

A Musical Journey

Voyage Musical / Musikalische Reise

10 Duets

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

Alto Saxophone & Tenor Saxophone

Jérôme Naulais

EMR 34959

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A Musical Journey

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10 Duets

Jérôme Naulais

1. Varsovie

Mazurka ♩ = 120

1. Alto Saxophone

2. Tenor Saxophone

8 **A**

15 **B**

22 **C**

29 **D**

35

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 two flats (B-flat and E-flat). The music is written for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and accents.

Musical notation for measures 9-16. The melody continues with some phrasing slurs. Dynamics include *f* and accents.

Musical notation for measures 17-24, marked with a box 'A'. The music returns to a *mf* dynamic. Dynamics include *f* and accents.

Musical notation for measures 25-32, marked with a box 'B'. The music is in a *mp* dynamic. Dynamics include *mf* and accents.

Musical notation for measures 33-40. The music features some rests in the right hand. Dynamics include *mf* and accents.

Musical notation for measures 41-49, marked with a box 'C'. The music changes key signature to one flat (B-flat). Dynamics include *f* and *mf*.

Musical notation for measures 50-56. The music concludes with a final flourish. Dynamics include accents.

10. La Habana

Jérôme Naulais

Cha - cha ♩ = 120

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 two flats (B-flat and E-flat). The score is divided into several systems, each with a section marker:

- System 1 (Measures 1-7):** Starts with a piano (*mf*) dynamic. The piano part features a rhythmic melody with eighth and sixteenth notes, while the bass part provides a steady accompaniment.
- System 2 (Measures 8-14):** Marked with section marker **A**. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The piano part has a more active melody with accents.
- System 3 (Measures 15-21):** Marked with section marker **B**. Dynamics range from *f* to *mf*. The piano part continues with a rhythmic pattern, and the bass part has a more melodic line.
- System 4 (Measures 22-28):** Marked with section marker **C**. Dynamics range from *mf* to *f*. The piano part has a melodic line with some rests, and the bass part has a rhythmic accompaniment.
- System 5 (Measures 29-36):** Dynamics range from *f* to *mf*. The piano part has a melodic line with some rests, and the bass part has a rhythmic accompaniment.
- System 6 (Measures 37-44):** Marked with section marker **D**. Dynamics range from *mf* to *f*. The piano part has a melodic line with some rests, and the bass part has a rhythmic accompaniment.
- System 7 (Measures 45-51):** Dynamics range from *f* to *mf*. The piano part has a melodic line with some rests, and the bass part has a rhythmic accompaniment.

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