

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), Euphonium (♩ + ♭)
& 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* and *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. B♭ Euphonium

Piano

6

1. 2. A

12

1.

The musical score is written for three parts: 1. B♭ Trumpet or Cornet, 2. B♭ Euphonium, and Piano. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Con spirito' with a quarter note equal to 120 beats per minute. The score begins with a first ending bracket over measures 1-4, followed by a second ending bracket over measures 5-6. A section labeled 'A' begins at measure 7. The piano part provides harmonic support with chords and single notes. The score continues with measures 7-11, followed by a first ending bracket over measures 12-15. The piece concludes with a final cadence in measure 15.

2. Little Molly

Bertrand Moren

Lento espressivo ♩ = 56

The first system of the musical score for 'Little Molly' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, providing harmonic support with eighth and sixteenth notes. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a piano (*p*) dynamic and a bass line with eighth and sixteenth notes. The system concludes with a piano (*p*) dynamic marking.

The second system of the musical score for 'Little Molly' consists of three staves. It begins with a piano (*p*) dynamic. The top staff has a melodic line with eighth and sixteenth notes. The middle staff provides harmonic support with eighth and sixteenth notes. The bottom staff is a grand staff with a piano (*p*) dynamic and a bass line with eighth and sixteenth notes. The system includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. Dynamics include piano (*p*) and mezzo-forte (*mf*).

The third system of the musical score for 'Little Molly' consists of three staves. It begins with a piano (*p*) dynamic. The top staff has a melodic line with eighth and sixteenth notes. The middle staff provides harmonic support with eighth and sixteenth notes. The bottom staff is a grand staff with a piano (*p*) dynamic and a bass line with eighth and sixteenth notes. The system includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The tempo marking 'rit.' (ritardando) is present above the first ending.

The fourth system of the musical score for 'Little Molly' consists of three staves. It begins with a piano (*p*) dynamic. The top staff has a melodic line with eighth and sixteenth notes. The middle staff provides harmonic support with eighth and sixteenth notes. The bottom staff is a grand staff with a piano (*p*) dynamic and a bass line with eighth and sixteenth notes. The system includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. Dynamics include piano (*p*) and forte (*f*). The tempo marking 'rall.' (rallentando) is present above the first ending.

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 first system consists of two staves (treble and bass clef) and a grand staff (treble, middle, and bass clefs). The melody is primarily in the treble clef, with accompaniment in the bass clef and grand staff.

7

Measures 7-12 of the piece. The tempo remains Andante. The music continues with the same melodic and harmonic patterns, maintaining the *p* dynamic.

13

Measures 13-19 of the piece. The tempo remains Andante. The music continues with the same melodic and harmonic patterns, maintaining the *p* dynamic.

20

accel.

rall.

A tempo ma grandioso

♩ = 72

Measures 20-24 of the piece. The tempo changes to A tempo ma grandioso (♩ = 72). The music is marked *ff* (fortissimo). The first system consists of two staves (treble and bass clef) and a grand staff (treble, middle, and bass clefs). The melody is primarily in the treble clef, with accompaniment in the bass clef and grand staff. The music is marked *pp cresc. molto* (pianissimo, crescendo molto) in the first system.

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 at 72 beats per minute. The music features a melody in the right hand of the piano and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are accents and slurs throughout the passage.

5

rit. A tempo ♩ = 72

Measures 5-8. The tempo changes from Andante to A tempo (72 bpm) after a brief ritardando. The melody continues with dynamic markings of *f* (forte) and *p* (piano). The piano accompaniment provides harmonic support with chords and moving lines.

9

Measures 9-13. The music continues at A tempo. The melody features a series of eighth notes and quarter notes. Dynamics range from *f* to *p*. The piano accompaniment consists of chords and a steady bass line.

14

rit. A tempo ♩ = 72

Measures 14-17. The tempo changes back to Andante after a brief ritardando. The melody concludes with a final phrase. Dynamics include *f* and *p*. The piano accompaniment ends with sustained chords.

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 vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 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 piano part features a steady eighth-note accompaniment.

The second system of the musical score continues the piece. It consists of three staves. The vocal parts continue with their melodic lines, and the piano accompaniment maintains the eighth-note pattern. 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 piece. It consists of three staves. The vocal parts continue with their melodic lines, and the piano accompaniment maintains the eighth-note pattern. The dynamic marking 'f' (forte) is placed at the end of each staff, indicating a further increase in volume.

The fourth system of the musical score concludes the piece. It consists of three staves. The vocal parts continue with their melodic lines, and the piano accompaniment maintains the eighth-note pattern. The dynamic marking 'ff' (fortissimo) is placed at the end of each staff, indicating the final, loudest volume. A section marker 'A' is placed above the first staff of this system.

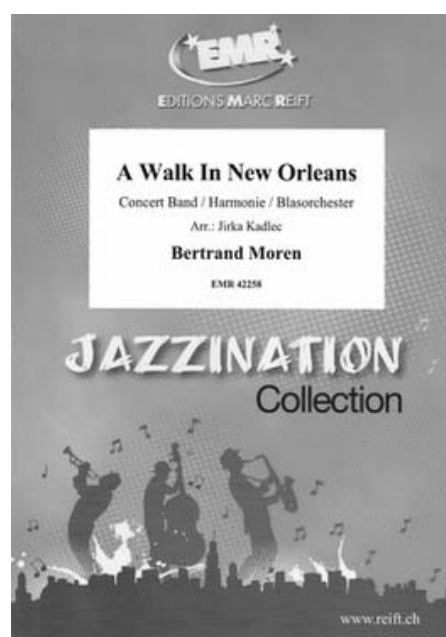
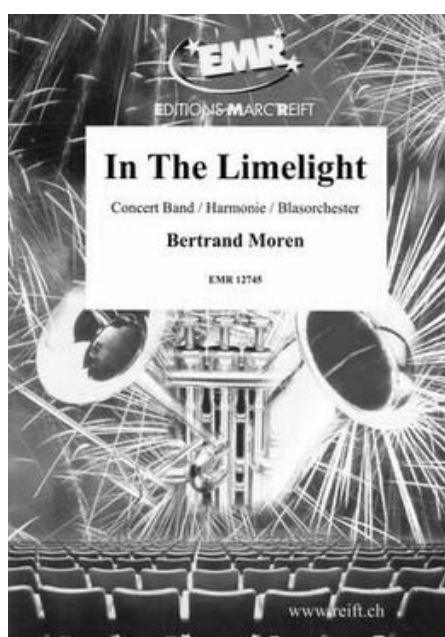
6. The Peacock

Bertrand Moren

Allegretto ♩ = 108

The musical score is written for piano and features three systems of staves. Each system consists of a grand staff (treble and bass clef) and a piano accompaniment staff (treble and bass clef). 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 includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation like slurs and accents. Measure numbers 5, 10, and 14 are indicated at the start of their respective systems. The piece concludes with a first ending (1.) and a second ending (2.) marked 'rit.' (ritardando).

Collection Bertrand Moren



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