

40 Solos for Fun

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10. The King

Tenor Recorder & Piano
CD Play Back / Play Along

Jérôme Naulais

EMR 61711

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Am Seeufer / At The Lakeside

Jérôme Naulais

Balade ♩ = 76

Jérôme Naulais

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2 3

mp

8

mf *f*

14 To Coda Φ 1 *mf*

21

25 1 *mf* *f*

31 D.S. S al Coda Φ Φ Coda *f*

20

26 4 *mf* 1

37 1 *mf* *r*

1. Au Bord Du Lac

Am Seeufer / At The Lakeside

Jérôme Naulais

Balade ♩ = 76



Tenor Recorder

Piano

The musical score is written for Tenor Recorder and Piano. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Balade ♩ = 76'. The score is divided into four systems, each with a measure number (1, 5, 10, 14) at the start of the Tenor Recorder staff. The piano part consists of a continuous accompaniment of eighth notes in the right hand and quarter notes in the left hand. The Tenor Recorder part features a melody with various dynamics: *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) at measure 10, and *f* (forte) at measure 14. The score ends with a repeat sign at the beginning of the first system and a final measure at the end of the fourth system.

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2. En Piste!

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Jérôme Naulais

Marche ♩ = 112

Tenor Recorder

Piano



8



15



22



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3. Promenade en Traineau

Sleigh Ride / Schlittenfahrt

Jérôme Naulais



Moderato ♩ = 88



Tenor Recorder

Piano

7

13

19

To Coda Φ

f poco a poco dim. *mp*

mp *mf*

mp *mf*

p *f*

The musical score is for a piece titled '3. Promenade en Traineau' (Sleigh Ride / Schlittenfahrt) by Jérôme Naulais. It is in 2/4 time, marked Moderato with a tempo of 88 beats per minute. The key signature has one sharp (F#). The score is arranged for Tenor Recorder and Piano. The Tenor Recorder part begins at measure 1 with a whole rest, followed by a series of eighth and quarter notes. The Piano part begins at measure 1 with a forte (f) dynamic, followed by a gradual decrease in volume (poco a poco dim.) to mezzo-piano (mp) by measure 7. The score is divided into four systems. The first system (measures 1-6) shows the initial entry of the Tenor Recorder and the Piano accompaniment. The second system (measures 7-12) continues the development of the themes. The third system (measures 13-18) features a crescendo in the Tenor Recorder part, reaching a mezzo-forte (mf) dynamic. The fourth system (measures 19-24) concludes with a 'To Coda' section, marked with a Coda symbol (Phi). The Tenor Recorder part ends with a piano (p) dynamic, while the Piano part ends with a forte (f) dynamic.

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4. Rumb'A Montana

Jérôme Naulais

♩ = 116

Tenor Recorder

Piano

The musical score is written for Tenor Recorder and Piano in 4/4 time. The tempo is marked as ♩ = 116. The score is divided into four systems, each starting with a measure number (1, 5, 10, 14). The Tenor Recorder part features melodic lines with various dynamics (mf, f, mp, p) and phrasing. The Piano part provides a rhythmic accompaniment with chords and single notes, also marked with dynamics (f, mf, mp, p). The score includes various musical notations such as slurs, accents, and dynamic markings.

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5. Lilit Melody

19



Jérôme Naulais

Slow rock $\text{♩} = 72$

Tenor Recorder

Piano

The musical score is written for Tenor Recorder and Piano. It is in 12/8 time and consists of 12 measures. The score is divided into four systems, each starting with a measure number (1, 4, 7, 10). The Tenor Recorder part is written on a single staff. The Piano part is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). The key signature has one flat (B-flat).

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6. Une Soirée à Vienne

An Evening in Vienna / Ein Abend in Wien

Jérôme Naulais

Valse $\text{♩} = 63$



Tenor Recorder

Piano

7

13

19

f *mf* *f* *mf*

The musical score is for a waltz in 3/4 time, key of D major. It features a Tenor Recorder and Piano. The score is divided into four systems. The first system starts with a repeat sign. The second system begins at measure 7. The third system begins at measure 13. The fourth system begins at measure 19. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piano part consists of chords and single notes, while the recorder part has a melodic line with some grace notes.

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7. Night in Montreux

Jérôme Naulais

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$\text{♩} = 76$

Tenor Recorder

Piano

mf

4

8

12

f

mp

f

mf

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8. Sur Les Rives De La Volga

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

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Jérôme Naulais

Moderato $\text{♩} = 88$

Tenor Recorder

Piano



The musical score is written for Tenor Recorder and Piano. It begins with a tempo marking of Moderato and a metronome setting of 88. The key signature has two flats (B-flat major). The time signature is 2/4. The score is divided into four systems, each containing a Tenor Recorder staff and a Piano staff. The Piano part features a steady accompaniment of eighth notes in the bass and chords in the treble. The Tenor Recorder part has a melodic line with various dynamics and articulations. Measure numbers 7, 14, and 20 are indicated at the start of their respective systems.

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9. Le Cha-Cha de Macha

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Jérôme Naulais

Calme ♩. = 69

Tenor Recorder

Piano



mf

mp

mp

f

mf

f

f

12/8

12/8

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10. The King

39

Jérôme Naulais

Slow rock ♩ = 69

Tenor Recorder

Piano

5

9

13

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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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