

40 Solos for Fun

Volume 2

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20. Mister Marco

Tenor Saxophone & Piano
CD Play Back / Play Along

Jérôme Naulais

EMR 61745

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40 Solos for Fun

Jérôme Naulais

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B $\flat$ TENOR
SAXOPHONE

11. Bivouac près du Lac

Bivouac near the lake / Biwak in der Nähe des Sees

Jérôme Naulais

Moderato $\text{♩} = 96$


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The musical score is written for B $\flat$ Tenor Saxophone. It begins with a treble clef, a key signature of one flat (B $\flat$), and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The score consists of nine staves of music, with measure numbers 9, 17, 24, 31, 42, 49, 57, 64, and 70 indicated at the start of their respective staves. The music features various dynamics including *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano), often with crescendo and decrescendo hairpins. There are several triplet markings (indicated by a '3' over a bracket) and some measures with multiple rests. The score includes a section marked '(Même tempo)' starting at measure 24, where the time signature changes to 4/4. The piece concludes with a final measure at measure 70.

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11. Bivouac près du Lac

Bivouac near the lake / Biwak in der Nähe des Sees

Jérôme Naulais

Moderato ♩ = 96

Tenor Saxophone

Piano

The musical score is written for Tenor Saxophone and Piano. It begins with a tempo marking of 'Moderato' and a metronome setting of 96. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems, each starting with a measure number (1, 6, 11, and 17). The Tenor Saxophone part features melodic lines with various dynamics including *mf dolce*, *mp*, *f*, and *mp*. The Piano part provides harmonic support with chords and moving lines, also marked with dynamics like *mf*, *f*, and *mp*. The score includes articulation marks such as slurs and accents.

12. Rêve Parti

Lost Dream / Verschwundener Traum

Jérôme Naulais



$\text{♩} = 69$

Tenor Saxophone

Piano

mp

mp

6

mf

mp

mf

mp

12

p

p

16

mp

mf

f

mf

mp

mf

f

mf

$\text{♩} = \text{♩}$

13. Tango for Diego

Jérôme Naulais

Tango ♩ = 116

Tenor Saxophone

Piano



The musical score is written for Tenor Saxophone and Piano. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as Tango ♩ = 116. The score is divided into four systems, with measure numbers 5, 9, and 13 indicated at the beginning of each system. The Tenor Saxophone part is mostly rests, with some melodic lines in the later systems. The Piano part provides a rhythmic and harmonic accompaniment with various dynamics and articulations.

System 1 (Measures 1-4): The Tenor Saxophone has rests. The Piano part starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The dynamics change to mezzo-forte (*mf*) in the final measure.

System 2 (Measures 5-8): The Tenor Saxophone has a melodic line starting in measure 5. The Piano part continues with a rhythmic pattern, with dynamics ranging from *f* to *mf*.

System 3 (Measures 9-12): The Tenor Saxophone has a melodic line. The Piano part features a mezzo-forte (*mf*) dynamic in measure 9, followed by a crescendo leading to a forte (*f*) dynamic in measure 12.

System 4 (Measures 13-16): The Tenor Saxophone has a melodic line. The Piano part features a forte (*f*) dynamic in measure 13, followed by a mezzo-forte (*mf*) dynamic in measure 14, and a crescendo leading to a forte (*f*) dynamic in measure 16.

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14. Jet-Lag

13

Jérôme Naulais

$\text{♩} = 128 (3+2)$

Tenor Saxophone

Piano

mf

5

mf

9

f

f

13

mf

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15. Planet March

17

Jérôme Naulais

Tenor Saxophone

Piano

$\text{♩} = 116$

f

mf

mf

p *cresc.* *f* *mf*

p *cresc.* *f* *m*

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16. Paname Polka



Jérôme Naulais

$\text{♩} = 84$

Tenor Saxophone

Piano

9

17

26

mf *f* *mf* *f*

f *mf* *f* *mf* *f*

mp *mf*

p *mp* *mf* *f*

p *mp* *mf*

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17. Kyoto

Jérôme Naulais

$\text{♩} = 76$

Tenor Saxophone

Piano

mf

mf

f

mf

6

p cresc.

p cresc.

11

f

mf

mp

f

mf

mp

16

p

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18. Slavic Lullaby

Slawisches Wiegenlied / Berceuse Slave

Jérôme Naulais

$\text{♩} = 76$

Tenor Saxophone

Piano

Measures 1-4: Tenor Saxophone enters with a melody marked *mp*. Piano accompaniment features a steady eighth-note bass line and chords.

Measures 5-9: Continuation of the melody and accompaniment. Dynamics remain *mp*.

Measures 10-14: The Tenor Saxophone melody becomes more active, marked *f*. The piano accompaniment also features *f* chords.

Measures 15: The piece concludes with a final measure marked *mf* for both instruments.

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19. Un Train Pour Arles



Jérôme Naulais

$\text{♩} = 128$

Tenor Saxophone

Piano

f

5

mf

mf

9

13

1.

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20. Mister Marco

Jérôme Naulais

$\text{♩} = 138$

Tenor Saxophone

Piano

mf

mf

6

f

f

11

mf

mf

16

f

mf

f

mf

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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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