

L'As des Sax

Alto Saxophone & Brass Quintet

Jérôme Naulais

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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 le 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 le 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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Alto Saxophone & Brass Quintet


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Jérôme Naulais

Moderato $\text{♩} = 92$

2

3

4

5

6

E♭ Alto Saxophone Solo

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Tuba

7

8

9

10

11

12

EMR 15544

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13

14

15

16

17

18

Musical score for measures 13-18. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 13 features a melodic line in Treble 1 with dynamics *f* and *mf*. Measure 14 has a triplet of eighth notes in Treble 1. Measure 15 contains a triplet of eighth notes in Treble 1. Measure 16 has a melodic line in Treble 1 with dynamics *p* and *mf*. Measure 17 has a melodic line in Treble 1 with dynamics *f* and *p*. Measure 18 has a melodic line in Treble 1 with dynamics *f* and *p*.

19

20

21

22

23

24

Musical score for measures 19-24. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 19 has a melodic line in Treble 1 with dynamics *p*. Measure 20 has a melodic line in Treble 1 with dynamics *p*. Measure 21 has a melodic line in Treble 1 with dynamics *p*. Measure 22 has a melodic line in Treble 1 with dynamics *p*. Measure 23 has a melodic line in Treble 1 with dynamics *p*. Measure 24 has a melodic line in Treble 1 with dynamics *p* and *mf*.

25

26

27

28

29

30

Musical score for measures 25-30. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measure 25 has a melodic line in Treble 1 with dynamics *fp* and *f*. Measure 26 has a melodic line in Treble 1 with dynamics *fp* and *f*. Measure 27 has a melodic line in Treble 1 with dynamics *fp* and *f*. Measure 28 has a melodic line in Treble 1 with dynamics *fp* and *f*. Measure 29 has a melodic line in Treble 1 with dynamics *mp* and *f*. Measure 30 has a melodic line in Treble 1 with dynamics *mp* and *f*.

47

48

49

50

51

Musical score for measures 47-51. The score is written for five staves: two treble clefs and three bass clefs. The key signature has one sharp (F#). Measures 47-51 contain various rhythmic patterns, including eighth and sixteenth notes, and triplets. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). There are also accents and slurs throughout the passage.

52

53

54

55

56

Musical score for measures 52-56. The score continues with five staves. Measures 52-56 feature a variety of rhythmic figures and melodic lines. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). Slurs and accents are used to shape the musical phrases.

57

58

59

60

61

Musical score for measures 57-61. The score continues with five staves. Measures 57-61 show a continuation of the musical themes with dynamic markings such as *mf*, *p*, and *mp* (mezzo-piano). The notation includes slurs, accents, and various rhythmic patterns.

Musical score for measures 62-67. The score consists of five staves. The key signature is one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are several slurs and accents throughout the passage.

Cadenza ♩ = 60

Musical score for the Cadenza section, measures 68-70. The tempo is marked ♩ = 60. The key signature is one sharp. The music features triplet patterns and slurs. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte).

accel. poco a poco.

Moderato ♩ = 84

Musical score for measures 71-74. The tempo is marked Moderato ♩ = 84. The key signature is one sharp. The music features triplet patterns and slurs. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

accel.

Musical score for measures 75-76. The tempo is marked *accel.* (accelerando). The key signature is one sharp. The music features triplet patterns and slurs. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Allegro ♩ = 120

Musical score for measures 70-74. The tempo is marked Allegro ♩ = 120. The key signature is one sharp. The music features eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are several slurs and accents throughout the passage.

2 TRUMPETS, HORN, TROMBONE & TUBA

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EMR 5091	GESUALDO, Carlo	Ancide sol la Morte (Hofer) (3)
EMR 5091	GESUALDO, Carlo	Già Piansi Nel Dolore (Hofer) (3)
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EMR 5143	HAYDN, Joseph	Adagio from the "Emperor" Quartet
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EMR 5683	HAYDN, Joseph	Hochzeitsmarsch (5)
EMR 5084	HAYDN, Joseph	Hochzeitsmarsch (Michel) (5)
EMR 5667	HERMAN, Jerry	Hello, Dolly!
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EMR 583	HIDAS, Frigyes	Quintettino N° 2
EMR 584	HIDAS, Frigyes	Quintettino N° 3
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2 Trumpets, Horn, Trombone & Tuba (Fortsetzung - Continued - Suite)

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EMR 5685	MICHEL/NAULAIS (Arr.)	Kalinka (5)
EMR 5687	MICHEL/NAULAIS (Arr.)	La Cucaracha (5)
EMR 5685	MICHEL/NAULAIS (Arr.)	Muss I denn, Muss i denn (5)
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