Contemplation on a Chord
For Strings

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January 2015

Part for **Violin 5**

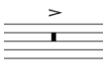
Duration – ca. 80 minutes

Notes

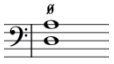
- Each player has their own part.
- Mutes are required for every player.
- Each player should consider their part as a solo part. In many places throughout the piece groups will play similar lines with slight variations in dynamics and articulation between them. It is very important that in these cases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

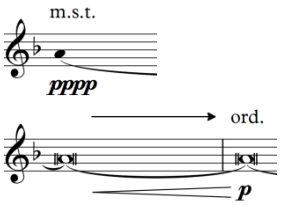
An accented rest calls for the player to dampen their strings with their left hand and avoid making any other noises (such as shuffling pages or switching mutes) for the duration of the rest if possible. Only a few exceptions are made in places where players are required to turn a page or change a mute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



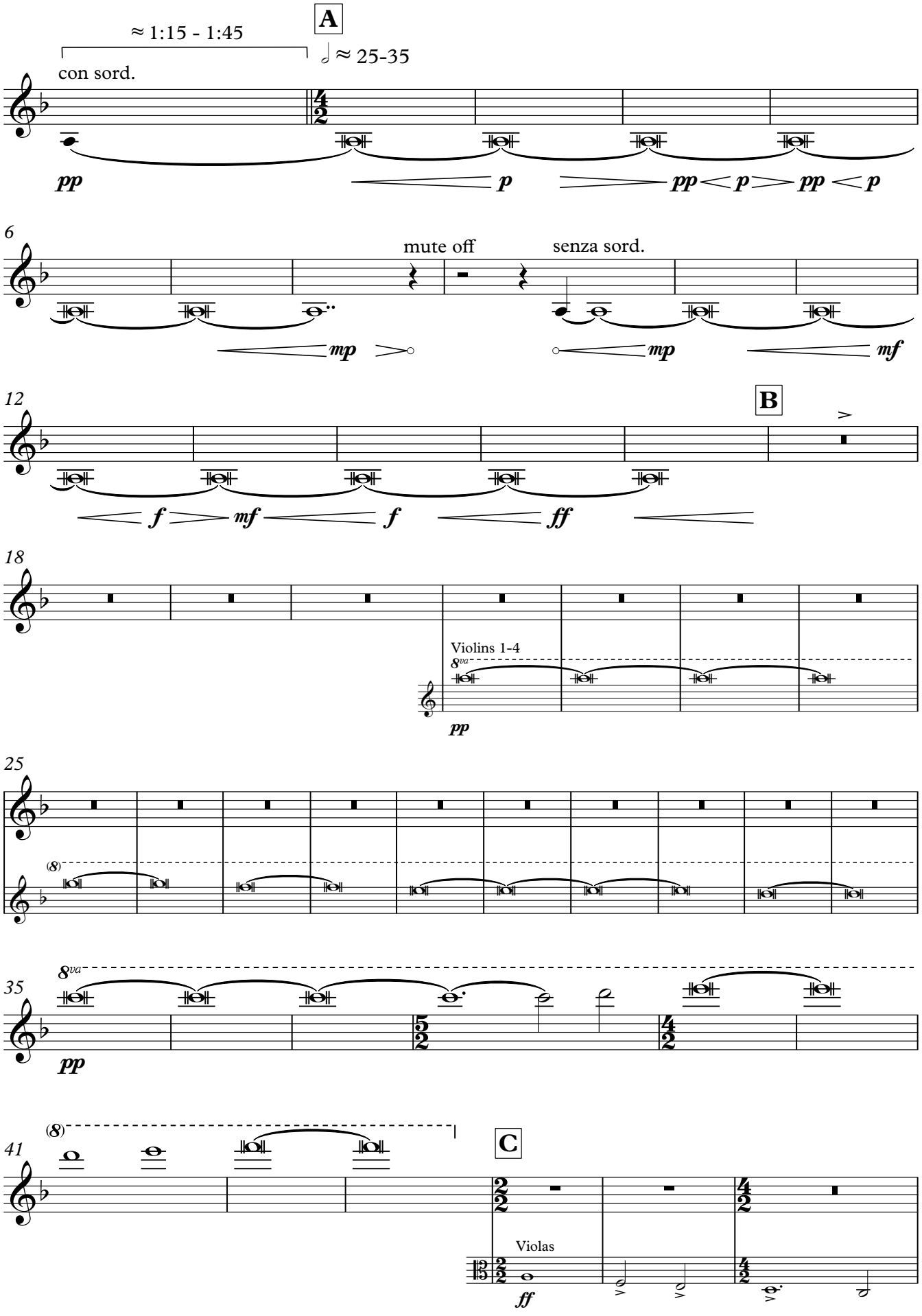
A crossed-out 0 indicates that a note which might be played as an open string should be played fingered on another string.

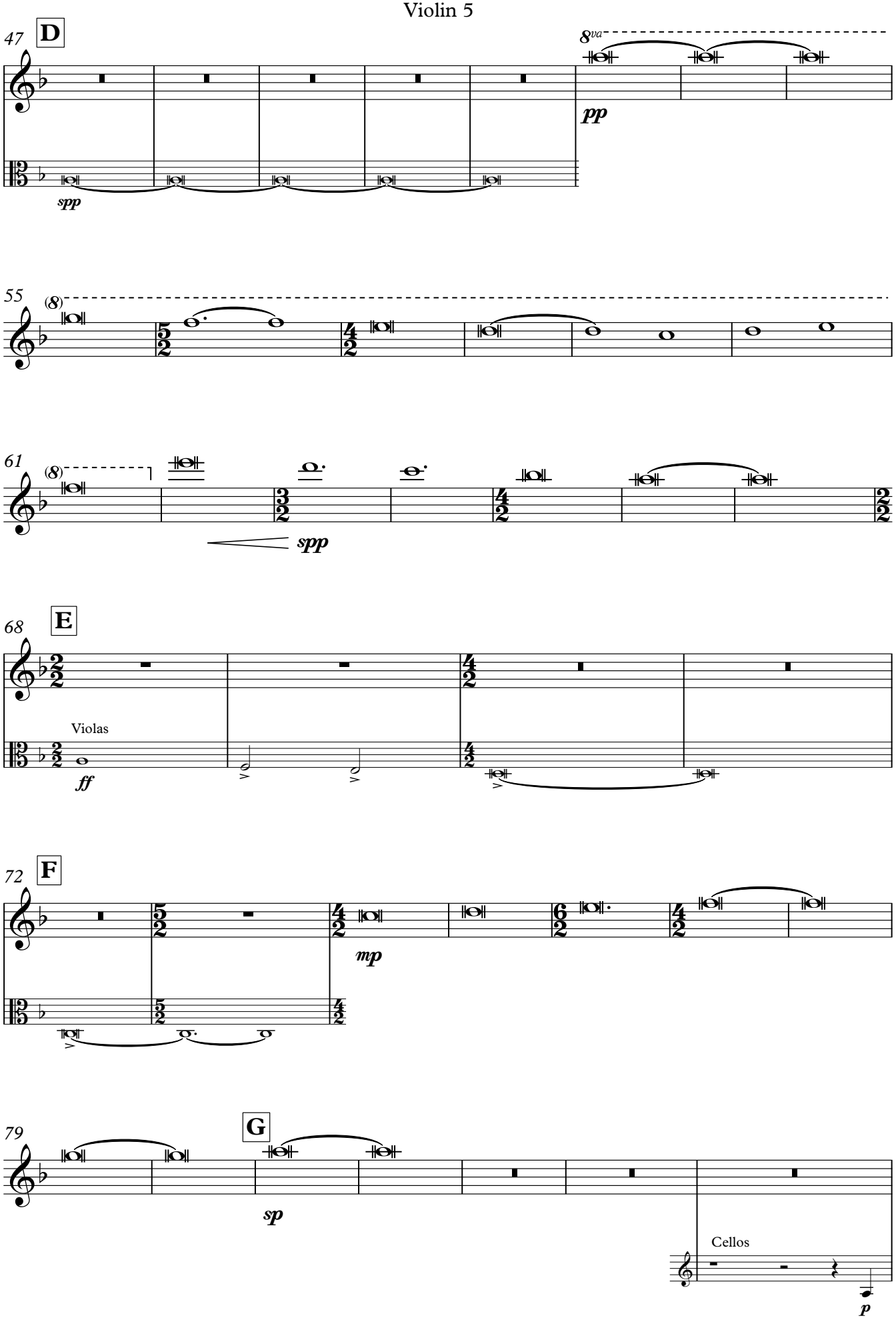


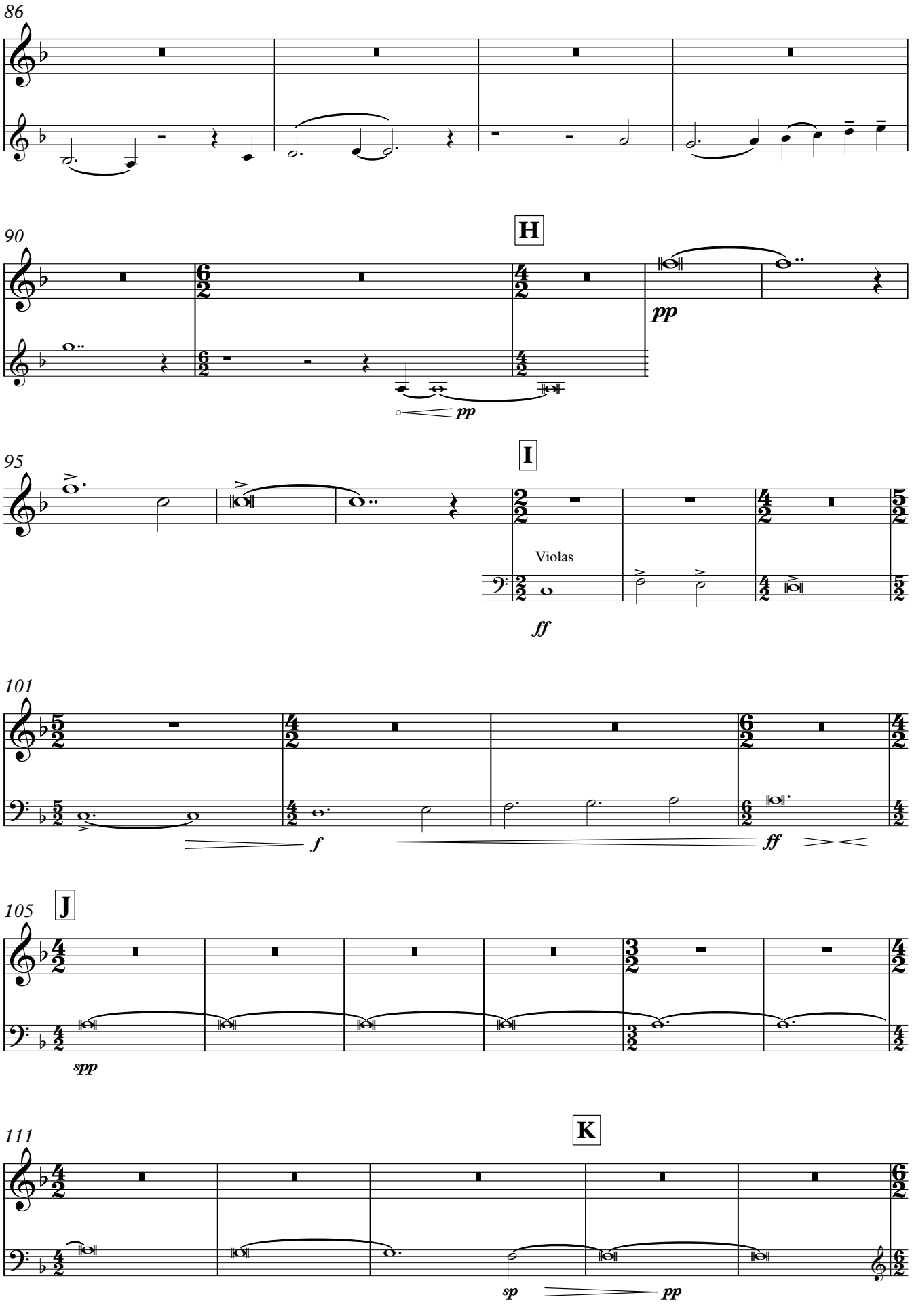
m.s.t. indicates *molto sul tasto* playing until otherwise indicated. *ord* indicates normal bow position. An arrow leading to *ord* indicates a gradual transition into normal bow position.

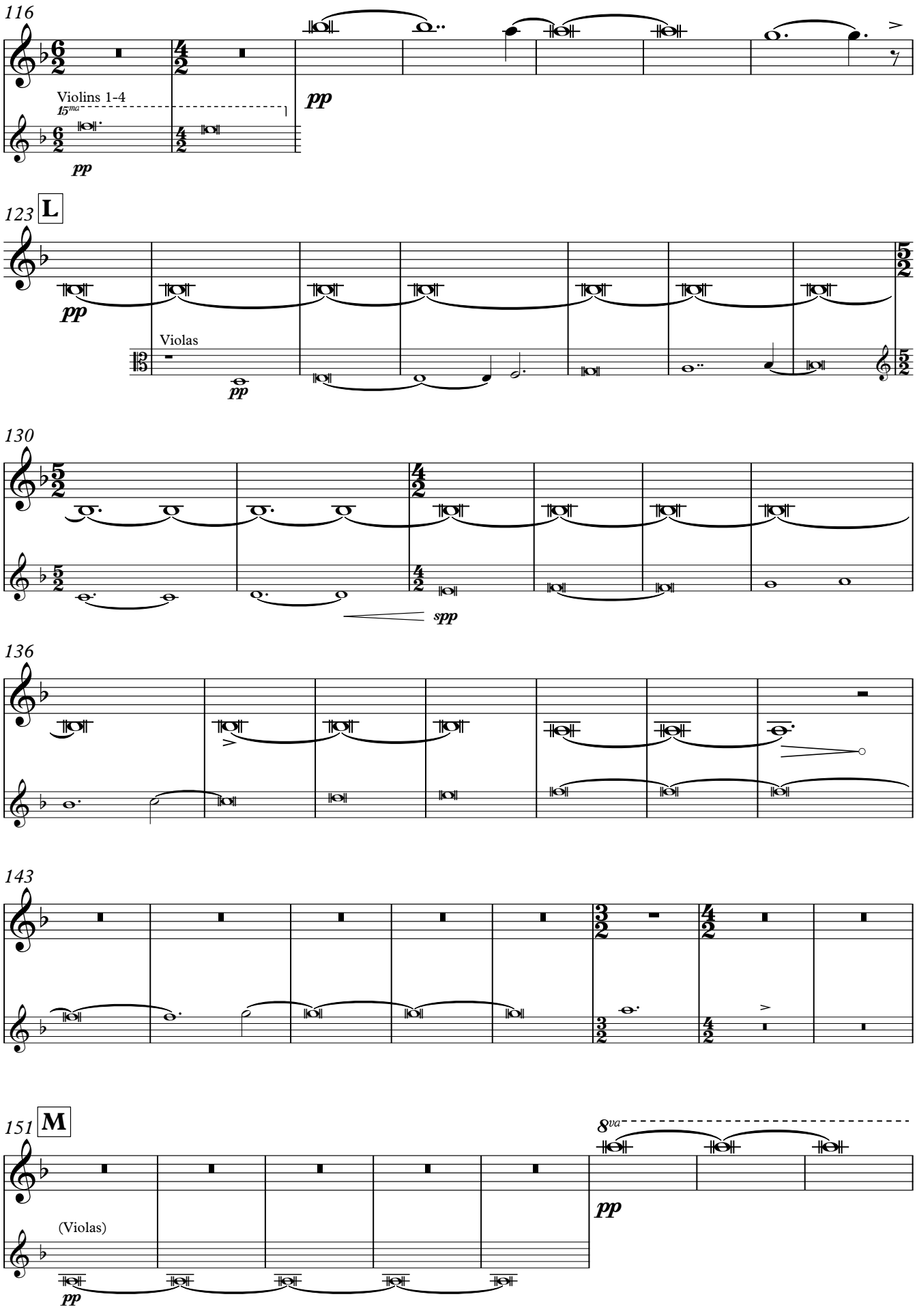


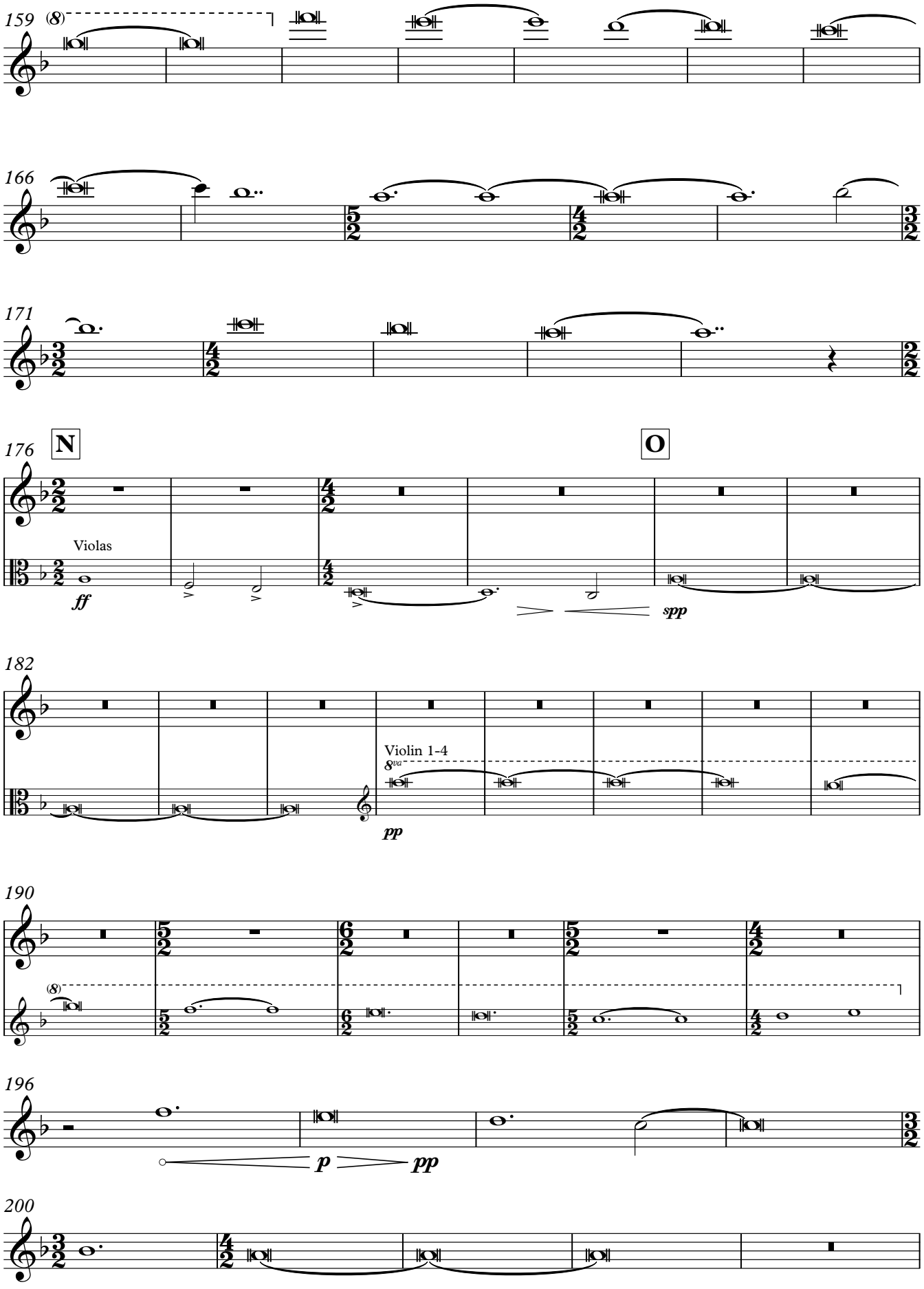
Violin 5

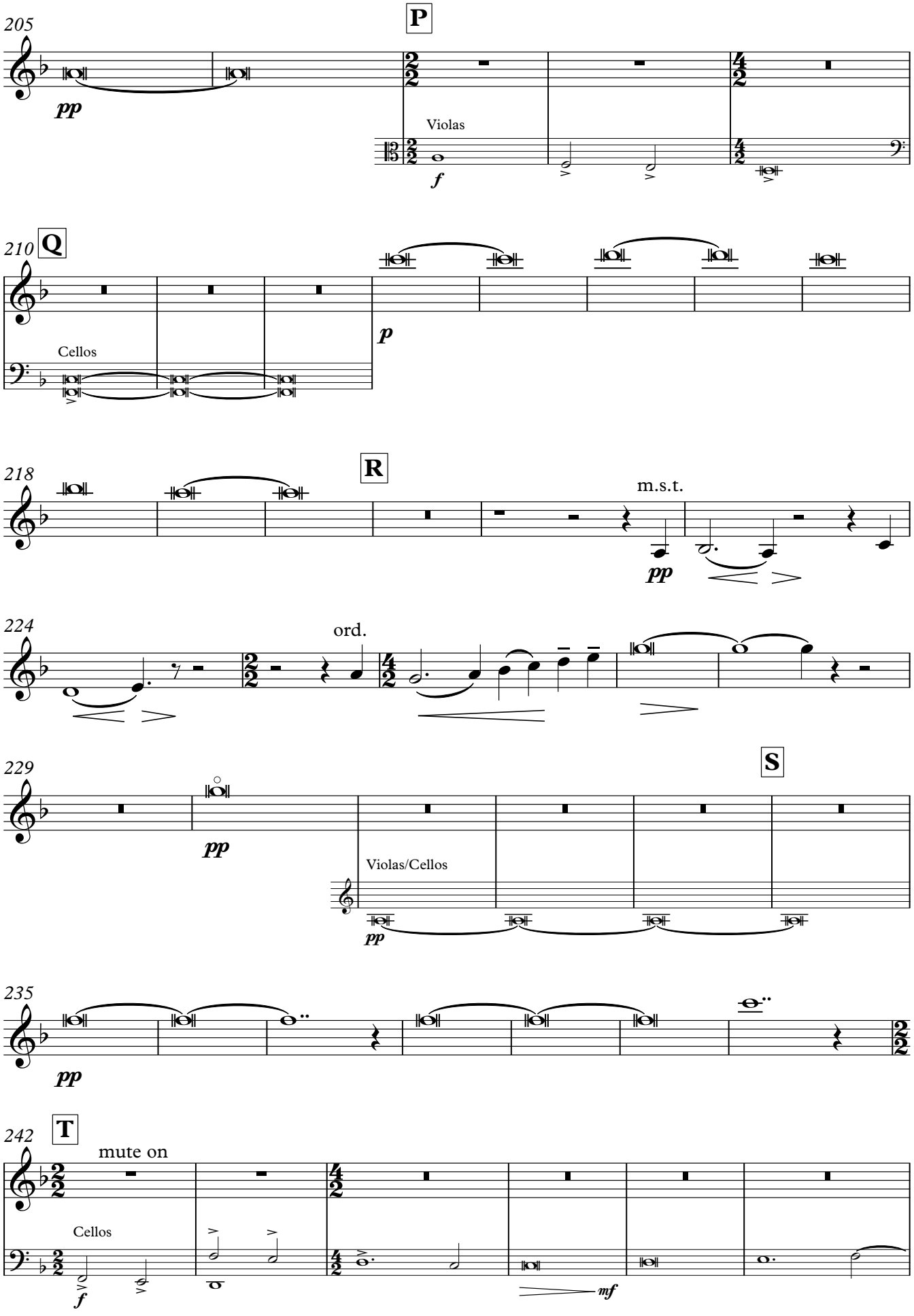

≈ 1:15 - 1:45
A
𝅗𝅥 ≈ 25-35
con sord.
pp
p
pp
p
pp
p
6
mute off
senza sord.
mp
mp
mf
12
B
f
mf
f
ff
18
Violins 1-4
8va
pp
25
(8)
35
8va
pp
41
(8)
C
Violas
ff

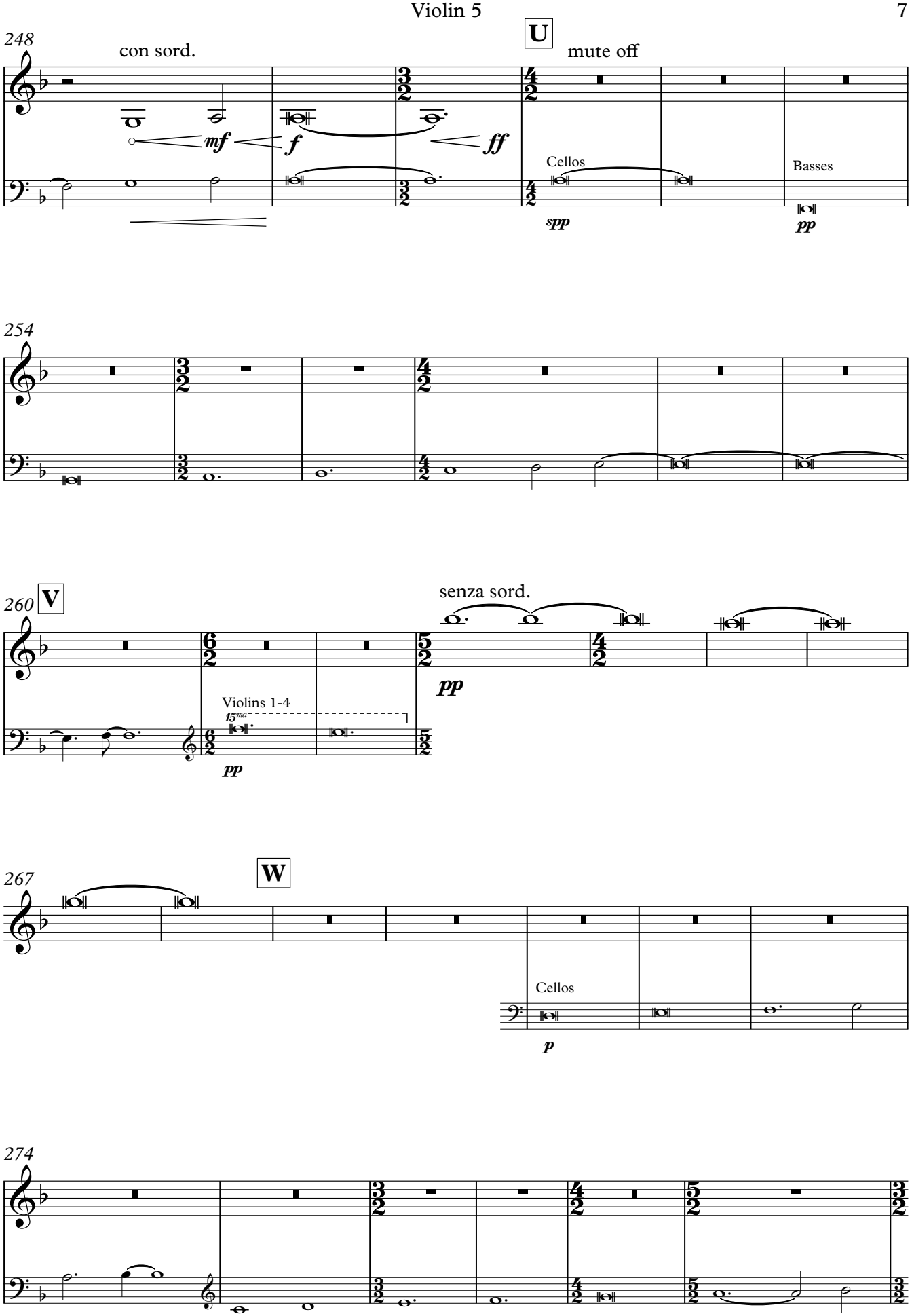

47
D
8va
pp
spp
55
(8)
61
(8)
spp
68
E
Violas
ff
72
F
mp
79
G
sp
Cellos
p

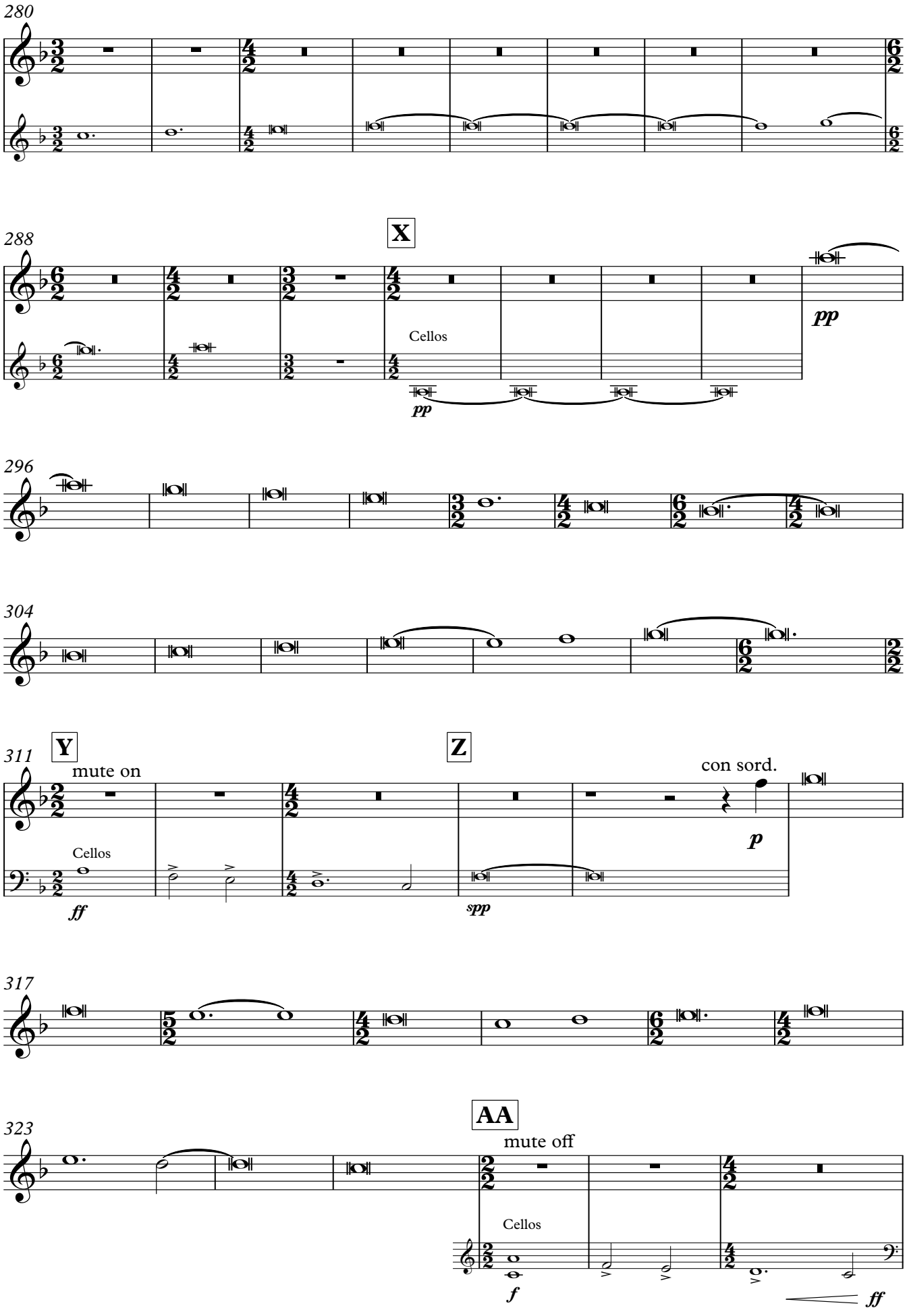

86
90
H
pp
pp
95
I
Violas
ff
101
f
ff
105
J
spp
111
K
sp
pp

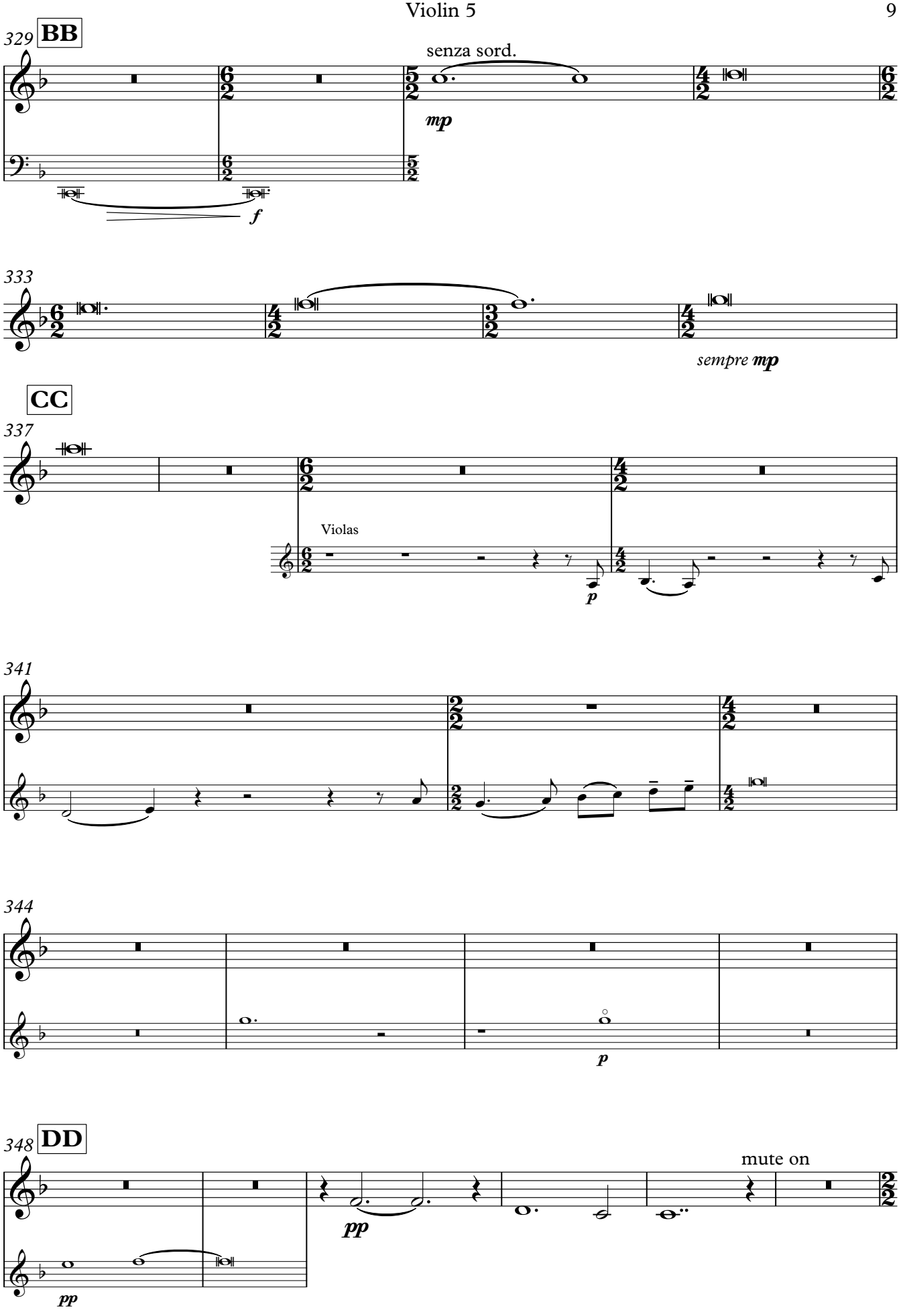

116
Violins 1-4
15ma
pp
pp
123
L
pp
Violas
pp
130
spp
136
143
151
M
8va
pp
(Violas)
pp

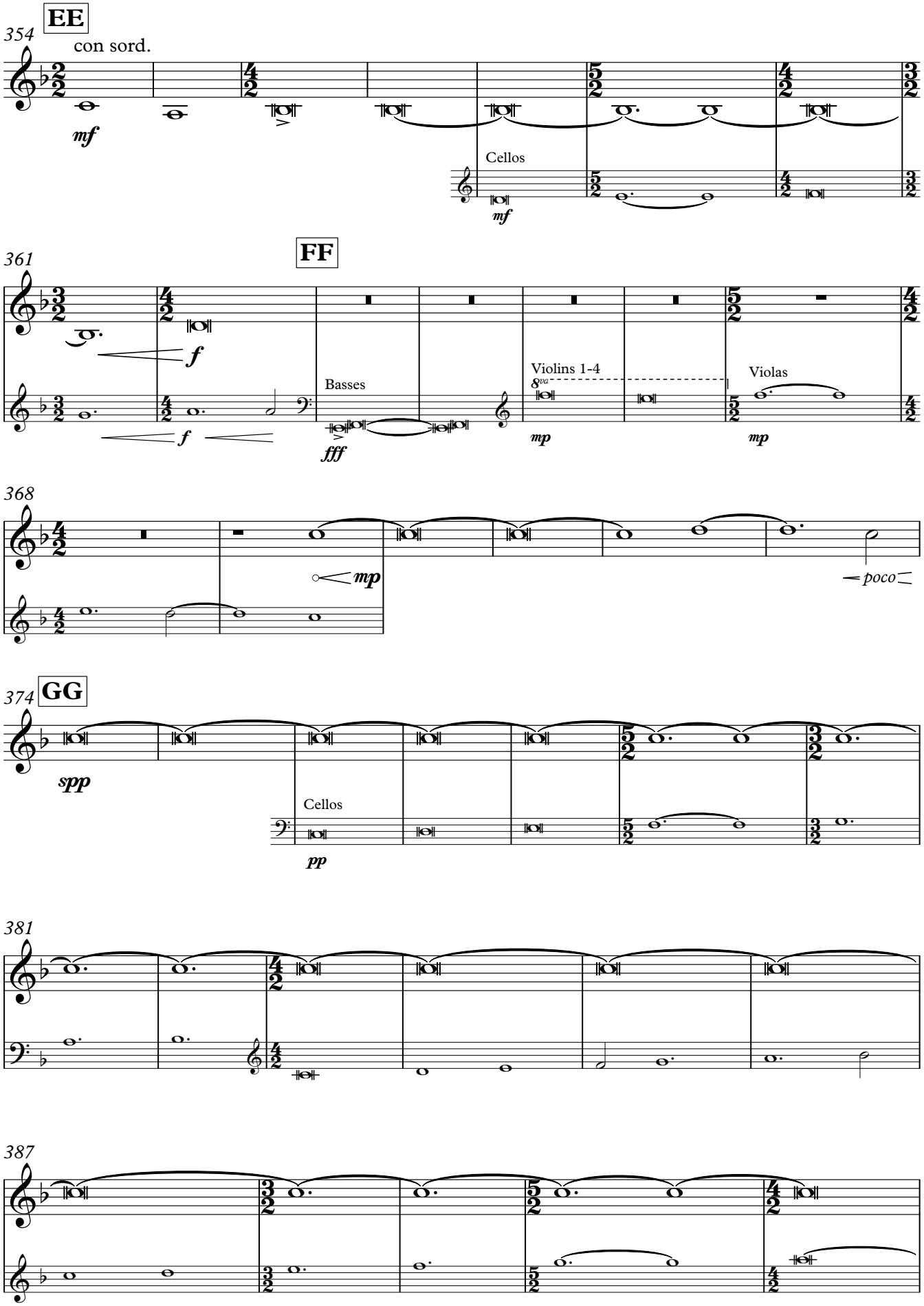

159
(8)
166
171
176
N
O
Violas
ff
spp
182
Violin 1-4
8va
pp
190
(8)
196
p
pp
200

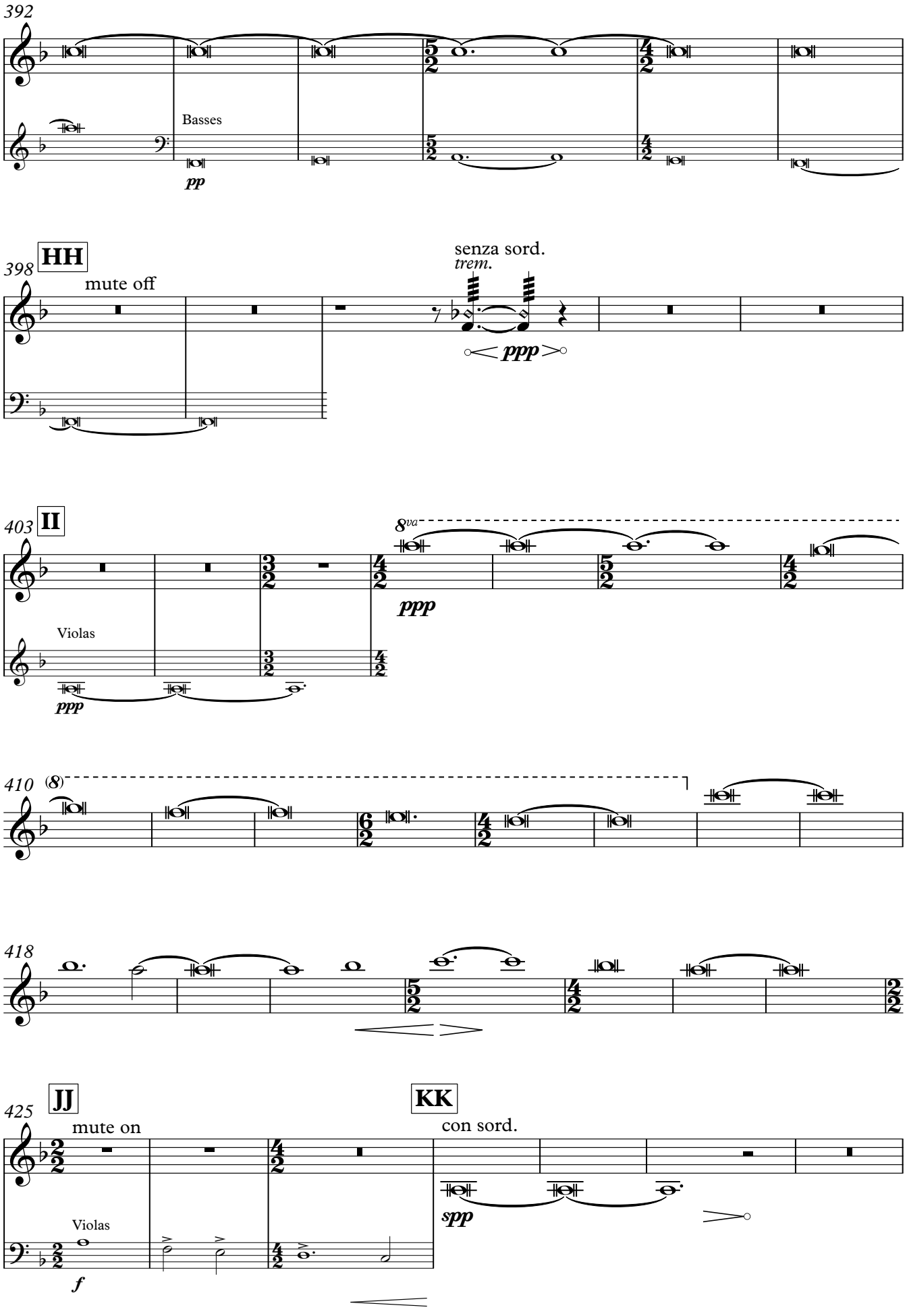

205
P
pp
Violas
f
210
Q
Cellos
p
218
R
m.s.t.
pp
224
ord.
229
S
pp
Violas/Cellos
pp
235
pp
242
T
mute on
Cellos
f
mf

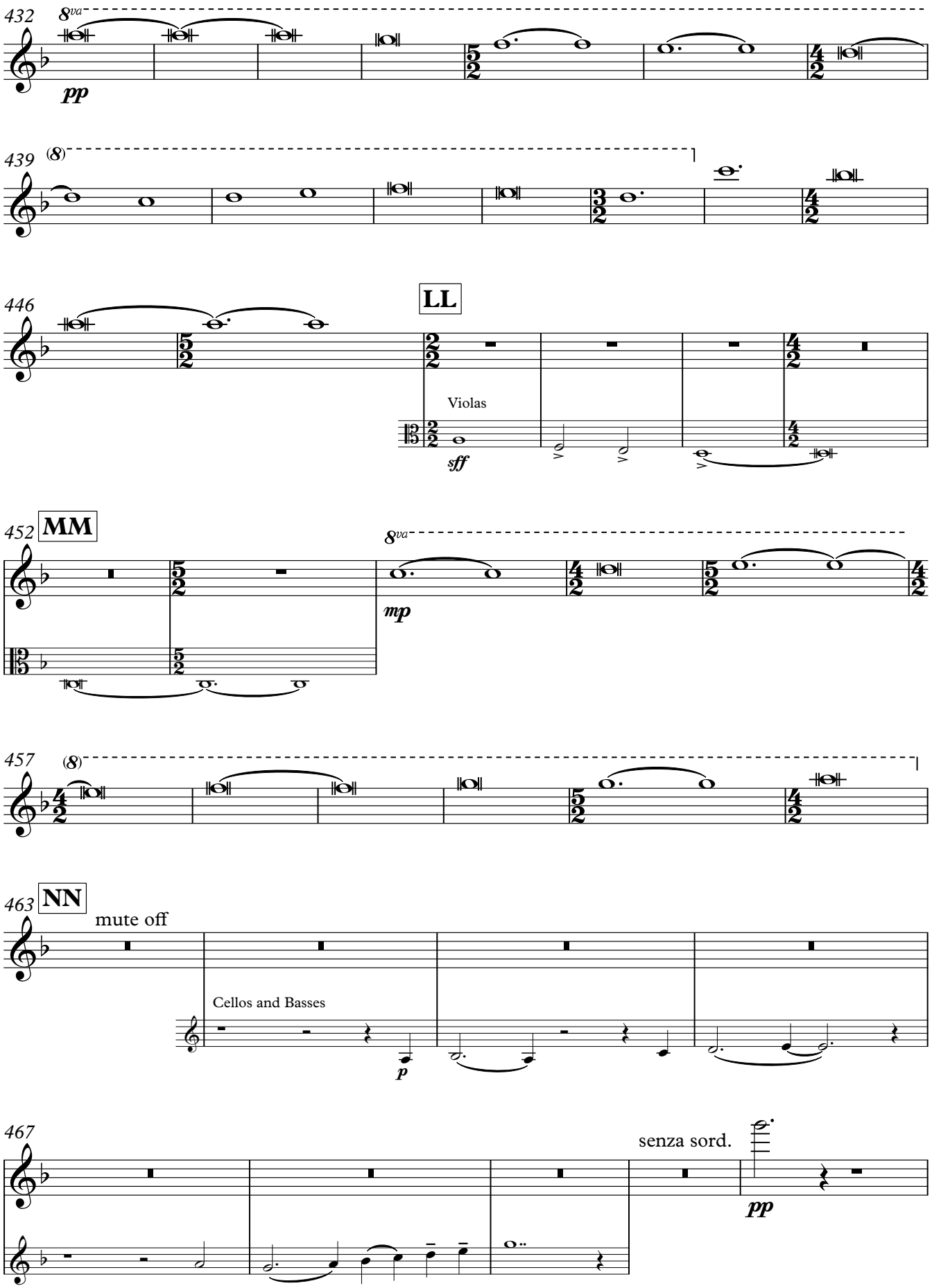

248
con sord.
U
mute off
mf
f
ff
Cellos
Basses
spp
pp
254
260
V
senza sord.
pp
Violins 1-4
15ma
pp
267
W
Cellos
p
274

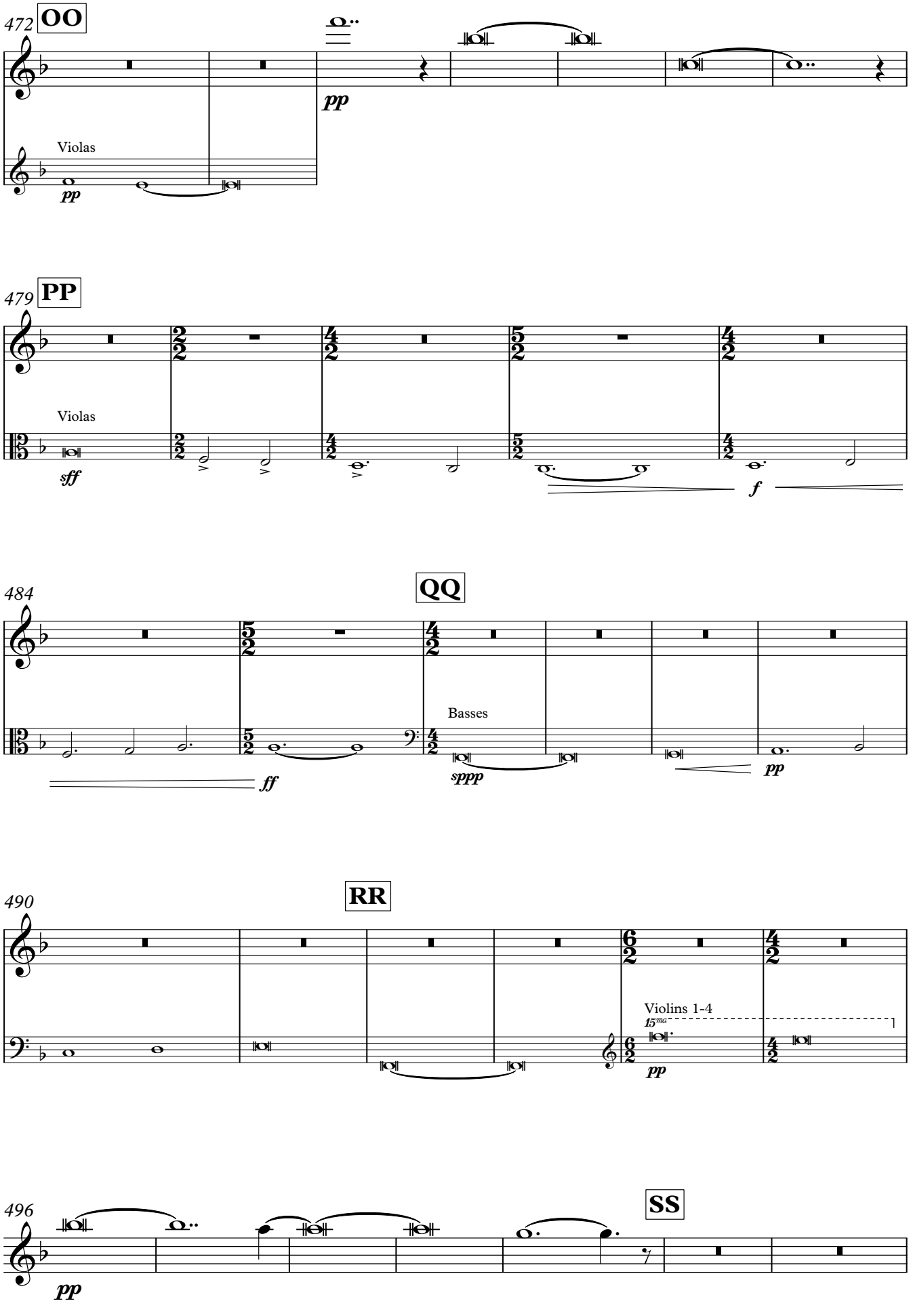

280
288
X
Cellos
pp
pp
296
304
311
Y
mute on
Cellos
ff
Z
spp
con sord.
p
317
323
AA
mute off
Cellos
f
ff

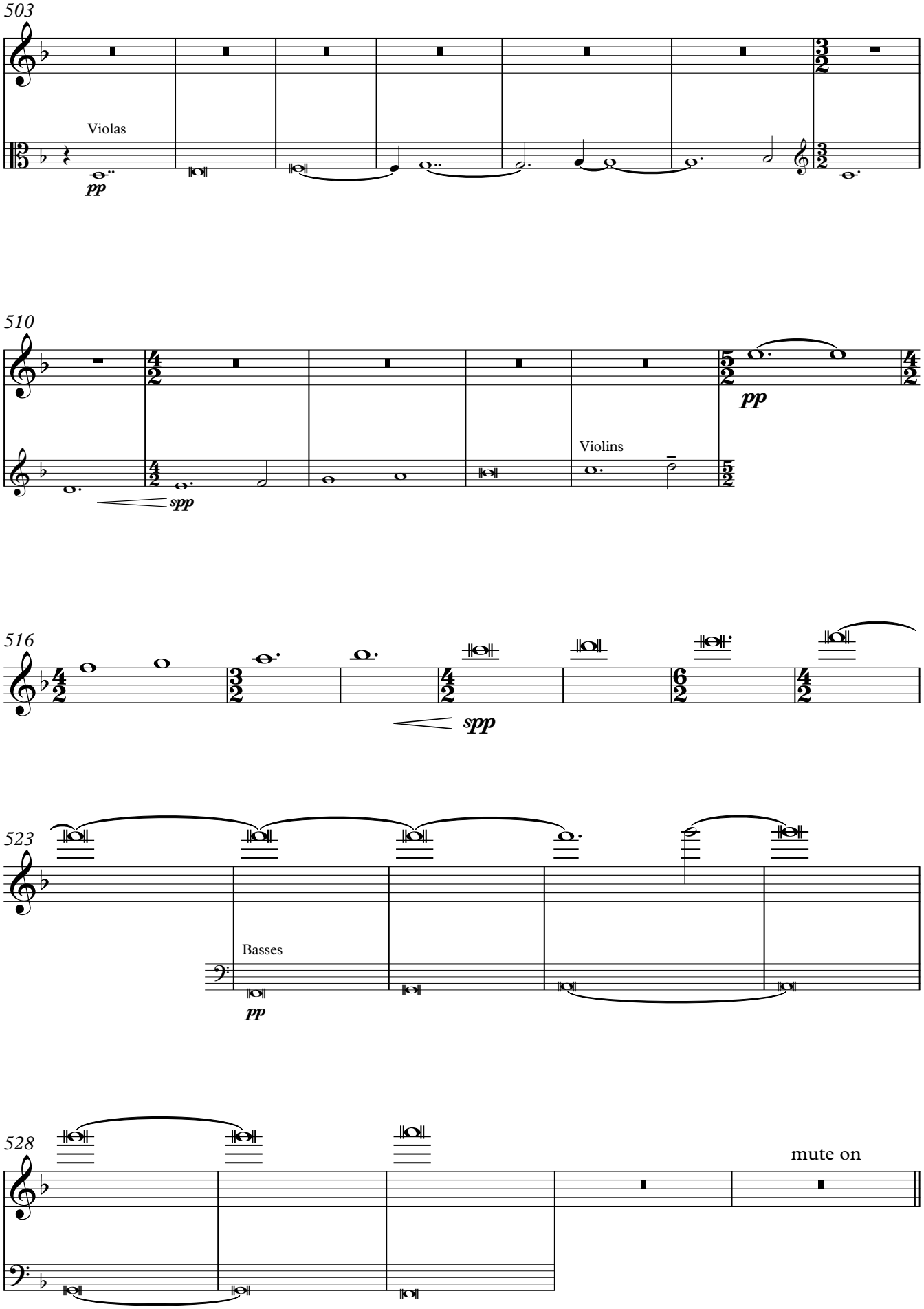

329
BB
senza sord.
mp
f
333
sempre mp
CC
337
Violas
p
341
344
p
348
DD
mute on
pp
pp

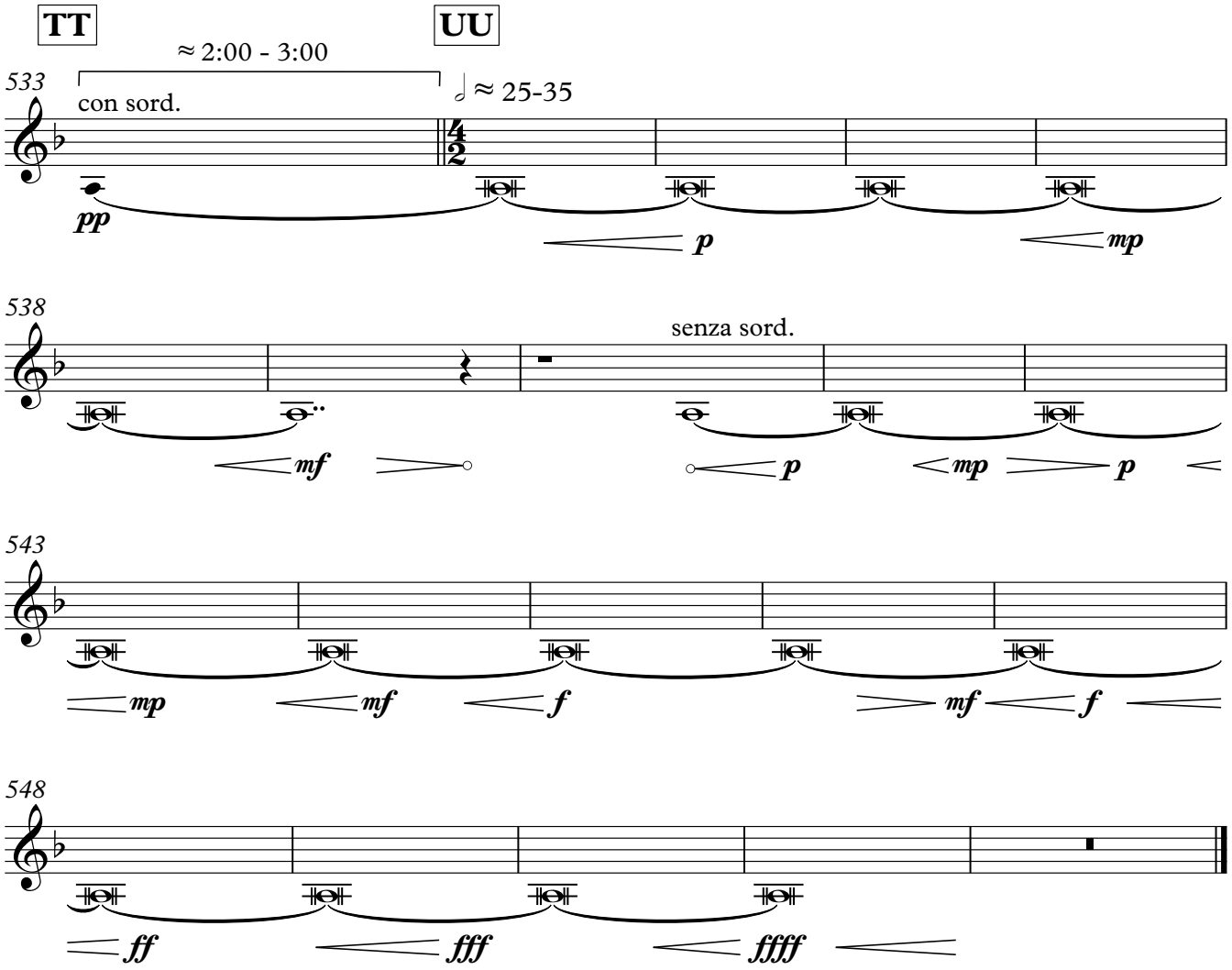

354
EE
con sord.
mf
Cellos
mf
361
FF
f
f
Basses
fff
Violins 1-4
8va
mp
Violas
mp
368
mp
poco
374
GG
spp
Cellos
pp
381
387


392
Basses
pp
398
HH
mute off
senza sord.
trem.
ppp
403
II
8va
ppp
Violas
ppp
410
(8)
418
425
JJ
mute on
Violas
f
KK
con sord.
spp


432
8va
pp
439
(8)
446
LL
Violas
sff
452
MM
8va
mp
457
(8)
463
NN
mute off
Cellos and Basses
p
467
senza sord.
pp


472
OO
pp
Violas
pp
479
PP
Violas
sff
f
484
QQ
Basses
ff
sppp
pp
490
RR
Violins 1-4
15ma
pp
496
SS
pp


503
Violas
pp
510
spp
Violins
pp
516
spp
523
Basses
pp
528
mute on


TT
≈ 2:00 - 3:00
UU
533
con sord.
𝅗𝅥 ≈ 25-35
pp
p
mp
538
senza sord.
mf
p
mp
p
543
mp
mf
f
mf
f
548
ff
fff
ffff