

# LETTRES AUX SONS DU MONDE

## I-Alarme

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$\text{♩} = 56$  la précision rythmique entre les deux instruments  
n'est demandée que sur le début des temps

Violon

sul pont.

*p* *mf*

Piano

$\text{♩} = 56$  la précision rythmique entre les deux instruments  
n'est demandée que sur le début des temps

*ppp* *cresc. poco a poco*

6

Vi

*ff*

P.

2  
11  
Vi  
P.  
*ff* *sempre*

15  
Vi  
P.  
*ff*

18  
Vi  
P.  
*fff* *ff* *fff*

21

Vi

*sempre fff*

P.

*sempre fff*

25

Vi

*ff*

P.

*ff*

29

Vi

*ff* *mf* *f<sub>sub</sub>*

P.

4  
32

Vi

*fff* *p* *fff* *f<sub>sub</sub>* *fff*

P.

36

Vi

*fff* *f* *fff*

P.

39

Vi

*f*

P.

*f* *fff* / *f*

42

Vi

P.

8va

fff f fff f fff f

5 5 5 5

Detailed description: This system contains measures 42 through 45. The violin part (Vi) features a melodic line with slurs and accents, starting on a whole note and moving through half notes. Dynamics are marked as *fff*, *f*, *fff*, and *f*. The piano accompaniment (P.) consists of two staves. The right hand plays chords with slurs and accents, while the left hand plays a melodic line with slurs and accents. Dynamics include *fff/f* and *fff f*. A dashed line labeled "8va" indicates an octave shift in the right hand. Fingering numbers "5" are present in both hands.

46

Vi

P.

fff f fff f fff f

5 5 5 5 5 5

Detailed description: This system contains measures 46 through 49. The violin part (Vi) continues the melodic line with slurs and accents, marked with dynamics *fff*, *f*, *fff*, *f*, *fff*, and *f*. The piano accompaniment (P.) features two staves with chords and a melodic line. Dynamics are marked as *fff/f* and *fff f*. Fingering numbers "5" are used throughout. A circled "8" in the first measure of the piano part indicates an octave shift.

6 50

Vi

*fff* *mf<sub>sub</sub>* *fff* *fff* *mf* *mf* *fff* *fff* *mf*

P.

*fff* *mf* *fff* *fff* *mf*

II III IV

53

Vi

*fff* *sempre fff* *fff*

P.

*fff* *fff* *fff* *fff*

En écrasant l'archet

56

Vi

*f<sub>sub</sub>* *p*

P.

*8<sup>va</sup>*

Più Lento  $\text{♩} = 48$

Flautato subito

*gliss.*

relacher la pédale très progressivement

\* *Pedale sostenuto*

accompagner la résonance du piano.

62 Flutato subito sempre flutato

Vi *ppp* *gliss.* *gliss.* *gliss.* *ppp* sempre

P. *ppp* *ppp* sempre

67

Vi *ppp* sempre

P. *ppp* sempre

72

Vi *fff* *f<sub>sub</sub>* flutato

P. *fff* *f<sub>sub</sub>*

norm SP → flutato

*relacher la pédale forte très progressivement*

77

Vi *gliss.* *ppp* *fff<sub>sub</sub>* *fff* *ppp<sub>sub</sub>* flautato subito

P. *fff* *Ped.* \*

\* *Pedale sostenuto*

82

Vi *p*

P. *p*

85

Vi *flautato* *norm*

P. *fff* *fff* *fff*



89

Vi

P.

*fff*

*fff*

*fff*

*fff*

Pédale sostenuto

93

Vi

P.

*gliss.*

*fff*

*fff*

*gliss.*

*gliss.*

96

Vi

P.

*fff*

*fff*

*ppp*

*ppp<sub>sub</sub>*

10 100

Vi

P.

105

Vi

P.

108

Vi

P.

*poco cresc.* ----- *mp*

*mp<sub>sub</sub>* *p* *mp* *p* *mp*

*Ped.* \* *pédale sostenuto*

113

Vi

*ppp*

P.

*ppp*

119

Vi

*mf* *mp* *mf*

P.

*p* *mf* *mp* *mf*

*pédale sostenuto*

Vi 125

*f* *dim.*

*f<sub>sub</sub>* *pppsub* *ppp*

*pédale sostenuto*

Vi 130

subito flautato sul tasto

accords avec le piano

*ppp* *ppp*

*ppp*

138

Vi *pppp* *pppp* *avec le piano*

P. *pppp* *pppp*

152

Vi *norm* *f*

P. *f* *Très déclamé non legato*

$\text{♩} = 40$

158

Vi

P.

Vi

P.

*f sempre*

Vi

P.

Ped.

Vi

P.

Ped.

175

Vi

P.

*f*

*ff*

Tenir les notes

8<sup>vb</sup>

179

Vi

P.

*ff*

*fff*<sub>subito</sub>

Subito sul pont

*fff*

3

3

3

ppp

(8)

182

Vi

P.

*fff*

*fff*<sub>sempre</sub>

*fff*

*fff*

3

3

3

*ppp*

*ff*

*pp*

Pédale sostenuto

185

Vi

P.

*mf*

*ff*

*fff*

3

3

3

3

3

3

3

8<sup>vb</sup>

188

Vi

P.

*fff*

3

3

3

3

3

3

3

3

3

3

3



191

Vi

P.

*ppp*

*8va*

*ppp*

*Ped.*

*\* Ped.*

5

194

Vi

P.

*Rall poco a poco*

*augmenter progressivement la pression de l'archet jusqu'au son grain*

*Rall poco a poco*

*\* Ped.*

*8va*

*\* Ped.*

197

Vi

P.

*fff*

*fff*

*8<sup>ub</sup>*

*Ped.*

201

Vi

P.

*pizz.bartok, laisser vibrer*

*\**