

Four Aspects

1. Statements

Michael Smith op. 63A no. 1
June-September 1989
Revised 1992

Allegro Deciso ($\text{♩} = 160 \pm$)

Violin: Treble clef, 5/4 time. Notes: - - - - -

Viola: Bass clef, 3/4 time. Dynamics: **f** marcato sempre. Articulation: non legato. Measure 1: $\frac{5}{4}$ time signature. Measure 2: $\frac{3}{4}$ time signature. Measures 3-4: $\frac{3}{4}$ time signature.

Vln.: Treble clef, 5/4 time. Dynamics: **p**, **mp**. Measure 5: $\frac{5}{4}$ time signature. Measures 6-7: $\frac{3}{4}$ time signature.

Vla.: Bass clef, 3/4 time. Dynamics: **mp**. Measure 5: $\frac{3}{4}$ time signature. Measures 6-7: $\frac{3}{4}$ time signature.

Vln.: Treble clef, 9/4 time. Dynamics: **mp**, **mf** non dim. Articulation: sostenuto. Measure 9: $\frac{9}{4}$ time signature. Measures 10-11: $\frac{3}{4}$ time signature.

Vla.: Bass clef, 3/4 time. Dynamics: **mf**, **mp**. Measure 9: $\frac{3}{4}$ time signature. Measures 10-11: $\frac{3}{4}$ time signature.

Vln.: Treble clef, 13/4 time. Dynamics: **mp**, **f**. Measure 13: $\frac{13}{4}$ time signature. Measures 14-15: $\frac{6}{4}$ time signature. Measures 16-17: $\frac{5}{4}$ time signature.

Vla.: Bass clef, 3/4 time. Dynamics: **mf**. Measure 13: $\frac{3}{4}$ time signature. Measures 14-15: $\frac{6}{4}$ time signature. Measures 16-17: $\frac{5}{4}$ time signature.

Musical score for Violin (Vln.) and Cello (Vla.) at measure 17. The Violin part starts with a dynamic *f*, followed by a measure of rests. The Cello part starts with a dynamic *f*, followed by a measure of rests. The Violin then plays eighth-note patterns, and the Cello follows with eighth-note patterns. The score includes a key signature of $\frac{5}{4}$ for the Violin and $\frac{3}{4}$ for the Cello.

Musical score for Violin (Vln.) and Cello (Vla.) starting at measure 21. The Violin part consists of eighth-note patterns with dynamic markings *f*, *p*, *p.*, *p.*, *mp*, and *mp*. The Cello part consists of sixteenth-note patterns with dynamic markings *f*, *f*, *f*, *mp*, and *mp*. Measure numbers 5, 8, and 6 are indicated above the measures. The key signature changes from B-flat major to A major at the end of the section.

Musical score for Violin (Vln.) and Cello (Vla.) showing measures 25-28. The Violin part starts with a dynamic of *f*, followed by *ff* with a crescendo line, and then *f*. The Cello part starts with *mf*, followed by *ff*, and then *f*. Measure 28 includes a dynamic marking of *non legato e marcato sempre* above the Violin staff.

Musical score for strings (Violin and Cello/Violoncello) showing measures 29 through 32. The score includes dynamics (ritardando, Tempo primo, pizz, arco), articulations (mf, 3, p), and performance techniques (sustained notes, grace notes).

Musical score for strings (Vln., Vla.) showing measures 33-35. The score consists of two staves. The top staff is for the Violin (Vln.), and the bottom staff is for the Cello/Violoncello (Vla.). Measure 33 starts with a dynamic of ***f***. Measure 34 starts with a dynamic of ***mf***. Measure 35 starts with a dynamic of ***mp***.

poco a poco accelerando

poco rit.

37

Vln.

Vla.

sub p

3

3

3

3

45

Vln.

10
4

sff sff sff ff (V)

Vla.

10
4

sff sff sff ff (V)

Allegro Molto

3

5
4

ff molto marcato

ff molto marcato

3

49

accel.

sempre accelerando

poco a poco sul ponticello

Vln.

Vla.

3

poco a poco sul ponticello

3

Musical score for Violin (Vln.) and Cello (Vla.) on page 53. The Violin part starts with **molto accelerando** at ***mf***, followed by ***piu leggiero***. The Cello part also starts with ***mf*** and ***piu leggiero***. Both parts then play eighth-note patterns with dynamic ***mp***. The Violin part includes a **3** overline and ***p***. The Cello part includes a **3** overline and ***p***. The Violin part ends with **rit.** and **ord.** The Cello part ends with **ord.** and **$\frac{8}{4}$** .

Tempo Primo

Vln. 58

Vla.

mp

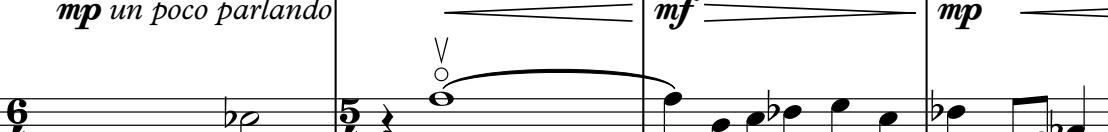
pp

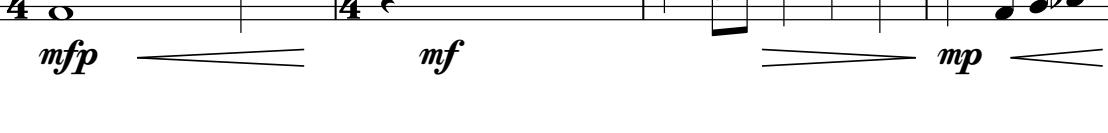
December 25, 1992

Moderato e Tranquillo ($\text{♩} = 112$)

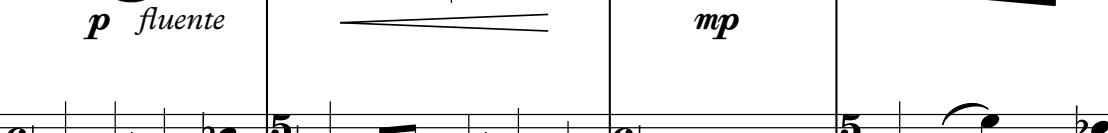
Violin 
sul C

Viola 
mf un poco parlando

Vln. 
mp un poco parlando

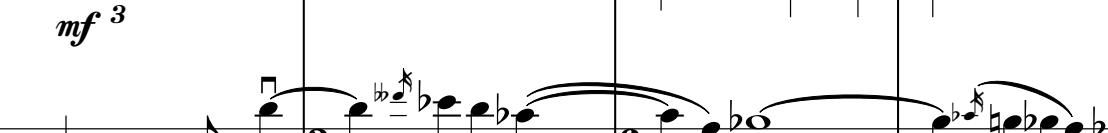
Vla. 
mf *mf* *mp* *mp* *mf*

Vln. 
p fluyente *mp*

Vla. 
fluyente *(mp)*

Vln. 
*mf*³ *mf*

Vla. 
mf

Vln. 
rit.

Vla. 
f *mf* *ff*

6

21

Vln. 

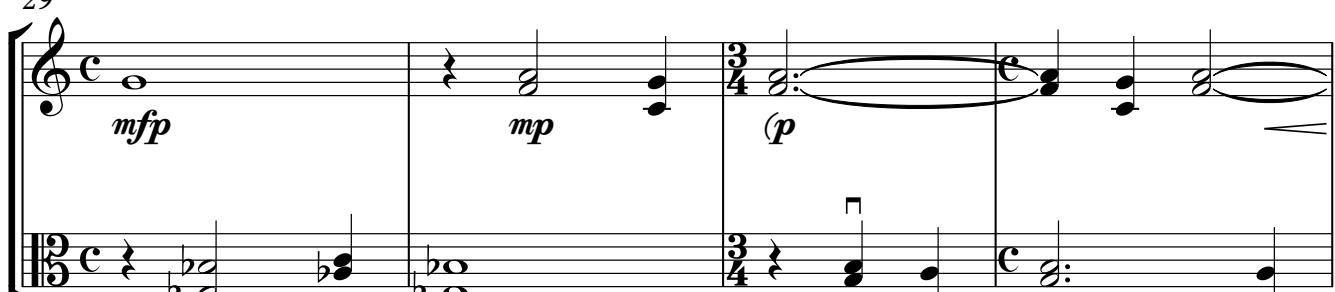
Vla. 

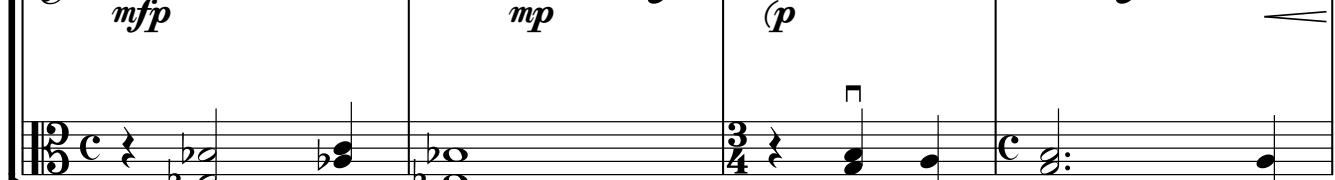
25 **rit.** **accelerando** **Tempo Primo**

Vln. 

Vla. 

29

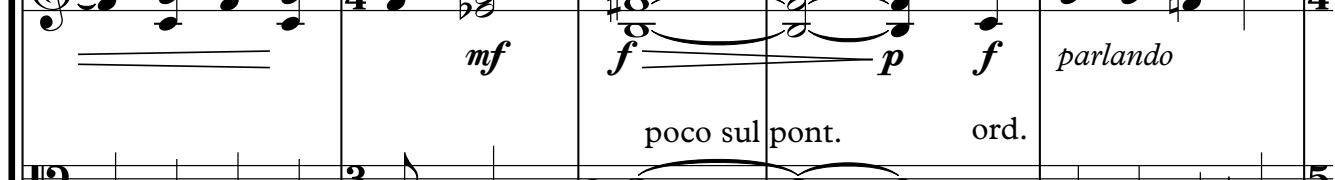
Vln. 

Vla. 

33

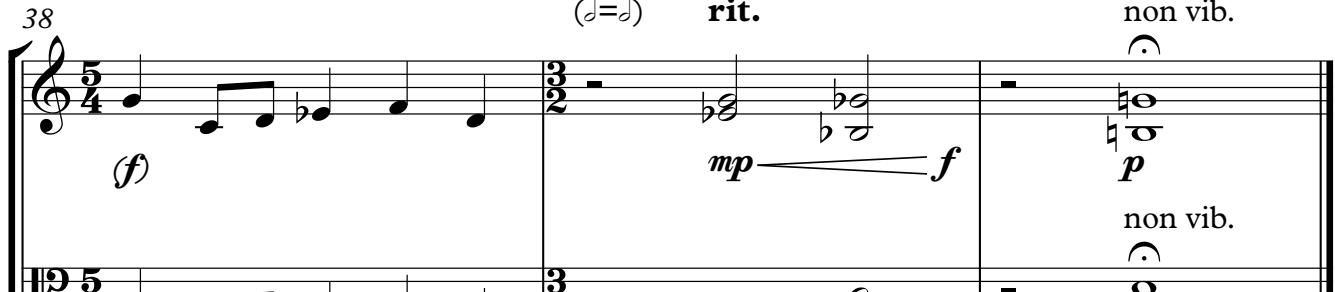
, poco sul pont. ord. **Maestoso**

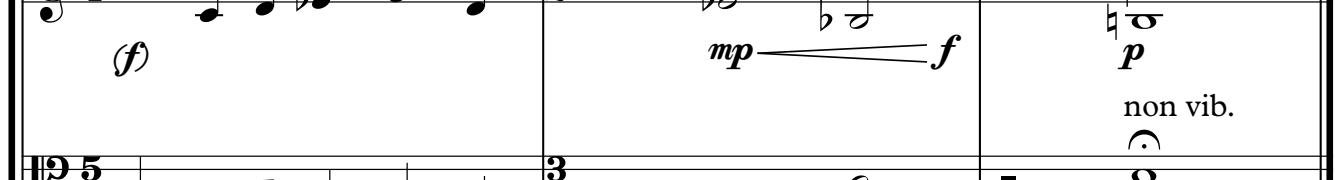
Vln. 

Vla. 

38

(d=d) **rit.** non vib.

Vln. 

Vla. 

3. Meditations

Michael Smith op. 63A no. 3

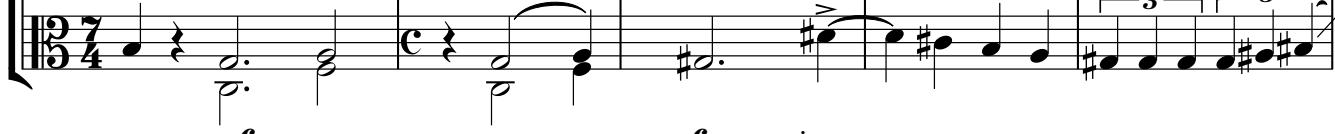
7

Andante ($\text{♩} = 72-76$)

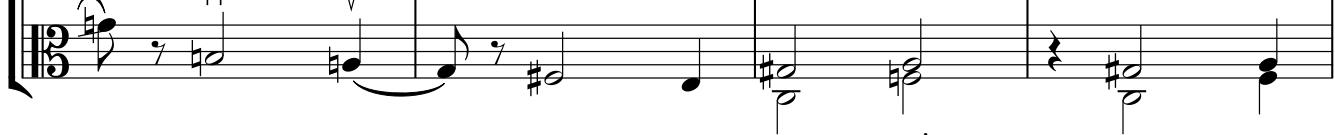
Vln. 

Vla. 

Vln. 

Vla. 

Vln. 

Vla. 

Vln. 

Vla. 

Vln. 

Vla. 

24 **Tempo Primo**

Vln. 

Vla. 

ritard. non vib. non vib.

(26.12.92)

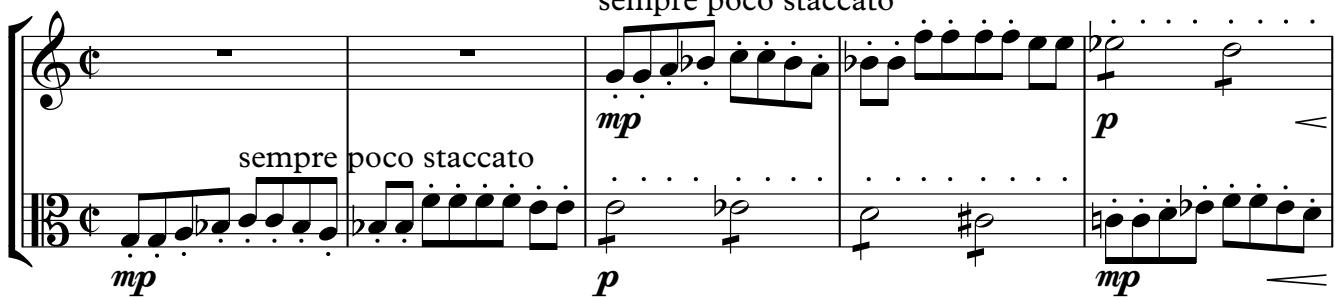
4. Busybodies

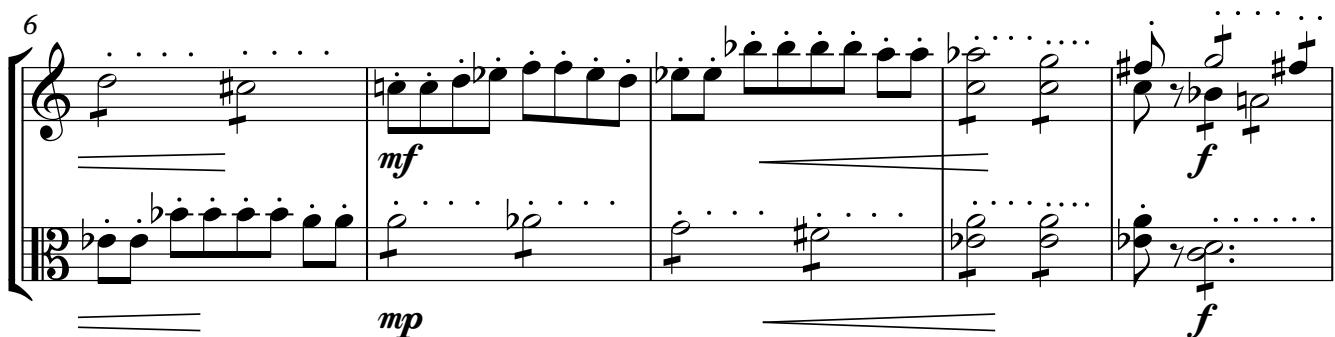
9

Michael Smith op. 63A no. 4

Allegro e Scherzando ($\text{d}=80-100$)

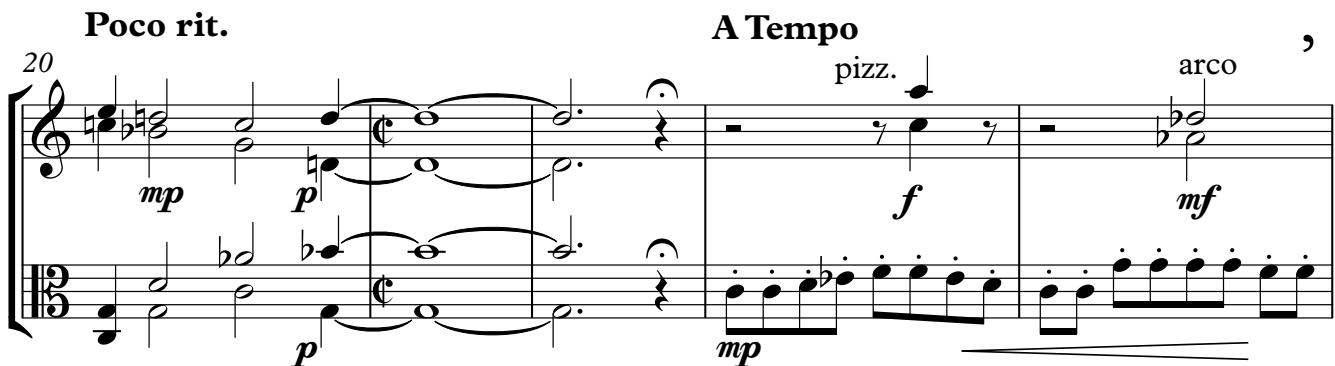
sempre poco staccato

Vln. 

6 Vln. 

11 **Giocoso** Vln. 

16 Vln. 

Poco rit. A Tempo ,
20 Vln. 

10

25

Vln. *mp* *f* *p* *mf* *p* *mf* *f*

Vla. *mf* *mp* *mf* *f*

30

Vln. *mf* *mp* *mp*

Vla. *p leggiero* *p*

35

Vln. *p*

Vla. *f* *mf* *f* *f*

40

Vln. *mf* *p* *mf*

Vla. *p* *mf sf* *sf*

45

Vln. *mp* *f* *mf*

Vla. *f* *mp* *p*

soli

Giocoso

49

Vln. *f*
Vla. *mp*

mp

mf

rit.

53

Vln. *mp*
Vla. *p*

mf

f

f

A Tempo

57

Vln. *mp*
Vla. *p*

mf

f

rit. sost.
f

accel.

accel.

61

Vln. *ff*

Vla. *ff*

f

mf

f

f

f

f

12 65 **accel.** **accelerando poco a poco**

Vln. Vla.

69

Vln. Vla.

72 **rit.** **poco sul pont.**

Vln. Vla.

Andante Maestoso **Tempo Primo**

75 ord. non vib. sost. f non vib. sost. f mf G.P.

Vln. Vla.

80 **Piu Allegro**

Vln. Vla.

(27.12.92)