

40 Solos for Fun

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Baritone Saxophone & Piano

CD Play Back / Play Along

Jérôme Naulais

EMR 61806

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40 Solos for Fun

Jérôme Naulais

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E♭ BARITONE
SAXOPHONE

31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

Slow ♩ = 63


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is illegal!



8

12

17

23

30

36

41

46

mp

mf

p cresc... f

f

mf

mf

mp

mf

f

mf

f

p

f

p

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31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

Slow ♩ = 63

Baritone Saxophone

Piano

4

8

12

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32. Grüss Gott

Bonne Journée / Good Day

Jérôme Naulais

$\text{♩} = 100$

Baritone Saxophone

Piano

mf

f

mf

f

mf

mf

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33. Brume

Mist / Nebel

9

Jérôme Naulais

♩ = 72

Baritone Saxophone

Piano

mp

5

10

mf

14

mp

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34. Hasta La Vista



Jérôme Naulais

Paso doble ♩ = 100

Baritone Saxophone

Piano

7

14

21

35. La Valse À Loulou

15

Jérôme Naulais

$\text{♩} = 60$

Baritone Saxophone

Piano

The musical score is written for Baritone Saxophone and Piano in 3/4 time, with a tempo of 60 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a measure number (1, 7, 14, 22) at the beginning. The Baritone Saxophone part starts with a whole rest for the first six measures, then plays a half note G4 in measure 7, marked *mf*. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are first and second endings indicated by bracketed lines and numbers 1 and 2. The piece concludes with a final cadence in the piano part.

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36. Les Écuyers

The Squires / Die Knappen

Jérôme Naulais

Moderato ♩ = 80

Baritone Saxophone

Piano

The musical score is for a piece titled '36. Les Écuyers' (The Squires / Die Knappen) by Jérôme Naulais. It is in 2/4 time, key of B-flat major, and marked Moderato with a tempo of 80 beats per minute. The score is for Baritone Saxophone and Piano. The first system shows the Baritone Saxophone entering with a melody in measure 1, and the Piano providing harmonic support. The second system starts at measure 9, featuring a Baritone Saxophone melody with dynamics mf, mp, and p, and a Piano accompaniment with mf and mp. The third system starts at measure 18, with a Baritone Saxophone melody in p and mp, and a Piano accompaniment in p and mp. The fourth system starts at measure 27, with a Baritone Saxophone melody in f and mf, and a Piano accompaniment in f. The score ends with a double bar line and repeat sign in measure 31.

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37. Rocky Morning



Jérôme Naulais

$\text{♩} = 140$

Baritone Saxophone

Piano

1st x tacet

f

6

12

17

1. 2.

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38. Sahara

25

Jérôme Naulais

♩ = 66

Baritone Saxophone

Piano

f *mp*

6

12

mf *mf*

18

f *f*

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39. The Blue Cat



Jérôme Naulais

Medium Swing ♩ = 104

Baritone Saxophone

Piano

The musical score is written for Baritone Saxophone and Piano in 4/4 time, with a tempo of 104 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each containing staves for both instruments.

- System 1 (Measures 1-6):** The Baritone Saxophone part begins with a rest, followed by a melodic line starting on a half note G4, marked with a forte (*f*) dynamic. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands, also marked with a forte (*f*) dynamic.
- System 2 (Measures 7-13):** The Baritone Saxophone continues its melodic line, featuring a triplet of eighth notes in measure 10, marked with a mezzo-forte (*mf*) dynamic. The Piano accompaniment continues with a similar harmonic texture, marked with a mezzo-forte (*mf*) dynamic.
- System 3 (Measures 14-19):** The Baritone Saxophone part shows more melodic development, with dynamics ranging from forte (*f*) to mezzo-forte (*mf*). The Piano part maintains the harmonic support, with dynamics ranging from forte (*f*) to mezzo-forte (*mf*).
- System 4 (Measures 20-24):** The Baritone Saxophone part concludes with a melodic phrase, marked with a forte (*f*) dynamic. The Piano part provides the final harmonic accompaniment, also marked with a forte (*f*) dynamic.

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40. Viva Napoli

Jérôme Naulais

Moderato ♩ = 84

Baritone Saxophone

Piano

The musical score for 'Viva Napoli' is written for Baritone Saxophone and Piano. It begins with a tempo marking of Moderato (♩ = 84) and a key signature of two flats (B-flat major). The score is divided into four systems, each containing a Baritone Saxophone staff and a Piano staff. The first system (measures 1-5) features a Baritone Saxophone melody starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The Piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 6-11) continues the Baritone Saxophone melody with a triplet of eighth notes and a forte (f) dynamic. The Piano accompaniment features a more complex harmonic structure with chords and moving lines. The third system (measures 12-17) shows the Baritone Saxophone melody with a mezzo-forte (mf) dynamic. The Piano accompaniment continues with a similar harmonic texture. The fourth system (measures 18-18) marks a change in tempo to Largo (♩ = 54) and a rallentando (rall.) marking. The Baritone Saxophone melody is now a single half note G4, and the Piano accompaniment features a slower, more spacious harmonic texture.

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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 Goudé 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 Goudé* 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 Goudé (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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