

The Pull

I

Abigail Richardson

Violin

Cello

Piano

$\bullet = 56$

mp

mp

mp

Vln.

Vc.

Pno.

$\bullet = 72$

mf *p*

mf *p*

p

8va-

8va-

8vb-

11

Vln. *mp*

Vc.

Pno. *(8^{va})*

14

Vln.

Vc.

Pno. *(8^{va})*

17

Vln. *mf*

Vc. *mf*

Pno. *(8^{va})*

20

Vln.

Vc.

Pno.

mp

23

Vln.

Vc.

Pno.

f *mf*

f *mf*

30

Vln.

Vc.

Pno.

$\bullet = 132$

f *p*

f *p* *mp* *cresc.*

f *p* *mp* *cresc.*

8vb

37

Vln.

Vc.

Pno.

f

f

(8^{vb})

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.

p *mf*

p *mf*

71

Pno.

sub.p *mf* *p*

77

Vln.

Vc.

mp *mf* *p* *f*

mp *mf* *f*

77

Pno.

mp *mf* *f*

rit.

♩ = 40

83

Vln.

Vc.

Pno.

f > p

rit.

♩ = 40

f

subpp

89

Vln.

Vc.

arco

p

mp

Lea.

gradually

89

Vln.

Vc.

Pno.

p

mp

Lea.

95

Vln.

Vc.

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. *f*

Vc. *f*

Pno. *f*

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.

Vc.

Pno. *f*

144

Vln. *pizz.* *arco*

Vc. *pizz.* *arco*

Pno.

149 *pizz.* *arco*

Vln.

Vc.

Pno.

155 *p* *p*

Vln.

Vc.

Pno.

163 *f* *ff* *pp* *sul pont.* *pp* *8va*

$\bullet = 40$

Vln.

Vc.

Pno.

♩ = 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.*

p

f *mf*

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

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

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

Pno. *mp*

8^{va}

Vln. *ff*

Vc. *ff* *ord.*

Pno. *ff*

♩ = 132

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 accompaniment, 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 begins 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.* *

104

Vln.

Vc.

104

Pno.

112

Vln.

Vc.

rit.

♩ = 40

♩ = 60

112

Pno.

rit.

♩ = 40

♩ = 60

See.

119

Vln.

Vc.

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.

