

Contemplation on a Chord

For Strings

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Part for **Violin 3**

Duration – ca. 80 minutes

Notes

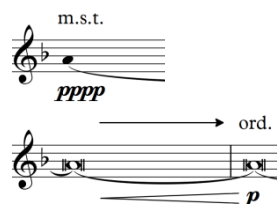
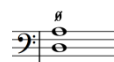
- Each player has their own part.
- Mutes are required for every player.
- Each player should consider their part as a solo part. In many places throughout the piece groups will play similar lines with slight variations in dynamics and articulation between them. It is very important that in these cases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



Violin 3

≈ 1:15 - 1:45 **A**

con sord. $\text{♩} \approx 25-35$

pp *p* *mp* *p*

7

mute off senza sord.

p *mp* *mf* *f*

13 **B**

mf *f* *ff*

2

21

pp

29

37

44 **C** **D**

Violas

ff *spp*

52 *pp*

59

65 **E**

Violas

ff

72 **F**

mp

79 **G**

sp

Cellos

p

86

Measures 86-89 of the Violin 3 part. The music is in B-flat major (two flats). The key signature changes to C major (no flats) at measure 89. The melody is mostly rests, with some eighth and quarter notes in the lower register.

90

Measures 90-94 of the Violin 3 part. Measure 90 has a box labeled 'H' above it. Measures 91-94 show a key signature change to C major (no flats). The melody is mostly rests, with some eighth and quarter notes in the lower register. A *pp* (pianissimo) dynamic marking is present at the end of measure 94.

95

Measures 95-100 of the Violin 3 part. Measure 95 has a box labeled 'I' above it. Measures 96-100 show a key signature change to C major (no flats). The melody is mostly rests, with some eighth and quarter notes in the lower register. A *ff* (fortissimo) dynamic marking is present at the end of measure 100. A *pp* (pianissimo) dynamic marking is also present at the end of measure 94.

101

Measures 101-104 of the Violin 3 part. Measures 101-104 show a key signature change to C major (no flats). The melody is mostly rests, with some eighth and quarter notes in the lower register. A *f* (forte) dynamic marking is present at the end of measure 101, and a *ff* (fortissimo) dynamic marking is present at the end of measure 104.

105

J

Measures 105-108 of the Violin 3 part. Measures 105-108 show a key signature change to C major (no flats). The melody is mostly rests, with some eighth and quarter notes in the lower register. A *spp* (sottissimo) dynamic marking is present at the end of measure 105.

113 **K** *8va* *pp*

sp *pp*

120 *(8)* **L** *>* *mute on*

pp

126

pp

132 *spp*

spp

139 *con sord.* *pp*

pp

145 *>*

pp

151 **M** *mute off*

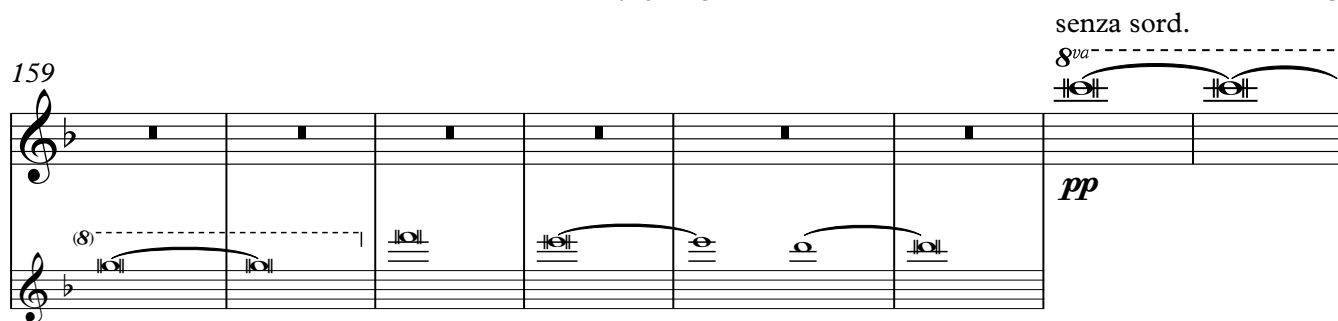
pp

159

senza sord.

8^{va}

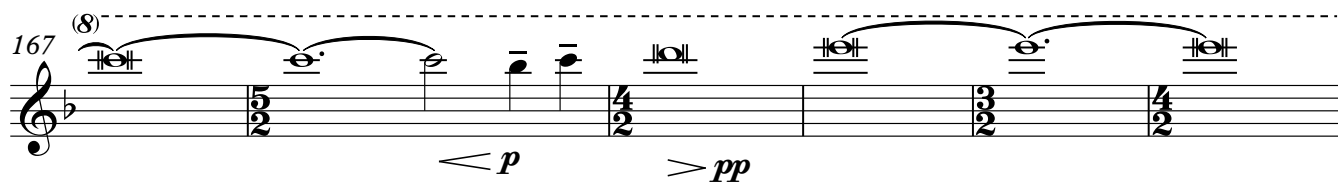
pp



167

(8)

p *pp*



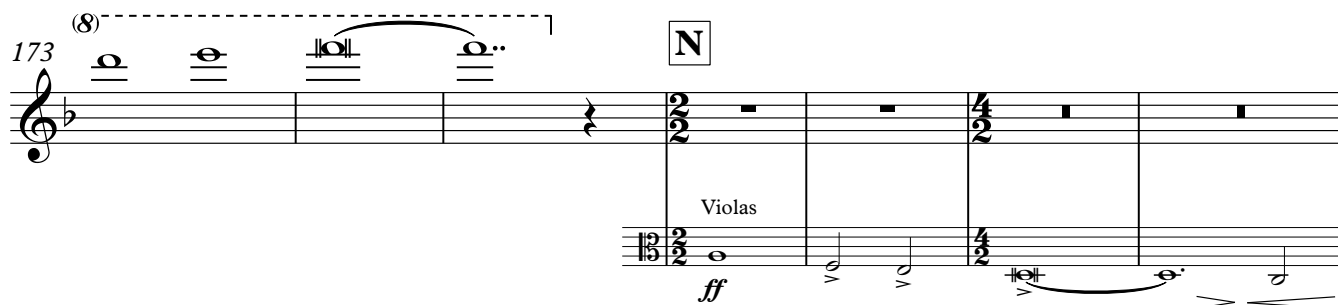
173

(8)

N

Violas

ff



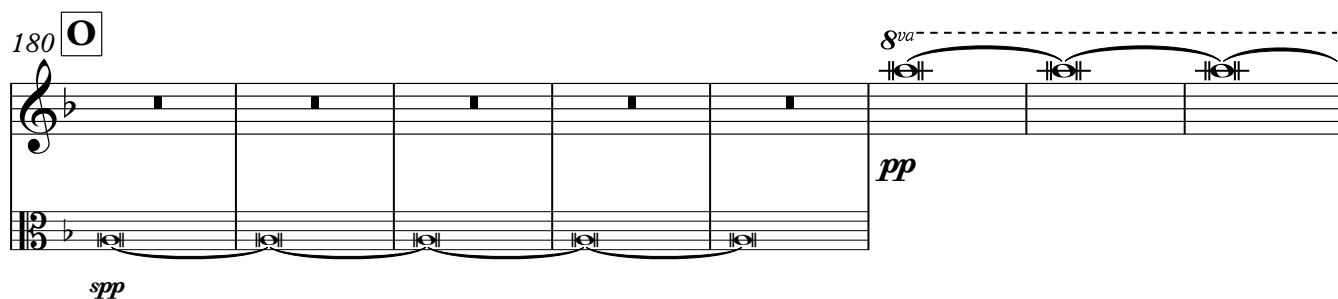
180

O

8^{va}

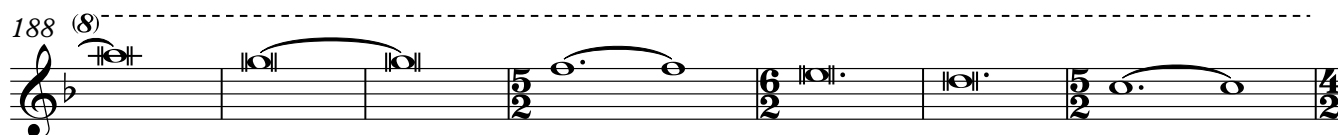
pp

spp



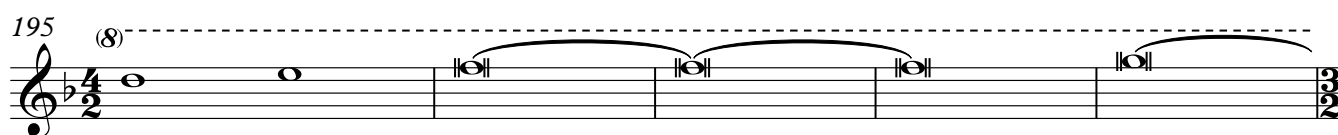
188

(8)



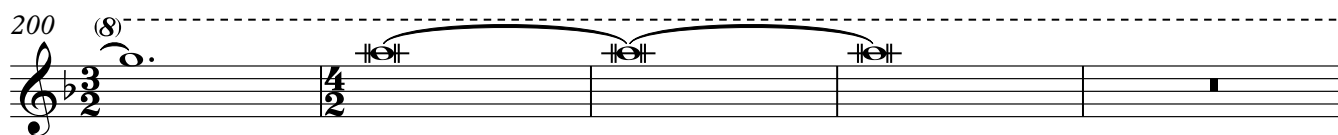
195

(8)



200

(8)



205 (8) **P**

pp

Violas

f

210 **Q**

p

Cellos

218 (8) **R**

m.s.t.

pp

224

sul II
ord.

228

sul II

pp

234 **S**

pp

Violas

pp

240 (8) **T**

f

Cellos

245

Measures 245-250. The score is in 4/2 time. The violin part has whole rests. The bass part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. Dynamics: *mf* (measures 245-246), *f* (measures 247-248), *ff* (measures 249-250).

251

U

Measures 251-256. The score is in 4/2 time. The violin part has whole rests. The bass part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. Dynamics: *spp* (measures 251-252), *pp* (measures 253-254). The word "Basses" is written above the bass staff in measure 253.

258

V

Measures 258-263. The score is in 4/2 time. The violin part has whole rests. The bass part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. Dynamics: *pp* (measures 258-259). The word "8va" is written above the bass staff in measure 258.

264

Measures 264-268. The score is in 4/2 time. The violin part has whole rests. The bass part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. Dynamics: *pp* (measures 264-265).

269

W

Measures 269-274. The score is in 4/2 time. The violin part has whole rests. The bass part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. Dynamics: *p* (measures 269-270). The word "Cellos" is written above the bass staff in measure 269.

275

Measures 275-280. The score is in 4/2 time. The violin part has whole rests. The bass part has a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. Dynamics: *pp* (measures 275-276).

280

288

X

296

303

309

Y

mute on

314

Z

con sord.

320

326

AA mute off

BB

Cellos

f *ff* *f*

331

senza sord.

mp *sempre mp*

337

CC

pp

Violas

p

341

344

mute on

p

348 **DD**

con sord.

pp

354 **EE**

mf

Cellos

mf

360 **FF**

f

f *poco*

364

mp

368

GG

374

spp

Cellos

pp

381

Violin 3

387

Violin 3

392

Basses

pp

398

HH mute off

3

senza sord.

pp

403

II

Violas

Violins 5-8

ppp

409

Violin 3

414

8va

ppp

421

8va

ppp

JJ

Violas

f

428

8va

ppp

KK

Violins 5-8/Violas

spp

435

8va

ppp

441

8va

ppp

448

8va

ppp

LL

Violas

sff

MM

454 *8va*

mp

459 *(8)*

(8)

463 **NN**

p

Cellos and Bases

470 **OO**

pp

475 **PP**

ff

Violas

482 **QQ**

f

Bases

ppp

pp

490 **RR** *8va* *pp*

495 *(8)*

501 **SS**

Violas

pp

507

spp

513

Violins

519 *pp*

Basses

pp

526

mute on

TT $\approx 2:00 - 3:00$ UU

533 con sord. $\approx 25-35$ mute off senza sord.

pp *p* *pp* *p* *p* *mp*

539

p *mp* *mf* *f* *p* *mp*

544

mf *f* *spp* *p*

548

mf *mp* *f* *ffff*