

Magic Ravel

Trumpet or Cornet (B^b + C) & Piano
or Trumpet or Cornet (B^b + C), F Horn & Piano

Jérôme Naulais

EMR 63855

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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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Magic Ravel

Jérôme Naulais

Valse $\text{♩} = 66$

1. B♭ Trumpet
or Cornet

pp cresc. poco a poco

2. F Horn
(optional)

pp cresc. poco a poco

Piano

pp cresc. poco a poco

8

Musical score for measures 8-16. The score is for three parts: 1. B♭ Trumpet or Cornet, 2. F Horn (optional), and Piano. The key signature is one flat (B♭) and the time signature is 3/4. The music features a waltz-like melody with a 'poco a poco' crescendo. The piano accompaniment consists of chords and a steady bass line.

17 **A**

Musical score for measures 17-24, marked with a first ending bracket 'A'. The score is for three parts: 1. B♭ Trumpet or Cornet, 2. F Horn (optional), and Piano. The key signature is one flat (B♭) and the time signature is 3/4. The music features a waltz-like melody with a 'poco a poco' crescendo. The piano accompaniment consists of chords and a steady bass line. The first ending bracket 'A' covers measures 17-24.

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25

B

Musical score for measures 25-31. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase marked *f*. A section marker 'B' is placed above the first measure of the second system. The piano accompaniment features chords and a bass line with some triplets.

32

Musical score for measures 32-39. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line, marked *f* in measure 35. The piano accompaniment consists of chords and a steady bass line.

40

Musical score for measures 40-47. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment consists of chords and a steady bass line.

48

rall.

Andante ♩ = 64

Musical score for measures 48-54. The system includes a vocal line and a piano accompaniment. The tempo changes to *rall.* and then *Andante* with a tempo marking of ♩ = 64. The vocal line has a long note in measure 48. The piano accompaniment features chords and a bass line, with a dynamic marking of *p* in measure 49 and *mf* in measure 51.

55 **C**

Musical score for measures 55-58, section C. The score is in 3/4 time and features a key signature of two flats. It consists of three staves: two for the vocal line and one for the piano accompaniment. The vocal line begins with a *mf* dynamic and features a melodic line with slurs. The piano accompaniment includes a bass line with chords and a treble line with chords and eighth-note patterns. The section concludes at measure 58.

59

Musical score for measures 59-63. The score continues from the previous system. The vocal line features a *f* dynamic starting at measure 61. The piano accompaniment includes a bass line with chords and a treble line with chords and eighth-note patterns. The section concludes at measure 63.

64

D

Musical score for measures 64-67, section D. The score continues from the previous system. The vocal line features a *f* dynamic starting at measure 64. A sixteenth-note triplet is marked with a '6' above it in measure 64. The piano accompaniment includes a bass line with chords and a treble line with chords and eighth-note patterns. The section concludes at measure 67.

68

Musical score for measures 68-71. The score continues from the previous system. The vocal line features a melodic line with slurs. The piano accompaniment includes a bass line with chords and a treble line with chords and eighth-note patterns. The section concludes at measure 71.

TRUMPET, HORN & PIANO (ORGAN)

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 EMR 8408 BACH / GOUNOD Ave Maria (Naulais) (5)
 EMR 8401 BACH, Johann S. Aria (5)
 EMR 8410 BACH, Johann S. Arosio (5)
 EMR 8402 BEETHOVEN, L.v. Die Ehre Gottes aus der Natur (5)
 EMR 8405 BEETHOVEN, L.v. Ode To Joy (5)
 EMR 8408 BORODIN, Alexander Polovetzian Dance (5)
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 EMR 8402 CHOPIN, Frédéric Tristesse (5)
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 EMR 8409 DEBUSSY, Claude Clair de Lune (5)
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 EMR 8409 DVORAK, Antonin Largo aus der Neuen Welt (5)
 EMR 696F FISCHER, Johann March (Michel) (9)
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 EMR 8402 GERSHWIN, George I Got Rhythm (5)
 EMR 8410 GERSHWIN, George Summertime (5)
 EMR 8405 GERSHWIN, George The Man I Love (5)
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 EMR 696F HÄNDEL, Georg Fr. Air (Michel) (9)
 EMR 8403 HÄNDEL, Georg Fr. Arioso (5)
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 EMR 8401 HÄNDEL, Georg Fr. March "Scipio" (5)
 EMR 8409 HÄNDEL, Georg Fr. March (5)
 EMR 8408 HÄNDEL, Georg Fr. Minuet (5)
 EMR 696F HÄNDEL, Georg Fr. Ouvertüre aus der Wassermusik (9)
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