

40 Solos for Fun

Volume 4

- 31. Au Fil de l'Eau
- 32. Grüss Gott
- 33. Brume
- 34. Hasta La Vista
- 35. La Valse À Loulou
- 36. Les Écuyers
- 37. Rocky Morning
- 38. Sahara
- 39. The Blue Cat
- 40. Viva Napoli

Soprano Recorder & Piano

CD Play Back / Play Along

Jérôme Naulais

EMR 61799

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40 Solos for Fun

Jérôme Naulais

VOLUME 1

1. Au Bord Du Lac
2. En Piste !
3. Promenade en Traineau
4. Rumb'A Montana
5. Lilit Melody
6. Une Soirée à Vienne
7. Night in Montreux
8. Sur les Rives de la Volga
9. Le Cha-Cha de Macha
10. The King

VOLUME 2

11. Bivouac près du Lac
12. Rêve Parti
13. Tango for Diego
14. Jet-Lag
15. Planet March
16. Paname Polka
17. Kyoto
18. Slavic Lullaby
19. Un Train Pour Arles
20. Mister Marco

VOLUME 3

21. Disco Blues
22. Ball im Dorf
23. Blue Boogie
24. Blue Lagoon
25. Atlantic Express
26. Champs de Mars
27. Charle's Tune
28. Rêve d'Enfance
29. Tout Schuss
30. A l'Heure d'Eté

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SOPRANO
RECORDER

31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

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is illegal!

Slow $\text{♩} = 63$



p

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31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

Slow ♩ = 63

Soprano Recorder

Piano

mf

4

mp

mp

8

mf

mf

12

p cresc.

f

p

cresc.

f



32. Grüss Gott

Bonne Journée / Good Day

Jérôme Naulais

$\text{♩} = 100$

Soprano Recorder

Piano

The musical score is written for Soprano Recorder and Piano. It consists of four systems of music, each with a Soprano Recorder staff and a Piano staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as $\text{♩} = 100$. The score includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The Soprano Recorder part begins with a rest for the first six measures, then enters with a melody. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands. The score is divided into measures by bar lines, with measure numbers 7, 14, and 21 indicated at the start of their respective systems.

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33. Brume

Mist / Nebel

9

Jérôme Naulais

$\text{♩} = 72$

Soprano Recorder

Piano

mp

5

10

mf

14

mp

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34. Hasta La Vista



Jérôme Naulais

Paso doble ♩ = 100

Soprano Recorder

Piano

The musical score is written for Soprano Recorder and Piano in 2/4 time. The tempo is marked 'Paso doble ♩ = 100'. The score is divided into four systems, each starting with a measure number (1, 7, 14, 21). The Soprano Recorder part features a melodic line with various dynamics including *f* (forte) and *mf* (mezzo-forte). The Piano part provides a rhythmic accompaniment with chords and single notes, also marked with *f* and *mf*. The key signature has one sharp (F#), and the piece concludes with a double bar line and repeat dots.

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35. La Valse À Loulou

15

Jérôme Naulais

$\text{♩} = 60$

Soprano Recorder

Piano

f

mf

7

14

22

1.

2.

f

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36. Les Écuyers

The Squires / Die Knappen

Jérôme Naulais

Moderato ♩ = 80

Soprano Recorder

Piano

The musical score is written for Soprano Recorder and Piano. It is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato, marked with a quarter note equal to 80 beats per minute. The score is divided into four systems, with measure numbers 9, 18, and 27 indicated at the beginning of each system. The Soprano Recorder part features melodic lines with various dynamics including *mp*, *mf*, *p*, and *mf*. The Piano accompaniment consists of chords and moving lines in both the right and left hands, with dynamics ranging from *mp* to *f*. The piece concludes with a final measure in the fourth system.

37. Rocky Morning



Jérôme Naulais

$\text{♩} = 140$

Soprano Recorder

Piano

1st x tacet

f

6

12

17

1. 2.

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38. Sahara

25

Jérôme Naulais

$\text{♩} = 66$

Soprano Recorder

Piano

f *mp*

6

12

mf *mf*

18

f *f*

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39. The Blue Cat



Jérôme Naulais

Medium Swing ♩ = 104

Soprano Recorder

Piano

The musical score is written for Soprano Recorder and Piano in 4/4 time, with a tempo of Medium Swing (♩ = 104). The key signature has two flats (B-flat and E-flat). The score is divided into four systems, with measures 7, 14, and 20 marked at the beginning of their respective systems. The Soprano Recorder part features a melodic line with various dynamics including *f* (forte), *mf* (mezzo-forte), and *f* (forte) again. The Piano part provides harmonic support with chords and bass lines, also marked with *f* and *mf*. The score includes articulation marks such as accents and slurs, and a triplet of eighth notes in measure 10 of the first system.

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40. Viva Napoli

Jérôme Naulais

Moderato ♩ = 84

Soprano Recorder

Piano

The musical score is written for Soprano Recorder and Piano. It begins with a tempo marking of 'Moderato' and a quarter note equal to 84 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, with measures 6, 12, and 18 marked at the beginning of their respective systems. The Soprano Recorder part features a melodic line with various dynamics including *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The Piano accompaniment consists of chords and moving lines in both hands, also marked with dynamics like *mp*, *f*, and *mf*. A 'rall.' (rallentando) marking appears above measure 18, leading into a 'Largo' section where the tempo is marked as ♩ = 54. The time signature changes to 6/8 for the final measures of the piece.

Jérôme Naulais

English: Jérôme Naulais was born in 1951. He studied at the Paris Conservatoire where he received the first prize for solfège in 1970 and also for trombone in 1971. He played first trombone from 1974 to 1976 in the Orchestre National d'Ile de France, then from 1975 to 1982 in the Orchestre Colonne. He was director of the music school in Bonneuil-sur-Marne from 1980 to 1998.

At present he is first trombone in the Ensemble Intercontemporain under the direction of Pierre Boulez, a position he has held since the creation of the ensemble in 1976.

At the same time he works for the Post Office and Telecom Music Club, where he is director of the music school and conductor of the wind band.

He has taught trombone at music schools in Antony, Fresnes, Sèvres and Vile d'Avray, as well as at international academies in France, Belgium and Japan. He has also a considerable career as a composer; his works have been performed in Japan, the U.S.A and Canada as well as in Europe. In 1984 *Labyrinthe* for seven brass players was commissioned by the Ensemble Intercontemporain and first performed at the Georges Pompidou Centre in Paris. *Images*, for seven brass and three percussionists, was performed at the Opéra Goude in July 1989. In January 2003 his musical tale *La machine* was performed at the Cité de la Musique by soloists of the Ensemble Intercontemporain, the childrens' chorus Sotto Voce from Créteil and the narrator Gilles Privat. This was also commissioned by the Ensemble Intercontemporain and sponsored by SACEM.

Apart from chamber music, he has also composed for orchestra and wind band.

He is very much involved in teaching, and has published tutors, studies and competition pieces.

Deutsch: Jérôme Naulais wurde 1951 geboren. Er studierte am Pariser Konservatorium, wo er 1970 den ersten Preis für Solfège und 1971 für Posaune erhielt. Er wirkte als Soloposaune beim *Orchestre National d'Ile de France* von 1974 bis 1976, dann von 1975 bis 1982 beim *Orchestre Colonne*. Er war Leiter der Musikschule in *Bonneuil-sur-Marne* von 1980 bis 1998.

Zur Zeit ist er Soloposaune beim *Ensemble Intercontemporain* unter der Leitung von Pierre Boulez, dies seit der Gründung des Ensembles in 1976.

Gleichzeitig arbeitet er für den Musikklub der Post und des Telecoms, wo er die Musikschule leitet und das Blasorchester dirigiert. Er hat an Musikschulen in Antony, Fresnes, Sèvres und Vile d'Avray Posaune unterrichtet, sowie an internationalen Akademien in Frankreich, Belgien und Japan. Er widmet sich auch sehr erfolgreich der Komposition; seine Werke wurden in Japan, den Vereinigten Staaten, Kanada und Europa aufgeführt. 1984 wurde *Labyrinthe* für sieben Blechbläser (ein Auftrag des *Ensemble Intercontemporain*) am Georges-Pompidou-Zentrum in Paris uraufgeführt. *Images*, für sieben Blechbläser und drei Schlagzeuger wurde in Juli 1989 an der *Opéra Goude* erstmals gespielt. In Januar 2003 wurde seine musikalische Märchen *La machine* an der *Cité de la Musique* durch Solisten des *Ensemble Intercontemporain*, den Kinderchor Sotto Voce aus Créteil und den Erzähler Gilles Privat aufgeführt. Dies war auch ein Auftrag des *Ensemble Intercontemporain*, mit Unterstützung von SACEM.

Ausser Kammermusik, komponiert er auch für Symphonie- und Blasorchester.

Er widmet sich auch der Pädagogik, und hat verschiedene Methoden, Studien und Wettbewerbsstücke veröffentlicht.

Français: Jérôme NAULAIS (1951) après avoir été Première Médaille de Solfège (1970) Premier de Prix de Trombone (1971) au Conservatoire National Supérieur de Musique de Paris fut soliste à l'Orchestre National d'Ile de France (1974-1976) et à l'Orchestre Colonne (1975-1982) et Directeur de l'Ecole de Musique de Bonneuil sur Marne. (1980-1998).

Actuellement il est soliste à l'Ensemble Intercontemporain sous la direction de Pierre BOULEZ, et ce depuis 1976 date à laquelle fut créé cet Ensemble. Parallèlement, il est Directeur de l'Harmonie et de l'Ecole de Musique du Club Musical de La Poste et France Telecom de Paris.

Après avoir été également professeur de trombone aux Ecoles de Musique d'Antony, Fresnes, Sèvres et de l'E.N.M de Vile d'Avray, ainsi que dans des académies internationales (France, Belgique, Japon), il se dirige vers la composition. Quelques unes de ses oeuvres ont été présentées au Japon, U.S.A, Canada, en Europe et à Paris création en 1984 au Centre Georges Pompidou de « *Labyrinthe* » pour 7 cuivres, commande de l'Ensemble Intercontemporain et lors de la représentation de l'Opéra Goude (Juillet 1989) « *Images* » pour 7 cuivres et 3 percussions. En Janvier 2003, à la cité de la Musique, création par les solistes de l'Ensemble Intercontemporain, le Chœur d'enfants Sotto Voce de Créteil et Gilles Privat (récitant) du conte musical "La machine", commande de l'Ensemble Intercontemporain et du fonds d'action SACEM.

Il compose également pour musique de chambre, orchestres d'harmonie et symphonique.

Par ailleurs il se consacre à la pédagogie et édite des méthodes, études et pièces de concours.



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