



Michel Bert

Arranger, Composer, Interpreter, Teacher

Chile

About the artist

Italo-Chilean guitarist composer, was born in Santiago, Chile, where he has began his musical studies, jazz guitar, flamenco guitar, and modal harmony studies. In 1995 he entered the Faculty of Art's Music Institute of the Pontificia Universidad Catolica of Chile, studying under the guidance of Prof. Alejandro Peralta Beher, acquiring the degree Univ. Graduate

in Music, Bachelor in Music (2003) and the professional title of "Guitar Musical Interpreter" (2006). Then he completed his artistic formation with Roberto Aussel, Hopkinson Smith, Eduardo Egüez and Eduardo Fernández.

He has recorded for various radiophonic programs and he has played in several concerts seasons for several years, at

the Biblioteca Nacional, Chilean North American Institute, P. Universidad Catolica, Universidad de Chile, Culture's

Houses, Contemporary Music Festivals, etc. Within his recordings there are solos for guitar and chamber music by

several composers, improvisations, etc.

Among his works there are Ritualet Alba (flute, guitar and marimba), Impromptu (marimba and guitar), Il Mistero

di Vincenzo Pocci (flute, guitar and marimba), Cueca (guitar trio), Periodos (flute and guitar) e Olas Verdes (violine

and guit... (more online)

Personal web: <http://www.michelbert.scd.cl/>

About the piece



Title: Bel Koala
Composer: Bert, Michel
Licence: Copyright © Michel Bert
Publisher: Bert, Michel
Instrumentation: 2 Flutes and Orchestra
Style: Contemporary

Michel Bert on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-michel-bert.htm>

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MICHEL BERT

Bel Koala

Orquesta:

2 Flautas Traversas
2 Oboes
2 Clarinetes in S $\flat$ (sonido real)
2 Fagot

2 Violin I
3 Violin II
3 Viola
3 Violoncello
2 Contrabajos

Orquesta

2 Flautas Traversas
2 Oboes
2 Clarinetes in Si $\flat$ (sonido real)
2 Fagot

2 Violin I
3 Violin II
3 Viola
3 Violoncello
2 Contrabajos

2 Flautas Traversas

2 Oboes

2 Clarinetes in Si♭
(sonido real)

2 Fagot

Violin I

Violin II

Viola

Violoncello

Contrabajo

19

Fl. *cresc.* *mf*

Ob. *cresc.* *mf*

Cl. *mf*

Cbsn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

[illegible]



72

Fl.

Ob.

Cl.

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *cresc.* *f* *ff* *dim.* *mp* *cresc.*

cresc. *f* *mp* *cresc.* *f* *p* *cresc.*

cresc. *f* *mp* *cresc.* *f* *p* *cresc.*

cresc. *f* *mp* *cresc.* *f* *p* *cresc.*

pizz. *pizz.* *p* *dim.* *p* *cresc.*

mf *cresc.* *f* *dim.* *cresc.*

80

Fl.

Ob.

Cl.

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *dim.* *mf* *pp* *mp* *pp* *p*

f *dim.* *mp* *cresc.* *f* *pp* *mp* *pp* *p*

mf *f* *pp*

pizz. *pizz.* *cresc.* *3*

f *dim.* *mf* *mp* *f* *f*

f *dim.* *mp* *mp* *f* *f*

f *dim.* *mf* *pizz.* *mf* *3*

f *dim.* *mf* *f* *f* *f* *3*

87 rit. **Meno mosso** ♩ +/- 70

FL. *pp*

Ob. *pp*

Cl. *pp*

Cbsn. *pp* *p*

Vln. I *arco*

Vln. II *arco* *pp*

Vla. *pp*

Vc. *p*

Cb. *pp* *f* *pp*



96 **Poco più mosso** ♩ +/- 74

FL. *pp*

Ob. *pp*

Cl. *mp* *f* *pp*

Cbsn. *pp* *f* *simile, cresc.*

Vln. I *pizz.* *arco* *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *meno* *pp* *f* *simile, cresc.*

103 *poco rit.* *A tempo* , *A tempo*

FL. *mp* *meno* *pp* *cresc.*

Ob. *mp* *meno* *pp* *cresc.*

Cl. *mp* *meno* *pp* *cresc.*

Cbsn. *mp* *meno* *pp* *cresc.*

Vln. I *pp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *arco* *cresc.*

Vc. *pizz.* *arco* *cresc.*

Cb. *pizz.* *arco* *cresc.*

meno *pp* *ff* *cresc.*



115 *Poco più mosso, +/-96*

FL. *cresc.* *f* *p* *poco cresc.*

Ob. *cresc.* *f* *p*

Cl. *cresc.* *f* *dim.* *p*

Cbsn. *f* *dim.* *p*

Vln. I *cresc.* *f* *pizz.* *p* *poco cresc.*

Vln. II *cresc.* *f* *pizz.* *p* *poco cresc.*

Vla. *cresc.* *f* *dim.* *pizz.* *p* *poco cresc.*

Vc. *cresc.* *f* *dim.* *pizz.* *p* *poco cresc.*

Cb. *f* *dim.*

126

Fl. *p* *ppp* *mf* *rall.* *A tempo* *f*

Ob.

Cl.

Cbsn.

Vln. I *arco* *arco* *molto cresc.* *pizz.* *f*

Vln. II *arco* *arco* *arco* *pizz.* *f*

Vla. *arco* *arco* *arco* *pizz.* *f*

Vc. *arco* *arco* *arco* *ff* *f*

Cb. *arco* *arco* *arco* *ff* *f*



132

Fl. *f* *cresc.* *ff* *meno*

Ob. *f* *cresc.* *ff* *meno*

Cl. *f* *cresc.* *ff* *meno*

Cbsn. *f* *cresc.* *ff* *meno*

Vln. I *mp* *pizz.* *arco* *ff* *meno*

Vln. II *mp* *pizz.* *arco* *ff* *meno*

Vla. *mp* *cresc.* *arco* *ff* *meno*

Vc. *f* *mp* *cresc.* *ff* *meno*

Cb. *f* *mp* *cresc.* *ff* *meno*

139

FL.

Ob.

Cl.

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

meno

mf

meno

146

FL.

Ob.

Cl.

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

6

6

6

pizz.

arco

Più mosso ♩ +/- 96

Musical score for measures 153 to 161, marked "Più mosso ♩ +/- 96". The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 7/8. The score features various dynamics including *mf*, *mp*, *p*, *cresc.*, and *f*. There are also triplets indicated by a bracket with a "3" above them. The Flute part starts with a triplet of eighth notes. The Oboe part has a *mf* dynamic. The Clarinet part has a *p* dynamic. The Bassoon part has a *mp* dynamic. The Violin I part has a *mf* dynamic. The Violin II part has a *mp* dynamic. The Viola part has a *cresc.* dynamic. The Violoncello part has a *cresc.* dynamic. The Contrabass part has a *mf* dynamic and includes a *pizz.* (pizzicato) and *arco* (arco) marking.



Tempo primo

A tempo

Musical score for measures 162 to 170, marked "Tempo primo" and "A tempo". The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 7/8. The score features various dynamics including *f*, *pp*, *cresc.*, *mf*, *p*, *mp*, *rit.*, *ff*, *pizz.*, and *arco*. There are also triplets indicated by a bracket with a "3" above them. The Flute part has a *f* dynamic. The Oboe part has a *pp* dynamic. The Clarinet part has a *f* dynamic. The Bassoon part has a *f* dynamic. The Violin I part has a *rit.* dynamic. The Violin II part has a *f* dynamic. The Viola part has a *rit.* dynamic. The Violoncello part has a *f* dynamic. The Contrabass part has a *ff* dynamic. The score includes a *pizz.* (pizzicato) and *arco* (arco) marking.

171

Fl. *f* *ff*

Ob. *f*

Cl. *cresc.* *f* *mp*

Cbsn. *pizz.*

Vln. I *pizz.*

Vln. II *cresc.* *f* *mp*

Vla. *ppp* *f* *arco*

Vc. *ppp* *f*

Cb. *mf* *f*

178

Fl. *mf* *cresc.* *f* *ff* *mp* *cresc.* *f* *dim.* *mf*

Ob. *mf* *cresc.* *f* *dim.* *mp* *cresc.* *f* *dim.* *mp* *cresc.* *f* *pp* *mp*

Cl. *cresc.* *f* *p* *cresc.* *arco* *mf* *f*

Cbsn. *cresc.*

Vln. I *mf* *cresc.* *f* *pizz.* *mf* *mp*

Vln. II *cresc.* *f* *pizz.* *f* *dim.* *mp* *mp*

Vla. *cresc.* *f* *p* *f* *dim.* *mf* *mp*

Vc. *cresc.* *f* *dim.* *p* *f* *dim.* *mf* *pizz.* *mf*

Cb. *mf* *cresc.* *f* *dim.* *cresc.* *f* *dim.* *mf* *f* *pizz.* *mf*



193

rall. A tempo

Fl. *f* *dim.* *p* *f* *cresc.*

Ob. *f* *pp* *f* *f* *f*

Cl. *f* *mf* *mf* *cresc.*

Cbsn. *p* *mf* *mf* *cresc.*

Vln. I *pizz.*

Vln. II *p* *mf* *cresc.* *f*

Vla. *mf* *cresc.*

Vc. *ff* *mp* *p* *mf* *cresc.*

Cb. *arco* *p* *mf* *mf* *cresc.*

$\equiv$

2/2

rit.

Fl.

Ob.

Cl.

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff* *p* *f* *mp* *cresc.* *ff* *mf*

f *ff* *pp* *mf* *pizz.* *arco* *mp* *cresc.* *ff* *p* *cresc.* *mf*

arco

221

libero

Tempo primo

Fl. *ppp* *cresc.* *p*

Ob. *ppp* *cresc.* *p* *mp*

Cl. *f* *rit.* *ppp* *cresc.* *p* *mp*

Cbsn. *mf* *rit.* *ppp* *cresc.* *p*

Vln. I *pizz.* *mf* *f* *rit.* *ppp* *cresc.* *p* *arco* *mp*

Vln. II *mf* *f* *rit.* *ppp* *cresc.* *p* *arco*

Vla. *f* *arco* *mf* *pizz.* *rit.* *p* *cresc.*

Vc. *f* *pizz.* *arco* *p*

Cb. *mf* *rit.* *ppp* *cresc.* *p*



229

Fl. *mp* *mf* *f* *3*

Ob. *mf* *f* *3*

Cl. *mf* *cresc.* *dim.*

Cbsn. *cresc.* *mf* *cresc.*

Vln. I *mf* *f* *mp* *mf* *cresc. f*

Vln. II *mf* *f* *mp* *mf* *cresc. f*

Vla. *mf* *f* *3*

Vc. *f* *3* *mf*

Cb. *cresc.* *mf* *cresc.* *f*

$$fff$$