

A Musical Journey

Voyage Musical / Musikalische Reise

10 Duets

*Varsovie / Chambord / Bonn / Salzburg / Schönbrunn / Asakusa
Chicago / Memphis / Fort de France / La Habana*

2 Oboes

Jérôme Naulais

EMR 34926

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10 Duets

Jérôme Naulais

1. Varsovie

Mazurka ♩ = 120

1st Oboe

2nd Oboe

8

A

15

B

22

C

29

D

35

41

The score consists of two staves, 1st Oboe and 2nd Oboe, in 3/4 time with a key signature of one sharp (F#). The tempo is marked as Mazurka ♩ = 120. The piece is divided into sections A, B, C, and D. Section A starts at measure 8, B at 15, C at 22, and D at 29. The score includes various dynamics such as *f*, *mf*, *mp*, and *fz*, along with accents and slurs. The piece concludes at measure 41.

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5. Schönbrunn

Valse $\text{♩} = 56$

Jérôme Naulais

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as Valse with a quarter note equal to 56. The dynamics are marked *mf* in both staves.

Musical notation for measures 9-16. The dynamics are marked *f* in both staves.

Musical notation for measures 17-24, section A. The dynamics are marked *mf* in both staves.

Musical notation for measures 25-32, section B. The dynamics are marked *mp* in both staves.

Musical notation for measures 33-40. The dynamics are marked *mf* in both staves.

Musical notation for measures 41-49, section C. The dynamics are marked *f* and *mf* in both staves.

Musical notation for measures 50-56. The dynamics are marked *f* in both staves.

10. La Habana

Cha - cha ♩ = 120

Jérôme Naulais

The musical score is written for piano and bass in 4/4 time, with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into several sections marked with letters A, B, C, and D.

Section 1 (Measures 1-7): Starts with a piano (*mf*) dynamic. The piano part features a rhythmic pattern of eighth notes and quarter notes, while the bass part provides a steady accompaniment.

Section A (Measures 8-14): Marked with a box 'A'. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The piano part has a more melodic line with some grace notes.

Section B (Measures 15-21): Marked with a box 'B'. Dynamics are primarily *f*. The piano part continues with a rhythmic pattern, and the bass part has a more active line.

Section C (Measures 22-28): Marked with a box 'C'. Dynamics are *mf*. The piano part has a melodic line, and the bass part has a rhythmic pattern.

Section D (Measures 37-44): Marked with a box 'D'. Dynamics are *mf*. The piano part has a melodic line, and the bass part has a rhythmic pattern.

Section 45 (Measures 45-52): The final section of the score, starting at measure 45. Dynamics are *f*. The piano part has a melodic line, and the bass part has a rhythmic pattern.

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