

La Valse À Loulou

Tenor Saxophone & Piano

Jérôme Naulais

EMR 61149

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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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**B $\flat$ TENOR
SAXOPHONE**

La Valse À Loulou

Jérôme Naulais

$\mathcal{J} = 60$


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The musical score for 'The Rose Tree' is written for a single melodic line in 3/4 time. The key signature has one flat (B-flat). The melody begins with a half rest, followed by a quarter rest, then a half note G4. This is followed by a whole note chord of G4 and Bb4. The melody continues with a quarter note A4, a quarter note Bb4, and a half note C5. There is a repeat sign after the C5. The melody then continues with a half note Bb4, a quarter note A4, and a half note G4. The piece ends with a final whole note chord of G4 and Bb4. The dynamic marking *mf* (mezzo-forte) is placed below the first note after the repeat sign.

10

Musical notation for exercise 10, featuring a treble clef and a series of eighth and quarter notes with slurs.

17

1. 2.

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Measure 18 continues the melody. Measure 19 is a whole note chord. Measure 20 is a whole note chord. The notation includes first and second endings for the final measure.

24

Measures 24-27 of the musical score for 'The Rose Tree'. Measure 24 begins with a treble clef and a common time signature. The melody starts on a half note G4, followed by a quarter rest, then a quarter note A4, and another quarter rest. Measure 25 continues with a quarter note B4, a quarter note A4, and a quarter note G4. Measure 26 features a half note F#4, a half note E4, and a half note D4. Measure 27 concludes with a half note C4, a half note B3, and a half note A3. The piece ends with a double bar line. A dynamic marking of *f* (forte) is placed below measure 25. A slur connects the first half note of measure 24 to the first half note of measure 25. Another slur connects the first half note of measure 26 to the first half note of measure 27.

32

mf

39 

47

mf

This musical staff contains measures 47 through 52. Measure 47 begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, and C5. A slur covers measures 47 and 48. Measure 48 contains a dotted half note G4. Measure 49 contains a quarter note G4, a quarter rest, and a quarter note F#4. Measure 50 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 51 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 52 contains a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic marking *mf* is placed below the staff between measures 49 and 50.

54 

mf

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La Valse À Loulou

Jérôme Naulais

$\text{♩} = 60$

Tenor Saxophone

Piano

f

mf

7

14

1.

22

2.

f

f

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30

mf

mf

38

f

f

45

mf

mf

53

mf

61

mf

f

f

TENOR SAXOPHONE & PIANO

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EMR 923F	BEATLES, The	Hey Jude (8)
EMR 923F	BEATLES, The	I Wanna Hold Your Hand (8)
EMR 923F	BEATLES, The	Michelle (8)
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EMR 28834	BEETHOVEN, L.v.	Sonatine
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