

Niveau : Cycle I
Durée : 2'45" circa

La lune rousse

pour cor en Fa et piano

Jérôme NAULAIS

Mélancolique ♩ = 76

The musical score is written for a horn in F and piano. It consists of three systems of music, each with three staves (treble, alto, and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Mélancolique' with a quarter note equal to 76 beats per minute. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The first system starts with a horn rest and a piano accompaniment of eighth notes. The second system begins at measure 5 and features a horn melody with a crescendo leading to a *mf* dynamic. The third system begins at measure 10 and continues the horn melody with a *mp* dynamic. The piano accompaniment consists of eighth-note chords and single notes.



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Niveau : Cycle I
Durée : 2'15" circa

Ballade en Camargue

pour cor en Fa et piano

Jérôme NAULAIS

Tranquille ♩ = 66

Cor en Fa

Piano

5

10



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Ballade en Camargue

15

p *cresc.* *f* *mf*

20

Farandole ♩ = 100

f

26

f leger

32

f

Niveau : Cycle I
Durée 2'45" circa

Le petit diable hautain

pour cor en Fa et piano

Jérôme NAULAIS

Modéré ♩=92

mf f mf

mf f mf

f mf f

mp f p

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Le petit diable hautain

15

f *mf*

20 *rall.* Calme ♩ = 84

mp *mp*

27

mf *p* *mp* *mp* *mf* *f*

34 *rall.* Animé ♩ = 100

mf *p* *f*

Niveau : Cycle I
Durée : 2'00" circa

Les yeux de jade

pour cor en fa et piano

Jérôme NAULAIS

Ballade ♩ = 69

Cor en Fa

Piano

mp

mf

mp

5

mf

mf

10

f

f



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Niveau : Cycle I
Durée : 2'30" circa

MATSURI

(procession Japonaise)
pour cor en Fa et piano

Jérôme NAULAIS

Solennel ♩ = 80

Cor en Fa

Piano

5

10



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Niveau : Fin Cycle I
Durée : 3'00" circa

Ballade à Prague

pour cor en Fa et piano

Jérôme NAULAIS

Tranquille ♩ = 84

Cor en Fa

Piano *mf*



5

mf



9

f



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Ballade à Prague

13

Measures 13-16 of the piece. The system consists of three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 13 starts with a vocal line of quarter notes and a piano accompaniment of chords. Measure 14 features a vocal line with a slur over the last two notes and a piano accompaniment with a slur over the last two notes. Measure 15 has a vocal line with a whole rest and a piano accompaniment with a slur over the last two notes. Measure 16 ends with a vocal line of a quarter note and a piano accompaniment of a chord. Dynamics include *f* in the vocal line at the end of measure 16 and *f* in the piano accompaniment at the start of measure 13.

17

Measures 17-20 of the piece. The system consists of three staves: a single treble staff for the vocal line and a grand staff for the piano accompaniment. Measure 17 has a vocal line of quarter notes and a piano accompaniment of chords. Measure 18 features a vocal line with a slur over the last two notes and a piano accompaniment with a slur over the last two notes. Measure 19 has a vocal line with a whole rest and a piano accompaniment with a slur over the last two notes. Measure 20 ends with a vocal line of a quarter note and a piano accompaniment of a chord. Dynamics include *mf* in the piano accompaniment at the start of measure 18.

21

Measures 21-24 of the piece. The system consists of three staves: a single treble staff for the vocal line and a grand staff for the piano accompaniment. Measure 21 has a vocal line with accents and a piano accompaniment with accents. Measure 22 features a vocal line with accents and a piano accompaniment with accents. Measure 23 has a vocal line with accents and a piano accompaniment with accents. Measure 24 ends with a vocal line of a quarter note and a piano accompaniment of a chord. Dynamics include *f* in the vocal line at the start of measure 21 and *f* in the piano accompaniment at the start of measure 21.

25

Measures 25-28 of the piece. The system consists of three staves: a single treble staff for the vocal line and a grand staff for the piano accompaniment. Measure 25 has a vocal line of quarter notes and a piano accompaniment of chords. Measure 26 features a vocal line with a slur over the last two notes and a piano accompaniment with a slur over the last two notes. Measure 27 has a vocal line with a slur over the last two notes and a piano accompaniment with a slur over the last two notes. Measure 28 ends with a vocal line of a quarter note and a piano accompaniment of a chord. Dynamics include *mf* in the vocal line at the start of measure 25 and *p* in the piano accompaniment at the start of measure 25.

Niveau : Fin Cycle I
Durée : 2'45" circa

Cheverny

pour cor en Fa et piano

Jérôme NAULAIS

Martial ♩ = 96

Cor en Fa

Piano

5

9



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Chevrny

13 *rall.* ----- **Moderato** ♩ = 80

mp dolce

17

f *mf*

21

mf

25

mf *f*