

40 Solos for Fun

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Bass Trombone & Piano

CD Play Back / Play Along

Jérôme Naulais

EMR 61814

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40 Solos for Fun

Jérôme Naulais

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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

Bass Trombone

Piano

mf

4

mp

8

mf

12

p cresc. *f*

p cresc......

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32. Grüss Gott

Bonne Journée / Good Day

Jérôme Naulais

$\text{♩} = 100$

Bass Trombone

Piano

The musical score is written for Bass Trombone and Piano. The tempo is marked as $\text{♩} = 100$. The piece is in 4/4 time. The piano part begins with a series of chords and moving lines in both hands, marked with *f* (forte) and *mf* (mezzo-forte). The bass trombone part enters in the first system with a melody marked *mf*. The score is divided into four systems, with measure numbers 7, 14, and 21 indicated at the start of each system. The piece concludes with a final chord in the piano part.

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33. Brume

Mist / Nebel

9

Jérôme Naulais

$\text{♩} = 72$

Bass Trombone

Piano

Measures 1-4 of the piece. The Bass Trombone part (bass clef) begins in measure 3 with a half note G2, followed by a half note F2 in measure 4. The Piano part (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) in measures 1, 2, and 4.

5

Measures 5-9. The Bass Trombone continues its melodic line. The Piano part maintains its harmonic support. Dynamics include *mp* in measures 5, 6, 7, 8, and 9.

10

Measures 10-13. The Bass Trombone part becomes more active with eighth notes. The Piano part features a more complex bass line. Dynamics include *mf* (mezzo-forte) in measures 10, 11, and 12.

14

Measures 14-17. The Bass Trombone part continues with a melodic line. The Piano part features a more complex bass line. Dynamics include *mp* in measures 14, 15, and 16.

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34. Hasta La Vista



Jérôme Naulais

Paso doble ♩ = 100

Bass Trombone

Piano

The musical score for 'Hasta La Vista' is written for Bass Trombone and Piano. The tempo is marked as 'Paso doble ♩ = 100'. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The score is divided into four systems. The first system shows the Bass Trombone and Piano parts. The second system continues the piano part with a crescendo. The third system shows the Bass Trombone and Piano parts with a crescendo. The fourth system continues the piano part with a crescendo.

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35. La Valse À Loulou

15

Jérôme Naulais

$\text{♩} = 60$

Bass Trombone

Piano

The musical score is written for Bass Trombone and Piano. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked as $\text{♩} = 60$. The score is divided into four systems, with measures 7, 14, and 22 marked at the beginning of their respective systems. The Bass Trombone part starts with a rest for the first six measures, then enters with a half note G4 and a quarter note A4, marked *mf*. The Piano part begins with a half note G3 and a quarter note A3, marked *f*. The score includes various musical notations such as rests, notes, chords, and dynamic markings. The first system ends at measure 6. The second system starts at measure 7 and ends at measure 13. The third system starts at measure 14 and ends at measure 21, featuring a first ending bracket. The fourth system starts at measure 22 and ends at measure 28, featuring a second ending bracket and a final *f* dynamic marking.

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36. Les Écuyers

The Squires / Die Knappen

19

Jérôme Naulais

Moderato ♩ = 80

Bass Trombone

Piano

The musical score is written for Bass Trombone and Piano. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Moderato' 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 Bass Trombone part is in the upper staff, and the Piano part is in the lower staff. The Piano part includes dynamic markings such as *mp*, *mf*, *p*, and *f*, along with crescendo and decrescendo hairpins. The score concludes with a double bar line and repeat dots at the end of the fourth system.

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37. Rocky Morning



Jérôme Naulais

$\text{♩} = 140$

Bass Trombone

Piano

1st x tacet

f

6

12

17

1. 2.

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38. Sahara

25

Jérôme Naulais

$\text{♩} = 66$

Bass Trombone

Piano

f

mp

6

12

mf

mf

18

f

f

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39. The Blue Cat

Jérôme Naulais

Medium Swing ♩ = 104

Bass Trombone

Piano

7

14

20

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40. Viva Napoli

Jérôme Naulais

Moderato ♩ = 84

Bass Trombone

Piano

6

12

18

rall. Largo ♩ = 54

mp

f

mf

mp

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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 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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