

# 40 Solos for Fun

## *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

Euphonium (♩ + ♭) & Piano

*CD Play Back / Play Along*

**Jérôme Naulais**

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Jérôme Naulais

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# 11. Bivouac près du Lac

*Bivouac near the lake / Biwak in der Nähe des Sees*

**B $\flat$  EUPHONIUM**

Jérôme Naulais

Moderato  $\text{♩} = 96$

  
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Musical score for Euphonium, starting with a 2-measure rest. The score is in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, each beginning with a measure number (9, 17, 24, 31, 42, 49, 57, 64, 70). The music features various dynamics including *mf dolce*, *mp*, *f*, *mf*, *p*, and *mf*. It includes complex rhythmic patterns such as triplets and a 4-measure rest. A tempo change to '(Même tempo)' is indicated at measure 24. The score concludes with a fermata at the end of the final staff.

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# 11. Bivouac près du Lac

*Bivouac near the lake / Biwak in der Nähe des Sees*

Jérôme Naulais

Moderato ♩ = 96

The musical score is arranged in two systems. The first system (measures 1-5) features the Euphonium part starting with a melodic line marked *mf dolce* and the Piano accompaniment with a rhythmic pattern marked *mf*. The second system (measures 6-10) shows the Euphonium part reaching a crescendo to *f* and the Piano part with a similar dynamic. The third system (measures 11-16) features a dynamic range from *mp* to *f* in the Euphonium and *mp* to *f* in the Piano. The fourth system (measures 17-21) continues with dynamics of *mf* and *f* in the Euphonium and *mf* in the Piano. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# 12. Rêve Parti

## *Lost Dream / Verschwundener Traum*

Jérôme Naulais

$\text{♩} = 69$

B♭ Euphonium

Piano

*mp*

*mp*

6

*mf*

*mp*

12

*p*

*p*

16

*mp*

*mf*

*f*

*mf*

*mp*

*mf*

*f*

*mf*

$\text{♩} = \text{♩}$

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# 13. Tango for Diego

Jérôme Naulais

Tango ♩ = 116

B♭ Euphonium

Piano

The musical score is written for B♭ Euphonium and Piano. It consists of four systems of music, each with a measure number (5, 9, 13) at the beginning. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Tango with a quarter note equal to 116 beats per minute. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte) throughout. The piano part features a complex rhythmic accompaniment with many beamed eighth and sixteenth notes. The euphonium part has a melodic line with some rests and a final phrase at the end of the first system.

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# 14. Jet-Lag

Jérôme Naulais

$\text{♩} = 128 (3+2)$

B $\flat$  Euphonium

Piano

*mf*

5

*mf*

Musical notation for measures 5-8. The Euphonium part (top staff) has a melodic line with slurs. The Piano part (bottom staves) features a steady bass line and chords in the right hand.

9

Musical notation for measures 9-12. The Euphonium part (top staff) has a melodic line with slurs and a dynamic marking of *f*. The Piano part (bottom staves) continues with a steady bass line and chords in the right hand.

13

*mf*

Musical notation for measures 13-16. The Euphonium part (top staff) has a melodic line with slurs and a dynamic marking of *mf*. The Piano part (bottom staves) continues with a steady bass line and chords in the right hand.

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# 15. Planet March

Jérôme Naulais

♩. = 116

B♭ Euphonium

Piano

7

14

20

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# 16. Paname Polka

Jérôme Naulais

  
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$\text{♩} = 84$

B♭ Euphonium

Piano



9



17



26



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# 17. Kyoto

Jérôme Naulais

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$\text{♩} = 76$

B♭ Euphonium

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

♩ = 76

Euphonium

Piano

5

10

15

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# 19. Un Train Pour Arles

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Jérôme Naulais

$\text{♩} = 128$

B♭ Euphonium

Piano



5

9

13

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# 20. Mister Marco

Jérôme Naulais

♩ = 138

B♭ Euphonium

Piano

6

11

16

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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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