

40 Solos for Fun

Volume 4

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- 34. Hasta La Vista
- 35. La Valse À Loulou
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Euphonium (♩ + ♭) & Piano

CD Play Back / Play Along

Jérôme Naulais

EMR 61815

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40 Solos for Fun

Jérôme Naulais

VOLUME 1

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31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

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Slow $\text{♩} = 63$ 

31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

Slow ♩ = 63

B♭ Euphonium

Piano

4

8

12

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32. Grüss Gott

Bonne Journée / Good Day

Jérôme Naulais

$\text{♩} = 100$

B♭ Euphonium

Piano

7

14

21

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33. Brume

Mist / Nebel

9

Jérôme Naulais

$\text{♩} = 72$

B♭ Euphonium

Piano

mp

5

10

mf

14

mp

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34. Hasta La Vista



Jérôme Naulais

Paso doble ♩ = 100

B♭ Euphonium

Piano

The musical score is written for B♭ Euphonium and Piano. The key signature has two flats (B♭ and E♭), and the time signature is 2/4. The tempo is marked 'Paso doble' with a quarter note equal to 100 beats per minute. The score is divided into four systems, with measure numbers 7, 14, and 21 indicated at the beginning of each system. The Euphonium part features melodic lines 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 score concludes with a double bar line and repeat dots at the end of the fourth system.

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35. La Valse À Loulou

15

Jérôme Naulais

$\text{♩} = 60$

B♭ Euphonium

Piano

f

mf

7

14

22

1.

2.

f

f

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36. Les Écuyers

The Squires / Die Knappen

19

Jérôme Naulais

Moderato ♩ = 80

B♭ Euphonium

Piano

9

18

27

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37. Rocky Morning



Jérôme Naulais

$\text{♩} = 140$

B♭ Euphonium

Piano

1st x tacet

f

6

12

17

1. 2.

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38. Sahara

25

Jérôme Naulais

$\text{♩} = 66$

B♭ Euphonium

Piano

f *mp*

6

12

mf *mf*

18

f *f*

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Jérôme Naulais

B♭ Euphonium

B♭ Euphonium

Piano

The image shows a musical score for a B♭ Euphonium and Piano. The B♭ Euphonium part is written on a single staff with a treble clef and a key signature of one flat (B♭). The Piano part is written on two staves (treble and bass clefs) with a key signature of two flats (B♭ and E♭). The time signature is 4/4. The score begins with a forte (f) dynamic. The B♭ Euphonium part features a melodic line with a crescendo leading to a forte (f) dynamic. The Piano part features a complex accompaniment with chords and moving lines in both hands, also marked with a forte (f) dynamic.

7

This musical score segment contains measures 7 through 10. The melody in the treble clef continues with a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 8. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* (mezzo-forte) and crescendo/decrescendo hairpins.

14

The musical score for measures 14-18 of 'The Swan' by Maurice Ravel. The score is in 3/4 time, key of D major, and features a piano (p) and a violin. The piano part consists of chords and single notes, while the violin part has a melodic line with various dynamics and articulations.

Measures 14-18:

- Measure 14: Violin (f) plays a quarter note D4, a quarter note E4, and a half note F#4. Piano (f) plays a quarter note D3, a quarter note E3, and a half note F#3.
- Measure 15: Violin (mf) plays a quarter note G4, a quarter note A4, and a half note B4. Piano (mf) plays a quarter note G3, a quarter note A3, and a half note B3.
- Measure 16: Violin (f) plays a quarter note C5, a quarter note D5, and a half note E5. Piano (f) plays a quarter note C4, a quarter note D4, and a half note E4.
- Measure 17: Violin (f) plays a quarter note F#4, a quarter note G4, and a half note A4. Piano (f) plays a quarter note F#3, a quarter note G3, and a half note A3.
- Measure 18: Violin (f) plays a quarter note B4, a quarter note C5, and a half note D5. Piano (f) plays a quarter note B3, a quarter note C4, and a half note D4.

20

This system contains measures 20 through 24. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 21. The piano accompaniment features chords in the right hand and a simple bass line in the left hand. Measure 24 ends with a repeat sign.

40. Viva Napoli

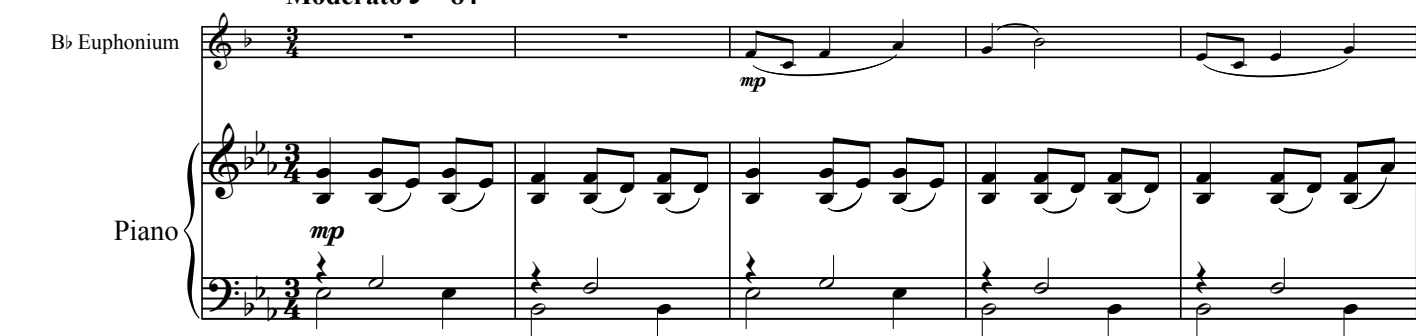
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Jérôme Naulais

Moderato ♩ = 84

B♭ Euphonium

Piano



Measures 1-5 of the musical score. The B♭ Euphonium part begins with a melodic line starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line of half notes in the left hand. Dynamics include *mp* (mezzo-piano) for both parts.

6



Measures 6-11. The B♭ Euphonium part continues with a melodic line, including a triplet of eighth notes (G4, A4, B4) and a half note C5. The Piano part maintains the rhythmic accompaniment. Dynamics include *f* (forte) for both parts.

12



Measures 12-17. The B♭ Euphonium part continues with a melodic line, including a half note G4 and a quarter note A4. The Piano part maintains the rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) for both parts.

18

rall. Largo ♩ = 54



Measures 18-22. The tempo changes to Largo (♩ = 54). The B♭ Euphonium part begins with a melodic line starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line of half notes in the left hand. Dynamics include *mp* (mezzo-piano) for both parts.

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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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