

40 Solos for Fun

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

E^b Cornet & Piano
CD Play Back / Play Along

Jérôme Naulais

EMR 61811

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40 Solos for Fun

Jérôme Naulais

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

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'Eté

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31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

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Slow $\text{♩} = 63$ 

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31. Au Fil de l'Eau

Wie das Wasser fließt / Going With The Flow

Jérôme Naulais

Slow ♩. = 63

E♭ Cornet

Piano

mf

4

mp

mp

8

mf

mf

12

p cresc. *f*

p cresc.



32. Grüss Gott

Bonne Journée / Good Day

Jérôme Naulais

$\text{♩} = 100$

E♭ Cornet

Piano

f *mf*

7

f *f*

14

21

mf *mf*

33. Brume

9

Mist / Nebel

Jérôme Naulais

$\text{♩} = 72$

E♭ Cornet

Piano

mp

5

10

mf

14

mp

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34. Hasta La Vista



Jérôme Naulais

Paso doble ♩ = 100

Eb Cornet
 Piano

7
 14
 21

f
mf
f
mf

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35. La Valse À Loulou

15

Jérôme Naulais

$\text{♩} = 60$

E♭ Cornet

Piano

mf

f

7

14

22

1.

2.

f

f

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36. Les Écuyers

The Squires / Die Knappen

Jérôme Naulais

Moderato ♩ = 80

E♭ Cornet

Piano

9

18

27

mp

mp

mf

mp

mf

p

mf

mf

mp

p

mp

f

mf

f

37. Rocky Morning



Jérôme Naulais

$\text{♩} = 140$

E♭ Cornet

Piano

1st x tacet

f

6

12

17

1. 2.

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38. Sahara

25

Jérôme Naulais

$\text{♩} = 66$

E♭ Cornet

Piano

f *mp*

6

12

mf *mf*

18

f

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Jérôme Naulais

Musical score for Eb Cornet and Piano. The Eb Cornet part is in 4/4 time, starting with a whole rest, followed by a half note G4, and then a quarter note F#4. The Piano part is in 4/4 time, starting with a whole rest, followed by a half note G4, and then a quarter note F#4. The Piano part also includes a half note G4 and a quarter note F#4.

7

The musical score for "The Rose Tree" is presented in three systems. The first system consists of a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. It begins with a quarter rest, followed by a dotted quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a half note D4, a quarter note C4, and a quarter note B3. A slur covers a half note A3 and a quarter note G3. This is followed by a half note F#3, a quarter note E3, and a quarter note D3. A triplet of eighth notes (C3, B2, A2) is marked with a forte (*mf*) dynamic. The second system consists of two staves, treble and bass clef, in the same key and time. The treble staff begins with a quarter rest, followed by a dotted quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a half note D4, a quarter note C4, and a quarter note B3. A slur covers a half note A3 and a quarter note G3. This is followed by a half note F#3, a quarter note E3, and a quarter note D3. A triplet of eighth notes (C3, B2, A2) is marked with a forte (*mf*) dynamic. The bass staff begins with a quarter rest, followed by a dotted quarter note G2, an eighth note F#2, and a quarter note E2. This is followed by a half note D2, a quarter note C2, and a quarter note B1. A slur covers a half note A1 and a quarter note G1. This is followed by a half note F#1, a quarter note E1, and a quarter note D1. A triplet of eighth notes (C1, B0, A0) is marked with a forte (*mf*) dynamic. The third system consists of two staves, treble and bass clef, in the same key and time. The treble staff begins with a quarter rest, followed by a dotted quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a half note D4, a quarter note C4, and a quarter note B3. A slur covers a half note A3 and a quarter note G3. This is followed by a half note F#3, a quarter note E3, and a quarter note D3. A triplet of eighth notes (C3, B2, A2) is marked with a forte (*mf*) dynamic. The bass staff begins with a quarter rest, followed by a dotted quarter note G2, an eighth note F#2, and a quarter note E2. This is followed by a half note D2, a quarter note C2, and a quarter note B1. A slur covers a half note A1 and a quarter note G1. This is followed by a half note F#1, a quarter note E1, and a quarter note D1. A triplet of eighth notes (C1, B0, A0) is marked with a forte (*mf*) dynamic.

14

f *mf* *f*

f *mf* *f*

20

Example 10-10 (continued)

40. Viva Napoli



Jérôme Naulais

Moderato ♩ = 84

First system of music for Eb Cornet and Piano. The Eb Cornet part starts with a rest, then plays a melody marked *mp*. The Piano part provides a harmonic accompaniment, also marked *mp*.

Second system of music (measures 6-11). The Eb Cornet part continues with a melody, including a triplet marked *f*. The Piano part continues with a harmonic accompaniment, also marked *f*.

Third system of music (measures 12-17). The Eb Cornet part continues with a melody, including a phrase marked *mf*. The Piano part continues with a harmonic accompaniment, also marked *mf*.

Fourth system of music (measures 18-23). The tempo changes to *rall.* and then *Largo* (♩ = 54). The Eb Cornet part starts with a rest, then plays a melody marked *mp*. The Piano part continues with a harmonic accompaniment, also marked *mp*.

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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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