

noah gideon meites

three chorales for string quartet

- I. Elegy for an hour lost
- II. O Mater Dei
- III. Pastorale

total approx. duration: 5'30"

Note: if desired, an electronic "remix" of movements I and II is available on compact disc. This electronic work (entitled *Wave Dream*) is for 2-channel stereo fixed media and may be played either before or after the acoustic performance. The approximate duration of this piece is 6'30."

three chorales for string quartet

I. Elegy for an hour lost

noah gideon meites
2008 / rev. 2009

restlessly, $\text{♩} = 62^*$

violin I
violin II
viola
violoncello

*hairpins to be played n. to ff /
senza vibrato to molto vibrato

The first system of the score covers measures 1 through 6. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and begins with a rest for the first violin. The second violin, viola, and cello enter with sustained notes and melodic lines. Dynamic hairpins and vibrato markings are present throughout the system.

7
vln. I
vln. II
vln.
vc.

The second system covers measures 7 through 13. The first violin part becomes more active, playing a melodic line with slurs and accents. The other instruments continue their sustained accompaniment. The system concludes with a fermata over the final measure.

14
vln. I
vln. II
vln.
vc.

The third system covers measures 14 through 19. The first violin part continues its melodic development. The second violin and viola parts have more frequent note changes. The cello part remains mostly sustained. The system ends with a fermata over the final measure.

19 *attacca*

vln. I *attacca*

vln. II *attacca*

vla. *attacca*

vc. *attacca*

II. O Mater Dei

tenderly, ♩ = 56

23

vln. I *mp* *mf* *mp*

vln. II *mp* *mf* *mp*

vla. *mp* *mf* *mp* *mf*

vc. *mp* *mf* *mp*

28

vln. I *mf* *f* *sub. p* *mf*

vln. II *mf* *f* *sub. p* *mf*

vla. *f* *mf* *f* *sub. p* *mf*

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

34

34
vln. I *mp* *mf* *f* *mf*
vln. II *mp* *f* *mf* *f* *mf*
vla. *mp* *mf* *f* *mf*
vc. *>mp* *mf* *f* *mf*

Measures 34-37. The score is in 2/4 time, changing to 4/4 at measure 35. It features four staves: Violin I, Violin II, Viola, and Violoncello. Dynamics range from *mp* to *f*. Measure 34 has a *mp* dynamic. Measure 35 starts with *mf* and changes to *f* at the end. Measure 36 starts with *f* and changes to *mf*. Measure 37 starts with *mf*. There are triplets in measures 35, 36, and 37. A fermata is present over the final note of measure 37.

38

38
vln. I *mp* *mf* *f* *mp*
vln. II *mp* *mf* *f* *mp*
vla. *mp* *mf* *f* *mp*
vc. *mp* *mf* *f* *mp*

Measures 38-41. The score continues in 4/4 time. It features four staves: Violin I, Violin II, Viola, and Violoncello. Dynamics range from *mp* to *f*. Measure 38 starts with *mp*. Measure 39 starts with *mf*. Measure 40 starts with *f*. Measure 41 starts with *mp*. There are triplets in measures 38, 39, and 40. A *rit.* marking is present above measure 40. The piece ends with a double bar line at the end of measure 41.

III. Pastorale

peacefully with focus, ♩ = 74

43

Violin I: *mf*, *fp*, *mf*, *f*
Violin II: *mf*, *fp*, *mf*, *f*
Viola: *mf*, *fp*, *mf*, *f*
Violoncello: *mf*, *fp*, *mf*, *f*

47

Violin I: *mp*, *mf*, *mp*
Violin II: *mp*, *mf*, *mp*
Viola: *mp*, *mf*, *mp*
Violoncello: *mp*, *mf*, *mp*

52

Violin I: *mf*, *f*, *ff*, *sub.p*
Violin II: *mf*, *f*, *ff*, *sub.p*
Viola: *mf*, *f*, *ff*, *sub.p*
Violoncello: *mf*, *f*, *ff*, *sub.p*

56 *accel.* . . . ♩ = 84

56 *mp* *mf* *f* *mp*

57 *mp* *mf* *f* *mp*

58 *mp* *mf* *f* *mp*

59 *mp* *f* *mp*

60 *mp* *f* *mp*

61 *mp* *f* *mp*

violin I, violin II, viola, and cello parts. Includes dynamics *mp*, *mf*, *f*, and *mp*. Features triplets and a tempo marking *accel.* with a metronome marking of ♩ = 84. Measure numbers 56-61 are indicated.

62

62 *mf* *f* *sub.p*

63 *mf* *f* *sub.p*

64 *mf* *f* *sub.p* *mp*

65 *mf* *f* *sub.p* *mp*

66 *mf* *f* *sub.p* *mp*

67 *mf* *f* *sub.p* *mp*

68 *mf* *f* *sub.p* *mp*

69 *mf* *f* *sub.p* *mp*

70 *mf* *f* *sub.p* *mp*

71 *mf* *f* *sub.p* *mp*

72 *mf* *f* *sub.p* *mp*

73 *mf* *f* *sub.p* *mp*

74 *mf* *f* *sub.p* *mp*

75 *mf* *f* *sub.p* *mp*

76 *mf* *f* *sub.p* *mp*

77 *mf* *f* *sub.p* *mp*

78 *mf* *f* *sub.p* *mp*

79 *mf* *f* *sub.p* *mp*

80 *mf* *f* *sub.p* *mp*

81 *mf* *f* *sub.p* *mp*

82 *mf* *f* *sub.p* *mp*

83 *mf* *f* *sub.p* *mp*

84 *mf* *f* *sub.p* *mp*

85 *mf* *f* *sub.p* *mp*

86 *mf* *f* *sub.p* *mp*

87 *mf* *f* *sub.p* *mp*

88 *mf* *f* *sub.p* *mp*

89 *mf* *f* *sub.p* *mp*

90 *mf* *f* *sub.p* *mp*

91 *mf* *f* *sub.p* *mp*

92 *mf* *f* *sub.p* *mp*

93 *mf* *f* *sub.p* *mp*

94 *mf* *f* *sub.p* *mp*

95 *mf* *f* *sub.p* *mp*

96 *mf* *f* *sub.p* *mp*

97 *mf* *f* *sub.p* *mp*

98 *mf* *f* *sub.p* *mp*

99 *mf* *f* *sub.p* *mp*

100 *mf* *f* *sub.p* *mp*

violin I, violin II, viola, and cello parts. Includes dynamics *mf*, *f*, *sub.p*, and *mp*. Features triplets and a *soli* marking. Measure numbers 62-100 are indicated.

68

68 *mf* *p* *mf*

69 *mf* *p* *mf*

70 *mf* *p* *mf*

71 *mf* *p* *mf*

72 *mf* *p* *mf*

73 *mf* *p* *mf*

74 *mf* *p* *mf*

75 *mf* *p* *mf*

76 *mf* *p* *mf*

77 *mf* *p* *mf*

78 *mf* *p* *mf*

79 *mf* *p* *mf*

80 *mf* *p* *mf*

81 *mf* *p* *mf*

82 *mf* *p* *mf*

83 *mf* *p* *mf*

84 *mf* *p* *mf*

85 *mf* *p* *mf*

86 *mf* *p* *mf*

87 *mf* *p* *mf*

88 *mf* *p* *mf*

89 *mf* *p* *mf*

90 *mf* *p* *mf*

91 *mf* *p* *mf*

92 *mf* *p* *mf*

93 *mf* *p* *mf*

94 *mf* *p* *mf*

95 *mf* *p* *mf*

96 *mf* *p* *mf*

97 *mf* *p* *mf*

98 *mf* *p* *mf*

99 *mf* *p* *mf*

100 *mf* *p* *mf*

violin I, violin II, viola, and cello parts. Includes dynamics *mf*, *p*, and *mf*. Features triplets and a *sub.p* marking. Measure numbers 68-100 are indicated.

71

vln. I *mf* *f* *mf*

vln. II *mf* *f* *mf*

vla. *mf*

vc. *mf*

74

vln. I *f*

vln. II *f*

vla. *f*

vc. *f*

79

vln. I *ff* *8va*

vln. II *ff* *8va*

vla. *ff*

vc. *ff*