

En Piste!

E♭ Bass & Piano

Jérôme Naulais

EMR 55736

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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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E♭ BASS

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. This is followed by a quarter note A4, an eighth note G4, a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, an eighth note C4, a quarter note B3, and a quarter note A3. The staff concludes with a quarter note G3, an eighth note F#3, and a quarter note E3. The dynamic marking *mf* is placed below the first measure of the melody, and an accent mark (>) is placed above the final 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 rest), C5 (quarter rest), D5 (quarter rest), E5 (quarter rest), F#5 (quarter rest), and G5 (quarter rest). The notes are grouped into four pairs, each with a slur above it. There are also four accents (>) above the notes: G4, A4, D5, and E5.

16

mp *cresc.* *f* *mf*

[illegible]

30

mf *f*

39

Measure 39 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 a series of eighth and sixteenth notes, with a fermata over the final note. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There is a fermata over the final D4 note.

46

Musical notation for measure 46. The staff is in treble clef with a key signature of one sharp (F#). The measure contains a series of eighth and sixteenth notes, including slurs and accents.

53

4

mp

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Music notation for measures 1-7. The score is for Eb Bass and Piano. The Eb Bass part starts with a rest for 4 measures, then plays a melody starting on G4, marked *mf*. The Piano part starts with a rest for 4 measures, then plays a melody starting on G3, marked *f*. The key signature is one flat (Bb) and the time signature is 2/4.

Music notation for measures 8-14. The Eb Bass part continues the melody from measure 7, marked *mf*. The Piano part continues the melody from measure 7, marked *f*. The key signature is one flat (Bb) and the time signature is 2/4.

Music notation for measures 15-21. The Eb Bass part starts with a melody marked *mp*, followed by a crescendo to *f*, then a melody marked *mf*. The Piano part starts with a melody marked *mp*, followed by a crescendo to *f*, then a melody marked *mf*. The key signature is one flat (Bb) and the time signature is 2/4.

Music notation for measures 22-28. The Eb Bass part continues the melody from measure 21, marked *mf*. The Piano part continues the melody from measure 21, marked *f*. The key signature is one flat (Bb) and the time signature is 2/4.

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 begins with a melodic phrase in measures 29-32, followed by a rest in measure 33, and then a short phrase in measure 34 marked *mf*. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It provides a harmonic foundation 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 in measure 35, marked *f*, and continues through measure 40. The piano accompaniment continues with chords and moving lines in both hands.

41

Measures 41-47 of a musical score. The vocal line features a more complex melodic line with some grace notes, starting in measure 41 and continuing through measure 47. The piano accompaniment continues with chords and moving lines in both hands.

48

Measures 48-54 of a musical score. The vocal line has a melodic phrase in measures 48-51, followed by a rest in measure 52, and then a short phrase in measure 53. The piano accompaniment continues with chords and moving lines in both hands.

55

Measures 55-60 of a musical score. The vocal line has a melodic phrase starting in measure 55, marked *mp*, and continues through measure 60. The piano accompaniment continues with chords and moving lines in both hands, with a *dim.* marking in measure 55 and a *mp* marking in measure 58.

♭ BASS & PIANO

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♭ Bass & Piano (Fortsetzung - Continued - Suite)

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