

# Petite Fantaisie

Flute, Clarinet, Bassoon & Piano

Jérôme Naulais

EMR 15525

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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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# Petite Fantaisie

Jérôme Naulais

Allegro moderato ♩ = 112



The musical score is arranged in four systems. The first system (measures 1-4) features Flute, B♭ Clarinet, Bassoon, and Piano. All instruments start with a forte (*f*) dynamic. The second system (measures 5-8) includes a first ending bracket labeled 'A' over measures 7-8. Dynamics are *f* for Flute, *mp* for Clarinet, and *mf* for Bassoon. The piano accompaniment continues with chords and a rhythmic pattern. The third system (measures 9-10) shows the Flute and Clarinet playing a melodic line with a forte (*f*) dynamic, while the Bassoon and piano accompaniment provide harmonic support.

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15

Musical score for measures 15-19. The score is written for three systems. The first system contains the vocal line (soprano, alto, and bass staves) and the piano accompaniment (treble and bass staves). The key signature has one flat (B-flat). The first system starts with a dynamic marking of *f* (forte) in the bass staff. The music features various melodic lines and chords.

20

Musical score for measures 20-23. The score is written for three systems. The first system contains the vocal line (soprano, alto, and bass staves) and the piano accompaniment (treble and bass staves). The key signature has one flat (B-flat). A section marker **B** is present in the top right of the first system. The music continues with various melodic and harmonic elements.

24

Musical score for measures 24-27. The score is written for three systems. The first system contains the vocal line (soprano, alto, and bass staves) and the piano accompaniment (treble and bass staves). The key signature has one flat (B-flat). The music includes dynamic markings of *mf* (mezzo-forte) in several places. A triplet of eighth notes is marked with a '3' in the second system. The piano accompaniment features chords and moving bass lines.

29 C

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

34

*p* *f* *f* *f* *f* *f* *f* *f*

38

*p* *mp* *p* *cresc.* *p* *mp* *p* *cresc.* *mp* *p* *cresc.* *p*

43

*f*

**D**

48

*f*

53

*f*

**E**

58

Musical score for measures 58-61. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The first system (measures 58-60) includes dynamic markings *p* and *f*. The second system (measure 61) includes a *f* marking and a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

62

Musical score for measures 62-65. The score is in 3/4 time with a key signature of two sharps. It features four staves: two for the right hand and two for the left hand. The first system (measures 62-64) includes dynamic markings *p* and *f*. The second system (measure 65) includes a *f* marking. The piano accompaniment features chords and moving lines in both hands.

66 **F** (Même Tempo)

Musical score for measures 66-69. The score is in 3/4 time with a key signature of two sharps. It features four staves: two for the right hand and two for the left hand. The first system (measures 66-68) includes dynamic markings *mf* and *p*. The second system (measure 69) includes a *mf* marking. The piano accompaniment features chords and moving lines in both hands.

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