

40 Solos for Fun

Volume 1

1. Au Bord Du Lac
2. En Piste !
3. Promenade en Traineau
4. Rumb'A Montana
5. Lilit Melody
6. Une Soirée à Vienne
7. Night in Montreux
8. Sur les Rives de la Volga
9. Le Cha-Cha de Macha
10. The King

B^b Bass & Piano
CD Play Back / Play Along

Jérôme Naulais

EMR 61728

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VOLUME 2

11. Bivouac près du Lac
12. Rêve Parti
13. Tango for Diego
14. Jet-Lag
15. Planet March
16. Paname Polka
17. Kyoto
18. Slavic Lullaby
19. Un Train Pour Arles
20. Mister Marco

VOLUME 3

21. Disco Blues
22. Ball im Dorf
23. Blue Boogie
24. Blue Lagoon
25. Atlantic Express
26. Champs de Mars
27. Charle's Tune
28. Rêve d'Enfance
29. Tout Schuss
30. A l'Heure d'Été

VOLUME 4

31. Au Fil de l'Eau
32. Grüss Gott
33. Brume
34. Hasta La Vista
35. La Valse À Loulou
36. Les Écuyers
37. Rocky Morning
38. Sahara
39. The Blue Cat
40. Viva Napoli



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B $\flat$ BASS

1. Au Bord Du Lac

Am Seeufer / At The Lakeside

Balade ♩ = 76

Jérôme Naulais


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Balade $\text{♩} = 76$ Jérôme Naulais

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8

14

21

25

31

20

26

37

mp

mf

f

To Coda Coda symbol

D.S. Da Capo symbol al Coda Coda symbol

Coda Coda symbol

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1. Au Bord Du Lac

Am Seeufer / At The Lakeside

Jérôme Naulais

Balade ♩ = 76

B♭ Bass

Piano

mp

5

10

mf *f*

14

mf

The musical score is for a piece titled '1. Au Bord Du Lac' (Am Seeufer / At The Lakeside) by Jérôme Naulais. It is a Balade in 4/4 time with a tempo of 76 beats per minute. The score is written for B♭ Bass and Piano. The key signature has one sharp (F#). The score is divided into four systems. The first system starts with a repeat sign. The second system begins at measure 5. The third system begins at measure 10 and includes dynamic markings of mezzo-forte (mf) and forte (f). The fourth system begins at measure 14 and includes a mezzo-forte (mf) marking. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, often with sustained bass notes.

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2. En Piste!

Jérôme Naulais

Marche ♩ = 112

B♭ Bass

Piano

f *mf*

8

15

mp *cresc.* *f* *mf*

mp *cresc.* *f* *mf*

22

The musical score is for a march in 2/4 time, marked with a tempo of 112 beats per minute. It features three systems of staves. The first system includes a B♭ Bass staff and a Piano staff. The B♭ Bass staff begins with a rest for four measures, then enters with a melody marked *mf*. The Piano staff starts with a chordal accompaniment marked *f*, which transitions to *mf* in the fifth measure. The second system continues the piano accompaniment with a consistent rhythmic pattern. The third system introduces a new melody in the B♭ Bass staff, starting at measure 15 with a *mp* dynamic, which crescendos to *f* by measure 17 and then returns to *mf*. The piano accompaniment also follows this dynamic progression, with a crescendo from *mp* to *f* and back to *mf*. The score concludes at measure 22.

3. Promenade en Traineau

Sleigh Ride / Schlittenfahrt

Jérôme Naulais



Moderato ♩ = 88

B♭ Bass

Piano

f *poco a poco dim.* *mp*

7

13

mp *mf*

19

To Coda Φ

p *f*

4. Rumb'A Montana

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Jérôme Naulais

$\text{♩} = 116$

B♭ Bass

Piano

5

10

14

mf

f

mp

f

mf

f

mf

p

5. Lilit Melody

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Jérôme Naulais

Slow rock ♩ = 72

B♭ Bass

Piano

mf

4

mf

f

mf

7

10

f

f

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6. Une Soirée à Vienne

An Evening in Vienna / Ein Abend in Wien

Jérôme Naulais

Valse ♩. = 63



Sheet music for *Une Soirée à Vienne* (An Evening in Vienna / Ein Abend in Wien) by Jérôme Naulais. The piece is a waltz in 3/4 time, marked with a tempo of ♩. = 63. The key signature is one sharp (F#).

The score is arranged for B♭ Bass and Piano. The music is divided into four systems, with measures 7, 13, and 19 marked at the beginning of their respective systems.

System 1 (Measures 1-6): The B♭ Bass part begins with a rest, followed by a melodic line starting on measure 5 with a *mf* dynamic. The Piano part starts with a *f* dynamic, featuring a crescendo leading to a *mf* dynamic in measure 5.

System 2 (Measures 7-12): The B♭ Bass part continues with a melodic line. The Piano part maintains a steady accompaniment.

System 3 (Measures 13-18): The B♭ Bass part features a more active melodic line with slurs. The Piano part continues with its accompaniment.

System 4 (Measures 19-24): The B♭ Bass part starts with a *f* dynamic, followed by a *mf* dynamic in measure 20. The Piano part also starts with a *f* dynamic, followed by a *mf* dynamic in measure 20.

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7. Night in Montreux

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Jérôme Naulais

$\text{♩} = 76$

B♭ Bass

Piano

mf

4

8

mf

12

f

mp

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8. Sur Les Rives De La Volga

On The Banks Of The Volga / Auf den Ufern der Wolga



Jérôme Naulais

Moderato ♩ = 88

B♭ Bass *mf*
 Piano *mf*

7

14

20

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

The musical score is for a piece in 2/4 time, key of B-flat major. It features a B♭ Bass line and a Piano accompaniment. The score is divided into four systems, each starting with a measure number (7, 14, 20). The first system shows the initial entry of the bass and piano. The second system begins at measure 7, the third at measure 14, and the fourth at measure 20. Dynamics include mezzo-forte (mf) and forte (f). The piano part consists of chords and moving lines, while the bass part has a more melodic, walking line.

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9. Le Cha-Cha de Macha

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Jérôme Naulais

Calme ♩. = 69

B♭ Bass

Piano

mf

5

mp

mp

9

f

mf

f

mf

13

f

f

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10. The King

Jérôme Naulais

Slow rock $\text{♩} = 69$

B $\flat$ Bass

Piano

mf

5

9

f

13

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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