

# *Sis preludis*

*per a piano*  
*para piano*  
*for piano*  
*pour piano*  
*für Klavier*

*Moisès Bertran*

Sis preludis

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© Moisès Bertran

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**Santa Anna, 10, E 3a - 08002 Barcelona**  
**Tel. 00 34-93.318.06.05 - Fax 00 34-93.412.05.01**  
**e-mail: [dinsic@dinsic.com](mailto:dinsic@dinsic.com)**  
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El *Concurs de Composició per a Piano Dolors Calvet i Prats* (Vilafranca del Penedès, 1907 – Madrid, 1988) es va crear per reconèixer la tasca d'aquesta compositora i pedagoga vilafranquina i per estimular la creació de nou repertori per a la pedagogia del piano. I amb aquest objectiu es va signar un conveni entre: VINSEUM, Museu de les Cultures del Vi de Catalunya, l'Ajuntament de Vilafranca del Penedès i la Família de Dolors Calvet.

El tercer *Concurs de Composició Dolors Calvet i Prats* es va convocar durant l'any 2011 i es va atorgar l'any 2012. El jurat va estar format pels compositors Josep Soler i Sardà (president) i Alejandro Civilotti i pels pianistes Diego Fernández Magdaleno i Montserrat Rios Rallé.

S'hi van presentar 10 obres i la guanyadora va ser "Sis preludis per a piano", la qual fou presentada sota el pseudònim "Ull de llebre" per Moisès Bertran i Ventejo. Així mateix, va obtenir una menció honorífica l'obra: "L'alquimista" de Joan Aymerich Boira. Els originals d'ambdues peces han quedat dipositats als fons de l'Arxiu Musical de VINSEUM.

Moisès Bertran i Ventejo (Mataró, 1967). Professor Superior de Piano, Sofeig i Teoria de la Música, i de Composició pel Conservatori Superior de Música del Liceu de Barcelona. Màster en Música i Doctor en Arts Musicals per "The Hartt School" (University of Hartford-EUA). Ha rebut diversos premis i ha estat professor a l'Estat Espanyol i als EUA. Actualment viu a Bogotà, Colòmbia, treballant a la Universitat Nacional. La seva producció que compta amb més d'una vuitantena d'obres, ha estat editada per La mà de Guido, Clivis, Amalgama-Tritó, Dínsic i Boileau. L'any 2007 la discogràfica Columna Música li dedicà el CD monogràfic: "Variacions i Fantasia", i aquest 2013 el monogràfic de Lied "Suau, la teva veu". [www.moisesbertran.com](http://www.moisesbertran.com).

El **Concurso de Composición para Piano Dolors Calvet Prats** nació con la voluntad de estimular la creación de nuevo repertorio para la pedagogía del piano y de dar a conocer la personalidad de Dolors Calvet (Vilafranca del Penedès, 1907 – Madrid, 1988). Por ello, el año 2007, se estableció un convenio entre: VINSEUM, Museo de las Culturas del Vino de Catalunya, el Ayuntamiento de Vilafranca del Penedès y la familia de Dolors Calvet.

El jurado de la tercera edición lo formaron el compositor Josep Soler Sardà (presidente), el compositor Alejandro Civilotti y los pianistas Diego Fernández Magdaleno y Montserrat Rios Rallé. Participaron 10 obras y la ganadora fue “Sis preludis per a piano”, obra presentada por Moisès Bertran i Ventejo bajo el pseudónimo “Ull de llebre”. Asimismo, recibió una mención honorífica la pieza “L’alquimista”, cuyo autor es Joan Aymerich Boira. Los manuscritos originales de las dos obras pasarán a formar parte del Archivo Musical de VINSEUM.

**Moisès Bertran i Ventejo (Mataró, 1967).** Titulado como Profesor Superior de Piano; Solfeo y Teoría de la Música; y Composición por el Conservatorio Superior de Música del Liceo de Barcelona y realizó una Maestría en Música y un Doctorado en Artes Musicales en “The Hartt School” de la Universidad de Hartford, en EEUU. Ha sido profesor de piano, materias teóricas, orquestación y composición tanto en España como en los Estados Unidos y en Colombia. Actualmente reside en Bogotá, Colombia, trabajando en la Universidad Nacional. El año 1994 fue elegido miembro de la Sociedad de Honor Musical Americana Pi Kappa Lambda y desde 1993 es miembro de la Associació Catalana de Compositors. Su música se encuentra publicada en las editoriales Clivis Publicacions, La Mà de Guido, Amalgama-Tritó, Dinsic Publicacions Musicals, Editorial Boileau y la discográfica Columna Música. [www.moisesbertran.com](http://www.moisesbertran.com).

The **Composition Prize for Piano Dolors Calvet Prats** was created: (1) to recognize the task of this composer and pedagogue who was born in Vilafranca del Penedès (Barcelona) and died in Madrid; (2) to stimulate the creation of new repertoire for piano pedagogy. This was the goal when VINSEUM, Museum of Wine's Cultures of Catalonia, Ajuntament de Vilafranca del Penedès and Dolors Calvet's family signed the agreement.

The Third Contest of Composition Prize for Piano Dolors Calvet Prats was summoned in 2011 and awarded in 2012. The jury was composed by Josep Soler Sardà (President), Alejandro Civilotti, Diego Fernández Magdaleno and Montserrat Rios Rallé.

10 works were presented in its second edition and the winner was "Sis preludis per a piano", which was presented under the pseudonym "Ull de llebre" for Moisès Bertran i Ventejo. Another work was selected, "L'Alquimista" whose author is Joan Aymerich Boira, because of its interest and together with the winning piece were integrated to VINSEUM's Musical Archive.

**Moisès Bertan i Ventejo** (Mataró, 1967), holds the degrees of "Professor Superior de Piano", "Professor Superior de Solfeig i Teoria de la Música" and "Professor Superior de Composició" from the *Conservatori Superior de Música del Liceu de Barcelona*. He has also earned the degrees of "Master in Music" and "Doctor in Musical Arts" from *The Hartt School* (University of Hartford-USA). Elected member of the American Music Honor Society "Pi Kappa Lambda" (1994) and of the "Associació Catalana de Compositors" (ACC) since 1993. He lives in Bogotá, Colombia, working at its National University. His music is published by Clivis Publicacions, La Mà de Guido, Amalgama-Tritó, Dinsic Publicacions Musicals, Editorial Boileau and Columa Música. [www.moisesbertran.com](http://www.moisesbertran.com).

A en Dani García, amic, pianista

# Sis preludis per a piano

## Preludi I

Moisès Bertran

(b. 1967)

♩ = c. 86

8va

Andante ♩ = c. 60

First system of the musical score. It consists of two staves. The left staff is in 3/8 time and the right staff is in 3/4 time. The key signature has one sharp (F#). The first staff starts with a piano (p) dynamic and an 'ethereal' marking. The second staff starts with a mezzo-forte (mf) dynamic and a 'rit.' marking. The system ends with a mezzo-piano (mp) dynamic and a first ending bracket marked '1'. There are also markings for 'Led.' and '1/2 Led.' with asterisks.

Second system of the musical score, starting at measure 8. It continues the two-staff format. The left staff has a mezzo-forte (mf) dynamic. The system ends with a first ending bracket marked '1'.

Third system of the musical score, starting at measure 15. It continues the two-staff format. The left staff has a mezzo-forte (mf) dynamic. The system ends with a first ending bracket marked '1'.

Fourth system of the musical score, starting at measure 21. It continues the two-staff format. The left staff has a mezzo-piano (mp) dynamic. The system ends with a first ending bracket marked '1'.

# Preludi II

Allegretto ♩ = c. 132

The musical score for Preludi II is written for piano and bass. It consists of four systems of music, each with a piano staff (top) and a bass staff (bottom). The key signature is one flat (B-flat), and the time signature is 4/8. The tempo is marked 'Allegretto' with a quarter note equal to approximately 132 beats per minute.

**System 1 (Measures 1-4):** The piano staff begins with a *pp* (pianissimo) dynamic, marked 'sempre molto legato'. The bass staff starts with a *p* (piano) dynamic. The music features flowing sixteenth-note patterns in the piano part and eighth-note patterns in the bass part.

**System 2 (Measures 5-8):** The piano staff continues with a *mp* (mezzo-piano) dynamic. The bass staff features a *mf* (mezzo-forte) dynamic. The piano part has a melodic line with slurs, while the bass part provides harmonic support with eighth notes.

**System 3 (Measures 9-13):** The piano staff starts with a *mp* dynamic, followed by a *mp* dynamic marked 'un poco ritenuto' (slightly slowed down). The bass staff has a *f* (forte) dynamic, then a *mp* dynamic marked 'a tempo' (return to tempo). The system ends with a *mf* dynamic, a *mp* dynamic, and a *mf* dynamic with a crescendo hairpin. A 'Ped.' (pedal) marking is present at the end of the system.

**System 4 (Measures 14-17):** The piano staff begins with a *mf* dynamic, followed by a *mf* dynamic, a *p* (piano) dynamic, and a *mp* (mezzo-piano) dynamic. The bass staff continues with a *mf* dynamic, a *p* dynamic, and a *mp* dynamic. The music concludes with a final chord in the piano part.

75

*f* *mp* *f* *mp* *a tempo*

*un poco ritenuto*

80

*mf* *mp* *mf* *p* *mp*

\*

Leo.

[Dur. aprox. = 2' 32"]

## Preludi III

Largo ♩ = c. 42

*p* *mf* *mp* *p*

*> p* *mf* *sf* *f* *ff* *rit.* *p*

4

Leo.



# Preludi IV

**Largo** ♩ = c. 42

*pp*

5 *8va*

**Poco meno mosso** ♩ = c. 38

*rit.* *mp*

**Poco piu mosso** ♩ = c. 44

*mf* *mp* *p*

9

12

*mf*

The musical score for Preludi IV is presented in four systems. The first system (measures 1-4) is marked 'Largo' with a tempo of approximately 42 beats per minute. It begins with a piano (*pp*) dynamic. The second system (measures 5-8) starts with a measure marked '5' and an '8va' (octave) marking. The tempo changes to 'Poco meno mosso' (approximately 38 bpm). This system includes a 'rit.' (ritardando) marking and a mezzo-piano (*mp*) dynamic. The third system (measures 9-11) is marked 'Poco piu mosso' (approximately 44 bpm). It features dynamics of mezzo-forte (*mf*), mezzo-piano (*mp*), and piano (*p*). The fourth system (measures 12-15) continues with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures (C, 2/4, 3/4), notes, rests, slurs, and fingerings (e.g., '3' for triplets).

# Preludi V

Andante ♩ = c. 82

mp mf

un poco ritenuto

f ff sfz

1. h.

Reo.

\* 8vb

Tempo Rubato ♩ = c. 116

p

Reo.

\*

# Preludi VI

Largo ♩ = c. 44  
ma liberamente

The musical score for Preludi VI consists of 12 measures. The tempo is marked 'Largo' with a quarter note equal to approximately 44 beats, and the instruction 'ma liberamente' (but at liberty). The key signature has one sharp (F#) and the time signature is 3/4. The score is written for piano with a grand staff (treble and bass clefs). Measure 1 starts with a mezzo-piano (*mp*) dynamic and the instruction 'molto espressivo'. It features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 2 continues the triplet in the right hand and adds a triplet of eighth notes in the left hand. Measure 3 has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 4 starts with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 5 has a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 6 has a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 7 has a fortissimo (*ff*) dynamic and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 8 starts with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 9 has a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 10 has a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 11 has a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 12 has a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score includes various dynamic markings: *mp*, *mf*, *f*, *ff*, *p*, *pp*, *sfz*, and *sffz*. It also includes articulation marks such as slurs, accents, and fermatas. The score is marked with asterisks (\*) at the end of measures 7, 10, and 12, and with 'Reo.' at the end of measures 6, 9, and 11.