

My First Solos

Volume 1

Tuba & Piano

Jérôme Naulais

EMR 41312

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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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TUBA

My First Solos

Volume 1

1

Calmo ♩ = 72

Jérôme Naulais


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13



2

Danse ♩ = 100

Jérôme Naulais



11



3

Valse lente ♩ = 92

Jérôme Naulais



13



25



37



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My First Solos

Volume 1



1

Jérôme Naulais

Calmo ♩ = 72

Tuba

Piano

mf *mp*

C Am Dm/F F/G G⁷

7

F C G(sus4) C/G Em F C/E F#^{o7}

13

G(sus4) G D⁷ G/B C F/A F(add9) F C/E

mf *mf*

19

Am(add9) Am G⁷/B C(sus2) C/G Em F G

Danse ♩ = 100

First system of music (measures 1-5). The bass line starts with a whole rest, followed by a half note G2, a half note F2, and a half note E2. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Chords are indicated above the staff: Bb, mf, Bb6, and Bb.

6

Second system of music (measures 6-10). The bass line continues with a half note D2, a half note C2, a half note B1, and a half note A1. The piano accompaniment maintains the eighth-note pattern. Chords are indicated: F7, F7(sus4), F7, F7(sus4), F7, Bb, and F.

11

Third system of music (measures 11-15). The bass line continues with a half note G1, a half note F1, a half note E1, and a half note D1. The piano accompaniment maintains the eighth-note pattern. Chords are indicated: Bb, G7, Cm, Eb, and Ebm.

16

Fourth system of music (measures 16-20). The bass line continues with a half note C1, a half note B0, a half note A0, and a half note G0. The piano accompaniment maintains the eighth-note pattern. Chords are indicated: Bb, G7(b9), Cm, Eb, F7, Bb, B°7, Cm, Eb, F7, and Bb. The system ends with a forte (f) dynamic marking.

3

Jérôme Naulais

Valse lente ♩ = 92

Measures 1-12. Bass clef, 3/4 time. Chords: C, C(sus4) C(sus2), C, G7/B, C, G7/B, C G7 C, G, D7/F# G/F. Dynamics: *mf* (measures 1-12).

13

Measures 13-24. Bass clef, 3/4 time. Chords: C/E G7 C, Dm, C, G7, C, C/G, F/A, C F G, C G F, C, G7, C. Dynamics: *mf* (measures 13-24).

25

Measures 25-36. Bass clef, 3/4 time. Chords: D, G/B, E7, Am, E7, Am E7 Am G7, D7, G, D7 B° C, G7, C. Dynamics: *f* (measures 25-30), *mp* (measures 31-36).

37

Measures 37-48. Bass clef, 3/4 time. Chords: G7, C G7 C, G, D7/F# G, C G7 C, F, Dm, C G G7. Dynamics: *mf* (measures 37-48).

Moderato ♩ = 88

First system of music (measures 1-8). The bass line starts with a whole rest, then a half note Bb, followed by a half note F, and then a half note Bb. The treble line starts with a half note Bb, followed by a half note F, and then a half note Bb. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Chords: Bb, f, Bb(sus4) Bb, Eb, F7, Bb

9

Second system of music (measures 9-17). The bass line continues with a half note F, a half note C7, a half note F, a half note F7, a half note Bb, a half note F7, a half note Bb, a half note C7, a half note F7, a half note Bb(add9) Bb, a half note Cm7, and a half note F7. The treble line continues with a half note F, a half note C7, a half note F, a half note F7, a half note Bb, a half note F7, a half note Bb, a half note C7, a half note F7, a half note Bb(add9) Bb, a half note Cm7, and a half note F7. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Chords: F, C7, F, F7, Bb, F7, Bb, C7, F7, Bb(add9) Bb, Cm7, F7

18

Third system of music (measures 18-25). The bass line continues with a half note Bb, a half note Eb, a half note Bb, a half note F7, a half note Bb, and a half note F7. The treble line continues with a half note Bb, a half note Eb, a half note Bb, a half note F7, a half note Bb, and a half note F7. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Chords: Bb, mf Eb, Bb, F7, Bb, F7, Eb(b5)

26

Fourth system of music (measures 26-34). The bass line continues with a half note Bb, a half note F7, a half note F7, a half note Bb, a half note Cm7, a half note D7, a half note Gm, a half note D7, a half note Gm, a half note D7, a half note Gm, a half note D7, a half note Gm, a half note D7, and a half note Gm. The treble line continues with a half note Bb, a half note F7, a half note F7, a half note Bb, a half note Cm7, a half note D7, a half note Gm, a half note D7, a half note Gm, a half note D7, a half note Gm, a half note D7, a half note Gm, a half note D7, and a half note Gm. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Chords: Bb, f, F7, F7, Bb, Cm7, D7, Gm, D7, Gm, D7, Gm, D7, Gm, D7, Gm, D7

35

Fifth system of music (measures 35-42). The bass line continues with a half note Bb, a half note Eb(sus2) Bb, a half note Cm7, a half note F7, a half note Bb, a half note F, a half note C7, and a half note F. The treble line continues with a half note Bb, a half note Eb(sus2) Bb, a half note Cm7, a half note F7, a half note Bb, a half note F, a half note C7, and a half note F. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Chords: mf Bb, Eb(sus2) Bb, Cm7, F7, Bb, F, C7, F

5

Jérôme Naulais

♩ = 76

First system of music (measures 1-5). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The tempo is marked ♩ = 76. The music is in a piano style, with a mezzo-piano (*mp*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a melody with chords: Eb, Ab/Bb, Eb, Ab/Bb, Eb, Ab/Bb, Eb, Ab/Bb.

6

Second system of music (measures 6-11). The key signature remains three flats. The tempo is marked ♩ = 76. The music continues with a mezzo-piano (*mp*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a melody with chords: Eb, Ab/Bb, Eb, Ab/Bb, Eb, Ab/Bb.

12

Third system of music (measures 12-17). The key signature remains three flats. The tempo is marked ♩ = 76. The music continues with a mezzo-piano (*mp*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a melody with chords: Eb, Cm, Fm, G7, Cm, Eb, Ab/Bb, Eb. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

18

Fourth system of music (measures 18-22). The key signature remains three flats. The tempo is marked ♩ = 76. The music continues with a mezzo-piano (*mp*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a melody with chords: Ab/Bb, Eb, Ab/Bb, Eb, Ab/Bb.

Marche ♩ = 108

Measures 1-8 of the march. The piano accompaniment is marked *f*. Chords indicated: A^b , C° , E^b7 .

9

Measures 9-17. The piano accompaniment is marked *mf*. Chords indicated: A^b , E^b7/A^b , A^b , D^b , $D^{\circ7}$, A^b , A^b7 , D^b .

18

Measures 18-25. The piano accompaniment is marked *f*. Chords indicated: $B^b\circ7$, A^b , Fm , A^b , Fm , Gm , $C7$, Gm , $C7$, Fm , B^b7 , Fm , B^b7 , E^b7 , A^b/C . Crescendo markings (*cresc.*) are present.

26

Measures 26-31. The piano accompaniment is marked *f*. Chords indicated: E^b/D^b , A^b , E^b7 , A^b , B^bm7 , $Cm7$, $F7$, B^bm , Fm , B^bm , $D^{\circ7}$, B^bm/E^b , E^b , E^b9 , A' .

Rock ♩ = 124

Measures 1-7. Chords: Bb, F7, Cm7. Dynamics: *f*.

8

Measures 8-15. Chords: F7, Cm7, Bb, Gm7, Cm7. Dynamics: *mf*.

16

Measures 16-22. Chords: F7, Eb, Cm7, Bb, Gm7, Cm7, Bb/D, Gm, Dm7, G7, C7, F7. Dynamics: *f*, *mf*.

23

Measures 23-29. Chords: Gbmaj7, Eb, Bbmaj7, Fm, Abmaj7, Gm7, Cm7, F7, Bb, Abmaj7, Gm7, Cm7, F7, Eø7 F#. Dynamics: *f*.

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EMR 2050T	VIVALDI, Antonio	Sonata N° 5 in E minor
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TUBA & PIANO (GUITAR, BASS, DRUMS OPTIONAL)

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TUBA & PIANO / KEYBOARD (DRUMS OPTIONAL)

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TUBA & ORGAN

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EMR 2069	KOETSIER, Jan	Choralfantasie
EMR 307T	LOEILLET, J.B.	Sonate en Do Majeur (Sturzenegger)
EMR 301T	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 306T	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 304T	PORPORA, N.A.	Sonate As-Dur (Sturzenegger)
EMR 303T	PURCELL, Henry	Suite (Sturzenegger)