

En Piste!

Soprano Recorder & Piano

Jérôme Naulais

EMR 55718

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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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**SOPRANO
RECORDER**

En Piste!

Jérôme Naulais

Marche ♩ = 112


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The first staff of music is in treble clef, key of D major (one sharp), and 2/4 time. It begins with a 3-measure rest. The melody starts on a quarter note D4, followed by an eighth note E4, a quarter note F#4, and a quarter note G4. The next measure contains a quarter note A4, an eighth note G4, and an eighth note F#4. The third measure has a quarter note E4, an eighth note D4, and an eighth note C#4. The fourth measure consists of a quarter note B3, an eighth note A3, and an eighth note G3. The fifth measure has a quarter note F#3, an eighth note E3, and an eighth note D3. The sixth measure contains a quarter note C#4, an eighth note B3, and an eighth note A3. The seventh measure has a quarter note G3, an eighth note F#3, and an eighth note E3. The eighth measure consists of a quarter note D4, an eighth note C#4, and an eighth note B3. The piece ends with a final quarter note D4. The dynamic marking *mf* is placed below the first measure of the melody, and an accent mark (>) is placed above the eighth measure.

9

Measure 9 of the piece 'The Rose Tree' in G major. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The measure contains eight eighth notes: G4 (quarter rest), A4 (quarter rest), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). There are two accents (>) over the B4 notes in the third and sixth positions. The notes are grouped with a slur from the second to the fourth note, and another slur from the fifth to the seventh note.

16

23



30

mf *f*

39

Musical notation for measure 39, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes, including a triplet of eighth notes, leading to a quarter rest with a fermata.

46

Measure 46: Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, including slurs and accents.

53 

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Soprano Recorder

Piano

Musical score for measures 1-7. The Soprano Recorder part begins with a rest, then enters with a melody marked *mf*. The Piano part features a rhythmic accompaniment, starting with a *f* dynamic and transitioning to *mf* in measure 5.

8

Musical score for measures 8-14. The Soprano Recorder continues its melodic line, and the Piano provides a steady accompaniment.

15

Musical score for measures 15-21. Both parts feature crescendos leading to a *f* dynamic. The Soprano Recorder part includes a *mf* dynamic in measure 21. The Piano part also reaches *f* and then *mf* in measure 21.

22

Musical score for measures 22-28. The Soprano Recorder part continues with a melodic line, and the Piano provides a rhythmic accompaniment.

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29

Measures 29-34 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a phrase starting at measure 29 and another at measure 34 marked *mf*. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It provides harmonic support with chords and moving lines in both hands.

35

Measures 35-40 of a musical score. The vocal line continues with a melodic phrase starting at measure 35 marked *f*, followed by a phrase at measure 37 also marked *f*. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

41

Measures 41-47 of a musical score. The vocal line features a complex melodic phrase starting at measure 41. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

48

Measures 48-54 of a musical score. The vocal line features a melodic phrase starting at measure 48. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

55

Measures 55-60 of a musical score. The vocal line features a melodic phrase starting at measure 55 marked *mp*. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands. A *dim.* (diminuendo) marking is present in the piano part, followed by a *mp* (mezzo-piano) marking at measure 58.

ACCORDION ENSEMBLE

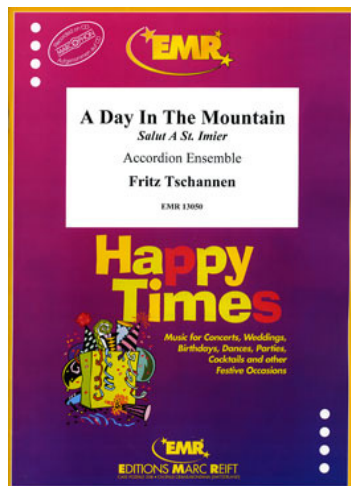
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