

# The Pull I

Abigail Richardson

Violin

Cello

Piano

$\bullet = 56$

*mp*

*mp*

Vln.

Vc.

Pno.

$\bullet = 72$

*mf*  $\rightarrow$  *p*

*mf*  $\rightarrow$  *p*

*p*

*8va-*

*8vb-*

11

Vln. *mp*

Vc.

Pno. (8<sup>va</sup>)

14

Vln.

Vc.

Pno. (8<sup>va</sup>)

17

Vln. *mf*

Vc. *mf*

Pno. (8<sup>va</sup>)

20

Vln. *mp*

Vc.

Pno.

23

Vln. *f* *mf*

Vc. *f* *mf*

Pno. *mp* *mp*

30

Vln. *f* *p*

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

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

♩ = 132

8vb

37

Vln.

Vc.

Pno.

*f*

*f*

(8<sup>vb</sup>)

42

Vln.

Vc.

Pno.

*subp*

*sub.p*

*mf*

48

Vln.

Vc.

Pno.

*mp*

*mf*

*p*

*p*

6

6

Λαο.

\*

55

Vln.

Vc.

Pno.

*mf*

*mp*

*mf*

*leg.*

\* (gradually)

61

Vln.

Vc.

Pno.

*cresc.*

*rit.*

*a tempo*

*f*

*f*

65

Vln.

Vc.

Pno.

68

Vln.

Vc.

Pno.

71

Vln.

Vc.

71

Pno.

77

Vln.

Vc.

77

Pno.

*rit.*

♩ = 40

83

Vln.

Vc.

Pno.

*f > p*

*rit.*

♩ = 40

*f*

*subpp*

89

Vln.

Vc.

*arco*

*p*

*mp*

*mp*

*Lea.*

*gradually*

89

Vln.

Vc.

Pno.

*p*

*mp*

*Lea.*

95

Vln.

Vc.

*mp*

*mp*

95

Vln.

Vc.

Pno.

*♯*

*Molto*

*Lea.*

101

Vln. *mp* *mf* *sub. p* *mf subp*

Vc. *mp*

101

Pno. *mf* *p* *mf sub. p*

*And* \*

106

Vln. *mf* *mp* *f*

Vc. *mp* *f*

*♩ = 48*

106

Pno. *mp* *f*

111

Vln. *mp* *mf* *p*

Vc. *mp* *p*

111

Pno. *mp* *mf* *mp*



115

Vln. *mf*

Vc. *mf*

Pno. *mf*

117

Vln. *p* *cresc.* *rit.* *sub. f*  $\text{♩} = 120$

Vc. *p* *cresc.* *rit.* *f*  $\text{♩} = 120$

Pno. *p* *rit.*  $\text{♩} = 120$

123

Vln. *mf*

Vc. *mf*


Pno. *mf*

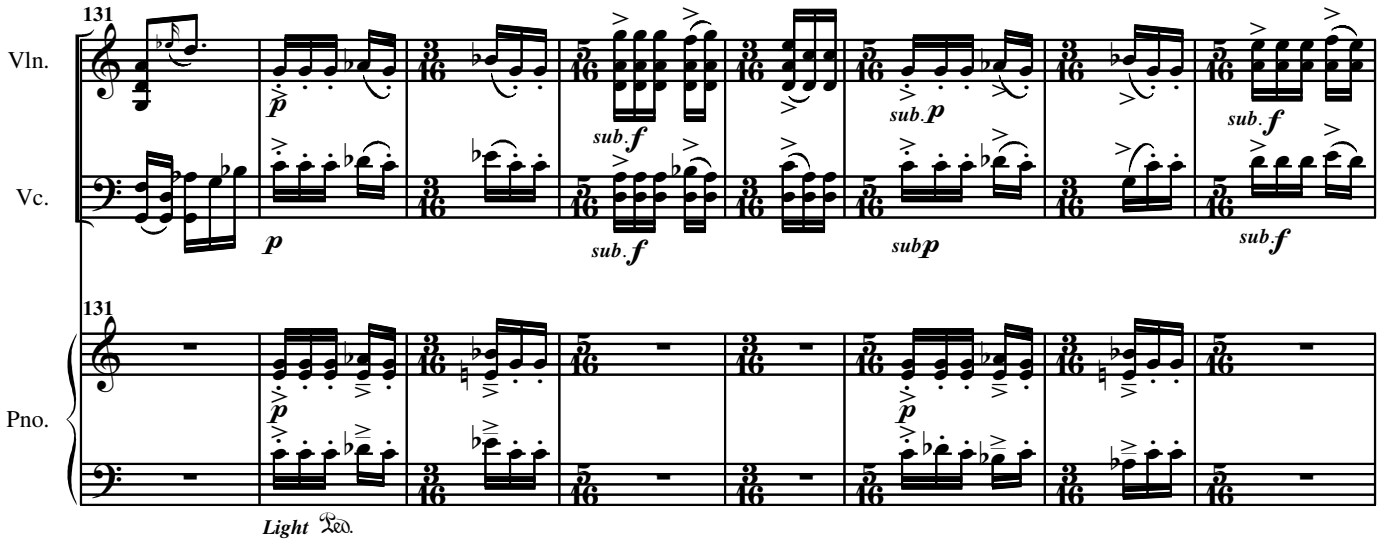
131

Vln. *p* *sub.f* *sub.p* *sub.f*

Vc. *p* *sub.f* *sub.p* *sub.f*

Pno. *p* *sub.f* *sub.p* *sub.f*

*Light* 



139

Vln. *f*

Vc. *f*

Pno. *f*



144

Vln. *pizz.* *arco*

Vc. *pizz.* *arco*

Pno. *pizz.* *arco*



149 *pizz.* *arco*

Vln. *pizz.* *arco*

Vc. *pizz.* *arco*

Pno.

155 *p* *p*

Vln. *p*

Vc. *p*

Pno. *p*

163 *f* *ff* *pp* *pp* *arco*

Vln. *f* *ff* *pp*

Vc. *f* *ff* *pp*

Pno. *f* *ff* *pp* *arco*

♩ = 60

169 *ord.*  
 Vln. *n mp*  
 Vc. *n*

169 *8va*  
 Pno. *mp*

176  
 Vln. *p f*  
 Vc. *mp f*

176  
 Pno. *sub f*  
*Molto Led.* *8vb* *8vb*

183  
 Vln. *mf mp*  
 Vc. *mf mp*

183  
 Pno. *mf mp*  
*8vb* \*

190

Vln. *pale tone*

Vc. *pale tone*

190

Pno.

193

Vln. *pp* *pp* *mf*

Vc. *pp* *mf*

193

Pno.

*leo.* *leo.* \*

196

Vln. *n*

Vc. *n*

196

Pno.

*leo.* \* (gradually)

# The Pull II

Abigail Richardson

• = 40

Violin

Cello

Piano

*Molto* *And.*

5

Vln.

Vc.

Pno.

*p* *cresc.*

*mp* *cresc.* *f* *mf*

*f* *mp* *mf*

10  $\bullet = 52$

Vln. *f* *p* *p*

Vc. *f* *p*

Pno. *f* *pp*

*leg.*

16

Vln. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp* *pp*

*\** *leg.*

22 *distant*

Vln. *pp*

Vc. *p*

Pno. *p*

*leg.* *leg.*

The Pull, II

♩ = 120

27

Vln. *p* *f* *sub. mp* *sul pont.*

Vc. *p* *f* *sub mp*

Pno. *mp*

8va

32

Vln. *ff*

Vc. *ff* *ord.*

Pno. *ff*

♩ = 132

37

Vln.

Vc.

Pno.



42

Vln.

Vc.

Pno.

mf

mf

mf

Detailed description: This system contains measures 42 through 46. The Violin (Vln.) part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Viola (Vc.) part starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The Piano (Pno.) part features a complex texture with chords and moving lines in both hands. Dynamic markings include *mf* (mezzo-forte) in measures 44, 45, and 46. The time signature changes from 4/4 to 3/4 in measure 45 and back to 4/4 in measure 46.

47

Vln.

Vc.

Pno.

ff

ff

ff

Detailed description: This system contains measures 47 through 53. The Violin (Vln.) part features a melodic line with slurs and accents, reaching a fortissimo (*ff*) dynamic in measure 50. The Viola (Vc.) part provides a rhythmic accompaniment with slurs and accents, also reaching *ff* in measure 50. The Piano (Pno.) part continues with a complex texture, reaching *ff* in measure 50. The time signature changes from 4/4 to 3/4 in measure 50 and back to 4/4 in measure 53.

54

Vln.

Vc.

Pno.

mf

p

sub.f

mf

p

sub.f

Detailed description: This system contains measures 54 through 58. The Violin (Vln.) part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Viola (Vc.) part features a rhythmic accompaniment with slurs and accents. The Piano (Pno.) part is mostly silent, with some notes in the bass clef. Dynamic markings include *mf* (mezzo-forte) in measures 54 and 58, *p* (piano) in measures 55 and 58, and *sub.f* (sub-fortissimo) in measures 56 and 58. The time signature changes from 4/4 to 3/4 in measure 56 and back to 4/4 in measure 58.

63

Vln.

Vc.

Pno.

*p*

*f*

70

Vln.

Vc.

Pno.

*f*

*mf*

♩ = 144

77

Vln.

Vc.

Pno.

*mf*

The Pull, II

84

Vln. *cresc.* *f*

Vc. *cresc.* *f*

Pno. *cresc.* *f*

90

Vln. *cresc.* *rit.*

Vc. *cresc.* *rit.*

Pno. *cresc.*

96

Vln. *ff* *mp* *mp* *sim.*

Vc. *ff* *mp* *mp* *sim.*

Pno. *ff* *mp* *mp* *sim.*

*Molto* *And.* *And.* \*

104

Vln.

Vc.

104

Pno.

112

Vln.

Vc.

rit.

♩ = 40

♩ = 60

112

Pno.

rit.

♩ = 40

♩ = 60

See.

119

Vln.

Vc.

mp

mf

mp

mf

119

Pno.

mf

128

Vln. *f*

Vc. *f*

Pno. *f*

135

Vln. *p*

Vc. *p*

Pno. *mp* *p* *mp*

♩ = 60

141

Vln. *mp*

Vc.

Pno.

