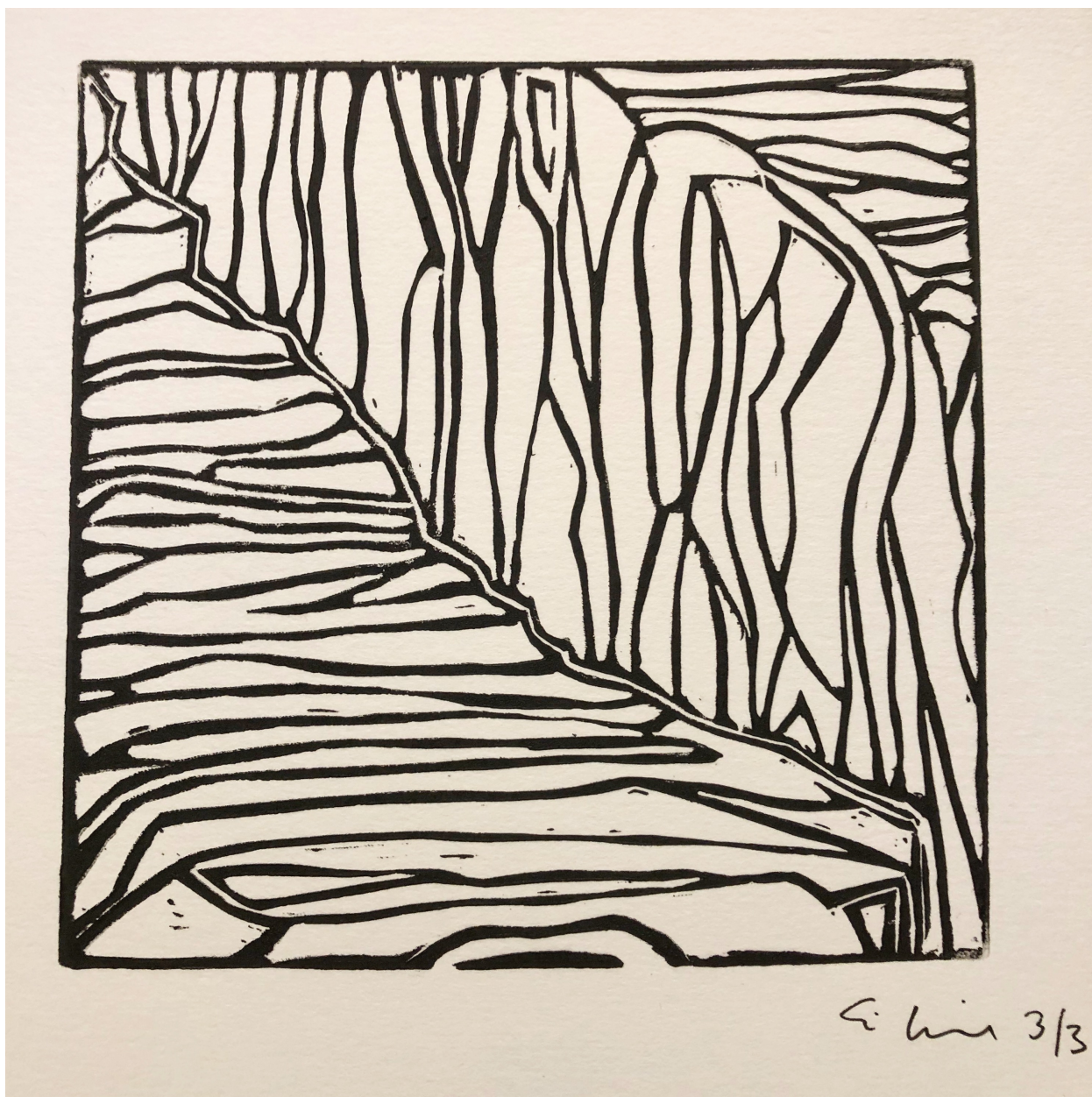


SONATA FOR CLARINET, BASSOON,
TRUMPET, AND PIANO



ERIC SHANFIELD

SONATA FOR CLARINET, BASSOON, TRUMPET, AND PIANO

Eric Shanfield | ENS.2018.1e

1.22.18 | 8'

Clarinet in B \flat

Bassoon

Trumpet in B \flat

Piano

Trumpet requires straight and cup mutes.

Score in C.

SIX DEBUSSY SONATAS

V. SONATA FOR CLARINET, BASSOON, TRUMPET, AND PIANO

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 CLARINET, BASSOON, TRUMPET, AND PIANO

I.

Eric Shanfield

♩=132

Clarinet in Bb

Bassoon

Trumpet in Bb

Piano

con sord. (straight mute)

Cl.

Bsn.

Tpt.

Pno.

6

Cl.

Bsn.

Tpt.

Pno.

8

Cl.

Bsn.

Tpt.

Pno.

10

Cl. *p* *f*

Bsn. *p* *f*

Tpt. *p* *f*

Pno. *p* *f*

Detailed description: This system covers measures 10 and 11. The Clarinet part features a sixteenth-note scale with a '6' fingering above it, starting at a piano (*p*) dynamic and ending at a forte (*f*) dynamic. The Bassoon part has a similar scale with a '5' fingering, also moving from *p* to *f*. The Trumpet part plays a steady eighth-note accompaniment, starting at *p* and ending at *f*. The Piano part consists of a right-hand melodic line with a '6' fingering and a left-hand accompaniment of eighth notes. Dynamics range from *p* to *f*.

12

Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Tpt. *p* *f* *p*

Pno. *p* *f* *p*

Detailed description: This system covers measures 12, 13, and 14. Measures 12 and 13 continue the sixteenth-note scales for Clarinet and Bassoon, with dynamics *p* to *f*. Measure 14 shows a change in dynamics to *p* for all parts. The Piano part continues with its melodic and accompaniment lines, also moving to a *p* dynamic. The Trumpet part continues with its eighth-note accompaniment. Dynamics range from *p* to *f*.

Musical score for measures 16-20. The score is for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Piano (Pno.).

- Cl.:** Measures 16-20. Measure 16 starts with a treble clef and a key signature of one flat. Measure 17 is marked with a box containing the number 17. The music features a triplet of eighth notes in measures 17-20, starting on G4. Dynamics include *p*.
- Bsn.:** Measures 16-20. Measure 16 starts with a bass clef and a key signature of one flat. The music features a quintuplet of eighth notes in measures 17-20, starting on G3. Dynamics include *p*.
- Tpt.:** Measures 16-20. Measure 16 starts with a treble clef and a key signature of one flat. The music features a triplet of eighth notes in measures 17-20, starting on G4. Dynamics include *p*.
- Pno.:** Measures 16-20. Measure 16 starts with a treble clef and a key signature of one flat. The music features a triplet of eighth notes in measures 17-20, starting on G4. Dynamics include *p*.

Musical score for measures 21-23. The score is for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Piano (Pno.).

- Cl.:** Measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat. Measure 22 is marked with a box containing the number 21. The music features a triplet of eighth notes in measures 21-23, starting on G4. Dynamics include *f*.
- Bsn.:** Measures 21-23. Measure 21 starts with a bass clef and a key signature of one flat. The music features a quintuplet of eighth notes in measures 21-23, starting on G3. Dynamics include *f*.
- Tpt.:** Measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat. The music features a triplet of eighth notes in measures 21-23, starting on G4. Dynamics include *f*.
- Pno.:** Measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat. The music features a triplet of eighth notes in measures 21-23, starting on G4. Dynamics include *f*.

25

Cl. *p*

Bsn. *p*

Tpt. *p*

Pno. *p*

29

Cl. *f*

Bsn. *f*

Tpt. *f*

Pno. *f*

32

Cl. *f* *p*

Bsn. *f* *p*

Tpt. *f* *p*

Pno. *f* *p*

Detailed description: This system contains measures 32 and 33. The Clarinet part features a melodic line with a five-fingered scale-like pattern, marked *f* in measure 32 and *p* in measure 33. The Bassoon part plays a similar pattern in the bass clef. The Trumpet part has a six-fingered scale-like pattern, also marked *f* and *p*. The Piano part consists of a complex rhythmic accompaniment with sixteenth notes in both hands, marked *f* and *p*.

34

Cl. *f*

Bsn. *f*

Tpt. flt. *f*

Pno. *f*

Detailed description: This system contains measures 34 and 35. The Clarinet part has a melodic line with slurs, marked *f*. The Bassoon part plays a similar melodic line in the bass clef, also marked *f*. The Trumpet part is marked *flt.* and *f*, playing a melodic line with slurs. The Piano part features a complex rhythmic accompaniment with slurs, marked *f*.

36

Cl. *f* 5

Bsn. *f* 5

Tpt. *f* 3

Pno. *f*

38

Cl. *p*

Bsn. *p*

Tpt. *p*

Pno. *p*

Ped.

40

Cl. *f sempre*

Bsn. *f sempre*

Tpt. *f sempre*

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

44

Cl. *p f p f p f p f*

Bsn. *p f p f p f p f*

Tpt. *p f p f p f p f*

Pno. *p f p f*

47

Cl. *f* *p*

Bsn. *f* *p*

Tpt. *f* *p*

Pno. *p*

l.h.

2^{do}

Detailed description: This system covers measures 47 and 48. The Clarinet part (Cl.) starts with a forte (*f*) dynamic and a melodic line that ends with a half note B-flat. The Bassoon part (Bsn.) features a sixteenth-note scale with a forte (*f*) dynamic, marked with a '6' above the staff. The Trumpet part (Tpt.) has a similar sixteenth-note scale with a forte (*f*) dynamic, marked with a '5' above the staff. The Piano part (Pno.) consists of two staves: the right hand plays chords with a piano (*p*) dynamic, and the left hand plays a single note with a piano (*p*) dynamic. A first ending bracket labeled 'l.h.' is placed over the right-hand piano part. The system concludes with a double bar line and a 2^{do} (second ending) bracket.

49

Cl. *f* *p*

Bsn. *f* *p*

Tpt. *f* *p*

Pno. *p*

b

2^{do}

Detailed description: This system covers measures 49 and 50. The Clarinet part (Cl.) continues with a forte (*f*) dynamic and a melodic line ending on a half note B-flat. The Bassoon part (Bsn.) continues with a sixteenth-note scale, forte (*f*), marked with a '6'. The Trumpet part (Tpt.) continues with a sixteenth-note scale, forte (*f*), marked with a '5'. The Piano part (Pno.) continues with chords in the right hand and a single note in the left hand, both piano (*p*). A first ending bracket is present over the right-hand piano part, with a flat symbol (*b*) placed below the staff. The system concludes with a double bar line and a 2^{do} (second ending) bracket.

51

Cl. *pp*

Bsn. *pp*

Tpt. *pp*

Pno. *pp*

Ped.

53

Cl.

Bsn.

Tpt.

Pno.

Ped.

55

Cl. *f*

Bsn. *f* 3

Tpt. *f* 5

Pno. *f*

Detailed description: This system covers measures 55 and 56. The Clarinet part (top staff) features a rhythmic pattern of eighth notes with a dynamic marking of *f*. The Bassoon part (second staff) plays a triplet of eighth notes, also marked *f*. The Trumpet part (third staff) plays a quintuplet of eighth notes, marked *f*. The Piano part (bottom two staves) consists of a series of chords in the right hand, marked *f*, while the left hand is silent.

57

Cl. *p* *f*

Bsn. *p* *f* 3

Tpt. *p* *f* 5

Pno. *p*

Detailed description: This system covers measures 57 through 60. Measures 57-58 are in 7/8 time, and measures 59-60 are in 2/4 time. The Clarinet part (top staff) starts with a *p* dynamic and changes to *f* at measure 59. The Bassoon part (second staff) starts with a *p* dynamic and changes to *f* at measure 59, playing a triplet. The Trumpet part (third staff) starts with a *p* dynamic and changes to *f* at measure 59, playing a quintuplet. The Piano part (bottom two staves) plays chords in the right hand, marked *p*, while the left hand is silent.

60 62

Cl. *p*

Bsn. *p*

Tpt. *p*

Pno. *p*

65

Cl. *f* *p* *ff*

Bsn. *f* *p* *ff*

Tpt. *f* *p* *ff*

Pno. *f* *p* *ff*

SONATA FOR CLARINET, BASSOON, TRUMPET, AND PIANO

II.

Eric Shanfield

♩=116

Clarinet in B \flat

Bassoon

Trumpet in B \flat

Piano

p

con sord. (cup mute)

3

5

Ped.

5

Cl.

Bsn.

Tpt.

Pno.

f *p*

2nd x only

5

3

9

Cl. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Tpt. *f* *p* *f* *p*

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

12

14

Cl. *f* *p* *p*

Bsn. *f* *p* *p*

Tpt. *f* *p* *p*

Pno. *f* *p* *p*

15

Cl.

Bsn.

Tpt.

Pno.

Detailed description: This system contains measures 15, 16, and 17. The Clarinet (Cl.) part has a melodic line with a key signature of one flat. The Bassoon (Bsn.) part features a long, sustained note with a hairpin crescendo. The Trumpet (Tpt.) part has a simple melodic line. The Piano (Pno.) part consists of two staves with a complex, rhythmic accompaniment of sixteenth notes and chords.

18

20

Cl.

Bsn.

Tpt.

Pno.

6

5

Red.

Detailed description: This system contains measures 18, 19, and 20. Measure 18 is identical to the previous system. In measure 19, the Bassoon (Bsn.) part has a long note with a hairpin crescendo. The Piano (Pno.) part continues with its rhythmic accompaniment. In measure 20, the Clarinet (Cl.) part is silent. The Bassoon (Bsn.) part is silent. The Trumpet (Tpt.) part is silent. The Piano (Pno.) part has a melodic line with a slur and a '6' below it, and another melodic line with a slur and a '5' below it. A 'Red.' (ritardando) marking is present at the bottom of the system.

21

Cl.

Bsn.

Tpt.

Pno.

6

6

6

5

5

5

Ped.

Ped.

Ped.

24

Cl.

Bsn.

Tpt.

Pno.

p

f

p

f

3

3

3

3

3

3

p

f

p

f

Ped.

Ped.

Ped.

27

Cl. *f* *p*

Bsn. *f* *p*

Tpt. *f* *p*

Pno. *f* *p*

Ped. 3

30

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Tpt. *p* *mf* *p*

Pno. *p* *mf* *p*

Ped. 5

Musical score for measures 33-36. The score is for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Piano (Pno.).

- Cl.:** Measure 33 starts with a *p!* sub-tone. A slur covers measures 33-36. Measure 36 has a repeat sign.
- Bsn.:** Measure 33 is marked "2nd x only" and *p*. It plays a series of quarter notes.
- Tpt.:** Measure 33 is marked "2nd x only" and *p*. It plays a series of quarter notes.
- Pno.:** Measure 33 is marked *p*. Measure 36 has a *f* dynamic with a triplet of chords, followed by a *p* dynamic.

Musical score for measures 38-41. The score is for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Piano (Pno.).

- Cl.:** Measure 38 is marked 38. Measure 41 has a triplet of notes marked *p*.
- Bsn.:** Measure 41 has a triplet of notes marked *p*.
- Tpt.:** Measure 41 has a quintuplet of notes marked *p*.
- Pno.:** Measure 38 has a triplet of chords marked *f* and *p*. Measure 39 has a triplet of chords marked *f* and *p*. Measure 40 has a triplet of chords marked *p*.

43 47

Cl. *pp*

Bsn. *pp* 3 3

Tpt. 5

Pno. *pp* 6
Ped. 5

48

Cl. *mp*

Bsn. 3 3 3 3 *mp*

Tpt.

Pno. 6 *mp*
Ped. 5

SONATA FOR CLARINET, BASSOON, TRUMPET, AND PIANO

III.

Eric Shanfield

$\text{♩} = 132$

Clarinet in B \flat

Bassoon

Trumpet in B \flat

Piano

p

Ped.

Cl. $\textcircled{3}$ $\textcircled{4x}$

f *p* *f* *p*

Bsn. $\textcircled{5}$ $\textcircled{5}$

f *p* *f* *p*

Tpt. senza sord. $\textcircled{3}$ $\textcircled{3}$

f *p* *f* *p*

Pno. *f*

5

Cl. *f*

Bsn. *f* 3

Tpt. *f* 5

Pno. 5 *f* Ped.

7

Cl.

Bsn.

Tpt.

Pno. *p* 5 Ped.

9 (3x) 3rd x only

Cl. *p* *f*

Bsn. *p* *f*

Tpt. 2nd & 3rd x only *p* *f*

Pno. *p* *f*

Ped.

12 (4x)

Cl. *p* *f*

Bsn. *p* *f*

Tpt. *p* *f*

Pno. *p* *f*

14

Cl.

Bsn.

Tpt.

Pno.

Ped.
sus. Ped.

16

Cl.

Bsn.

Tpt.

Pno.

f

Ped.

18

Cl.

Bsn.

Tpt.

Pno.

Ped.

20

Cl.

Bsn.

Tpt.

Pno.

p

Ped.

22 *2nd x only*

Cl. *p* *f*

Bsn. *p* *f*

Tpt. con sord. (straight mute) *2nd x only* *p* *f*

Pno. *p* *f* 3 *non Ped.*

26 *2nd x only*

Cl. *p* *f*

Bsn. *p* *f*

Tpt. *2nd x only* *p* *f*

Pno. *p* *f* 3 *Ped.*

30

32 *2nd x only*

Cl.

Bsn.

Tpt.

Pno.

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

5 *5* *3* *3*

p

1st x only

via sord.

33

Cl.

Bsn.

Tpt.

Pno.

p

2nd x only

3 *3* *3* *3* *3* *3* *3* *3*

36

Cl.

Bsn.

Tpt.

Pno.

senza sord.
2nd x only 5

p

Ped.

Detailed description: This system covers measures 36 and 37. The Clarinet (Cl.) part features a melodic line with triplets of eighth notes. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes with slurs. The Trumpet (Tpt.) part has quintuplets of eighth notes. The Piano (Pno.) part consists of two staves with a complex texture of sixteenth and thirty-second notes, including a sustained pedal point in the bass register. The dynamic is piano (*p*), and the instruction 'senza sord.' (without mutes) is present for the trumpet. A 'Ped.' (pedal) marking is at the bottom.

38

Cl.

Bsn.

Tpt.

Pno.

4x

p

Detailed description: This system covers measures 38, 39, 40, and 41. The Clarinet (Cl.) part continues with triplets. The Bassoon (Bsn.) part maintains its eighth-note pattern. The Trumpet (Tpt.) part features quintuplets. The Piano (Pno.) part continues with its dense texture. A circled '4x' indicates a four-measure repeat. The dynamic is piano (*p*).

40

Cl.

Bsn.

Tpt.

Pno.

5

Ped.

43

44

Cl.

Bsn.

Tpt.

Pno.

5

p

f

p

f

Ped.

46 48

Cl. *p* *f* *f* *p*

Bsn. *p* *f*

Tpt. *p* *f*

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

50

Cl. *p*

Bsn. *p*

Tpt. *p* *wa* *wa* *wa*

Pno. *p* *Ped.*

53

Cl.

Bsn.

Tpt. via sord.

Pno.

5

Ped.

55

Cl. p

Bsn.

Tpt.

Pno.

8va

5

Ped.

57

58 (3x)

Cl.

Bsn.

Tpt.

Pno.

Red.

senza sord.

f *p*

f *p*

f *sempre*

5

3

3

5

3

3

60

Cl.

Bsn.

Tpt.

Pno.

f *ff*

f *ff*

f *ff*

3

5

5

3

3

3

8va