

*Commande du Conservatoire à Rayonnement Régional de Rueil-Malmaison
A Pierre Dumail, Nathalie Rozat, Anaïs Benoit & Edouard Sabo*

Vers Les Etoiles

4 Piccolos & Piano

Jérôme Naulais

EMR 56671

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Vers Les Etoiles

Pour 4 Piccolos et Piano

I

Jérôme Naulais

Decidé ♩ = 120

1. Piccolo

2. Piccolo

3. Piccolo

4. Piccolo

Piano

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8

12

A

17

21

f *p* *p* *p* *p*

25

mp *mp* *mp* *mp* *p*

29

p poco a poco cresc. *p poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.*

32 **B**

f *f* *f* *f*

35

p poco a poco cresc. *p* poco a poco cresc. *p* poco a poco cresc. *p* poco a poco cresc.

39

f *f* *f* *f* *dim.* *dim.* *dim.*

43

rall. Martial ♩ = 88

43

f *p* *p* *p* *p*

f *p* *p* *p* *p*

p *p* *p* *p* *p*

p *f* *p*

48

C

48

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

52

52

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

Measures 55-57 of a musical score. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). Fingerings are indicated by numbers 1-5. A sixteenth-note triplet is marked with a '3' in measure 57.

Measures 58-60 of a musical score. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). Fingerings are indicated by numbers 1-5. Triplet markings (3) are present in measures 58, 59, and 60.

Measures 61-63 of a musical score. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). Fingerings are indicated by numbers 1-5. Triplet markings (3) are present in measures 61, 62, and 63.

64

67

70 **D**

73

73

76

76

79

79

II

Moderato ♩ = 96

Musical score for measures 1-6 of section II. The score is in 3/4 time and features five staves. The first four staves are for the upper voices, and the fifth is for the piano. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo).

7

Musical score for measures 7-12 of section II. The score continues with five staves. Dynamics include *cresc.*, *f* (forte), and *mp* (mezzo-piano).

13

Musical score for measures 13-16 of section II. The score continues with five staves. Dynamics include *p* (piano) and *mp* (mezzo-piano).

12

18

Musical score for measures 12-18. The score is written for five staves. Measures 12-18 are in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'mp' (mezzo-piano). The music features a melodic line in the upper staves and a more active line in the lower staves. The key signature changes to 3/4 time at measure 18.

23

Musical score for measures 23-27. The score is written for five staves. Measures 23-27 are in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'p cresc.' (piano crescendo) for measures 23-25 and 'f' (forte) for measures 26-27. The music features a melodic line in the upper staves and a more active line in the lower staves.

28

Rapide ♩ = 132

E

Musical score for measures 28-34. The score is written for five staves. Measures 28-34 are in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Rapide ♩ = 132'. The music features a melodic line in the upper staves and a more active line in the lower staves. The key signature changes to 3/4 time at measure 34.

34

Musical score for measures 34-38. The score is written for five staves. The first four staves are treble clef, and the fifth is a grand staff (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *p* (piano). The first four staves have a melodic line with many slurs and ties. The fifth staff has a bass line with many slurs and ties.

39

Musical score for measures 39-44. The score is written for five staves. The first four staves are treble clef, and the fifth is a grand staff (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano). The first four staves have a melodic line with many slurs and ties. The fifth staff has a bass line with many slurs and ties.

45

Musical score for measures 45-49. The score is written for five staves. The first four staves are treble clef, and the fifth is a grand staff (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte). The first four staves have a melodic line with many slurs and ties. The fifth staff has a bass line with many slurs and ties.

50

mf

mf

mf

mf

mf

55

F

mf

mf

mf

mf

mf

62

Scherzo ♩ = ♩

G

f

mp

mp

mp

f

f

mf

72

Musical score for measures 72-79. The score is written for five staves. The first four staves are treble clef, and the fifth is a grand staff (treble and bass clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *fz* (forzando). There are several slurs and ties across measures.

80

Musical score for measures 80-89. The score is written for five staves. The first four staves are treble clef, and the fifth is a grand staff. Dynamics include *p* (piano) and *mf* (mezzo-forte). A rehearsal mark 'H' is placed above measure 85. The music continues with complex rhythmic patterns and slurs.

90

Musical score for measures 90-97. The score is written for five staves. The first four staves are treble clef, and the fifth is a grand staff. Dynamics include *f* (forte). The music features complex rhythmic patterns and slurs, continuing from the previous system.

Musical score for measures 98-105. The score is written for five staves (four treble clefs and one grand staff). The key signature has one sharp (F#). The tempo is marked *molto rall.*. The dynamics are *ff* (fortissimo) for the first four staves and *p sub. cresc.* (piano, subito crescendo) for the grand staff. The music features a complex melodic line in the first staff, with various intervals and accidentals, and a more rhythmic accompaniment in the other staves.

Musical score for measures 106-113. The score is written for five staves (four treble clefs and one grand staff). The key signature has one sharp (F#). The tempo is marked *molto rall.*. The dynamics are *mf cresc.* (mezzo-forte, crescendo) for the first four staves and *f* (forte) for the grand staff. The music features a complex melodic line in the first staff, with various intervals and accidentals, and a more rhythmic accompaniment in the other staves.

Musical score for measures 114-121. The score is written for five staves (four treble clefs and one grand staff). The key signature has one sharp (F#). The tempo is marked *molto rall.*. The dynamics are *p* (piano) for the first four staves and *f* (forte) for the grand staff. The music features a complex melodic line in the first staff, with various intervals and accidentals, and a more rhythmic accompaniment in the other staves.

123 **J** Tempo primo ♩ = 96

Measures 123-127. The score is in 3/4 time. The upper staves show melodic lines with dynamic markings *p* and *f* and hairpins. The piano accompaniment is in the grand staff, featuring chords and single notes.

Measures 128-133. The score continues with four staves of treble clef and one grand staff of piano accompaniment. Measures 128-131 show melodic lines with dynamic markings *p* and *f*. Measures 132-133 show a change in dynamics to *p*. The piano accompaniment continues with chords and single notes.

Measures 134-138. The score continues with four staves of treble clef and one grand staff of piano accompaniment. Measures 134-137 show melodic lines with dynamic markings *p* and *f*. Measure 138 shows a change in dynamics to *p*. The piano accompaniment continues with chords and single notes.

139

mf

mf

mf

mf

144

K

mf

mf

150

rall.

mp

mp

mp

mp

mp

p

p

p

p

p

p

Lent $\text{♩} = 63$
Quasi cadenza

First system of the musical score. It features a piano (p) introduction with a crescendo (cresc.) leading to a forte (f) section. The piano part includes a trill (tr) and a sixteenth-note triplet (3). The violin part includes a trill (tr) and a sixteenth-note triplet (3). The section ends with a piano (p) marking.

4

Second system of the musical score. It features a piano (p) introduction with a crescendo (cresc.) leading to a forte (f) section. The piano part includes a trill (tr) and a sixteenth-note triplet (3). The violin part includes a trill (tr) and a sixteenth-note triplet (3). The section ends with a piano (p) marking.

7

Third system of the musical score. It features a piano (p) introduction with a crescendo (cresc.) leading to a forte (f) section. The piano part includes a trill (tr) and a sixteenth-note triplet (3). The violin part includes a trill (tr) and a sixteenth-note triplet (3). The section ends with a piano (p) marking.

13

15

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18

18

19

f *f* *tr*

6 6

20

20

21

tr *ff* *ff*

3 3 3 3 3 6

22

22

23

24

tr *mp* *f* *ff*

3 3 3 3 3 3

25 **L** Bien rythmé (même tempo)

Sans rall. attacca

Energique ♩ = 138

5

9

ff *mf cresc.*

ff *mf cresc.*

ff *mp cresc.*

ff *p sub. cresc.*

ff *mf cresc.*

13

$\text{♩} = \text{♩}$

ff

ff

ff

ff

ff

17

M

mp

mp

mp

mp

mp

21

mf

f

f

f

f

mf

mf

mf

mf

f

mf

25

N $\text{♩} = \text{♩}$

Measures 25-28. Dynamics: *f*, *mf*. A repeat sign is present at the end of measure 28.

29

Measures 29-32. Dynamics: *f*, *mf*. A repeat sign is present at the end of measure 32.

33

Measures 33-36. Dynamics: *f*, *mf*. A repeat sign is present at the end of measure 36.

49

P ♩. = ♩

Musical score for measures 49-52. The score is in 4/4 time with a key signature of one flat. It features five staves: four treble clefs and one bass clef. Measures 49-50 show a piano introduction with a melody in the first treble staff and accompaniment in the others. Measures 51-52 show a piano (P) section with a melody in the first treble staff and accompaniment in the others. Dynamics include piano (p) and forte (f).

53

Musical score for measures 53-57. The score continues with five staves. Measures 53-54 show a piano introduction with a melody in the first treble staff and accompaniment in the others. Measures 55-57 show a piano (P) section with a melody in the first treble staff and accompaniment in the others. Dynamics include piano (p) and forte (f).

58

Musical score for measures 58-62. The score continues with five staves. Measures 58-59 show a piano introduction with a melody in the first treble staff and accompaniment in the others. Measures 60-62 show a piano (P) section with a melody in the first treble staff and accompaniment in the others. Dynamics include piano (p) and forte (f).

63

Q

mf cresc. *f*

mf cresc. *f*

p cresc. *mf* *f*

p cresc. *mf* *f*

p cresc. *f*

67

mp *f*

f *p* *f*

p *f*

p *f*

p *f*

71

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p

75

Measures 75-78. Dynamics: *mf*, *f*. Time signature: 4/4. Key signature: two flats.

79

Measures 79-82. Dynamics: *mf*, *f*. Time signature: 4/4. Key signature: two flats.

83

Measures 83-86. Dynamics: *ff*. Time signature: 4/4. Key signature: two flats.

Musical score for measures 87-90. The score is written for five staves. Measures 87-88 show a melodic line in the first staff and a rhythmic accompaniment in the second and third staves. Measures 89-90 feature a melodic line in the first staff and a rhythmic accompaniment in the second and third staves. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical score for measures 91-93. The score is written for five staves. Measures 91-92 show a melodic line in the first staff and a rhythmic accompaniment in the second and third staves. Measures 93 features a melodic line in the first staff and a rhythmic accompaniment in the second and third staves. Dynamics include *mp* (mezzo-piano).

Musical score for measures 94-96. The score is written for five staves. Measures 94-95 show a melodic line in the first staff and a rhythmic accompaniment in the second and third staves. Measures 96 features a melodic line in the first staff and a rhythmic accompaniment in the second and third staves. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte).

97

p *cresc.* *mp* *cresc.* *f*

101

S ♩ = ♩.

mf

104

mf *f*

Musical score for measures 108-110. The score is written for five staves (four treble clefs and one grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The grand staff at the bottom provides a harmonic foundation with chords and moving lines in both hands.

111 **T** ♩. = ♩

Musical score for measures 111-114. The score is written for five staves (four treble clefs and one grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamics are marked *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The grand staff at the bottom provides a harmonic foundation with chords and moving lines in both hands.

115

Musical score for measures 115-118. The score is written for five staves (four treble clefs and one grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The grand staff at the bottom provides a harmonic foundation with chords and moving lines in both hands.

119

119

mf *fp* *fp* *fp* *fp*

123

f *f* *f* *f* *f*

trill

3

U $\text{♩} = \text{♩}$

12/8

127

p *f* *p* *f* *p* *f*

Musical score for measures 130-133. The score is written for five staves. The first four staves are for the upper voices, and the fifth staff is for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *f* (forte). A crescendo hairpin is visible in the third and fourth staves. The piano accompaniment consists of chords and moving lines in both hands.

134 $\text{♩} = \text{♩}$

Musical score for measures 134-137. The score is written for five staves. The first four staves are for the upper voices, and the fifth staff is for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo). The piano accompaniment consists of chords and moving lines in both hands.

138 **V**

Musical score for measures 138-141. The score is written for five staves. The first four staves are for the upper voices, and the fifth staff is for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *tr* (trill). The piano accompaniment consists of chords and moving lines in both hands.

142

142

p *cresc.* *3* *3*

p *cresc.*

p *sub. cresc.*

146

mp *cresc.* *3* *3* *mf* *cresc.* *3* *3* *ff*

mp *cresc.* *3* *3* *ff* *ff* *ff* *ff*

150

Senza rall.

150

Senza rall.

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EMR 42121	PROCHAZKA, M.	Mountain Parade
EMR 42166	ROSSINI, Gioacchino	La Danza
EMR 10269	VIVALDI, Antonio	Concerto in C
EMR 42104	YOUNANS, Vincent	Carioca

2 PICCOLOS

EMR 44877	ARMITAGE, Dennis	8 Happy Pieces
EMR 45061	ARMITAGE, Dennis	Swing For Two
EMR 46433	MICHEL, Jean-Fr.	Duet Album Volume 1
EMR 46460	MICHEL, Jean-Fr.	Duet Album Volume 2
EMR 46487	MICHEL, Jean-Fr.	Duet Album Volume 3
EMR 46514	MICHEL, Jean-Fr.	Duet Album Volume 4
EMR 34924	NAULAIS, Jérôme	A Musical Journey
EMR 41319	NAULAIS, Jérôme	My First Duets
EMR 40587	KAMENIK, Bohumir	18 Christmas Songs
EMR 45516	RICHARDS, Scott	Il Silenzio

1. PICCOLO

Vers Les Etoiles

Pour 4 Piccolos et Piano

I

Jérôme Naulais

Decidé ♩ = 120

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is illegal!

1

f

6

f

10

p

15 **A**

mf

20

24

p *mp* *mp*

29

p poco a poco cresc.

32 **B**

f

36

p poco a poco cresc. *f*

2

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43 *f* *rall.* - Martial ♩ = 88 C 2 1

50 *mp* 6

54

57 *f* 3 3

61 3

65 *p sub.* 6

70 D *f* 6

75 3 3 3

78 3 3 3 3 *ff*

II

Moderato ♩ = 96

3

mp *cresc.*.....

9

f *p*

17

mp *mp* *p* *cresc.*.....

24

f *mf*

31

Rapide ♩ = 132 **E**

p < f *p < f* *p < f*

37

p

45

f

51

mf

58

F Scherzo ♩ = 132

mf *mf* *f*

66 **G**

mp *f*

77 *p*

87 **H**

mf *f*

97 *ff* *f* **I** 6

112 *p* molto rall.

122 **J** Tempo primo ♩ = 96

p < f *p* *< f* *p* *f*

127 *p* 2

135 *f*

141 *mf* 2

148 **K** *mf* *mp* *p* rall.

III

Lent $\text{♩} = 63$

Quasi cadenza

7 f 6 ff 3 6

10 p 4 3 p cresc. 3 f 6

16 6 ff 6 mf 3 3 tr^b

24 ff 3 **L** Bien rythmé (même tempo)

27 6 6

30 ff

Sans rall. attacca

IV

Energique $\text{♩} = 138$

3 f $tr^{\#}$

8 ff

12 mf cresc. ff 2

18 **M** *mp*

22 *mf*

26 **N** $\text{♩} = \text{♩}$ *f*

31

35 **1** *mf*

40

44 **O** $\text{♩} = \text{♩}$ *mp*

48 *mf*

51 **P** $\text{♩} = \text{♩}$ *f*

57

62 *mf* cresc.....

66 **Q** *f* *mp* *f*

70

74 *mf* *f*

78

82

85 **R** *ff* 1

90 *p* *mp* *p* *mp*

96 2 *mf* *f* *f*

102 **S** 1 1 1 1 *mf* *mf*

The musical score is written for a Piccolo in G-flat major (three flats). It consists of ten staves of music. Measures 62-65 show a melodic line with eighth notes and a crescendo. Measure 66 begins a new section marked 'Q' with a forte (f) dynamic. Measures 66-73 feature a series of eighth-note patterns with a mezzo-piano (mp) dynamic. Measures 74-77 continue with eighth-note patterns, marked mezzo-forte (mf) and forte (f). Measures 78-81 show a change in rhythm to quarter notes, marked mezzo-forte (mf). Measures 82-84 continue with quarter notes. Measure 85 begins a section marked 'R' with a fortissimo (ff) dynamic and a first ending bracket. Measures 86-89 show a melodic line with a mezzo-piano (mp) dynamic. Measures 90-93 show a melodic line with a piano (p) dynamic. Measures 94-95 show a melodic line with a mezzo-piano (mp) dynamic. Measures 96-99 show a melodic line with a mezzo-forte (mf) dynamic. Measures 100-101 show a melodic line with a forte (f) dynamic. Measure 102 begins a section marked 'S' with a first ending bracket and a mezzo-forte (mf) dynamic.

108 **T** $\text{♩} = \text{♩}$

mf *mf* *f*

113 *mf*

118 *mf* *fp*

123 *f* 3 **U** $\text{♩} = \text{♩}$

127

131 *ff* $\text{♩} = \text{♩}$

135 **V** *tr^b*

140 *tr^b*

144 *mp* *cresc.* *mf* *cresc.*

149 *ff* **Senza rall.**

2. PICCOLO

Vers Les Etoiles

Pour 4 Piccolos et Piano

I

Jérôme Naulais

Decidé ♩ = 120


Photocopying
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1

f

6

f

10

p

15 **A**

mf

20

p

mp

24

mp

30

p poco a poco cresc.

33 **B**

f

37

p cresc. poco a poco *f* 3

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43 *f* *p* *rall.* Martial ♩ = 88 C 2 1

50 *mp* 1 6

54 *f*

58 3 3

62 3

66 *p sub.* 6

70 D *f* 3 3 3

73 3 6

76 3 6

79 6 3 3 *ff*

II

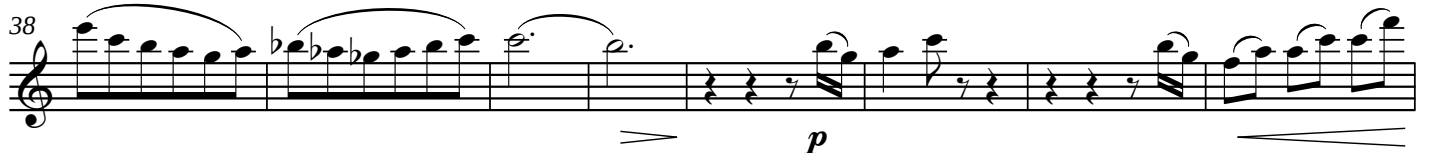
Moderato ♩ = 96



Rapide

♩ = 132

E



66 **G**

mp *f*

77 *p*

87 **H**

mf *f*

97 *ff* *f* **I** 6

112 *molto rall.* *p*

123 **J** Tempo primo ♩ = 96

p < f *p* *< f* *p < f*

129 *p* *f*

137

142 **K**

mf

150 *mp* *p* *rall.*

III

Lent $\text{♩} = 63$

Quasi cadenza

5 f

9 f p sub. f

15 ff mp

23 f 6

28

30 ff

Sans rall. attacca

IV

Energique $\text{♩} = 138$

2 f

7

11 ff mf cresc. ff 3

19 **M** *mp*

22 *f* *mf*

25 **N** *f*

28 *f*

32 *f* *mf*

37

41 **O** *mp*

45 *f* *mf*

49 *f*

52 **P** *f* *f*

The musical score for the Piccolo part, measures 19 to 52, is written in a single staff. The key signature is one flat (B-flat). The time signature is 4/4, except for measure 41 which is 12/8. The score includes various dynamics: *mp* (measures 19, 41), *f* (measures 22, 25, 28, 32, 45, 49, 52), and *mf* (measures 22, 32, 45). There are also accents and slurs. Rehearsal marks M, N, O, and P are placed at measures 19, 25, 41, and 52 respectively. Measure 41 shows a key signature change to 12/8. Measure 52 shows a key signature change to 4/4.

58

64 **1** **Q** *mf* cresc. *f*

68 **1** *f* *p* *f* *p* *f* *p*

74 *mf* *f*

78

82

86 **R** **1** *ff* *p*

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

97 **1** *mp* cresc. *f*

102 **S** $\text{♩} = \text{♩}$ **1** *mf* **1** *mf* **1**

108 T $\text{♩} = \text{♩}$

mf *mf* *f*

113 *mf*

118 *fp* *f*

124 U $\text{♩} = \text{♩}$

p *f*

128

131 *p* *f* *ff* $\text{♩} = \text{♩}$

135 V

140

144 *mp cresc.* *3* *3* *3*

149 *ff* **Senza rall.**

3. PICCOLO

Vers Les Etoiles

Pour 4 Piccolos et Piano

Jérôme Naulais

I

Decidé ♩ = 120


Photocopying
is illegal!



7

11

19

25

30

33

38

42

poco a poco cresc.

poco a poco cresc.

rall. Martial ♩ = 88

f *mf* *p* *f* *p* *f* *dim.* *p*

A **B**

1 2 3

49 **C**

mp 6

53 **1**

mp

57 *f* 6

60 6 3

63 3 3 3

66 3 3

68 3 6

p sub.

70 **D** *f* 6

75 3 3

78 3 3 3 3 *ff*

II

Moderato ♩ = 96



Rapide

♩ = 132

E



Scherzo ♩ = ♩

2

66 **G**

mp *f*

77 **H**

p *mf*

89

f

100 **I**

ff *mf cresc.* *f*

113 **J** Tempo primo ♩ = 96

p *p < f* *p* *< f* *p <*

125 *f*

132 *p* *f*

138

143 **K**

mf

150 *mp* *p* *rall.*

III

Lent $\text{♩} = 63$

Quasi cadenza

2

p *cresc.* *f* *p sub.* *ff*

6

13

21

L Bien rythmé (même tempo)

28

31

ff *attacca*

IV

Energique $\text{♩} = 138$

1

f *mp* *cresc.* *ff*

7

11

12

3

19 **M**

mp *f*

23

mf

26 **N** ♩. = ♩

f

30

35

mf

40

44 **O** ♩. = ♩

mp *f*

48

mf

51 **P** ♩. = ♩

f

56

f

63 Q

p cresc. *mf* *f*

68

p *f* *p* *f* *p*

74

mf *f*

79

83

ff

87 R

1 *p* *mp*

93

p *mp* *mf* *f*

98

p cresc. *f*

102 S ♩ = ♩.

3

105

1 *f* 1

110 T $\text{♩} = \text{♩}$

mf *f*

114 *mf* *mf* 1

119 *f* *mf* *fp* *f*

124 U $\text{♩} = \text{♩}$

p *f*

128

131 $\text{♩} = \text{♩}$

p *f* *ff*

135 V

140

144 *p* cresc. 3 3 3 3 3

149 *ff* Senza rall.

4. PICCOLO

Vers Les Etoiles

Pour 4 Piccolos et Piano

Jérôme Naulais

I

Decidé ♩ = 120



7

11

18

24

29

33

37

42

f

f

f

p

mf

p

poco a poco cresc.

f

p

poco a poco cresc.

f

3

3

3

dim.

rall.

Martial ♩ = 88

2

p

49 **C**

mp 6 6 1 *mp*

55 *f* 6

59 6 6 6

63 3 3 3

66 3 3 3

69 **D**

p sub. 6 *f* 3 3 3

72 3

76 3 6

79 6 3 3 *ff*

II

Moderato ♩ = 96



Rapide

♩ = 132

E



66 **G**

f

77 **H**

p *mf*

89

f

100 **I**

ff *mf cresc.* *f*

114 **J** *molto rall.* *Tempo primo* ♩ = 96

p *p < f* *p* *< f* *p*

125

f

132

p *f*

138

K

mf

143

mp *p*

150 *rall.*

III

Lent $\text{♩} = 63$

Quasi cadenza

p cresc. *f*

p cresc. *f*

mf *f*

L Bien rythmé (même tempo)

ff

Sans rall. attacca

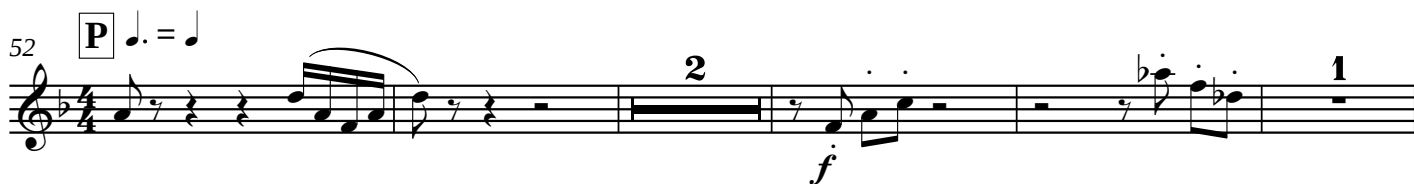
IV

Energique $\text{♩} = 138$

f *ff*

f *ff*

p sub. cresc. *ff*

19 **M**

65 Q

mf *f*

70

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

76

f

80

84

ff

88 R

mf

91

94

mp *f*

98

p *mp* *cresc.* *f*

103 S $\text{♩} = \text{♩}$

f

1

108 T $\text{♩} = \text{♩}$

f *mf* *f*

113 *mf*

117 *mf* *f* *mf* *fp*

123 *f* U $\text{♩} = \text{♩}$

127 *p* *f*

130 *p* *f*

134 $\text{♩} = \text{♩}$ V *ff*

139

144 *p* *cresc.* *3* *3* *3* *3*

149 *ff* **Senza rall.**