

PIANO TRIO



ERIC SHANFIELD

PIANO TRIO

THREE BRAHMS TRIOS, PART III

Eric Shanfield | ENS.2017.6c

12.21.17-12.24.17 | 10'

Violin

Cello

Piano

This *Piano Trio* is the final part of *Three Brahms Trios*, a cycle of instrumental pieces inspired by the chamber music of Johannes Brahms. Although each may be performed separately and stands alone as an individual work, they were conceived as a unity. Not only do they share musical material, an underlying harmonic process binds the trios together, and together they form a single overarching architecture. Over barely ten minutes, through four small, equally-proportioned movements, *Piano Trio* builds from quiet stuttering questions to a thunderous conclusion.

PIANO TRIO

I.

Eric Shanfield

♩=84

con sord.

Violin

Violoncello

Piano

5

7 (3x)

Vln.

Vc.

Pno.

9

12 (3x)

mf

p

arco

pizz.

Red.

14

Vln. *p* *f*

Vc. *p* *f*

Pno. *p* *f*

16

Vln. *p* *f*

Vc. *p* *f*

Pno. *p* *f*

18

Vln. *p* *mf*

Vc. *p* *mf*

Pno. *p* *mf*

20

Vln. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Pno. *p* *f* *p* *f*

23 (3x)

Vln. *mp*

Vc. pizz. *mp*

Pno. *mp*

26

Vln. 3 3 3 3

Vc. arco

Pno. 9 9 9 9

Ped.

29

Vln.

Vc.

Pno.

3

9

Ped.

31

Vln.

Vc.

Pno.

p

mf

p

mf

p

mf

Ped.

33

Vln.

Vc.

Pno.

f

p

f

p

f

p

Ped.

37

Vln. *f* 6 *p* 6

Vc. *f* 5 *p* 5

Pno. *f* 7 *p* 7

41

Vln. *p*

Vc. pizz. *p*

Pno. *p*

Red.

43

Vln. *p* senza sord.

Vc. *p* senza sord.

Pno. *p*

Red.

PIANO TRIO

II.

Eric Shanfield

$\text{♩} = 104$
molto sul pont.

Violin
fp

Violoncello
f

Piano
f *p*
6

Vln.
fp

Vc.
f

Pno.
f *p*
6

6 pizz. (norm.)
f

pizz. (norm.)
f

Pno.
f *p*

8

Vln.

Vc.

Pno.

f *p* *f* *p*

10

arco

Vln.

Vc.

Pno.

p *f* *p* *p* *f* *p* *p* *f* *p*

Ped. Ped.

12

Vln.

Vc.

Pno.

p *f* *p* *p* *f* *p* *p* *f* *p*

Ped.

14 (3x)

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *f* *p* *f* *p* *f* *p* *f* *p*

16

Vln. *pizz.* *mf*

Vc. *pizz.* *mf*

Pno. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Ped. 6 6 6 6

18

Vln. *arco* *p*

Vc. *arco* *p*

Pno. *p*

Ped. Ped. Ped. Ped.

21

Vln. *fp*

Vc. *pizz.*
f

Pno. *p* *f*
Ped.

23

Vln. *pizz.*
ben. f

Vc. *arco*
ben. f

Pno. *f*
Ped. 6 7

25

Vln.

Vc. *arco*

Pno. *p*
Ped. 6 7

27

arco
8va

Vln. *ff* 3

Vc. *ff* 7

Pno. *ff* 5

Ped.

(8)

31

33

Vln. *p* 3

Vc. *p* 7

Pizz.

Pno. *p* 5

Ped.

35

Vln. 6

Vc. 6

Pno. 6

Ped.

39

Vln. *pizz.*
p *mf*

Vc. *arco*
p *mf*

Pno. *p* *mf*

41

Vln. *arco*
p

Vc. *pizz.*
p

Pno. *p*

43

Vln. *ff*

Vc. *ff*

Pno. *ff*

PIANO TRIO

III.

Eric Shanfield

$\text{♩} = 126 \text{ rit.}$

4 (3x) a tempo arco

Violin

Violoncello

Piano

6 9 (3x) pizz.

Vln.

Vc.

Pno.

14 arco 3

Vln.

Vc.

Pno.

19

Vln.

Vc.

Pno.

24

Vln.

Vc.

Pno.

29

Vln.

Vc.

Pno.

32

Vln. *p* *f* *p*

Vc. *p* *f* *p*

Pno. *p* *f* *p*

36

38 (4x)

Vln. *p* *f* flaut. *p*

Vc. *p* *f* flaut. *p*

Pno. *p* *f* *p* 8^{va} 8^{va-b} Led.

40

43 (3x)

Vln. *p* 3

Vc. pizz. (norm.) *p*

Pno. 8^{va} 8^{va-b} *p* 3 3 Led.

45 (3x)

Vln. *arco* *pizz.* *p*

Vc. *p*

Pno. *Ped.* *p*

50

Vln. *f* *p*

Vc. *f* *p*

Pno. *f* *p*

56 *arco*

Vln. *ff* *fff*

Vc. *pizz.* *ff* *fff*

Pno. *ff* *fff*

8^{va}

PIANO TRIO

IV.

Eric Shanfield

$\text{♩} = 138$

The score is for a Piano Trio in 4/4 time, marked with a tempo of quarter note = 138. It consists of three systems of staves. The first system includes Violin, Violoncello, and Piano. The Violin part is mostly rests. The Violoncello part starts with a forte (*f*) dynamic. The Piano part features a complex rhythmic pattern with chords and arpeggios, also starting with a forte (*f*) dynamic. The second system includes Violin, Violoncello, and Piano. The Violin part has a triplet of eighth notes marked with a forte (*f*) dynamic. The Violoncello part continues with a steady eighth-note accompaniment. The Piano part continues with its complex rhythmic pattern. The third system includes Violin, Violoncello, and Piano. The Violin part has a series of chords marked with a forte-piano (*fp*) dynamic. The Violoncello part has a dynamic pattern of *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The Piano part continues with its complex rhythmic pattern, alternating between *f* and *p* dynamics.

7 *pizz.*
f

pizz.
f *p* *f* *p*

f
Ped.

9

11 (*pizz.*)
ff

p *ff*

p sub. *ff*

12

16 (4x)

3rd & 4th x only

arco

Vln. *fff*

Vc. *fff*

Pno. *fff*

20

Vln. *ben ff*

Vc. *ben ff*

Pno. *p* *ff* *p*

22

23

Vln. *fp* *fp* *fp* *fp*

Vc. *f* *p* *f* *p* *f*

Pno. *f* *p* *f* *p* *f*

24

1.

26 27

Vln. *p* *ff*

Vc. *p* *ff* pizz.

Pno. *p* *ff*

29

Vln. *p sub.* *ff*

Vc. *p* *ff*

Pno. *p* *ff*

8^{va}

32

Vln. *p sub.*

Vc. *p*

Pno. *p*

(8)

35

Vln.

Vc.

Pno.

ff

arco

ff

p

f

ff

38

sighing

39

Vln.

Vc.

Pno.

p

p

ff

41

Vln.

Vc.

Pno.

ff

43

Vln.

Vc.

Pno.

ff

4x

46

Vln.

Vc.

Pno.

49

Vln.

Vc.

Pno.

fff

6

5

Ped.