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TABLE OF CONTENTS

I. Clay Flute	2
II. The Abbey	11
III. How She Danced	27
IV. Bell Call	44

DURATION: 24:00

PROGRAM NOTES

All four movements of this quartet have a basis in ancient traditional music from different parts of the world. The melody in *Clay Flute* was composed on a small toy flute that had four notes, with a fifth pitch made by overblowing. Variety with so few notes was made by changing the sense of where the tonic is and by ornamentation around a simple structure. The tune is played heterophonically, a fold technique used in some Middle Eastern music where more than one instrument plays the same melody with different ornamentation at the same time. A drumming pattern is played by double-stop pizzicato.

The second movement, *The Abbey*, was inspired by the long, spun-out and inevitable melodies of Hildegard of Bingen. The first violin begins with a nineteen-bar melody constructed very carefully so that it can work in conjunction with three-part canonic counterpoint. A drum beat based on the spoken rhythm of a Latin prayer (Sicut erat in principio et nunc, et semper, et in saecula saeculorum. Amen. Alleluia. [*As it was in the beginning, both now and always, and forever. Amen. Alleluia.*]) underscores and contrasts with this long line.

How She Danced is a transcription and variation on a Sub-Saharan melody usually played on a wooden instrument resembling a marimba. This eight-bar melody, which is heard almost constantly throughout the movement, is traditionally accompanied by drums, represented here as a melodic counterpoint to the tune.

Bell Call uses a West African rhythmic pattern played on a double cow bell which was sometimes traditionally used to call villagers to attention for the announcement of an important event, such as a birth or death. After a slow introduction, this rhythm is heard in the violoncello and viola in double stops, with a counter rhythm entering in Violin 1 and 2. This movement plays out the tensions between melodic expressive lines and driving rhythmic patterns that is present throughout the quartet. The quartet as a whole is a character study and could be viewed as a series of portraits in some ancient life.

I am grateful to David Deveau for his support and encouragement of this work.

—Elena Ruehr

Elena Ruehr (b. 1963)

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String Quartet No. 3

I. Clay Flute

Elena Ruehr

$\text{♩} = 136$

Violin 1
p — *poco* — *p* 3 3

Violin 2
pizz.
mp

Viola
p — *poco* — *p*

Violoncello
pizz.
mp

Vn. 1 6 10
3 *mp* *poco* 5 *p* 3

Vn. 2

Va.
5 *mp* *poco* *p* 3

Vc.

11

Vn. 1

Vn. 2

Va.

Vc.

poco

mf

16

Vn. 1

Vn. 2

Va.

Vc.

mp

mf

20

Vn. 1

Vn. 2

Va.

Vc.

mf

f

mf

f

25

Vn. 1

Vn. 2

Va.

Vc.

mf

3 3

3 3

3 3

5

mf

This system contains measures 25 through 28. The first violin part (Vn. 1) features a melodic line with triplets and a dynamic marking of *mf*. The second violin part (Vn. 2) provides harmonic support with chords and rests. The viola part (Va.) has a rhythmic pattern with triplets and a dynamic marking of *mf*. The cello part (Vc.) plays a steady bass line with chords and rests.

29

30

Vn. 1

Vn. 2

Va.

Vc.

f

ff

f

ff

3 3 3

This system contains measures 29 through 32. The first violin part (Vn. 1) has a dynamic marking of *f*. The second violin part (Vn. 2) has a dynamic marking of *ff*. The viola part (Va.) has a dynamic marking of *f*. The cello part (Vc.) has a dynamic marking of *ff*. Measure 30 is highlighted with a box. The first violin part includes triplets in measures 29, 30, and 31.

33

Vn. 1

Vn. 2

Va.

Vc.

3 3 3 3

This system contains measures 33 through 36. The first violin part (Vn. 1) features a melodic line with triplets. The second violin part (Vn. 2) provides harmonic support with chords and rests. The viola part (Va.) has a rhythmic pattern with triplets. The cello part (Vc.) plays a steady bass line with chords and rests.

37 40

Vn. 1 *mp*

Vn. 2 *mf*

Va. *mp*

Vc. *mf*

42

Vn. 1 *p* *pp*

Vn. 2 *pizz.* *p*

Va. *arco* *pp*

Vc. *arco* *pp*

47 50

Vn. 1 *p*

Vn. 2 *mp*

Va. *p*

Vc. *p*

II. The Abbey

$\text{♩} = 108$
solo, poco rubbato

10

Violin 1
p espr. *poco* *p* *mp*

Violin 2

Viola

Violoncello

12 **In strict tempo**

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

Vn. 2

Va. *pizz.* *mp*

Vc.

19 20

Vn. 1 *p* *p*

Vn. 2 *pizz.* *mp*

Va. *mp*

Vc. *p*

25

Vn. 1

Vn. 2

Va.

Vc.

mf

mf

mp

30

Vn. 1

Vn. 2

Va.

Vc.

mp

mf

mf

mf

35

Vn. 1

Vn. 2

Va.

Vc.

mf

p

mf

mp

mp

p

40

Vn. 1 *p*

Vn. 2 *arco p*

Va. *arco p*

Vc. *pizz. mp*

45

Vn. 1 *mp mf*

Vn. 2 *mp mf*

Va. *mp*

Vc. *mf f*

50

Vn. 1 *f*

Vn. 2 *f*

Va. *mf*

Vc. *ff*

55

Vn. 1

Vn. 2

Va.

Vc.

mf 5

mf

f

f

58

60

Vn. 1

Vn. 2

Va.

Vc.

mp

p

pp

mp

p

pp

mp

pp

pizz.

mf

f

mf

mp

mf

f

62

Vn. 1

Vn. 2

Va.

Vc.

f

sub. pp

p

mp

mf

f

sub. pp

p

mp

mf

sub. pp

p

mp

mf

sub. pp

p

mp

mf

III. How She Danced

♩ = 72

Violin 1 *p*

Violin 2 *p*

Viola

Violoncello

7 10

Vn. 1 *pp*

Vn. 2 *pp*

Va.

Vc.

13

Vn. 1

Vn. 2

Va. *pp*

Vc. *pp*

19 20

Vn. 1

Vn. 2

Va. *ppp*

Vc. *ppp*

25 30

Vn. 1

Vn. 2

Va.

Vc.

31

Vn. 1 *f*

Vn. 2 *f*

Va.

Vc.

37 40

Vn. 1
Vn. 2
Va.
Vc.

This system contains measures 37 through 40. The first violin part (Vn. 1) features a melodic line with eighth and sixteenth notes, including slurs and accents. The second violin part (Vn. 2) provides a rhythmic accompaniment with eighth notes. The viola (Va.) and cello (Vc.) parts are mostly silent, indicated by rests.

43

Vn. 1
Vn. 2
Va.
Vc.

This system contains measures 43 through 46. The first violin part (Vn. 1) has a melodic line with a dynamic marking of *(f)* at measure 45. The second violin part (Vn. 2) continues with eighth notes, with a dynamic marking of *(f)* at measure 46. The viola part (Va.) has a dynamic marking of *f* and a *pizz.* (pizzicato) instruction at measure 46. The cello part (Vc.) has a dynamic marking of *f* and a *pizz.* instruction at measure 46.

49 50

Vn. 1
Vn. 2
Va.
Vc.

This system contains measures 49 through 52. The first violin part (Vn. 1) has a melodic line with eighth notes and slurs. The second violin part (Vn. 2) has a rhythmic accompaniment with eighth notes. The viola (Va.) and cello (Vc.) parts have a rhythmic accompaniment with eighth notes.

55

Vn. 1 *mf*

Vn. 2 *mf*

Va. *mf*

Vc. *mf*

61

Vn. 1 *sub. p*

Vn. 2 *sub. p*

Va. *sub. p*

Vc. *sub. p*

67

Vn. 1 *mp* *mf*

Vn. 2 *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

IV. Bell Call

♩ = 156

Violin 1
pppp
ppp poco espr.

Violin 2
pppp

Viola

Violoncello

7 10

Vn. 1
(ppp)

Vn. 2
(pppp)

Va.
pppp

Vc.

12

Vn. 1
ppp

Vn. 2
ppp

Va.
ppp

Vc.
pppp
ppp

16

Vn. 1 *pp* *f*

Vn. 2 *pp* *f*

Va. *pp* *f*

Vc. *pp* *f*

20

Vn. 1 *ff*

Vn. 2 *ff*

Va.

Vc.

26

30

Vn. 1 *sub. pp* *mp*

Vn. 2 *sub. pp* *mp*

Va. *sub. pp* *mp*

Vc. *sub. pp* *mp*

32

Vn. 1

Vn. 2

Va.

Vc.

f

38

40

Vn. 1

Vn. 2

Va.

Vc.

p

pp

f

sub. pp

44

Vn. 1

Vn. 2

Va.

Vc.

mp

mf

50

Vn. 1 *f* *ff*

Vn. 2 *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

56

Vn. 1 *ppp* *mf* *ff*

Vn. 2 *ppp* *mf* *ff*

Va. *ppp* *mf* *ff*

Vc. *ppp* *mf* *ff*

60

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. *f*

pizz.