

6 Irish Tunes

*1. Cossey's Jig / 2. Little Molly / 3. Mountains High
4. Shule Arun / 5. Saint Patrick's Day / 6. The Peacock*

Trumpet or Cornet (B^b + C), F Horn & Piano

Bertrand Moren

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Bertrand Moren est né le 26 juin 1976 à Vétroz en Valais. Il reçoit ses premières leçons de piano à l'âge de six ans avant d'entrer dans la classe de la célèbre pianiste chilienne Edith Fischer. En juin 1998 il obtient le diplôme d'enseignement du piano de la Société Suisse de Pédagogie Musicale. En juin 1999 il obtient son Certificat d'Etudes Supérieures du Trombone au Conservatoire de Genève. Il a également étudié l'écriture musicale, la composition et l'orchestration au Cercle Lémanique d'Etudes Musicales et au Conservatoire de Sion.

Bertrand Moren a déjà remporté de nombreux prix en tant que tromboniste. Il a tenu le poste de trombone solo du Brass Band 13 Etoiles durant près de vingt-cinq ans, et durant une dizaine d'années le poste de trombone solo du Swiss Army Brass Band. Il a enregistré deux CDs en solistes, « Bolivar » et « Explorations » avec le Philharmonique Wind Orchestra de Prague. Il a également enregistré un disque en duo avec sa sœur Jocelyne à l'alto, « Duel », accompagné par le Brass Band 13 Etoiles.

Il a composé plus de 250 œuvres pour orchestre d'harmonie et pour diverses formations de cuivres (quatuor de cuivres, quatuor de Tubas, ensemble de cuivres et surtout Brass Band). Il a également écrit pour chœur et pour orchestre.

Il a à son actif de nombreux prix de composition, notamment le premier prix du Championnat Européen de composition pour Brass Band à deux reprises en 1998 et 2009, ainsi que le concours organisé par l'ASBB (Association Suisse des Brass Bands) pour trouver de nouveaux morceaux imposés pour le Championnat Suisse des Brass Bands en 2007.

Il a ce jour sorti cinq CDs de ses compositions, « The Joy of Youth » en 1999, « Dreams » en 2003, « Competition solo Pieces » en 2009, « Remembrance » en 2009 également, ainsi que « Portrait » en 2012. Précisons que ce dernier présente des compositions et des arrangements pour Harmonie, formation pour laquelle Bertrand Moren écrit de plus en plus.

Ses œuvres ont été jouées pratiquement dans le monde entier, notamment en Asie, Océanie, Amérique et Europe. Une de ses pièces a été créée au Carnegie Hall de New York en 2015 par l'ensemble de trompettistes professionnels américains « Tromba Mundi ».

Il écrit actuellement essentiellement sur commande, à l'occasion d'événements culturels tels que concours, concerts, théâtres ou autres. Il est également très actif en tant qu'arrangeur.

Il se consacre en plus beaucoup à la direction, à la tête de deux Brass Bands villageois, la « Concordia » de Vétroz en catégorie excellence et la « Marcelline » de Grône en 1^{ère} classe.

Il a fonctionné en tant que chef invité lors du BBNJ (Brass Band National des Jeunes) en 2007.

Bertrand Moren partage actuellement son temps entre l'enseignement, la pratique instrumentale, la composition et la direction. Il est aussi régulièrement invité comme jury lors de concours de Brass Bands, d'Harmonies et de Solistes, en Suisse et à l'étranger.

Bertrand Moren was born on the 26th June in Vétroz in the Swiss canton of Valais. He had his first piano lessons at the age of six, then continued his studies with the celebrated Chilean pianist Edith Fischer. In June 1998 he received a piano-teaching diploma from the *Société Suisse de Pédagogie Musicale*, and in June 1999 a Trombone diploma from the Geneva Conservatoire. He also studied theory, composition and orchestration at the *Cercle Lémanique d'Etudes Musicales* and at the Sion Conservatoire.

Bertrand Moren has already won many prizes as a trombonist. He was principal trombone in the *Brass Band 13 Etoiles* for nearly 25 years, and for 12 years in the Swiss Army Brass Band. He has recorded two CDs as a soloist: *Bolivar* and *Explorations*, with the Philharmonic Wind Orchestra in Prague. He has also recorded a CD of duets with his sister Jocelyne on E-flat horn: *Duel*, accompanied by the *Brass Band 13 Etoiles*.

He has composed more than 250 works for wind band and other ensembles (brass quartet, four Tubas and especially brass band). He also writes for choir and for orchestra.

He has received many composition prizes, notably the first prize at the European Brass Band Championships in 1998 and 2009, and at the competition organised by the Swiss Brass Band Association to choose new obligatory pieces for the Swiss Brass Band Championships in 2007. To date five CD's of his compositions have appeared: *The Joy of Youth* in 1999, *Dreams* in 2003, *Competition Solo Pieces* and *Remembrance* in 2009, and *Portrait* in 2012. The last one features works for wind band, for which Bertrand writes more and more frequently.

His compositions are played almost all over the world, especially in Asia, America and Europe. One of his works was performed in the Carnegie Hall in New York in 2015 by the professional trumpet ensemble *Tromba Mundi*.

He now writes mostly to fulfil commissions for competitions, concerts and theatre performances. He is also very active as an arranger.

He conducts more and more, and is director of two brass bands: *Concordia* in Vétroz (category Excellence) and *Marcelline* in Grône (1st class).

He was invited to conduct the BBNJ (National Youth Brass Band) in 2007.

Bertrand Moren divides his time between teaching, playing, composing and conducting. He is also regularly invited to act as jury member at various music competitions in Switzerland and abroad.

Bertrand Moren wurde am 26. Juni in Vétroz im Kanton Wallis geboren. Mit sechs Jahren erhielt er die ersten Klavierstunden, studierte dann weiter mit der berühmten chilenischen Pianistin Edith Fischer. Im Juni 1998 erhielt er ein Klavierlehrdiplom von der *Société Suisse de Pédagogie Musicale* und im Juni 1999 ein Posaundiplom vom Genfer Konservatorium. Er studierte auch Theorie, Komposition und Orchestration beim *Cercle Lémanique d'Etudes Musicales* und am Konservatorium von Sitten.

Bertrand Moren hat schon etliche Posaunenpreise gewonnen. Er war Soloposaunist in der *Brass Band 13 Etoiles* während fast 25 Jahren und auch während 12 Jahren in der Swiss Army Brass Band. Er hat zwei CDs als Solist aufgenommen: *Bolivar* und *Explorations*, mit dem Philharmonique Wind Orchestra in Prag. Er hat auch eine CD von Duetten mit seiner Schwester Jocelyne (auf dem Es-Horn) eingespielt: *Duel*, von *Brass Band 13 Etoiles* begleitet.

Er hat über 250 Werke für Blasorchester und andere Ensembles geschrieben (Blechquartett, vier Tuben und vor allem Brass Band). Er komponiert auch für Chor und für Orchester.

Er erhielt viele Kompositionspreise, z.B. den ersten Preis bei den European Brass Band Championships in 1998 und 2009, sowie am Wettbewerb des Schweizerischen Brass Band Verbandes in 2007, dessen Zweck es war, neue Pflichtstücke für den nationalen Wettbewerb zu wählen.

Bis jetzt sind fünf CDs seiner Kompositionen erschienen: *The Joy of Youth* in 1999, *Dreams* in 2003, *Competition Solo Pieces* und *Remembrance* in 2009, und *Portrait* in 2012. Die letzte enthält Werke für Blasorchester, wofür er immer häufiger schreibt.

Seine Werke werden fast in der ganzen Welt gespielt, besonders in Asien, Amerika und Europa. Eine seiner Kompositionen wurde in der Carnegie Hall in New York im Jahr 2015 vom professionellen Trompetenensemble *Tromba Mundi* aufgeführt.

Heutzutage schreibt er meistens auf Bestellung für Wettbewerbe, Konzerte und Theatervorstellungen. Er hat auch eine rege Tätigkeit als Arrangeur.

Er widmet sich immer mehr dem Dirigieren und leitet zwei Brass Bands: *Concordia* in Vétroz (Höchstklasse) und *Marcelline* in Grône (1. Klasse).

2007 wurde er auch eingeladen, den BBNJ (National Youth Brass Band) zu leiten.

Bertrand Moren teilt seine Zeit zwischen Unterricht, Spielen, Komponieren und Dirigieren. Er ist auch regelmässig als Jurymitglied bei verschiedenen Musikwettbewerben in der Schweiz und im Ausland eingeladen.

6 Irish Tunes

1. Cossey's Jig

Bertrand Moren

Con spirito ♩ = 120

1. B♭ Trumpet
or Cornet

2. F Horn

Piano

2. Little Molly

Bertrand Moren

Lento espressivo ♩ = 56

The first system of the musical score for 'Little Molly' consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Lento espressivo' with a quarter note equal to 56 beats per minute. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

The second system of the musical score continues the composition. It includes a rehearsal mark 'A' at the beginning. The vocal parts show a melodic line with some rests. The piano accompaniment continues with its characteristic eighth-note pattern. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

The third system of the musical score includes a rehearsal mark 'B' and a tempo change to 'A tempo' with a quarter note equal to 56 beats per minute. The tempo is also marked 'rit.' (ritardando) before the change. The vocal parts have a more active melodic line. The piano accompaniment features a more complex harmonic structure with some chords. Dynamics include mezzo-forte (*mf*) and forte (*f*).

The fourth system of the musical score includes a rehearsal mark 'rall.' (ritardando). The tempo slows down. The vocal parts have a more melodic and expressive line. The piano accompaniment features a more complex harmonic structure with some chords. Dynamics include piano (*p*) and mezzo-forte (*mf*).

3. Mountains High

Bertrand Moren

Andante ♩ = 72

Measures 1-6 of the piece. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante with a metronome marking of ♩ = 72. The music is marked *p* (piano). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

7

Measures 7-12. The piano part continues with the eighth-note accompaniment. The melody in the right hand of the piano part shows some variation in phrasing.

13

Measures 13-19. The piano part continues. Measures 18 and 19 show a change in dynamics to *p* (piano) for both the piano and violin parts.

20

accel.

rall.

A tempo ma grandioso

♩ = 72

Measures 20-24. Measure 20 is marked *pp* (pianissimo) with a *cresc. molto* (crescendo molto) instruction. Measures 21-22 are marked *ff* (fortissimo). Measure 23 is marked *ff*. Measure 24 is marked *ff*. The tempo changes to A tempo ma grandioso with a metronome marking of ♩ = 72. The key signature changes to two sharps (F-sharp, C-sharp) starting in measure 23.

4. Shule Arun

Bertrand Moren

Andante ♩ = 72

Measures 1-4 of the piece. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante, marked with a quarter note equal to 72 beats per minute. The music features a melody in the upper voices (soprano and alto) and a piano accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piano part consists of chords and moving lines in both hands.

5

rit. A tempo ♩ = 72

Measures 5-8. Measure 5 begins with a *rit.* (ritardando) marking. The tempo returns to A tempo (♩ = 72) at measure 6. Dynamics include *f* (forte) and *p* (piano). The piano part continues with harmonic support for the vocal lines.

9

Measures 9-13. The music continues with the same melodic and harmonic themes. Dynamics include *f* and *p*. The piano part features a steady accompaniment.

14

rit. A tempo ♩ = 72

Measures 14-17. Measure 14 begins with a *rit.* marking. The tempo returns to A tempo (♩ = 72) at measure 15. Dynamics include *f* and *p*. The piano part continues with harmonic support for the vocal lines.

5. Saint Patrick's Day

Bertrand Moren

Spiritoso ♩ = 112

The first system of the musical score consists of three staves. The top two staves are for the melody, written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is for the piano accompaniment, written in grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a time signature of 8/8. The tempo is marked 'Spiritoso' with a quarter note equal to 112 beats per minute. The dynamic marking 'mf' (mezzo-forte) is present at the beginning of each staff.

The second system of the musical score continues the melody and accompaniment. It consists of three staves. The top two staves are for the melody, and the bottom staff is for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 8/8. The dynamic marking 'cresc.' (crescendo) is placed at the end of each staff, indicating a gradual increase in volume.

The third system of the musical score continues the melody and accompaniment. It consists of three staves. The top two staves are for the melody, and the bottom staff is for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 8/8. The dynamic marking 'f' (forte) is placed at the beginning of each staff, indicating a loud volume.

The fourth system of the musical score continues the melody and accompaniment. It consists of three staves. The top two staves are for the melody, and the bottom staff is for the piano accompaniment. The key signature changes to two sharps (F# and C#) and the time signature remains 8/8. The dynamic marking 'ff' (fortissimo) is placed at the beginning of each staff, indicating a very loud volume. A box labeled 'A' is placed above the first staff, indicating the start of a new section.

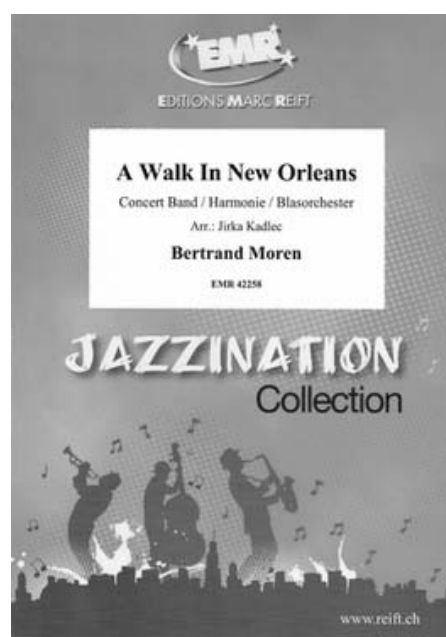
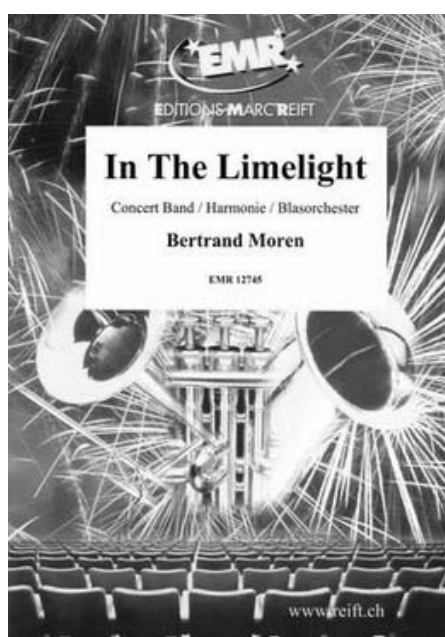
6. The Peacock

Bertrand Moren

Allegretto ♩ = 108

The musical score is written for three staves: two treble staves (violin and flute) and one grand staff (piano). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The score consists of 14 measures, divided into four systems of four measures each. Measure numbers 5, 10, and 14 are indicated at the start of their respective systems. The first system (measures 1-4) begins with a repeat sign. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system (measures 5-8) includes first and second endings. The third system (measures 9-12) features a piano accompaniment with a steady eighth-note pattern in the right hand. The fourth system (measures 13-14) ends with a 'rit.' (ritardando) marking and a repeat sign. The piano part in the final measure of the fourth system includes a complex chordal texture.

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