Contemplation on a Chord
For Strings

Andrew Yoon
January 2015

Part for **Viola 3**

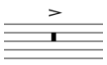
Duration – ca. 80 minutes

Notes

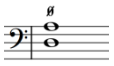
- Each player has their own part.
- Mutes are required for every player.
- Each player should consider their part as a solo part. In many places throughout the piece groups will play similar lines with slight variations in dynamics and articulation between them. It is very important that in these cases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

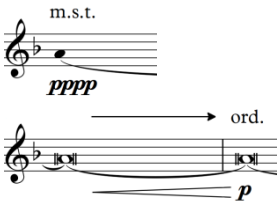
An accented rest calls for the player to dampen their strings with their left hand and avoid making any other noises (such as shuffling pages or switching mutes) for the duration of the rest if possible. Only a few exceptions are made in places where players are required to turn a page or change a mute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



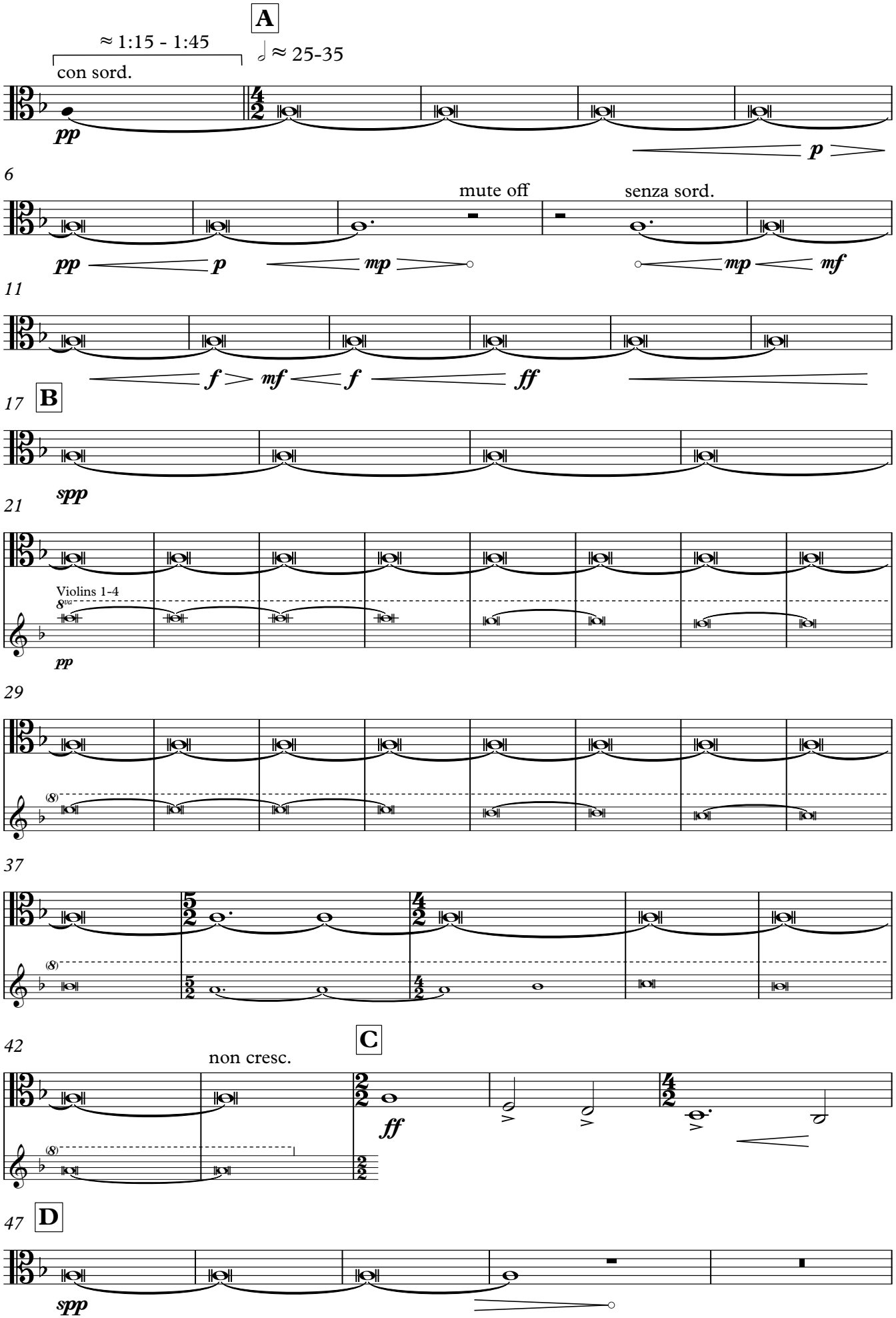
A crossed-out 0 indicates that a note which might be played as an open string should be played fingered on another string.



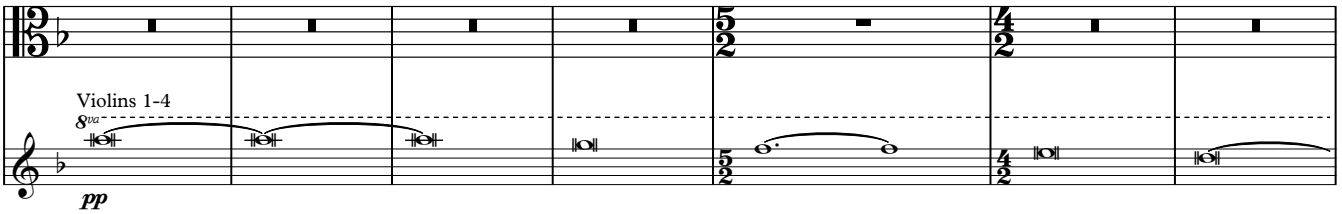
m.s.t. indicates *molto sul tasto* playing until otherwise indicated. *ord* indicates normal bow position. An arrow leading to *ord* indicates a gradual transition into normal bow position.



Viola 3


A
≈ 1:15 - 1:45
con sord.
♩ ≈ 25-35
pp
p
6
mute off
senza sord.
pp
p
mp
mp
mf
11
f
mf
f
ff
17
B
spp
21
Violins 1-4
8va
pp
29
(8)
37
(8)
42
C
non cresc.
ff
(8)
47
D
spp

52



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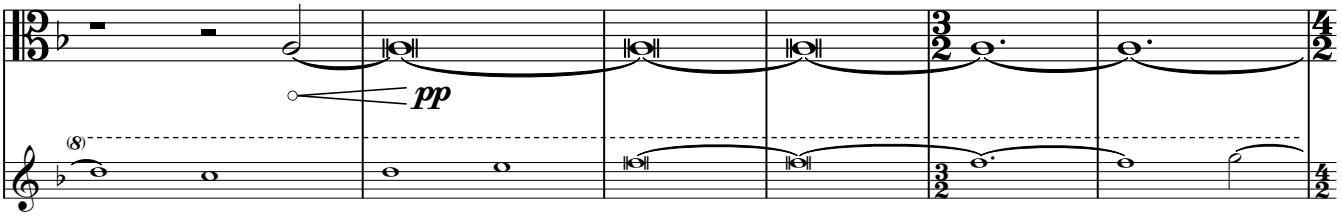

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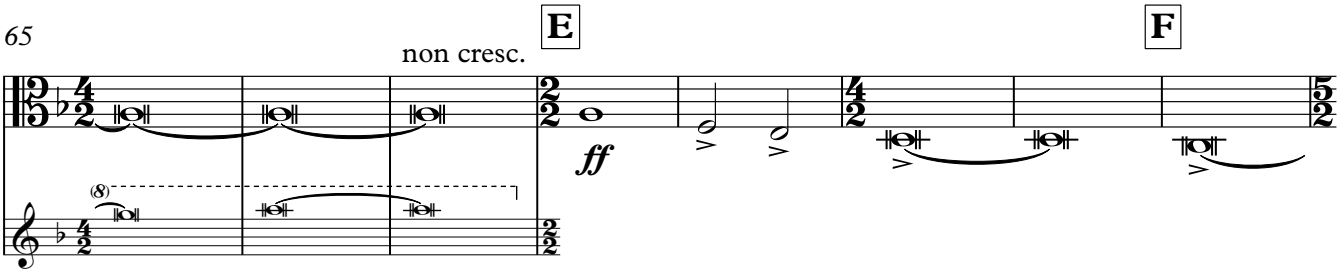

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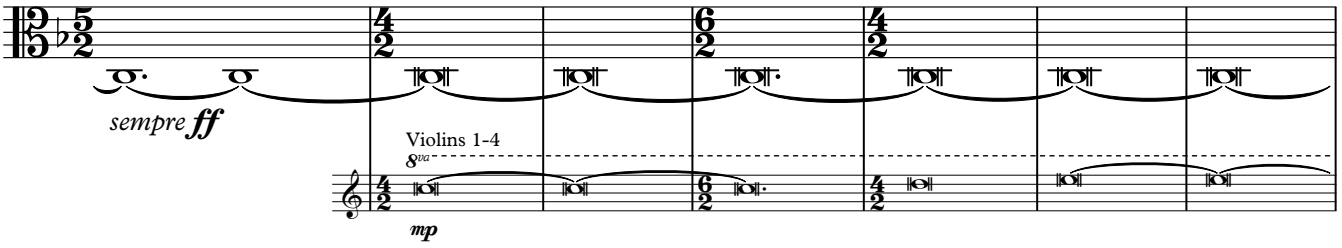

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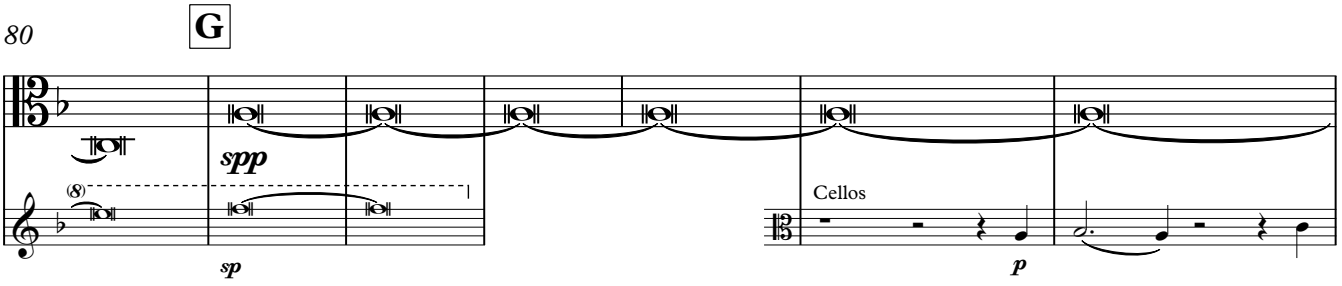

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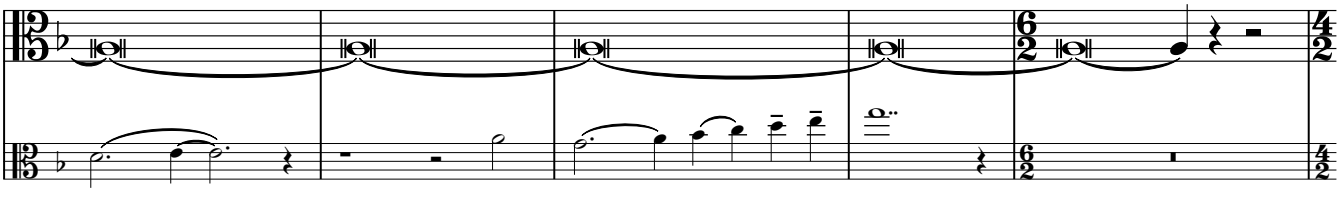
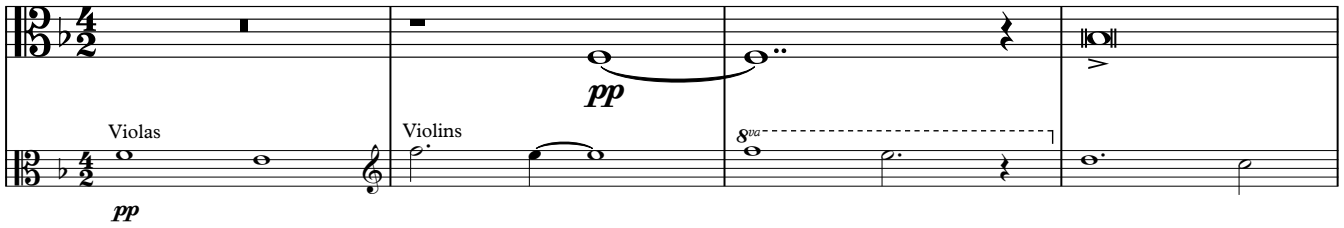


92 **H**



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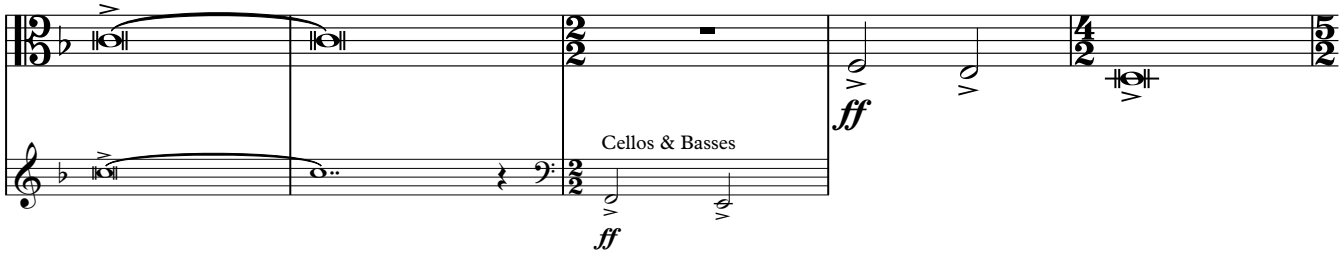

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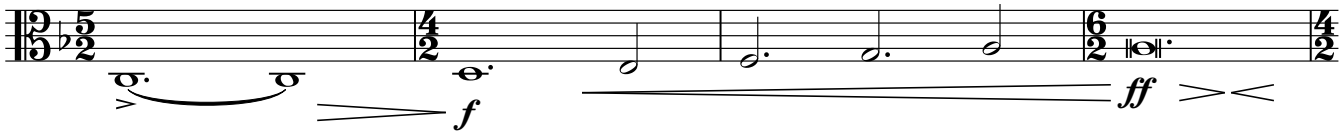

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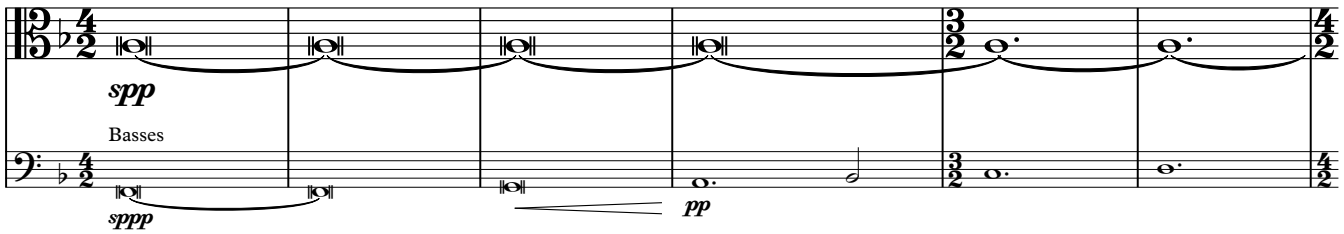

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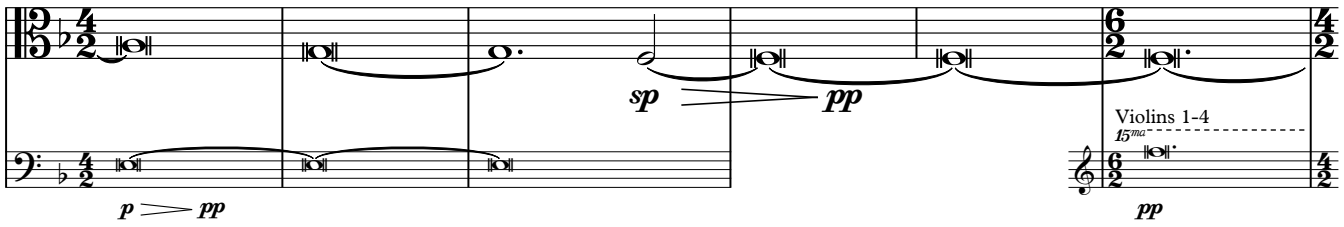
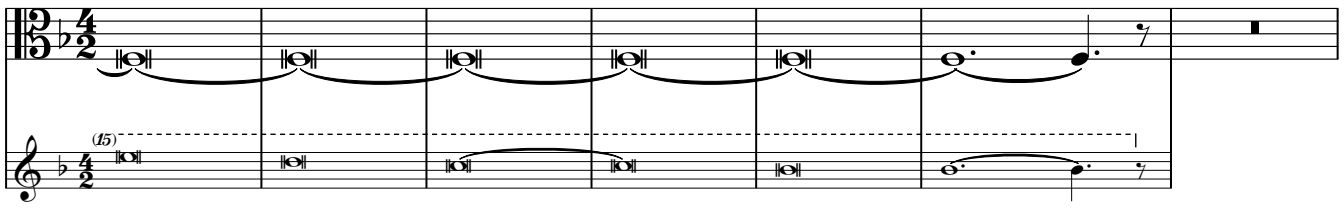


117 **L**



124

pp

130

spp

136

142

mute on

Basses

pp

151 M

con sord.

pp

Violins 5-8

8va

pp

159

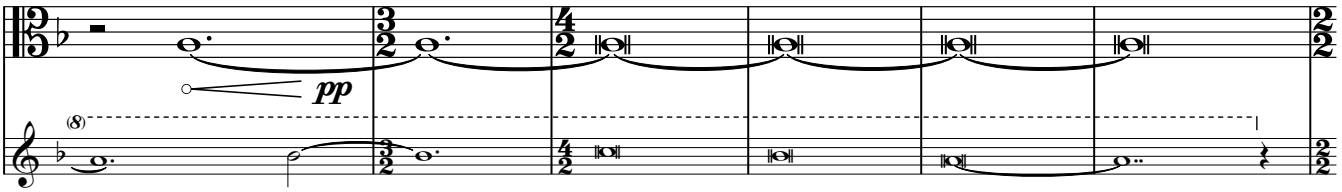
(8)

165

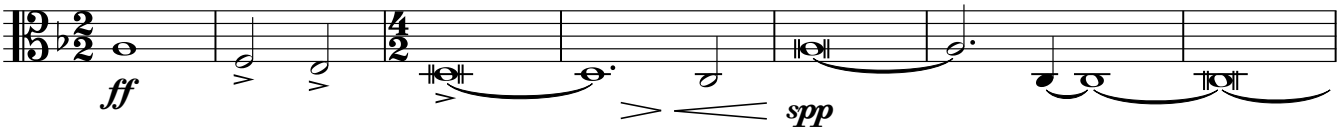
mute off

(8)

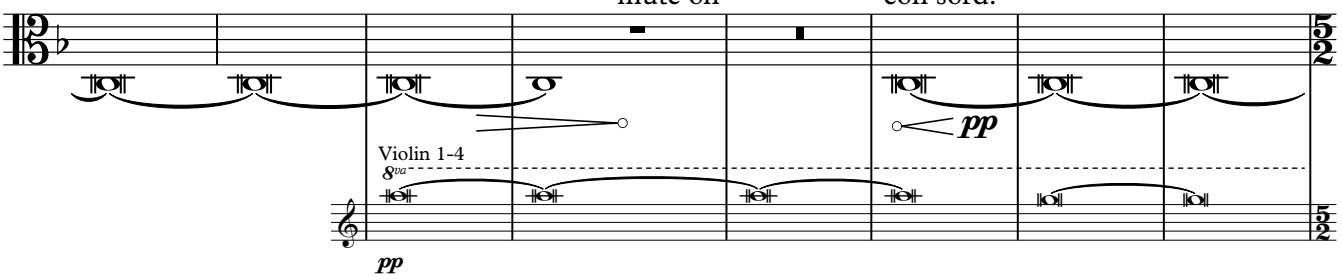
170 senza sord.



176 N O



183 mute on con sord.



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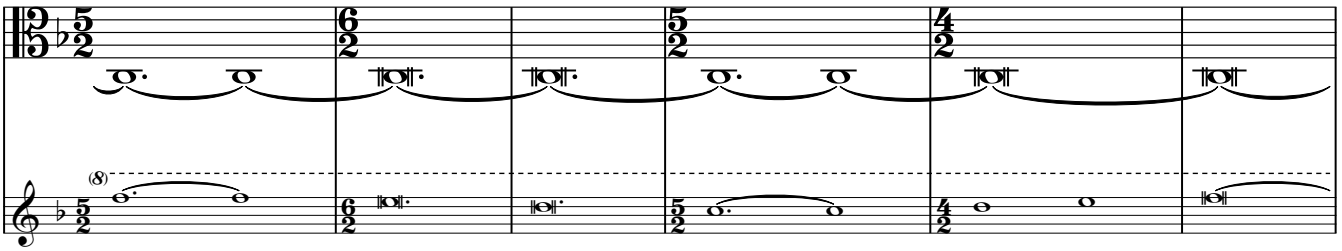

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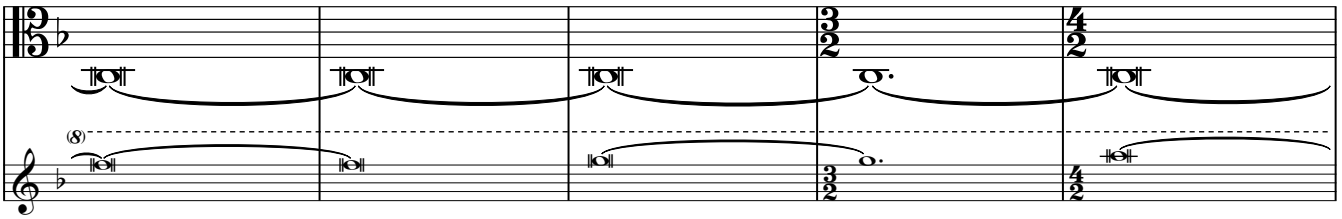
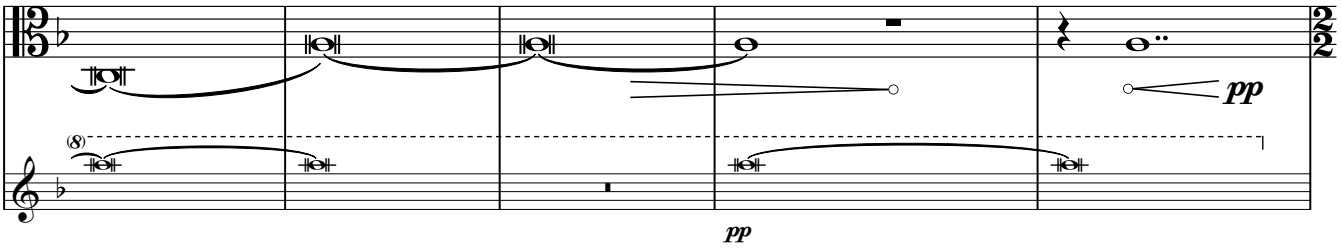
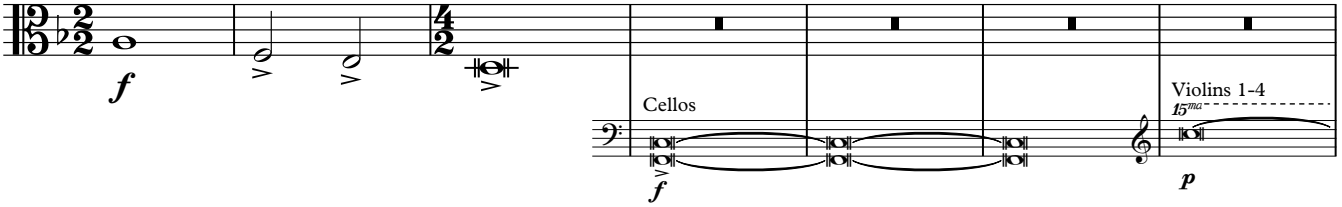


202 mute off senza sord.



207 P Q mute on



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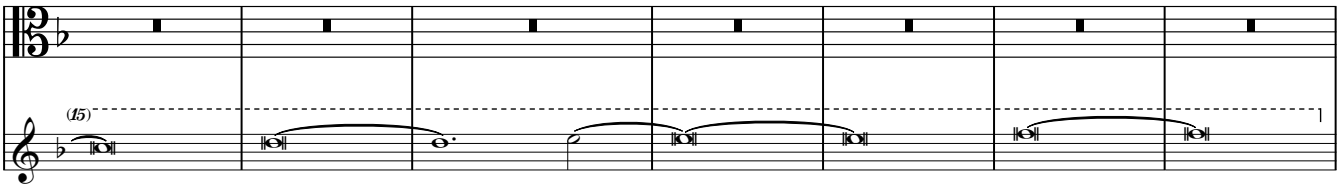
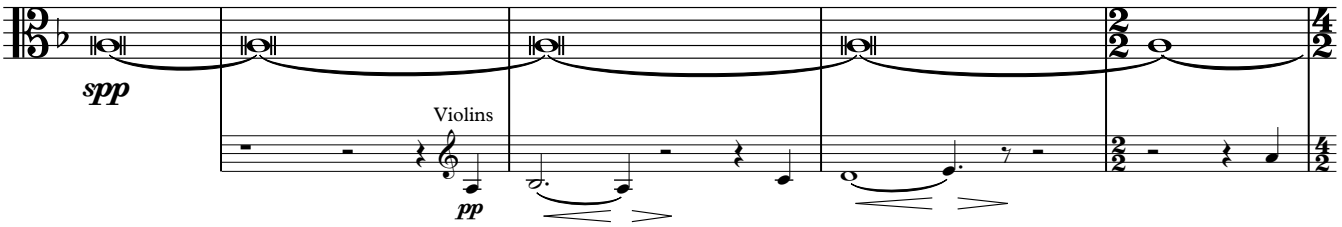


221 **R**

con sord.



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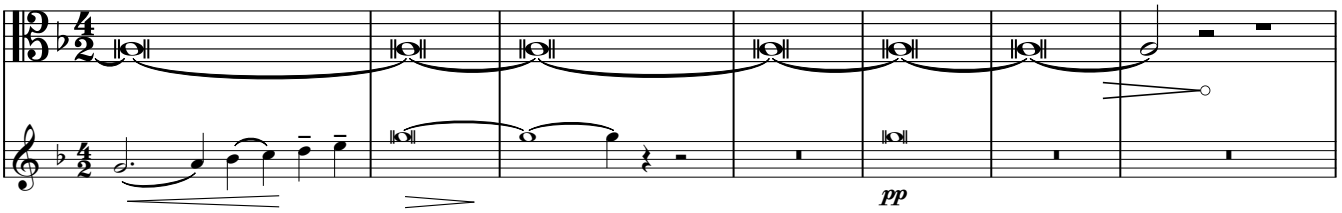

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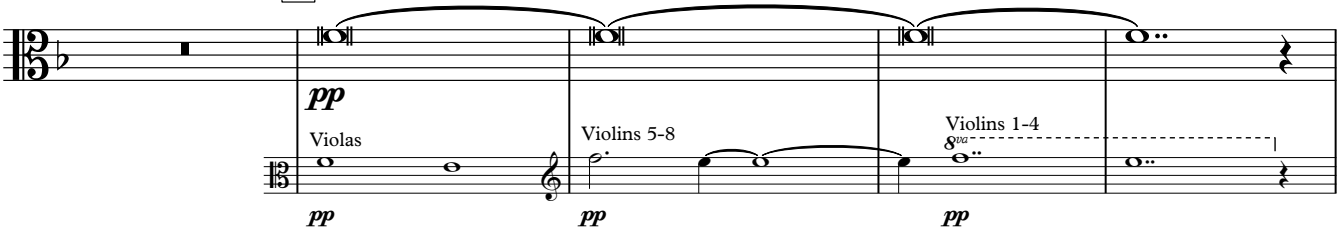
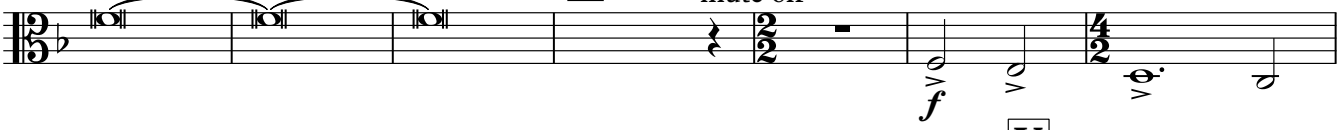


238 **T**

mute off

senza sord.



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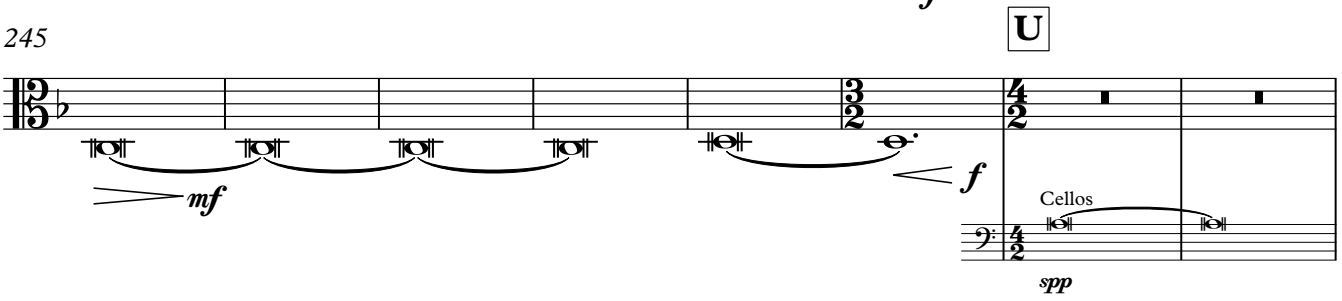

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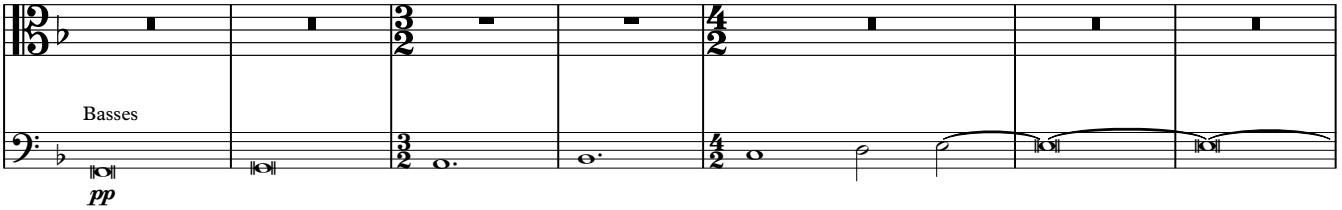

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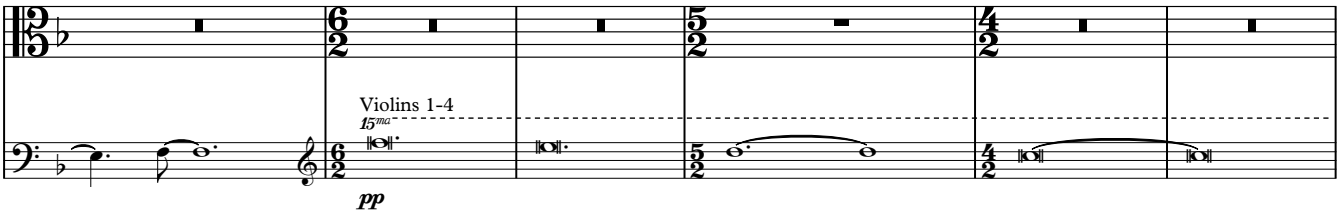

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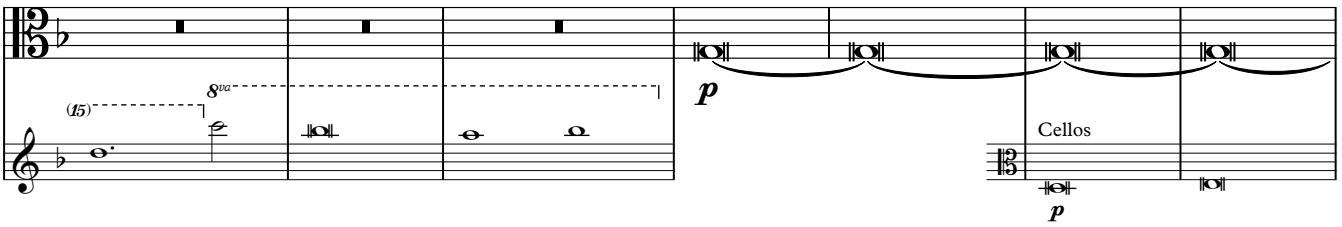

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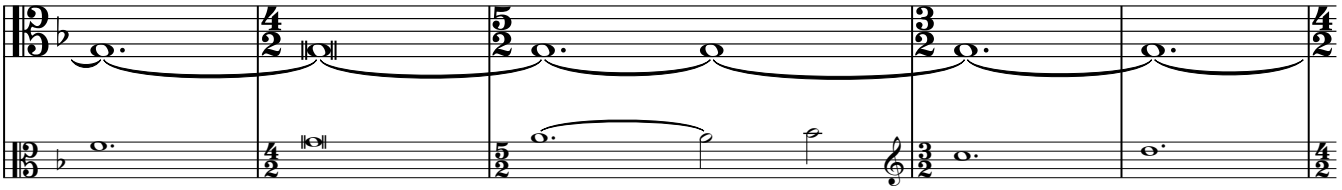

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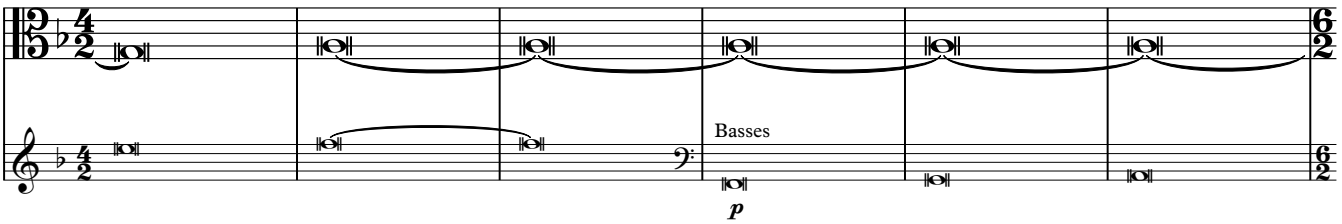

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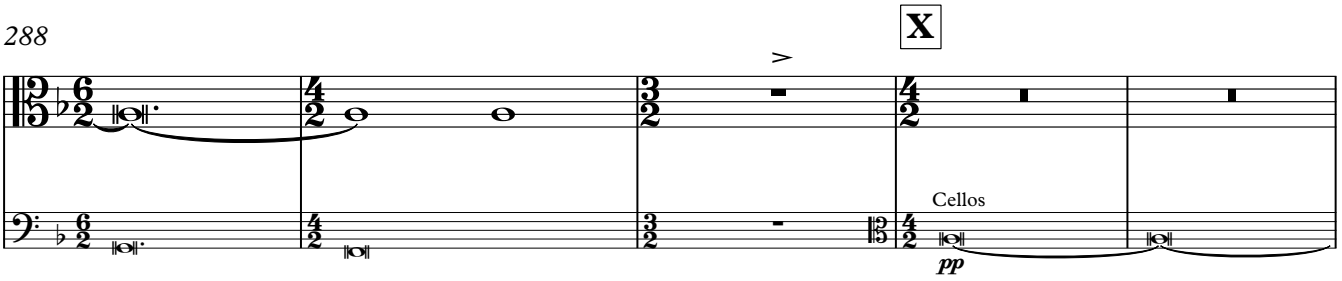

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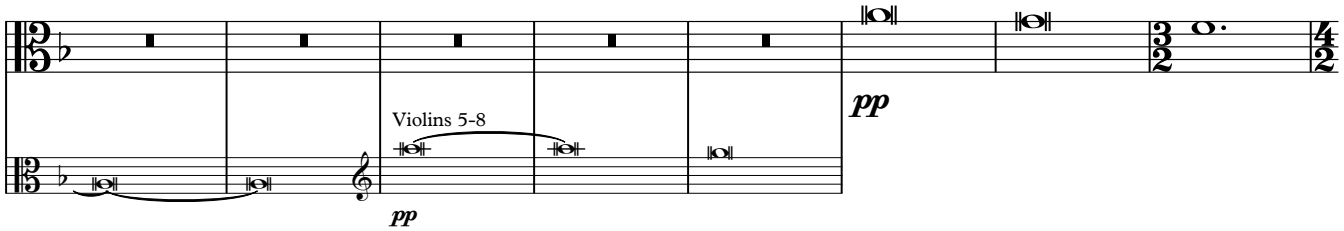

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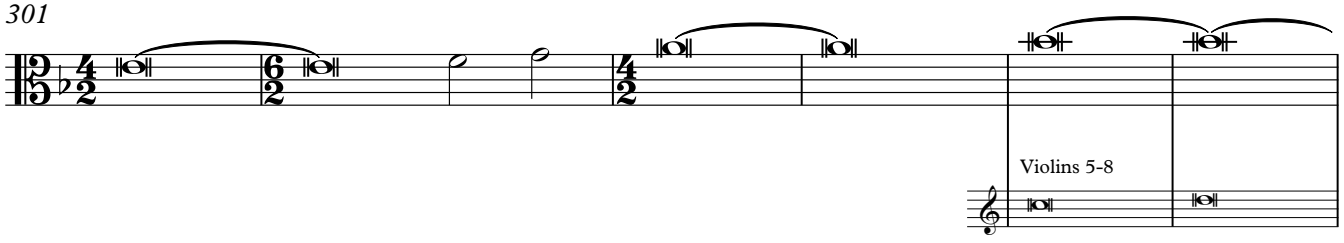

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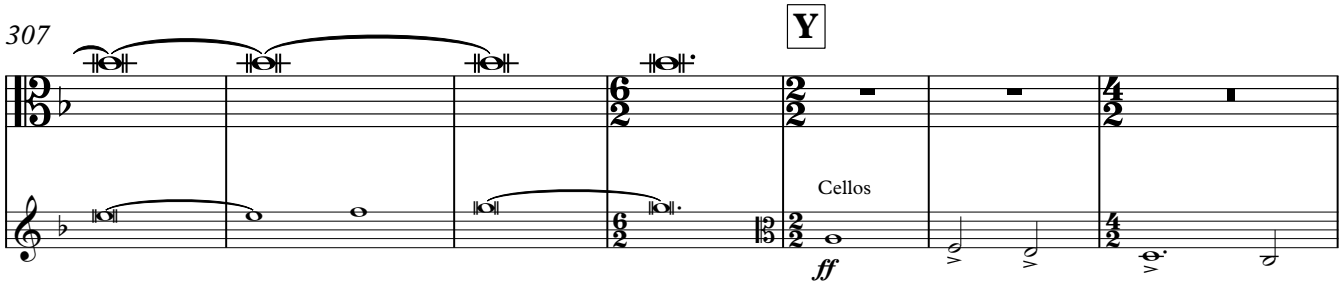

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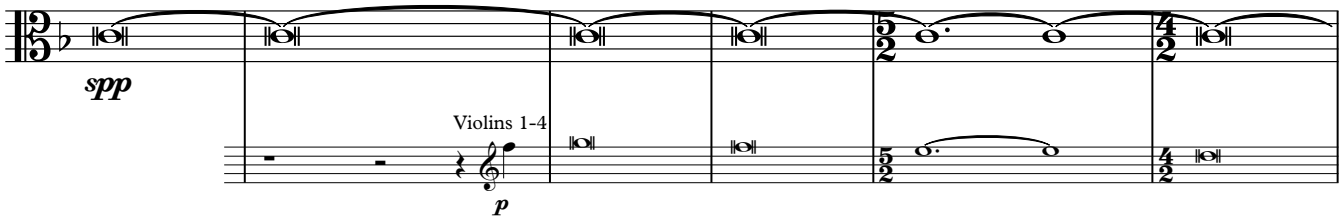

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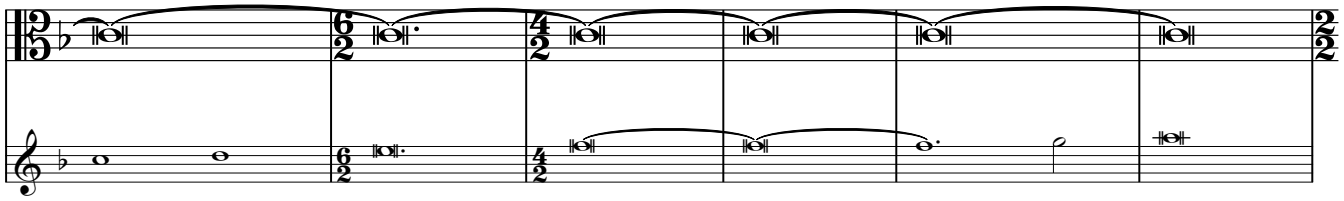
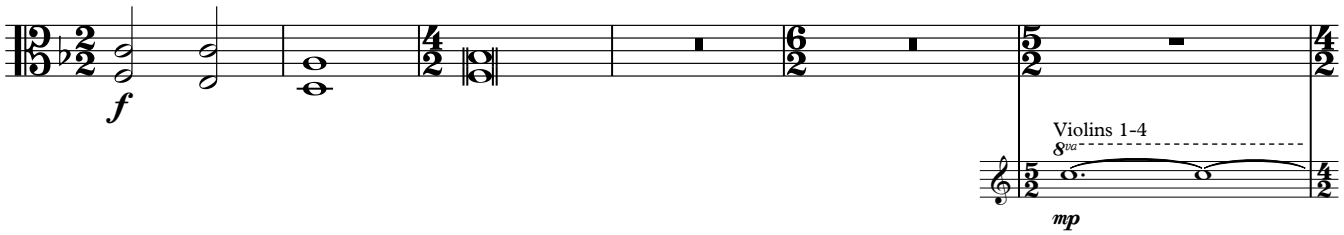


326 AA BB



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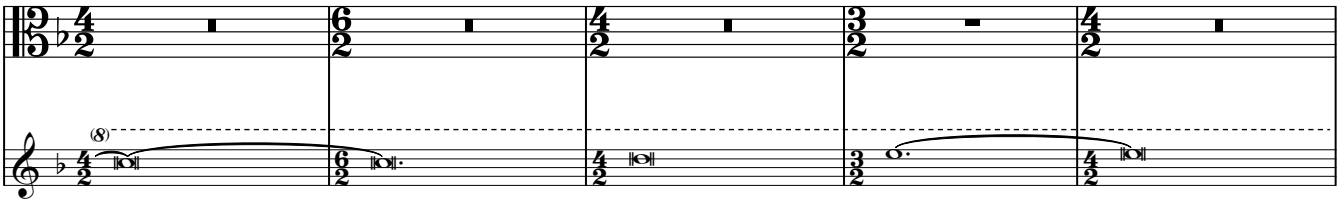

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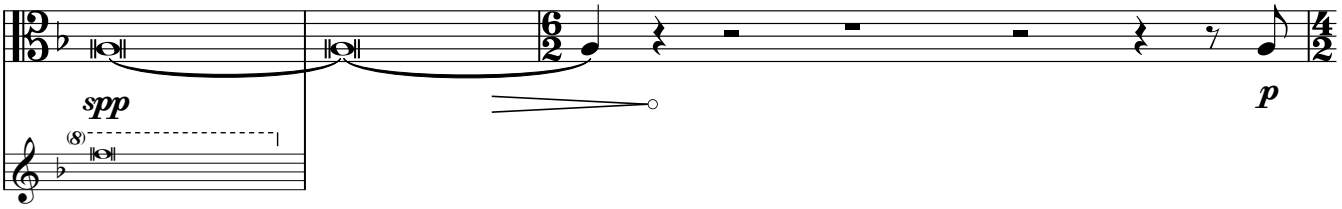

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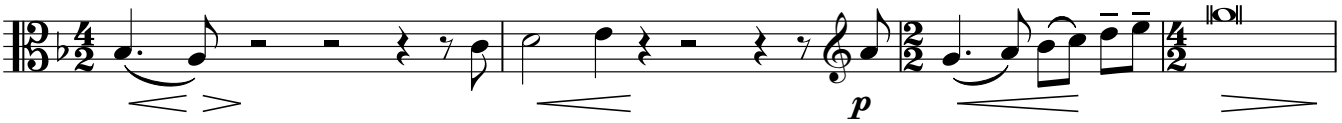

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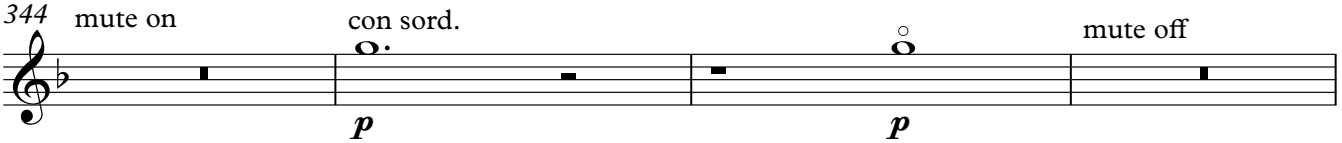
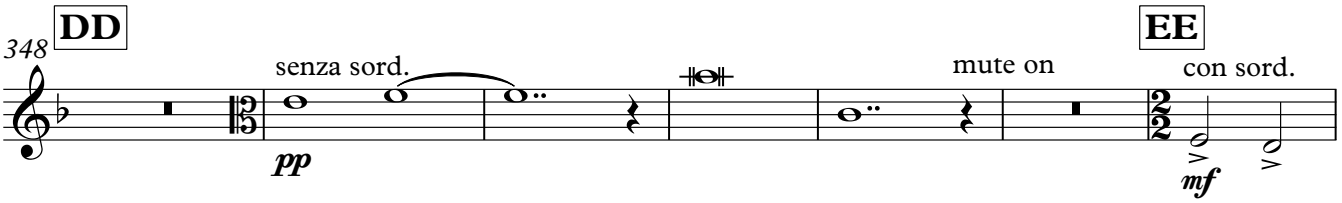


348 **DD** **EE**



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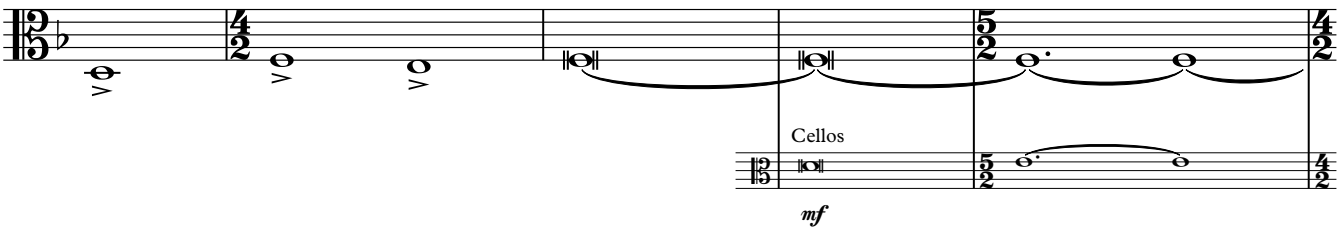
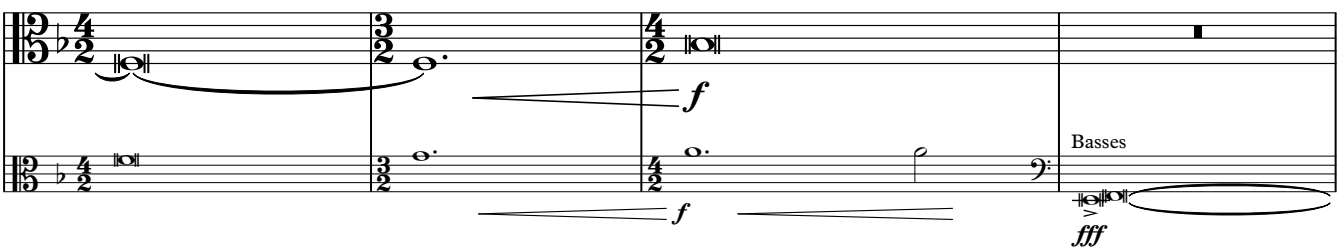
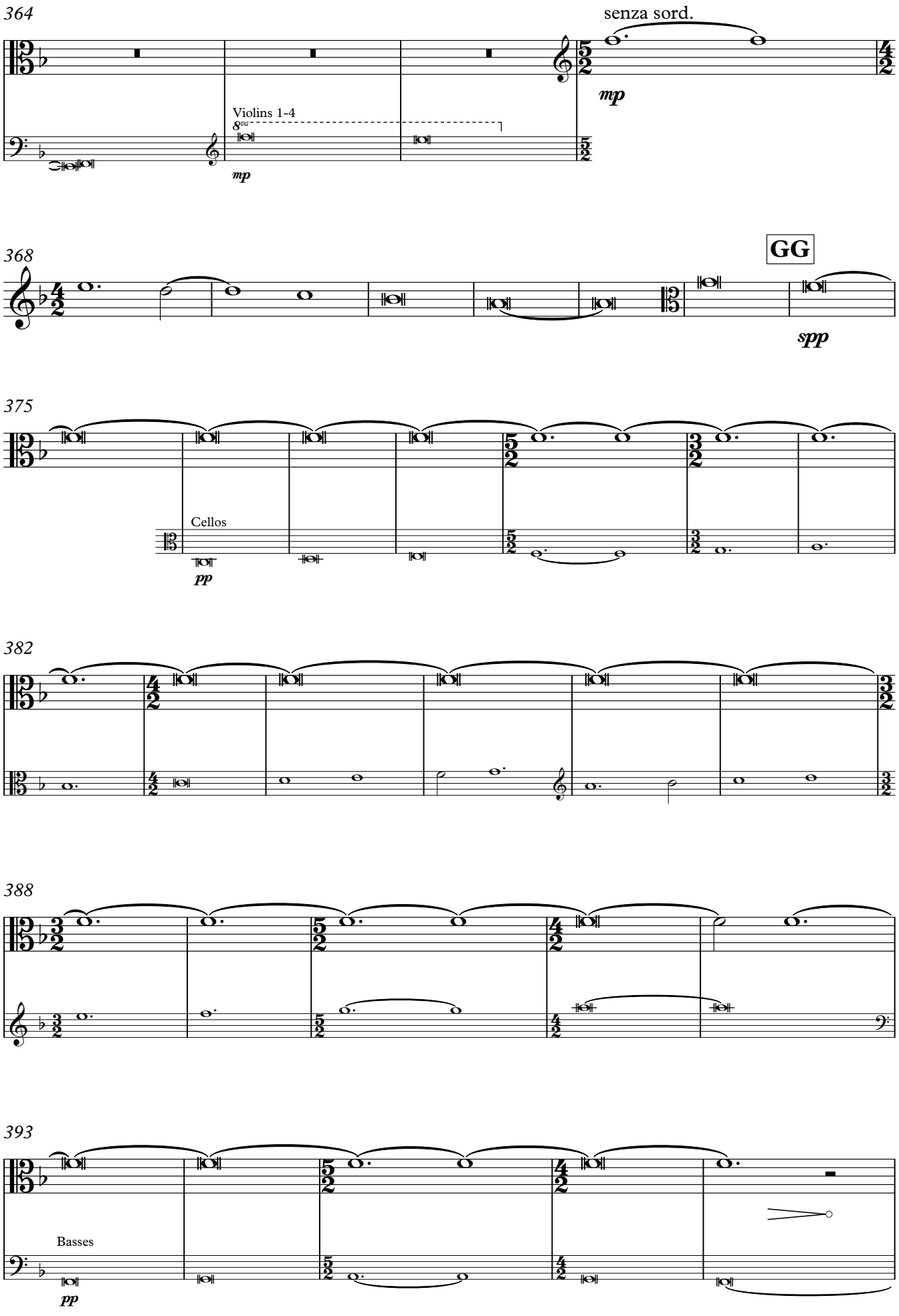


360 **FF**




364
senza sord.
mp
Violins 1-4
8va
mp
368
GG
spp
375
Cellos
pp
382
388
393
Basses
pp

398 **HH**

mute on

pp

II

con sord.

ppp

405

Violins 5-8

8va

ppp

412

(8)

Violins 1-4

15ma

ppp

419

mute off

senza sord.

ppp

(15)

424

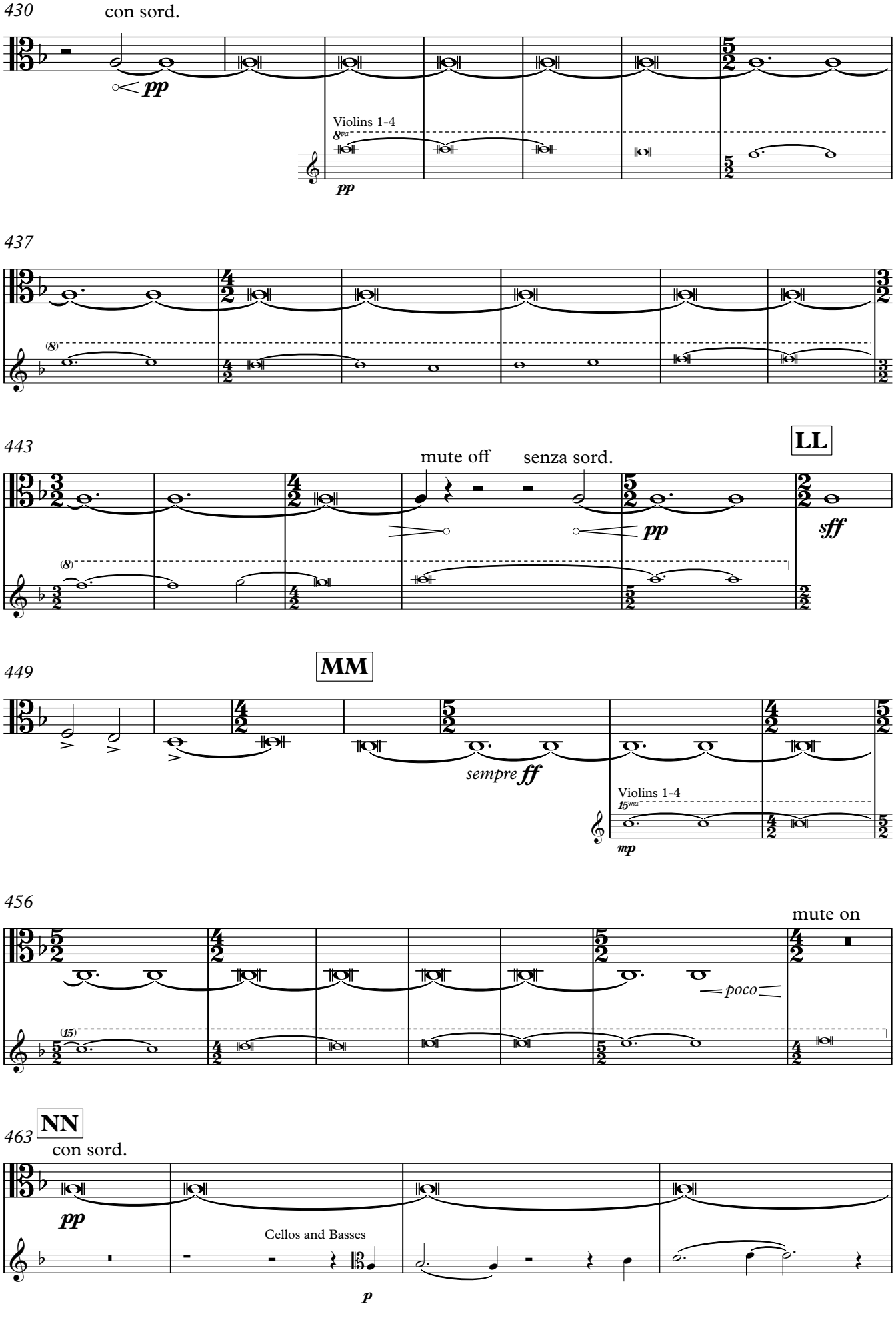
JJ

sf

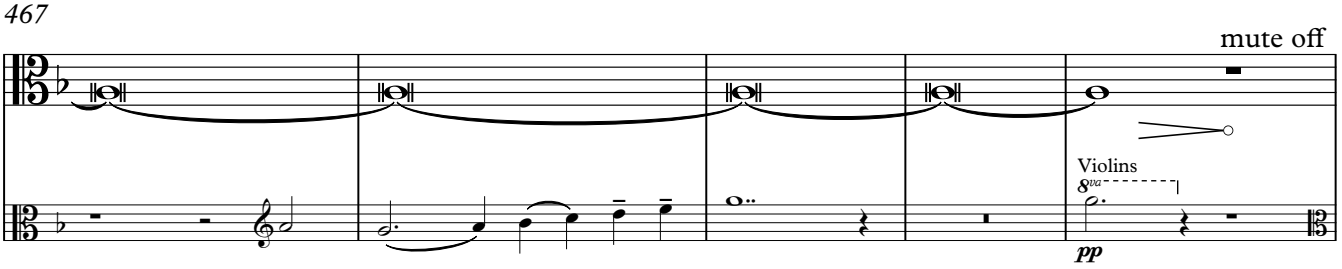
KK

mute on **2**

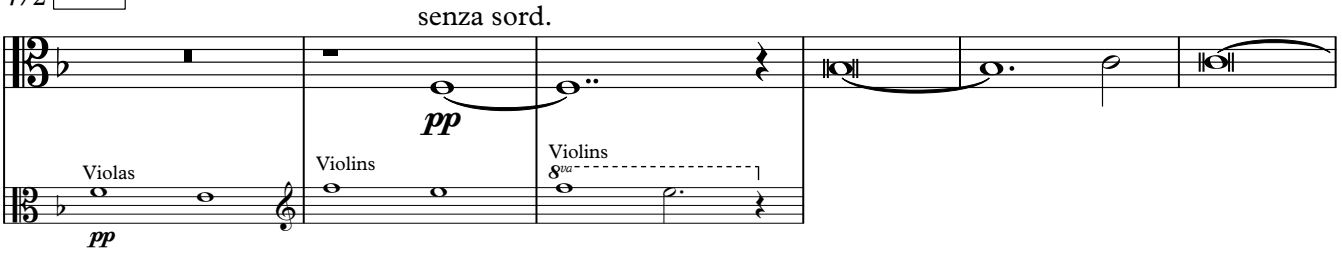
(15)


430
con sord.
pp
Violins 1-4
8va
pp
437
(8)
443
LL
mute off
senza sord.
pp
sff
(8)
449
MM
sempre ff
Violins 1-4
15ma
mp
456
mute on
poco
(15)
463
NN
con sord.
pp
Cellos and Basses
p

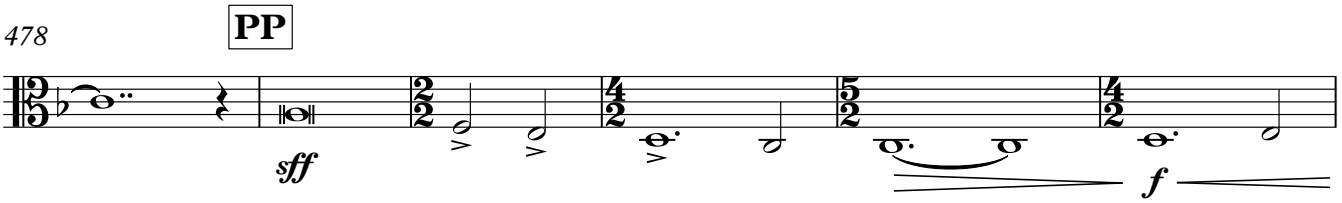
467



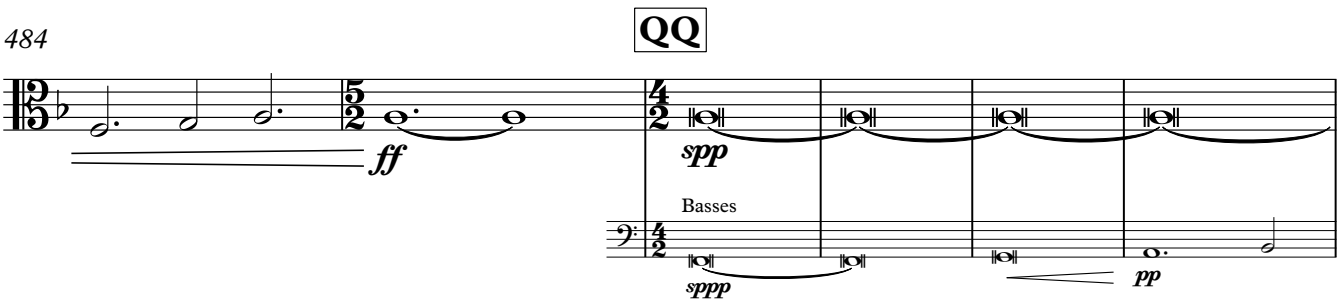
472 **OO**



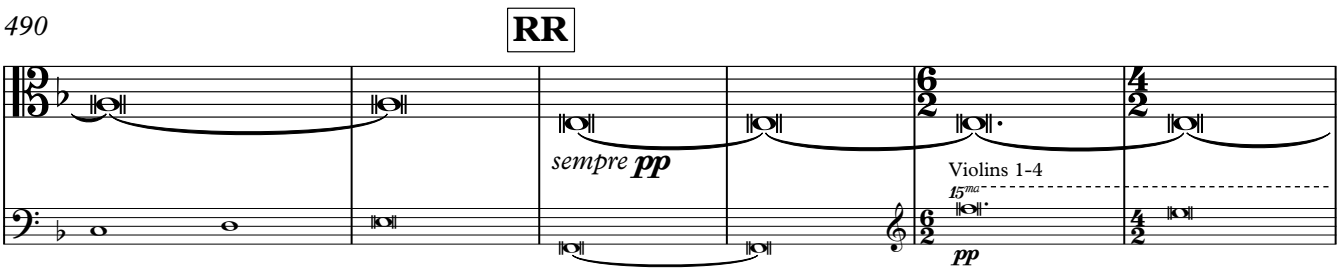
478 **PP**



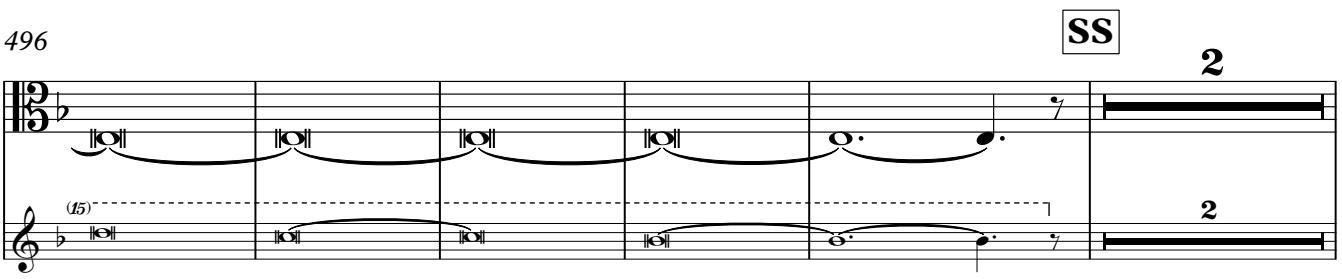
484 **QQ**



490 **RR**



496 **SS**



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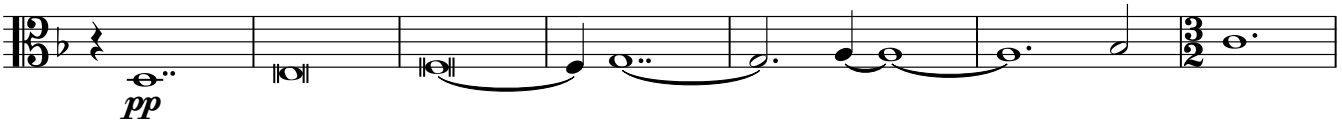

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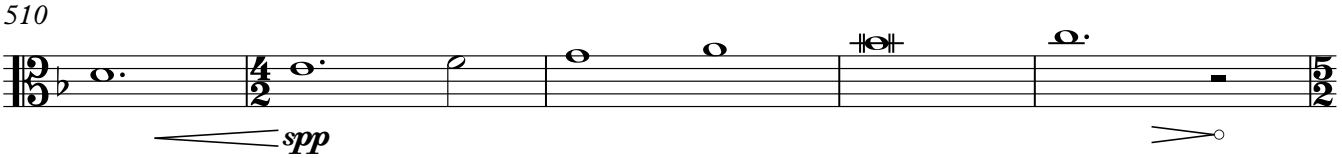

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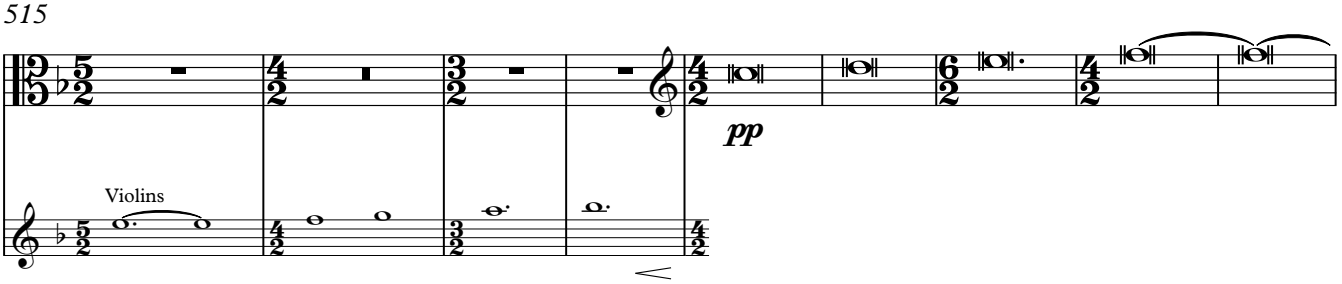
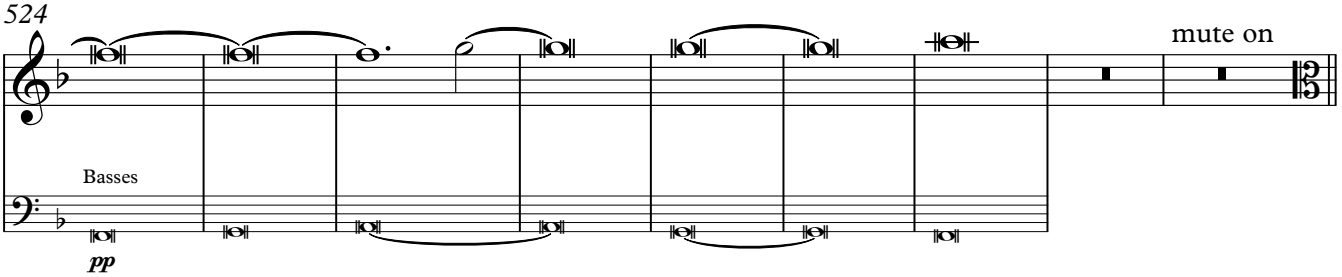
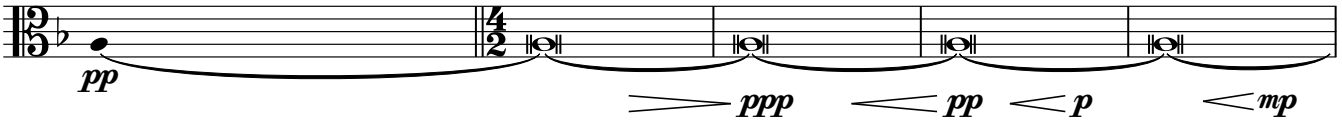


524

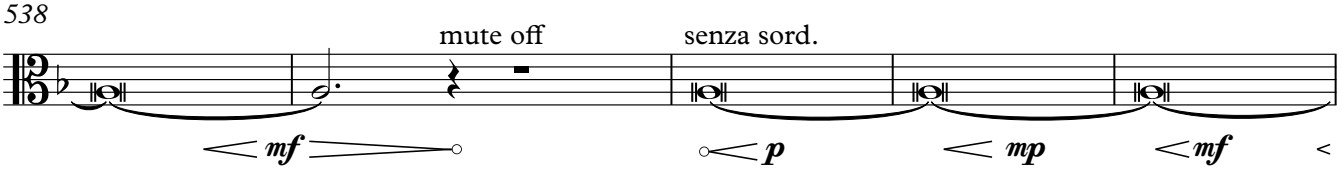


TT ≈ 2:00 - 3:00 UU

533 ♩ ≈ 25-35



538



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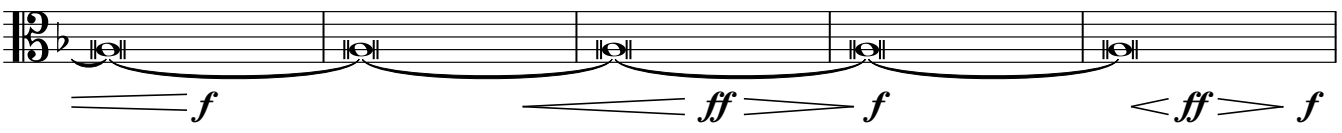
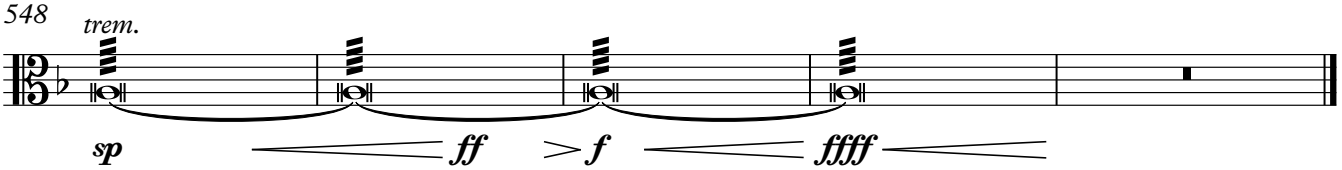
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