

Rob Smith

Las Pilas

for violin, viola, & cello



“When we returned to Houston, after more than 25 years away, much had changed (as one would expect) and much was weirdly the same (for example, the barrel-shaped hamburger place on the corner of Richmond and Mandel). Mostly, we were delighted to find that Houston's nurturing of innovation, experimentation, and eccentricity was still intact - confirmed in part by our discovery of Musiqa. It just seemed natural to mark our return to Houston and the next phase of our lives with a commission from Musiqa. Geezerville is as much a state of mind as a place. It is about aging gracefully - with a touch of innovation, experimentation, and perhaps a little eccentricity - surrounded by friends, new and old.” – Sandra Tirey and Jan van Lohuizen

Pilas are public spaces in rural Central America where people go to wash clothes and socialize together. Significant relationships are built here, thus making pilas an important location in their community. Sandra Tirey and Jan van Lohuizen's newly built home, dubbed “Geezerville”, reflects the ancient roots of pilas in a modern way, through their creation of mutual spaces to be shared with their neighbors. In the same way that their home will become the central meeting space for their community, **Las Pilas** combines several ideas that coalesce in the end to form a unified whole in celebration of Geezerville's birth. - Rob Smith

The innovative and highly energetic music of **Rob Smith** is frequently performed throughout the United States and abroad. His music has received numerous awards, including those from the Aaron Copland House, ASCAP and the National Band Association. Commissions have come from the Texas Music Festival Orchestra, the New York Youth Symphony Chamber Music Program, the American Composers Forum (as a part of their Continental Harmony project) and several nationally renowned university wind ensembles, among others.

In 1997, he was the recipient of a Fulbright Grant to Australia, which led to a teaching position at the University of Wollongong in 1998. Currently, he teaches at the University of Houston's Moores School of Music where he is Associate Professor of Music Composition and director of the AURA Contemporary Ensemble. Smith also serves as one of the artistic directors of Musiqa, a Houston-based chamber ensemble.

Commercial recordings of his music are available by the Society for New Music (Syracuse, NY), the University of Houston and Rutgers University Wind Ensembles, saxophonist Jeremy Justeson, Austrian toy pianist Isabel Ettenauer, and the University of Houston and Texas Christian University Percussion Ensembles. Boosey & Hawkes, Carl Fischer, Southern Music, C-Alan Publications, TRN and Skitter Music Publications publish his music.

Las Pilas

for violin, viola & cello
by Rob Smith (ASCAP), 2013

duration: ~6'30"

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Skitter Music Publications:
RobSmithComposer@gmail.com
RobSmithComposer.com

Commissioned by Jan van Lohuizen & Sandra Tirey

Las Pilas

Rob Smith

$\text{♩} = 84$ hopeful 4 $\text{♩} = 126$ lively

The score is divided into three systems. The first system (measures 1-4) features Violin, Viola, and Cello. The Cello part begins with a *f* dynamic and a melodic line, while the Viola plays a rhythmic accompaniment of eighth notes. The second system (measures 5-9) includes Violin, Viola, and Violoncello. The Violin part is marked *pizz* and *p*. The Viola continues its rhythmic accompaniment. The Violoncello part is marked *pp* and *p*. The third system (measures 10-12) includes Violin, Viola, and Violoncello. The Violin part is marked *arco* and includes dynamics *f*, *mf*, and *(f) mf*. The Viola and Violoncello parts are marked *f*.

15

vn *p f*

va *f*

vc *arco*
mf f

22

20

vn *(f) mf f p*

va *(f) mf f p*

vc *p sub.f*

25

vn *f ff*

va *f ff*

vc

29 *flowing*

vn *f* *mf*

va *ff* *mf* *f*

vc *ff* *f* *pizz*

37

vn *f* *mf*

va *p* *mf*

vc *etc...* *arco* *mf* *f* *p*

vn *p* *mf* *f*

va *f*

vc *mf*

43 calm

slight rit.

46

♩.=126 lively

vn ⁴³ *mp* *f*

va ⁴³ *mp* *f* *mf* III.

vc ⁴³ *f* *p* *sub.f* *pizz*

vn ⁴⁸ *arco* *mf* *f* *mf*

va ⁴⁸ *f*

vc ⁴⁸ *f* *arco* *f* *f*

vn ⁵³ *p* *sub.f* *(f)* *mf*

va ⁵³ *(f)* *mf*

vc ⁵³ *p* *mf*

58

vn *f p*

va *f p*

vc *f*

64 *flowing*

vn *f* *ff p*

va *f* *ff* *mp* *pizz*

vc *f* *sub.mf*

vn *mf*

va *etc...* *arco* *mf*

vc *p*

72

vn *p* *mp* *mf*

va *mf* *p* *mp*

vc *mf*

don't slow down!

vn *f* *f* *mf*

va *f*

vc *f*

80

calm

slight rit.

vn *f* *mp* *p*

va *ff* *p*

vc *ff* *p*

85

vn *sub. f* *arco* *mf* *f mf*

va *sub. f mf* *arco* *f*

vc *pizz* *sub. f* *arco* *f*

90

93

vn *p* *sub. f*

va *f*

vc *mf* *f mf*

95

vn *(f) mf* *f p* *f*

va *(f) mf* *f p* *f* *(f) p*

vc *f* *p* *sub. f*

101

rit.

vn ¹⁰⁰

va ¹⁰⁰ *f*

vc ¹⁰⁰ *(f) p* *f* *(f) p*

(rit.)

$\text{♩} = 104$ *molto rit.*

108

$\text{♩} = 84$

vn ¹⁰⁴ *mf*

va ¹⁰⁴

vc ¹⁰⁴ *f* *(f) p* *f* *p*

rit.

111

$\text{♩} = 52$ *serene*

vn ¹⁰⁹ *pp* *flautando*

va ¹⁰⁹ *p*

vc ¹⁰⁹ *pp* *pp*

114

vn

va

vc

mp

p

116

119

119

vn

va

vc

mp

p

pp

p

pizz

espressivo

accel. -----

120 ♩=60 flowing

123

123

123

vn

va

vc

mf

mf

mp

arco

accel. -----

127 $\text{♩} = 72$

vn *mp*

va *mp*

vc *espressivo*
mf

accel.

130

vn

va

vc *f*

(*accel.*) $\text{♩} = 76$ 134 $\text{♩} = 114$ $\text{♩} = 76$ *accel.* $\text{♩} = 80$

133

vn *mf* *mp* *mf*

va *mf*

vc *mp*

♩ = ♩ = 120

♩ = ♩ (♩ = 80) *accel.* ♩ = 84 140 ♩ = ♩ = 126

vn ¹³⁷ *p* *mp* *pp*

va ¹³⁷ *mp* *p*

vc ¹³⁷ *p* *pp*

vn ¹⁴¹ *n*

va ¹⁴¹

vc ¹⁴¹ *pizz* *p* *n*

vn ¹⁴⁵ *f* *p* 148

va ¹⁴⁵ *molto* *fp*

vc ¹⁴⁵

arco

vn 150 *mp* *f* *mf*

va 150 *f* *mp*

vc 150 *f* *mp* *mf*

vn 155 *f* *ff*

va 155 *f* *ff*

vc 155 *mf* *f* *ff*

vn 160 *f* *mf*

va 160 *f* *mf*

vc 160 *f* *mf*

165

vn *mp* *p*

va *mp*

vc *mp* *p*

171 *rit.*

170

vn *pp* *p*

va *p* *mp* *pp*

vc *f* *p*

(rit.) $\text{♩} = 84$ 176 $\text{♩} = 126$

175

vn *pp*

va *pp*

vc *p*

180

vn

va

vc

186 *soaring*

184

vn

va

vc

f p *mf*

espressivo - use as much bow as necessary

f p f

f p f

pizz - l.v.

188

vn

va

vc

194

vn 193

va 193

vc 193

202

vn 198

va 198

vc 198

arco

mf \longleftarrow *f*

vn 203

va 203

vc 203

210

vn *f*

va *ff*

vc *ff*

vn *mf* *mp*

va *f* *mf*

vc *f* *pp* *mf* *pizz - l.v.*

218

vn *p* *pp*

va *mp* *p*

vc *arco* *p* *pp*

223 lively

223

vn *f* *p*

va *f pp*

vc *f* *mp* arco

Detailed description: This system contains measures 223 to 230. The violin part starts with a forte (*f*) dynamic and a crescendo leading to a piano (*p*) dynamic. The viola part is marked *f pp* (fortissimo pianissimo) and features a consistent eighth-note pattern. The cello part starts with a forte (*f*) dynamic and a crescendo leading to a mezzo-piano (*mp*) dynamic, with an *arco* instruction appearing in measure 229.

231

231

vn *f*

va *f*

vc *f*

Detailed description: This system contains measures 231 and 232. All three parts (violin, viola, and cello) are marked with a forte (*f*) dynamic. The violin part includes accents and slurs. The viola and cello parts continue with eighth-note patterns and include accents.

233

vn *ff* *pizz - l.v.* *arco*

va *ff* *pizz - l.v.* *arco*

vc *ff*

Detailed description: This system contains measures 233 and 234. The violin part starts with a fortissimo (*ff*) dynamic, includes a *pizz - l.v.* (pizzicato left hand) instruction, and ends with an *arco* instruction. The viola part also starts with *ff*, includes *pizz - l.v.*, and ends with *arco*. The cello part starts with *ff* and includes *pizz - l.v.* markings.