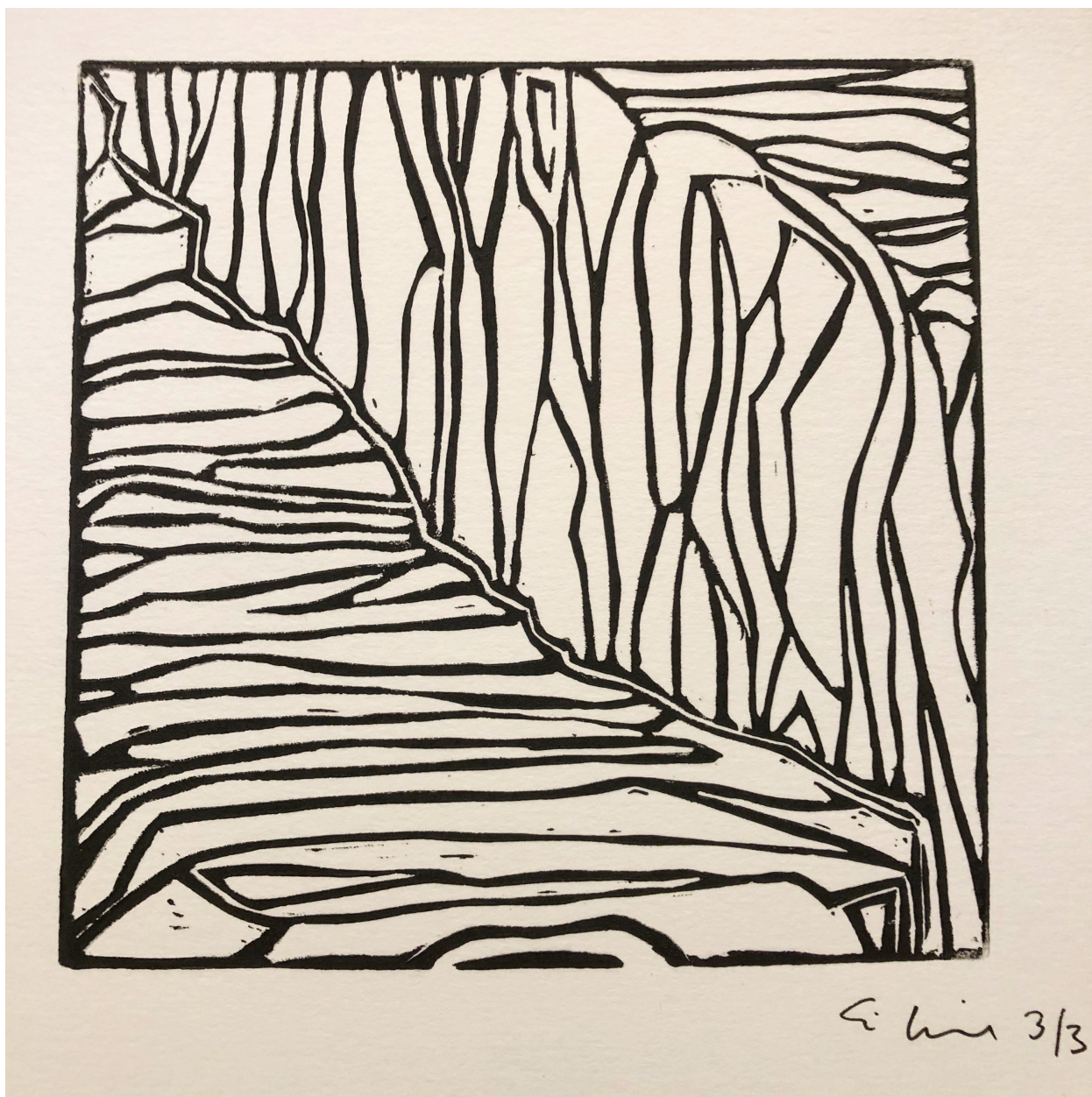


SONATA FOR OBOE, HORN, AND
HARPSICHORD



ERIC SHANFIELD

SONATA FOR OBOE, HORN, AND HARPSICHORD

Eric Shanfield | ENS.2018.1e

1.23-.18-1.25.18 | 10'

Oboe

Horn in F

Harpsichord

Score in C.

An electronic keyboard should not be used in place of a genuine harpsichord.

SIX DEBUSSY SONATAS

IV. SONATA FOR OBOE, HORN, AND HARPSICHORD

In 1914 Claude Debussy embarked on a series of six “sonatas for various instruments” (*Six sonatas pour divers instruments*), dedicated to his second wife. Having completed the first three, for cello and piano; flute, viola, and harp; and violin and piano, his death in 1918 forever interrupted the set.

In the manuscript of the violin sonata Debussy outlined his plans for the remainder of the cycle: sonatas for oboe, horn, and harpsichord; clarinet, bassoon, trumpet, and piano; and a final chamber orchestra “concerto where the sonorities of the ‘various instruments’ combine, with the gracious assistance of the double bass.” I have used this plan to compose my own sonata cycle inspired by the evocative instrumental combinations imagined by Debussy.

Six Debussy Sonatas follows an overall harmonic form that binds each of the sonatas together and to one another; likewise, structural cycles control the rhythmic, melodic, and textural material. All of the material was first freely composed according to the sound I wanted to create for each individual piece, then shared between sonatas as seemed to fit. Although there are no musical connections to Debussy’s original sonatas, they have the same brevity, both in terms of length and compression of musical content.

SONATA FOR OBOE, HORN, AND HARPSICHORD

I.

♩=138

(3x)

Oboe

Horn in F

Harpsichord

4

(multiphonic)

5

Ob.

Hn.

Hpsd.

7

Ob.

Hn.

Hpsd.

Ob. **10** **13**

Hn. *fp* *fp*

Hpsd.

Ob. **14**

Hn. *fp* *fp* *f*

Hpsd.

Ob. **18**

Hn.

Hpsd.

21

Ob.

Hn.

Hpsd.

25

Ob.

Hn.

Hpsd.

28

Ob.

Hn.

Hpsd.

Ob. 32 3x *f sempre*

Hn. *p* *fp* *fp*

Hpsd.

Ob. 35 37 3x

Hn. *fp* *fp* *fp* *f*

Hpsd.

Ob. 39

Hn.

Hpsd.

43

Ob.

Hn.

Hpsd.

Detailed description: This system contains measures 43 and 44. The Oboe (Ob.) and Horn (Hn.) parts are in 4/4 time. The Oboe part consists of eighth notes with a flat, and the Horn part consists of eighth notes with a sharp. The Harpsichord (Hpsd.) part is in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The key signature has one sharp (F#). The system ends with a double bar line and repeat signs.

45

Ob.

Hn.

Hpsd.

Detailed description: This system contains measures 45 and 46. Measure 45 is in 3/4 time, and measure 46 is in 4/4 time. The Oboe part has a melodic line with a slur. The Horn part has a melodic line with a slur. The Harpsichord part has a complex rhythmic pattern. The key signature has one sharp (F#). The system ends with a double bar line and repeat signs.

47

Ob.

Hn.

Hpsd.

Detailed description: This system contains measures 47 and 48. Measure 47 is in 4/4 time, and measure 48 is in 7/8 time. The Oboe part has a melodic line with a slur. The Horn part has a melodic line with a slur. The Harpsichord part has a complex rhythmic pattern. The key signature has one sharp (F#). The system ends with a double bar line and repeat signs.

SONATA FOR OBOE, HORN, AND HARPSICHORD

II.

♩=96
3x

Oboe

Horn in F

Harpsichord

4

Ob.

Hn.

Hpsd.

7 9

Ob.

Hn.

Hpsd.

Ob. *10*

Hn.

Hpsd.

Ob. *14* **15** (3x)

Hn.

Hpsd.

Ob. **17**

Hn.

Hpsd.

21

Ob.

Hn.

Hpsd.

25

Ob.

Hn.

Hpsd.

29

Ob.

Hn.

Hpsd.

33 2. 5 5 5 34

Ob. *fp* *f*

Hn.

Hpsd.

36

Ob. *f*

Hn.

Hpsd.

39 40

Ob. *f*

Hn.

Hpsd.

42

Ob.

Hn.

Hpsd.

This system contains measures 42 and 43. The Oboe part (Ob.) has a whole rest in measure 42 and a triplet of eighth notes in measure 43. The Horn part (Hn.) plays a steady eighth-note accompaniment. The Harpsichord part (Hpsd.) features a melodic line with slurs and rests in both measures.

44

Ob.

Hn.

Hpsd.

This system contains measures 44 and 45. The Oboe part (Ob.) has a whole rest in measure 44 and a triplet of eighth notes in measure 45. The Horn part (Hn.) continues with eighth-note accompaniment. The Harpsichord part (Hpsd.) has a melodic line with slurs and rests.

46

Ob.

Hn.

Hpsd.

This system contains measures 46 and 47. The Oboe part (Ob.) has a melodic line with slurs and rests. The Horn part (Hn.) has a melodic line with slurs and rests. The Harpsichord part (Hpsd.) has a melodic line with slurs and rests.

48 49 3x

Ob.

Hn.

ff *ff*

Hpsd.

51

Ob.

Hn.

f

Hpsd.

55

Ob.

Hn.

f

Hpsd.

SONATA FOR OBOE, HORN, AND HARPSICHORD

III.

$\text{♩} = 126$
3x

Oboe

Horn in F

Harpsichord

3

mp

Hn.

mp

Hpsd.

6

f

9

Ob.

Hn.

Hpsd.

12

Ob.

Hn.

Hpsd.

15 (3x)
2nd & 3rd x only

Ob.

Hn.

Hpsd.

17

Ob.

Hn.

Hpsd.

19 (4x)

Ob.

Hn.

Hpsd.

21

Ob.

Hn.

Hpsd.

23

Ob.

Hn.

Hpsd.

26 (3x)

Ob.

Hn.

Hpsd.

28

Ob.

Hn.

Hpsd.

30

Ob.

Hn.

Hpsd.

32

2nd x only

ff 3

Ob.

Hn.

Hpsd.

36 (4x)

ff

tr

ff

8^{vb}

Ob.

Hn.

Hpsd.

40

Ob. *p*

Hn. *p*

Hpsd.

43 (3x)

Ob. *f*

Hn. *f*

Hpsd.

45

Ob.

Hn.

Hpsd.

47

Ob.

Hn.

Hpsd.

49

Ob.

Hn.

Hpsd.

51

Ob.

Hn.

Hpsd.