

Rock In Spain

5-Part Ensemble

Piano / Guitar, Bass Guitar & Drums optional

Jérôme Naulais

EMR 90806

**This title contains all the transposed parts
Dieser Titel enthält alle transponierten Stimmen
Ce titre contient toutes les voix transposées**

1. Part / Stimme / Voix

Flute
E $\flat$ Clarinet - Cornet
Oboe - (1st) C Trumpet - Mallets - Violin
(1st) B $\flat$ Clarinet - Soprano Saxophone - (1st) B $\flat$ Trumpet

2. Part / Stimme / Voix

(2nd) B $\flat$ Clarinet - (2nd) B $\flat$ Trumpet
(1st) E $\flat$ Alto Saxophone
(2nd) C Trumpet - Violin II

3. Part / Stimme / Voix

(3rd) B $\flat$ Clarinet - (3rd) B $\flat$ Trumpet
Viola
(1st) F Horn
(2nd) E $\flat$ Alto Saxophone - (1st) E $\flat$ Horn
(1st) Trombone / Baritone $\text{B}\flat$
(1st) B $\flat$ Tenor Saxophone - (1st) B $\flat$ Trombone / B $\flat$ Baritone

4. Part / Stimme / Voix

(2nd) F Horn
(2nd) E $\flat$ Horn
(1st) Bassoon - (2nd) Trombone / Baritone - (1st) Cello $\text{B}\flat$
(2nd) B $\flat$ Tenor Saxophone - (2nd) B $\flat$ Trombone / B $\flat$ Baritone $\text{B}\flat$

5. Part / Stimme / Voix

(2nd) Bassoon - (3rd) Trombone / Baritone - Tuba - Bass Guitar - String Bass - (2nd) Cello $\text{B}\flat$
Bass Clarinet - (3rd) B $\flat$ Trombone / B $\flat$ Baritone - B $\flat$ Bass $\text{B}\flat$
E $\flat$ Baritone Saxophone - E $\flat$ Bass

Score / Partitur / Direction

Piano / Guitar (*optional*)

Bass Guitar (*optional*)

Drums (*optional*)



EDITIONS MARC REIFT

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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.

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 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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Rock In Spain

Jérôme Naulais

Français:

Dans *Rock In Spain*, Jérôme Naulais fait se rencontrer deux mondes musicaux a priori éloignés la richesse mélodique et rythmique de la musique espagnole, et l'énergie brute du rock. Le résultat est une pièce contrastée, colorée et résolument originale.

Les rythmes ibériques se mêlent à des grooves puissants, avec des riffs et des effets empruntés à l'univers du rock, tout en gardant un fort ancrage mélodique. Cette fusion audacieuse séduira les musiciens comme le public, en apportant une touche moderne et inattendue à tout programme de concert.

Deutsch:

In *Rock In Spain* vereint Jérôme Naulais die rhythmische Energie der spanischen Musik mit der kraftvollen Dynamik des Rock. Entstanden ist ein kontrastreiches, farbenfrohes Werk voller Überraschungen.

Spanische Rhythmen verschmelzen mit modernen Grooves, markanten Riffs und rockigen Harmonien – stets auf einer melodischen Grundlage. Ein mutiger Crossover, der Musiker wie Publikum gleichermaßen begeistert.

English:

In *Rock In Spain*, Jérôme Naulais fuses the vibrant character of Spanish music with the raw power of rock. The result is an energetic and colorful piece, full of contrast and surprises.

Iberian rhythms blend with modern grooves, riffs, and rock-inspired harmonies, all while keeping a strong melodic foundation. A bold crossover that's sure to entertain both players and audiences.



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Rock In Spain

Jérôme Naulais

The musical score is for "The Lord's Prayer" by John Williams, featuring five vocal parts and piano accompaniment. The score is in 4/4 time with a tempo of 126 beats per minute. The key signature is B-flat major (two flats). The vocal parts are labeled 1 in C, 2 in C, 3 in C, 4 in C, and 5 in C. The piano/guitar part is labeled "Piano / Guitar (optional)" and the bass guitar part is labeled "Bass Guitar (optional)". The drums part is labeled "Drums (optional)". The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *o - lé!*. The piano/guitar part includes chord symbols: G7, C, G7, C, G7, C Fm C, Bbm, Bbm, C Fm, C, and C7 Bbm. The score is divided into measures by vertical bar lines, and the vocal parts have lyrics written below the notes.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a piano, guitar, bass, and drums ensemble. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked as "Moderato". The score is divided into measures 8 through 14, with a double bar line after measure 10. The piano and guitar parts are written in a single staff, with the piano part in the upper voice and the guitar part in the lower voice. The bass and drums are written in separate staves. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part includes a forte (f) marking at the beginning of measure 8. The guitar part includes a forte (f) marking at the beginning of measure 8. The bass part includes a forte (f) marking at the beginning of measure 8. The drums part includes a forte (f) marking at the beginning of measure 8. The score is written in a standard musical notation style, with a common time signature of 4/4. The key signature is two flats, which is B-flat and E-flat. The tempo is marked as "Moderato". The score is divided into measures 8 through 14, with a double bar line after measure 10. The piano and guitar parts are written in a single staff, with the piano part in the upper voice and the guitar part in the lower voice. The bass and drums are written in separate staves. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part includes a forte (f) marking at the beginning of measure 8. The guitar part includes a forte (f) marking at the beginning of measure 8. The bass part includes a forte (f) marking at the beginning of measure 8. The drums part includes a forte (f) marking at the beginning of measure 8. The score is written in a standard musical notation style, with a common time signature of 4/4. The key signature is two flats, which is B-flat and E-flat. The tempo is marked as "Moderato".

1. *f*

2. *f*

3.

4.

5.

Pno./
Gtr.

Bass

Dr.

Bbm C Fm C C7 Bbm C Db Bbm C Db C7 Bbm C C7



1. *mf*

2. *mf*

3. *mf*

4. *mf*

5. *mf*

Pno./
Gtr.

Bass

Dr.

Fm Eb Db Cm Bbm C Bbm7 C C Bbm7 C

29

30

31

32

33

34

35

1. *f*

2. *f*

3. *f*

4. *f*

5. *f*

Pno./Gtr. *f*

Bass *f*

Dr. *f*

Measures 29-35: Chord changes include Fm, Bbm, Fm, Eb, Db, C, Db, C, Fm, C.



36

37

38

39

40

41

42

1. *f*

2. *f*

3.

4.

5.

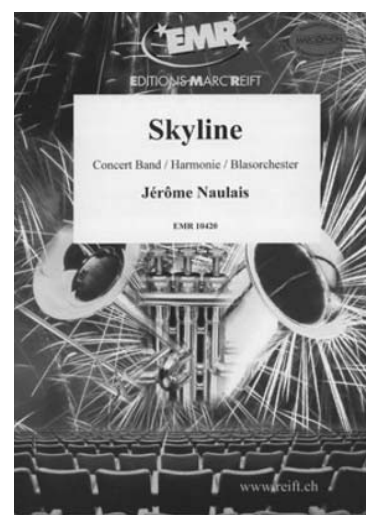
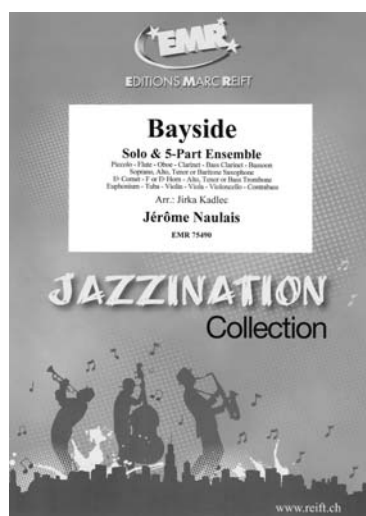
Pno./Gtr.

Bass

Dr.

Measures 36-42: Chord changes include Fm, Bbm, Eb Bbm, C, Fm, C, C7, Fm, Bbm, Ebm, F.

Collection Jérôme Naulais



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