Contemplation on a Chord
For Strings

Andrew Yoon
January 2015

Part for **Cello 3**

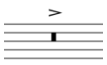
Duration – ca. 80 minutes

Notes

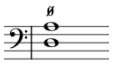
- Each player has their own part.
- Mutes are required for every player.
- Each player should consider their part as a solo part. In many places throughout the piece groups will play similar lines with slight variations in dynamics and articulation between them. It is very important that in these cases 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

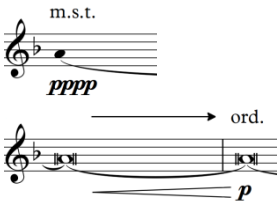
An accented rest calls for the player to dampen their strings with their left hand and avoid making any other noises (such as shuffling pages or switching mutes) for the duration of the rest if possible. Only a few exceptions are made in places where players are required to turn a page or change a mute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



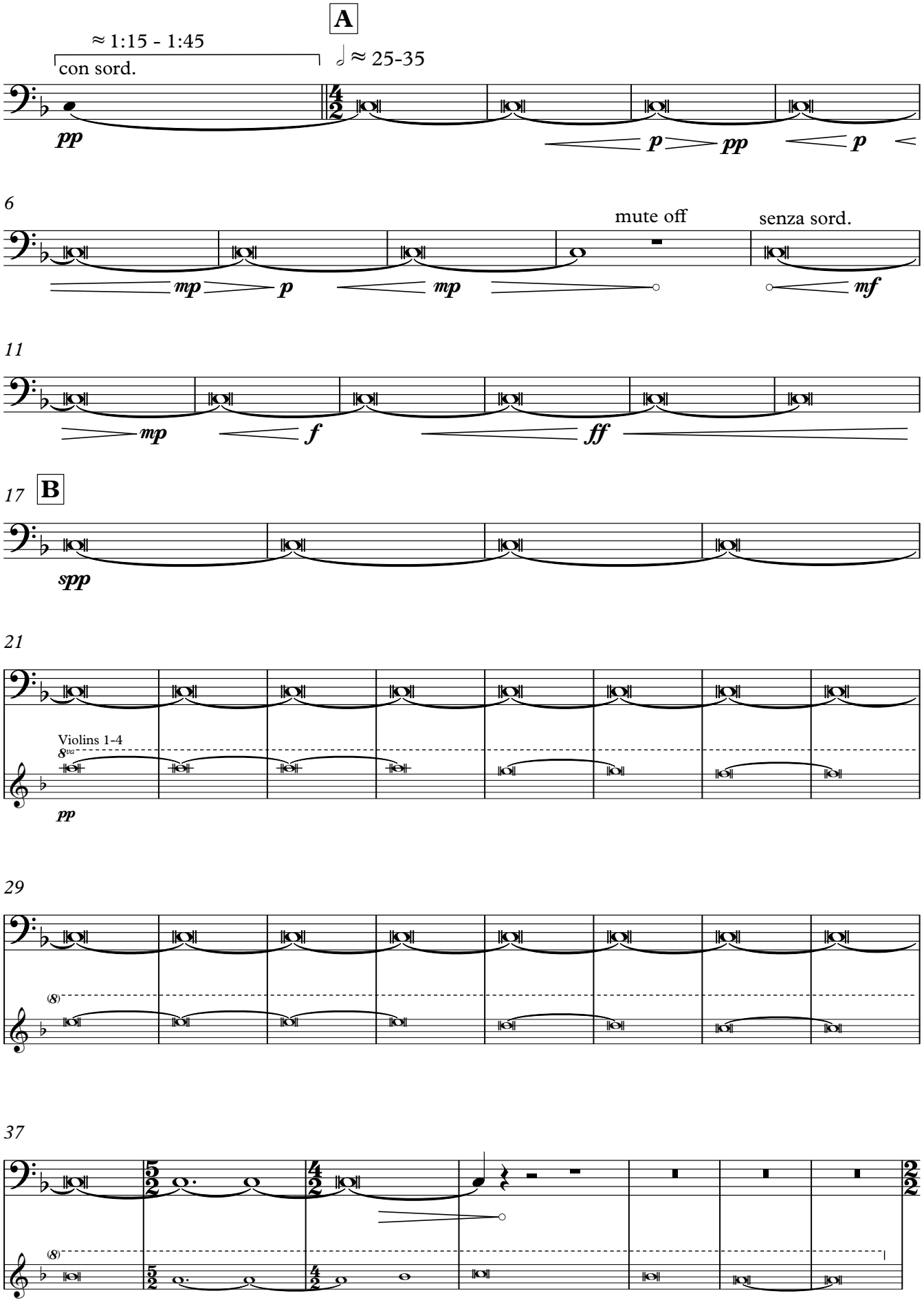
A crossed-out 0 indicates that a note which might be played as an open string should be played fingered on another string.

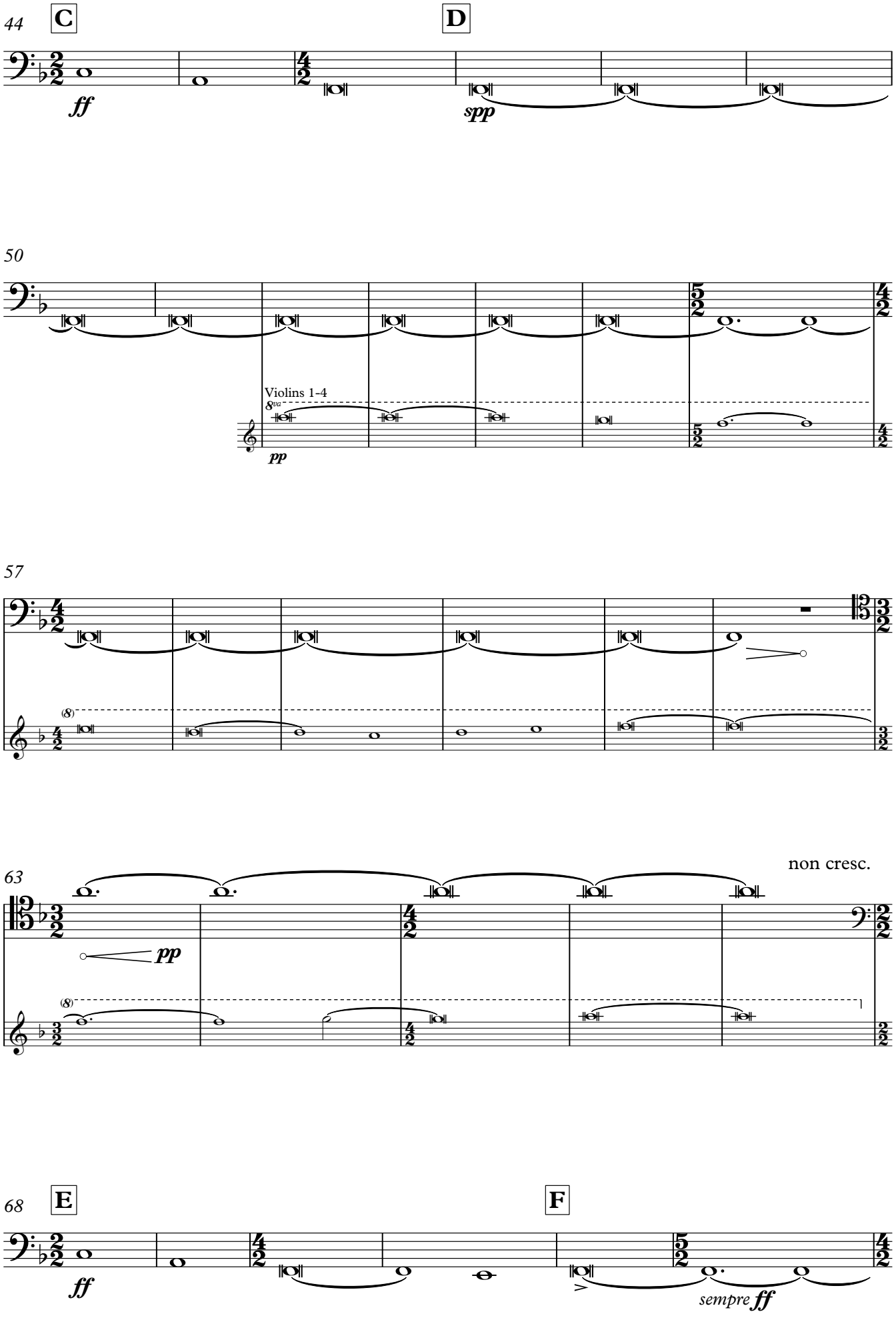


m.s.t. indicates *molto sul tasto* playing until otherwise indicated. *ord* indicates normal bow position. An arrow leading to *ord* indicates a gradual transition into normal bow position.

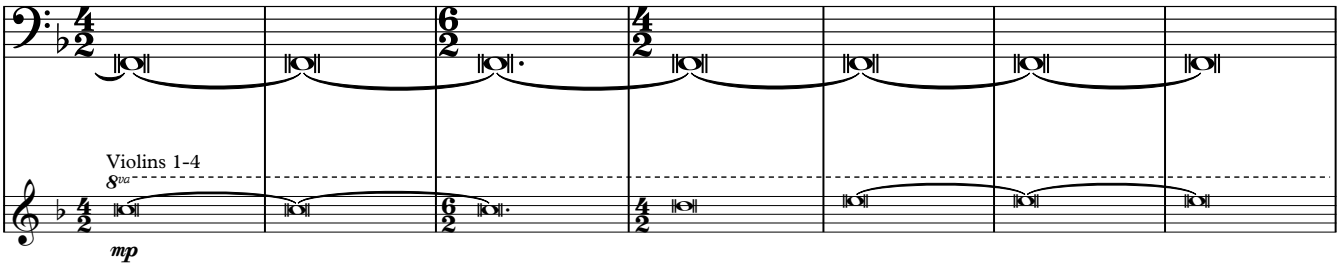


Cello 3


A
≈ 1:15 - 1:45
con sord.
♩≈ 25-35
pp
p
pp
p
6
mute off
senza sord.
mp
p
mp
mf
11
mp
f
ff
17
B
spp
21
Violins 1-4
8va
pp
29
(8)
37
(8)


44
C
D
ff
spp
50
Violins 1-4
8va
pp
57
(8)
63
non cresc.
pp
(8)
68
E
F
ff
sempre ff

74



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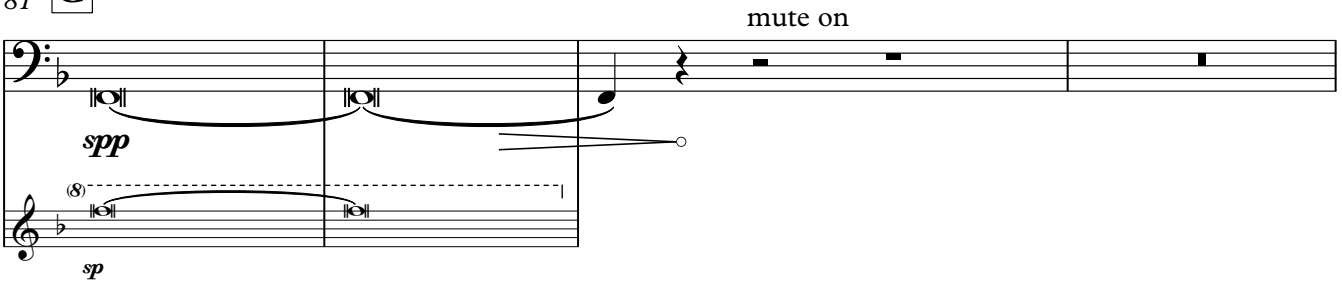

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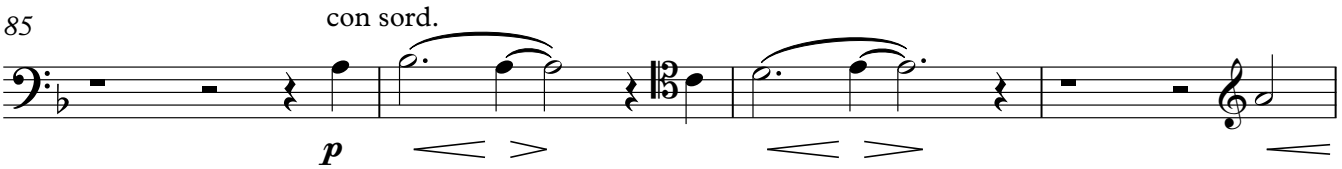

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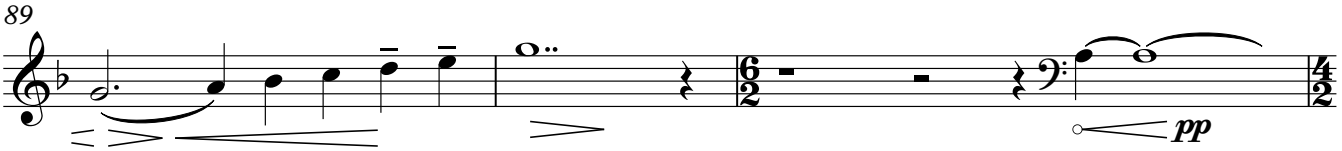

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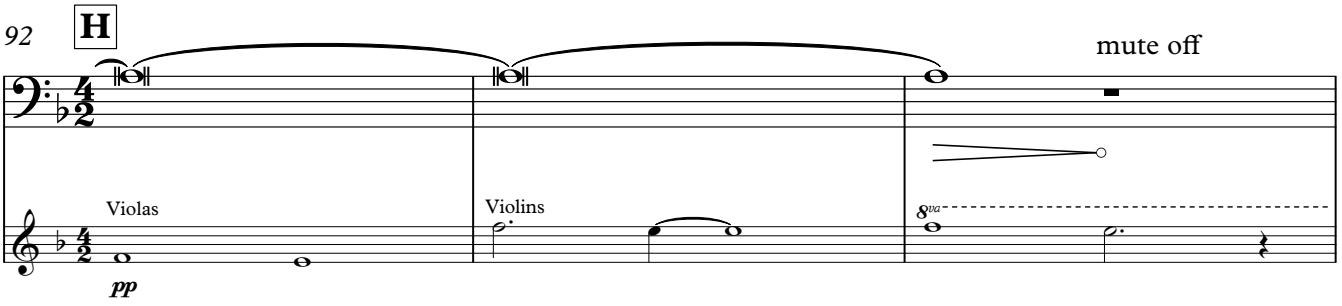

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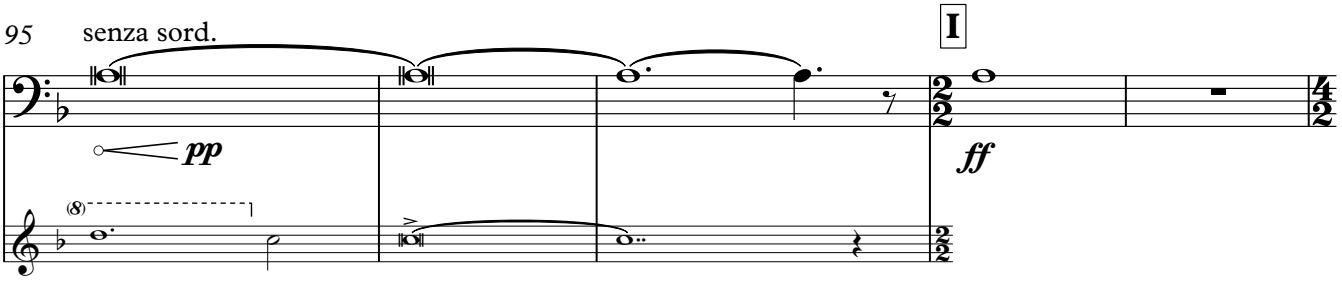

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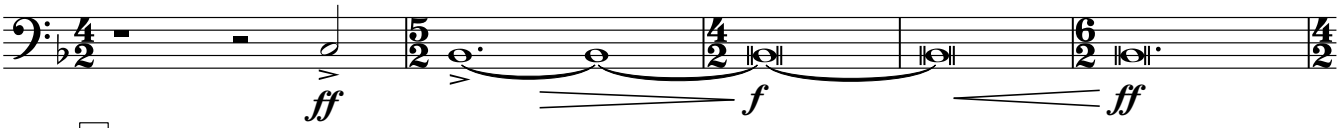

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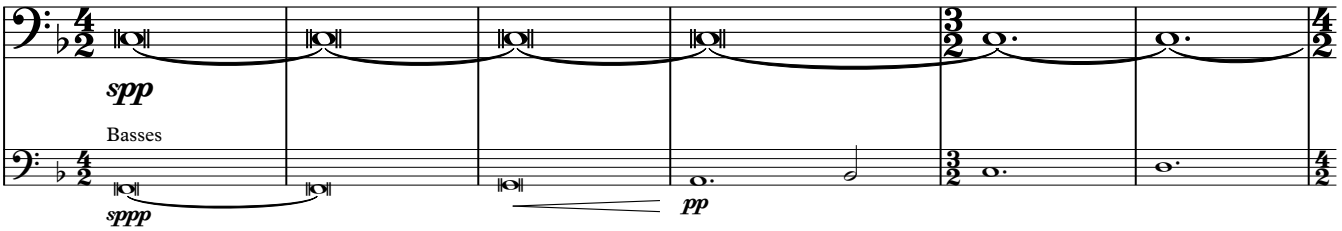

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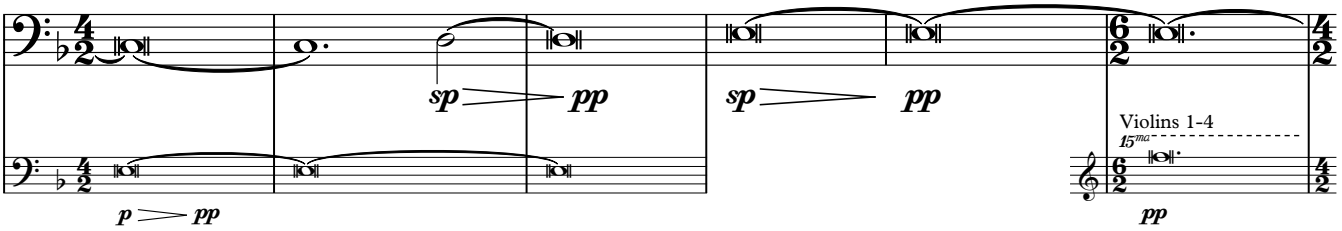

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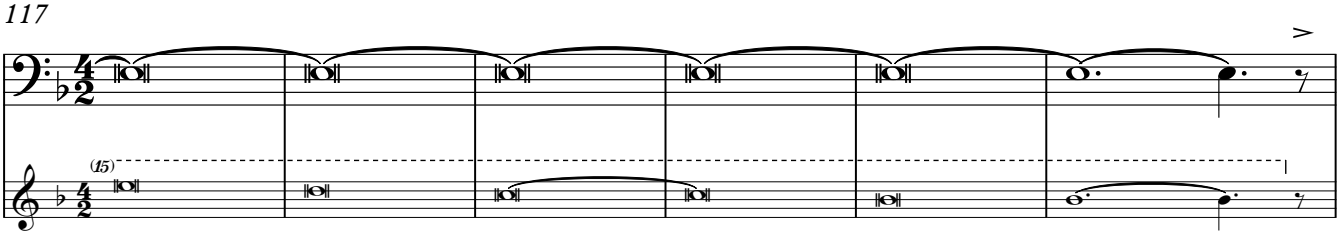

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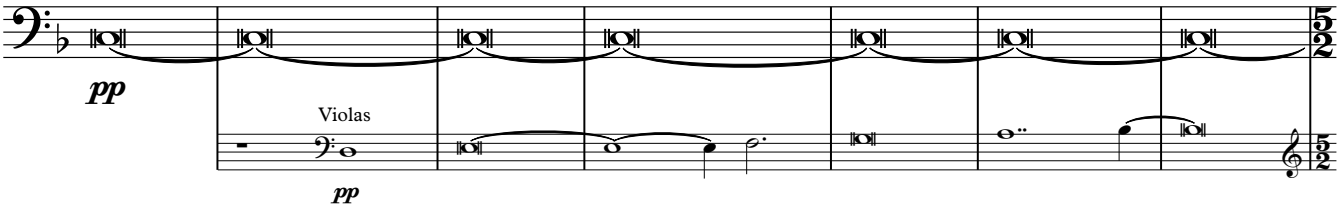

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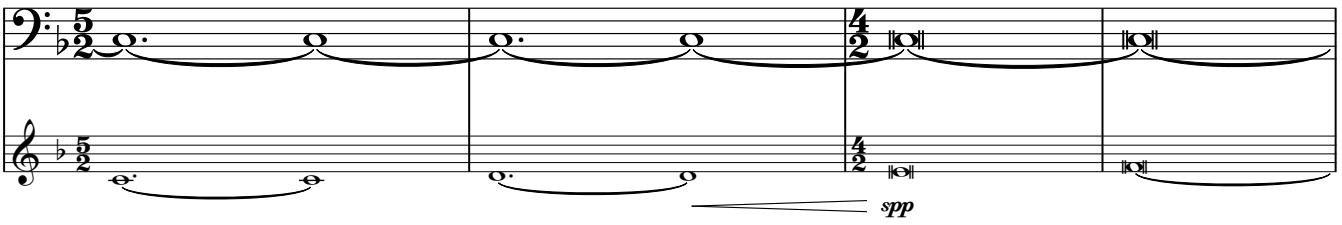

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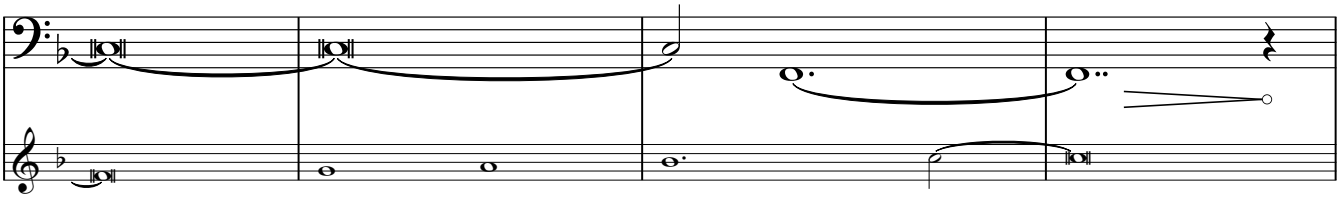

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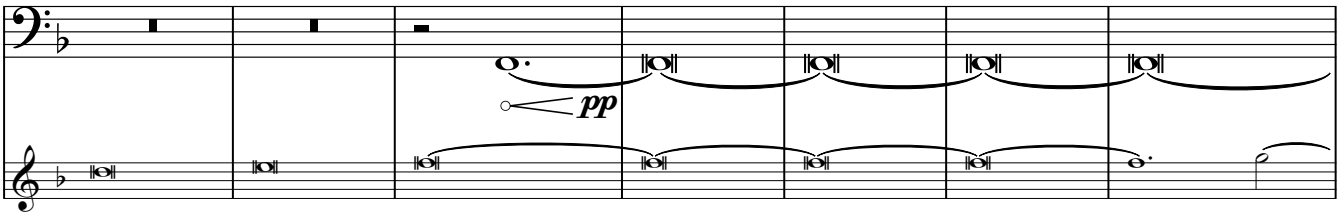

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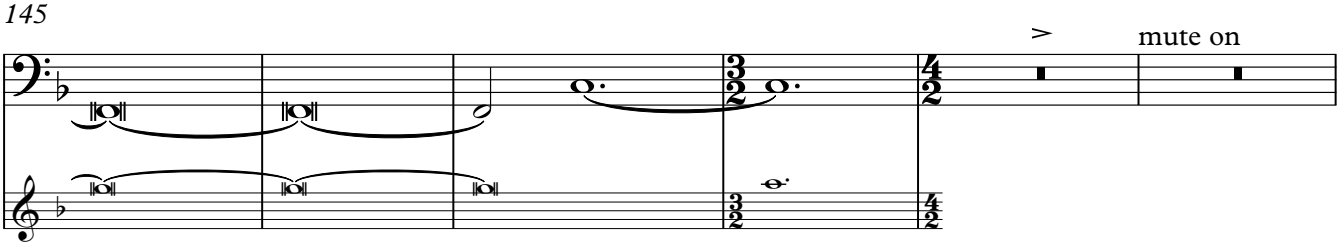
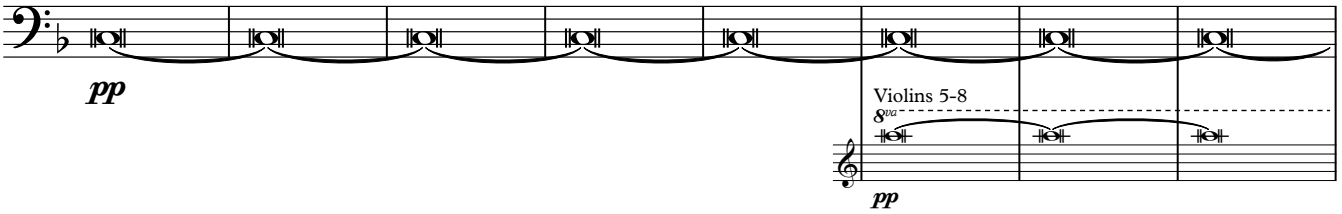


M

151

con sord.



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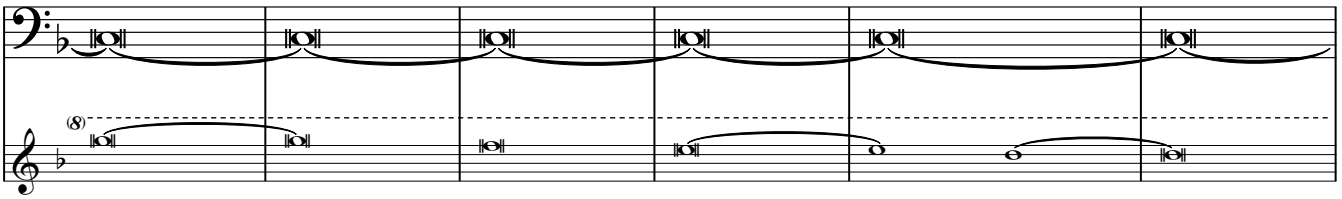

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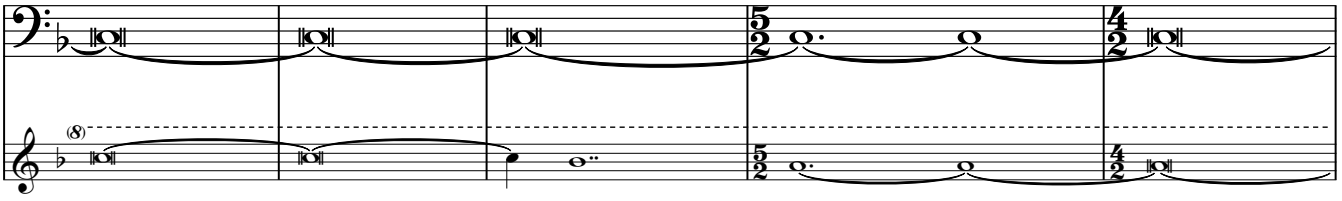
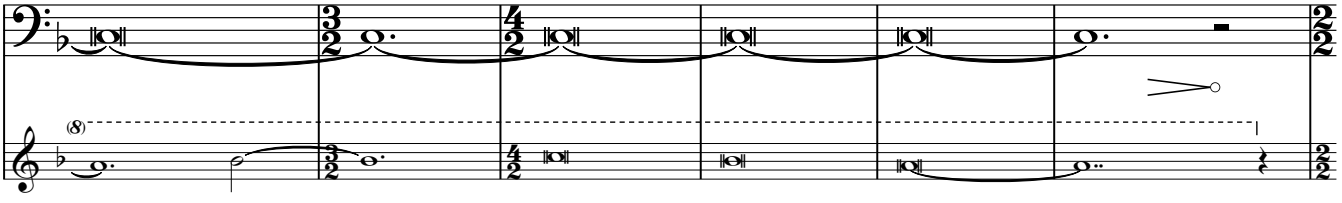


V.S.

(sempre con sord.)

170



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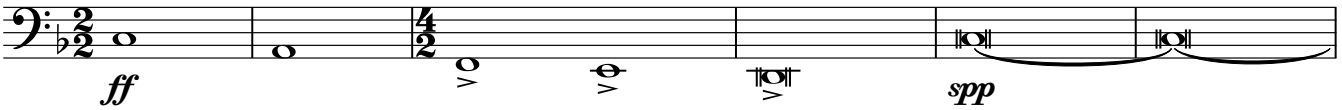

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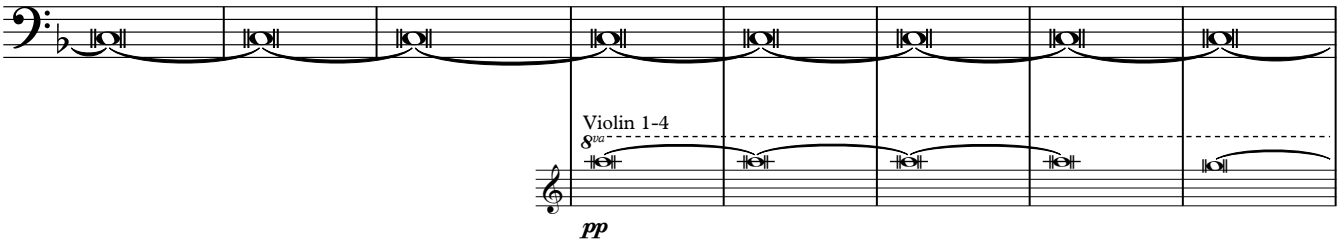

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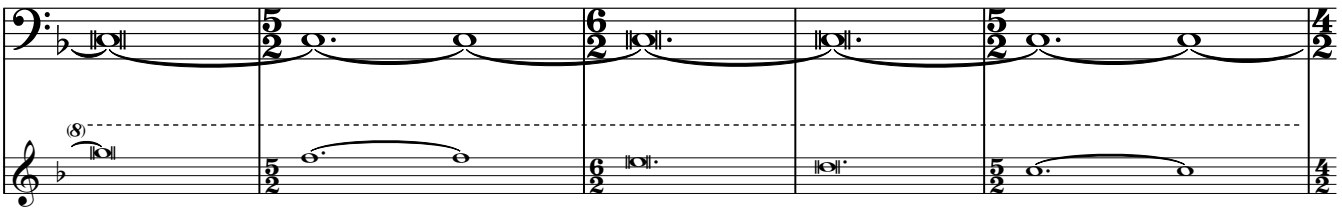

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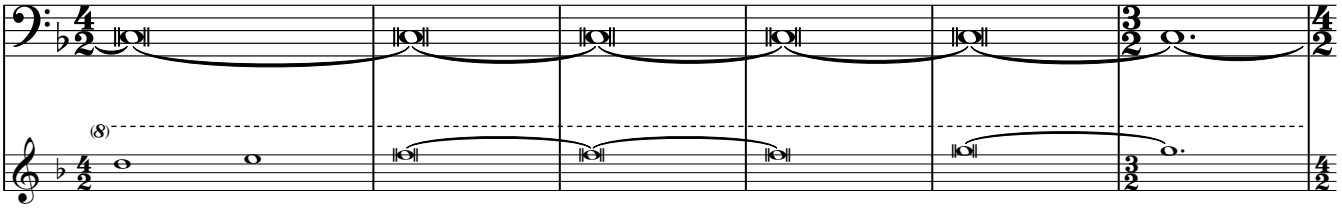

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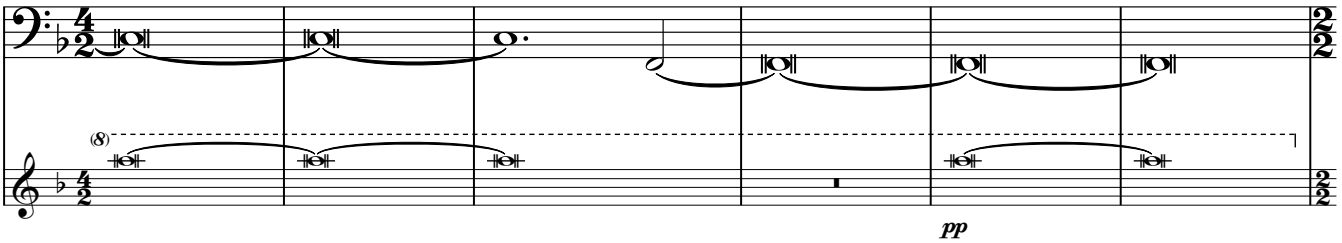

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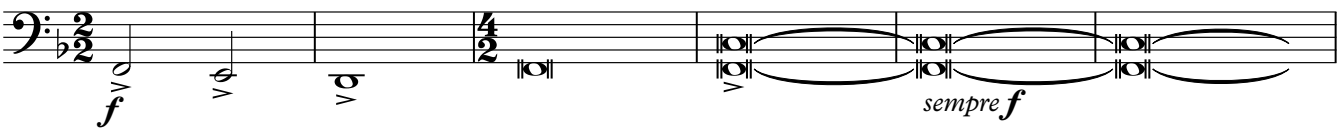

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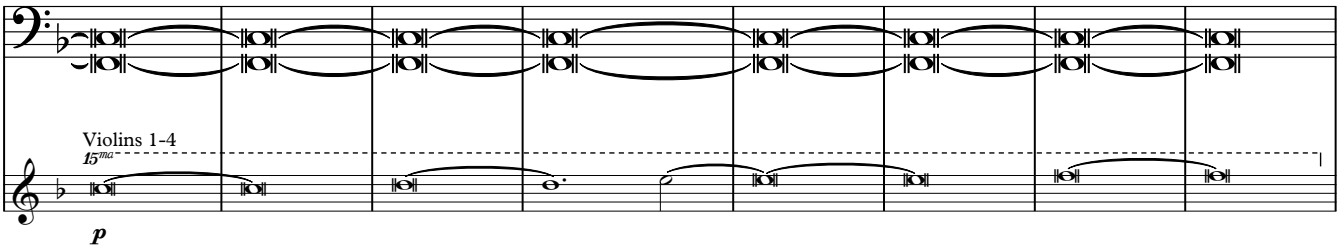

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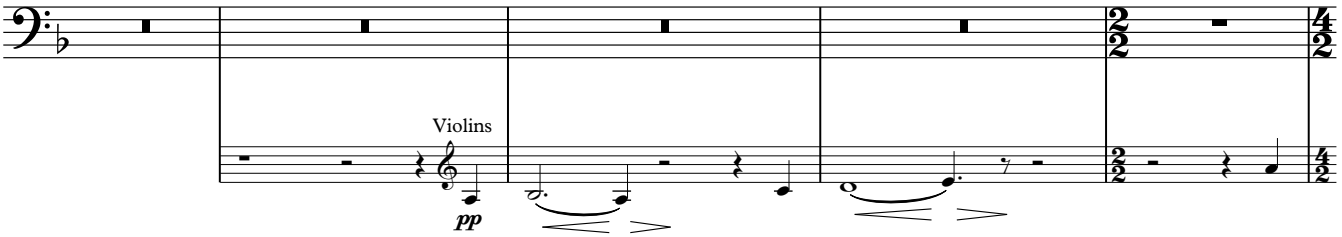

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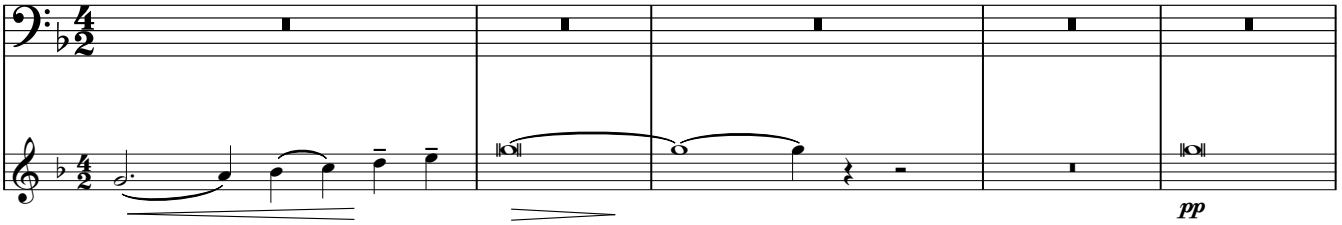

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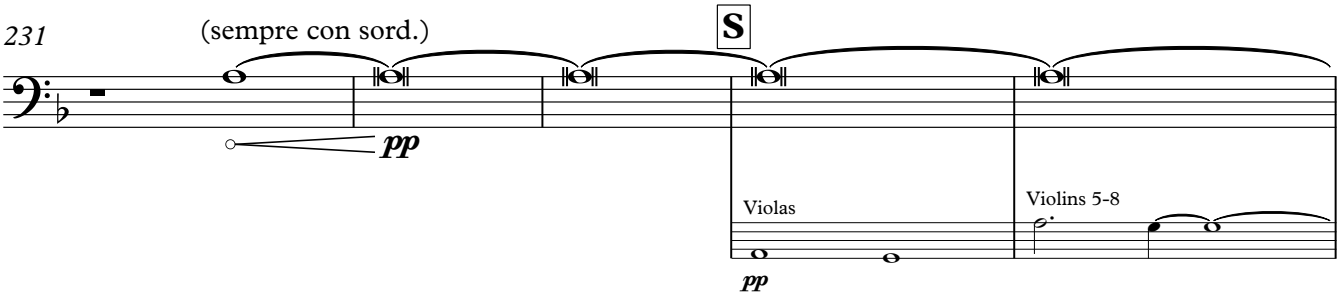
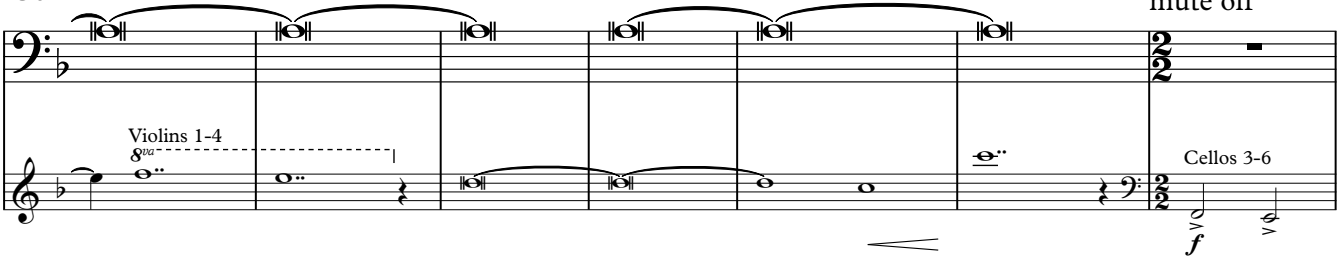


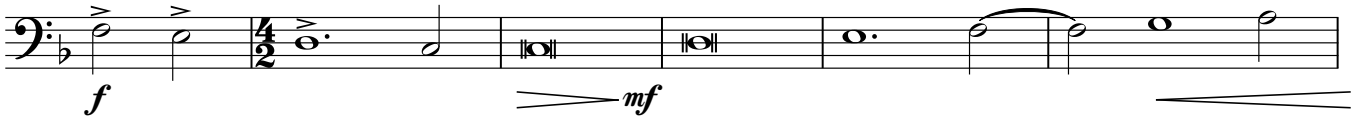
T V.S.

236

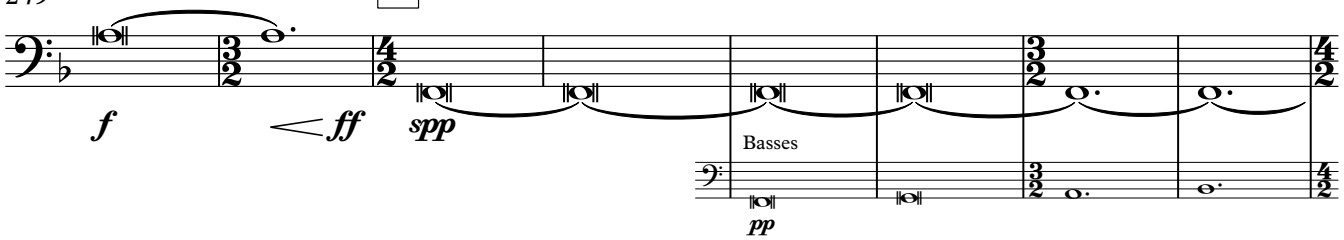
mute off



243 senza sord.



249 U



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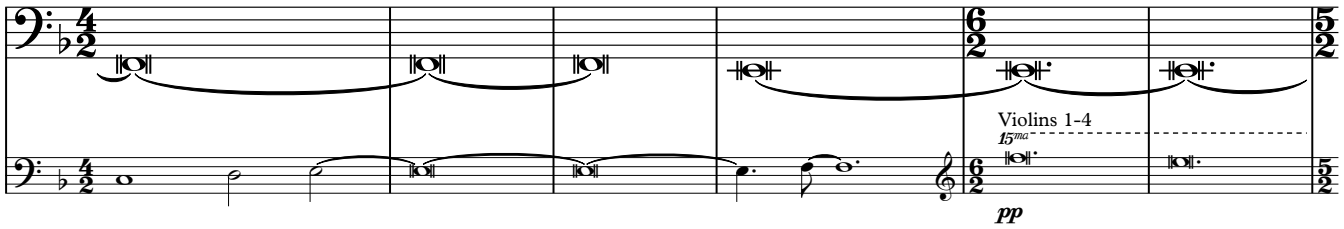

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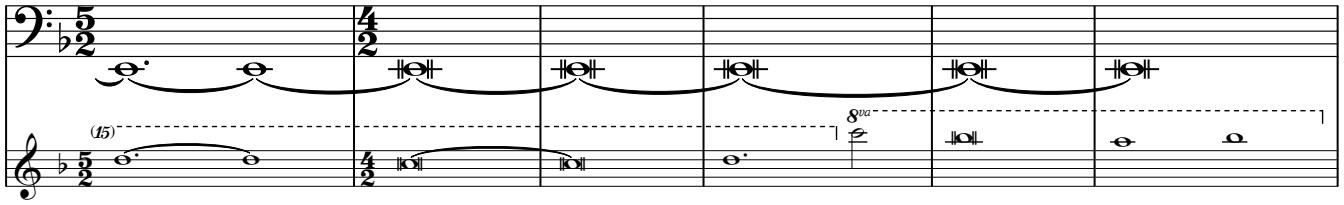

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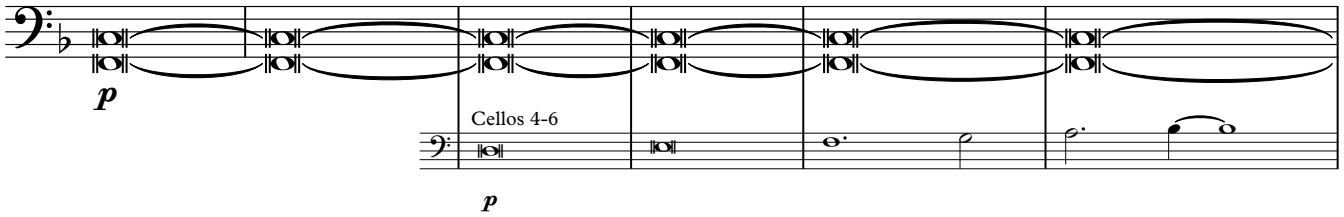

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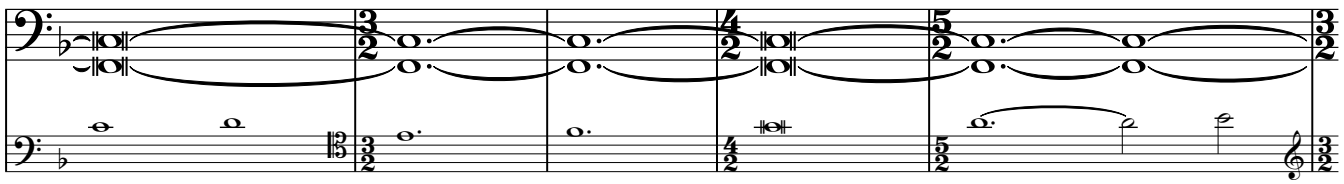

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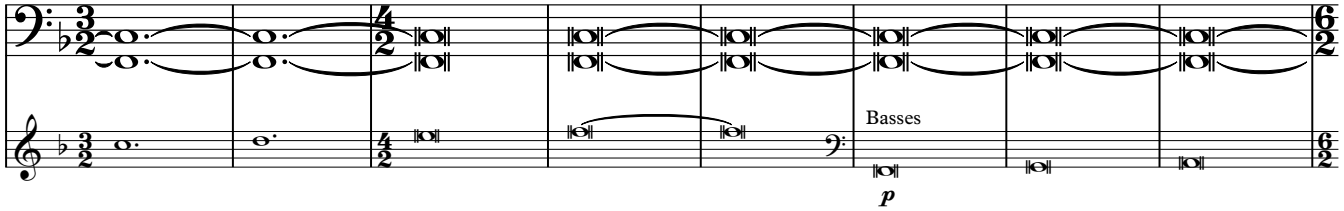
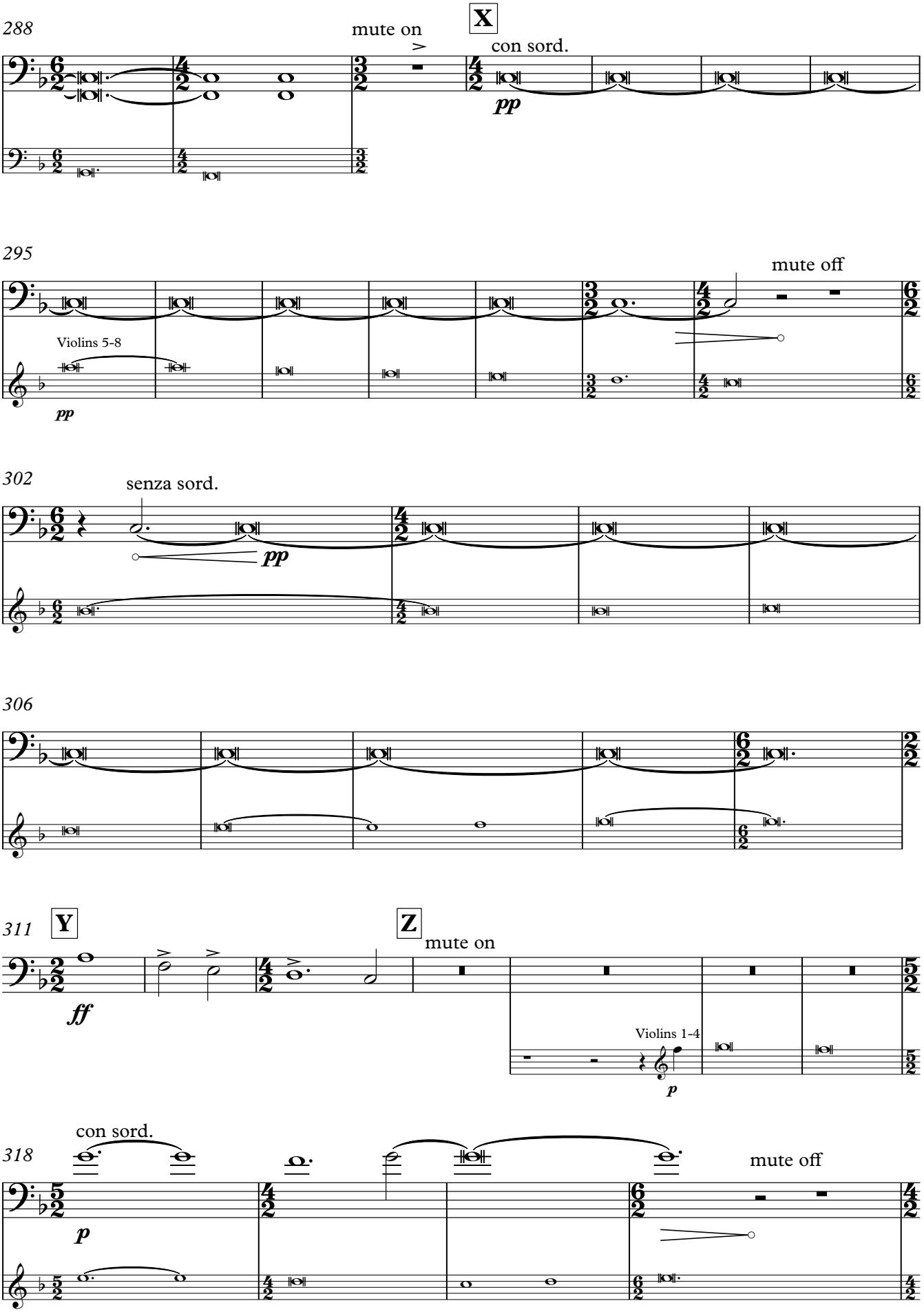
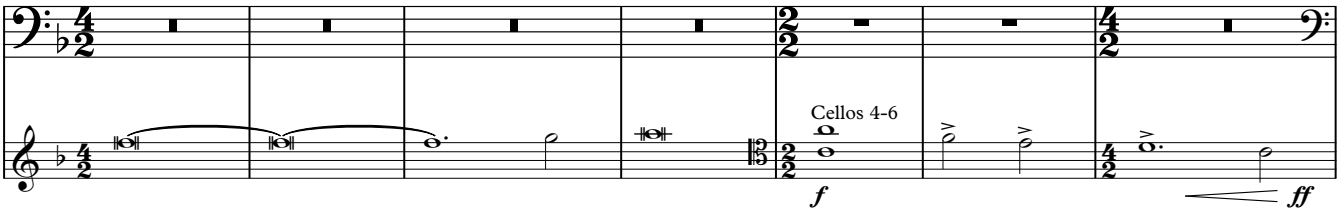



288
mute on
X
con sord.
pp
295
mute off
Violins 5-8
pp
302
senza sord.
pp
306
311
Y
Z
mute on
ff
Violins 1-4
p
318
con sord.
p
mute off

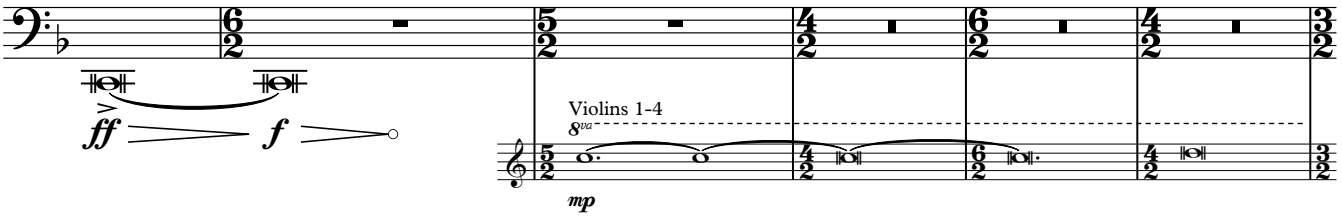
322

AA



329 **BB**

senza sord.



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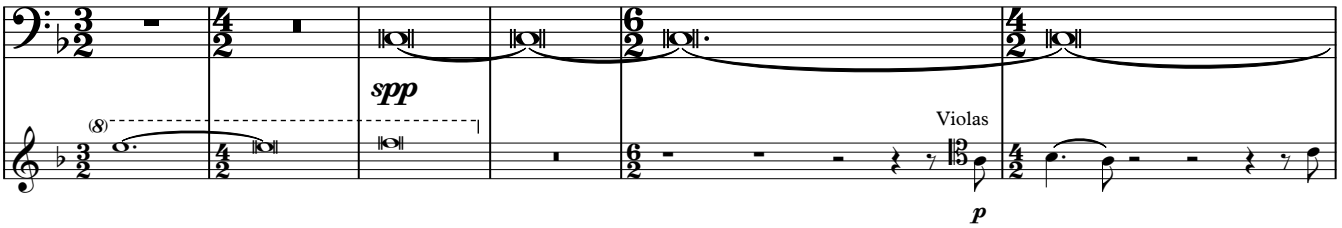

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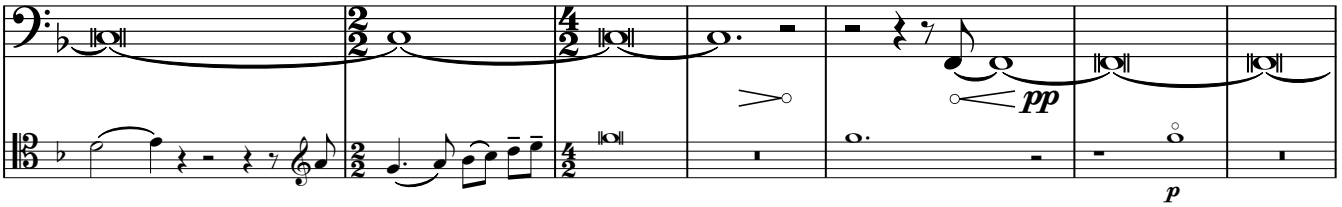

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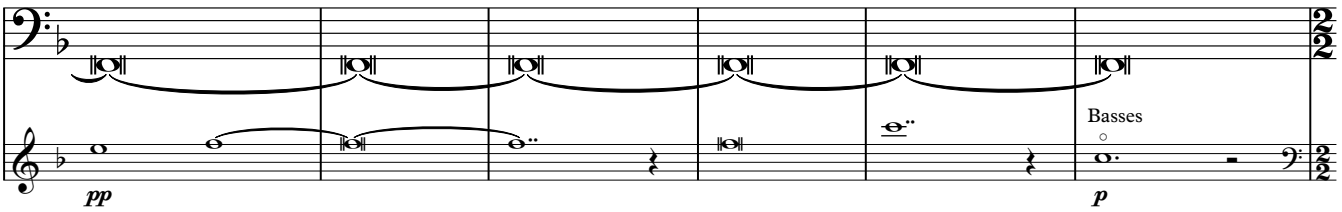

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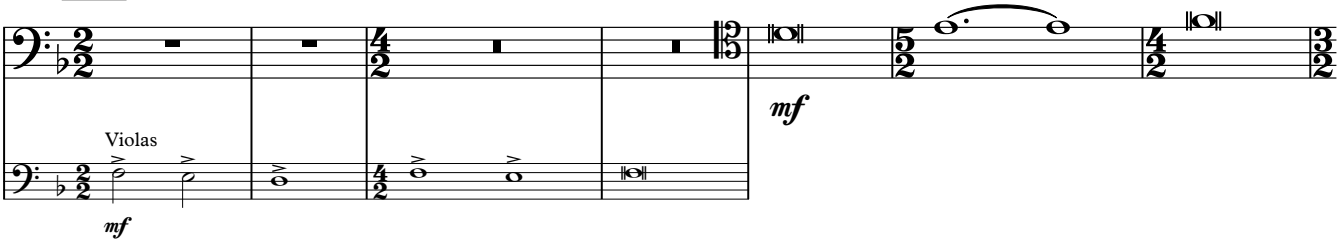
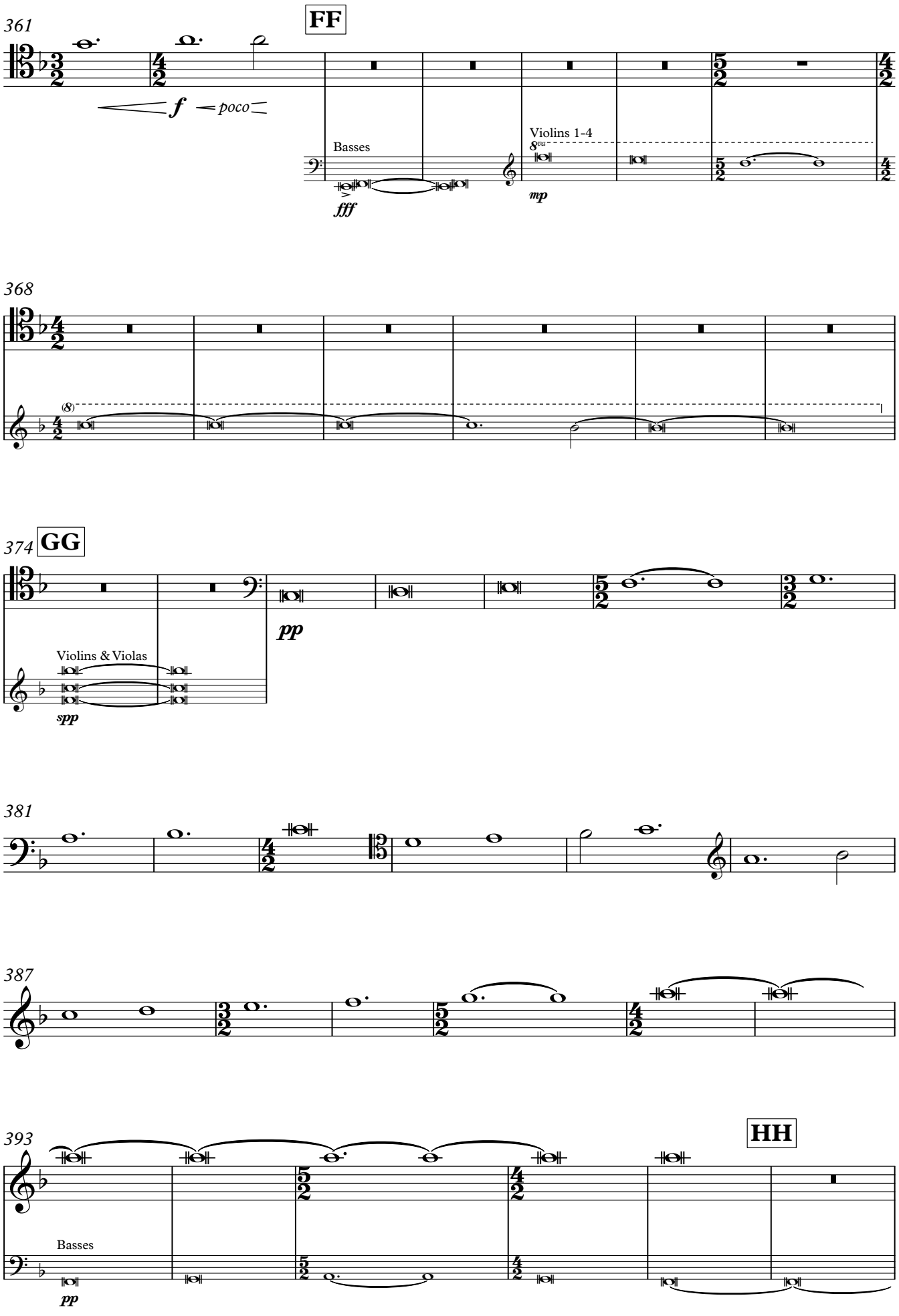
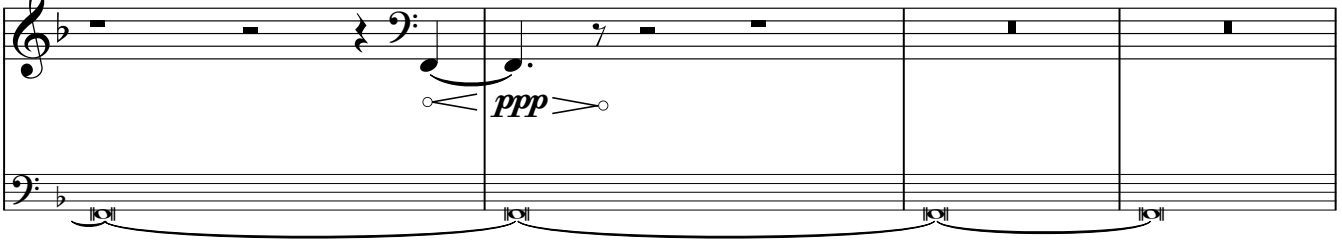



361
FF
f
poco
Basses
fff
Violins 1-4
8va
mp
368
(8)
374
GG
pp
Violins & Violas
spp
381
387
393
HH
Basses
pp

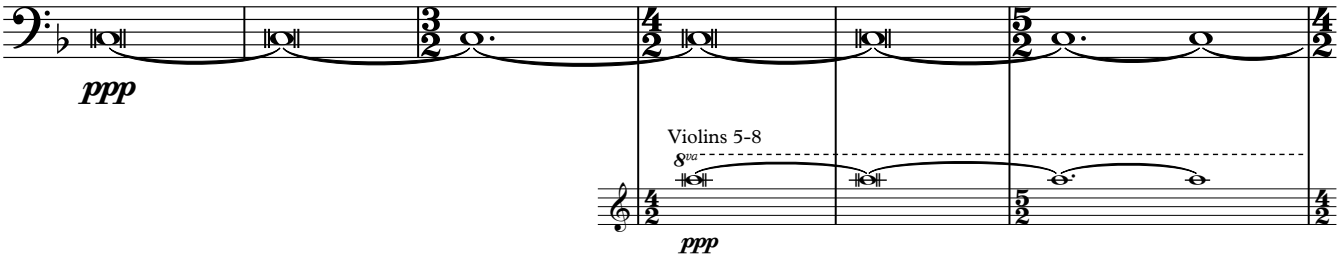
399

mute on



II

403 con sord.



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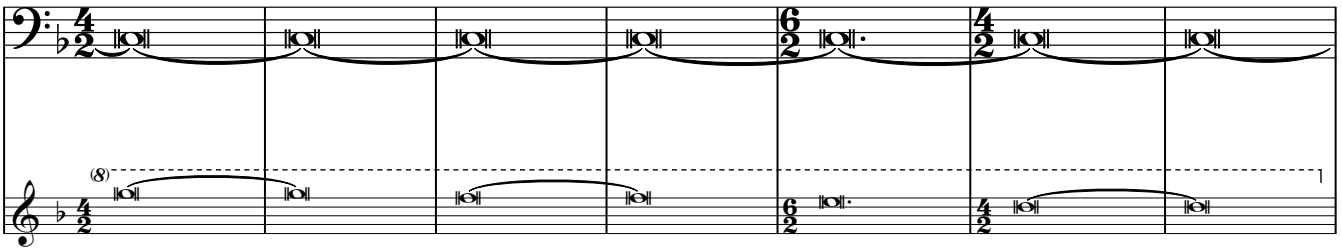

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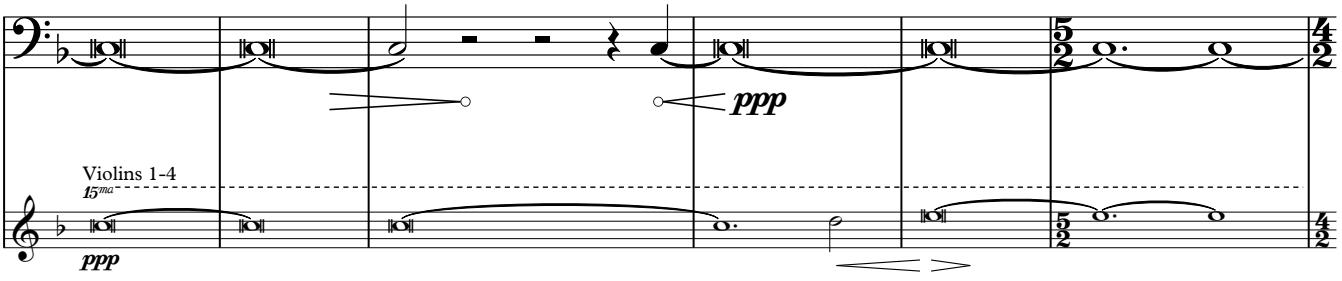

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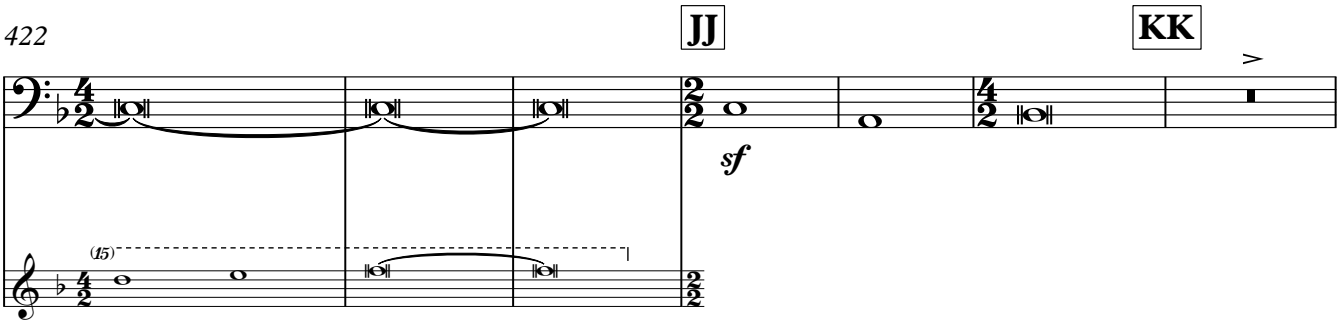

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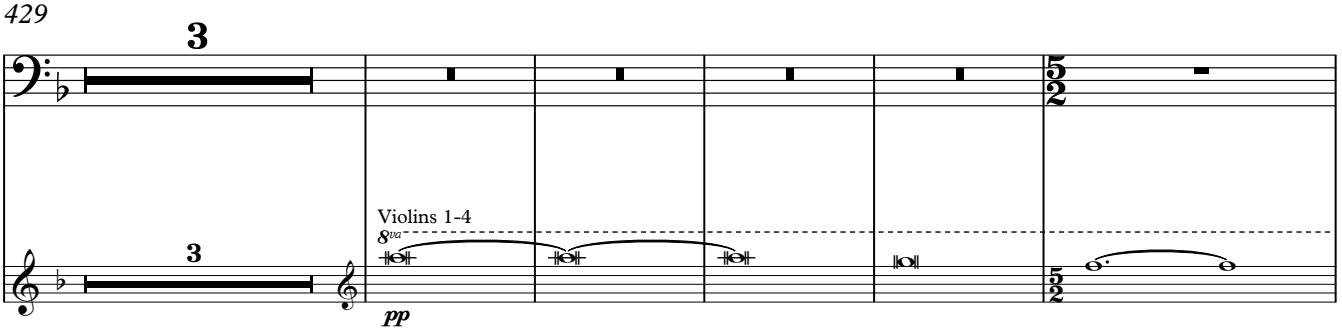

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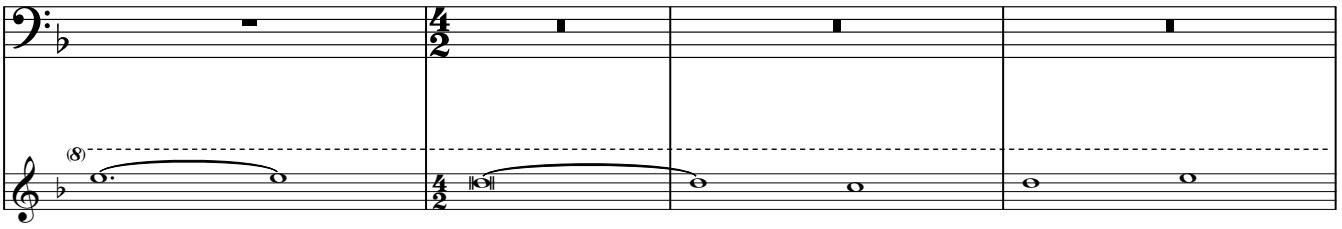

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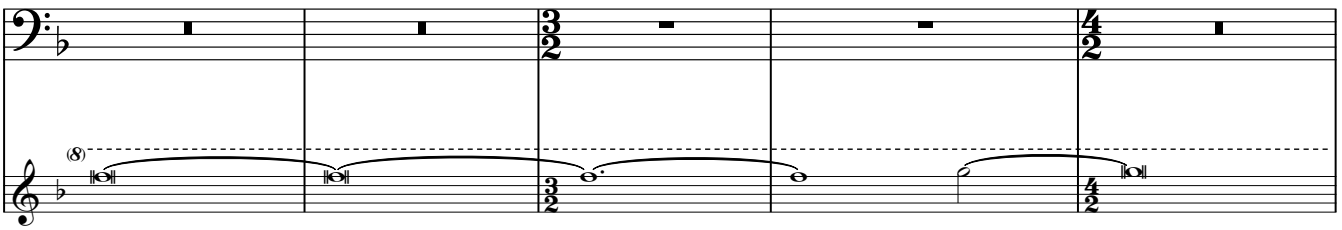

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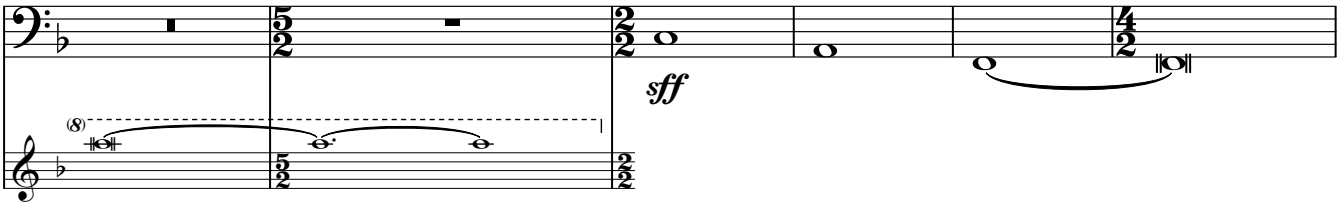

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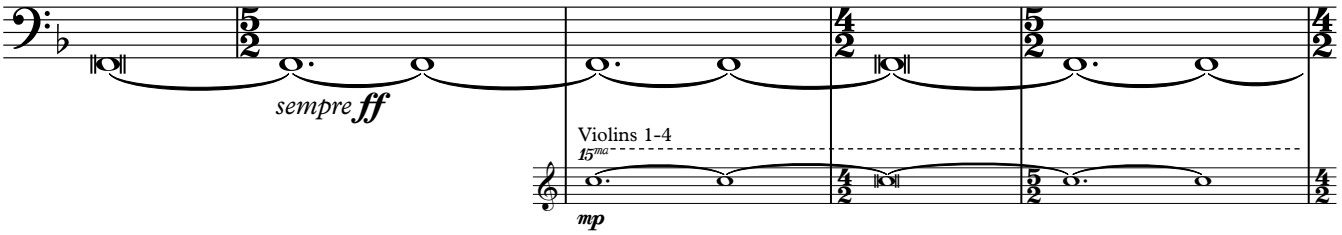

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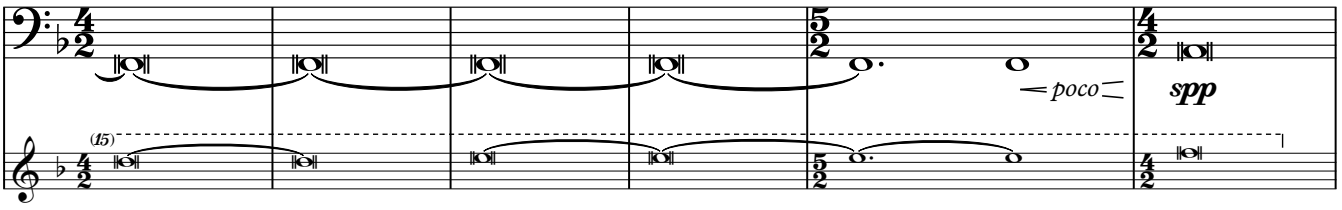

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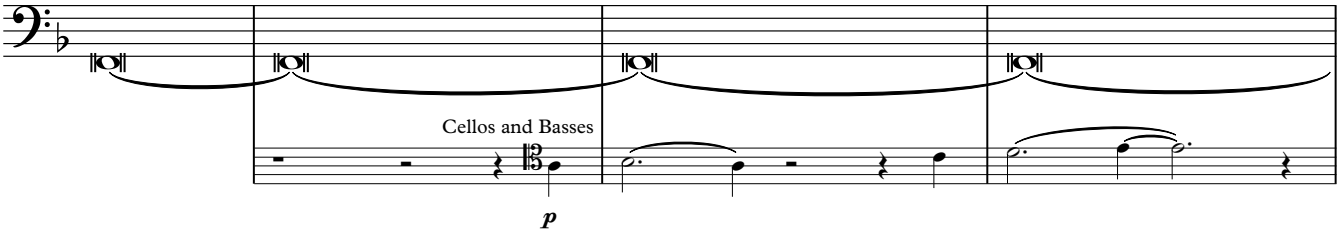

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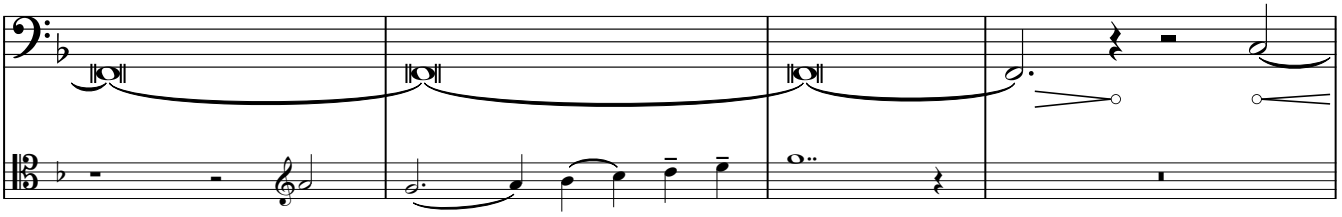

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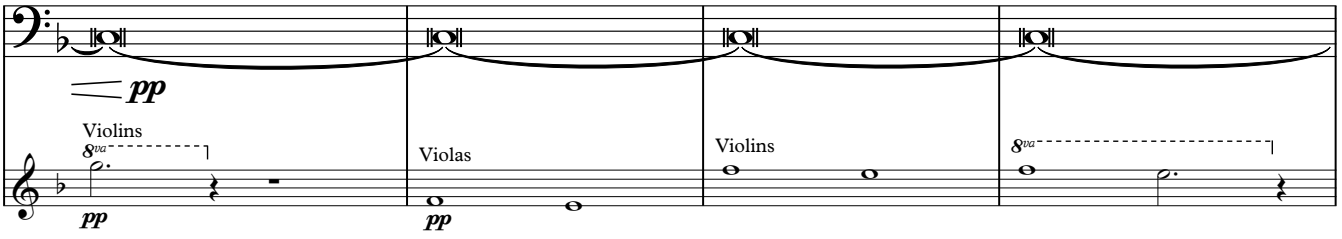

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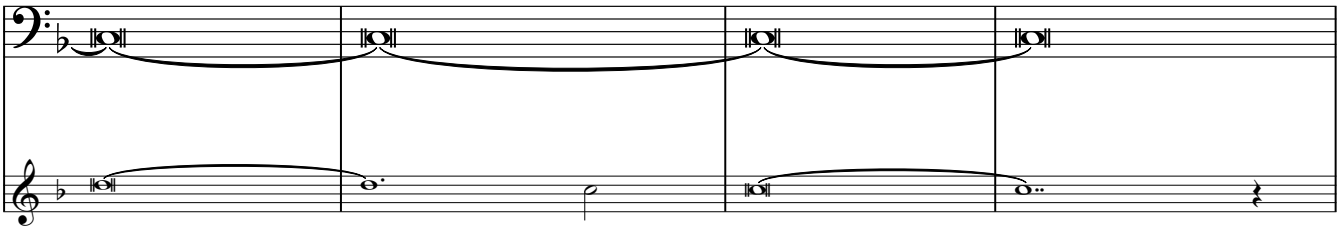

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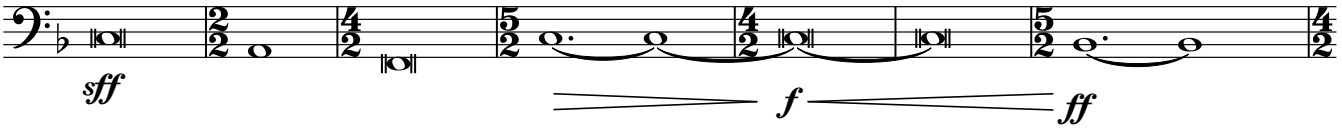

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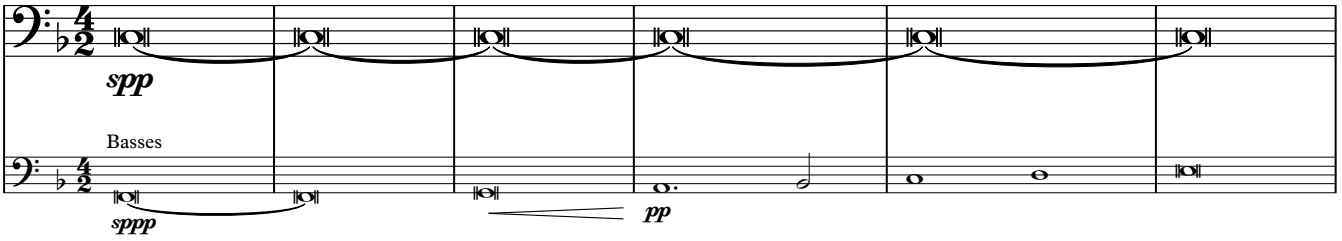

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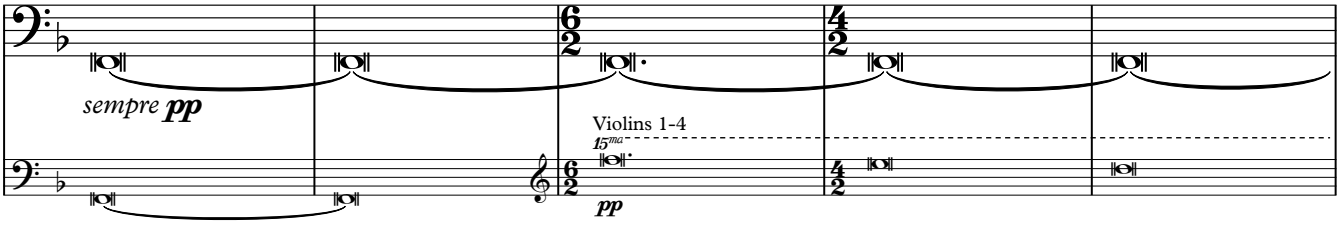

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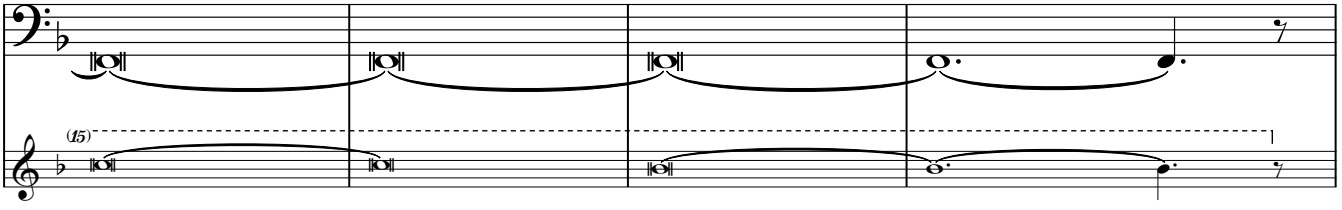

SS

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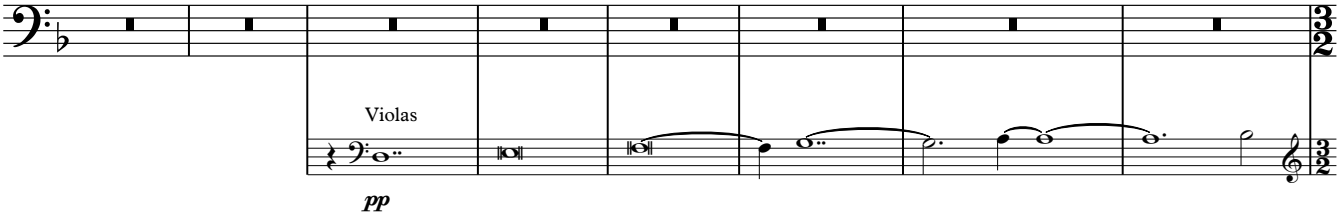

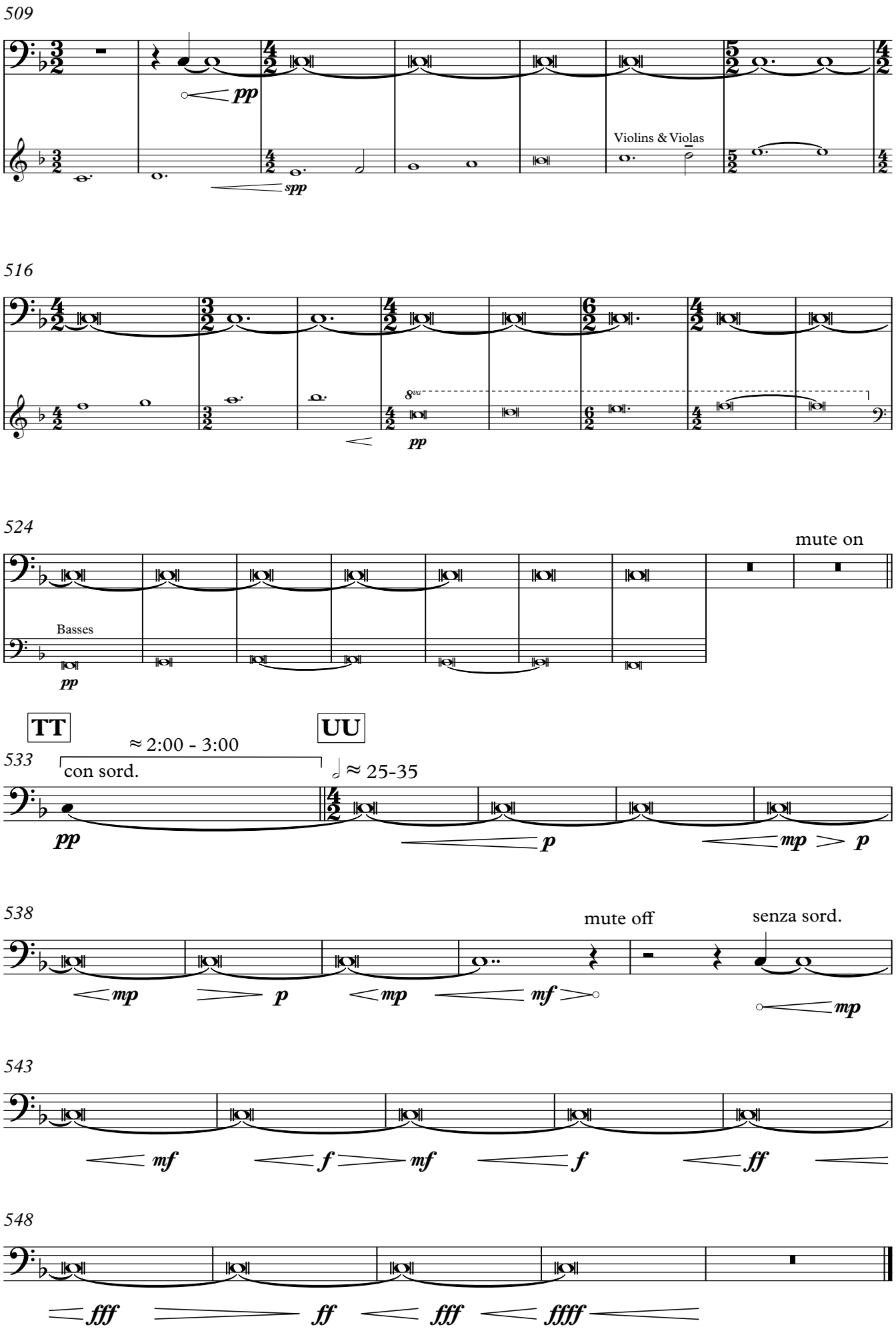
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Violins & Violas
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pp
524
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Basses
pp
TT
UU
≈ 2:00 - 3:00
533
con sord.
≈ 25-35
pp
p
mp
p
538
mute off
senza sord.
mp
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543
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548
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