

6 Irish Tunes

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

Clarinet, Bass Clarinet & Piano

Bertrand Moren

EMR 87399

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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 $\text{♩} = 120$

1. B♭ Clarinet

2. B♭ Bass Clarinet

The first system of the score for 'Cossey's Jig'. It features two staves: the top staff is for the B♭ Clarinet and the bottom staff is for the B♭ Bass Clarinet. Both staves are in 6/8 time. The music begins with a forte (f) dynamic. The first measure is a repeat sign. The second measure has an accent (>) and a mezzo-forte (mf) dynamic. The third measure has an accent (>) and a mezzo-forte (mf) dynamic. The fourth measure has an accent (>) and a mezzo-forte (mf) dynamic. The fifth measure has an accent (>) and a mezzo-forte (mf) dynamic. The sixth measure has an accent (>) and a mezzo-forte (mf) dynamic. The seventh measure has an accent (>) and a mezzo-forte (mf) dynamic. The eighth measure has an accent (>) and a mezzo-forte (mf) dynamic. The ninth measure has an accent (>) and a mezzo-forte (mf) dynamic. The tenth measure has an accent (>) and a mezzo-forte (mf) dynamic. The eleventh measure has an accent (>) and a mezzo-forte (mf) dynamic. The twelfth measure has an accent (>) and a mezzo-forte (mf) dynamic.

6

1. 2. A

The second system of the score. It continues from the first system. The first measure has a forte (f) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a forte (f) dynamic. The eleventh measure has a forte (f) dynamic. The twelfth measure has a forte (f) dynamic.

12

1. 2. p

The third system of the score. It continues from the second system. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The sixth measure has a piano (p) dynamic. The seventh measure has a piano (p) dynamic. The eighth measure has a piano (p) dynamic. The ninth measure has a piano (p) dynamic. The tenth measure has a piano (p) dynamic. The eleventh measure has a piano (p) dynamic. The twelfth measure has a piano (p) dynamic.

19 B

cresc. f

The fourth system of the score. It begins with a box labeled 'B'. The first measure has a crescendo (cresc.) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a forte (f) dynamic. The eleventh measure has a forte (f) dynamic. The twelfth measure has a forte (f) dynamic.

26 C

1. 2. p cresc. molto

The fifth system of the score. It begins with a box labeled 'C'. The first measure has a piano (p) dynamic. The second measure has a forte (f) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a piano (p) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a piano (p) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a piano (p) dynamic. The tenth measure has a forte (f) dynamic. The eleventh measure has a piano (p) dynamic. The twelfth measure has a forte (f) dynamic.

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2. Little Molly

Bertrand Moren

Lento espressivo ♩ = 56

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Lento espressivo with a metronome marking of ♩ = 56. The dynamics are marked *p* (piano) in both staves.

Measures 5-8. The dynamics are marked *p* (piano) in both staves for measures 5 and 6, and *p* (piano) and *mf* (mezzo-forte) in both staves for measures 7 and 8.

Measures 9-12. A section marker 'A' is placed above measure 9. The dynamics are *p* (piano) in both staves throughout this section.

Measures 13-16. A 'rit.' (ritardando) marking is placed above measure 13. The dynamics are *f* (forte) in both staves for measures 15 and 16.

Measures 17-20. A section marker 'B' is placed above measure 17, followed by the tempo change 'A tempo ♩ = 56'. The dynamics are *p* (piano) in both staves throughout this section.

Measures 21-24. A 'rall.' (ritardando) marking is placed above measure 21. The dynamics are *p* (piano) in both staves throughout this section.

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3. Mountains High

Bertrand Moren

Andante ♩ = 72

First system of musical notation (measures 1-4). The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a metronome marking of ♩ = 72. The dynamics are marked 'p' (piano) in both staves. The notation features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs.

Second system of musical notation (measures 5-8). The notation continues with similar rhythmic patterns and phrasing as the first system, maintaining the piano dynamic.

Third system of musical notation (measures 9-12). The notation continues with similar rhythmic patterns and phrasing as the first system, maintaining the piano dynamic.

Fourth system of musical notation (measures 13-16). The notation continues with similar rhythmic patterns and phrasing as the first system, maintaining the piano dynamic.

Fifth system of musical notation (measures 17-20). The notation continues with similar rhythmic patterns and phrasing as the first system, maintaining the piano dynamic.

4. Shule Arun

Bertrand Moren

Andante ♩ = 72

mf *p*

6 rit. A tempo ♩ = 72

f *p* *f* *f* *p*

12 rit. A tempo ♩ = 72

p *f* *p* *p* *f* *p*

18 **A**

mp *mf cant.*

22 rit. A tempo ♩ = 72

p *p* *p* *p*

28 rall.

p *diminuendo* *pp* *diminuendo*

5. Saint Patrick's Day

Bertrand Moren

Spiritoso $\text{♩} = 112$

mf

mf

8

cresc.

cresc.

16

f

f

23

A

ff

ff

30

3

3

ff

ff

40

mf cresc.

p cresc.

47

ff

ff

6. The Peacock

Bertrand Moren

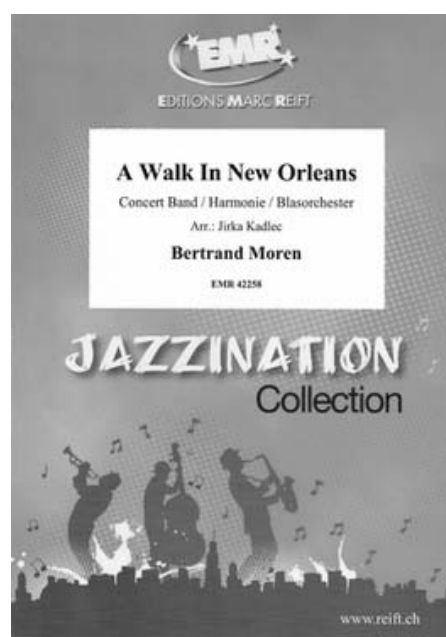
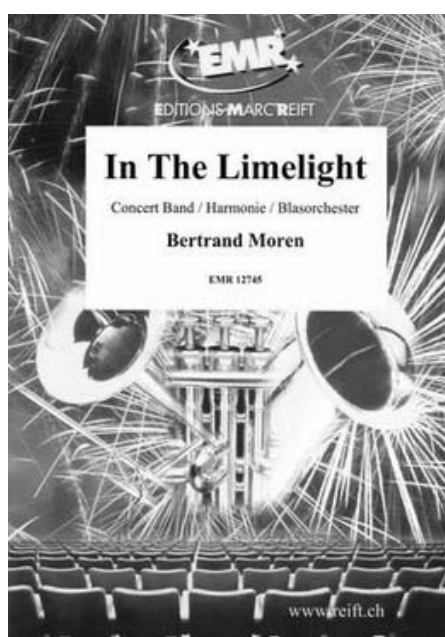
Allegretto ♩ = 108

The musical score is written for piano and violin in 4/4 time, marked Allegretto with a tempo of 108 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each with a measure number at the beginning of the piano staff.

- System 1 (Measures 1-4):** The piano part begins with a half note F#4, followed by a dotted half note G#4, and then a half note A4. The violin part starts with a half note F#4, followed by a dotted half note G#4, and then a half note A4. Dynamics include *mf* and *f*.
- System 2 (Measures 5-8):** The piano part continues with a half note B4, followed by a dotted half note C5, and then a half note D5. The violin part starts with a half note B4, followed by a dotted half note C5, and then a half note D5. Dynamics include *mf* and *f*.
- System 3 (Measures 9-12):** The piano part begins with a half note E5, followed by a dotted half note F#5, and then a half note G5. The violin part starts with a half note E5, followed by a dotted half note F#5, and then a half note G5. Dynamics include *mf* and *f*.
- System 4 (Measures 13-16):** The piano part continues with a half note A5, followed by a dotted half note B5, and then a half note C6. The violin part starts with a half note A5, followed by a dotted half note B5, and then a half note C6. Dynamics include *mf* and *f*.
- System 5 (Measures 17-20):** The piano part begins with a half note D6, followed by a dotted half note E6, and then a half note F#6. The violin part starts with a half note D6, followed by a dotted half note E6, and then a half note F#6. Dynamics include *mf* and *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mf*, *f*, *rit.*). The piece concludes with a repeat sign and first/second endings.

Collection Bertrand Moren



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