

A Musical Journey

Voyage Musical / Musikalische Reise

10 Trios

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

3 Clarinets

Jérôme Naulais

EMR 43022

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10 Trios

1. Varsovie

Jérôme Naulais

Mazurka ♩ = 120

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

6

A

11

17 B

f

f

f

f

mf

mp

mf

mf

mf

mp

f

f

f

mp

mp

f

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2. Chambord

Allegretto ♩ = 84

Jérôme Naulais

Measures 1-4 of the musical score. The piece is in 4/4 time. Measures 1 and 2 are rests for all staves. In measure 3, the right hand (RH) and left hand (LH) both play a half note G4 (one ledger line below the staff). In measure 4, the RH plays a half note G4, while the LH plays a half note F4 (one ledger line below the staff). Dynamics: *mf* (mezzo-forte) is marked in the RH of measure 3 and the LH of measure 4.

Measures 5-8 of the musical score. Measures 5 and 6 continue the pattern from measures 3 and 4. In measure 7, the RH and LH both play a half note G4. In measure 8, the RH plays a half note G4, while the LH plays a half note F4. Dynamics: *f* (forte) is marked in the RH of measure 7 and the LH of measure 8. A *mf* marking appears in the LH of measure 5.

Measures 9-12 of the musical score. Measures 9 and 10 continue the pattern. In measure 11, the RH and LH both play a half note G4. In measure 12, the RH plays a half note G4, while the LH plays a half note F4. Dynamics: *f* is marked in the RH of measure 11 and the LH of measure 12. A crescendo hairpin is shown in the RH of measure 11.

Measures 13-16 of the musical score. Measure 13 is marked with a box containing 'A' and a repeat sign. Measures 13 and 14 continue the pattern. In measure 15, the RH and LH both play a half note G4. In measure 16, the RH plays a half note G4, while the LH plays a half note F4. Dynamics: *mf* is marked in the RH of measure 13, the LH of measure 14, and the RH of measure 16. *f* is marked in the RH of measure 15 and the LH of measure 15. Crescendo hairpins are shown in the RH of measures 13, 14, and 15.

3. Bonn

Allegretto ♩ = 76

Jérôme Naulais

First system of the musical score, measures 1-6. The music is in 2/4 time, key of B-flat major. The tempo is Allegretto (♩ = 76). The dynamics are marked *mf* (mezzo-forte) for all three staves. The first staff features a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic support with eighth and sixteenth notes.

Second system of the musical score, measures 7-13. The system begins with measure 7, marked with a box 'A'. The dynamics remain *mf* for all three staves. The first staff continues the melodic line, while the second and third staves provide harmonic support. The music concludes with a double bar line at the end of measure 13.

Third system of the musical score, measures 14-19. The system begins with measure 14, marked with a box 'B'. The dynamics change to *f* (forte) for all three staves starting at measure 15. The first staff features a more active melodic line with sixteenth notes. The second and third staves provide harmonic support. The music concludes with a double bar line at the end of measure 19.

Fourth system of the musical score, measures 20-25. The system begins with measure 20, marked with a box 'C'. The dynamics are marked *mf* for the first two staves and *f* for the third staff. The first staff continues the melodic line, while the second and third staves provide harmonic support. The music concludes with a double bar line at the end of measure 25.

4. Salzburg

Minuetto ♩ = 92

Jérôme Naulais

Measures 1-5 of the Minuetto. The music is in 3/4 time. The first two staves (treble and alto) are marked *mf*. The third staff (bass) is also marked *mf*. The key signature has one sharp (F#).

Measures 6-11 of the Minuetto, section A. Measures 6-7 are marked *f*. Measures 8-11 are marked *mf*. The key signature changes to one flat (Bb) at measure 8.

Measures 12-17 of the Minuetto, section B. Measures 12-13 are marked *f*. Measures 14-17 are marked *f*. The key signature remains one flat (Bb).

Measures 18-22 of the Minuetto. Measures 18-19 are marked *mp*. Measures 20-22 are marked *f*. The key signature remains one flat (Bb).

5. Schönbrunn

Valse $\text{♩} = 56$

Jérôme Naulais

7

13

A

20

B

mf

mf

f

f

f

mf

mf

f

mp

mp

mp

f

mp

6. Asakusa

Jérôme Naulais

Solennel ♩ = 80

The musical score for "6. Asakusa" is written for piano in 4/4 time, with a tempo of 80 beats per minute. It consists of three staves. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each containing measures 1-5, 6-10, 11-15, and 17-21 respectively. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The notation includes various note values, rests, and articulation marks like slurs and accents.

7. *Chicago*

Jérôme Naulais

Boogie woogie ♩ = 148

The musical score is written for three staves (treble, alto, and bass clefs) in 4/4 time and the key of D major (indicated by two sharps). The tempo is marked as 'Boogie woogie ♩ = 148'. The score is divided into four systems, each containing three staves. The first system starts with a forte (*f*) dynamic marking. The second system begins at measure 6. The third system begins at measure 12 and includes a section labeled 'A' in a box. The fourth system begins at measure 19. The notation includes various musical symbols such as notes, rests, beams, slurs, and accents, with some notes marked with a greater-than sign (>) indicating an accent.

8. Memphis

Blues ♩ = 84 (♩♩ = ♩³)

Jérôme Naulais

The first system of the musical score for 'Memphis' consists of three staves in 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is Blues at 84 beats per minute, with a triplet notation shown as two eighth notes followed by a dotted quarter note. The first staff (treble clef) begins with a *mf* dynamic and features a melodic line with eighth-note patterns and a triplet. The second staff (treble clef) also starts with *mf* and provides a harmonic accompaniment with quarter and eighth notes. The third staff (bass clef) starts with *mf* and features a steady bass line with quarter notes.

The second system of the musical score continues the piece. It begins with a measure number of 7. The first staff (treble clef) features a melodic line with eighth-note patterns and a triplet, ending with a *f* dynamic. The second staff (treble clef) provides a harmonic accompaniment with quarter and eighth notes, also ending with a *f* dynamic. The third staff (bass clef) features a steady bass line with quarter notes, ending with a *f* dynamic. A box labeled 'A' is placed above the final measure of the first staff.

The third system of the musical score continues the piece. It begins with a measure number of 14. The first staff (treble clef) features a melodic line with eighth-note patterns and a triplet, ending with a *f* dynamic. The second staff (treble clef) provides a harmonic accompaniment with quarter and eighth notes, also ending with a *f* dynamic. The third staff (bass clef) features a steady bass line with quarter notes, ending with a *f* dynamic.

The fourth system of the musical score continues the piece. It begins with a measure number of 21. The first staff (treble clef) features a melodic line with eighth-note patterns and a triplet, ending with a *mf* dynamic. The second staff (treble clef) provides a harmonic accompaniment with quarter and eighth notes, also ending with a *mf* dynamic. The third staff (bass clef) features a steady bass line with quarter notes, ending with a *mf* dynamic. A box labeled 'B' is placed above the final measure of the first staff.

9. Fort de France

Biguine ♩ = 108

Jérôme Naulais

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as Biguine ♩ = 108. The dynamics are marked *f* (forte) in all three staves. The melody is in the right hand, and the bass line is in the left hand. There are various articulations including accents and slurs.

Measures 7-13 of the piece. Measure 7 is marked with a box 'A'. The dynamics are marked *mf* (mezzo-forte) in all three staves. The melody continues in the right hand, and the bass line is in the left hand. There are various articulations including accents and slurs.

Measures 14-20 of the piece. Measure 14 is marked with a box 'B'. The dynamics are marked *mf* (mezzo-forte) in all three staves. The melody continues in the right hand, and the bass line is in the left hand. There are various articulations including accents and slurs.

Measures 21-27 of the piece. Measure 21 is marked with a box 'C'. The dynamics are marked *f* (forte) in all three staves. The melody continues in the right hand, and the bass line is in the left hand. There are various articulations including accents and slurs.

10. La Habana

Cha - cha ♩ = 120

Jérôme Naulais

First system of the musical score for 'La Habana'. It consists of three staves in 4/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef and a *mf* dynamic marking. The second and third staves begin with a treble clef and a *mf* dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests.

Second system of the musical score, starting at measure 7. It consists of three staves. A box labeled 'A' is placed above the first staff at measure 10. The first staff has a *f* dynamic marking at measure 8 and a *mf* dynamic marking at measure 10. The second staff has a *f* dynamic marking at measure 8 and a *mf* dynamic marking at measure 10. The third staff has a *f* dynamic marking at measure 8 and a *mf* dynamic marking at measure 10. The music continues with the same rhythmic pattern.

Third system of the musical score, starting at measure 13. It consists of three staves. The first staff has a *f* dynamic marking at measure 15. The second staff has a *f* dynamic marking at measure 15. The third staff has a *f* dynamic marking at measure 15. The music continues with the same rhythmic pattern.

Fourth system of the musical score, starting at measure 19. A box labeled 'B' is placed above the first staff at measure 19. The first staff has a *f* dynamic marking at measure 19. The second and third staves continue the rhythmic pattern. The system ends with a double bar line.

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