

Gospel

E $\flat$ Cornet & Piano

Jérôme Naulais

EMR 86262

Oh Happy Day
Nobody Knows
Amazing Grace
Deep River
Down By The Riverside
Jericho
Go Down Moses
O When The Saints

Print & Listen
Drucken & Anhören
Imprimer & Ecouter



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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.

Zurzeit 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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Gospel

Jérôme Naulais

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♩ = 136

[A] OH HAPPY DAY



AMAZING GRACE

[C] Bolero ♩ = 76



[E] DOWN BY THE RIVERSIDE



Gospel

Jérôme Naulais

$\text{♩} = 136$

E♭ Cornet

Piano /
Keyboard

A OH HAPPY DAY

5

Musical score for measures 5-9. The E♭ Cornet part (top staff) has a whole rest in measure 5, followed by a half note G4 in measure 6, a half note A4 in measure 7, a half note B4 in measure 8, and a half note C5 in measure 9. The Piano/Keyboard part (bottom staves) features a dynamic of *f* in measure 5, followed by a crescendo leading to a dynamic of *mf* in measure 7. The piano part consists of chords and eighth-note patterns.

10

Musical score for measures 10-15. The E♭ Cornet part (top staff) has a whole rest in measure 10, followed by a half note G4 in measure 11, a half note A4 in measure 12, a half note B4 in measure 13, a half note C5 in measure 14, and a half note D5 in measure 15. The Piano/Keyboard part (bottom staves) continues with chords and eighth-note patterns.

16

Musical score for measures 16-20. The E♭ Cornet part (top staff) has a whole rest in measure 16, followed by a half note G4 in measure 17, a half note A4 in measure 18, a half note B4 in measure 19, and a half note C5 in measure 20. The Piano/Keyboard part (bottom staves) continues with chords and eighth-note patterns, ending with a dynamic of *f* in measure 20.

21

27

31

B NOBODY KNOWS

37

43

C AMAZING GRACE
Bolero ♩ = 76

First system of the 'Amazing Grace' Bolero. It features a 3/4 time signature and a key signature of one flat (B-flat). The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (G4, A4, B4). The piano accompaniment in the left hand consists of a steady eighth-note triplet pattern in the right hand and a simple bass line in the left hand. The dynamic marking *mf* is present.

54

Second system of the 'Amazing Grace' Bolero, starting at measure 54. The melody continues with a half note G4, a quarter note A4, and a triplet of eighth notes (G4, A4, B4). The piano accompaniment maintains the eighth-note triplet pattern in the right hand and the bass line in the left hand. The dynamic marking *mf* is present.

60

♩ = 104

D DEEP RIVER

First system of the 'Deep River' section, starting at measure 60. The tempo changes to 104 beats per minute. The key signature changes to two flats (B-flat and E-flat). The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (G4, A4, B4). The piano accompaniment in the left hand consists of a steady eighth-note triplet pattern in the right hand and a simple bass line in the left hand. The dynamic marking *f* is present.

66

Second system of the 'Deep River' section, starting at measure 66. The melody continues with a half note G4, a quarter note A4, and a triplet of eighth notes (G4, A4, B4). The piano accompaniment maintains the eighth-note triplet pattern in the right hand and the bass line in the left hand. The dynamic marking *mf* is present.

72

Third system of the 'Deep River' section, starting at measure 72. The melody continues with a half note G4, a quarter note A4, and a triplet of eighth notes (G4, A4, B4). The piano accompaniment maintains the eighth-note triplet pattern in the right hand and the bass line in the left hand. The dynamic marking *f* is present.

78

Swing ♩ = 176

E DOWN BY THE RIVERSIDE

Musical score for measures 78-84. The system consists of a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Swing ♩ = 176'. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte) and *f* (forte).

85

Musical score for measures 85-91. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal line has a melodic line with some rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

92

Musical score for measures 92-98. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal line has a melodic line with some rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

99

Musical score for measures 99-105. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal line has a melodic line with some rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

106

Musical score for measures 106-112. The piano accompaniment continues with a consistent eighth-note bass line and chords. The vocal line has a melodic line with some rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

E^b CORNET

E^b CORNET SOLO

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E^b CORNET & PIANO

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