

# (nobody'll know)

for Kenneth Osborne

Andrew Toovey 1988

$\text{♩} = \text{c. } 56$  Distant, agitated

Vc. *pp muted*

Piano

Vc. *trill Eb* *trill Eb*

Pno. *whispered pppp!* *Half pedal*

Vc. *trill Eb* *trill G#*

Pno. *pppp!*

Vc. *trill Eb* *trill G#*

Pno. *pppp!*

Vc. *sudden stop*

Pno. *pppp!* *c.7"*

A

Vc. *pp sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp*

Pno. *ppp! Ped.*

change with each group

Vc. *sfp sfp sfp sfp sfp sfp sfp sfp*

Pno.

B

Vc. *sfp sfp sfp sfp sfp* Slight pause *pp 5:4 3*

Pno. *12: d*

(drone as before)

Vc.

Pno. *pppp!* *Half pedal*

Pno. *pppp!* *11: .*

Vc. *(bow as required)*

*stop drone* *(whispered)* *(ppp!)*

Pno. *sotto voce* *pp*

5:4

As

\*All chromatic notes within a perfect fifth (applies to end of piece as well).

**C**

Vc. *(Non vib.)* *ppp!* *stop with piano*

Pno. *\*\**

*Ped.* *Half pedal*

\*\* Each note is to be played as quietly as possible, the sound to almost die away before the next note is played. The chord section is played in the same way, paying attention to pedal changes.

**D** *Sul Pont.* *20 : d.*

Vc. *ppp*

Pno. *7"* *ppp* *d. d.* *5"*

*Pedal each chord*

Vc. *Sul Pont.* *17 : d.* *ppp*

Pno. *11 : d.* *ppp* *12 : d.* *3"*

*(No pedal)*

Sul Pont.  $\xrightarrow{\hspace{10em}}$  nat.

Vc. *ppp* 20:  $\text{♩}$

Pno. *ppp* 4:3  $\text{♩}$  C $\sharp$

2''

Vc. *ppp* 14:  $\text{♩}$

Pno. *ppp* 3:2  $\text{♩}$  3:2  $\text{♩}$  5:4  $\text{♩}$

G $\sharp$  A $\sharp$

(No pedal)

(Half pedal)

**E** Melancholic  
*non vib.*

Vc. *pp* imperceptible bow changes. flaut.

Mute off

**F** Frantic, aggressive  
 $\text{♩} = \text{c. } 88$

Vc. *sim.* *fff!* Heel Grace notes off the beat

Pno. *ff* Half pedal

(n.b. occasional glissando)

Vc. (L.H. only) *ff* No pedal B $\flat$  B $\flat$  Half pedal

Vc.

Pno.

*ff* *13 : ∞*

Half pedal *13 : ∞*

Vc.

Pno.

*ff* *fff*

No pedal *A<sub>3</sub>* *B<sub>3</sub>* *C<sub>3</sub>* *Poco pedal* *fff*

Vc. *Gradually add glissando*

Pno.

*No dim or rit.* *fff* *A<sub>3</sub>* *C<sub>3</sub>* *E<sub>3</sub>* *A<sub>3</sub>* *D<sub>3</sub>*

Vc.

(clear pedal)

Vc.

Mute on *5<sub>1</sub>*

**G** a tempo (♩ = c. 56)  
as smoothly as possible

Repeat regardless  
of piano

Vc. **III**

*pp* **IV** non vib. flaut.

Piano: *ppp!*

Smoothly  
each note placed

5:4

3:2

8<sup>vb.</sup> 1

Half pedal *pppp!*

G<sup>tr</sup>

Vc.

Piano: *sim.*

Legato

5:4

Vc.

Piano: *whispered!*

3:2

5

6

B<sub>2</sub>

A<sub>2</sub>

Vc.

Pno.

C#1

D#

5:4

3:2

6

6

C#1

Bb

**H** Freely (within given time)

Vc.

Pno.

pp

pp

pp

pp

pp

pp

(as before) sotto voce

Ped.

Vc.

Pno.

Mute off

pp

pp

pp


pp

pp

**I** ♩ = c. 72

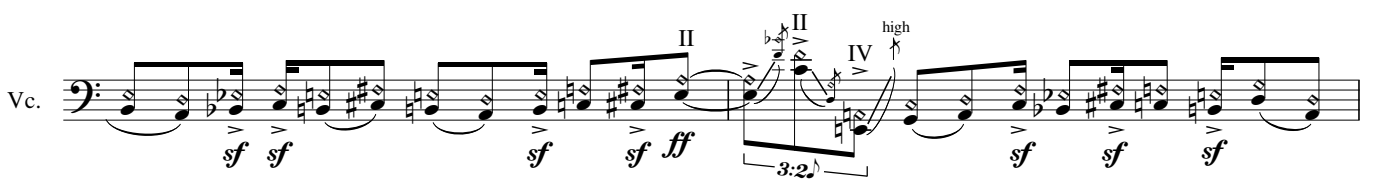
Vc. 

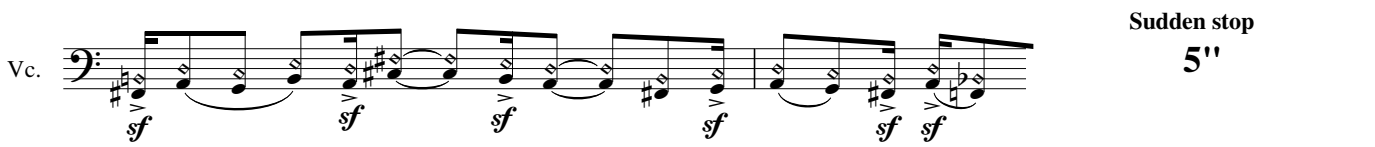
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Vc. 

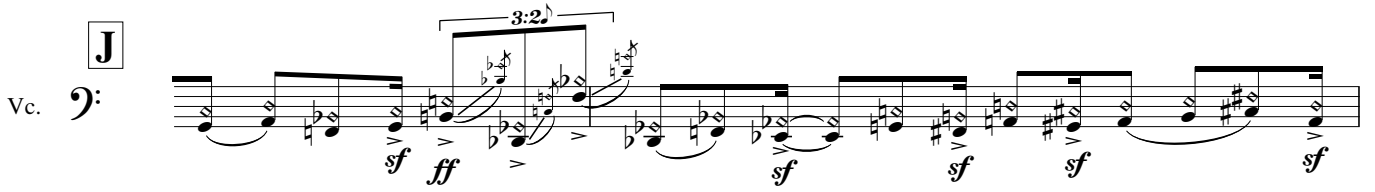
Vc. 

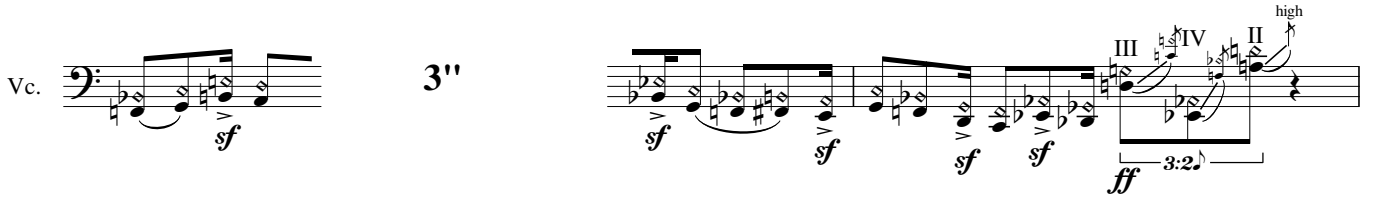
Vc. 

Vc. 

Vc. 

**J**

Vc. 

Vc. 



**K**

Vc. *pp sf sf sf sf sf ff*

Pno. *ppppp!*

Woollen gloves must be worn to facilitate the rapid whispered glissando to follow. Extreme speed and stealth is to be used, the outer notes are approximate only, full range is preferred.

IV →

Vc. *sf sf sf sf sf sf sf*

Pno. *ppppp!*

**L** = c. 88 Very suddenly frantic

Vc. *ff fff! Heel*

Pno. *ppppp!*

(Gloves off)

Gradually change to notes without glissando

Vc.

Vc.

**M**

Vc. *(fff)*

Vc.

**N**

Vc. *Sudden. Frantic*

Pno. *fff* *No pedal*

Vc.

Pno.

Vc.

Pno.

Vc. *No dim. or rit.* *Stop*

Pno.