

6 Irish Tunes

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

Soprano Saxophone, Alto Saxophone & 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. Soprano Saxophone

2. Alto Saxophone

Piano

The first system of the musical score for 'Cossey's Jig' features three staves. The Soprano Saxophone and Alto Saxophone parts are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The Piano part is in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 6/8. The Soprano and Alto parts begin with a forte (f) dynamic and a half note rest, followed by a melody. The Piano part begins with a forte (f) dynamic and a half note rest, followed by a bass line. The system concludes with a mezzo-forte (mf) dynamic marking.

The second system of the musical score continues the piece. It includes first and second endings for the Soprano and Alto parts, marked with '1.' and '2.' respectively. A section labeled 'A' is indicated by a box above the staff. The Piano part continues with its bass line. The system concludes with a forte (f) dynamic marking.

The third system of the musical score continues the piece. It includes a first ending for the Soprano and Alto parts, marked with '1.'. The Piano part continues with its bass line. The system concludes with a first ending for the Soprano and Alto parts, marked with '1.'.

2. Little Molly

Bertrand Moren

Lento espressivo ♩ = 56

First system of the musical score. It consists of three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Lento espressivo' with a quarter note equal to 56 beats per minute. The first staff has a piano (*p*) dynamic. The second staff also has a piano (*p*) dynamic. The grand staff has a piano (*p*) dynamic. The music features flowing eighth and sixteenth notes in the upper staves and a more rhythmic, chordal accompaniment in the lower staff.

Second system of the musical score, starting at measure 6. It continues with the same three-staff structure. A box labeled 'A' is placed above the first staff at measure 10. Dynamics include piano (*p*) and mezzo-forte (*mf*) in the upper staves, and piano (*p*) and mezzo-forte (*mf*) in the grand staff. The music maintains the expressive, flowing character.

Third system of the musical score, starting at measure 12. A 'rit.' (ritardando) marking is present above the first staff. A box labeled 'B' is placed above the first staff at measure 16, followed by the text 'A tempo ♩ = 56'. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*) in the upper staves, and mezzo-forte (*mf*) and forte (*f*) in the grand staff. The music begins to build in intensity.

Fourth system of the musical score, starting at measure 19. A 'rall.' (ritardando) marking is present above the first staff. Dynamics include piano (*p*) in the upper staves and piano (*p*) in the grand staff. The music concludes with a gradual slowing down.

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 (piano and bass) provide harmonic support with chords and moving bass lines.

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

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

Measures 20-24. The score includes performance instructions: **accel.** (accelerando) and **rall.** (ritardando). A box labeled **A** indicates a section change to **A tempo ma grandioso** with a quarter note equal to 72 beats per minute. The dynamic is **pp cresc. molto** (pianissimo, crescendo molto). The music features a **ff** (fortissimo) dynamic in the upper staves. The lower staves continue with harmonic support.

4. Shule Arun

Bertrand Moren

Andante ♩ = 72

Measures 1-4 of the piece. The tempo is Andante (♩ = 72). The music is in 4/4 time and D major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The violin and viola parts have melodic lines with dynamic markings of *mf* and *p*.

5

rit.

A tempo ♩ = 72

Measures 5-8. The tempo changes from Andante to A tempo (♩ = 72) with a ritardando (rit.) leading into measure 5. The piano part continues with its accompaniment, while the strings play a melodic line. Dynamic markings include *f* and *p*.

9

Measures 9-13. The tempo remains A tempo (♩ = 72). The piano part features a more active bass line with eighth-note patterns. The strings continue their melodic line. Dynamic markings include *f* and *p*.

14

rit.

A tempo ♩ = 72

Measures 14-17. The tempo changes from A tempo to Andante (♩ = 72) with a ritardando (rit.) leading into measure 14. The piano part continues with its accompaniment, while the strings play a melodic line. Dynamic markings include *f* and *p*.

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, with the right hand in treble clef and the left hand in treble clef with a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats (Bb). The time signature is 6/8. The first measure of the piano part is marked *mf*. The melody features eighth and sixteenth notes, with some rests.

The second system of the musical score continues the melody and piano accompaniment. It starts with a measure rest marked '7'. The piano part continues with chords and single notes. The melody includes some slurs and ties. The system ends with a *cresc.* (crescendo) marking in both the melody and piano parts.

The third system of the musical score continues the melody and piano accompaniment. It starts with a measure rest marked '14'. The piano part continues with chords and single notes. The melody includes some slurs and ties. The system ends with a *f* (forte) marking in both the melody and piano parts.

The fourth system of the musical score continues the melody and piano accompaniment. It starts with a measure rest marked '21'. The piano part continues with chords and single notes. The melody includes some slurs and ties. The system ends with a *ff* (fortissimo) marking in both the melody and piano parts. A box labeled 'A' is placed above the final measure of the melody.

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 has 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.

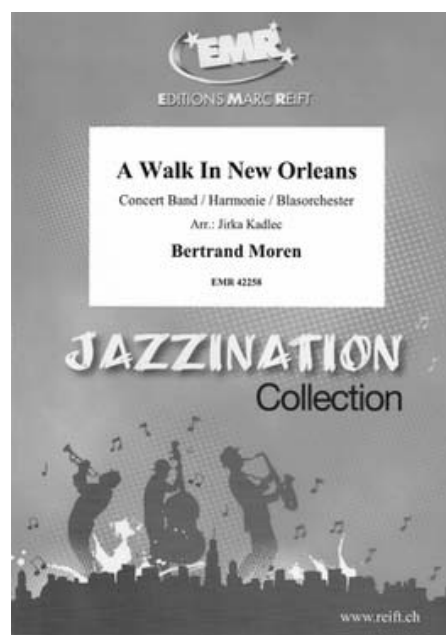
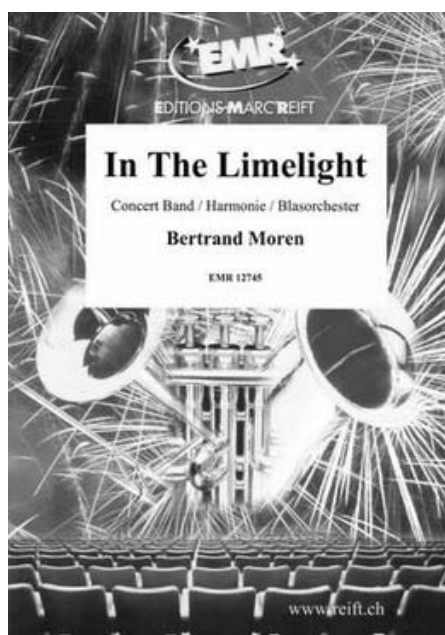
Measures 1-4: The violin and flute parts begin with a *mf* dynamic. The piano accompaniment starts with a *mf* dynamic. Dynamics change to *f* in measure 2 and back to *mf* in measure 4.

Measures 5-8: The violin and flute parts continue with *f* dynamics. The piano accompaniment features a *mf* dynamic in measure 5, followed by *f* in measure 6, and *mf* in measure 8. A first and second ending bracket spans measures 7 and 8.

Measures 9-13: The violin and flute parts alternate between *mf* and *f* dynamics. The piano accompaniment maintains a *mf* dynamic in measure 9, followed by *f* in measure 10, and *mf* in measure 13. A first and second ending bracket spans measures 12 and 13.

Measure 14: The violin and flute parts end with a *mf* dynamic. The piano accompaniment ends with a *mf* dynamic. A *rit.* (ritardando) marking is placed above the first ending bracket.

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