

6 Irish Tunes

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

Alto Saxophone, Tenor Saxophone & Piano

Bertrand Moren

EMR 87407

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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 $\text{♩} = 120$

1. Alto Saxophone

2. Tenor Saxophone

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 piano, and the bottom staff is for the cello. 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 music begins with a piano (*p*) dynamic. The piano part features a melody with eighth and sixteenth notes, while the cello provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score continues from the first. It includes a measure rest for 6 measures at the beginning. The piano part has a dynamic change from *p* to *mf* (mezzo-forte). The cello part also has a dynamic change from *p* to *mf*. A box labeled 'A' is placed above the piano staff at the end of the system.

The third system of the musical score begins with a measure rest for 12 measures. It includes a 'rit.' (ritardando) marking. The piano part has a dynamic change from *mf* to *f* (forte). The cello part also has a dynamic change from *mf* to *f*. A box labeled 'B' is placed above the piano staff, followed by the tempo change 'A tempo ♩ = 56'.

The fourth system of the musical score begins with a measure rest for 19 measures. It includes a 'rall.' (ritardando) marking. The piano part has a dynamic change from *p* to *f*. The cello part also has a dynamic change from *p* to *f*. The system concludes with a final cadence.

3. Mountains High

Bertrand Moren

Andante $\text{♩} = 72$

7

13

20

accel.

rall.

A tempo ma grandioso

A $\text{♩} = 72$

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 (treble and bass clef) and one for the piano accompaniment (grand staff). The vocal parts begin with a mezzo-forte (mf) dynamic and feature a melodic line with various intervals and a final phrase ending on a half note. The piano accompaniment starts with a mezzo-forte (mf) dynamic and provides a harmonic foundation with chords and moving lines in both hands.

5

rit.

A tempo ♩ = 72

The second system of the musical score begins at measure 5. It features a ritardando (rit.) leading into an A tempo section. The vocal parts show a dynamic shift from mezzo-forte (mf) to forte (f) and then to piano (p). The piano accompaniment also includes dynamic markings of piano (p) and forte (f), with a crescendo leading into the A tempo section.

9

The third system of the musical score begins at measure 9. It continues the A tempo section. The vocal parts maintain a dynamic of forte (f) in the first half and piano (p) in the second half. The piano accompaniment features a forte (f) dynamic in the first half and piano (p) in the second half, with a crescendo leading into the final phrase.

14

rit.

A tempo ♩ = 72

The fourth system of the musical score begins at measure 14. It features a ritardando (rit.) leading into an A tempo section. The vocal parts show a dynamic shift from forte (f) to piano (p). The piano accompaniment also includes dynamic markings of forte (f) and piano (p), with a crescendo leading into the final phrase.

5. Saint Patrick's Day

Bertrand Moren

Spiritoso $\text{♩} = 112$

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 has two flats (B-flat and E-flat), and the time signature is 8/8. The tempo is marked 'Spiritoso' with a quarter note equal to 112 beats per minute. The first measure of the vocal parts is marked *mf* (mezzo-forte). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The second system of the musical score continues the piece. It consists of three staves. The vocal parts show a melodic line with some grace notes. The piano accompaniment continues with the same eighth-note pattern. The system ends with a *cresc.* (crescendo) marking in the vocal parts and the piano accompaniment.

The third system of the musical score continues the piece. It consists of three staves. The vocal parts show a melodic line with some grace notes. The piano accompaniment continues with the same eighth-note pattern. The system ends with a *f* (forte) marking in the vocal parts and the piano accompaniment.

The fourth system of the musical score continues the piece. It consists of three staves. The vocal parts show a melodic line with some grace notes. The piano accompaniment continues with the same eighth-note pattern. The system ends with a *ff* (fortissimo) marking in the vocal parts and the piano accompaniment. A box labeled 'A' is placed above the final measure of the vocal parts.

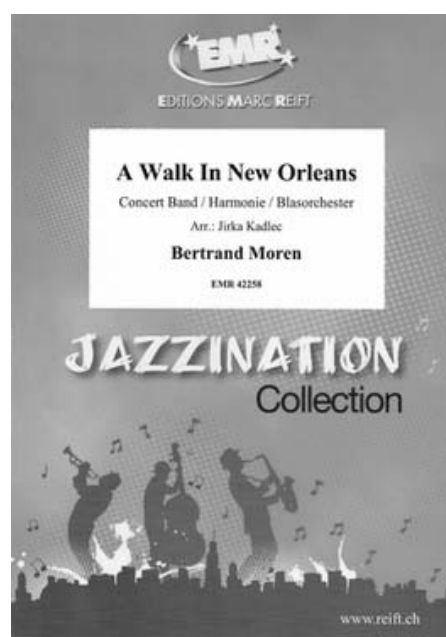
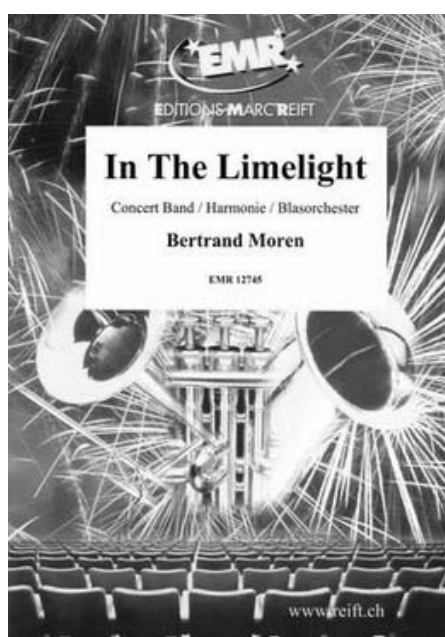
6. The Peacock

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 three flats (B-flat, E-flat, A-flat) 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), as well as articulation like slurs and accents. The first system (measures 1-4) shows the initial entry of the melody and accompaniment. The second system (measures 5-8) includes a first and second ending. The third system (measures 10-13) continues the melodic development. The final system (measures 14-15) concludes with a first ending and a *rit.* (ritardando) marking.

Collection Bertrand Moren



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