Contemplation on a Chord
For Strings

Andrew Yoon
January 2015

Part for **Violin 2**

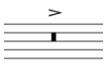
Duration – ca. 80 minutes

Notes

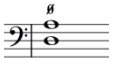
- Each player has their own part.
- Mutes are required for every player.
- Each player should consider their part as a solo part. In many places throughout the piece groups will play similar lines with slight variations in dynamics and articulation between them. It is very important that in these cases players do not attempt to modify their material to conform to their neighbors'. Similarly, dynamics should be interpreted on as absolute a scale as possible. For example, frequently a *piano* dynamic will be contrasted against a *mezzo piano* dynamic and it is important that this contrast not be blended away. In spite of this, a well blended tone and vibrato should generally be used unless indicated otherwise.
- Bow changes during long notes should be made as imperceptible as possible.
- Extensive cues have been included in all parts written in a small staff below the parts so that players may follow along with the group easily. Players should not rely on the conductor for cues as sections are frequently divided by player.

Explanation of Symbols

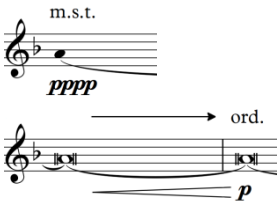
An accented rest calls for the player to dampen their strings with their left hand and avoid making any other noises (such as shuffling pages or switching mutes) for the duration of the rest if possible. Only a few exceptions are made in places where players are required to turn a page or change a mute on an accented rest.



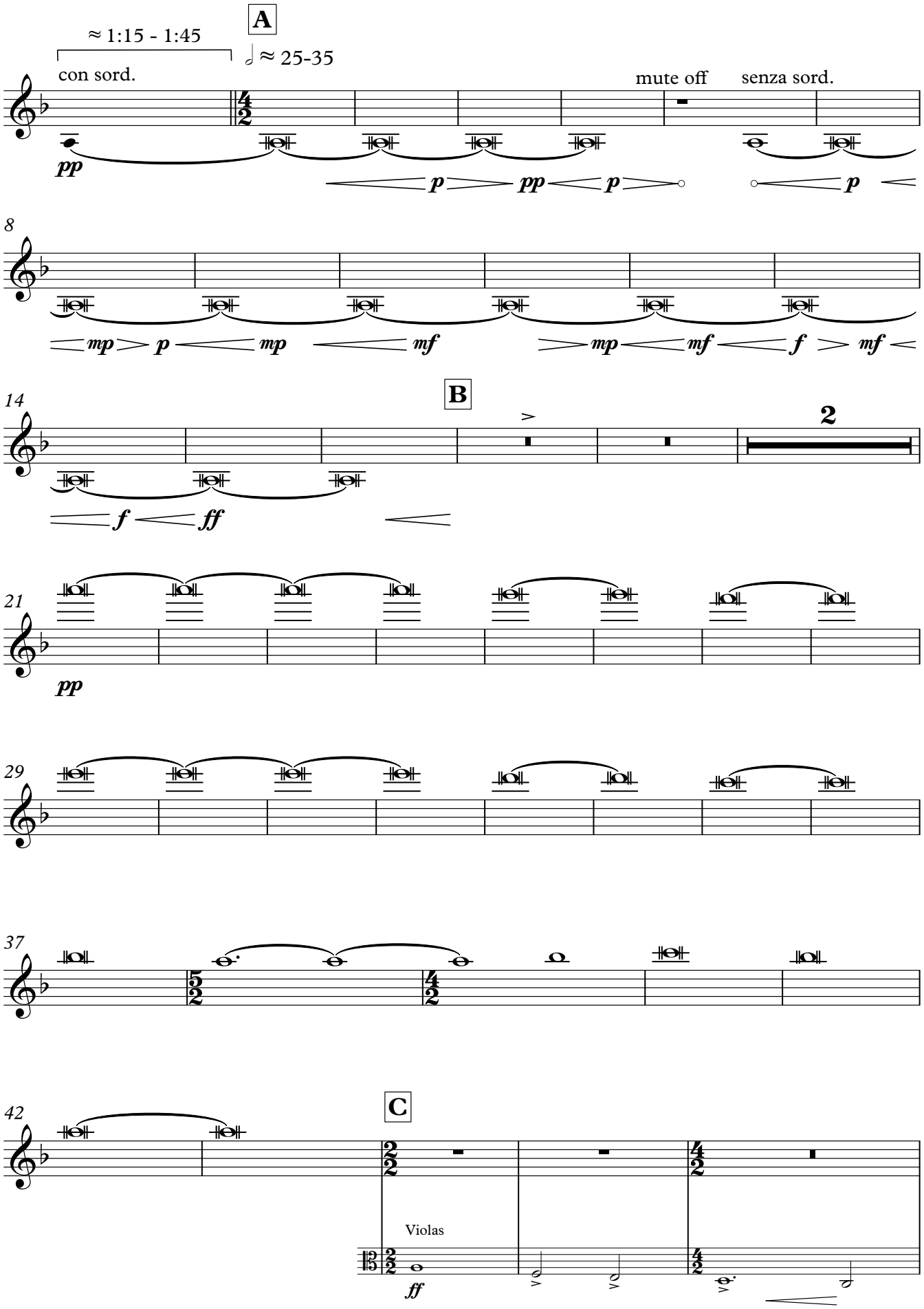
A crossed-out 0 indicates that a note which might be played as an open string should be played fingered on another string.

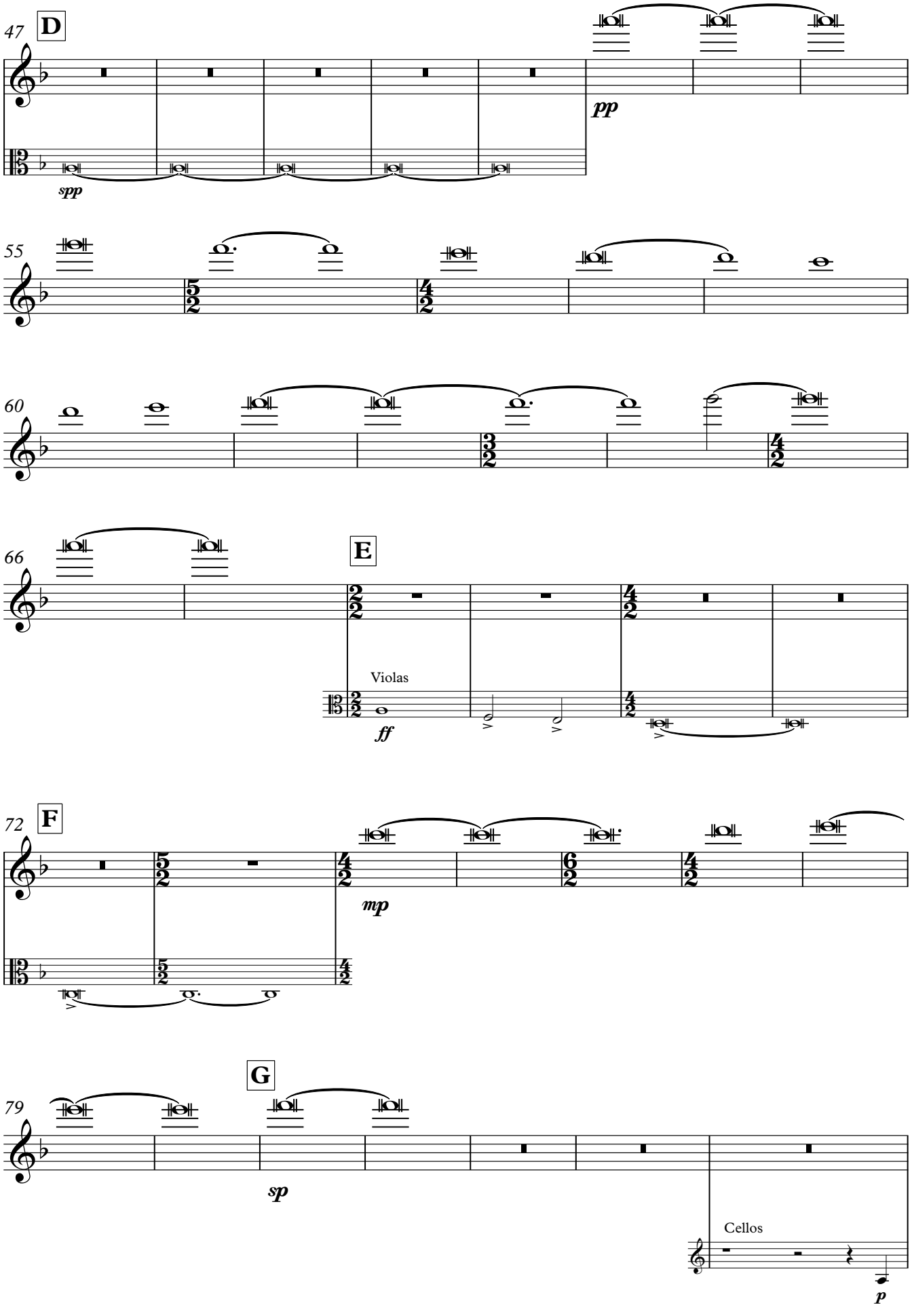


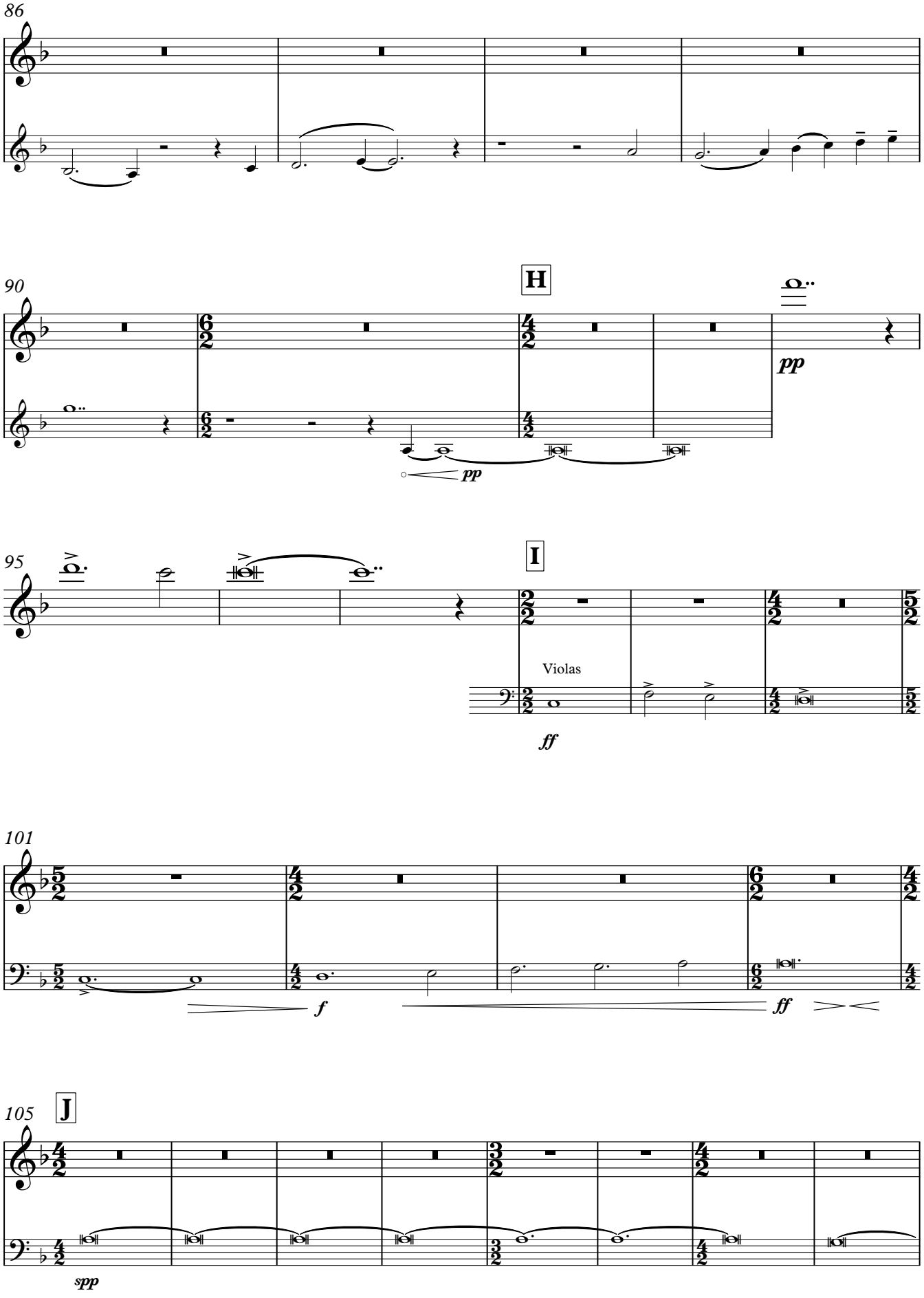
m.s.t. indicates *molto sul tasto* playing until otherwise indicated. *ord* indicates normal bow position. An arrow leading to *ord* indicates a gradual transition into normal bow position.

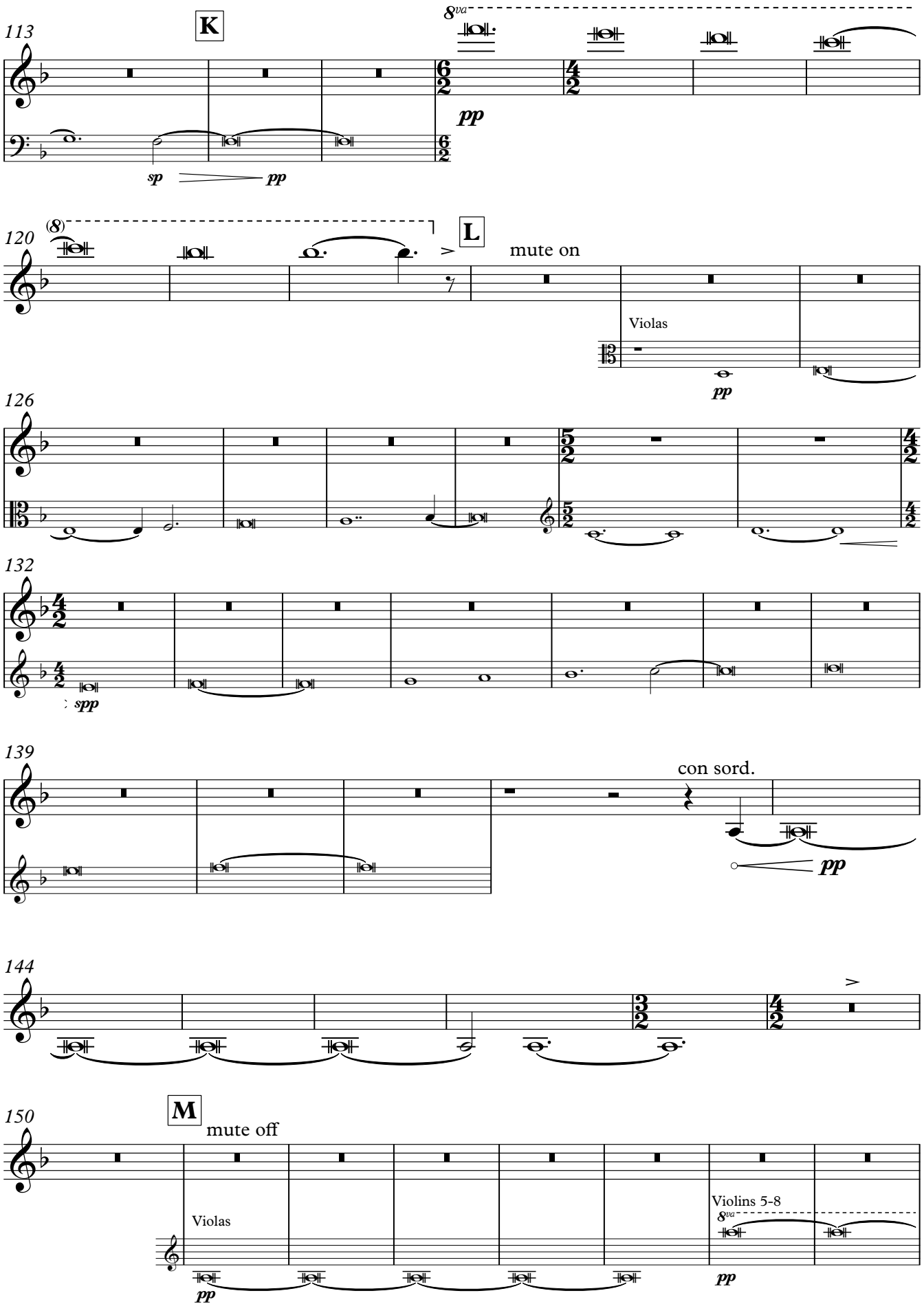


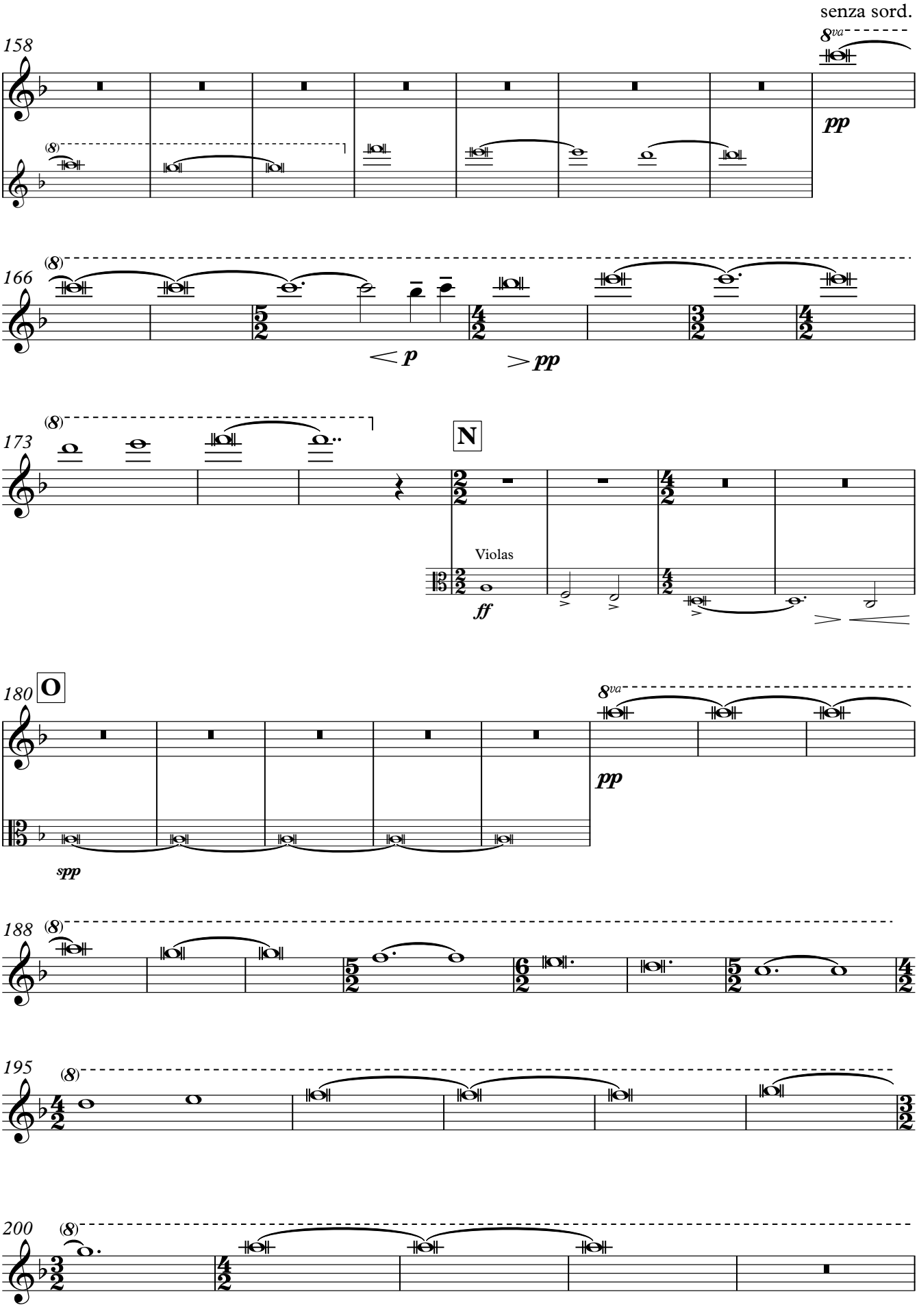
Violin 2

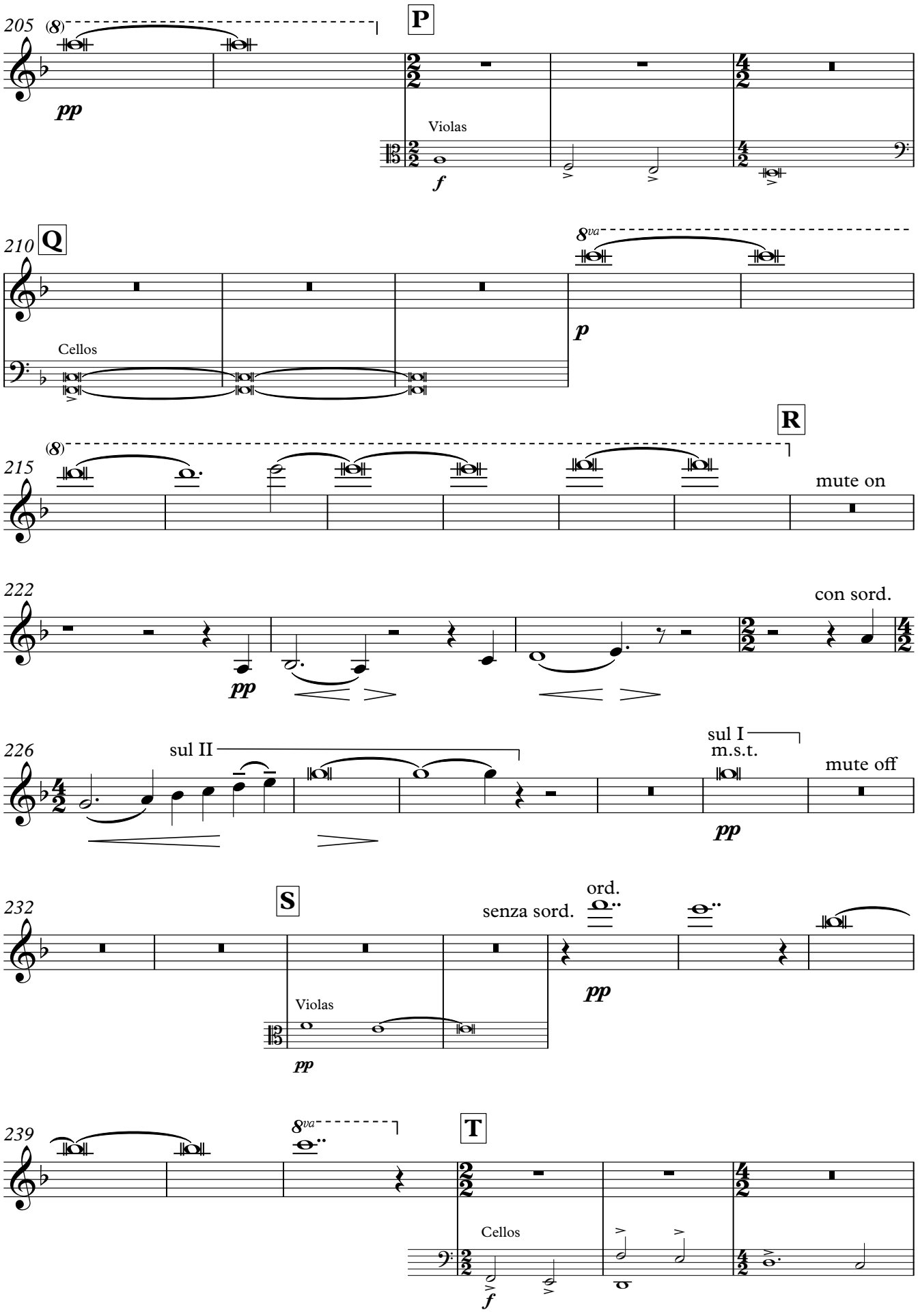

A
≈ 1:15 - 1:45
con sord.
𝅗𝅥 ≈ 25-35
mute off
senza sord.
pp
p
pp
p
p
8
mp
p
mp
mf
mp
mf
f
mf
14
B
2
f
ff
21
pp
29
37
42
C
Violas
ff

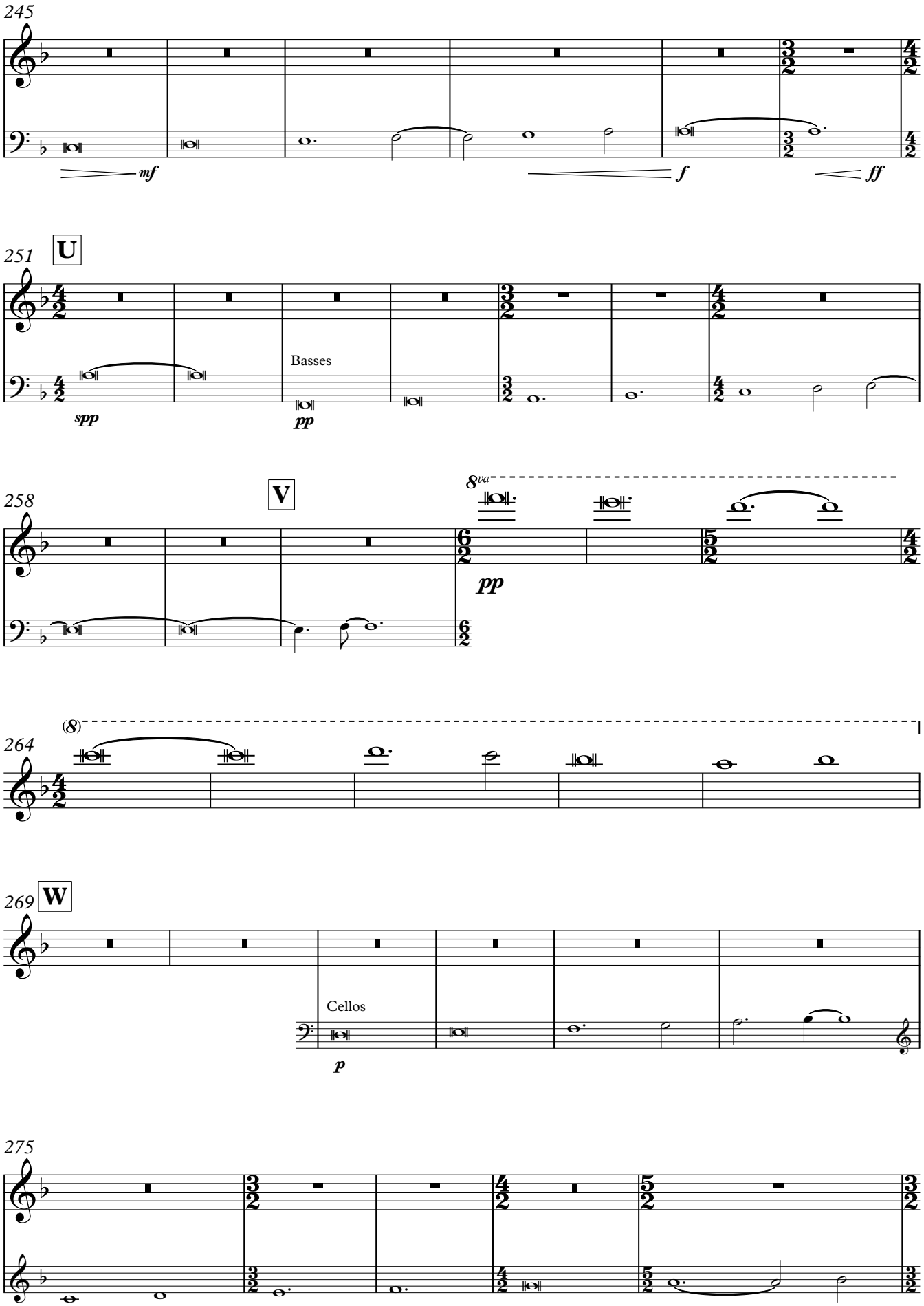

47
D
pp
spp
55
60
66
E
Violas
ff
72
F
mp
79
G
sp
Cellos
p

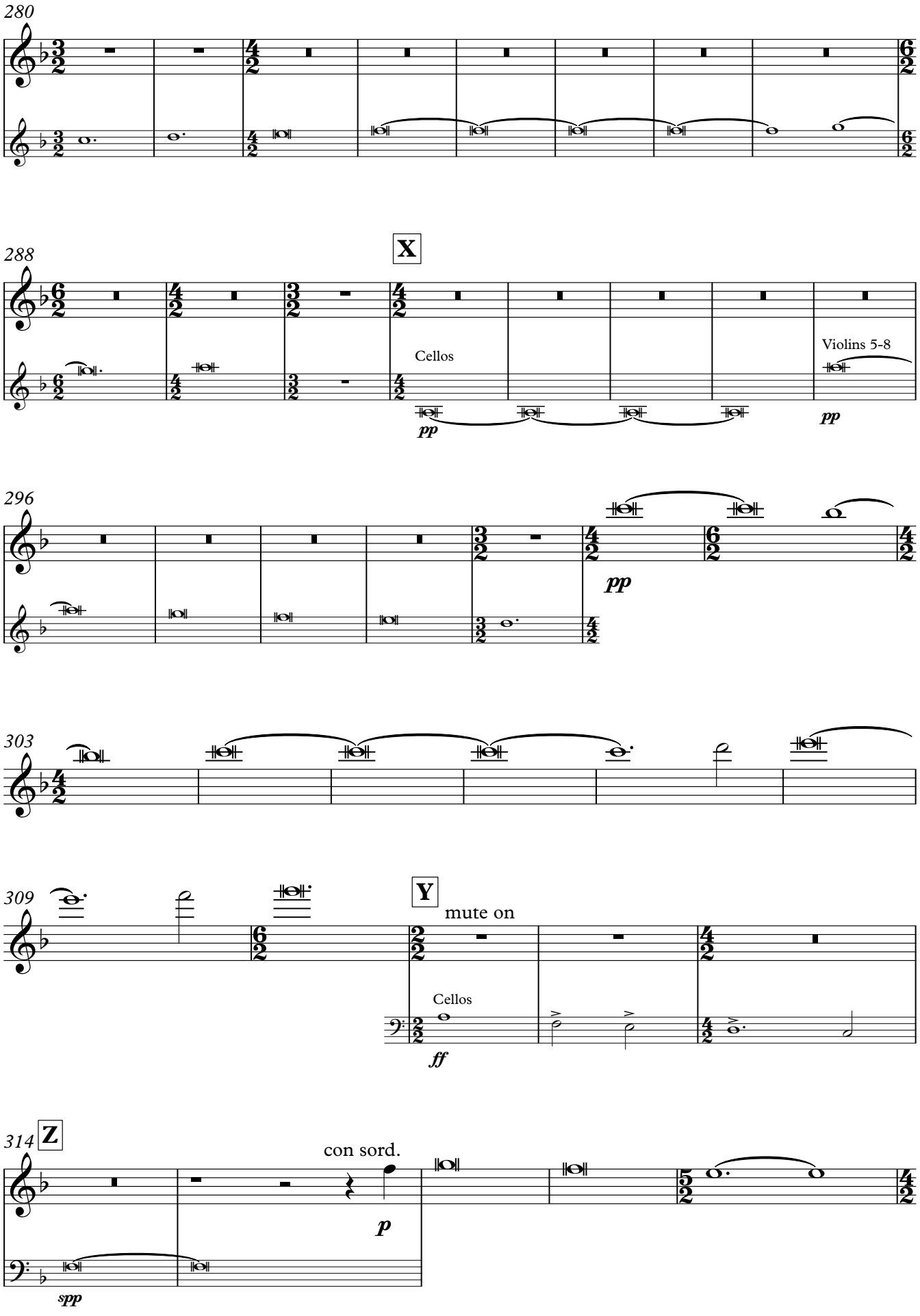

86
90
H
pp
pp
95
I
Violas
ff
101
f
ff
105
J
spp

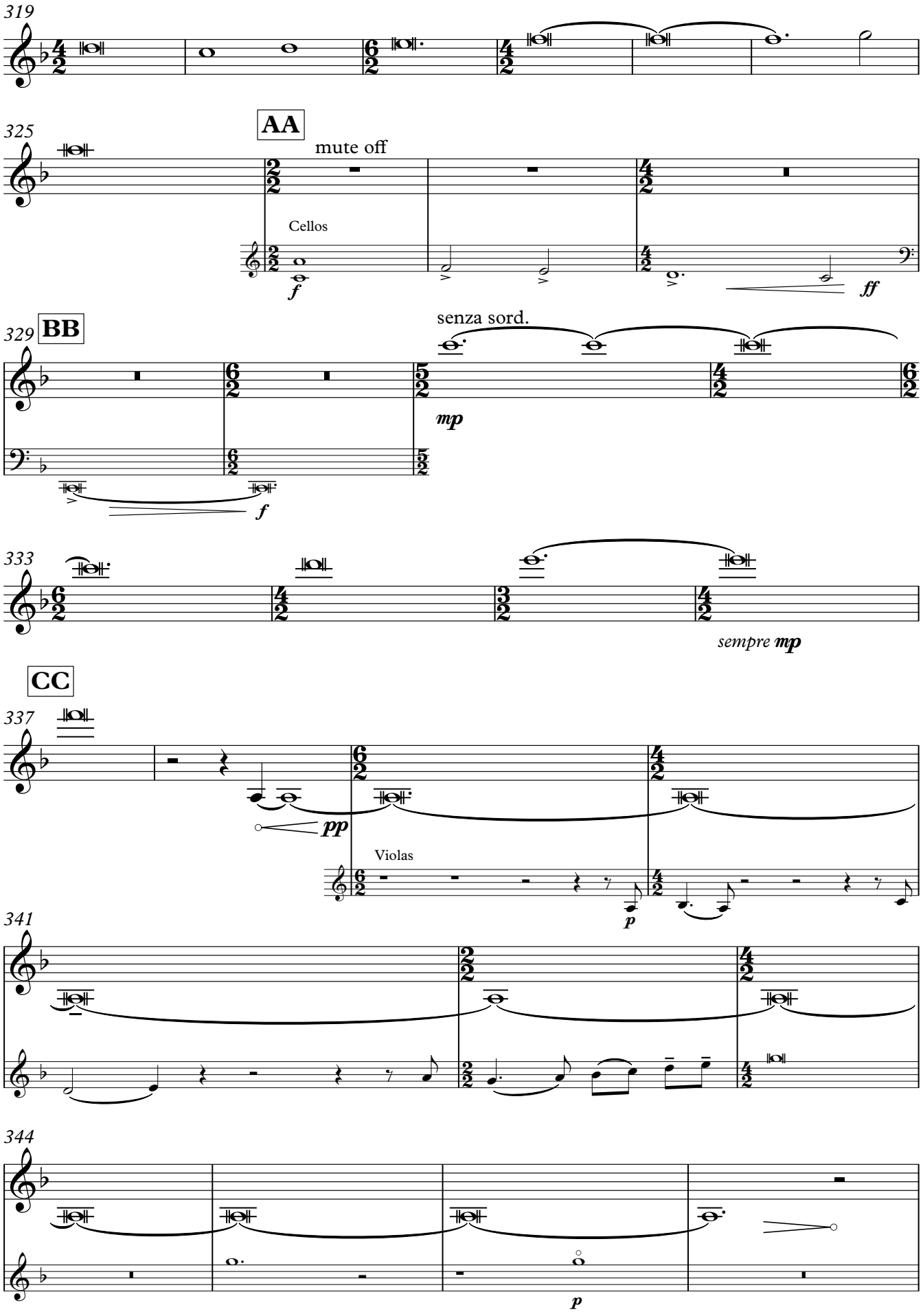

113
K
8va
pp
sp
pp
120
(8)
L
mute on
Violas
pp
126
132
spp
139
con sord.
pp
144
150
M
mute off
Violas
pp
Violins 5-8
8va
pp

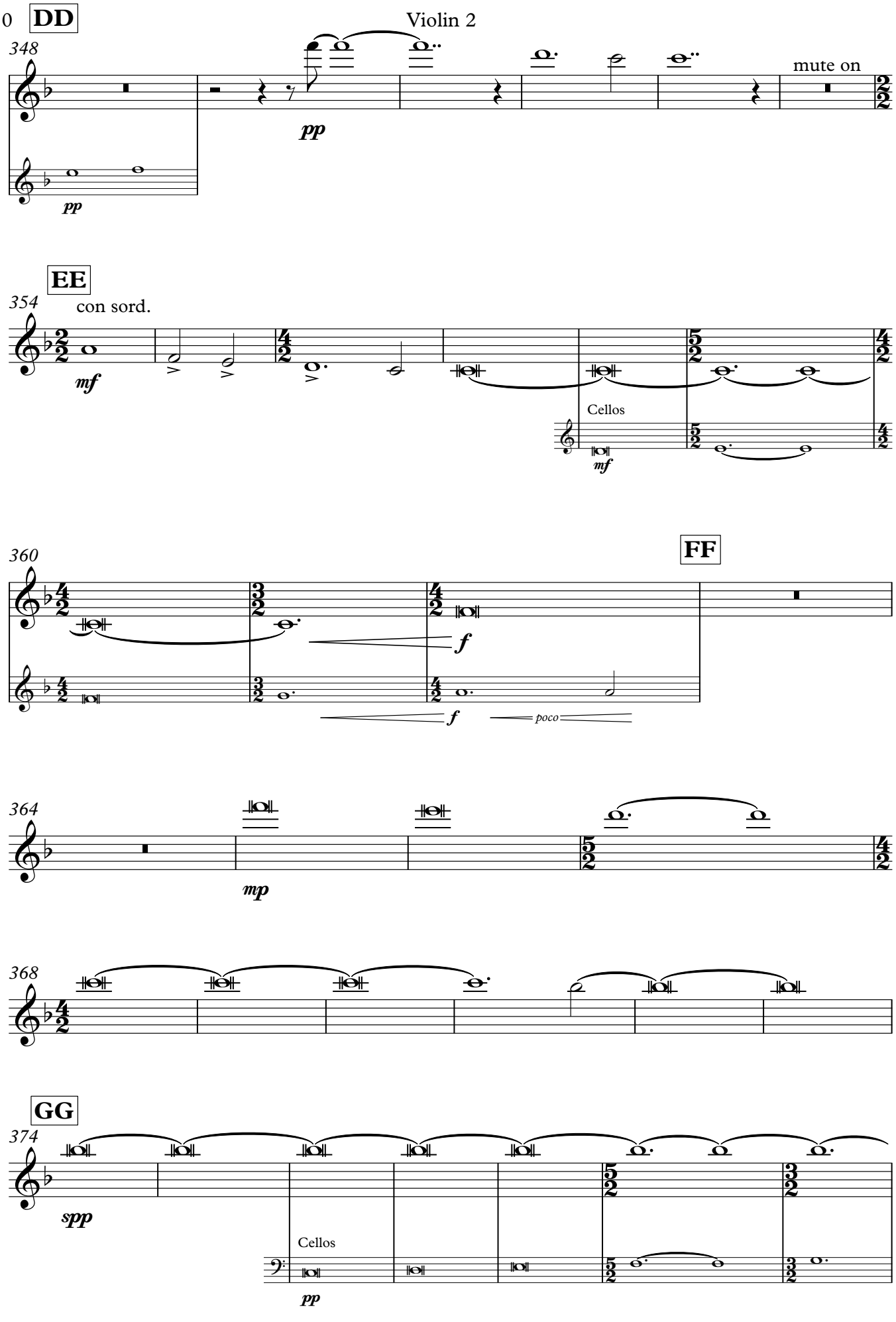

senza sord.
158
8va
pp
166
p
pp
173
N
Violas
ff
180
O
8va
pp
spp
188
195
200

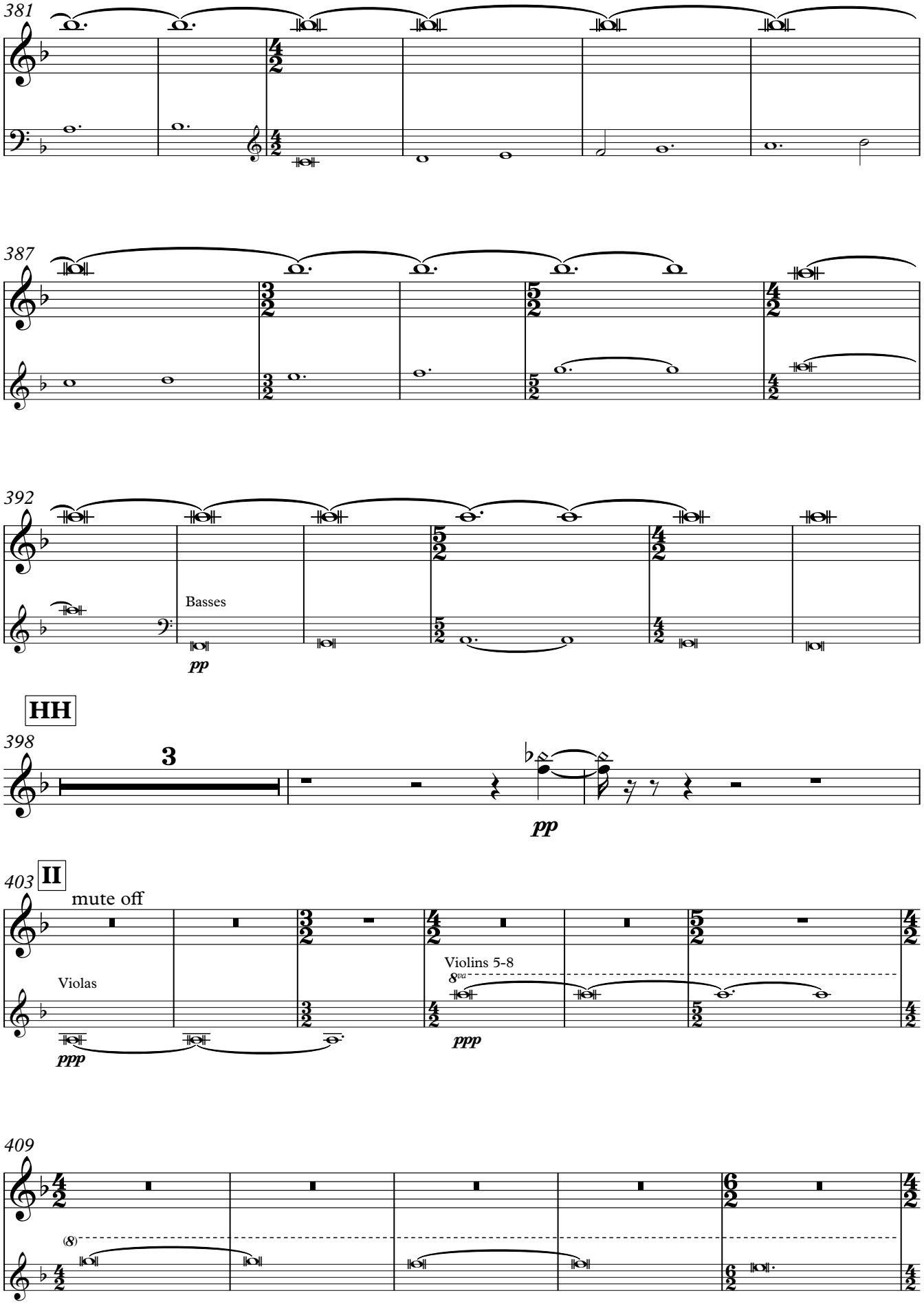

205
(8)
P
pp
Violas
f
210
Q
8va
Cellos
p
R
215
(8)
mute on
222
con sord.
pp
226
sul II
sul I
m.s.t.
mute off
pp
232
S
ord.
senza sord.
Violas
pp
pp
239
8va
T
Cellos
f

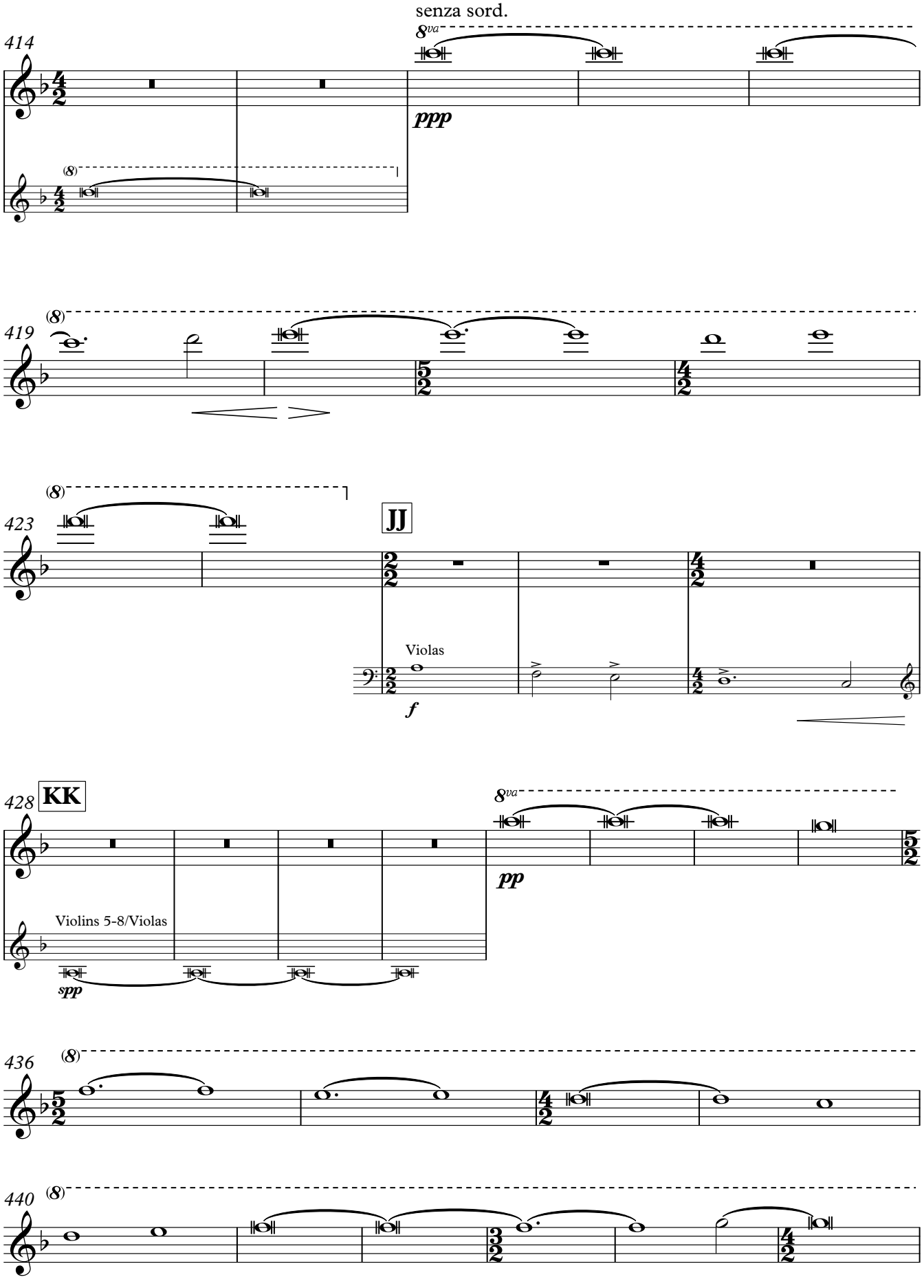

245
mf
f
ff
251
U
spp
Basses
pp
258
V
8va
pp
(8)
264
269
W
Cellos
p
275

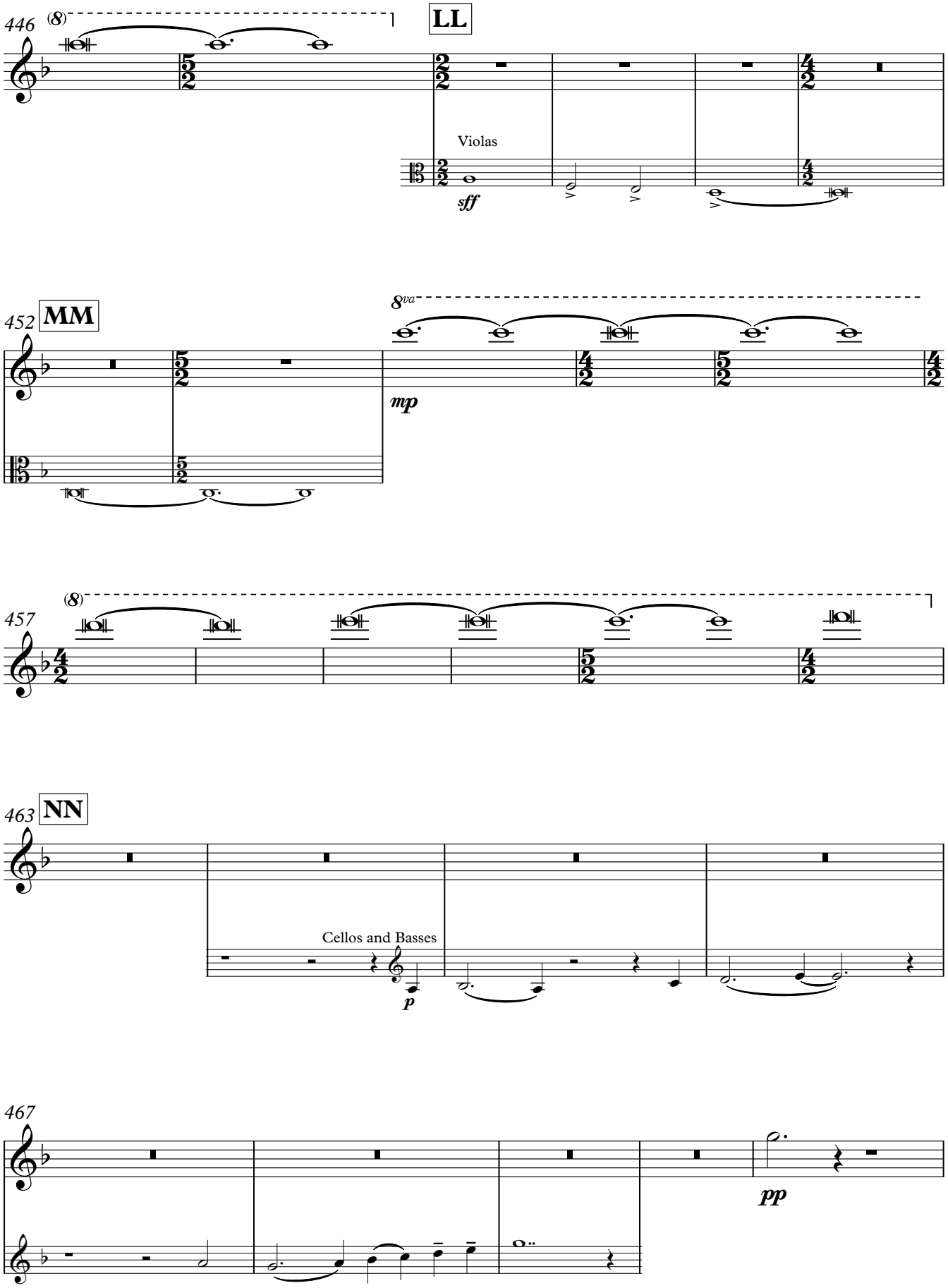

280
288
X
Cellos
pp
Violins 5-8
pp
296
pp
303
309
Y
mute on
Cellos
ff
314
Z
con sord.
p
spp

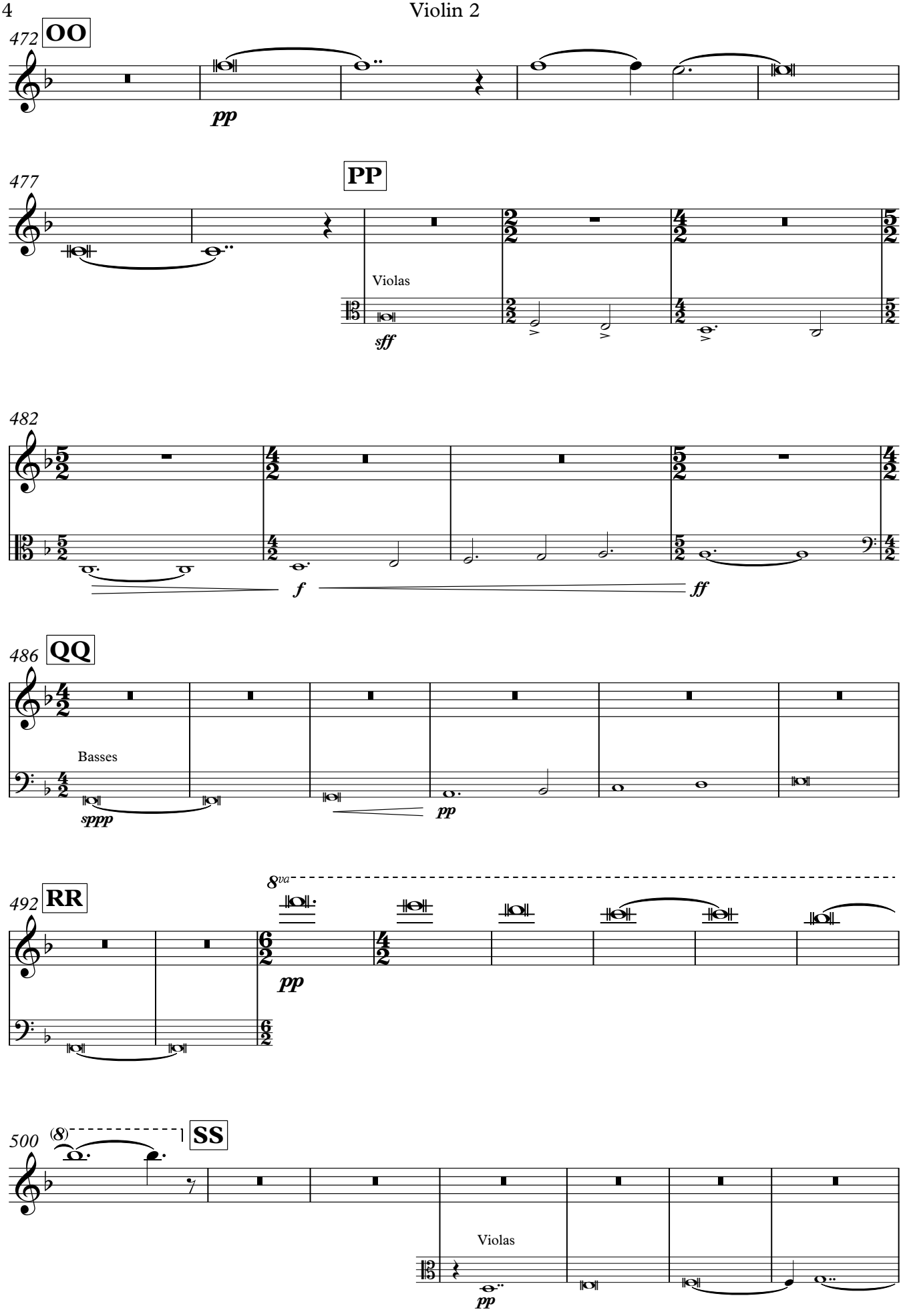

319
325
AA
mute off
Cellos
f
ff
329
BB
senza sord.
mp
f
333
sempre mp
CC
337
pp
Violas
p
341
344
p


DD
348
pp
pp
mute on
EE
354
con sord.
mf
Cellos
mf
FF
360
f
f
poco
364
mp
368
GG
374
spp
Cellos
pp

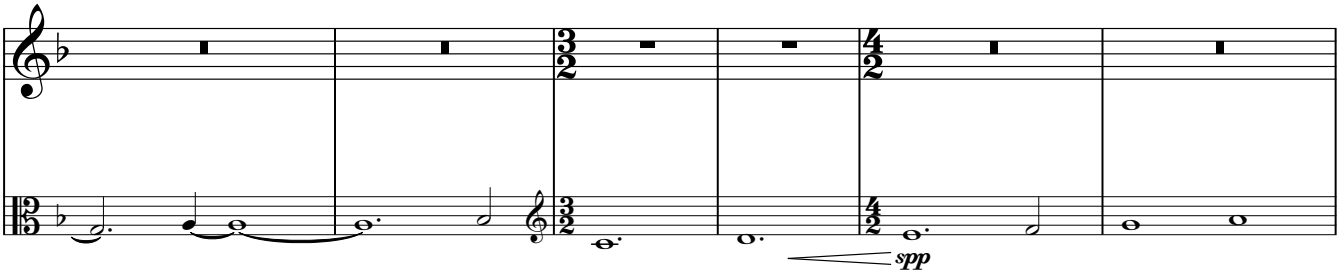

381
387
392
Basses
pp
HH
398
3
pp
403
II
mute off
Violas
ppp
Violins 5-8
8va
ppp
409
(8)


senza sord.
414
8va
ppp
(8)
419
(8)
423
(8)
JJ
Violas
f
428
KK
8va
pp
Violins 5-8/Violas
spp
436
(8)
440
(8)


446
(8)
LL
Violas
sff
452
MM
8va
mp
457
(8)
463
NN
Cellos and Basses
p
467
pp


472
OO
pp
477
PP
Violas
sff
482
f
ff
486
QQ
Basses
sppp
pp
492
RR
8va
pp
500
(8)
SS
Violas
pp

507



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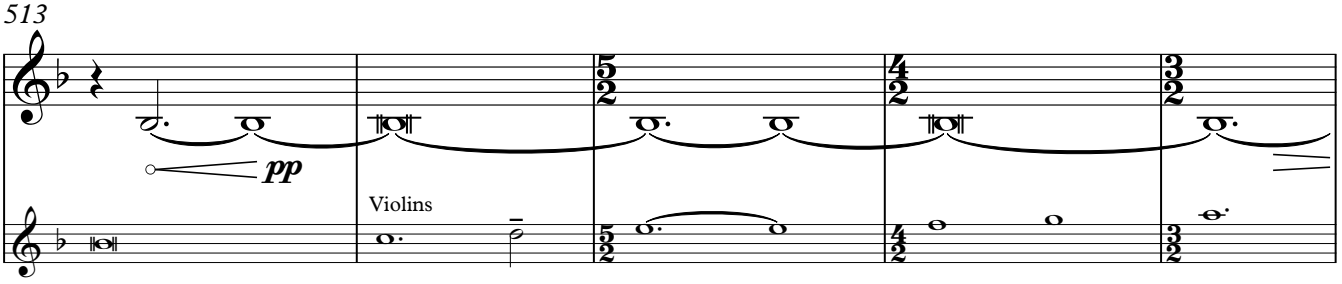

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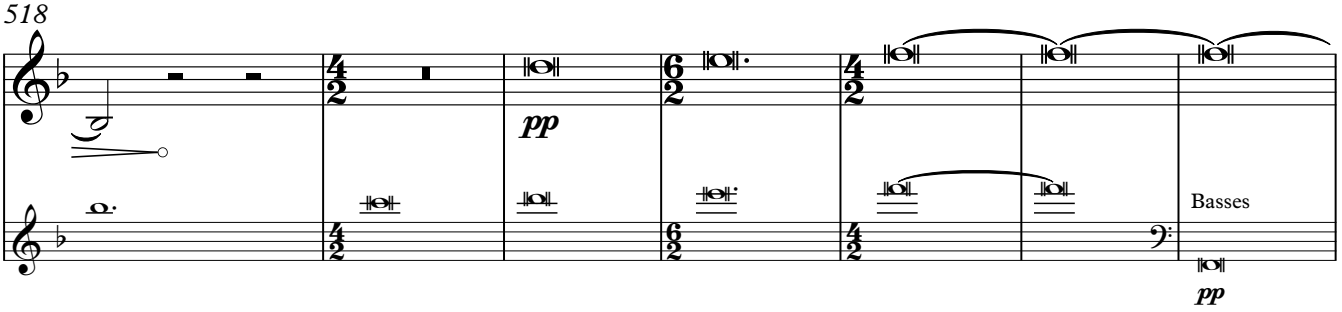

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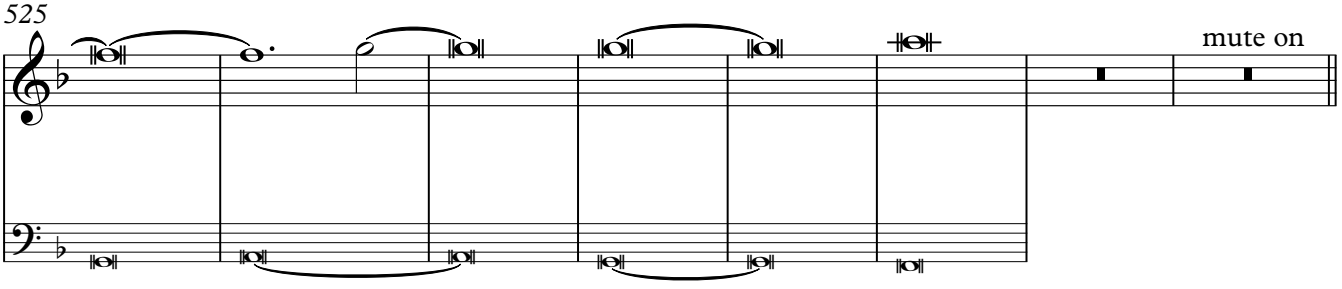

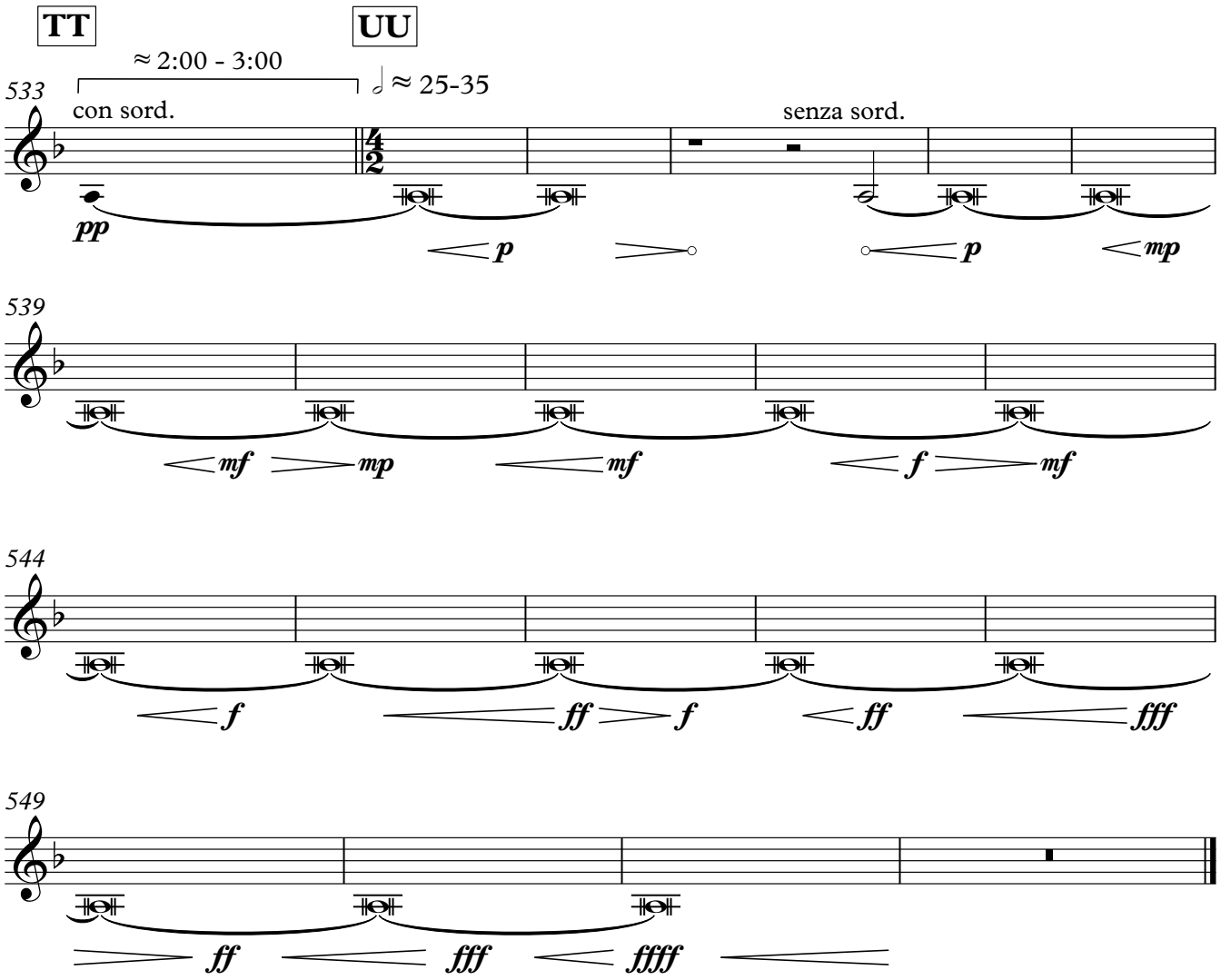
TT
UU
≈ 2:00 - 3:00
𝅗𝅥 ≈ 25-35
533
con sord.
senza sord.
pp
p
p
mp
539
mf
mp
mf
f
mf
544
f
ff
f
ff
fff
549
ff
fff
ffff