

PRÉFACE

Dans le cadre de cette collection, j'ai demandé à Jérôme NAULAI, trombone solo à l'Ensemble Intercontemporain et compositeur renommé, de doter notre répertoire d'une série complète de nouveaux cahiers d'études afin de mettre à la disposition des professeurs et élèves un matériel pédagogique exclusivement conçu à leur intention, complet et moderne.

Jean DOUAY

PREFACE

For this collection, I have asked Jérôme NAULAI, Solo Trombone of the Ensemble Intercontemporain and a well-known composer, to dot our repertoire with a complete series of new volumes of studies, so that teachers and pupils may dispose of modern, comprehensive teaching material exclusively intended for their use.

Jean DOUA

TROMBONE TÉNOR TENOR TROMBONE

En introduction : - 50 ÉTUDES FACILES ET PROGRESSIVES
As an introduction: - 50 EASY AND PROGRESSIVE STUDIES

Volume 1 

Volume 2 

Très facile et facile
Very easy and easy

Moyenne difficulté
Moderately difficult

Assez difficile et difficile
Quite difficult and difficult

- ÉTUDES VARIÉES
MISCELLANEOUS STUDIES
(Legato, souplesse)
(Legato, flexibility)







- ÉTUDES VARIÉES
MISCELLANEOUS STUDIES
(Virtuosité, technique)
(Virtuosity, technique)







- ÉTUDES VARIÉES
MISCELLANEOUS STUDIES
(Style, phrasé)
(Style, phrasing)







En conclusion : - 20 ÉTUDES TRANSCENDANTES
As a conclusion: - 20 TRANSCENDENTAL STUDIES



TROMBONE BASSE BASS TROMBONE

- ÉTUDES VARIÉES
MISCELLANEOUS STUDIES
(Virtuosité, style, rythme)
(Virtuosity, style, rhythm)





TROMBONE ALTO ALTO TROMBONE

- ÉTUDES VARIÉES
MISCELLANEOUS STUDIES
(Virtuosité, style, rythme)
(Virtuosity, style, rhythm)





Volume concerné
Volume concerned



Volume dans la même série
Volume in the same series

Couverture : La Pyramide du Louvre, 1988 - Architecte I.M. P.
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Photo Rémi TOURNÉ

20 ÉTUDES VARIÉES SUR LA VIRTUOSITÉ, LE STYLE ET LE RYTHME

3

20 MISCELLANEOUS STUDIES FOR VIRTUOSITY, STYLE AND RHYTHM

pour trombone alto
for alto trombone

Jérôme NAULAIS

OUVRAGE PROTÉGÉ
PHOTOCOPIE
INTERDITE
MÊME PARTIELLE
(Loi de 11 mars 1957)
contrefaçon CONTRÉFAÇON
(Code Pénal Art. 425)

Gai = 100
Gay

1.

mf f p

mf f

p mf f

fp f p

mp f p cresc.

f mp f

mf p

f

p sub.

fp f



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Habanera ♩ = 72

mf

mp

mf

f

p

p cresc. — *pocr*

f

p

mp

mf



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f *avec lyrisme*
lyrically *mp*

f

mf

mf *f* *mf* *3*

mp *f* *mf* *3*

f *mf* *6*

f *mf* *6*

f *en pressé*
getting *cresc*

a T° Primo
f

p *f* *fp*



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19.

$\text{♩} = 76$

The musical score for exercise 19 consists of 12 staves of music. The key signature is one flat (B-flat). The time signature starts as 12/8 and changes to 6/4 in the final two staves. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mp* (mezzo-piano), *mf* (mezzo-forte), and *fp* (fortissimo). Articulations include accents (>) and glissandos (gliss.). There are also markings for triplets (3) and sextuplets (6). The score concludes with a *p* (piano) marking and a *cresc.* (crescendo) instruction.

mp *mf* *f* *fp* *mf* *f* *mp* *p* *f* *mf* *f* *p* *gliss.* *p* *mf* *f* *m'* *mp* *fp* *f* *p sub* *f* *p cresc.*



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