

Moisès Bertran

**TRES MOMENTOS
EN ANTIOQUÍA**

Orquestra 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, armonía 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* (orquestra de cuerda), *Catalanesca* (orquestra sinfónica), *Somnis* (orquestra de cámara), *Fantasia per a cordes*, *Hartford* (orquestra 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 Associació Catalana de Compositors.

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 Medellín.

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

Moisés Bertran
Medellín, 8 de Febrero de 2005

Tres Momentos en Antioquia

Moisès Bertran

I

Allegro ♩ = 108

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

1º solo

f

ff

non div.

fp

pp

f

p

sul A

6

Fl.

f

Ob.

The image shows a musical score for three woodwind instruments: Flute (Fl.), Clarinet (Cl.), and Oboe (Ob.). The Flute part begins at measure 6 with a melodic line marked with a forte (*f*) dynamic. The Clarinet and Oboe parts are mostly silent, indicated by horizontal lines with rests. The score is divided into measures by vertical bar lines. The Flute part has a melodic line starting at measure 6 with a forte (*f*) dynamic. The Clarinet and Oboe parts are mostly silent with some rests. The score is divided into measures by vertical bar lines.

π

II
 Fl.
 Ob.
 B♭ Cl. *1^o solo*
 Bsn. *f*
 Hn in F *f*
 Timp. *f*
 Vln. I *ff*
 Vln. II *f*
 Vla. *f* *fp* *pp* *f*
 Vlc. *f* *fp* *pp* *f*
 D.B. *p* *sul A* *p*

15

Fl. *f*

Ob.

B♭ Cl. *f* 1° *f* 1° solo *sf*

Bsn. *f*

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

Timp. *f* *mf*

Vln. I *ff*

Vln. II *f*

Vla. *f*

Vc.

20

Fl.

Ob. *1^o solo*
f

B \flat Cl.

Bsn. *2^o*
mp
1^o
mp

Hn in F
pp

Timp. *mf*
p
subito

Vln. I *f*
pp
subito

Vln. II *f*
p
subito

Vla. *f*
p
subito

Vlc. *f*
p
subito
pizz.

D.B. *f*
p
subito

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

1° solo
mp *mf*

2°

cantabile
mp *pp*

p *mf*

pp *pp* *mf* *all'unisono*

p *mf* *non div.*

p *mf*

arco
p *mf*

Musical score for measures 30-34. The score is arranged for the following instruments:

- Fl. (Flute): Measures 30-31 are rests; measures 32-33 are rests; measure 34 has a melodic line starting with *f* and reaching *ff*.
- Ob. (Oboe): Measures 30-31 have sixteenth-note patterns; measures 32-33 have a melodic line with *1° solo* marking, *f* dynamics, and accents; measure 34 has a melodic line with *ff* dynamics.
- B♭ Cl. (Bass Clarinet): Measures 30-31 are rests; measures 32-33 are rests; measure 34 has a melodic line with *ff* dynamics.
- Bsn. (Bassoon): Measures 30-31 are rests; measures 32-33 are rests; measure 34 has a melodic line with *f* dynamics.
- Hn in F (Horn in F): Measures 30-31 have whole notes; measures 32-33 have whole notes with *pp* dynamics; measure 34 has a melodic line with *ff* dynamics.
- Timp. (Timpani): Measures 30-31 have a rhythmic pattern; measures 32-33 have a rhythmic pattern with *mf* dynamics; measure 34 has a rhythmic pattern with *f* dynamics.
- Vln. I (Violin I): Measures 30-31 have a rhythmic pattern; measures 32-33 have a rhythmic pattern with *mf* dynamics; measure 34 has a rhythmic pattern with *ff* dynamics.
- Vln. II (Violin II): Measures 30-31 have a rhythmic pattern; measures 32-33 have a rhythmic pattern with *mf* dynamics; measure 34 has a rhythmic pattern with *ff* dynamics.
- Vla. (Viola): Measures 30-31 have a rhythmic pattern; measures 32-33 have a rhythmic pattern with *mf* dynamics; measure 34 has a rhythmic pattern with *f* dynamics.
- Vlc. (Violoncello): Measures 30-31 have a rhythmic pattern; measures 32-33 have a rhythmic pattern with *mf* dynamics; measure 34 has a rhythmic pattern with *f* dynamics and *non div.* marking.
- D.B. (Double Bass): Measures 30-31 have a rhythmic pattern; measures 32-33 have a rhythmic pattern with *mf* dynamics; measure 34 has a rhythmic pattern with *f* dynamics.

35

Fl.

Ob.

sf *p*

sf *p*

sf *n*

Detailed description: This is a musical score for two woodwind instruments, Flute (Fl.) and Oboe (Ob.), spanning measures 35 to 38. The score is written in 2/4 time. Measures 35 and 36 feature a rhythmic pattern of eighth notes with accents (>) for both instruments. In measure 37, the Flute part begins with a dynamic marking of *sf* (sforzando) and a slur over the notes, while the Oboe part has a dynamic marking of *p* (piano). In measure 38, the Flute part has a dynamic marking of *p*, and the Oboe part has a dynamic marking of *n* (normal). The score includes various musical notations such as slurs, accents, and dynamic markings.

40

Fl.

mf

Ob.

B♭ Cl.

pp

Bsn.

Hn in F

Timp.

1st vln.

solo

mp

Vln. I

p

poco a poco cres.

Vln. II

p

poco a poco cres.

Vla.

p

poco a poco cres.

Vlc.

p

poco a poco cres.

D.B.

45

Fl. *f* *muta in piccolo* *ff*

Ob. *pp*

B♭ Cl. *pp*

Bsn.

Hn in F

Timp.

1st vln. *solo* *f* *mf* *ff*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

D.B.

poco a poco decresc. ----- e ritardando ----- sino Meno mosso

55

Fl.

mp

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

mp

Vln. I

pp

Vln. II

Vla.

Vlc.

arco

mp

D.B.

poco a poco decresc. ----- e ritardando ----- sino Meno mosso

Meno mosso $\text{♩} = 108$

The score is set in common time (4/4). Measure 60 starts with a dynamic of *pp*. The Flute part begins with a trill on G4, followed by a descending eighth-note pattern: F#4 (muted), E4, D4, C4, B3, A3, G3. This pattern is repeated in measures 61 and 62. In measure 63, the flute changes to a C flute. The Bassoon plays a sustained octave of G2 with a *2° pp* dynamic. The Horn in F part enters in measure 63 with an *mp* dynamic and an *espressivo* marking. The Tympani part has a *p* dynamic. The Violin I part is silent. The Violin II part is silent. The Viola part enters in measure 63 with an *arco* and *pp* dynamic. The Violoncello part starts in measure 60 with a *p* dynamic, playing a descending eighth-note pattern: F#3, E3, D3, C3, B2, A2, G2. The Double Bass part is silent until measure 63, where it plays a single note G2 with *arco*, *sul A*, and *pp* markings.

65

Fl.

Ob. *1° solo*
mf

B♭ Cl.

Bsn. *1°*
pp

Hn in F
con sordino *via sordino*
pp

Timp. *p* *p*

Vln. I

Vln. II

Vla. *sul C*
pp

Vlc. *mp*

D.B.

poco a poco accelerando

69

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

1° solo
mp

1° solo
espress.
mp

(1°)
p

tutti
arco
mf

arco
mf

div. a 2
pp

all'unisono
molto legato
p

pizz.
p subito

pizz.
p

p

Piu mosso ♩ = 132

73

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

1st vln.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

delicado

p

pp

solo

sf

p

76

Fl. *mp* *sf* > *ppp* *mp*

Ob. *mp* *1°* *mf* < > *mf*

B♭ Cl. *1° solo* *mf*

Bsn.

Hn in F

Timp. *mp* *mf* *mf*

1st vln. *sf* > *sf* > *sf* > *sf* > *solo* *mf*

Vln. I *pp* *pizz.* *mp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp*

Vcl. *mp* *mf* *mf*

D.B.

muta in piccolo

79 *mismo tempo* ♩ = 88

Fl.

Ob. *mf* *mf* *f* *a 2*

B♭ Cl.

Bsn.

Hn in F *pp* *pp*

Timp.

1st vln. *mf* *coll tutti* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

D.B. *f* *pizz.*

88

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

1st vln.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

sf > *sf* >

mf

mp > *mp* >

pp

mf *p* *mf*

sf > *sf* >

f

pp

mp

f *mp* *mp*

f *p*

coll tutti

f

arco

pp

mp

f

arco

mf *mp* *mp*

f *p*

arco

mf *p*

muta in C flute

1° solo

a 2

coll tutti

arco

sul G

92

Fl.

Ob.

B \flat Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

p subito

p

mf

mp

p

sf

sf

sf

sf

sf

p subito

div. a 2

pp subito

all'unisono

div. a 2

97

Fl.

Ob.

B \natural Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p subito

a 2

f

f

mf

pp

pp

mf

all'unisono

f

f

pp

div. a 2

f

f

pp

non div.

f

f

pp

div. a 2

f

f

p

pizz.

arco

f

f

pp

102

Fl.

Ob.

B \flat Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

mf

mf

p

mp

mp

mf

p

p

mp

p

1^o

mf

mp

mp

mf

p

p

mp

p

all'unisono

div. a 2

div. a 2

V

V

V

107

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

B♭ Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn in F *p* *mp* *mf*

Timp. *p* *p* *mp* *mp*

Vln. I *pizz.* *p* *arco* *mp* *pizz.* *mp*

Vln. II *pizz.* *div. a 2* *p* *arco* *non div.* *mp* *pizz.* *div. a 2* *mp*

Vla. *pizz.* *div. a 2* *p* *arco* *non div.* *mp* *pizz.* *div. a 2* *mp*

Vlc. *pizz.* *p* *arco* *mp* *pizz.* *mp*

D.B.

112

Fl. *mf* *f* *ffp*

Ob. *mf* *f* *ffp*

B♭ Cl. *mf* *f* *ffp*

Bsn. *mf* *f* *ffp*

Hn in F *mf* *f* *ffp*

Timp. *mf* *f*

Vln. I *mf* arco non div. *f* pizz. div. a 2 *f* non div. div. a 2 *ffp*

Vln. II *mf* arco non div. *f* pizz. div. a 2 *f* arco non div. div. a 2 *ffp*

Vla. *mf* *f* pizz. div. a 2 *f* arco non div. div. a 2 *ffp*

Vlc. *mf* *f* pizz. *f* arco *ffp*

D.B. *ffp*

muta in piccolo

117

Fl.

ff sf

(picc.) *dolcissimo*

Ob.

ff sf

1° solo *mp*

B♭ Cl.

ff sf

mp

sf

Bsn.

ff sf

Hn in F

ff sf

Timp.

f sf

1st vln.

ff sf non div.

pp

solo pizz. arco *pp mf*

Vln. I

ff sf div. a 2 *p*

mp

Vln. II

ff non div. *p* all'unisono

mp

Vla.

ff non div. *p*

mp

Vlc.

ff sf *p*

mp

D.B.

arco *ff sf*

123

Fl.

mf

(pic.)

p

mf

mp
espress.

mf

p

1^o solo

muta in C flute

3/4

poco a poco rit. ----- Tempo I° ♩ = 108

129

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

1°

p *ppp*

mp

p *mp* *mp* *mf*

via sordino

via sordino

f

sulla tastiera

mp *mf* *mp* *ff*

sulla tastiera

p *f*

sulla tastiera

p *f* non div.

sulla tastiera

p *f* non div.

arco

sulla tastiera

p sul E

134

Fl. *f*

Ob. (C flute) *f*

B♭ Cl. *f* a 2

Bsn. *f*

Hn in F *f*

Timp. *f*

Vln. I *ff*

Vln. II *f* div. a 2

Vla. *fp* *pp* *f*

Vlc. *fp* *pp* *f*

D.B. *p* sul E

Fl.

Ob. *1° solo*
f

B♭ Cl.

Bsn.

Hn in F
cantabile
mp *mf* >

Timp.
mf

Vln. I
mp subito *f*

Vln. II
p subito *mp* *pp* subito *div. a 3*

Vla.
p subito *non div.* *p* *div. a 2* *p* subito

Vlc.
p subito *mp*

D.B.
pp *p*

143

Fl.

(C flute)

p

148

Fl.

Ob.

B \flat Cl.

p

p

mp
subito

152

Fl. *mf* *f* *fp > pp*

Ob. *mf* *f* *fp > pp* *muta in piccolo*

B♭ Cl. *p*

Bsn. *mp subito* *mf* *fp > pp*

Hn in F *mp subito* *mf* *fp > pp*

Timp. *mp subito* *mf* *mf* *f*

Vln. I *p subito* *ff*

Vln. II *p subito* *ff*

Vla. *p subito* *f*

Vlc. *pizz.* *arco non div.* *mf* *f*

D.B. *mp* *mf* *arco* *pizz.* *mf* *f*

157

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

Vln. I

Vln. II

12/8

p *f* *f*

fp *pp*

f *subito* *ff* *f*

Detailed description: This page of a musical score covers measures 157 to 160. The music is in common time (C) and features a 12/8 time signature starting at measure 159. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn in F (Hn in F). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I) and Violin II (Vln. II). The score shows various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *pp* (pianissimo), along with performance markings like *subito* and *1°* (first position). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support and rhythmic accents.

161

Fl. *f* *sf ff* *picc.*

Ob. *f* *f* *sf ff*

B♭ Cl. *a 2* *f* *f* *sf ff*

Bsn. *f* *f* *f*

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

Timp. *f* *mp*

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

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

Vla. *f* *mp*

Vlc. *f* *mp*

D.B. *f* *pizz.*

poco meno mosso *accel.*

165 *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn in F

Timp.

1st vln.

ff *sf*

f *sf*

f *pp* *f* *sf*

p *sf*

f *ff*

solo

II

Largo ♩ = 46

2 Flutes

Oboe

English Horn

2 Clarinets in B-

2 Bassoons

2 Horns in F

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass

mf

pp

con sordino

pp

p

mf

p

con sordino

mp

mf

p

con sordino

ppp

mf

p

con sordino

ppp

mf

p

con sordino

ppp

mf

p

con sordino

pizz.

p