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## PROGRAM NOTES

*Patterns* explores some old ideas with new techniques. The form is classically inspired, the rhythm hints at a Baroque style, and there is a small motive quoted from *Viderunt omnes* by the thirteenth-century composer, Perotin. However, a contemporary technique is used in which a pattern of pitches forms the basis of melody, counterpoint, and harmony throughout the movement. Like serialism, the order of the pattern is fixed, but instead of using twelve notes, there are only seven notes in the original series. *Patterns* was commissioned by the New York Youth Symphony chamber music series, and can be played as a separate piece.

Like some Bach preludes from *The Well-Tempered Clavier*, *Interlude* explores the relationship of texture and accompaniment to melody.

*Let's Sit Beneath the Stars* originated from a story that my ancestors operated a house on the underground railway. One of the visiting refugees from slavery sang a lullaby to the children on the farm and it has been in my family since that time. When my mother sang this lullaby to me, I knew its story, and I imagined all the people who had sung and listened to it. In this movement, each instrument plays the entire melody in its original form, but with a different rhythm. The effect is of several layers of time and evokes the history of the lullaby.

*Estampie* is inspired by an ancient European dance form that used repetitive melodic structures. There is a constant use of accented rhythms that suggests an actual stamping dance.

—Elena Ruehr, July 1993, Boston, Massachusetts

**DURATION: 21:00**

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# Four Pieces for String Quartet

## (String Quartet No. 1)

Elena Ruehr

### I. Patterns

♩ = 96  
Off-beats should be non-accented throughout

Violin 1 *con sord.*  
*pp*

Violin 2 *con sord.*  
*pp*

Viola *con sord.* *V*  
*pp*

Violoncello *pizz.*  
*p* (*p*) *pp*

**A** *senza sord.*

Vn. 1 *p poco espr.*

Vn. 2 *V*  
*p* *non espr.*  
*ppp*

Va. *non espr.*  
*ppp*

Vc. (*pp*)

16

Vn. 1 *ppp*

Vn. 2 *(ppp) non espr.*

Va. *(ppp) non espr.*

Vc. *arco*  
*p espr.*

24

Vn. 1 *mp espr.*

Vn. 2

Va.

Vc. *mp*

31

Vn. 1 *mf* *mp* *poco*

Vn. 2

Va.

Vc. *pp* *mp* *mf* *mp* *poco*

39

Vn. 1

Vn. 2

Va.

Vc.

*mf*

*senza sord.*

*mp*

*mf*

46

Vn. 1

Vn. 2

Va.

Vc.

**B**

*f*

*f*

*senza sord.*

*f*

*f*

53

Vn. 1

Vn. 2

Va.

Vc.

*warm*

*mf espr.*

*mp*

60 **C**

Vn. 1 *f*

Vn. 2 *f*

Va. *mf*

Vc. *mf*

66 **D**

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f* *f* joyous

Vc. *f* *f* joyous

73

Vn. 1 *p*

Vn. 2 *p*

Va. *f*

Vc. *f*

## II. Interlude

♩ = 96

Violin 1  
*f* *p*

Violin 2  
*f* *p*

Viola  
*f* *p*

Violoncello  
*f* *p*

Vn. 1  
*mf*

Vn. 2  
*mf* *p*

Va.  
*mf*

Vc.  
*mf*

Vn. 1  
*p*

Vn. 2  
*p*

Va.  
*p* *mf*

Vc.  
*p*

9 **A**

Vn. 1 *mp* *p*

Vn. 2 *mp* *p*

Va. *p* *mp* *p*

Vc. *solo, espr., legato* *f* *f*

11

Vn. 1 *f strident* *(f)*

Vn. 2 *f*

Va. *f*

Vc. *f*

13

Vn. 1 *ff* *p*

Vn. 2 *ff* *p*

Va. *ff* *p*

Vc. *f* *ff* *mf*





Musical score for strings, measures 26-32. The score is arranged in four systems, each containing staves for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello (Vc.).

**System 1 (Measures 26-28):**

- Vn. 1:** Starts at measure 26 with a *mp* dynamic. Measure 27 has a *mf* dynamic. Measures 28-30 feature triplet markings.
- Vn. 2:** Starts at measure 26 with a *mf* dynamic. Measure 27 has a *cresc. poco a poco* marking.
- Va.:** Starts at measure 26 with a *mf* dynamic. Measure 27 has a *cresc. poco a poco* marking.
- Vc.:** Starts at measure 26 with a *mf* dynamic. Measures 28-30 feature triplet markings.

**System 2 (Measures 29-31):**

- Vn. 1:** Starts at measure 29 with a *f* dynamic.
- Vn. 2:** Starts at measure 29 with a *f* dynamic.
- Va.:** Starts at measure 29 with a *f* dynamic.
- Vc.:** Starts at measure 29 with a *f* dynamic. Measure 31 has a *f* dynamic.

**System 3 (Measures 32-34):**

- Vn. 1:** Starts at measure 32 with a *f* dynamic. Measures 33-34 feature triplet markings.
- Vn. 2:** Starts at measure 32 with a *f* dynamic. Measure 34 has a triplet marking.
- Va.:** Starts at measure 32 with a *f* dynamic.
- Vc.:** Starts at measure 32 with a *f* dynamic.

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### III. Let's Sit Beneath the Stars

$\text{♩} = 60$  *con sord. molto legato*

Violin 1 *ppp non espr.*

Violin 2 *ppp non espr.*

Viola *ppp non espr.*

Violoncello *ppp non espr.*

6

Vn. 1 *(ppp)*

Vn. 2 *(ppp)*

Va. *(ppp)*

Vc. *(ppp)*

11 **A**

Vn. 1 *(ppp)*

Vn. 2 *pp*

Va. *pp poco espr.*

Vc. *pp poco espr.*



31 *senza sord.*

Vn. 1 *p* *mp* *p* *p*

Vn. 2 *mp* *p*

Va. *senza sord.* *p* *mp* *p*

Vc. *senza sord.* *p* *mp* *p*

35 **D**

Vn. 1 *mp* *p* *mp* *mf*

Vn. 2 *mp* *p* *mp* *3* *3* *3* *3*

Va. *mp* *p* *espr.* *mp* *3* *3*

Vc. *p* *p* *mp* *mf* *3* *3* *3* *3*

39

Vn. 1 *pp* *(pp)*

Vn. 2 *pp* *lighter* *p*

Va. *lighter* *mp poco espr.*

Vc. *mp* *p* *pp* *p*

43 **E**

Vn. 1 *mp* *p* *mp* *mp*

Vn. 2 *mp* *mp* *mp* *mp*

Va. *mp*

Vc. *mp* *p* *mp*

48

Vn. 1 *mf* *f*

Vn. 2 *p* *mp* *mf* *f*

Va. *mf* *mf*

Vc. *mf* *f*

53 **F**

Vn. 1 *ff* *(ff)*

Vn. 2 *f* *ff* *(ff)*

Va. *f* *ff*

Vc. *ff* *(ff)*

# IV. Estampie

$\text{♩} = 144$

Violin 1 **A**

Violin 2

Viola

Violoncello

8 **B**

Vn. 1

Vn. 2

Va.

Vc.

15 **C**

Vn. 1

Vn. 2

Va.

Vc.

22

Vn. 1

Vn. 2

Va.

Vc.

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

*mp* *mp* *sfz* *sfz*

*(f)* *sfz* *sfz*

*arco*

**D**

29

Vn. 1

Vn. 2

Va.

Vc.

*sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *f*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

**E**

36

Vn. 1

Vn. 2

Va.

Vc.

*mf* *p*

*sfz* *sfz* *arco* *f*

*f* *3*

**F**



43 G

Vn. 1  
44 *sffz* *sffz* *f* <sup>3</sup> *sffz* *sffz* *sffz* *f* <sup>3</sup>

Vn. 2  
*mf*

Va.  
*mf* *mf*

Vc.  
*sffz* *sffz* *f* *sffz* *sffz* *sffz* *f*

50

Vn. 1  
*sffz* *f* <sup>3</sup> *sffz* *sffz* *sffz* *f* <sup>3</sup> <sup>3</sup>

Vn. 2  
*mf*

Va.  
*mf* *mf*

Vc.  
*sffz* *f* *sffz* *sffz* *sffz* *f*

57 H I

Vn. 1  
*ff* *sffz*

Vn. 2  
*ff* *sffz* *f* <sup>3</sup>

Va.  
*ff* *sffz* *f*

Vc.  
*ff* *sffz*

64

Vn. 1 *sfz* *pizz.* *sfz sfz* *f*

Vn. 2 *sfz sfz f* *sfz sfz sfz f*

Va. *f f*

Vc. *sfz sfz sfz sfz*

71

Vn. 1 *sfz sfz sfz sfz sfz* *p*

Vn. 2 *sfz arco sfz sfz sfz sfz* *p*

Va. *sfz arco sfz sfz sfz sfz* *p*

Vc. *sfz arco sfz sfz sfz sfz* *p*

J K

78

Vn. 1 *f* *sfz ff*

Vn. 2 *f sfz p*

Va. *f sfz p*

Vc. *f sfz*

L