

40 Solos for Fun

Volume 4

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- 35. La Valse À Loulou
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F Horn & Piano

CD Play Back / Play Along

Jérôme Naulais

EMR 61809

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40 Solos for Fun

Jérôme Naulais

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F HORN

31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

Slow $\text{♩} = 63$

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8

12

17

23

30

36

41

46

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31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

Slow ♩ = 63

F Horn

Piano

mf

4

mp

8

mf

mf

12

p cresc. f

p cresc.



32. Grüss Gott

Bonne Journée / Good Day

Jérôme Naulais

$\text{♩} = 100$

F Horn

Piano

f *mf*

7

f *f*

14

21

mf *mf*

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33. Brume

Mist / Nebel

Jérôme Naulais

$\text{♩} = 72$

F Horn

Piano

mp

5

10

mf

14

mp

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34. Hasta La Vista



Jérôme Naulais

Paso doble ♩ = 100

Score for F Horn and Piano, measures 1 through 21.

Measures 1-6: F Horn and Piano. Piano part starts with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Measures 7-13: F Horn and Piano. Piano part continues with a mezzo-forte (*mf*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand.

Measures 14-20: F Horn and Piano. Piano part continues with a mezzo-forte (*mf*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand.

Measure 21: F Horn and Piano. Piano part continues with a mezzo-forte (*mf*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand.

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35. La Valse À Loulou

15

Jérôme Naulais

$\text{♩} = 60$

F Horn

Piano

7

14

22

mf

f

1.

2.

f

36. Les Écuyers

The Squires / Die Knappen

19

Jérôme Naulais

Moderato ♩ = 80

F Horn

Piano

mp

mp *mf* *mp*

9

mf *mp* *mf* *p* *mf*

mf *mp*

18

p *mp*

p *mp*

27

f *mf*

f

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37. Rocky Morning



Jérôme Naulais

$\text{♩} = 140$

F Horn

1. 2.

Piano

1st x tacet

f

6

12

17

The musical score is written for F Horn and Piano. The F Horn part has a first ending and a second ending. The Piano part has a first time tacet and a first ending. The score is in 4/4 time with a tempo of 140 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 6, 12, and 17 indicated.

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38. Sahara

25

Jérôme Naulais

$\text{♩} = 66$

F Horn

Piano

f

mp

6

12

mf

mf

18

f

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Jérôme Naulais

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and piano accompaniment for the first two lines of the song. The second system contains the vocal melody and piano accompaniment for the next two lines. The third system contains the vocal melody and piano accompaniment for the final line of the song. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto', and the dynamics range from 'p' (piano) to 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, and a half note G4. This is followed by a quarter rest, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, and a half note C4. The next measure starts with a quarter rest, followed by an eighth note D4, a quarter note E4, an eighth note F4, a quarter note G4, and a half note A4. The system concludes with a quarter rest, an eighth note G4, a quarter note F4, an eighth note E4, and a half note D4. Dynamic markings include *f* (forte) at the beginning and *mf* (mezzo-forte) in the middle. A crescendo hairpin is placed over the first measure, and a decrescendo hairpin is placed over the last measure.

The second system consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, and a half note G4. This is followed by a quarter rest, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, and a half note C4. The next measure starts with a quarter rest, followed by an eighth note D4, a quarter note E4, an eighth note F4, a quarter note G4, and a half note A4. The system concludes with a quarter rest, an eighth note G4, a quarter note F4, an eighth note E4, and a half note D4. Dynamic markings include *f* (forte) at the beginning and *mf* (mezzo-forte) in the middle. A crescendo hairpin is placed over the first measure, and a decrescendo hairpin is placed over the last measure.

The third system consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, and a half note G4. This is followed by a quarter rest, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, and a half note C4. The next measure starts with a quarter rest, followed by an eighth note D4, a quarter note E4, an eighth note F4, a quarter note G4, and a half note A4. The system concludes with a quarter rest, an eighth note G4, a quarter note F4, an eighth note E4, and a half note D4. Dynamic markings include *f* (forte) at the beginning and *mf* (mezzo-forte) in the middle. A crescendo hairpin is placed over the first measure, and a decrescendo hairpin is placed over the last measure.

26



40. Viva Napoli

Jérôme Naulais

Moderato ♩ = 84

F Horn

mp

Piano

mp

6

f

f

12

mf

mf

18

rall. Largo ♩ = 54

mp

mp

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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