

# 6 Irish Tunes

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

2 Clarinets & Piano

**Bertrand Moren**

EMR 87392

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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<sup>ère</sup> 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♭ Clarinet

2. B♭ Clarinet

Piano

6

1. 2. A

12

1.

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# 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 begins with a series of chords and a melodic line in the bass. The vocal parts enter with a melody. Dynamics include piano (p) and mezzo-forte (mf).

The second system of the musical score continues the composition. It features a repeat sign followed by a section marked 'A'. The piano part has a dynamic change from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines. The system ends with a double bar line.

The third system of the musical score begins with a measure marked '12'. It includes a 'rit.' (ritardando) marking. The section is marked 'B' and 'A tempo' with a quarter note equal to 56 beats per minute. The piano part features a dynamic change from mezzo-forte (mf) to forte (f). The vocal parts continue their melodic lines. The system ends with a double bar line.

The fourth system of the musical score begins with a measure marked '19'. It includes a 'rall.' (ritardando) marking. The piano part features a dynamic change from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines. The system ends with a double bar line.

# 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 quarter note equal to 72 beats per minute. The music features a piano (p) dynamic. The upper staves (treble and alto) contain melodic lines with slurs and ties, while the lower staves (tenor and bass) provide harmonic support with chords and moving lines.

7

Measures 7-12. The melodic lines continue with various intervals and slurs. The piano accompaniment consists of chords and moving bass lines. The dynamic remains piano (p).

13

Measures 13-19. The music continues with similar melodic and harmonic patterns. The dynamic remains piano (p).

20

accel.

rall.

A tempo ma grandioso  
A ♩ = 72

Measures 20-24. This section begins with a forte (ff) dynamic. The upper staves have rests, while the lower staves feature a piano (pp) line with a 'cresc. molto' (crescendo molto) marking. The tempo changes to 'A tempo ma grandioso' with a quarter note equal to 72 beats per minute. The key signature changes to two flats (B-flat, E-flat). The music concludes with a final chord in the piano part.

# 4. Shule Arun

Bertrand Moren

Andante ♩ = 72

The first system of the musical score for 'Shule Arun' is in 4/4 time, marked Andante with a tempo of 72 beats per minute. It consists of three staves: two for the vocal parts (soprano and alto) and one for the piano accompaniment. The key signature has one sharp (F#). The vocal parts begin with a melody in the soprano line, with the alto line providing harmonic support. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include mezzo-forte (mf) and piano (p). The system concludes with a piano (p) dynamic marking.

5

rit. . . . . A tempo ♩ = 72

The second system of the musical score begins at measure 5. It continues the vocal and piano parts from the first system. The tempo remains Andante (72 bpm). A 'rit.' (ritardando) marking is present at the start of the system, followed by 'A tempo'. Dynamics include forte (f) and piano (p). The system concludes with a piano (p) dynamic marking.

9

The third system of the musical score begins at measure 9. It continues the vocal and piano parts. The tempo remains Andante (72 bpm). Dynamics include forte (f) and piano (p). The system concludes with a piano (p) dynamic marking.

14

rit. . . . . A tempo ♩ = 72

The fourth system of the musical score begins at measure 14. It continues the vocal and piano parts. The tempo remains Andante (72 bpm). A 'rit.' (ritardando) marking is present at the start of the system, followed by 'A tempo'. Dynamics include forte (f) and piano (p). The system concludes with a piano (p) dynamic marking.

# 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, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Spiritoso' with a quarter note equal to 112 beats per minute. The first six measures are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the piece from measure 7 to measure 13. The melody and piano accompaniment follow the same pattern as the first system. The final measure of the system (measure 13) is marked with a crescendo (*cresc.*) dynamic. The piano accompaniment continues with its steady eighth-note bass line and chords.

The third system continues the piece from measure 14 to measure 20. The melody and piano accompaniment follow the same pattern. The final measure of the system (measure 20) is marked with a forte (*f*) dynamic. The piano accompaniment continues with its steady eighth-note bass line and chords.

The fourth system continues the piece from measure 21 to measure 26. The melody and piano accompaniment follow the same pattern. The final measure of the system (measure 26) is marked with a fortissimo (*ff*) dynamic. The piano accompaniment continues with its steady eighth-note bass line and chords. A box labeled 'A' is placed above the final measure of the 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 staff (treble and bass clef). The key signature is one flat (B-flat major or D minor), 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 marks like slurs and accents. The first system (measures 1-4) shows the piano and piano parts. The second system (measures 5-8) includes first and second endings. The third system (measures 10-13) continues the piano and piano parts. The fourth system (measures 14-15) includes a first ending and a second ending marked 'rit.' (ritardando).

5

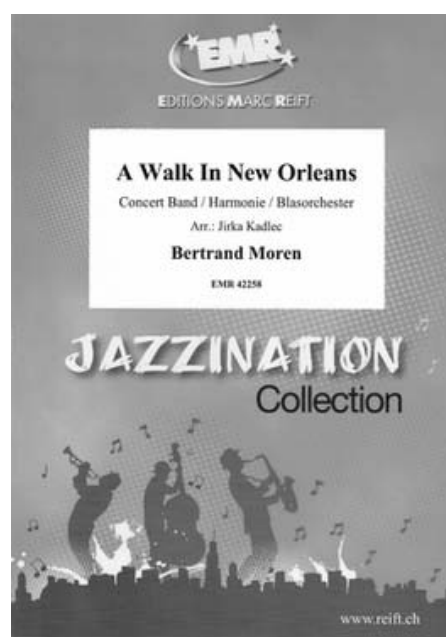
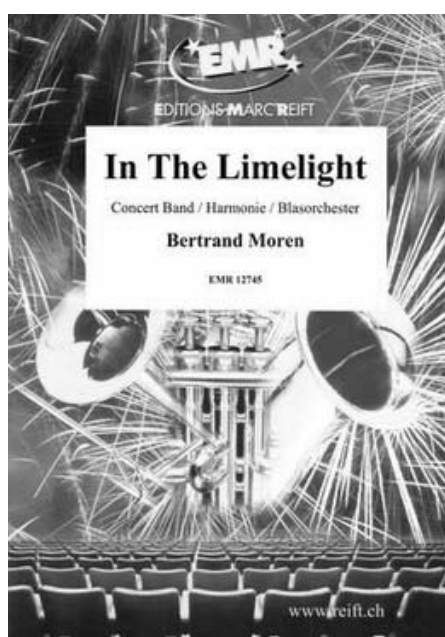
10

14

rit.



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