

A Musical Journey

Voyage Musical / Musikalische Reise

10 Trios

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

3 Bassoons

Jérôme Naulais

EMR 43023

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A Musical Journey

Voyage Musical / Musikalische Reise

10 Trios

1. Varsovie

Jérôme Naulais

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Mazurka ♩ = 120

The musical score is arranged in three systems, each with three staves for 1st, 2nd, and 3rd Bassoon. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece is marked 'Mazurka' with a tempo of ♩ = 120. The first system (measures 1-5) features a dynamic of *f* (forte) for all parts. The second system (measures 6-10) includes a first ending bracket labeled 'A' above the 1st Bassoon staff. The third system (measures 11-16) shows dynamic changes: the 1st Bassoon part transitions from *f* to *mf* (mezzo-forte) and then to *mp* (mezzo-piano); the 2nd and 3rd Bassoon parts remain at *mf*. The fourth system (measures 17-21) includes a second ending bracket labeled 'B' above the 1st Bassoon staff. Dynamics here are *mp* for the 1st and 3rd Bassoon parts, and *f* for the 2nd Bassoon part.

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10 Trios

1. Varsovie

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Mazurka ♩ = 120



1st Bassoon

2nd Bassoon

3rd Bassoon

6

11

17

A

B

f

mf

mp

f

mp

f

f

f

The musical score is written for three bassoon parts. It begins with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked as a Mazurka with a quarter note equal to 120 beats per minute. The score is divided into four systems. The first system (measures 1-5) features a dynamic of *f* (forte) for all parts. The second system (measures 6-10) includes a first ending bracket labeled 'A' starting at measure 8. The third system (measures 11-16) shows dynamics of *mf* (mezzo-forte) and *mp* (mezzo-piano) for the 1st and 2nd bassoons, and *mf* for the 3rd. The fourth system (measures 17-21) includes a second ending bracket labeled 'B' starting at measure 17. Dynamics here include *mp* (mezzo-piano) and *f* (forte) for all parts.

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2. Chambord

Allegretto ♩ = 84

Jérôme Naulais

The musical score is written for three staves in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' with a quarter note equal to 84 beats per minute. The score is divided into four systems, each starting with a measure number (1, 5, 10, 14). The first system (measures 1-4) features a treble staff with a melodic line and two bass staves providing accompaniment. Dynamic markings include *mf* and *f*. The second system (measures 5-8) continues the melodic and accompanimental lines, with dynamic markings of *mf* and *f*. The third system (measures 9-13) includes a first ending bracketed section. The fourth system (measures 14-17) begins with a boxed 'A' and includes dynamic markings of *mf* and *f*. The score concludes with a final cadence in measure 17.

3. Bonn

Jérôme Naulais

Allegretto ♩ = 76

The musical score is presented in three systems, each containing three staves (two bass clef and one piano clef). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 76 beats per minute. The piece begins with a *mf* dynamic. Section A starts at measure 7, Section B at measure 14, and Section C at measure 20. Dynamic markings include *mf* and *f*. The score concludes with a final flourish in the piano part.

4. Salzburg

Minuetto ♩ = 92

Jérôme Naulais

mf

mf

mf

6

A

f

f

f

mf

mf

12

B

f

f

mp

f

mp

18

mp

f

f

f

5. Schönbrunn

Jérôme Naulais

Valse $\text{♩} = 56$

The musical score is written for three staves in bass clef, 3/4 time, with a key signature of one flat (B-flat). The tempo is marked as a waltz with a quarter note equal to 56 beats per minute. The score is divided into four systems, each containing three staves. The first system (measures 1-6) features a melody in the top staff with a *mf* dynamic, and accompaniment in the middle and bottom staves, also marked *mf*. The second system (measures 7-12) continues the melody and accompaniment. The third system (measures 13-19) includes a section marked 'A' starting at measure 13, where the dynamics shift to *f* for the melody and *mf* for the accompaniment. The fourth system (measures 20-25) includes a section marked 'B' starting at measure 20, with dynamics of *f* for the melody and *mp* for the accompaniment. The score concludes with a final measure in measure 25.

6. Asakusa

Solennel ♩ = 80

Jérôme Naulais

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Solennel' with a quarter note equal to 80 beats per minute. The score consists of three staves, all in bass clef. The first two staves are marked *mf* (mezzo-forte). The first staff features a melodic line with eighth and sixteenth notes, while the second and third staves provide harmonic support with longer note values.

Musical score for measures 6-10. The score continues with three staves in bass clef. Measure 6 is marked with a dynamic of *f* (forte). The first staff has a melodic line with slurs and accents. The second and third staves also feature *f* dynamics. By measure 7, the dynamics shift to *mf* (mezzo-forte) in all staves. The music continues with various rhythmic patterns and dynamic markings.

Musical score for measures 11-16. The score continues with three staves in bass clef. Measure 11 is marked with a dynamic of *mf*. The first staff has a melodic line with slurs and accents. The second and third staves also feature *mf* dynamics. By measure 12, the dynamics shift to *mp* (mezzo-piano) in all staves. The music continues with various rhythmic patterns and dynamic markings.

Musical score for measures 17-20. The score continues with three staves in bass clef. Measure 17 is marked with a dynamic of *mf*. The first staff has a melodic line with slurs and accents. The second and third staves also feature *mf* dynamics. By measure 18, the dynamics shift to *mp* in all staves. The music continues with various rhythmic patterns and dynamic markings, ending with a *f* (forte) dynamic in the final measure.

7. Chicago

Boogie woogie ♩ = 148

Jérôme Naulais

6

12

A

19

f

f

f

8. Memphis

Jérôme Naulais

Blues ♩ = 84 (♩ = $\overset{3}{\text{♩}}$)

The musical score is written for three staves in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as Blues ♩ = 84, with a note indicating that a quarter note is equivalent to a triplet quarter note. The score is divided into four systems, each containing three staves. The first system (measures 1-6) is marked *mf*. The second system (measures 7-13) includes a section labeled 'A' at the end, marked *f*. The third system (measures 14-20) continues the piece. The fourth system (measures 21-24) includes a section labeled 'B' at the end, marked *mf*. The score features various musical notations including slurs, accents, and dynamic markings.

9. Fort de France

Biguine ♩ = 108

Jérôme Naulais

Musical score for measures 1-6. The score is written for three staves in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked as Biguine ♩ = 108. The dynamics are marked as *f* (forte) in all three staves. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 7-13. The score is written for three staves in bass clef with a key signature of three flats and a common time signature. The dynamics are marked as *mf* (mezzo-forte) in all three staves. A section marker 'A' is placed above the first staff at measure 8. The music continues with melodic and rhythmic patterns.

Musical score for measures 14-20. The score is written for three staves in bass clef with a key signature of three flats and a common time signature. A section marker 'B' is placed above the first staff at measure 15. The music continues with melodic and rhythmic patterns.

Musical score for measures 21-27. The score is written for three staves in bass clef with a key signature of three flats and a common time signature. The dynamics are marked as *f* (forte) in all three staves. A section marker 'C' is placed above the first staff at measure 22. The music concludes with melodic and rhythmic patterns.

10. La Habana

Cha - cha ♩ = 120

Jérôme Naulais

The first system of the musical score consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The music is in 4/4 time with a key signature of two flats. The tempo is marked 'Cha - cha ♩ = 120'. The first staff begins with a *mf* dynamic. The second and third staves also begin with a *mf* dynamic. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

The second system of the musical score consists of three staves. It begins with a measure number '6'. The top staff has a box labeled 'A' above it. Dynamics include *f* and *mf*. The music continues with the same rhythmic pattern as the first system, with some accents and slurs.

The third system of the musical score consists of three staves. It begins with a measure number '13'. Dynamics include *f*. The music continues with the same rhythmic pattern, featuring some slurs and accents.

The fourth system of the musical score consists of three staves. It begins with a measure number '19' and a box labeled 'B'. Dynamics include *f*. The music continues with the same rhythmic pattern, featuring some slurs and accents.

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EMR 1899	ARMITAGE, Dennis	Wild And Blue
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EMR 11576	CACCINI, Giulio	Ave Maria
EMR 10113	CHOPIN, Frédéric	The Minute Waltz
EMR 11113	FRANCK, César	Panis Angelicus
EMR 11039	GOUNOD, Charles	Ave Maria
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EMR 10307	VERDI, Giuseppe	Hebraïscher Sklavenchor

BASSOON & STRINGS

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2 Bassoons & Piano (Fortsetzung - Continued - Suite)

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2 BASSOONS & PIANO (ORGAN)

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EMR 924D	BEATLES, The	I Wanna Hold Your Hand (4)
EMR 925D	BEATLES, The	It's for You (3)
EMR 924D	BEATLES, The	Michelle (4)
EMR 925D	BEATLES, The	Ob-la-di, Ob-la-da (3)
EMR 926D	BEATLES, The	Penny Lane (3)
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EMR 2422	GERSHWIN, George	I Got Rhythm (5)
EMR 2430	GERSHWIN, George	Summertime (5)
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