *Sonatine pour Mykeko* (flauta i piano), *Paisatges* (cobla), *Trio per a piano i cordes...*

Fou escollit membre de la Societat d'Honor Musical Americana Pi Kappa Lambda l'any 1994, i des del 1992 és membre de l'Associació Catalana de Compositors.

De les seves més recents activitats musicals cal destacar la revisió i finalització del Quintet en sol menor Op. 49 d'Enric Granados i la concepció, organització i direcció de la "I Setmana Colombo-Catalana", esdeveniment musical, cultural i pedagògic al voltant de la música culta dels segle XX i XXI de Catalunya i Colòmbia, a la ciutat colombiana de Medellín.

Nacido en 1967 en la ciudad de Mataró, Moisès Bertran es profesor superior de piano, de solfeo y teoría de la música y de composición por los conservatorios superiores de música del Liceu de Barcelona y Municipal de Barcelona, y es doctor en artes musicales por The Hartt School (University of Hartford-USA). Ha estudiado composición con Salvador Pueyo y James Sellars, y piano con María Jesús Crespo y Luiz de Moura Castro.

Ha recibido diversos premios de composición, nacionales e internacionales.

Ha sido maestro de piano, materias teóricas, harmonía i composición tanto en el Estado español como en Estados Unidos. Actualmente es profesor de composición y teoría en la Universidad EAFIT, de Medellín-Colombia.

Muchas de sus piezas se han interpretado a menudo en concierto. Entre ellas cabe destacar: Petita simfonia per a cordes (orquesta de cuerda), Catalanesca (orquesta sinfónica), Somnis (orquesta de cámara), Fantasia per a cordes, Hartford (orquesta de cuerda), Tres cançons canadenques (soprano y orquesta de cuerda), Tema amb variacions 2 (violín y piano), Petita suite (piano), Sonatine pour Mykeko (flauta y piano), Paisatges (cobla), Trio per a piano i cordes...

Fue escogido miembro de la Sociedad de Honor Musical Americana Pi Kappa Lambda el año 1994, y desde 1992 es miembro de la Asociación Catalana de Compositores.

De sus más recientes actividades musicales se ha de destacar la revisión y finalización del Quinteto en sol menor Op. 49 de Enric Granados y la concepción, organización y dirección de la "I Semana Colombo-Catalana", acontecimiento musical, cultural pedagógico alrededor de la música culta de los siglos XX y XXI de Catalunya y Colombia, en la ciudad colombiana de Medellín.

Born in Mataró in 1967, Moisès Bertran is an advanced piano, singing, music theory and composition teacher in Barcelona's Liceu and Municipal higher conservatories of music, and holds a doctorate in music from The Hartt School (University of Hartford-USA). He has studied composition with Salvador Pueyo and James Sellars, and piano with María Jesús Crespo and Luiz de Moura Castro.

He has won several national and international awards for composition.

He taught piano, music theory, harmony and composition in both Spain and the USA. He is currently a teacher of composition and theory at the EAFIT University in Medellín-Colombia.

His pieces have often been performed in concerts, and his most notable works include: Petita simfonia per a cordes (Small symphony for strings - for string orchestra), Catalanesca (for symphony orchestra), Somnis (Dreams – for chamber orchestra), Fantasia per a cordes, Hartford (Hartford fantasia for strings - for string orchestra), Tres cançons canadenques (Three Canadian songs – for soprano and string orchestra), Tema amb variacions 2 (Theme no. 2 with variations – for violin and piano), Petita suite (Small suite – for piano), Sonatine pour Mykeko (Small sonata for Mykeko – for flute and piano), Paisatges (Landscapes – for traditional Catalan folk instruments), Trio per a piano i cordes (Trio for piano and strings), etc.

He was selected to become a member of the American Music College Honor Society Pi Kappa Lambda in 1994, and has been a member of the Catalan Associació de Compositors (Composers' Association) since 1992.

Their most recent musical activities it highlights to have revised and concluded the Quintet in sol minor Op. 49 of Enric Granados and the conception, organization and direction of the "I Colombo-Catalan Week", musical, cultural and pedagogic event around the classic music of the XX and XXI centuries of Catalunya and Colombia, in the Colombian city of Medellin.

Para Inés Giraldo y Marco Montes quienes han sido amigos
incondicionales desde mi llegada a Medellín (Antioquia, Colombia).
Con todo mi afecto.

Moisès Bertran
Medellín, 8 de Febrero de 2005

Tres Momentos en Antioquia

Moisès Bertran

I

Allegro $\text{♩} = 108$

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

1º solo

ff

f

pp

sul A

6

A musical score page featuring two staves. The top staff is for the Flute (Fl.) and the bottom staff is for the Oboe (Ob.). Both staves are in common time and C major. The Flute has a dynamic marking of *f*. The Oboe has a dynamic marking of *p*. The score consists of six measures. In the first measure, the Flute plays a sixteenth-note pattern with grace notes, while the Oboe rests. In the second measure, both instruments rest. In the third measure, the Flute rests and the Oboe plays a sustained note. In the fourth measure, both instruments rest. In the fifth measure, the Flute rests and the Oboe plays a sustained note. In the sixth measure, both instruments rest.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1º solo

f

f

ff

f

fp — *pp*

fp — *pp*

p

Fl. *f*

Ob.

B♭ Cl. *f* *1º* *1º solo* *f* *sf*

Bsn. *f*

Hn in F *cantabile* *mp*

Tim. *f* *mf*

Vln. I *ff*

Vln. II *f*

Vla. *f*

Vcl.

20

Fl.

Ob. *1° solo* *f*

B♭ Cl.

Bsn. *mp*

Hn in F *pp*

Tim. *mf* *p* *subito*

Vln. I *f* *pp* *subito*

Vln. II *f* *p* *subito*

Vla. *f* *p* *subito*

Vcl. *f* *p* *subito*

D.B. *f* *p* *subito* *pizz.*

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25

Fl.

Ob.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

cantabile

1° solo

2°

mp

pp

p

mf

div. a 2

all'unisono

pp

p

mf

non div.

mf

p

mf

arco

mf

25

Fl.

Ob.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

cantabile

1° solo

2°

mp

pp

p

mf

div. a 2

all'unisono

pp

p

mf

non div.

mf

p

mf

arco

mf

30

Fl.

Ob.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1° solo

2°

ff

ff

ff

pp

mf

ff

ff

non div.

mf

f

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35

A musical score page featuring two staves. The top staff is for the Flute (Fl.) and the bottom staff is for the Oboe (Ob.). Both staves begin with a series of eighth-note patterns marked with a greater-than sign (>) above them. The Flute's pattern consists of six groups of two notes each. The Oboe's pattern consists of four groups of two notes each. After these patterns, the music changes key signature and time signature. The Flute's new section starts with a dynamic *sforzando* (*sf*) and a eighth-note pattern. This is followed by a dynamic *pianissimo* (*p*) and another eighth-note pattern. The Oboe's new section starts with a dynamic *sf* and a eighth-note pattern. This is followed by a dynamic *p* and another eighth-note pattern. The score then continues with several blank staves.

40

Fl.

Ob.

Bsn.

B♭ Cl.

Hn in F

Timp.

1st vln.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mf

pp

solo

mp

p

poco a poco cres.

poco a poco cres.

poco a poco cres.

poco a poco cres.

E-431

Fl. *f*

Ob.

B♭ Cl. *pp*

Bsn.

In in F

Tim.

1st vln. *ff*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

D.B.

poco a poco decresc. - e ritardando - sìno Meno mosso
 Fl. *mp*
 Ob.
 B♭ Cl.
 Bsn.
 Hn in F
 Timp. *mp*
 Vln. I >*pp*
 Vln. II
 Vla.
 Vlc. *mp* arco
 D.B.

Meno mosso $\text{♩} = 108$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

muta in C flute

espressivo

pizz.

arco

sul A

mp

pp

60

p

2° pp

p

arco

pp

p

pizz.

arco

sul A

pp

E-431

65

Fl.

Ob.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

1° solo

con sordino

via sordino

sul C

mp

poco a poco accelerando

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

69

1º solo espress.

1º solo

tutti arco

arco

div. a 2

all'unisono molto legato

pizz.

p subito

pizz.

p

Piu mosso $\bullet = 132$

Fl. *delicado* p

Ob.

B♭ Cl. pp *oo:* *oo:*

Bsn.

Hn in F

Tim.

1st vln. *solo* $sf >$ $s> \sharp$ $s> \flat$ $s> \flat$ $s> \sharp$

Vln. I

Vln. II

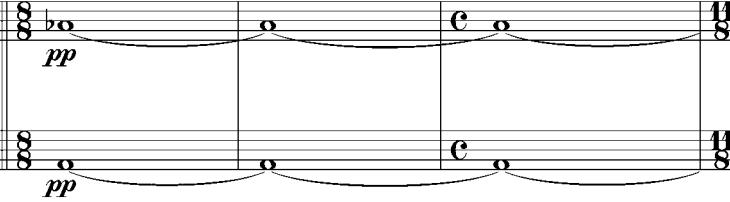
Vla.

Vlc. p

D.B.

Fl. *mp*
muta in piccolo
mp
 Ob. *mf* *1° solo* *mf* *<>* *mf*
 B♭ Cl. *mf* *>*
 Bsn.
 Hn in F
 Timp. *mp* *mf* *mf*
 1st vln. *sf* *>* *sf* *>* *sf* *>* *sf* *>* *mf* *solo* *mf*
 Vln. I *pizz.* *mp* *pp*
 Vln. II *pp* *pp* *pp*
 Vla.
 Vlc. *mp* *mf* *mf*
 D.B.

79 
mismo tempo $\text{♩} = 88$
 Fl.
 Ob. 
 B♭ Cl.
 Bsn.

 Hn in F 

 Timp.
 1st vln. 
 Vln. I 
 Vln. II 
 Vla. 
 Vlc. 
 D.B. 

Musical score page 92, measures 1-5.

Flute: Rest in measure 1, dynamic **p** in measure 2, dynamic **mf** in measure 3, dynamic **p** in measure 4, dynamic **p subito** in measure 5.

Oboe: Rest in measure 1, dynamic **c** in measure 2, dynamic **mp** in measure 3, dynamic **mf** in measure 4, dynamic **c** in measure 5.

Bassoon: Rest in measure 1, dynamic **c** in measure 2, dynamic **p** in measure 3, dynamic **c** in measure 4, dynamic **sforzando** (**sf**) in measure 5.

Horn in F: Rest in measure 1, dynamic **c** in measure 2, dynamic **sf** in measure 3, dynamic **c** in measure 4, dynamic **c** in measure 5.

Timpani: Rest in measure 1, dynamic **c** in measure 2, dynamic **sf** in measure 3, dynamic **c** in measure 4, dynamic **c** in measure 5.

Violin I: Dynamic **sf** in measure 1, dynamic **p subito** in measure 2, dynamic **c** in measure 3, dynamic **div. a 2** in measure 4, dynamic **pp subito** in measure 5, dynamic **all'unisono** in measure 6.

Violin II: Rest throughout the entire section.

97

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p subito

a 2

f

a 2

f

mf

pp

pp

mf

all'unisono

f

f

non div.

div. a 2

pp

f

f

non div.

div. a 2

pizz.

f

f

arco

pp

f

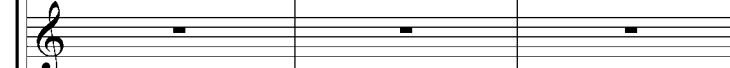
f

arco

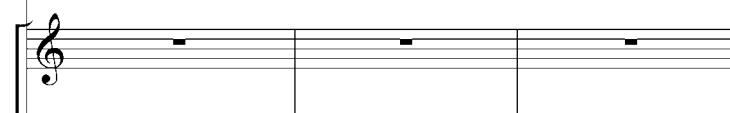
pp

Fl. 

 Ob. 

 B♭ Cl. 

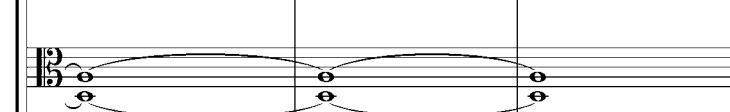
 Bsn. 

 Hn in F 

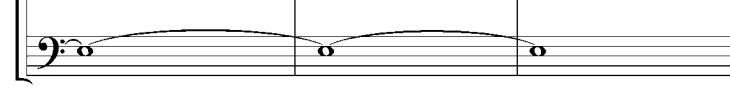
 Timp. 

 Vln. I 

 Vln. II 

 Vla. 

 Vlc. 

 D.B. 

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107

Fl.

Ob.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

117

Fl. *ff sf*

Ob. *ff sf* *mp* *1° solo* *mp*

B♭ Cl. *ff sf* *sf*

Bsn. *ff sf*

Hn in F *ff sf*

Tim. *f sf*

1st vln. *ff sf* *non div.* *pp* *sol. pizz.* *pp* *mf*

Vln. I *ff sf* *div. a 2* *p* *mp*

Vln. II *ff* *non div.* *p* *all'unisono* *p* *mp*

Vla. *ff* *non div.* *p* *mp*

Vcl. *ff sf* *p* *mp*

D.B. *ff* *sf* *arco*

123

Fl.

Ob.

B♭ Cl.

Trombones

mf

(picc.)

p

muta in C flute

1° solo

mf

p

mp

espress.

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poco a poco rit.

129

Fl.

Ob.

B♭ Cl.

Bsn. 1° solo

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Tempo I° $\text{♩} = 108$

p *ppp*

mp

p *mp* *mf*

via sordino

via sordino

f

mp *mf*

sulla tastiera

mp

p

sulla tastiera

p

sulla tastiera

p

arco

p

sul E

134

Fl.

Ob.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

(C flute)

a 2

f

f

f

f

f

ff

f

div. a 2

fp

pp

f

sul E

p

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138

Fl.

Ob.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

cantabile

mp

mf

f

subito

all'unisono

pp

subito

non div.

p

subito

div. a 3

div. a 2

p

subito

sul A

pp

p

143

Fl.

(C flute)

p

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152

Fl.

Ob.

Bsn.

Hn in F

Tim.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mf

f

fp > pp

muta in piccolo

p

1°

p

mp
subito

mf

fp > pp

mp
subito

mf

fp > pp

mp
subito

mf

fp > pp

p

ff

ff

f

arco

non div.

mf

f

arco

pizz.

mf

f

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157

Fl. - c - | 12^g - c -

Ob. - c - | 12^{1°}_g - p - f | c - 1° - f -

B♭ Cl. - c - | 12^{1°}_g - p - f | c - 1° - f -

Bsn. - c - | 12^{1°}_g - f - > pp

Hn in F - c - | 12^{1°}_g - c - | c - > pp | c - > pp

Tim. - c - | 12^{1°}_g - c - | c - > pp

Vln. I - f - > subito | ff | f -

Vln. II - c - | 12^{1°}_g - c -

161

F. *f* (picc.) *sf ff* *poco meno mosso* *accel.*

Ob. *a 2* *f* *f* *sf ff*

B♭ Cl. *a 2* *f* *f* *sf ff*

Bsn. *f* *f* *f*

Hn in F *f* *f* *mp* *cantabile*

Tim. *f* *mp*

Vln. I *<sf f* *sf f* *sf ff*

Vln. II *<sf f* *sf f* *sf ff*

Vla. *f* *mp*

Vcl. *f* *mp*

D.B. *pizz.* *f*

Musical score for orchestra and piano, page 165, marked "a tempo". The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn in F (Hn in F), Timpani (Tim.), and 1st Violin (1st vln.). The piano part is at the bottom. The score shows various dynamics and articulations, including *f*, *ff*, *pp*, *p*, *sf*, and *solo*. Measure 165 consists of two measures of music.

II

Largo $\text{♩} = 46$

2 Flutes

Oboe mf

English Horn

2 Clarinets in B \flat pp

2 Bassoons

2 Horns in F *con sordino* pp

Timpani p mf p

Violin I *con sordino* mp mf p

Violin II *con sordino* ppp mf p

Viola *con sordino* ppp mf p

Violoncello *con sordino* ppp mf p

Double Bass *con sordino* p *pizz.*