Contemplation on a Chord
For Strings

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January 2015

Part for **Violin 3**

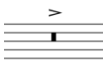
Duration – ca. 80 minutes

Notes

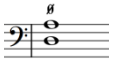
- Each player has their own part.
- Mutes are required for every player.
- Each player should consider their part as a solo part. In many places throughout the piece groups will play similar lines with slight variations in dynamics and articulation between them. It is very important that in these cases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

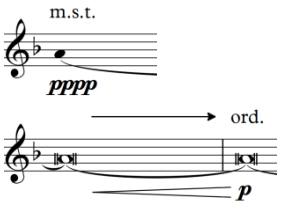
An accented rest calls for the player to dampen their strings with their left hand and avoid making any other noises (such as shuffling pages or switching mutes) for the duration of the rest if possible. Only a few exceptions are made in places where players are required to turn a page or change a mute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



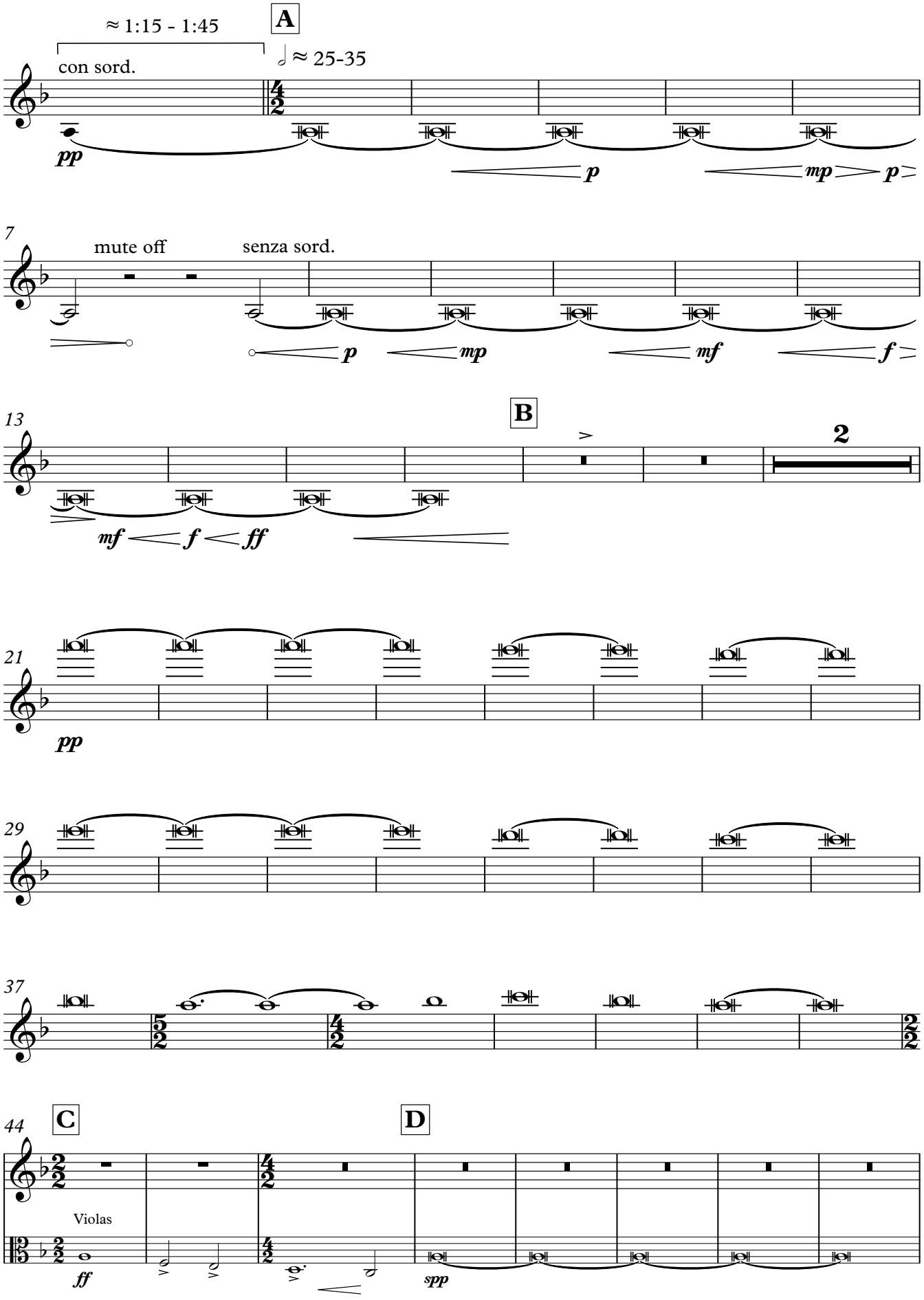
A crossed-out 0 indicates that a note which might be played as an open string should be played fingered on another string.

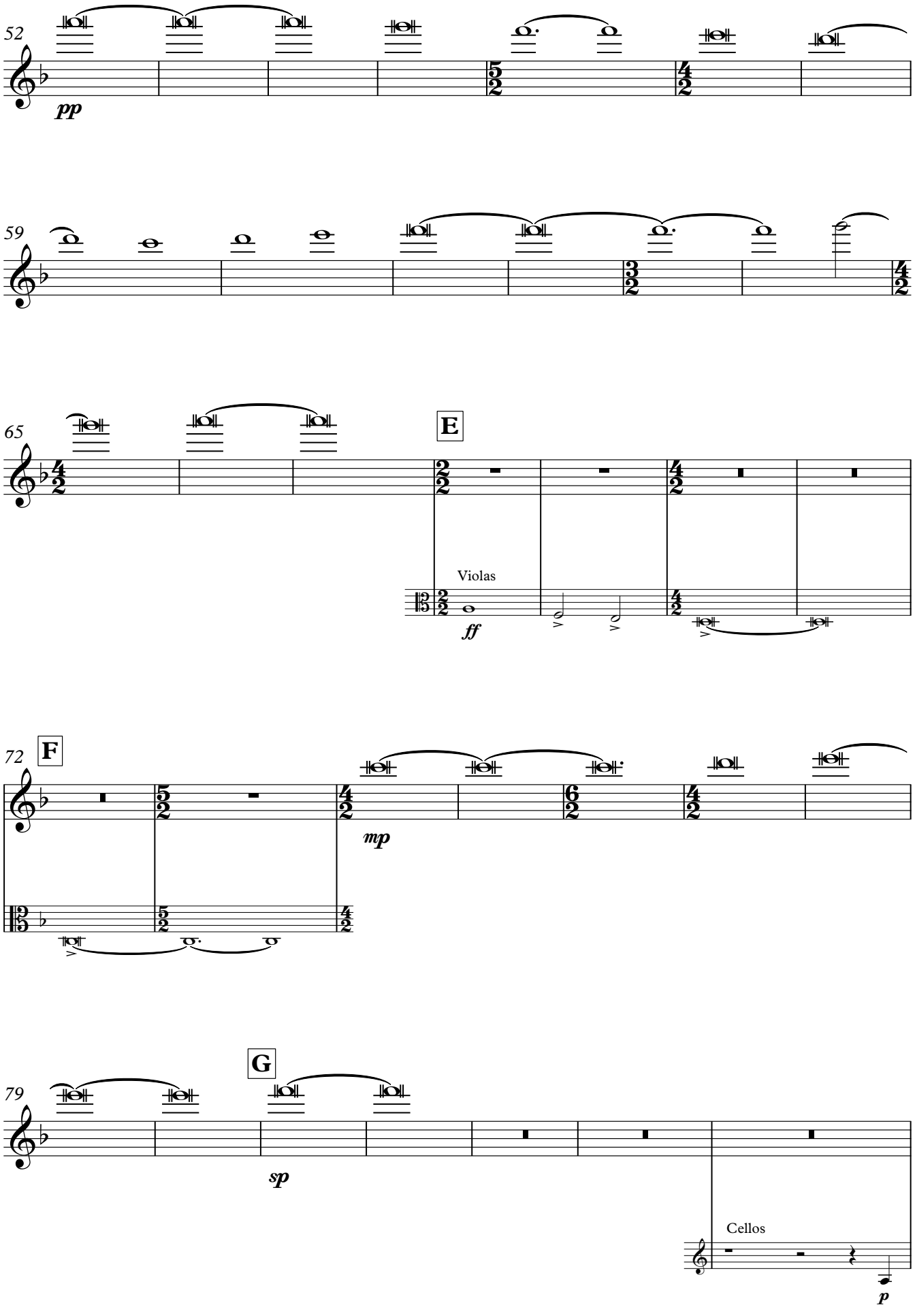


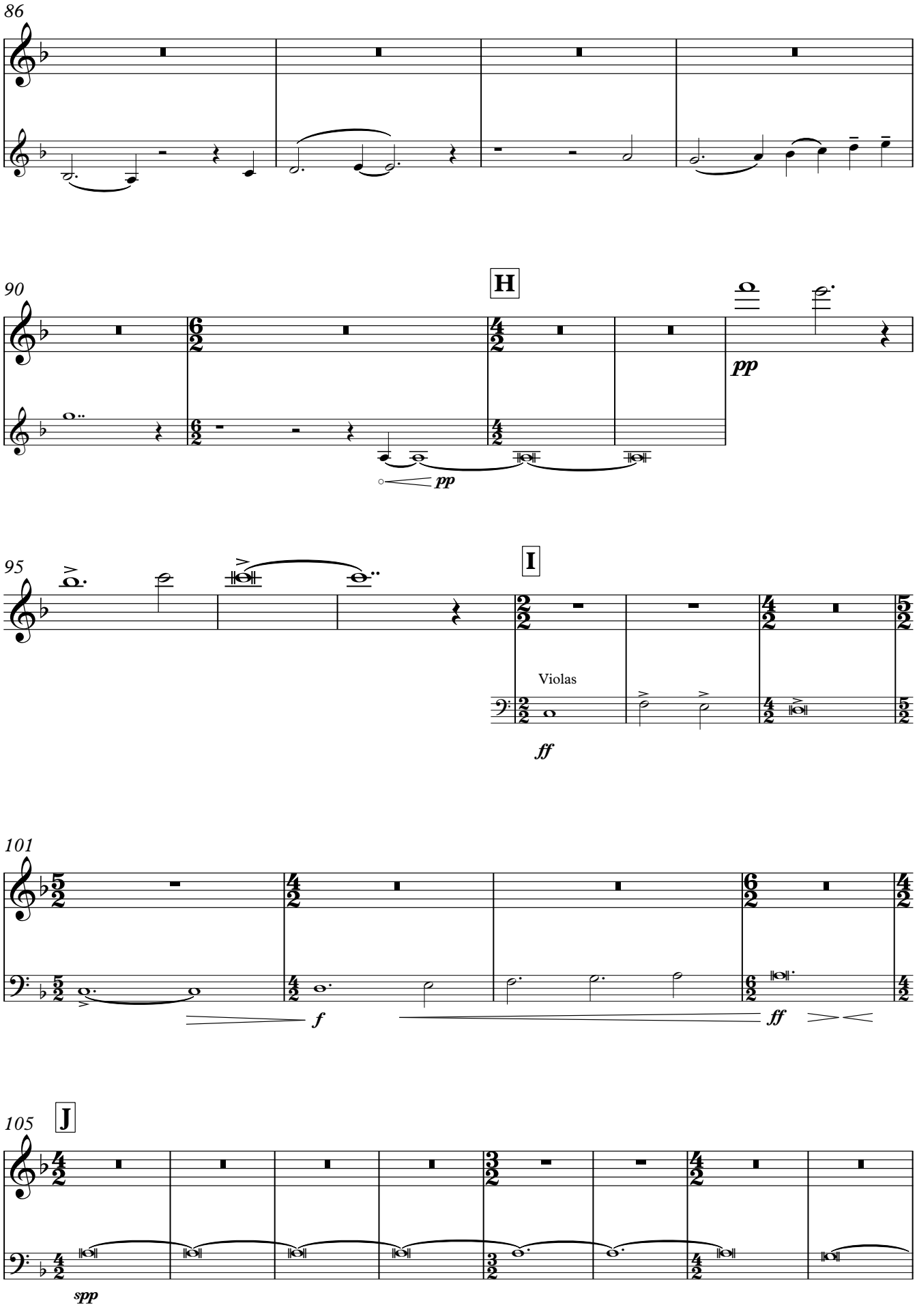
m.s.t. indicates *molto sul tasto* playing until otherwise indicated. *ord* indicates normal bow position. An arrow leading to *ord* indicates a gradual transition into normal bow position.

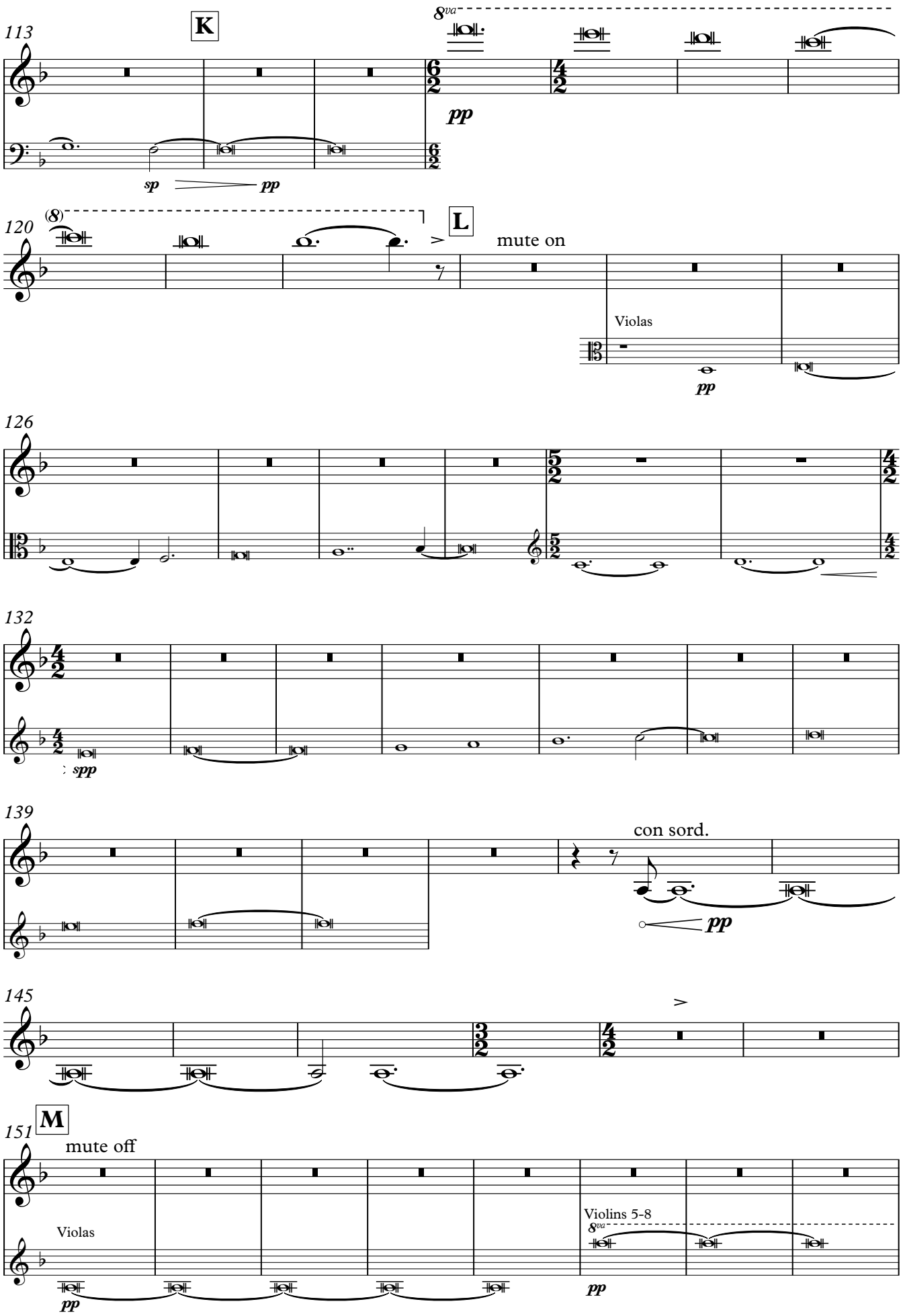


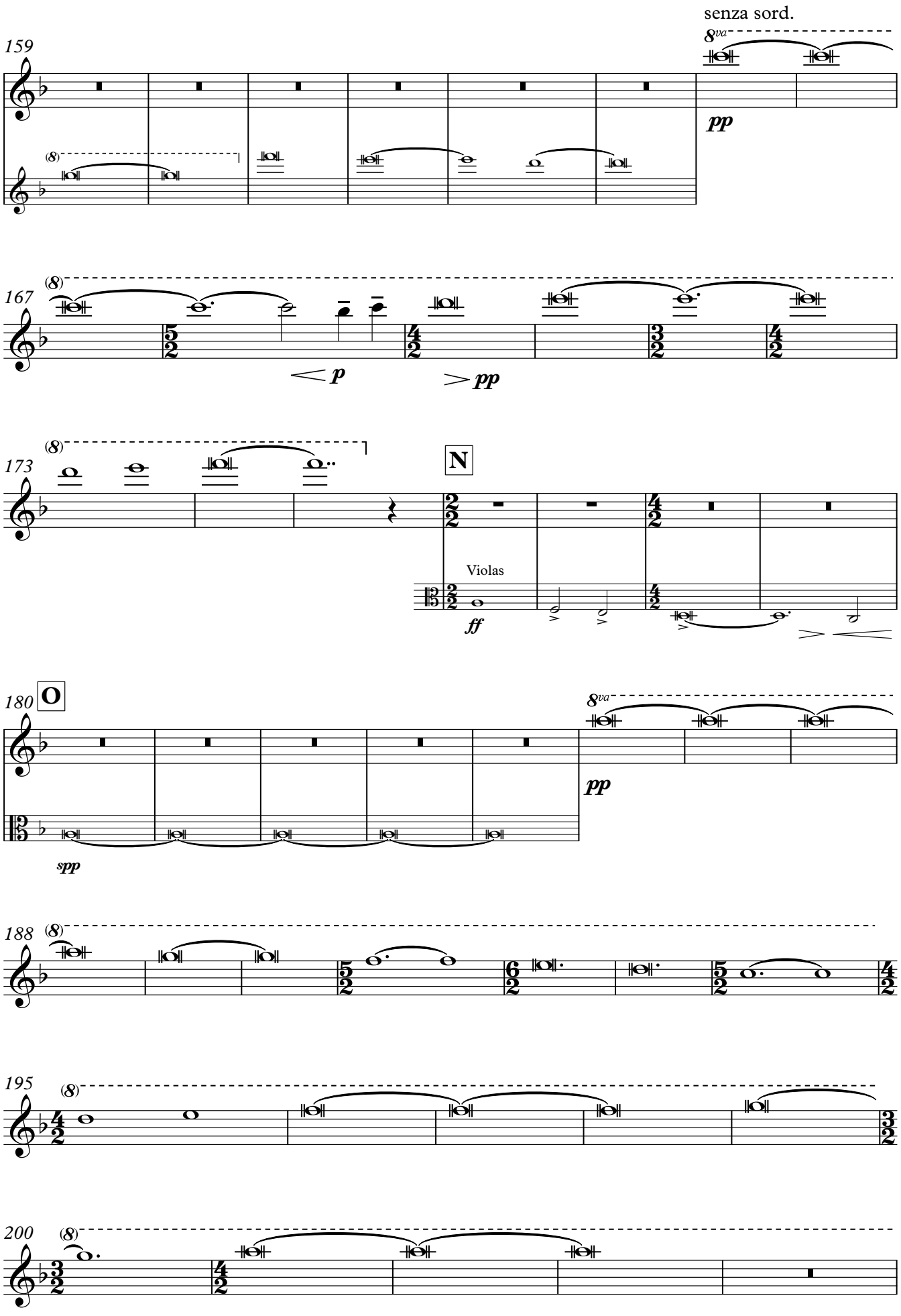
Violin 3

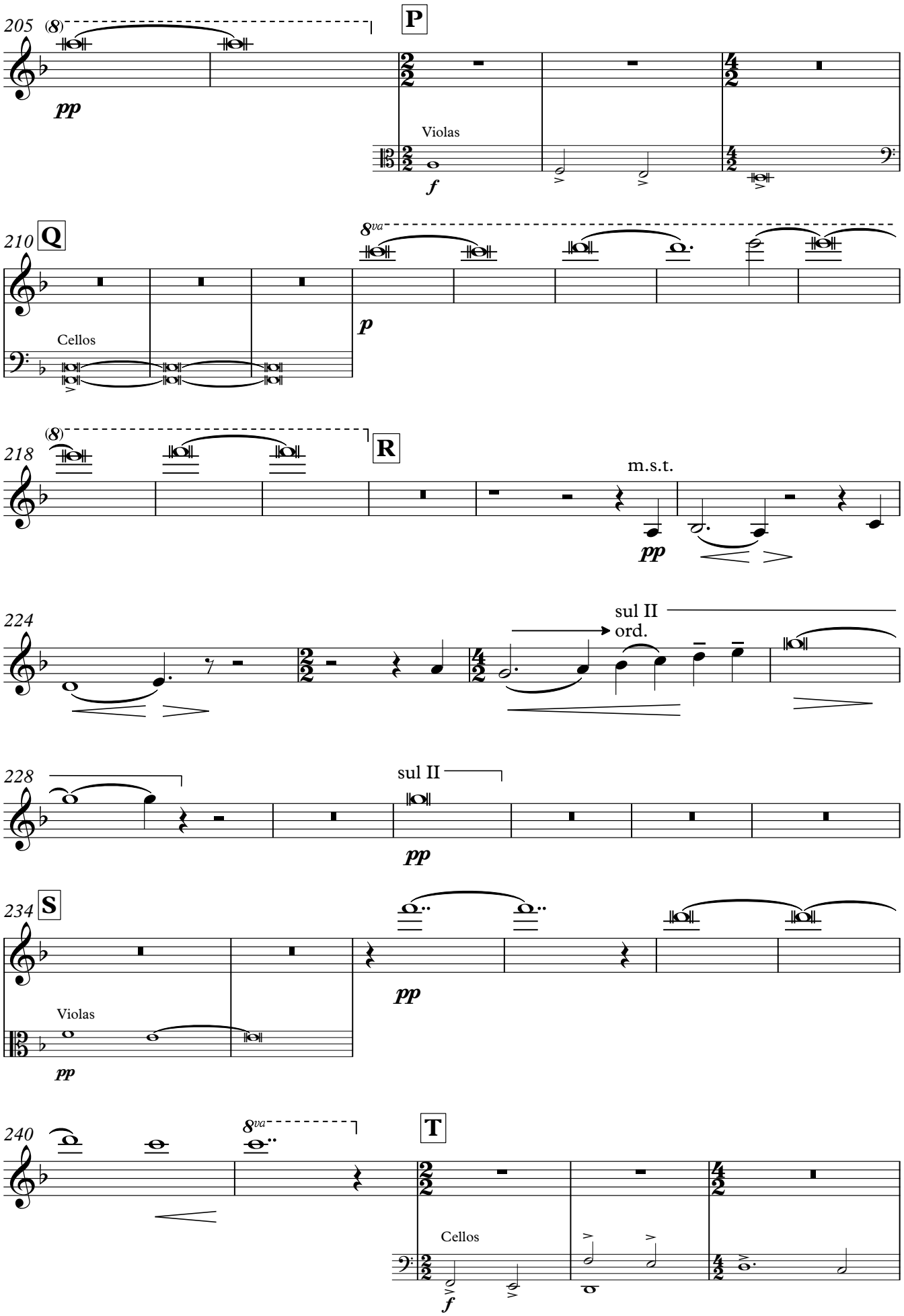

≈ 1:15 - 1:45
A
con sord.
≈ 25-35
pp
p
mp
p
7
mute off
senza sord.
p
mp
mf
f
13
B
2
mf
f
ff
21
pp
29
37
44
C
D
Violas
ff
spp

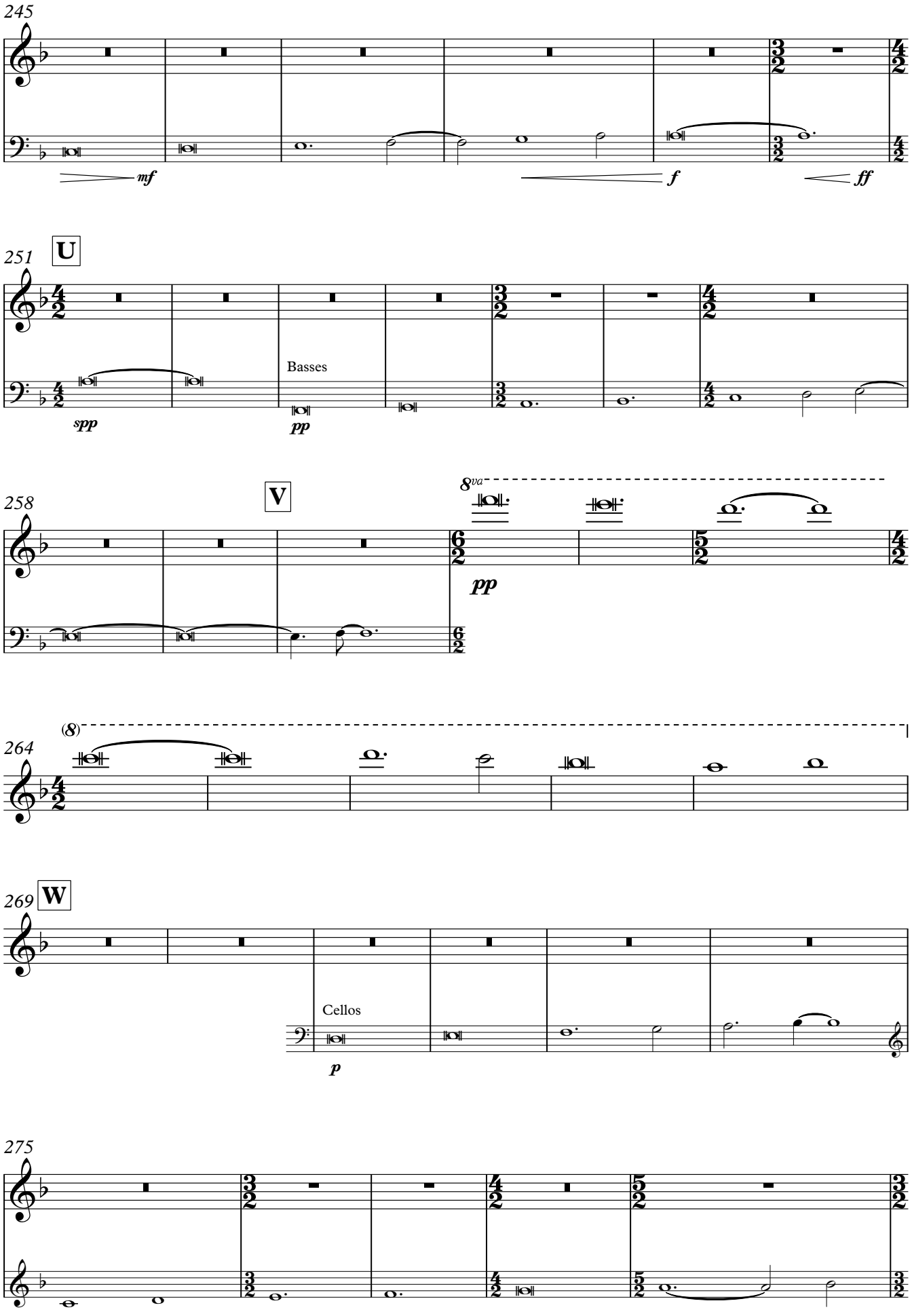

52
pp
59
65
E
Violas
ff
72
F
mp
79
G
sp
Cellos
p

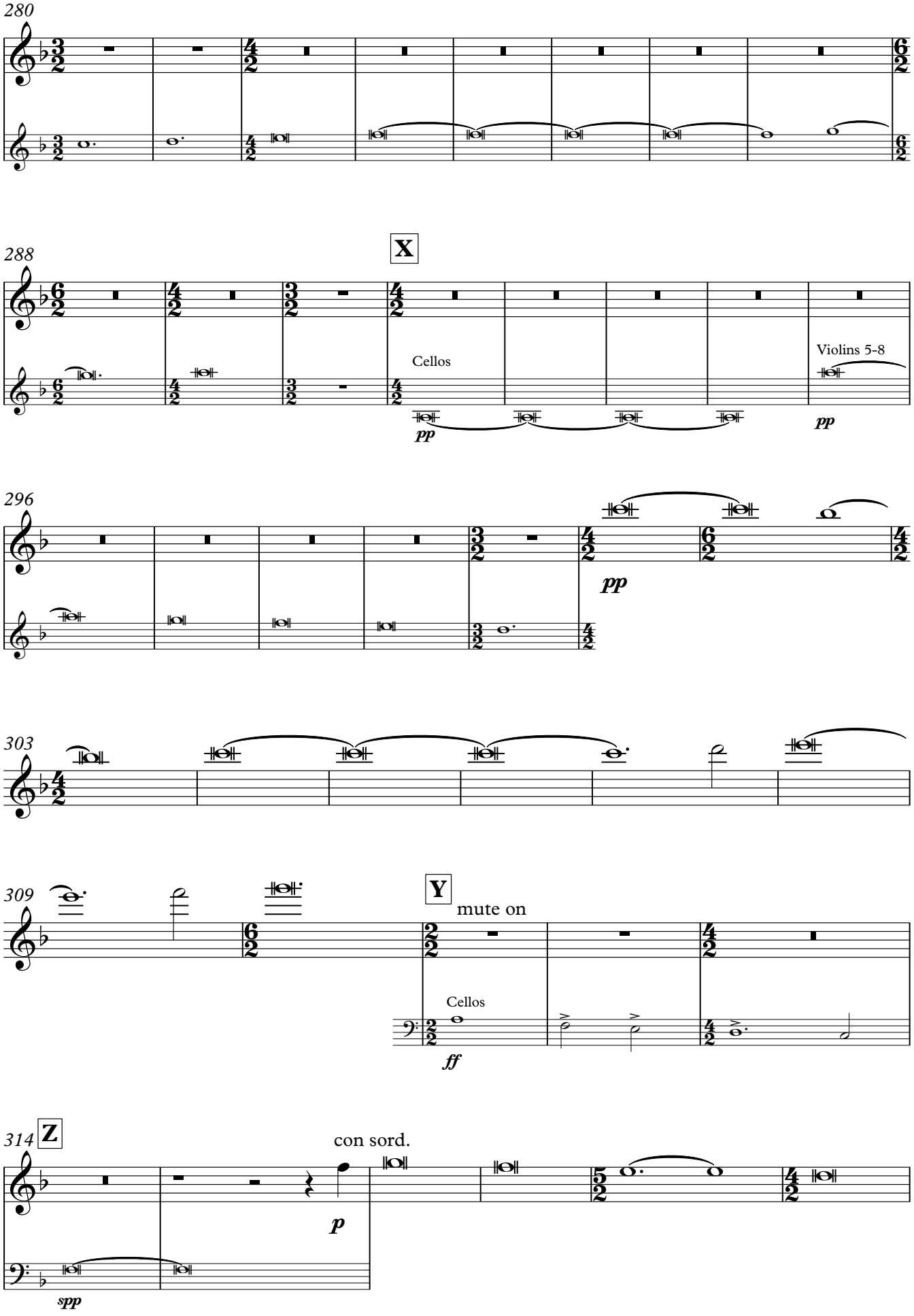

86
90
H
pp
pp
95
I
Violas
ff
101
f
ff
105
J
spp


113
K
8va
pp
sp
pp
120
(8)
L
mute on
Violas
pp
126
spp
132
139
con sord.
pp
145
151
M
mute off
Violas
pp
Violins 5-8
8va
pp

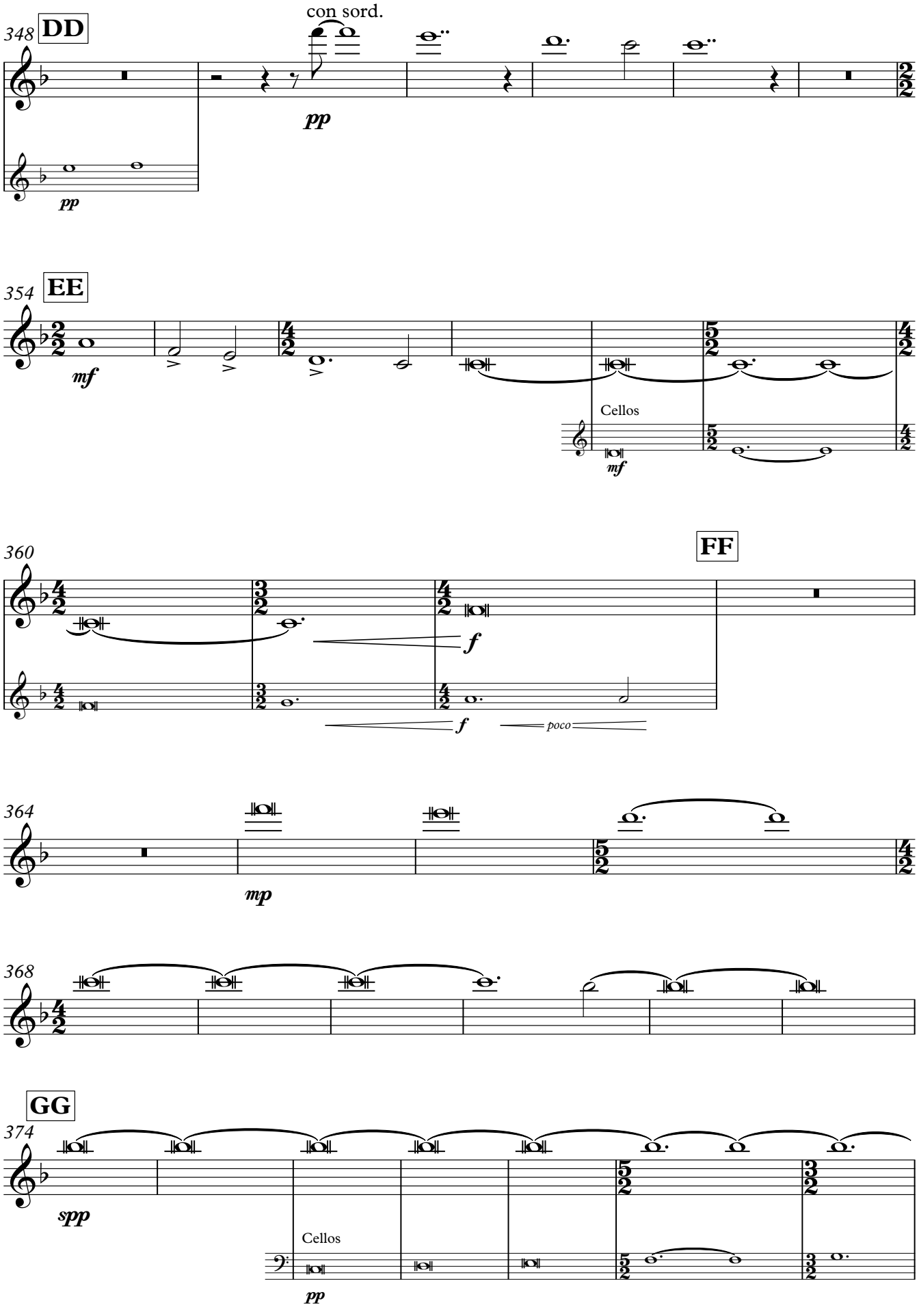

senza sord.
8va
159
pp
(8)
167
p
pp
173
N
Violas
ff
180
O
8va
pp
spp
188
(8)
195
(8)
200
(8)

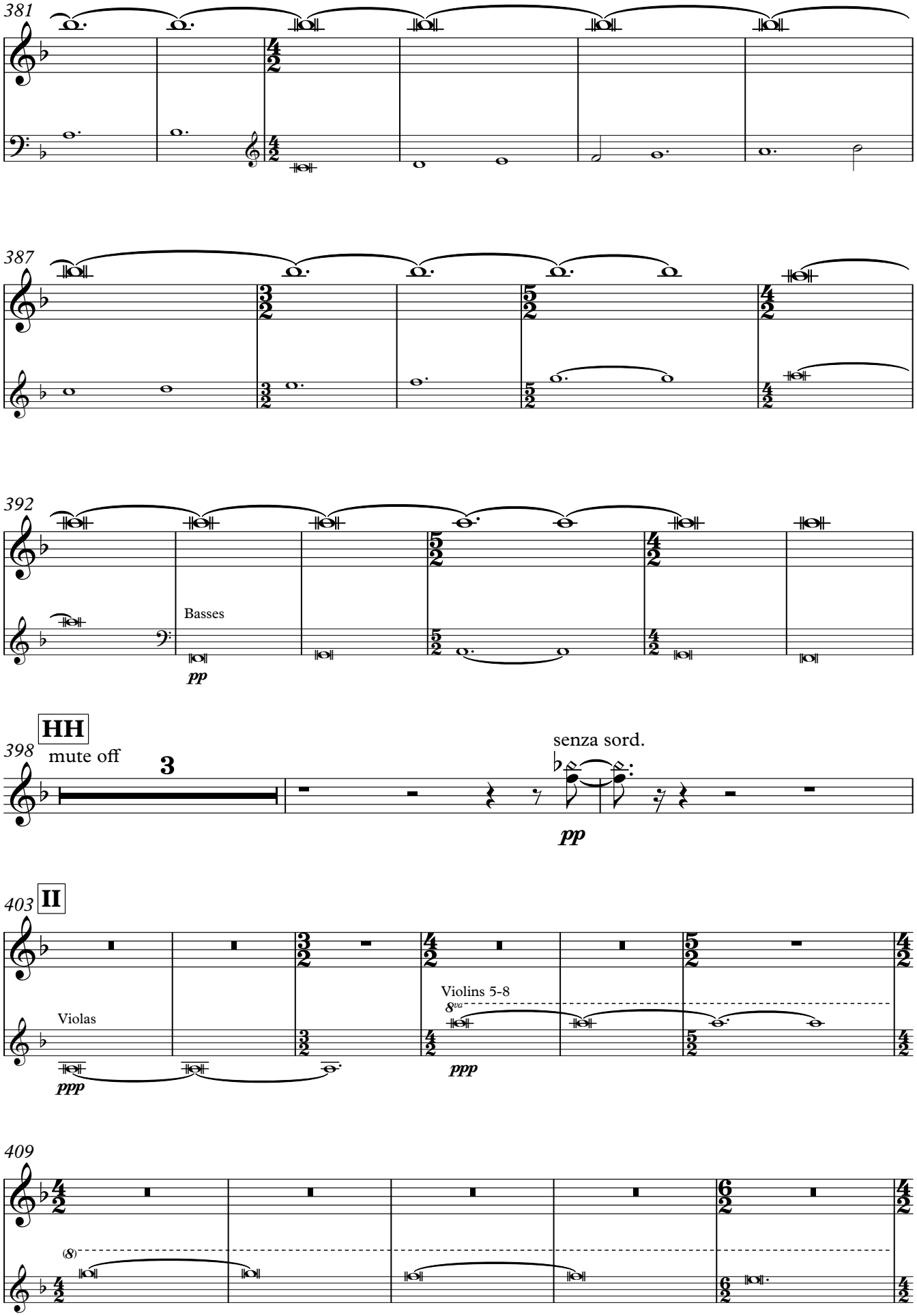

205
(8)
P
pp
Violas
f
210
Q
8va
Cellos
p
218
(8)
R
m.s.t.
pp
224
sul II
ord.
228
sul II
pp
234
S
pp
Violas
pp
240
8va
T
Cellos
f

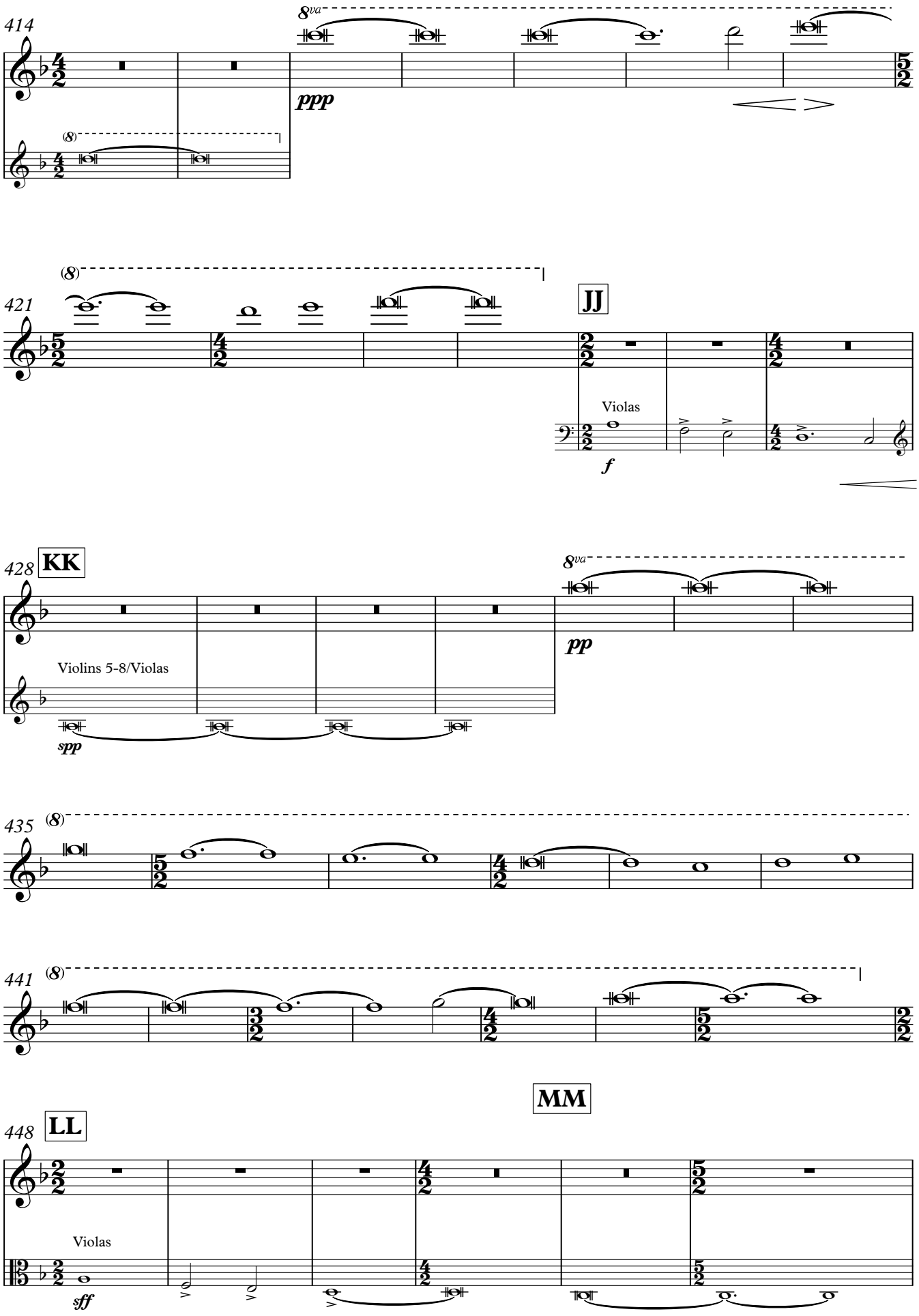

245
mf
f
ff
251
U
spp
Basses
pp
258
V
8va
pp
264
(8)
269
W
Cellos
p
275

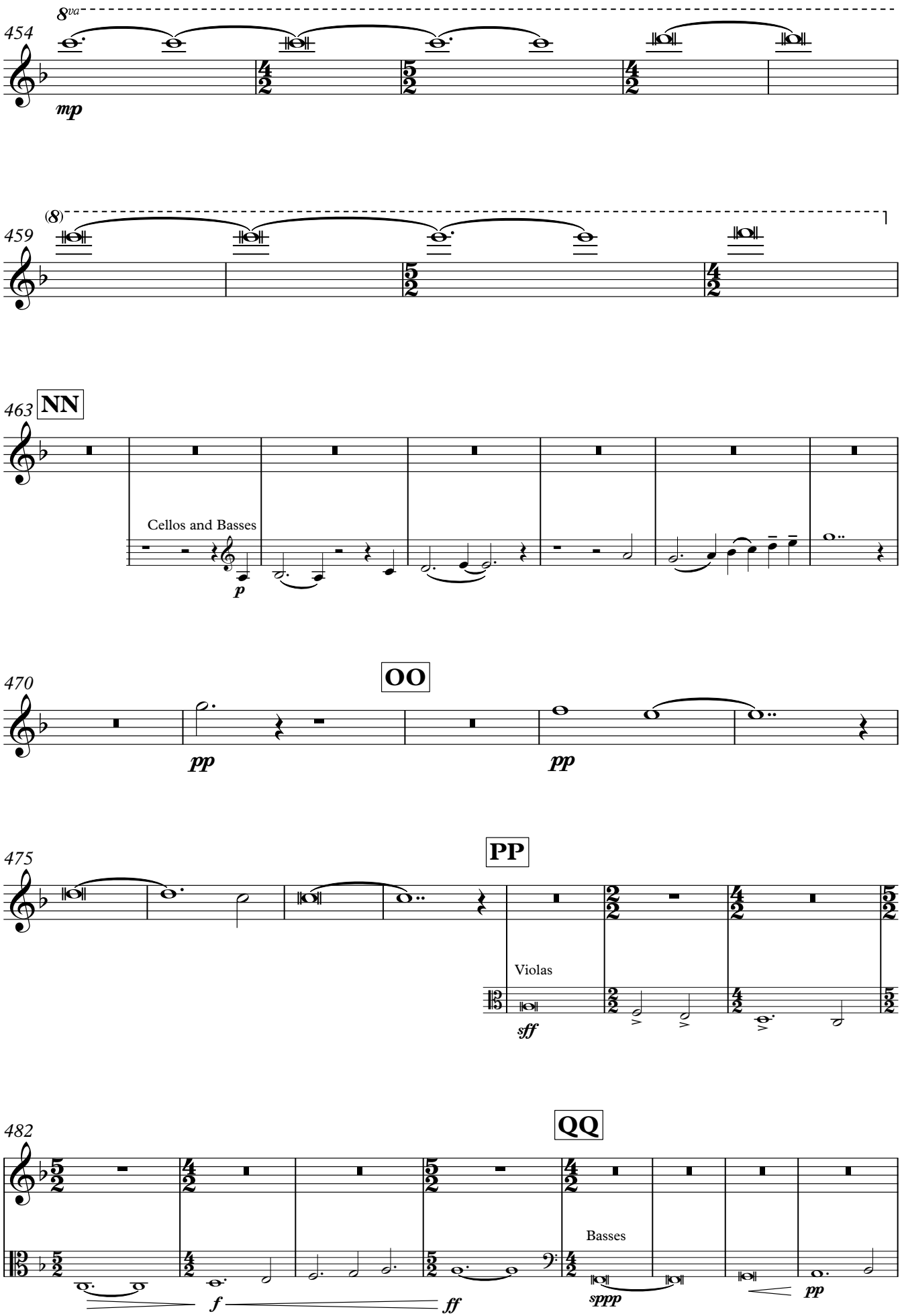

280
288
X
Cellos
pp
Violins 5-8
pp
296
pp
303
309
Y
mute on
Cellos
ff
314
Z
con sord.
p
spp

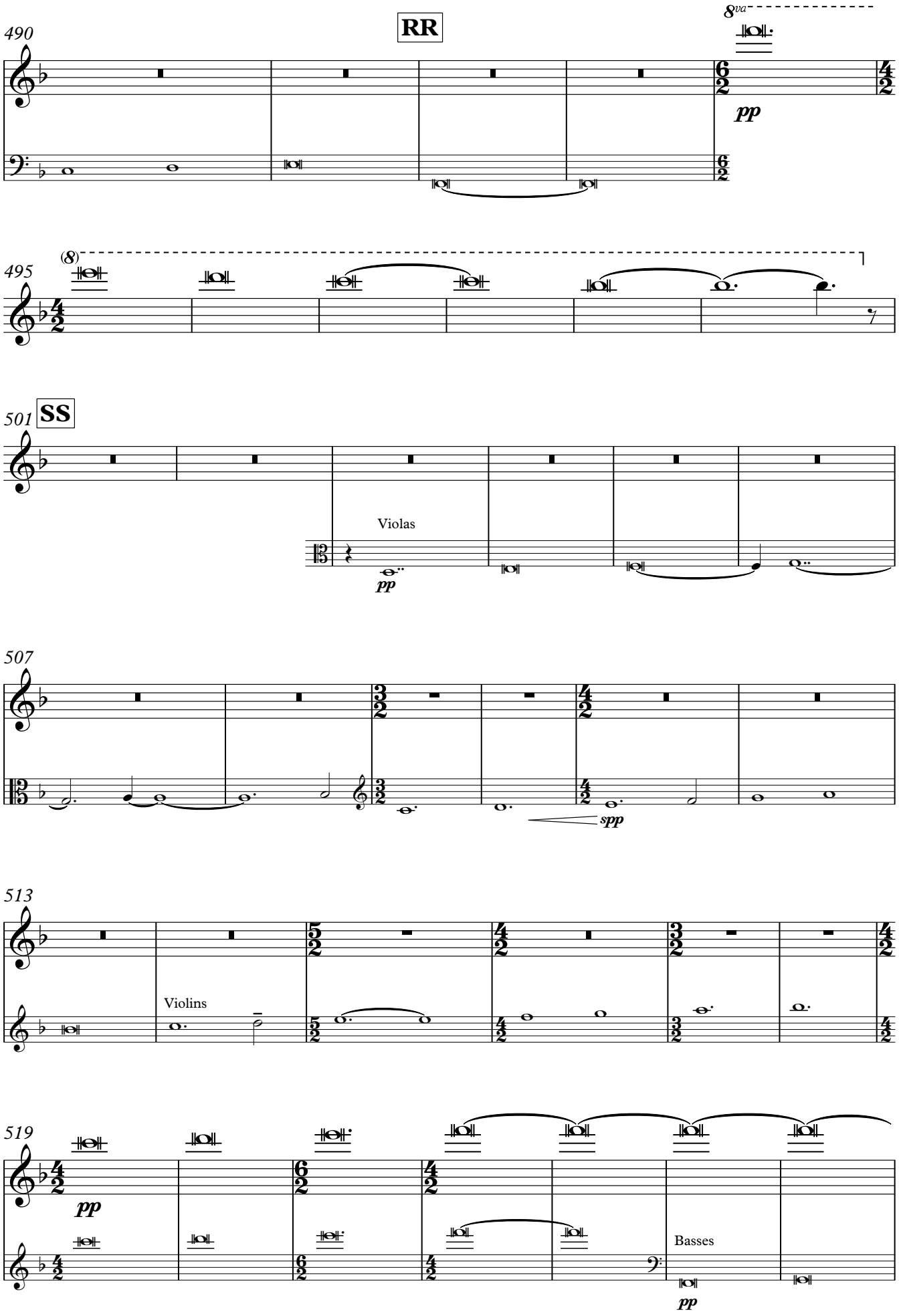
320
AA
BB
326
mute off
Cellos
f
ff
f
senza sord.
331
mp
sempre mp
CC
337
pp
Violas
p
341
344
mute on
p

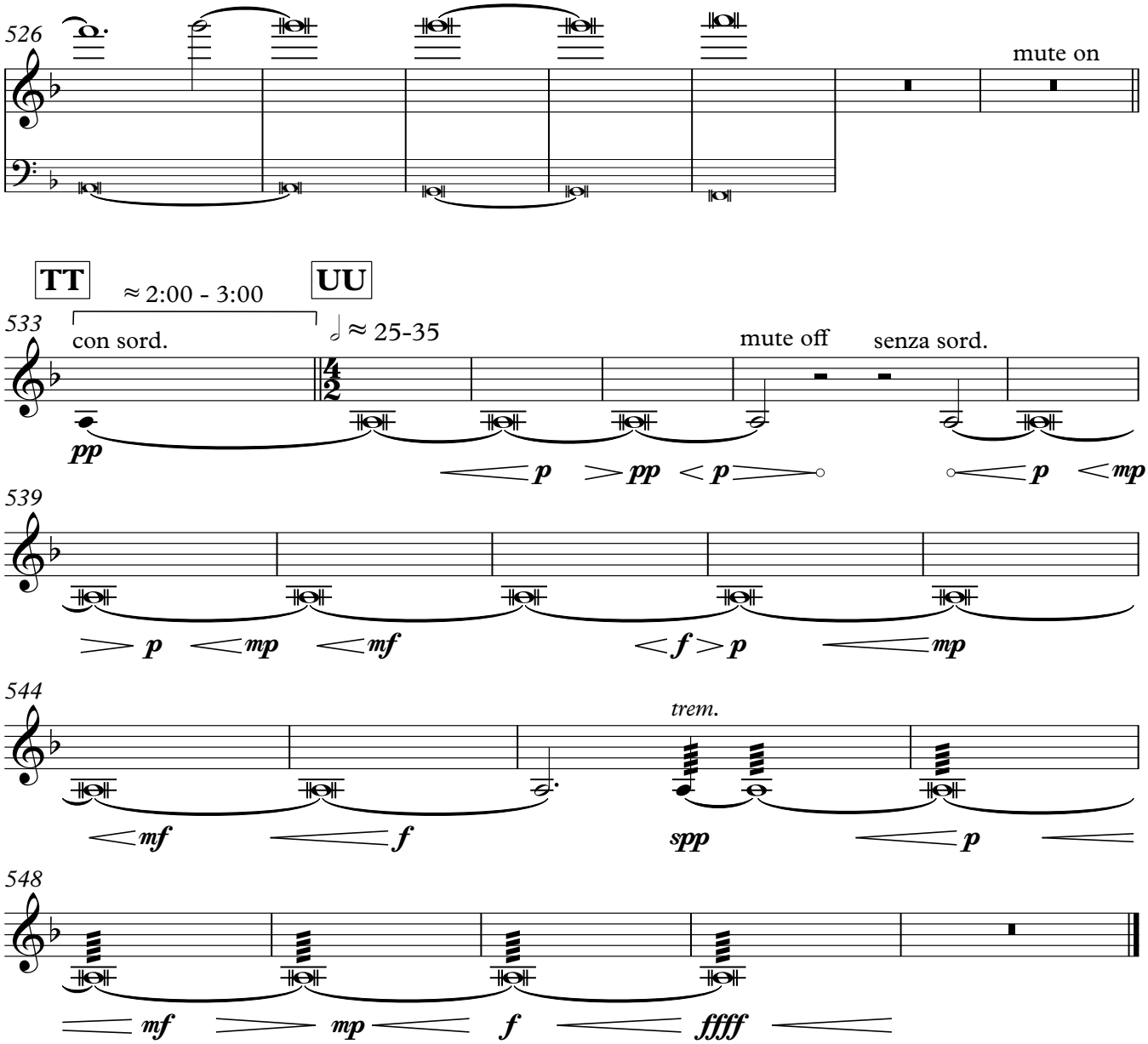

348
DD
con sord.
pp
pp
354
EE
mf
Cellos
mf
360
FF
f
f
poco
364
mp
368
GG
374
spp
Cellos
pp


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


414
8va
ppp
(8)
421
(8)
JJ
Violas
f
428
KK
8va
pp
Violins 5-8/Violas
spp
435
(8)
441
(8)
MM
448
LL
Violas
sff


454
8va
mp
459
(8)
463
NN
Cellos and Basses
p
470
OO
pp
pp
475
PP
Violas
sff
482
QQ
Basses
f
ff
sppp
pp


490
RR
8va
pp
495
(8)
501
SS
Violas
pp
507
spp
513
Violins
519
pp
Basses
pp


526
mute on
TT
≈ 2:00 - 3:00
UU
533
con sord.
𝅗𝅥 ≈ 25-35
mute off
senza sord.
pp
p
pp
p
p
mp
539
p
mp
mf
f
p
mp
544
trem.
mf
f
spp
p
548
mf
mp
f
ffff