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**Title**

Contriverence

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Transposing score

Marshall Jones

# Contriverence

for French horn, violin, and piano

Performance notes:

Anything that is enclosed within a box should be played randomly. Durations are a reference to general duration in comparison to the other instruments. Pitches within the box should be played in random order as well.

Places marked freely should be played without regard to meter but rather the duration indicated.

The line between an open note and the same note stopped in the F horn indicates a gradual move of the hand toward stopped.

At rehearsal H, the white noise is produced by bowing vertically along strings while the left hand dampens

# Contriverence

Marshall Jones

**Freely** c. 20" **Adagio**

Violin *sul pont.* *pp* *f* *p*

Horn in F *mp* *f*

Piano **Freely** c. 20" **Adagio**

*15<sup>ma</sup>* *pppp* *(almost imperceptible)* *ppp* *ppp*

*Red.*

**A**  
**Allegro**

7 **Freely** c.15" **p**

Vln.

Hn.

**Freely** c.15" **A** **Allegro** other parts are random, you will have to count

Pno. *pp* *f*

12

Vln.

Hn.

Pno. *mp* *mp*

17

Vln.

Hn.

Pno.

2/4 7/8 4/4

21

ord.

gliss.

ff

rip

ff

mp

mp

8<sup>vb</sup>

Vln.

Hn.

Pno.

4/4 7/8

24

**B**

Pno.

7/8 6/8

26

Vln.

Hn.

Pno.

*f* *mp*

*f* *mp*

*f*

31

Vln.

Hn.

Pno.

*f* *mp*

*f* *mp*

*f*

8va

36

Vln.

Hn.

Pno.

*p*

*mp*

(8)

42

Vln.

Hn.

Pno.

**C**

Freely 15"

*f*

*mf* *f* *ff*

**C**

Freely 15"

*fp*

*fp*

Ped.





55

Vln.

Hn.

Pno.

58

Vln.

Hn.

Pno.

10

61

Vln.

Hn.

Pno.

**E**

**E**

*f*

Ped.

64

Vln.

Hn.

Pno.

*mp*

*mp*

*f*

Ped.

67

Vln.

Hn.

Pno.

*f*

*p*

Violin part: Measures 67-69. Measure 67 starts with a sixteenth-note triplet, followed by a series of eighth and sixteenth notes with slurs and accents. Measure 68 continues the melodic line with a slur and an accent. Measure 69 has a quarter note followed by a half note with a slur and an accent.

Horn part: Measures 67-69. Measure 67 has a quarter rest. Measure 68 has a quarter note with a slur and a forte (*f*) dynamic. Measure 69 has a half note with a slur and a second finger (*2*) marking.

Piano part: Measures 67-69. Measure 67 has a quarter rest with a piano (*p*) dynamic. Measures 68 and 69 have whole rests.

70

Vln.

Hn.

Pno.

*mp*

*p*

*Red.*

Violin part: Measures 70-72. Measure 70 starts with a sixteenth-note triplet, followed by a series of eighth and sixteenth notes with slurs and accents. Measure 71 continues the melodic line with a slur and an accent. Measure 72 has a quarter note followed by a half note with a slur and an accent.

Horn part: Measures 70-72. Measure 70 has a quarter note with a slur and a mezzo-piano (*mp*) dynamic. Measures 71 and 72 have whole rests.

Piano part: Measures 70-72. Measure 70 has a whole rest. Measure 71 has a quarter note with a piano (*p*) dynamic. Measure 72 has a quarter note with a piano (*p*) dynamic. A redaction mark (*Red.*) is present below the piano part in measure 72.

12

**F**

73

Vln.

Pno.

*mf*

Violin part for measures 73-75: Treble clef, starting with a sixteenth-note triplet. The melody moves through various intervals, including a descending eighth-note scale. A fermata is placed over the final note of the first measure.

Piano accompaniment for measures 73-75: Treble and bass clefs. The right hand has rests in measures 73 and 74, with a quarter note in measure 75. The left hand has eighth-note chords in measures 73 and 74, and a quarter note in measure 75. Dynamics include *mf* and accents.

76

Vln.

Pno.

*mp*

*Ped.*

Violin part for measures 76-77: Treble clef, starting with a sixteenth-note triplet. The melody continues with eighth-note patterns. A fermata is placed over the final note of the first measure.

Piano accompaniment for measures 76-77: Treble and bass clefs. The right hand has rests in measures 76 and 77. The left hand has quarter notes in measure 76 and eighth-note chords in measure 77. Dynamics include *mp* and a *Ped.* marking.

78

Vln.

Hn.

Pno.

Violin part for measures 78-80: Treble clef, starting with a sixteenth-note triplet. The melody continues with eighth-note patterns. A fermata is placed over the final note of the first measure.

Horn part for measures 78-80: Treble clef, starting with a whole note chord in measure 78, followed by a half note in measure 79, and a quarter note in measure 80. A slur covers the last two notes.

Piano accompaniment for measures 78-80: Treble and bass clefs. The right hand has rests in measures 78 and 79, and a quarter note in measure 80. The left hand has quarter notes in measures 78 and 79, and eighth-note chords in measure 80.

81

Vln.

Hn.

Pno.

*ff*

*f*

*p*

sost. ped.

83

Vln.

Hn.

Pno.

2

14 **G**

86 *V*

Vln.

Hn. **+**

**G**

Pno.

*Ped.*

89

Vln. *V*

Hn. *f*

**molto rit.**

92

Vln.

Hn.

Pno.

*mp*

*ff*

*ff*

*Ped.*

95

**H** **Freely**

white noise

*pp*

*f*

c. 10" c. 10" c. 10" c. 10"

tap fingers on bell

*p* *ff* *mp*

c. 10" upper note is sung/hummed

**H** **Freely**

tap fingertips on strings

*pp* *f*

slow

*Ped.*



100 **Adagio**

Vln. *gliss.*

Hn. hold until breath runs out

Pno. **Adagio**

*pp*

*ff*

105 *lunga* **Vivace**

Vln. *gliss. to highest pitch possible*

Hn. *lunga* *rip to highest pitch possible*

Pno. *lunga* **Vivace**

*f* *ff*

Ped.