

# Viva Latina

Trumpet or Cornet (B<sup>b</sup> + C), Trombone (♭ +  $\text{tr}$ )  
& Piano / Keyboard

**Jérôme Naulais**

EMR 87149

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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 le 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.

Zurzeit 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 le 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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# Viva Latina

Jérôme Naulais

Cha - cha ♩ = 142

1. B $\flat$  Trumpet  
or Cornet

2. Trombone

Piano /  
Keyboard

The first system of the score consists of three staves. The top staff is for the 1. B $\flat$  Trumpet or Cornet, the middle for the 2. Trombone, and the bottom for Piano/Keyboard. The music is in 4/4 time with a key signature of one flat (B $\flat$ ). The tempo is marked 'Cha - cha ♩ = 142'. The piano part features a rhythmic accompaniment with chords and single notes.

## A LA CUCARACHA

The second system of the score continues the piece. It features three staves: 1. B $\flat$  Trumpet or Cornet, 2. Trombone, and Piano/Keyboard. The music is in 4/4 time with a key signature of one flat (B $\flat$ ). The tempo is marked 'Cha - cha ♩ = 142'. The piano part features a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present.

The third system of the score continues the piece. It features three staves: 1. B $\flat$  Trumpet or Cornet, 2. Trombone, and Piano/Keyboard. The music is in 4/4 time with a key signature of one flat (B $\flat$ ). The tempo is marked 'Cha - cha ♩ = 142'. The piano part features a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present.

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41 rall. . . . . Tango ♩ = 126

**C** EL CHOCLO

Musical score for measures 41-46. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with a melody in measure 42. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* and *f*. A crescendo hairpin is present in the piano part.

Musical score for measures 47-51. The vocal line continues with a melodic line, featuring a crescendo and decrescendo. Dynamics include *f* and *mf*. The piano accompaniment maintains the rhythmic accompaniment.

Musical score for measures 52-56. The vocal line continues with a melodic line, featuring a crescendo and decrescendo. Dynamics include *f*. The piano accompaniment maintains the rhythmic accompaniment.

Musical score for measures 57-61. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with a melody in measure 58. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf*. A section marker **D** is located above the vocal line.

62

Musical score for measures 62-67. The top system shows a vocal line in treble clef and a piano accompaniment in bass clef. The bottom system shows a grand piano accompaniment with treble and bass staves. Dynamics include *mf* and *f*.

68

**E**

Musical score for measures 68-72. The top system shows a vocal line in treble clef and a piano accompaniment in bass clef. The bottom system shows a grand piano accompaniment with treble and bass staves. Dynamics include *mf*.

73

**F**

## LA CUMPARSITA

Musical score for measures 73-77. The top system shows a vocal line in treble clef and a piano accompaniment in bass clef. The bottom system shows a grand piano accompaniment with treble and bass staves. Dynamics include *f*.

78

Musical score for measures 78-82. The top system shows a vocal line in treble clef and a piano accompaniment in bass clef. The bottom system shows a grand piano accompaniment with treble and bass staves.

83

Musical score for measures 83-87. The system consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The key signature has two flats (B-flat and E-flat). The piano part features a rhythmic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

G

88

Musical score for measures 88-93. The system consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The key signature has two flats. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamic markings of *f* (forte) are present in both the vocal and piano parts.

94

Musical score for measures 94-98. The system consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The key signature has two flats. The piano part features a rhythmic accompaniment with chords and moving lines.

H

99

Musical score for measures 99-103. The system consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The key signature has two flats. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamic markings of *f* (forte) are present in both the vocal and piano parts.

105

Latino rock ♩ = 140

Musical notation for measures 105-110. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly empty, with a few notes at the end of the system marked *mf*. The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line.

111 **I** LA BAMBA

Musical notation for measures 111-115. The system consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "LA BAMBA" and is marked *mf*. The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line.

Musical notation for measures 116-120. The system consists of a piano accompaniment. The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line, marked *mf*.

116

Musical notation for measures 121-125. The system consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "LA BAMBA" and is marked *mf*. The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line.

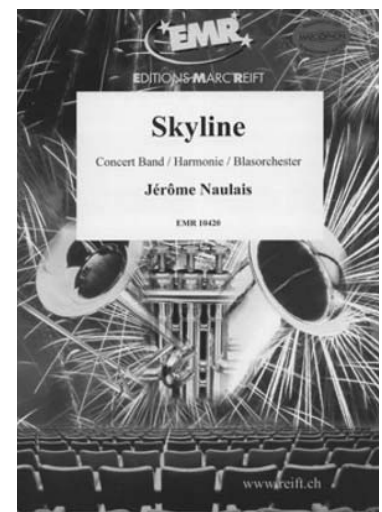
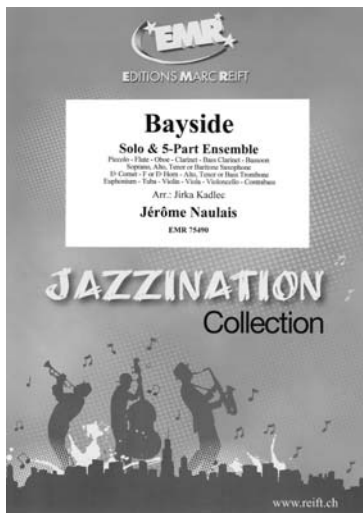
Musical notation for measures 126-130. The system consists of a piano accompaniment. The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line, marked *mf*.

121 **J**

Musical notation for measures 131-135. The system consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "LA BAMBA" and is marked *f*. The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line.

Musical notation for measures 136-140. The system consists of a piano accompaniment. The piano accompaniment features a rhythmic pattern in the bass line and chords in the treble line, marked *f*.

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