

AT LEAST

violin+piano

Thomas Nicholson
(2016)

♩ = 112

IV. →

near the fingerboard, détaché, somewhat rough like a folk fiddle player

Violin

sf sf sf sf sf sf sf sf sf p sf

by default non vibrato;
vibrato indicated by (wavy line).

Piano

p

(Pedal ad libitum, but never blurry)

5

Vln

sf sf sf p sf sf sf p sf sf sf sf sf sf sf sf sf

Pno

p

10

Vln

sf sf sf sf p sf sf sf sf sf p sf p

Pno

p

13

Vln

Pno

sf sf sf sf sf sf sf sf sf sf sf

5 5 5 5 3

15^{ma} 3 15^{ma}

3 16 3 4

17

Vln

Pno

sf sf sf p sf sf sf sf p sf sf sf p

5 3 3 5

3 16 3 4

21

Vln

Pno

sf sf sf p sf sf sf sf sf sf p sf sf

3

15^{ma}

3 11 32 11 32 4

25

Vln

Pno

sf sf sf p p sf sf sf sf sf sf sf sf p

28

Vln

Pno

f sf sf sf sf f p sf

32

Vln

Pno

sf p ff sf ff mp p f

37

Vln

Pno

sf sf sf sf sf sf sf f p

15^{ma}

3 3 4 4

41

Vln

Pno

sf sf sf sf sf sf p sf sf sf sf ff

15^{ma}

3 3

44

Vln

Pno

sf sf sf sf p dolce sf sf ff

mf f p

15^{ma}

3 3 5

48

Vln *sf sf sf sf sf sf sf* IV. →

Pno *p pp* ^{15^{ma}} *3* *5* *3*

53

Vln *ff sf f p f p* IV. → *5 5 5*

Pno *f p* *3 3* *8^{vb}*

← *5* = *5* → (ca. 90)

56

Vln *sf sf p mf sf sf sf sf*

Pno *mp* *4* *4* *4* *4*

dry; nearly inaudible; risk that some keys do not sound

ppp... *8^{vb}* *Una corda*

59 *I.* *IV. →* *7*

Vln *ff sf sf f sf sf sf fp sf sf ff*

Pno *f* *ppp...* *4* *UC*

64 *I.* *IV. →* *3* *3* *I.* *IV. →*

Vln *sf sf sf sf sf sf pp sf f p sf*

Pno *f* *p* *mp* *f* *p* *8^{vb}*

69 *I.* *IV. →* *3* *5* *5* *5*

Vln *sf sf sf sf sf sf sf*

Pno *p* *4* *4*

71

Vln

Pno

sf sf sf p f ff p f

mf sf

ppp...

Una corda

I. *8^{va}-1*

IV. *V.*

← 3 = 3 → (♩ ca. 134)

74

Vln

Pno

sf sf sf sf sf sf p sf p sf sf sf sf sf

p sf f

sfz f

15^{ma}-1

I. *III. IV. →*

79

Vln

Pno

ff p sempre spz

p f p

I. *IV. → III. IV. →*

7 times

9

83 5th time only: tacet

Vln

sf sf p sf ff p ff

Pno

4th time only: tacet

p mf p f p

8^{va} 8^{va} 8^{va}

8^{vb} 8^{vb} 8^{vb}

Maintain intensity

← $\overset{3}{\curvearrowright}$ = \curvearrowright → (♩ ca. 100)

86 III. →

Vln

pp sempre

Pno

16 16 16

90 IV. mute on III. →

Vln

pp

Pno

16 16 16

Una corda sempre →

10

95

Vln

II. IV. → III. → II.

Pno

ppp

8^{vb} UC off

98

Vln

2 times 3 times (behind the bridge) III. →

sf *p*

Pno

f *mp* *ff* *mf*

15^{ma} 7

102

Vln

II. III. →

mute off

Pno

p

106

Vln

Pno

sfz

IV.

110

Vln

Pno

III. →

p

112

Vln

Pno

pp

Una corda

116

Vln

IV. → 3 III. IV. → 4

p *pp* *ff* *mp*

Pno

p *mf*

Ped. 8^{vb}

121

Vln

III. → IV.

pp *mf*

Pno

p *mf*

15^{ma}

125

Vln

III. → IV. III. →

5 5 5 5 5

Pno

3 3

15^{ma} *pp*

127

Vln

I. IV. →

f *p*

Pno

3 *f no decresc.!*

Una corda

130

Vln

Pno

3 times

I.
II.
III.

ff
p
p
sfz

133

Vln

Pno

sul pont.

norm.

IV. →

III.

I. *8va*

sf
p
sf sf
p
pp

15^{ma}

137

Vln

Pno

II. III. →

I. III. →

pp
pp
8^{vb}

14

140 mute on

Vln

Pno

8^{va}

ppp

144

Vln.

Pno

ppp...

glide the bow gently along the length of the G string from the bridge to the nut;
(the bow should have no horizontal movement)

On each repetition reduce the tempo by: $\leftarrow \text{♪} = \text{♪} \rightarrow$
 The four tempos are therefore: ♪ ca. 100, 67, 45 & 30 (i.e. ♪ ca. 90 & 60)

4 times

147

Vln.

Pno

III. \rightarrow
on the fingerboard and very flautando

ppp melt into the resonance of the piano

10 seconds

Una corda sempre \rightarrow