

I. Up Against the Wall

Score

3'56"

from GETTING THROUGH GETTING OVER

Dale Lyles

Moderato (♩ = c. 108)

The musical score is arranged in three systems. The first system includes Cello and Piano parts. The Cello part begins with a rest, followed by notes marked with accents and dynamic markings: *f* (measures 2-3), *sfz* (measures 4-5), and *sfz* (measure 6). The Piano part features chords and textures, with *sfz* markings in measures 5 and 6. The second system includes Violin and Piano parts. The Violin part has notes with accents and dynamic markings: *mp* (measures 7-10), *mf* (measures 11-12), and *f* (measure 12). The Piano part includes triplets and dynamic markings: *mp* (measures 7-10), *mf* (measures 11-12), and *f* (measure 12). The third system includes Violin and Piano parts. The Violin part has notes with accents and dynamic markings: *pp* (measures 13-18). The Piano part includes triplets and dynamic markings: *pp* (measures 13-18).

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19 *cantabile* 20 21 22 23 24

Vlc. *p*

Pno. *p*

25 26 27 28 29

Vlc.

Pno. *p*

30 31 32 33 pizz. arco 34 pizz. arco

Vlc. *mf pp* *mf pp*

Pno. *mf pp* *mf pp*

35 36 37 38 39

Vlc. *mp*

Pno. *mp*

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Vlc. 40 41 42 43 44

Pno. 40 41 42 43 44

Vlc. 45 46 47 48 49 50

Pno. 45 46 47 48 49 50

Vlc. 51 52 53 54 55

Pno. 51 52 53 54 55

Vlc. 56 57 58 59 60 61

Pno. 56 57 58 59 60 61

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Vlc. *legato* *f* 62 63 64 65 66

Pno. *f* 62 63 64 65 66

Vlc. *legato* *p* 67 68 69 70 71 72 73

Pno. *p* *pp* 67 68 69 70 71 72 73

Vlc. 74 75 76 77 78 79 80 81

Pno. *f* 74 75 76 77 78 79 80 81

Vlc. *sfz* *f* *agitato* 82 83 84 85 86 87

Pno. *sfz* *f* 82 83 84 85 86 87

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This musical score is for the first movement, 'I. Up Against the Wall', on page 5. It features two systems of music, each with a Violin (Vlc.) and Piano (Pno.) part. The Violin part is written in bass clef, and the Piano part is in grand staff (treble and bass clefs). The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1 (Measures 88-92):
The Violin part begins with a triplet of eighth notes in measure 88, followed by more triplets in measures 89 and 90. Measure 91 continues with triplets, and measure 92 features a sforzando (*sfz*) accent. The Piano part provides harmonic support with chords and some triplet figures in the bass line.

System 2 (Measures 93-98):
The Violin part has rests in measures 93 and 94, then enters with a sforzando (*sfz*) accent in measure 95. It continues with sforzando accents in measures 96 and 97, and a final sforzando (*sfz*) in measure 98. The Piano part consists of sustained chords in the right hand and single notes in the left hand.

System 3 (Measures 99-104):
The Violin part starts in measure 99 with a sforzando (*sfz*) accent. It then plays a triplet in measure 100, followed by a triplet in measure 101. Measure 102 features a mezzo-forte (*mf*) dynamic, and measure 103 is marked forte (*f*). Measure 104 concludes the system with a forte (*f*) dynamic. The Piano part features a triplet in the bass line in measure 100 and continues with chords and triplets.

System 4 (Measures 105-109):
The Violin part has rests in measures 105, 106, and 107, then enters in measure 108. The Piano part continues with chords in the right hand and triplet figures in the left hand, ending in measure 109.

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Vlc. *dolce* 110 111 112 113 114

Pno. *p* 110 111 112 113 114

Vlc. 115 116 117 118 119

Pno. 115 116 117 118 119

Vlc. 120 121 122 123

Pno. 120 121 122 123

Vlc. 124 pizz. arco 125 pizz. arco 126 pizz. 127 arco 128

Pno. 124 125 126 127 128

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129 130 131 132 133 134

Vlc.

Pno.

mf *f* *ff* *sfz* *sfz*

135 136 137 138 139

Vlc.

Pno.

sfz *ff* *agitato*

140 141

Vlc.

Pno.

sfz