F-111

ERIC SHANFIELD

F-111

Eric Shanfield

ENS.2008.12 | 19’

Marimba

Piano

Cello

⇒Instruments may be amplified to increase or balance the sound.

⇒Trills are notated: W = to one whole step above written pitch, ½ = to one half step above.

⇒The second movement may be performed separately as *F-111*. The outer movements may not be performed separately, nor any subdivision thereof. If only the second movement is performed, the first paragraph of the program notes should be omitted.

⇒Although the movements are differentiated in the score, this should not be reflected in the program, where the movements should be listed as follows: 1. Movement One

1. Movement One

1. Movement One

In *F-111* two short dances bookend a large central panel, a form resembling an altarpiece. Three movements follow the same symmetrical form (with the outer movements broken in half); the shorter opening and closing are fragmented, while the large middle movement is more narrative.

I chose the title for three reasons. An F-111 is a warplane, and for some reason the combination of marimba, piano and cello sounds fast, sleek and high-tech to me. F-111 is also the name of an enormous, brightly colored painting by Pop artist James Rosenquist that can sometimes be seen in an entire room at the Museum of Modern Art.

On a more personal note, when I was young I sometimes built model airplanes, and one day I purchased a model F-111. However, when it was finished I realized it was sort of an ugly airplane, did not particularly resemble the picture on the box, and had been frankly boring to build. The last model I assembled, it was in retrospect one of those little things that mark a dividing line in childhood.

Accordingly, I have named this piece *F-111* because it is colorful, highly organized, made of small detachable parts, changes quickly, and because it is dangerous, having been written at a time when my life was under attack.

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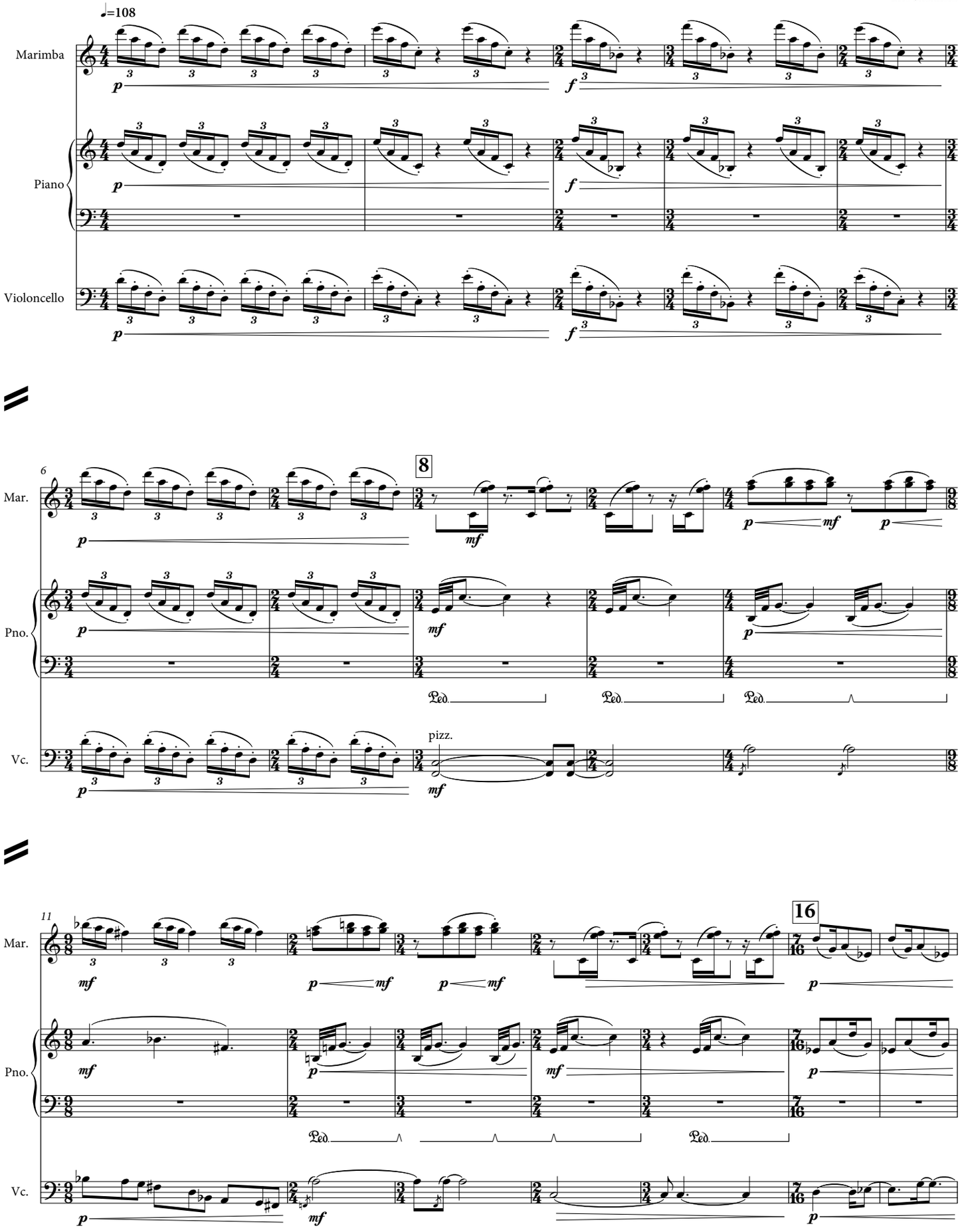
F-111

ONE (1)

Eric Shanfield



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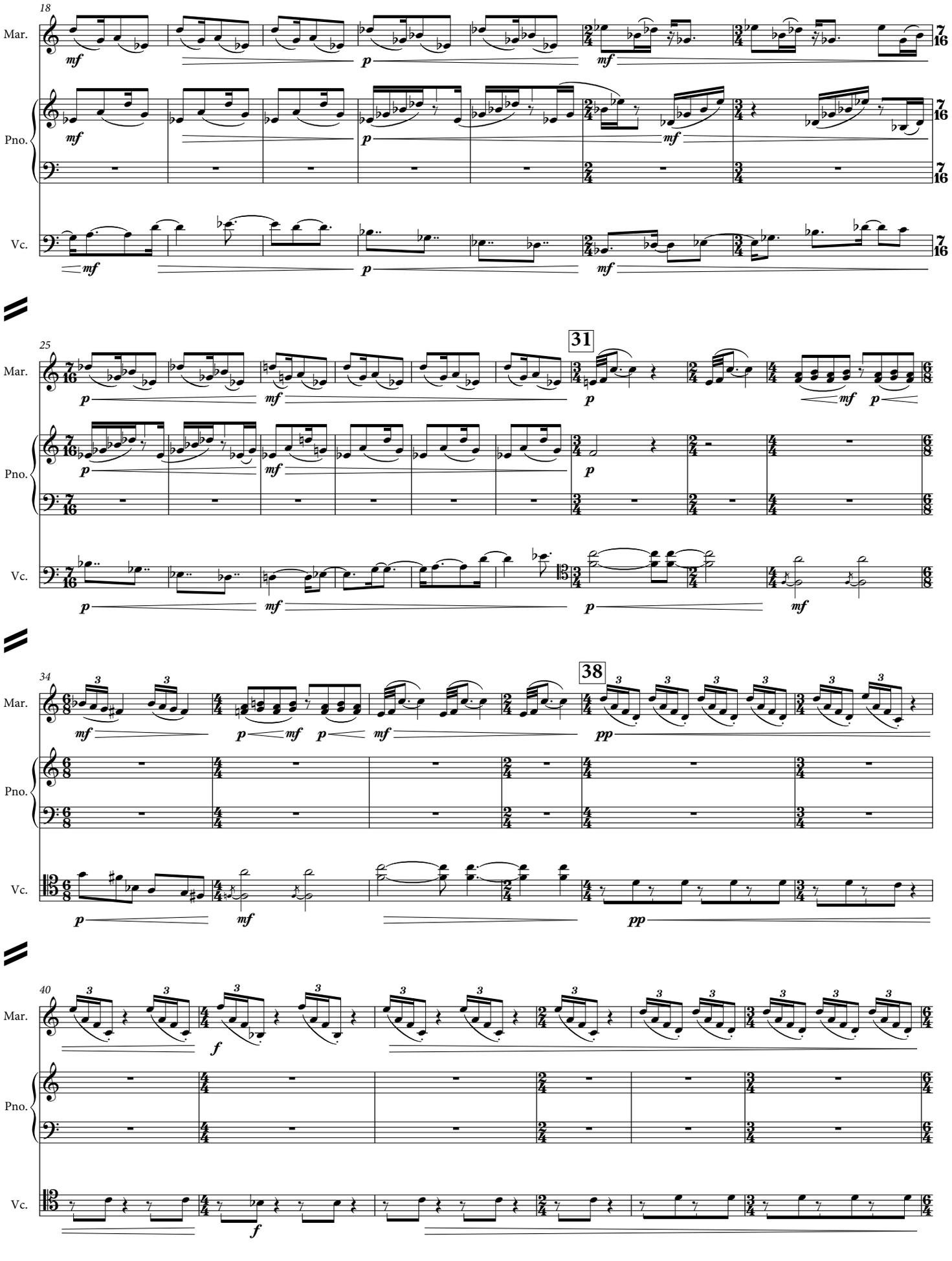
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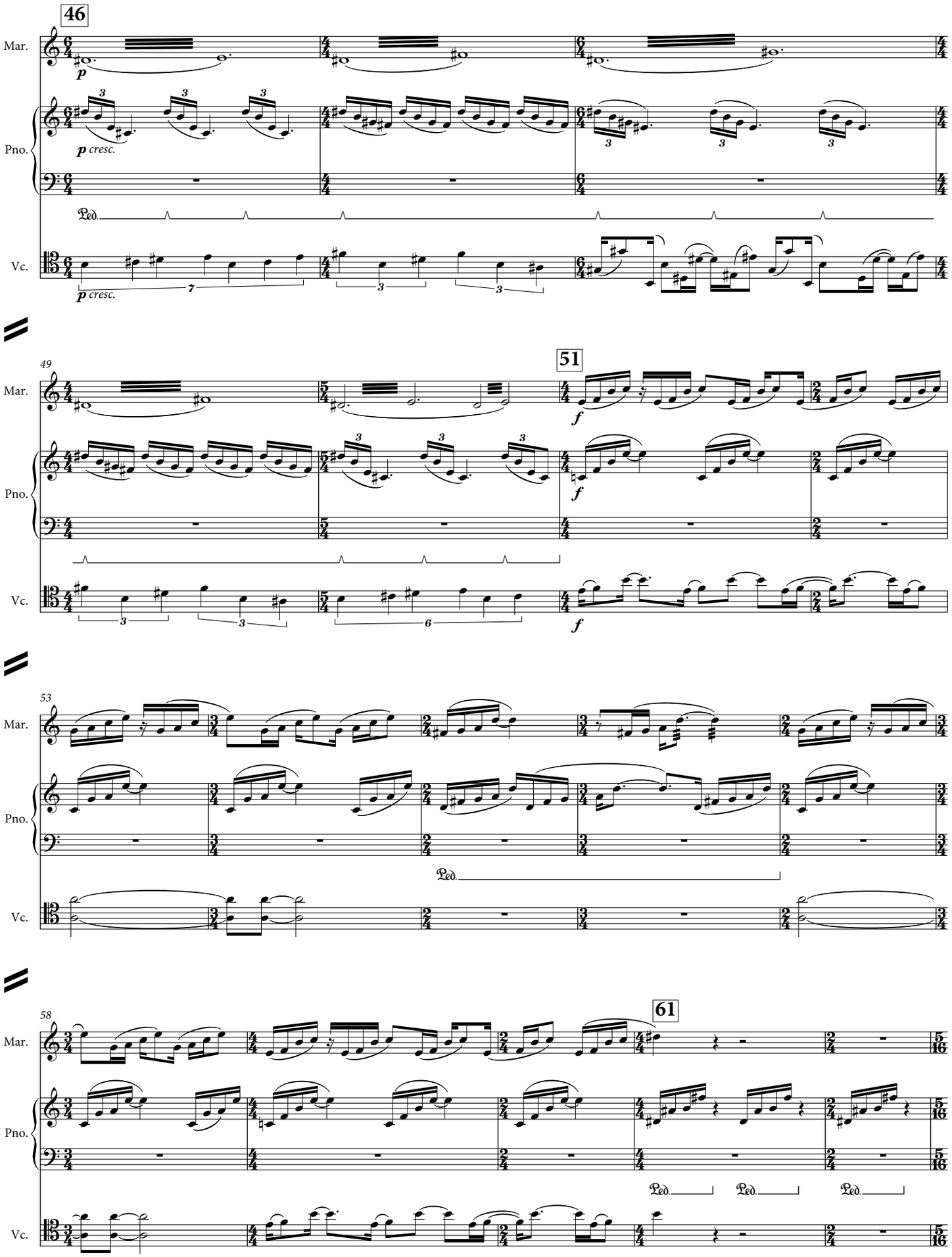
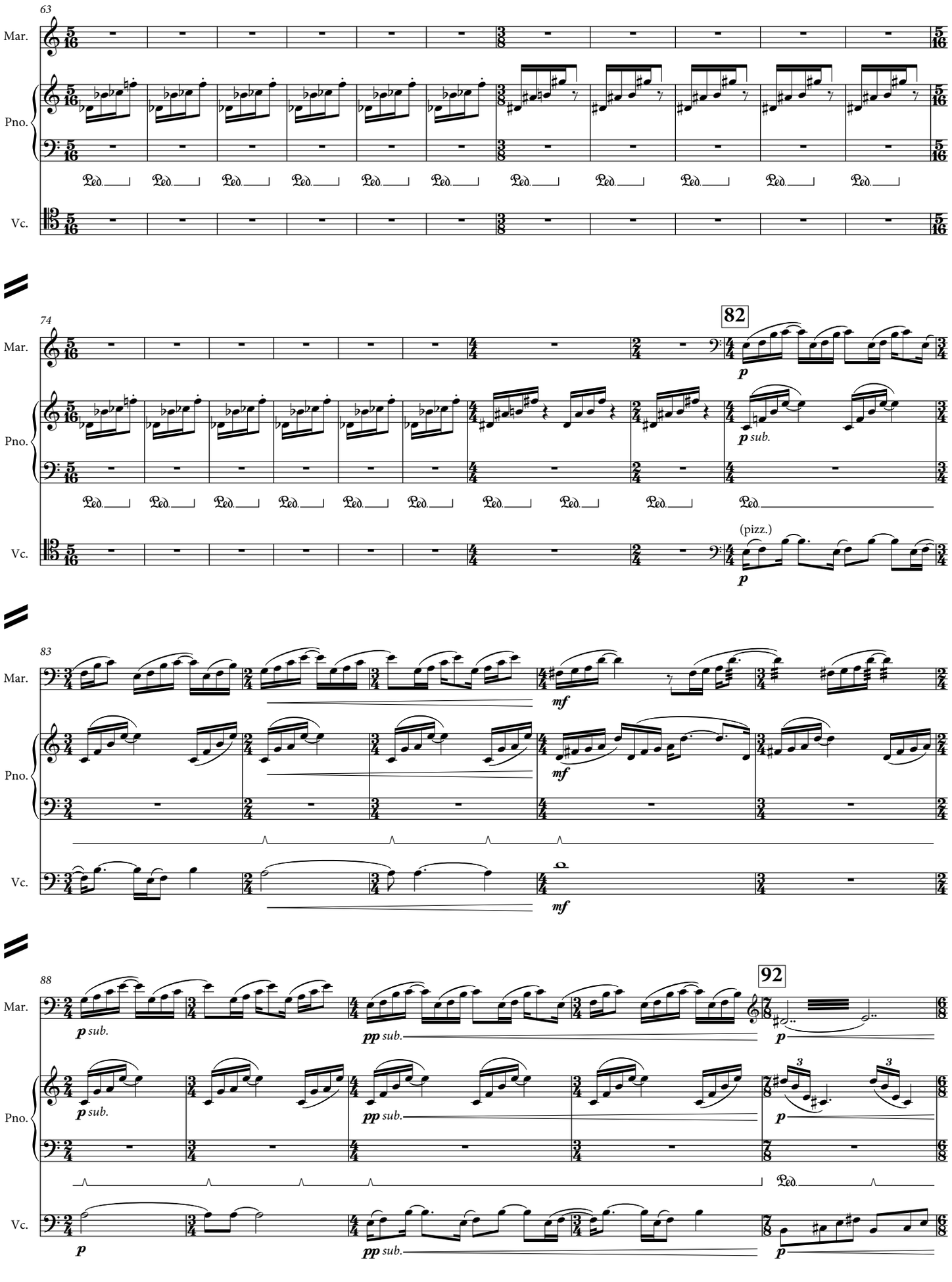
Mar.
Pno.
Vc.
25
31
34
38
40


46
Mar.
Pno.
Vc.
p
p cresc.
Ped.
49
51
f
53
58
61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Mar.
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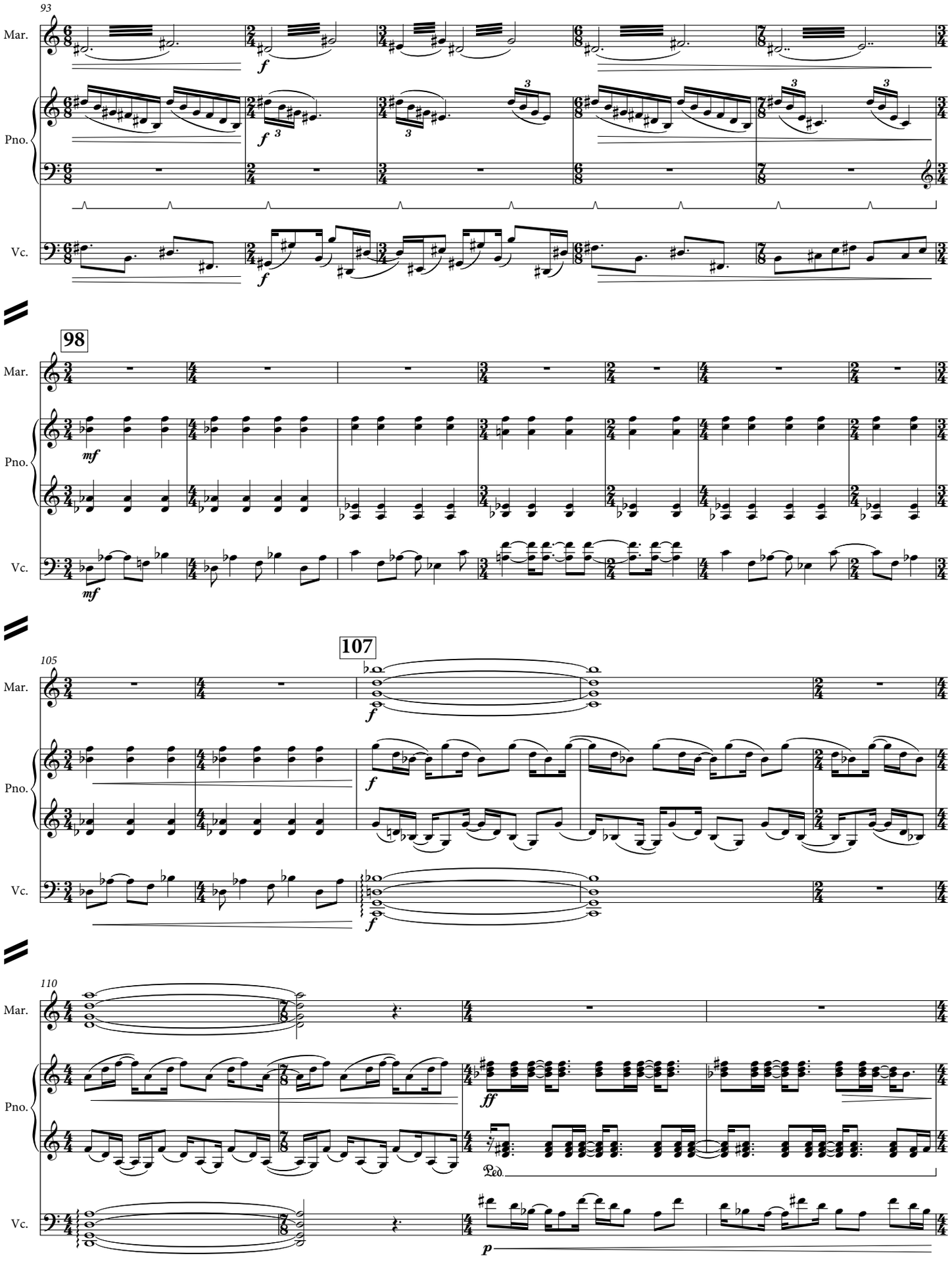
Vc.
74
82
(pizz.)
83
88
92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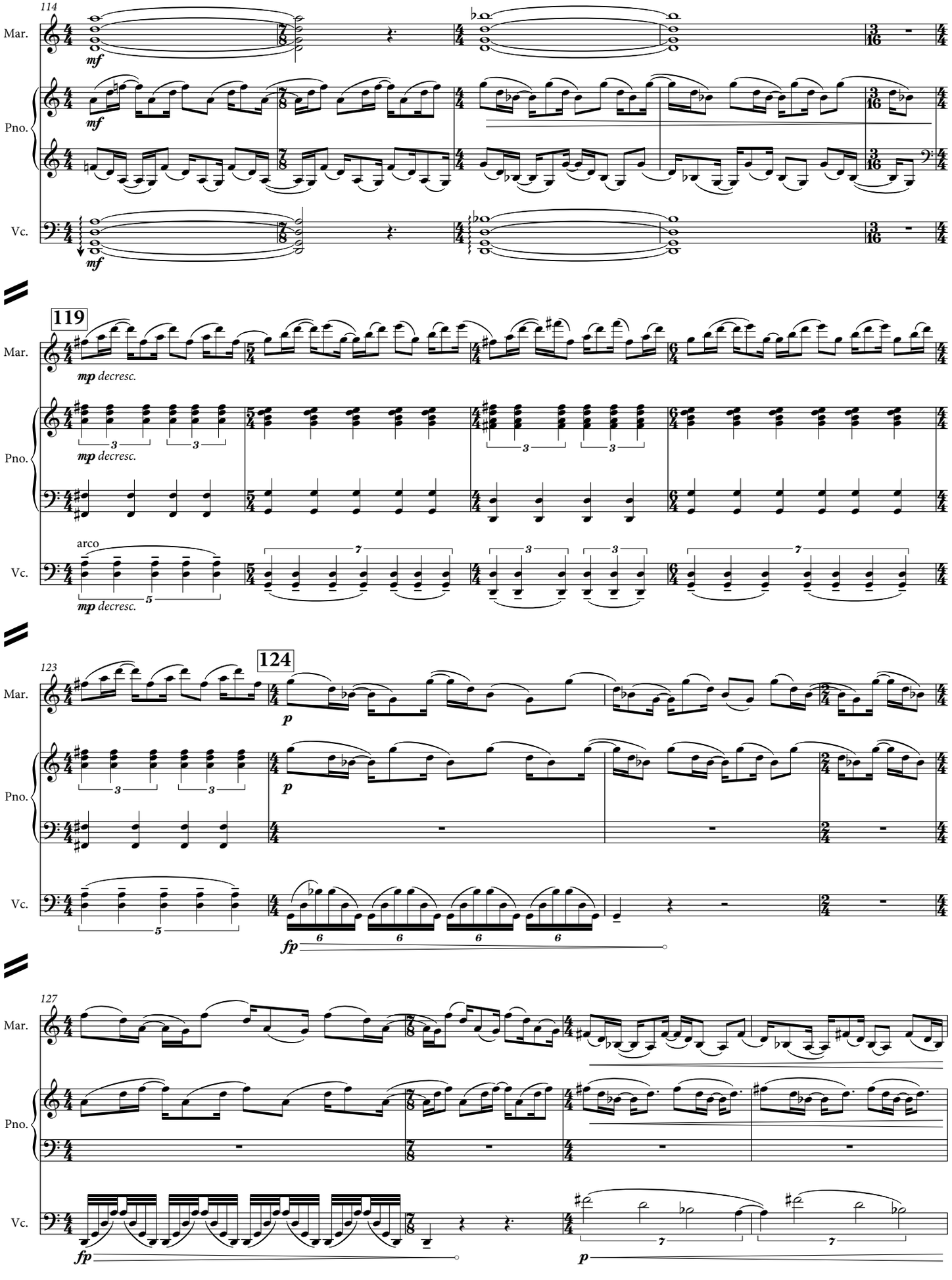
Mar.
Pno.
Vc.
f
98
mf
107
105
ff
Ped.
p
110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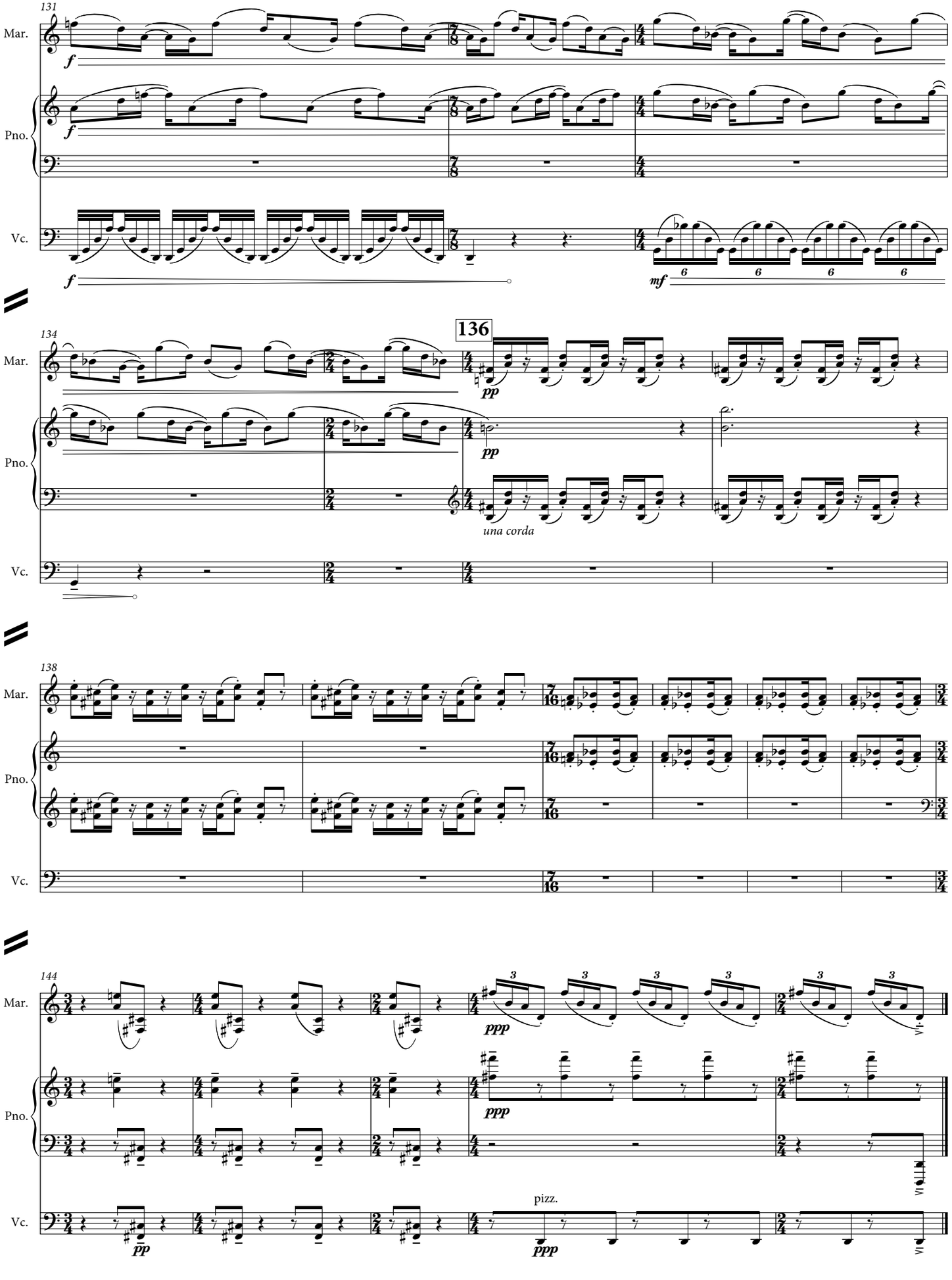
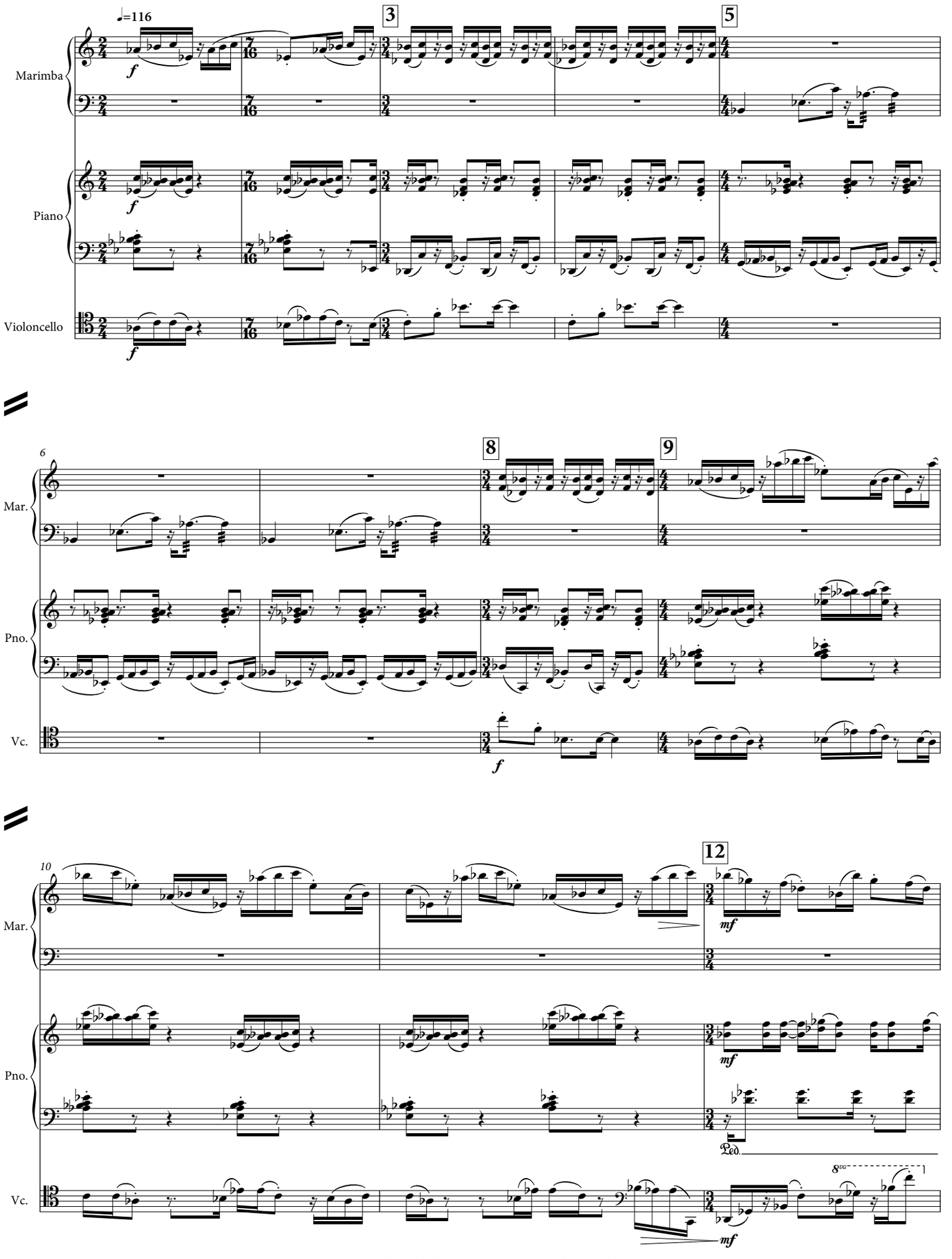
Mar.
Pno.
Vc.
mf
119
mp decresc.
arco
123
124
p
fp
127


131
Mar.
Pno.
Vc.
f
mf
134
136
pp
una corda
138
144
ppp
pizz.

F-111

ONE (2)

Eric Shanfield



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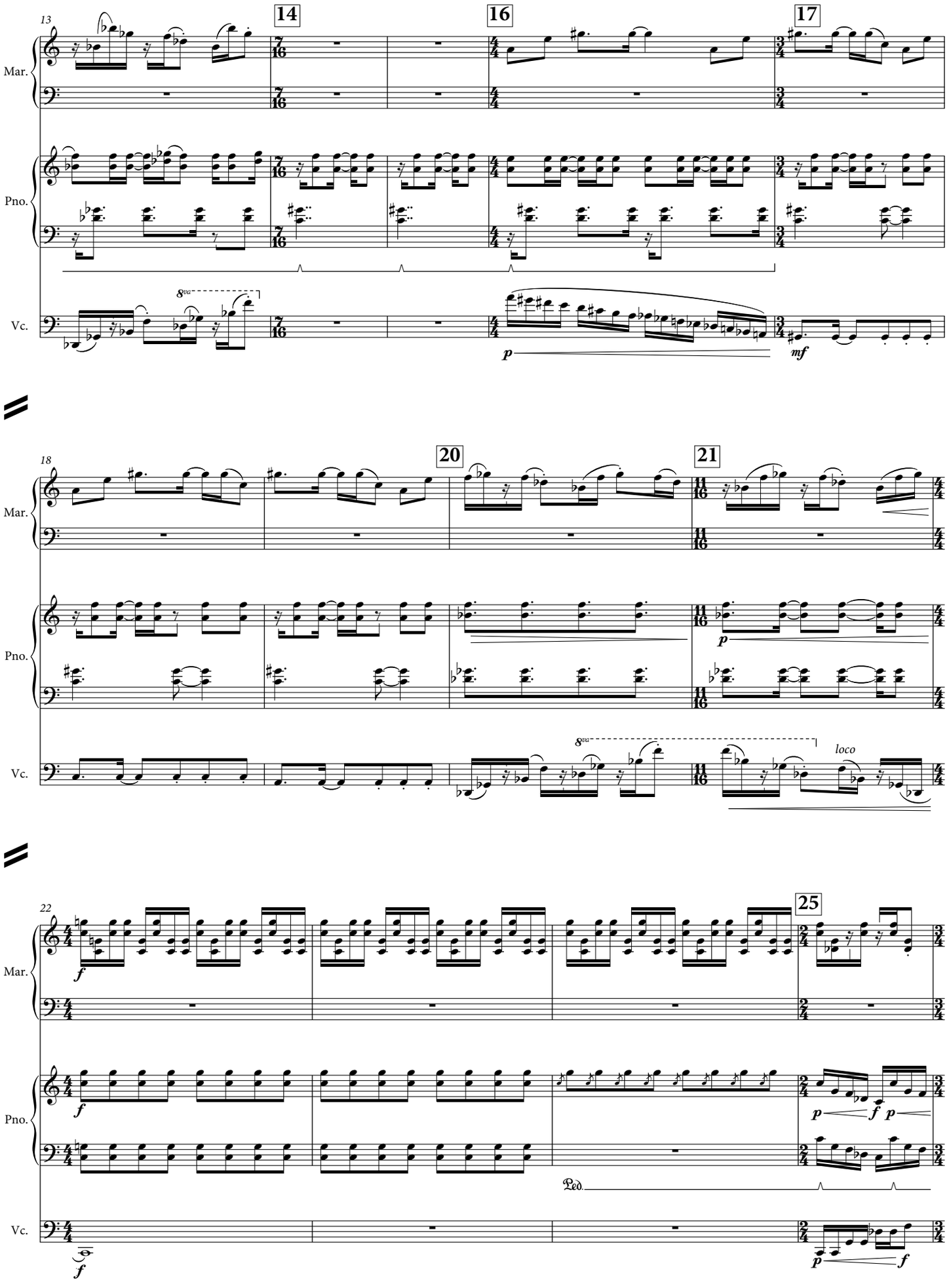
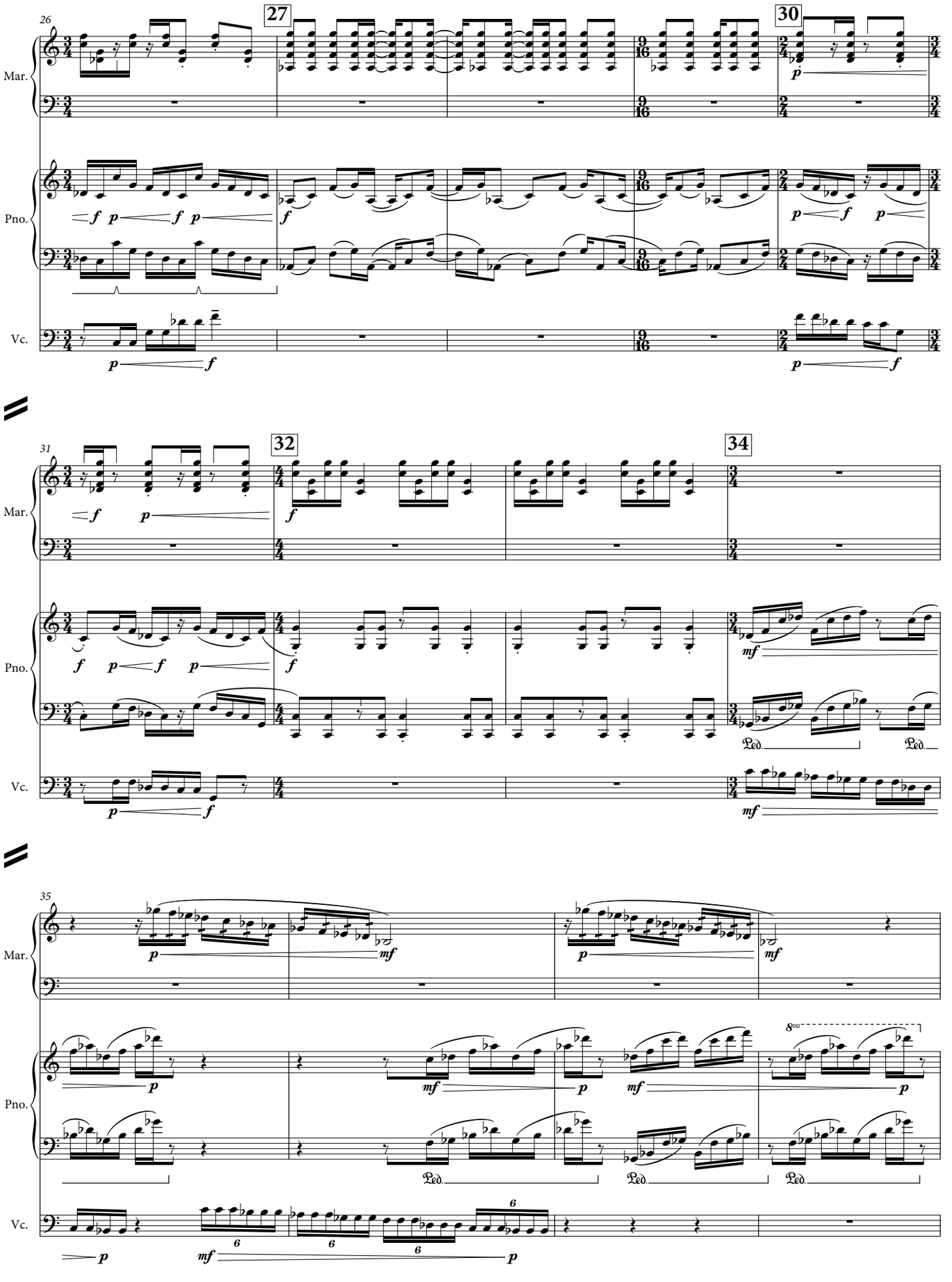
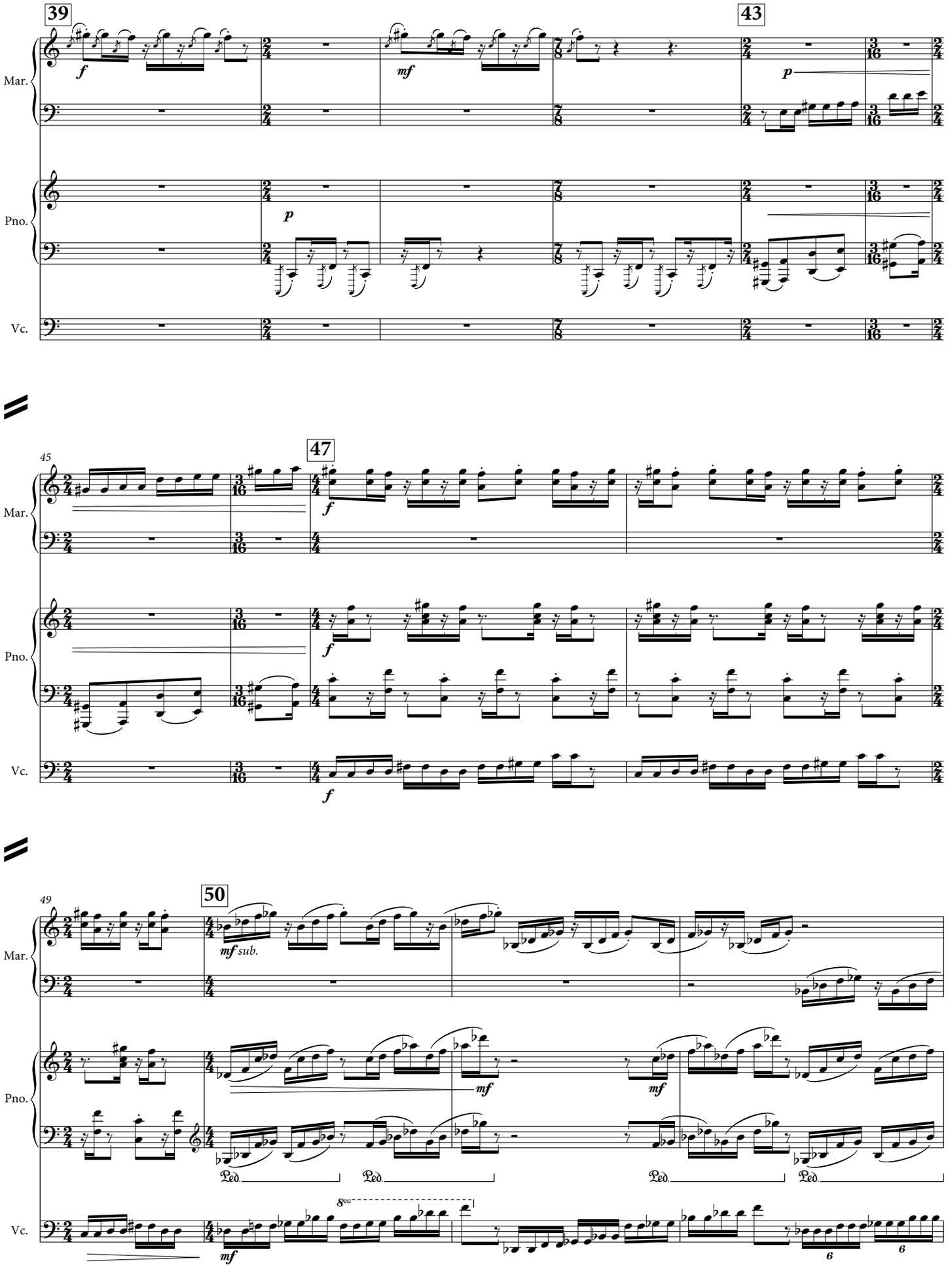
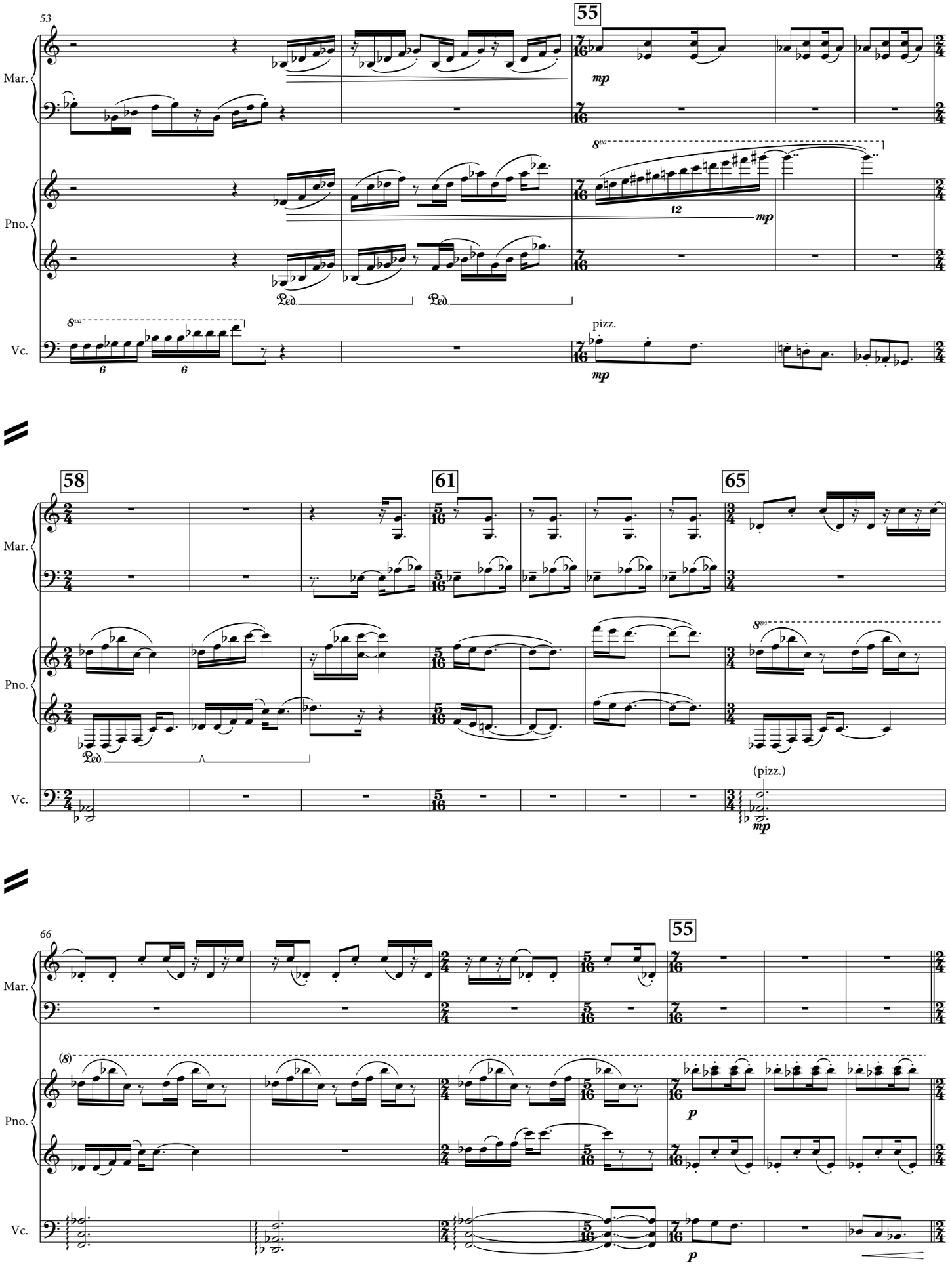
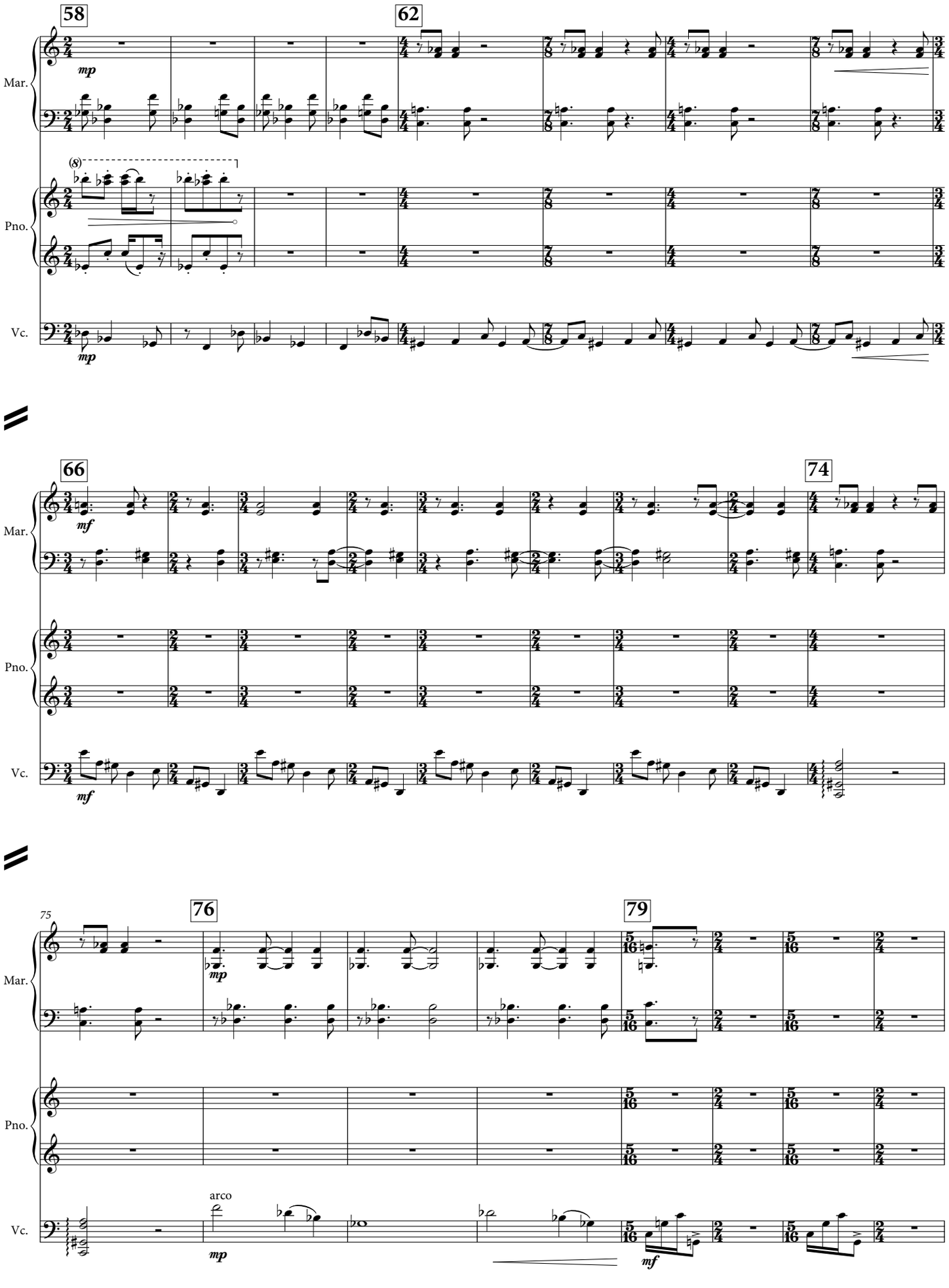
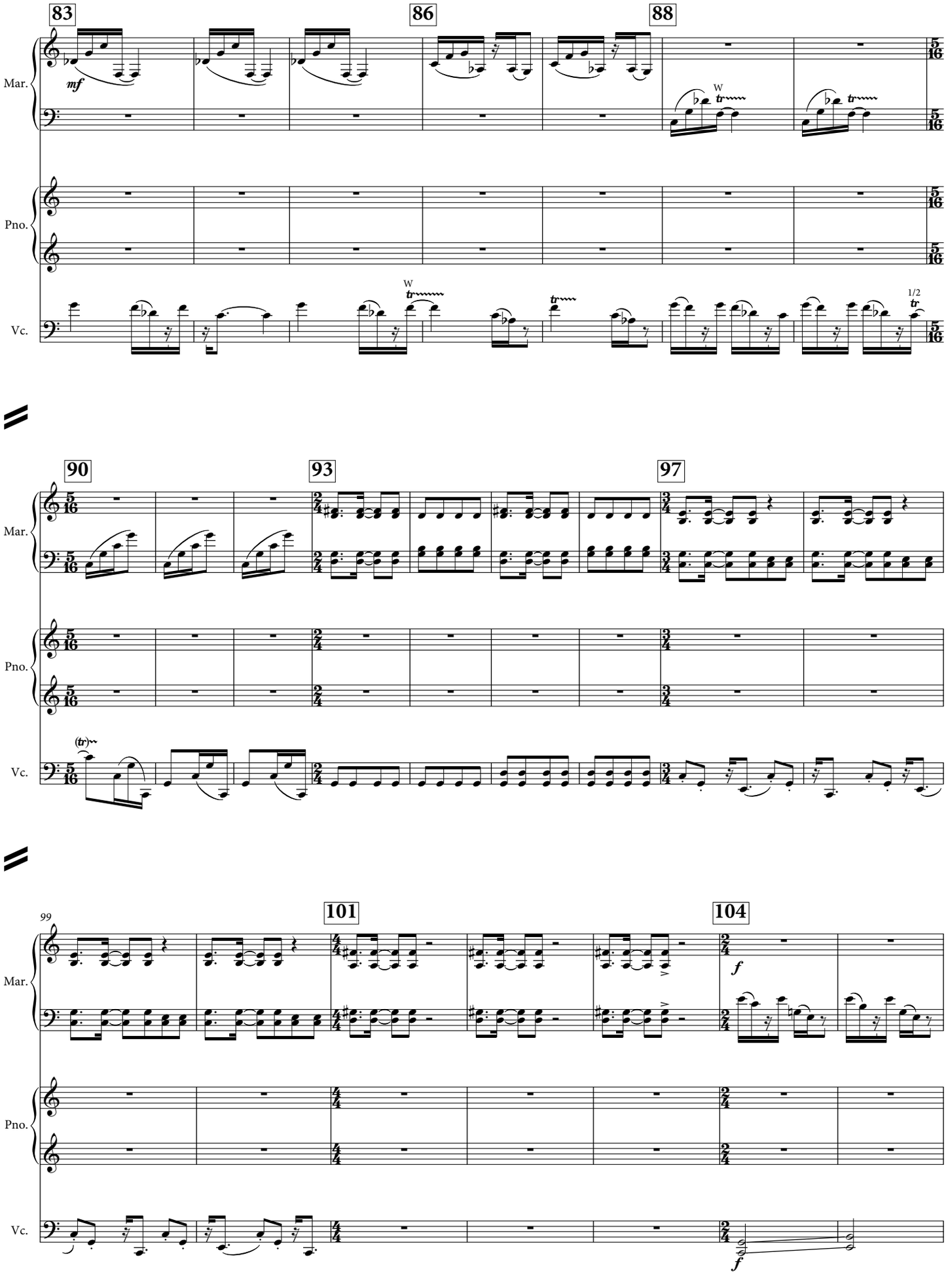

13
14
16
17
Mar.
Pno.
Vc.
8va
p
mf
18
20
21
11/16
p
8va
loco
22
25
f
Ped.
p
f

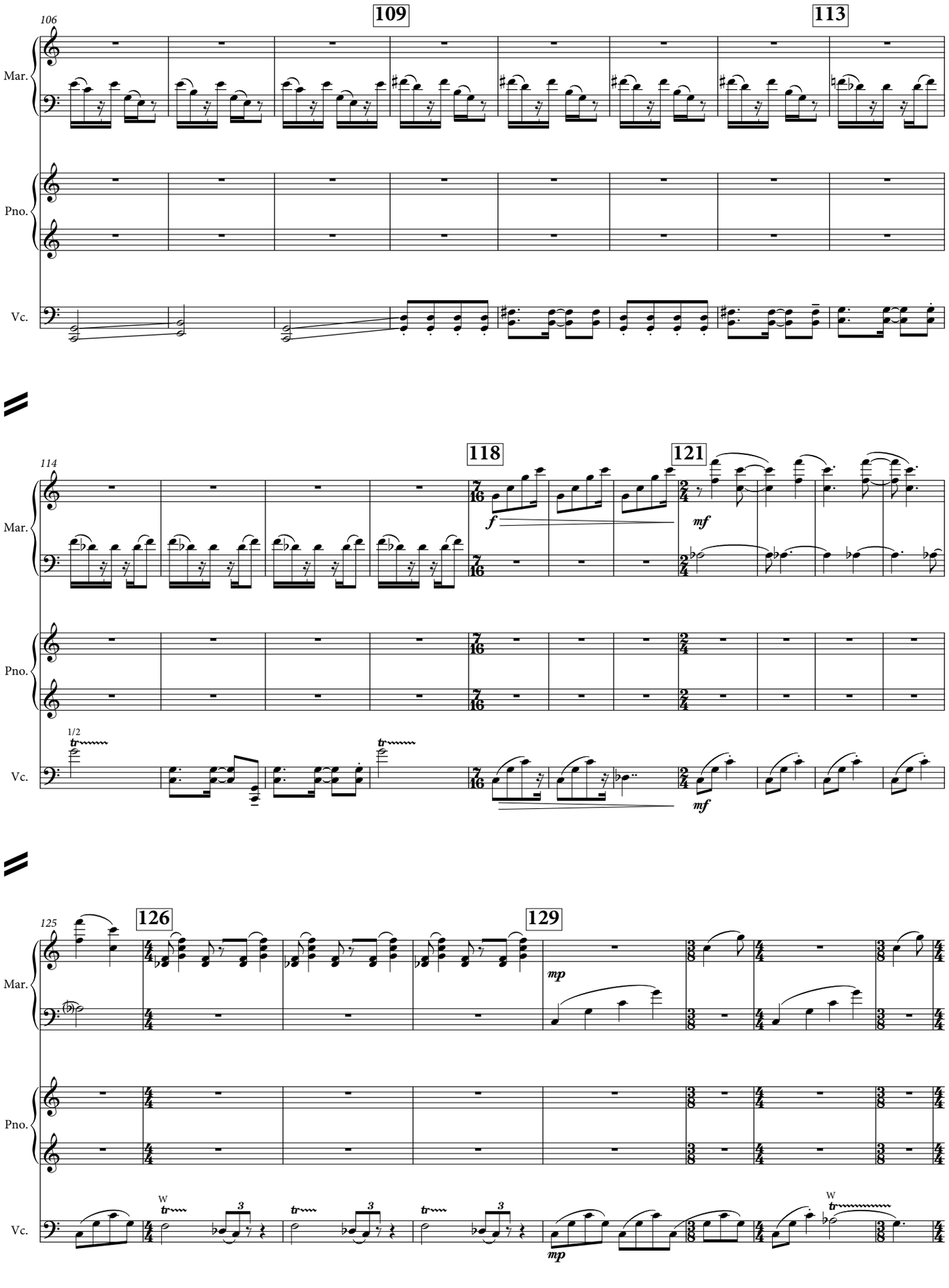

26
27
30
Mar.
Pno.
Vc.
31
32
34
35
Ped.
8va


39
43
Mar.
Pno.
Vc.
45
47
50
mf sub.
8va
Ped.


53
55
Mar.
Pno.
Vc.
8va
mp
12
Ped.
pizz.
58
61
65
(pizz.)
66
(8)
p


58
62
Mar.
Pno.
Vc.
mp
(8)
66
74
mf
75
76
79
arco


83
86
88
90
93
97
99
101
104
Mar.
Pno.
Vc.
mf
W
tr
1/2
(tr)
f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Pno.
Vc.
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mf
1/2
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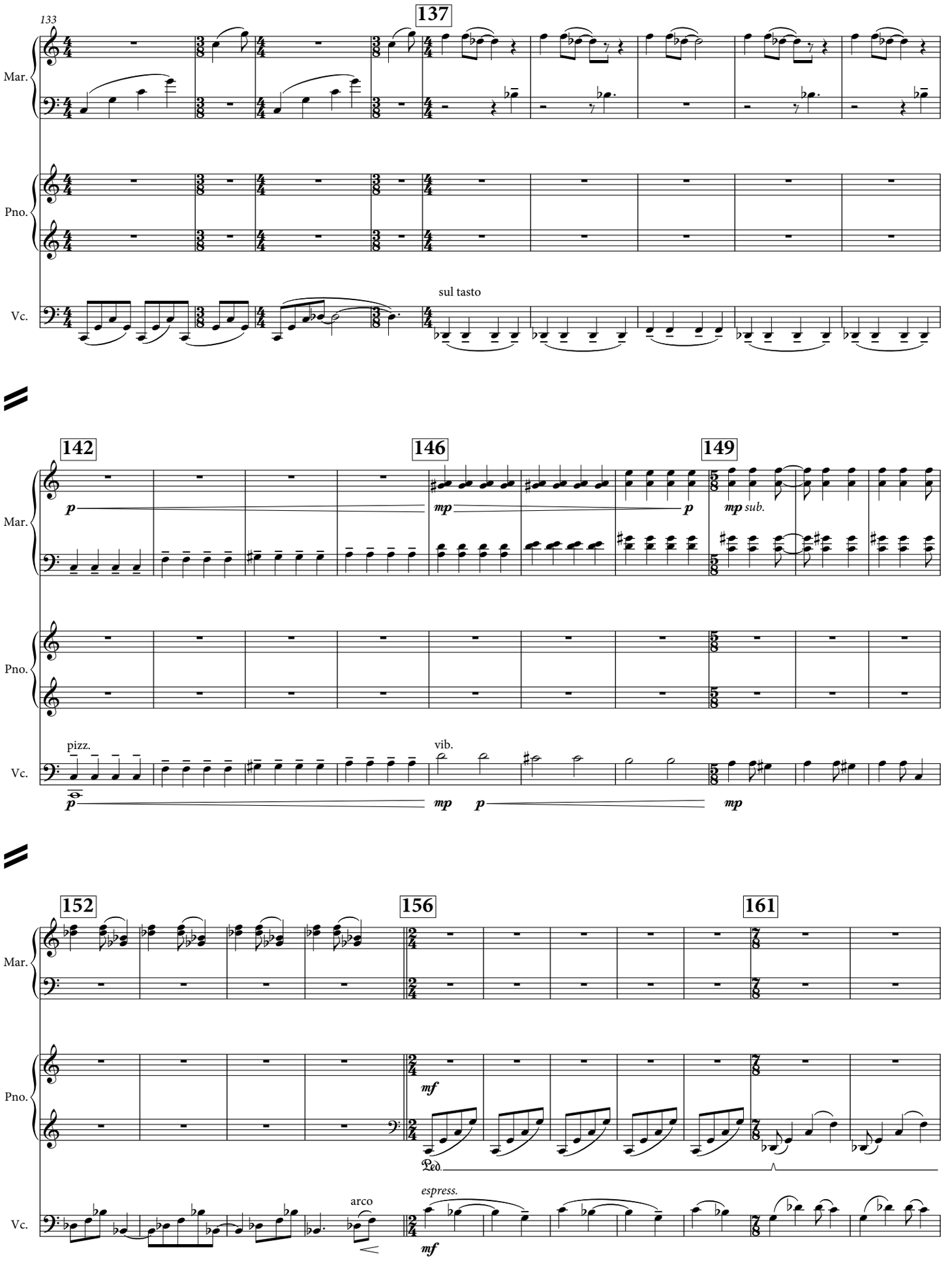
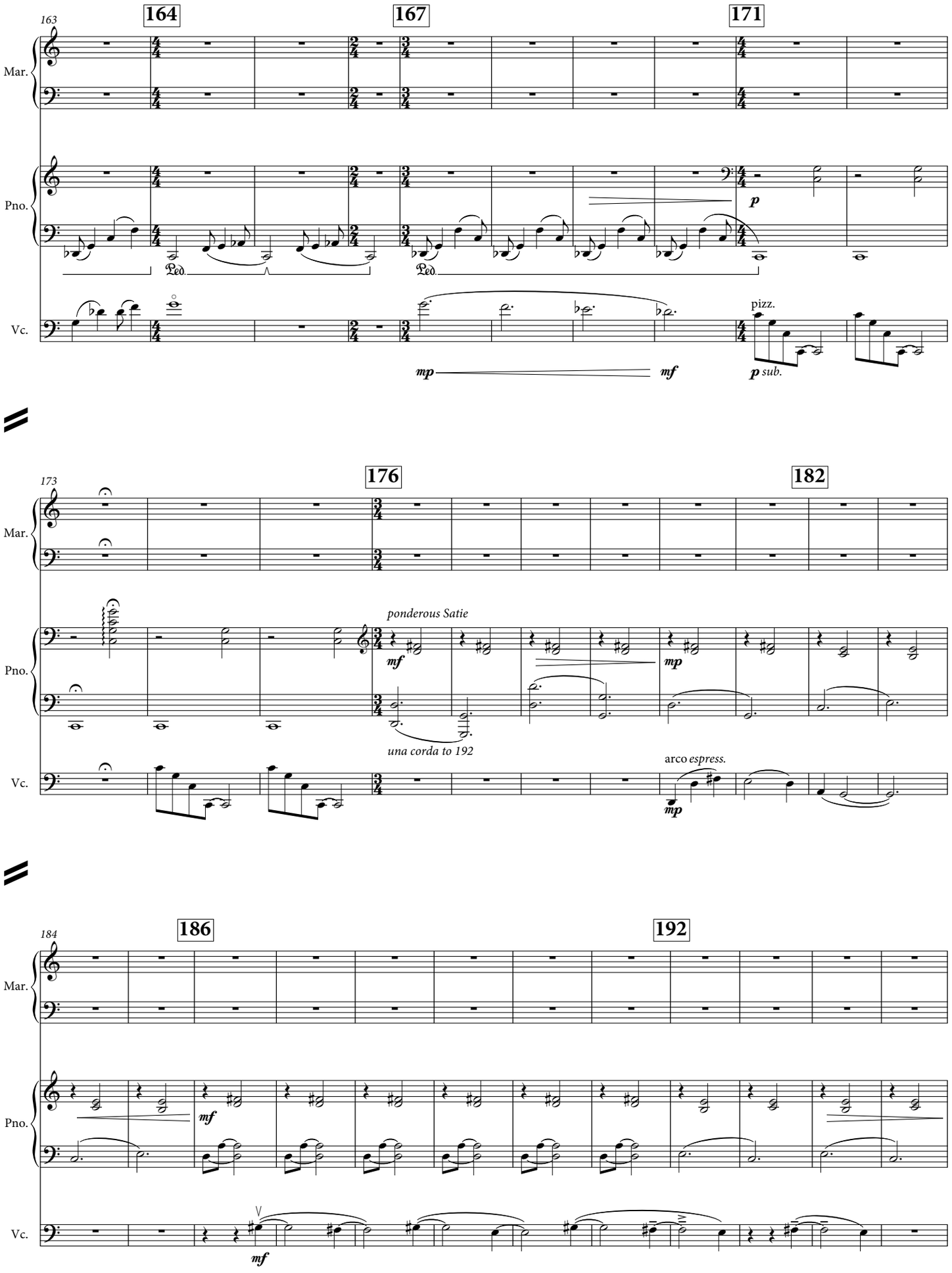
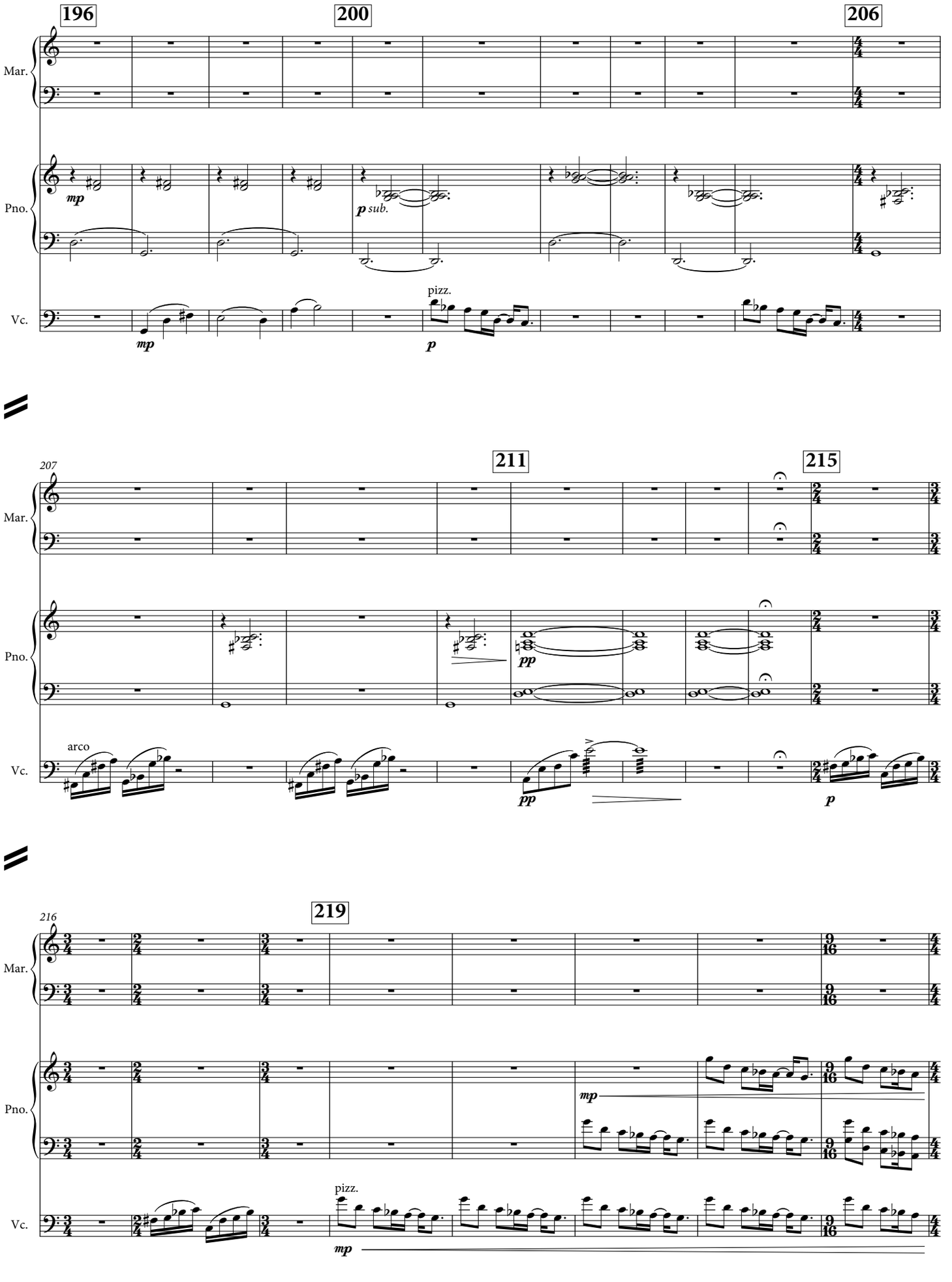
mp
W


133
137
Mar.
Pno.
Vc.
sul tasto
142
146
149
p
mp
p
mp sub.
pizz.
vib.
p
mp
p
mp
152
156
161
mf
Ped.
espress.
arco
mf


163
164
167
171
Mar.
Pno.
Vc.
Ped.
Ped.
p
pizz.
mp
mf
p sub.
173
176
182
ponderous Satie
mf
mp
una corda to 192
arco espress.
mp
184
186
192
mf
mf


196
200
206
Mar.
Pno.
Vc.
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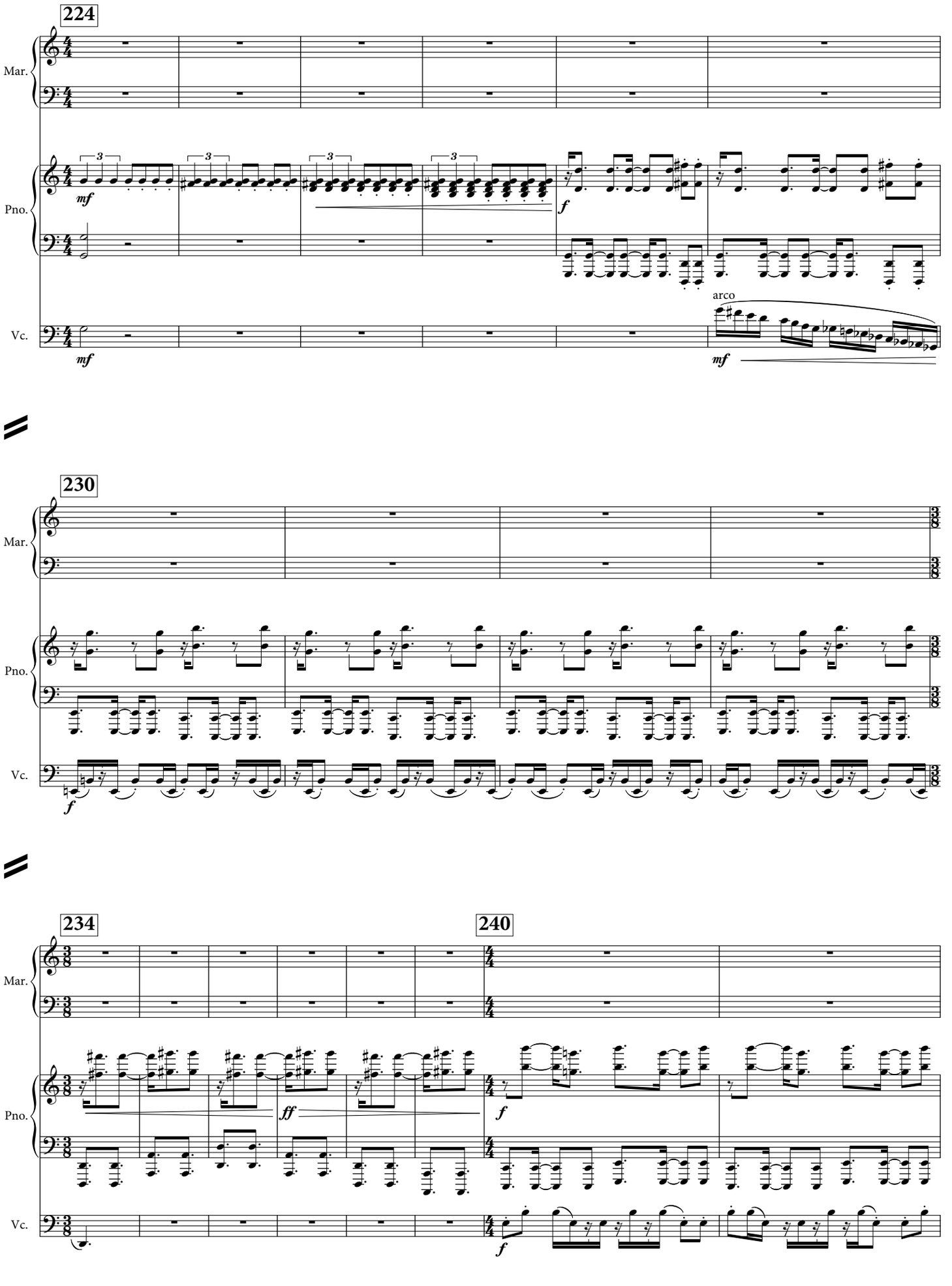
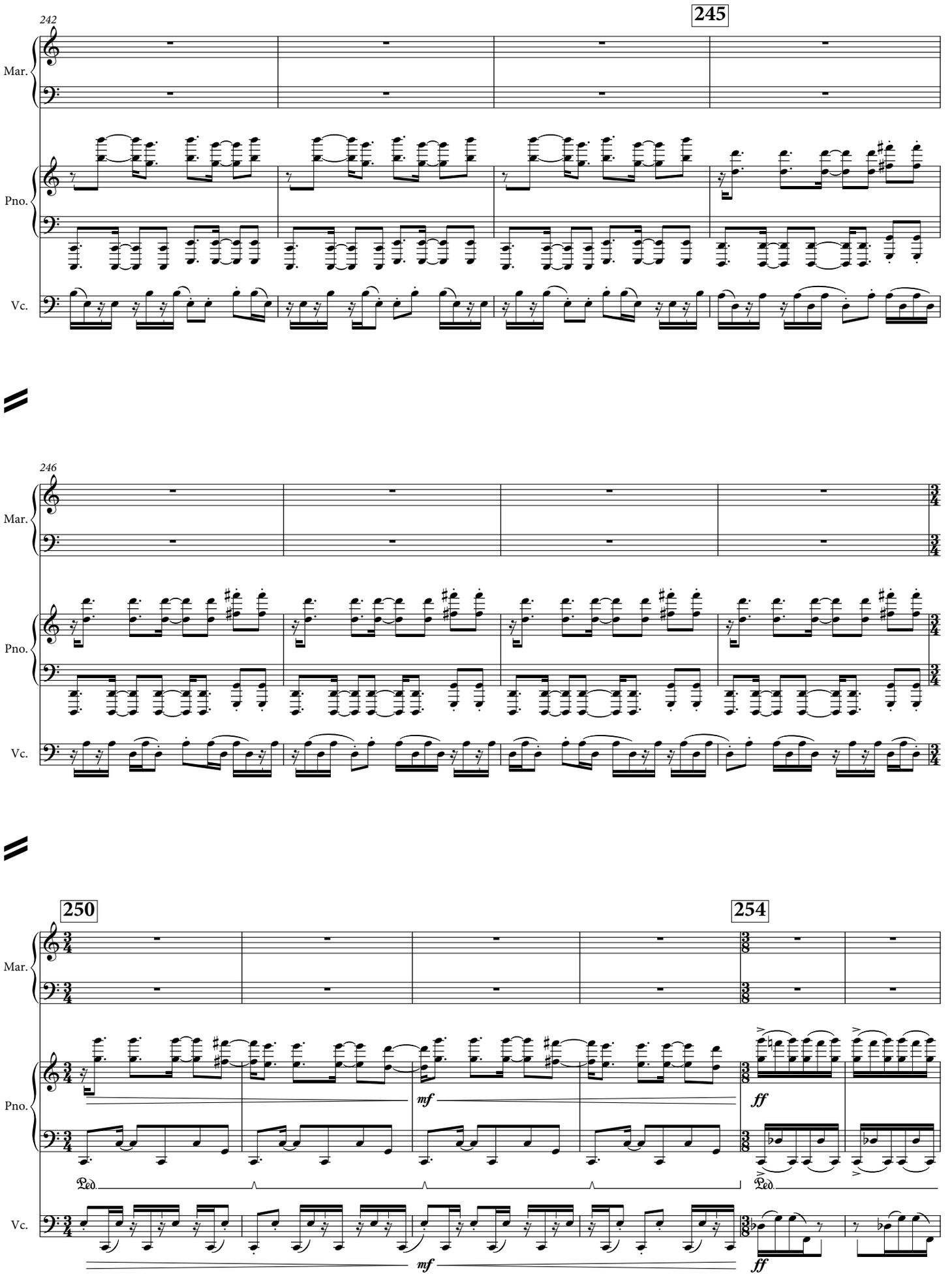
p sub.
pizz.
p
207
211
215
arco
pp
p
216
219
mp


224
Mar.
Pno.
Vc.
mf
f
arco
mf
230
Mar.
Pno.
Vc.
f
234
240
Mar.
Pno.
Vc.
ff
f
f


242
245
Mar.
Pno.
Vc.
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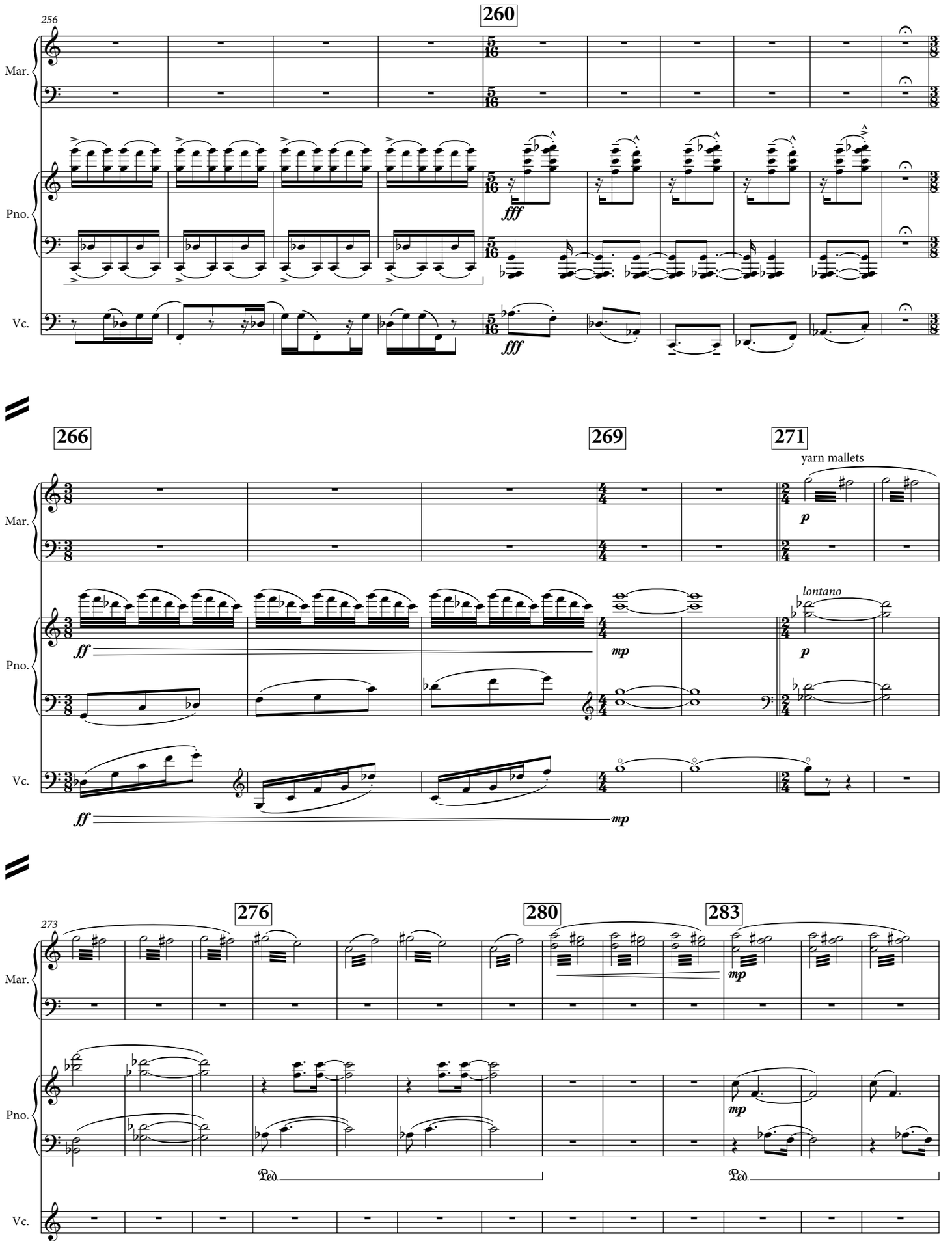
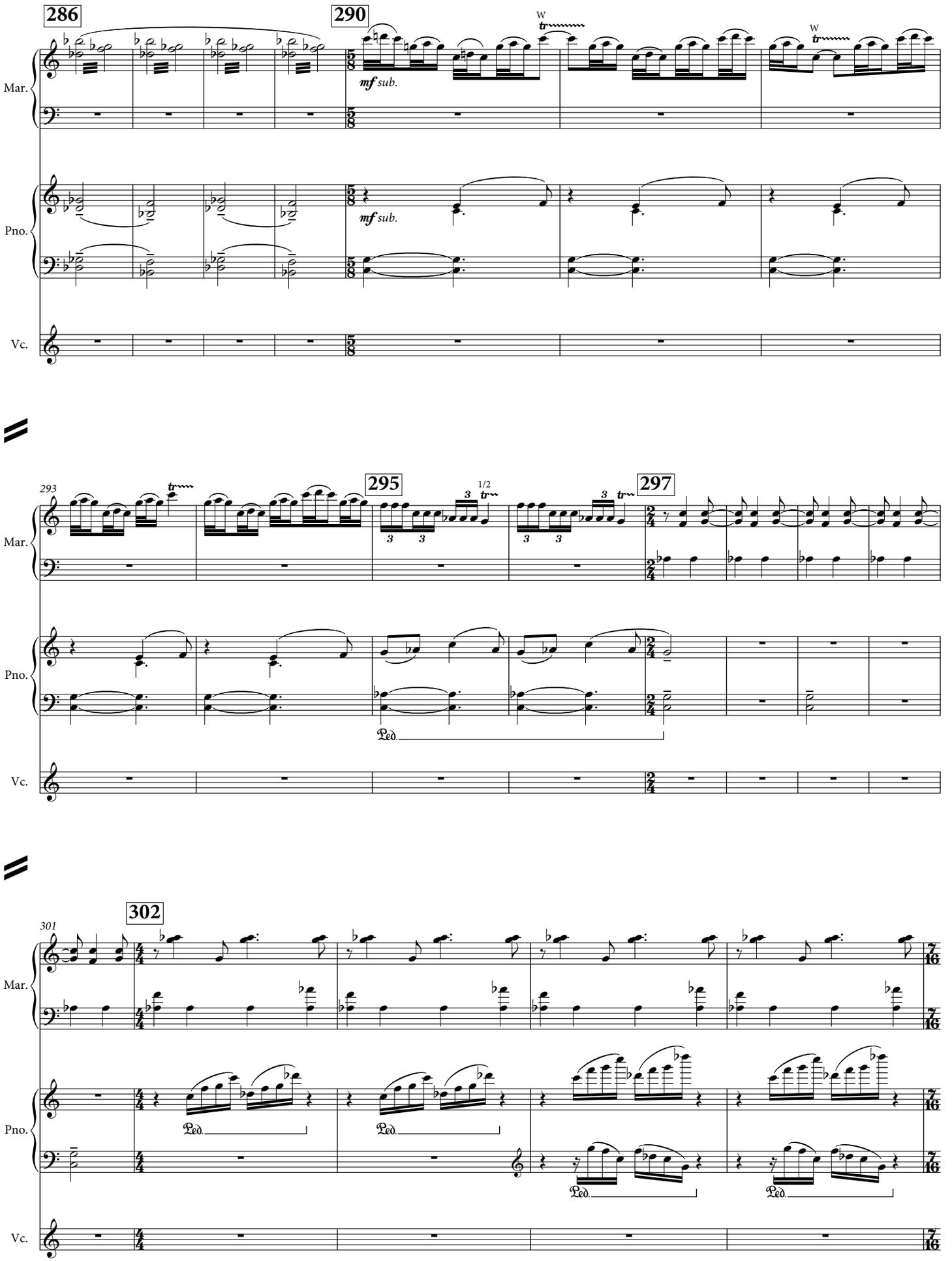
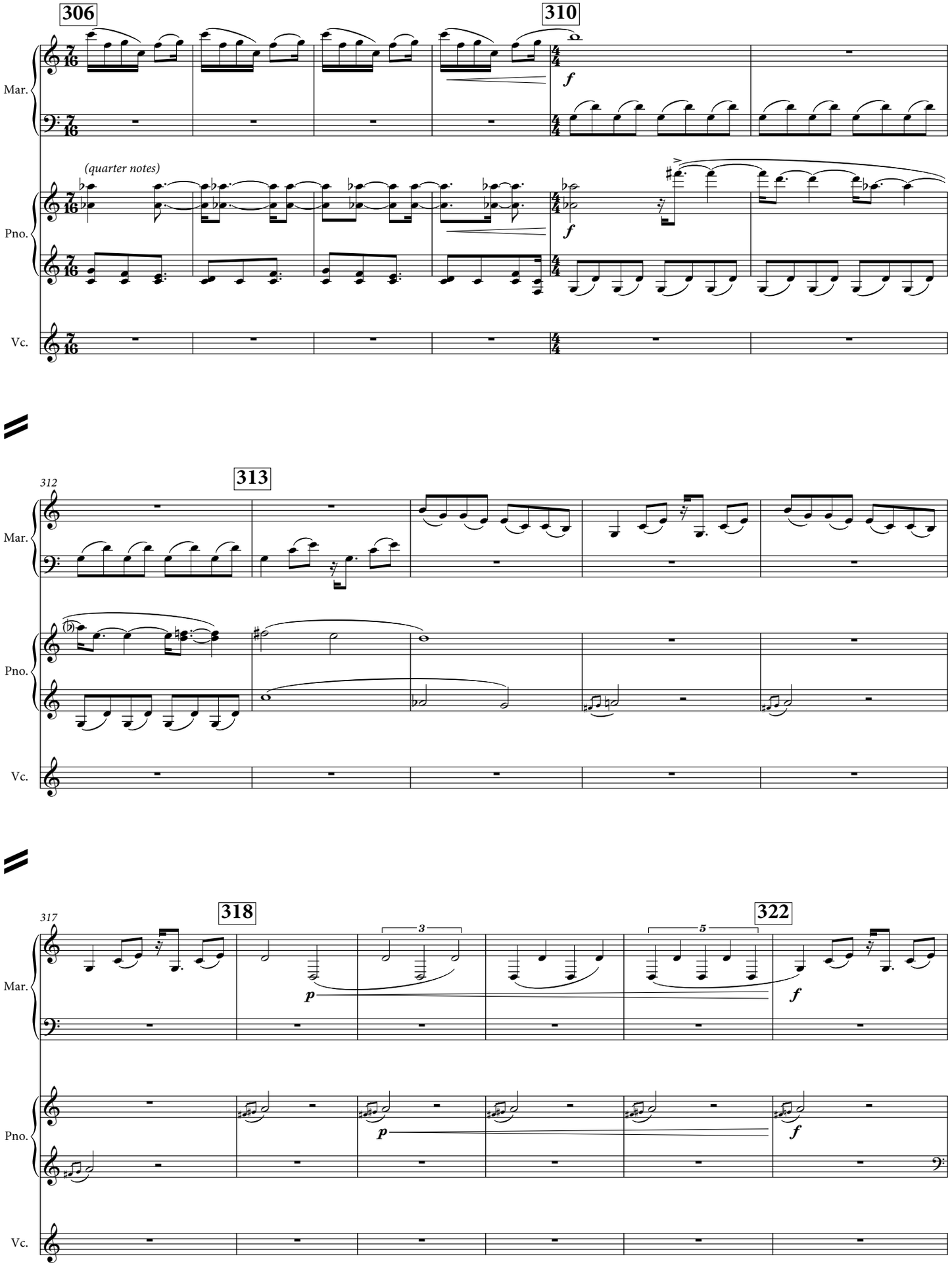
Vc.
mf
ff
Ped.
mf
ff


256
260
Mar.
Pno.
Vc.
fff
fff
266
269
271
yarn mallets
Mar.
Pno.
Vc.
ff
mp
p
lontano
p
ff
mp
273
276
280
283
Mar.
Pno.
Vc.
mp
Ped.
Ped.


286
290
W
W
mf sub.
mf sub.
Mar.
Pno.
Vc.
293
295
297
1/2
Ped.
302
301
Ped.
Ped.
Ped.
Ped.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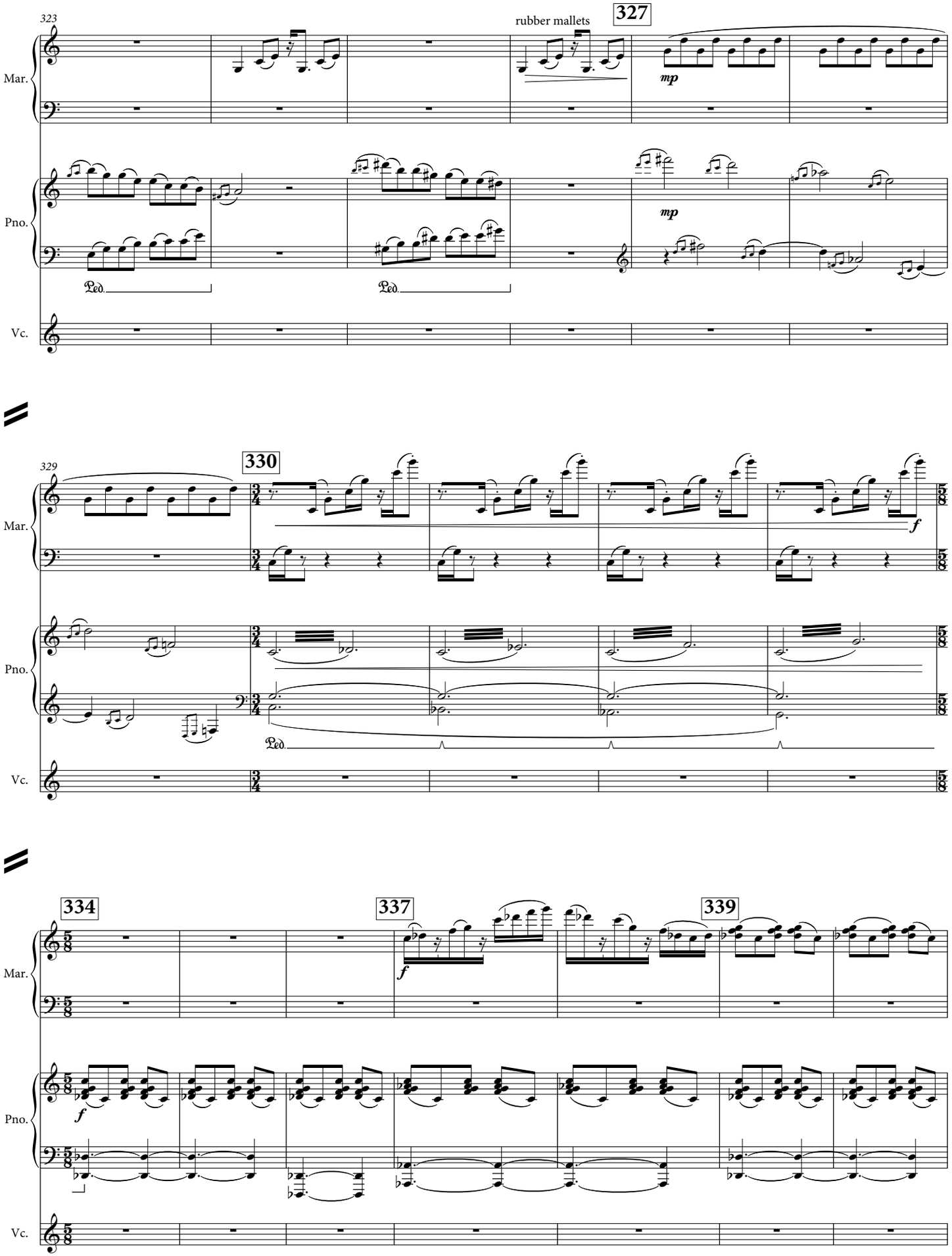
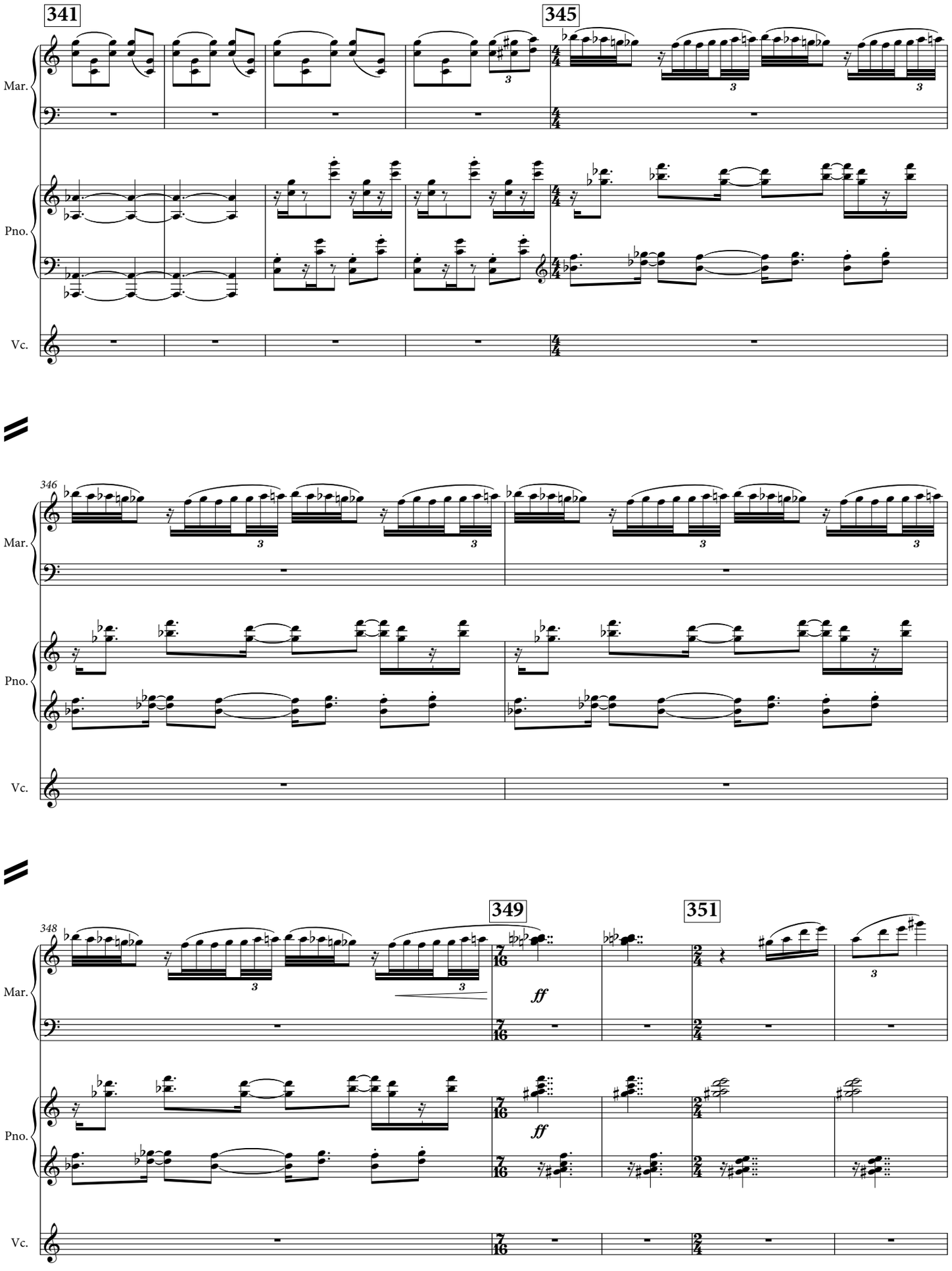
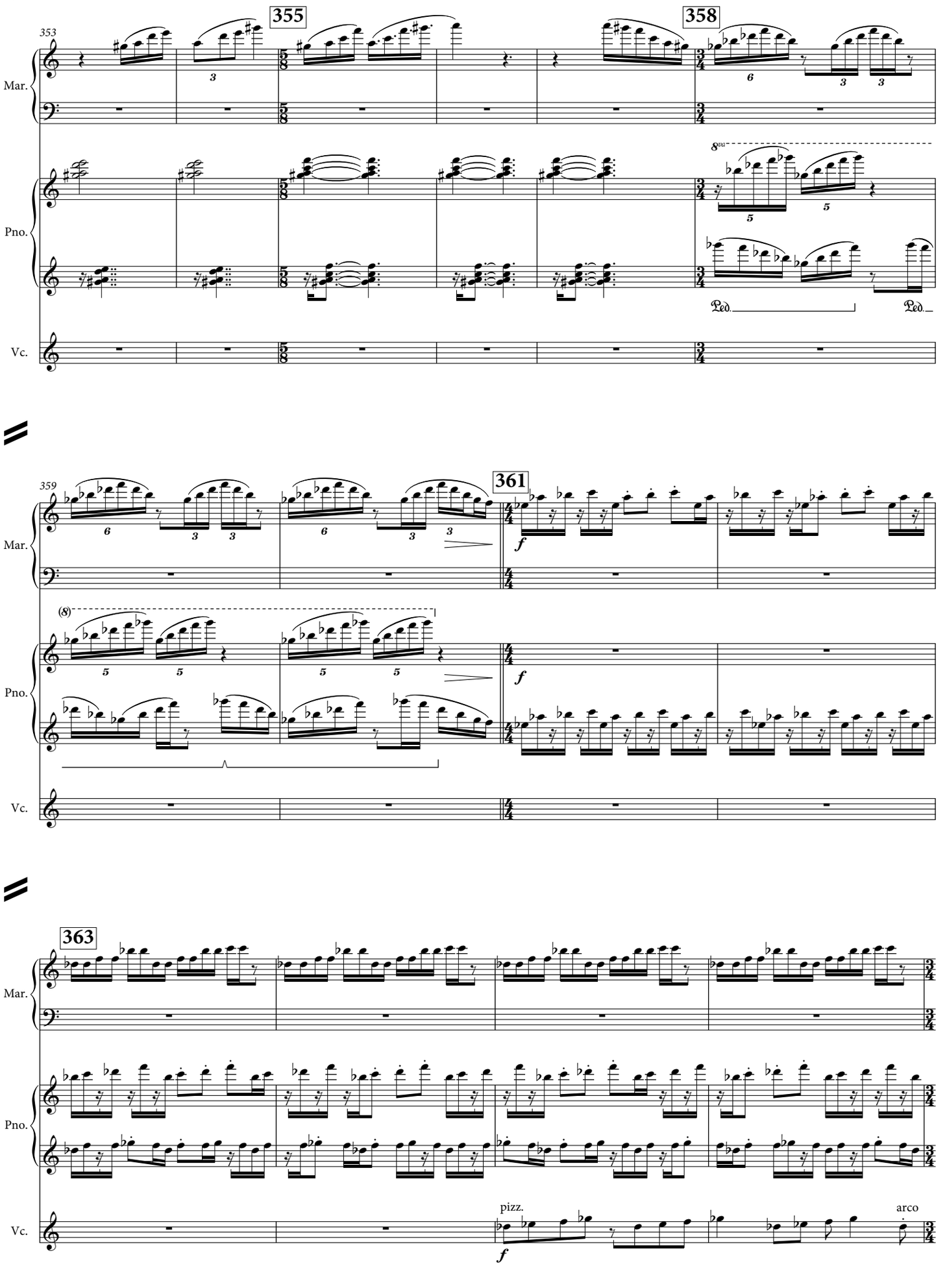
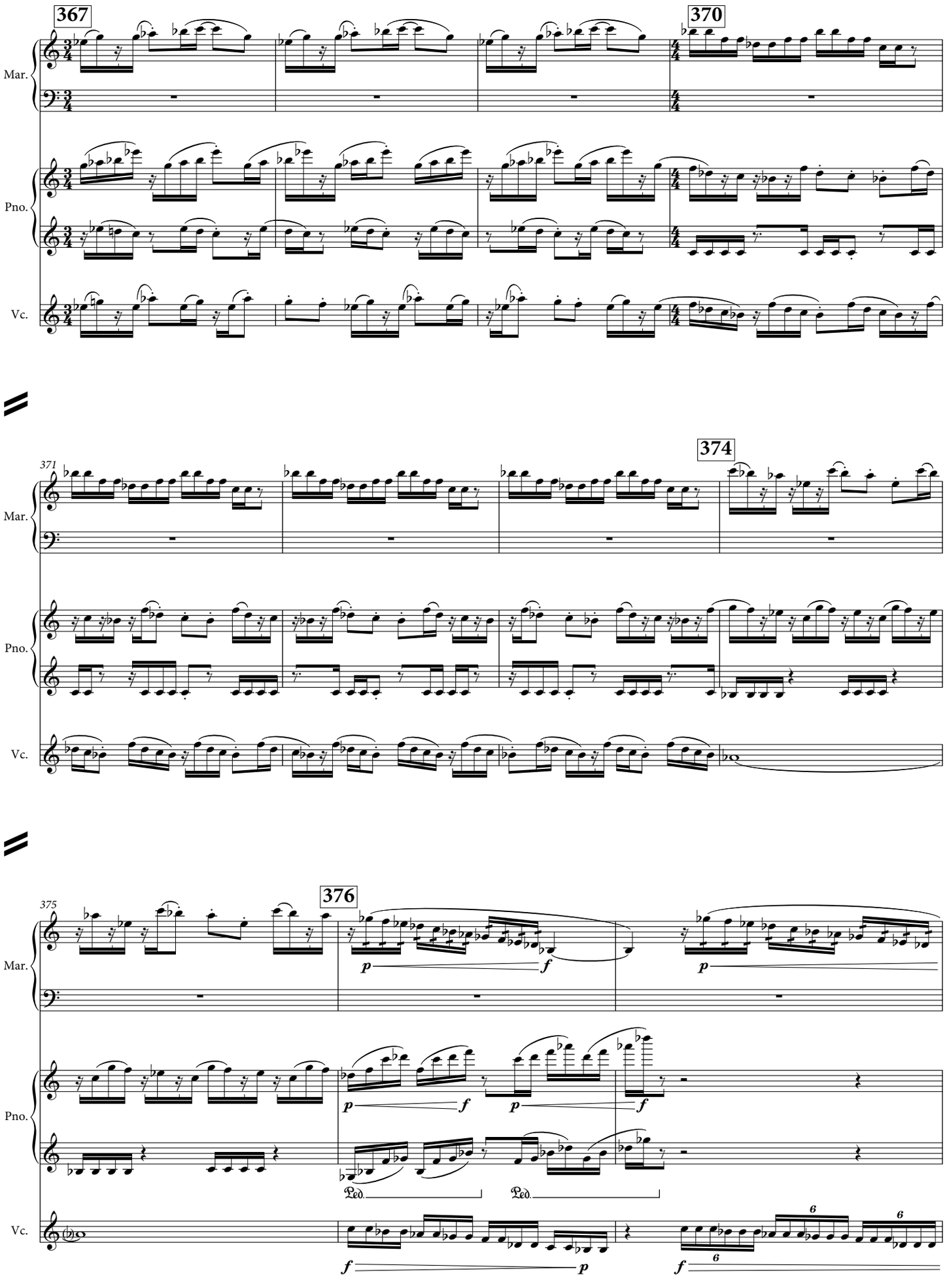
310
Mar.
Pno.
Vc.
(quarter notes)
f
312
313
318
322
317
p
3
5


323
rubber mallets
327
mp
mp
Mar.
Pno.
Vc.
Ped.
Ped.
329
330
f
Mar.
Pno.
Vc.
Ped.
334
337
339
f
f
Mar.
Pno.
Vc.


341
345
Mar.
Pno.
Vc.
346
Mar.
Pno.
Vc.
348
349
351
ff
ff
Mar.
Pno.
Vc.


353
355
358
Mar.
Pno.
Vc.
8va
Ped.
Ped.
359
361
(8)
f
f
363
pizz.
f
arco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370
Mar.
Pno.
Vc.
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Pno.
Vc.
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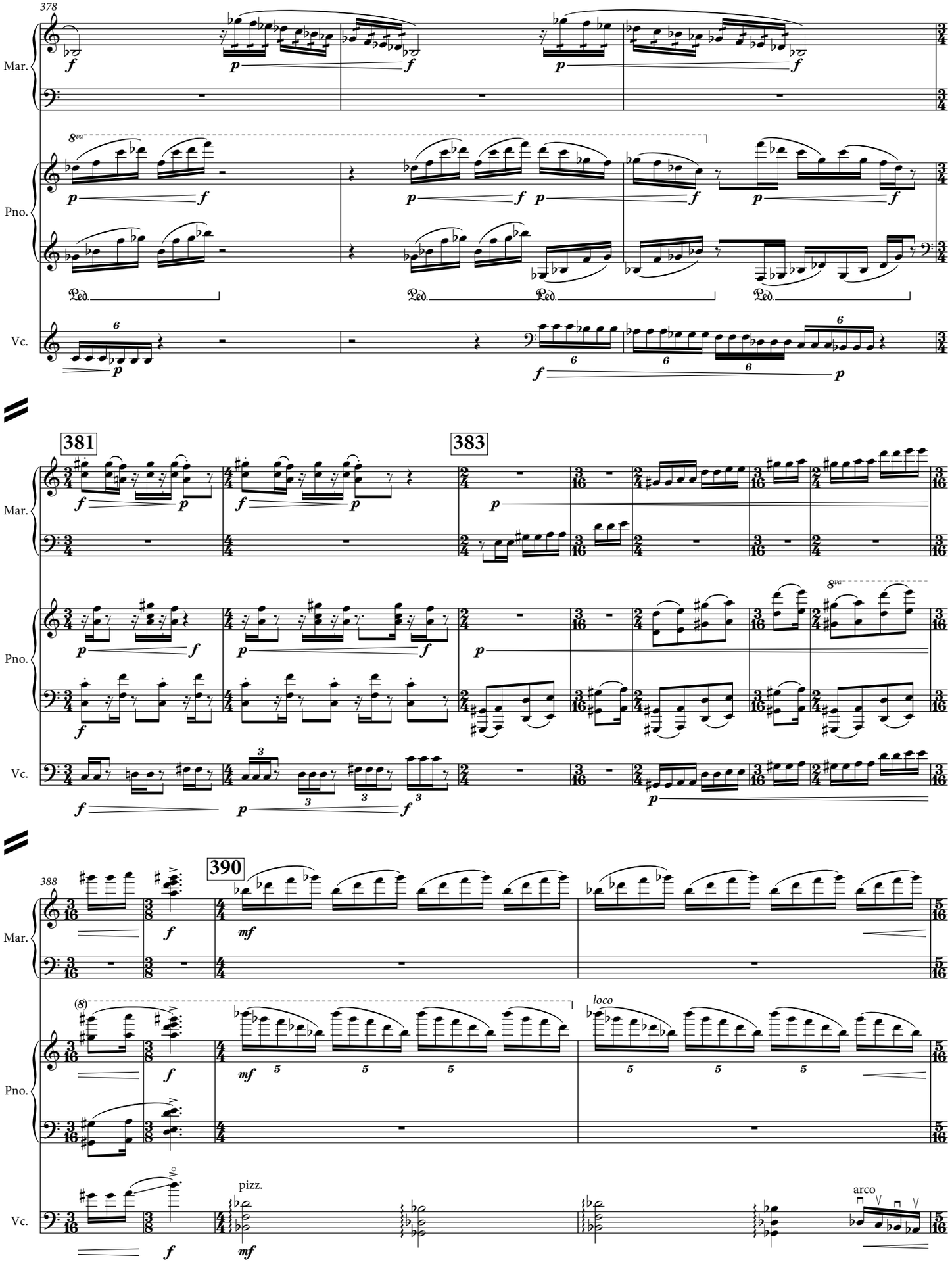
376
Mar.
Pno.
Vc.
p
f
Ped.
Ped.
6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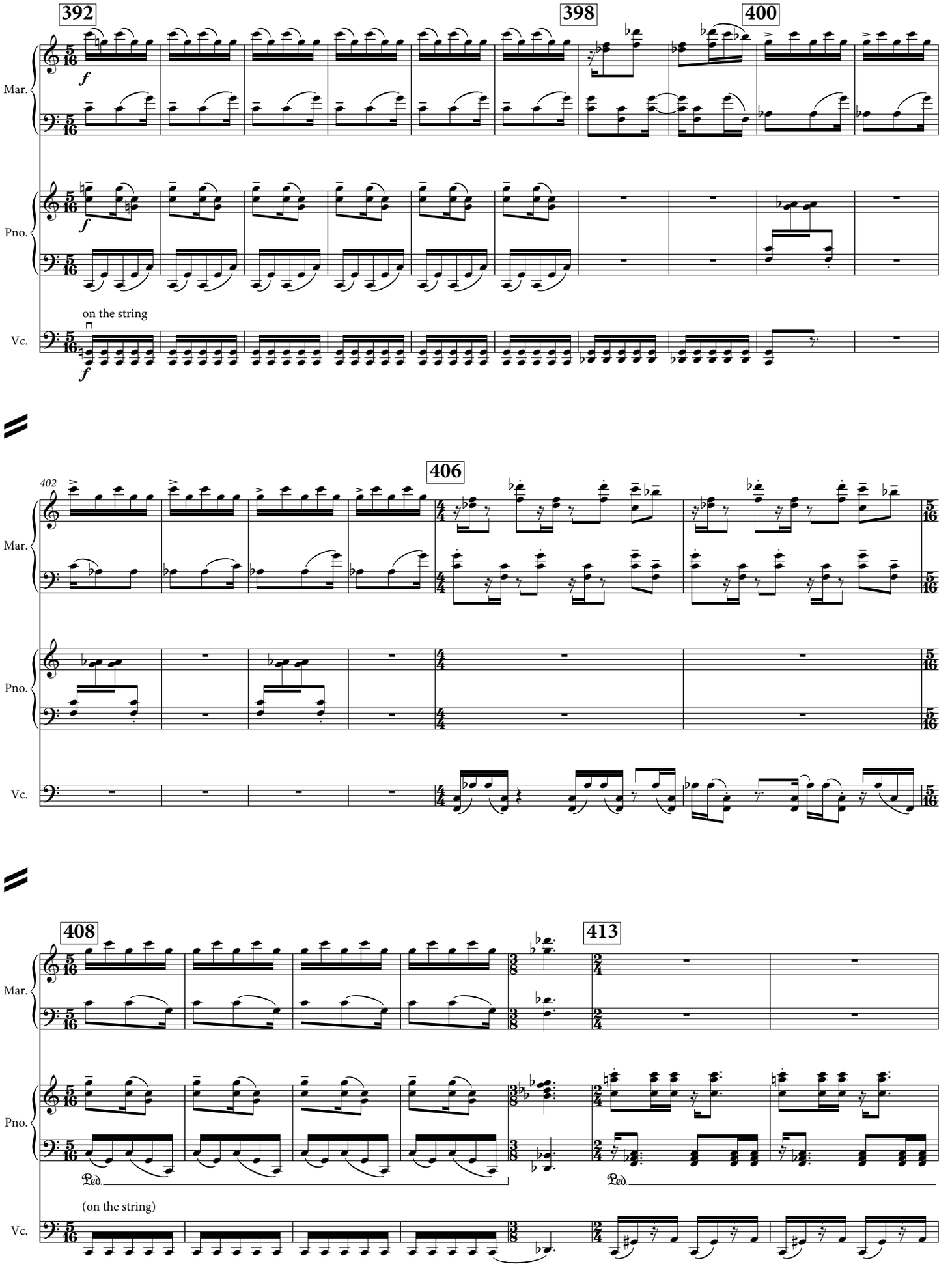
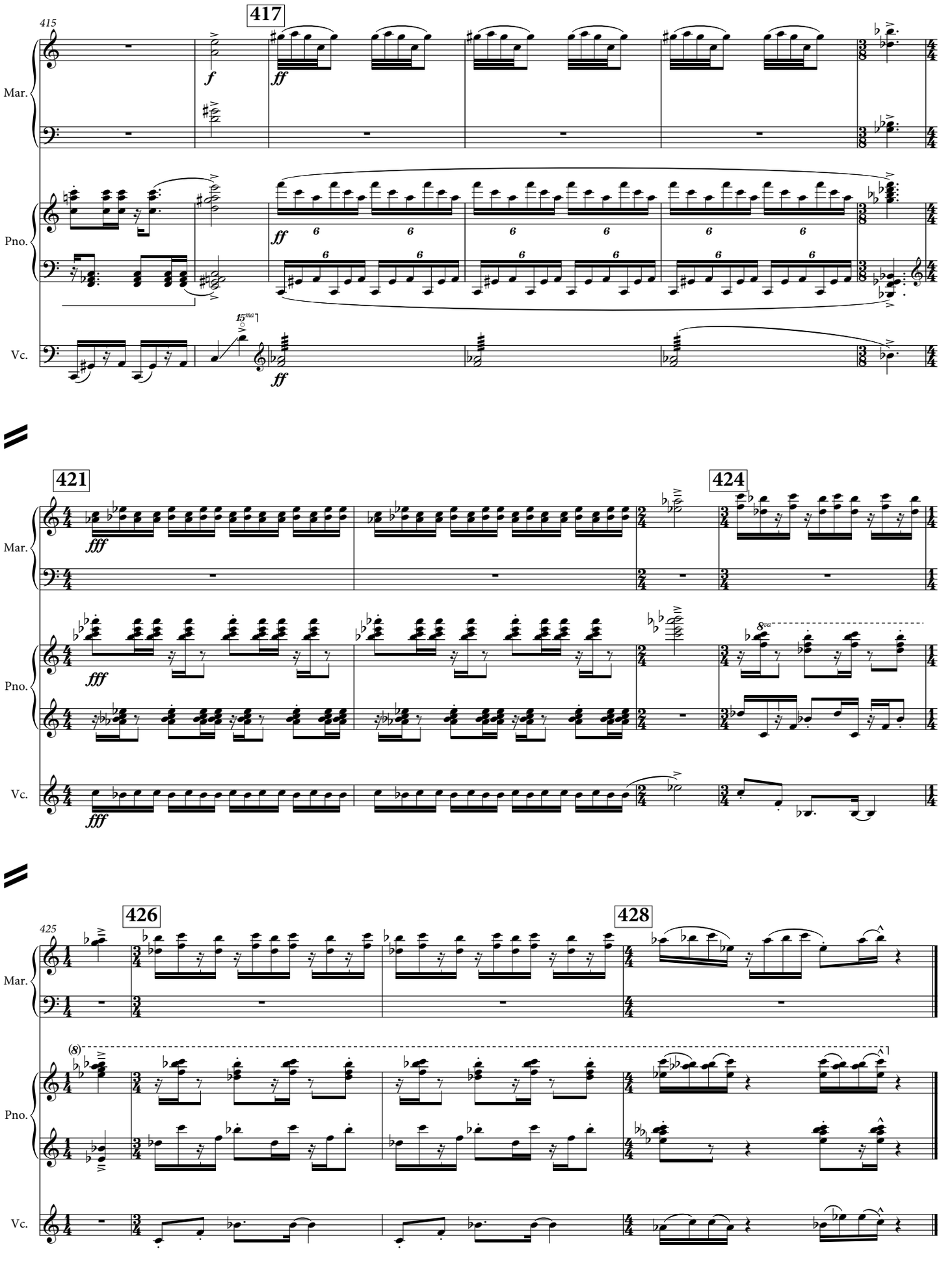
Mar.
Pno.
Vc.
8va
Ped.
381
383
388
390
(8)
loco
pizz.
arco

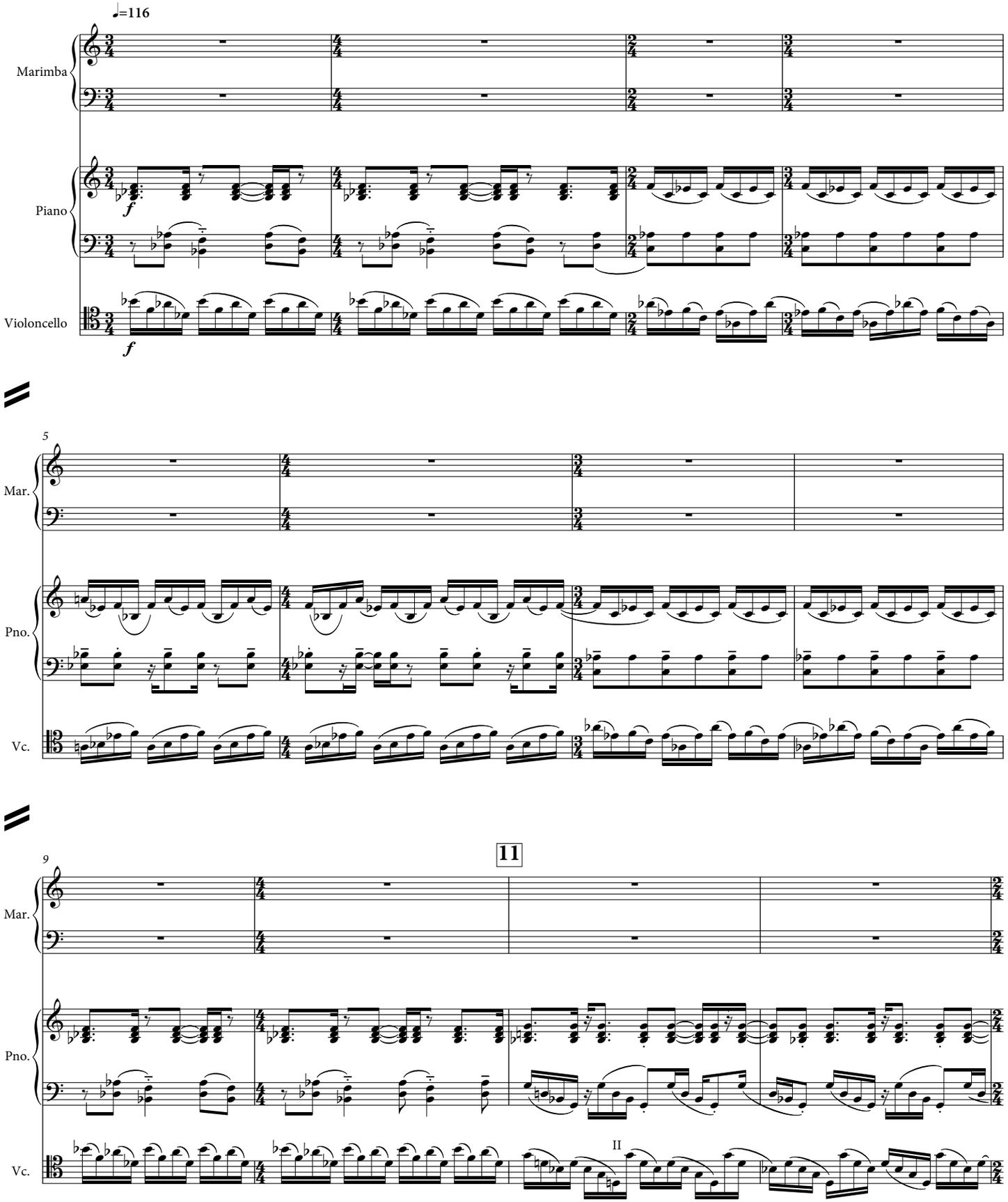

392
398
400
Mar.
Pno.
Vc.
f
on the string
402
406
408
413
(on the string)
Ped.


415
417
Mar.
Pno.
Vc.
421
424
426
428
425

F-111

ONE (3)

Eric Shanfield



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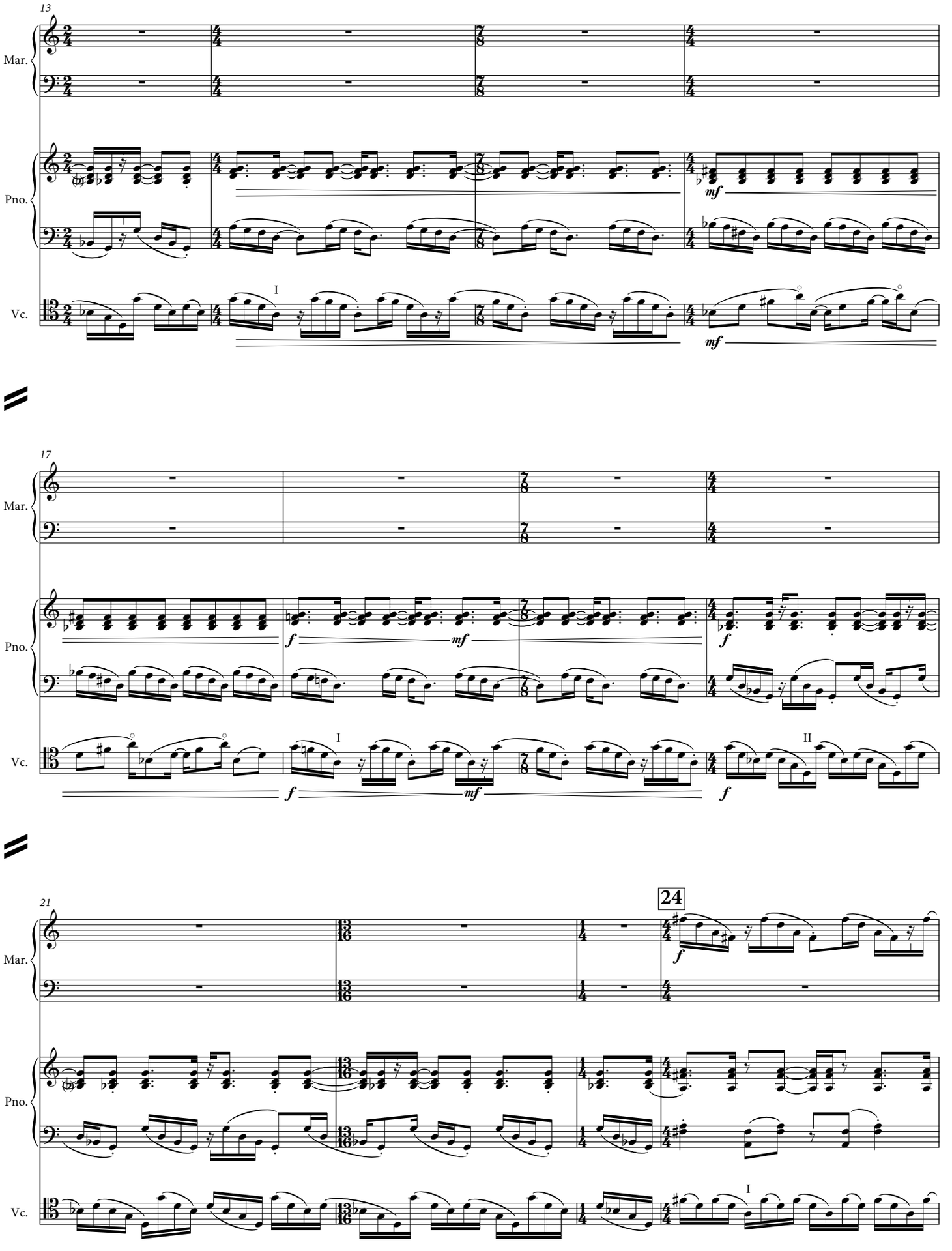
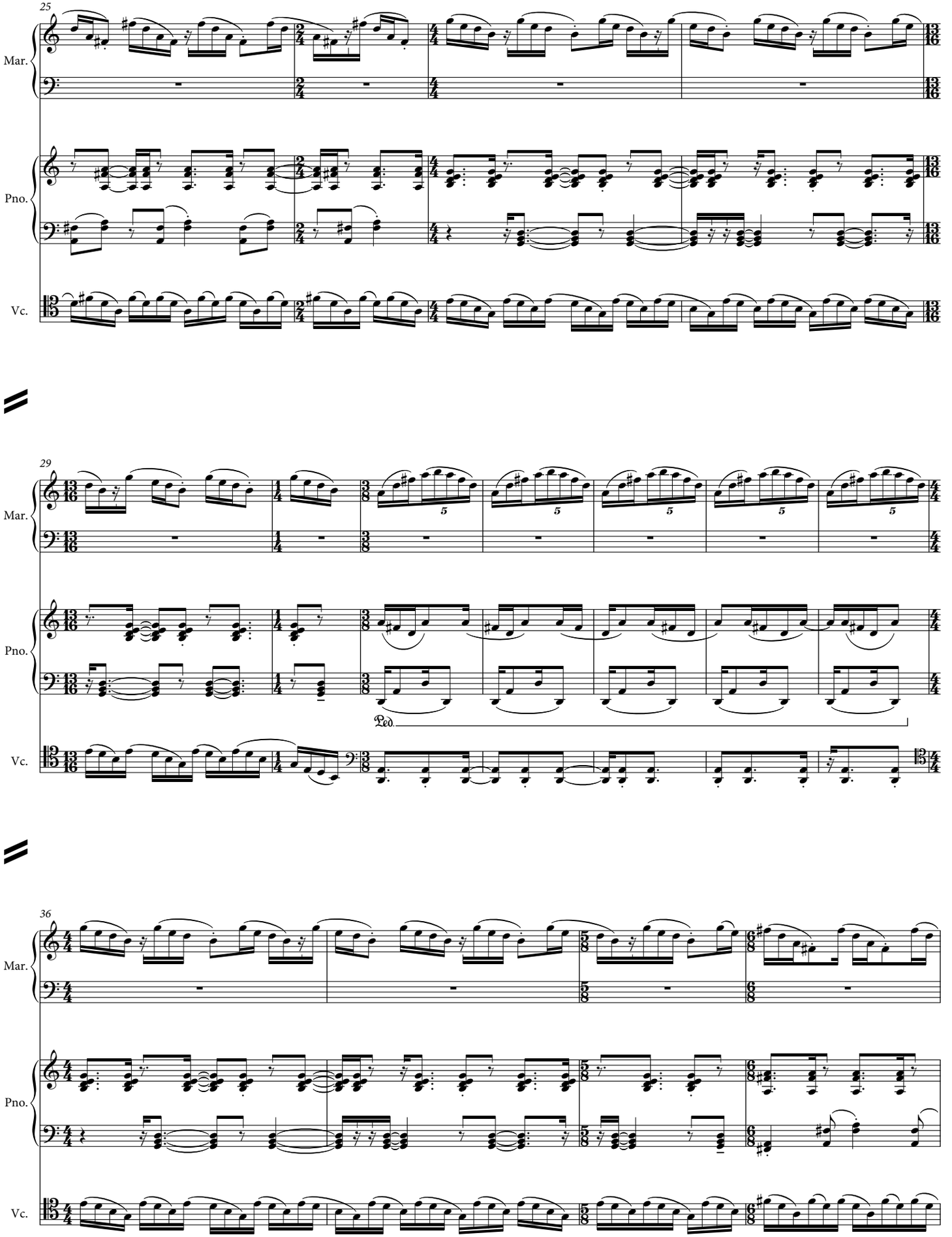
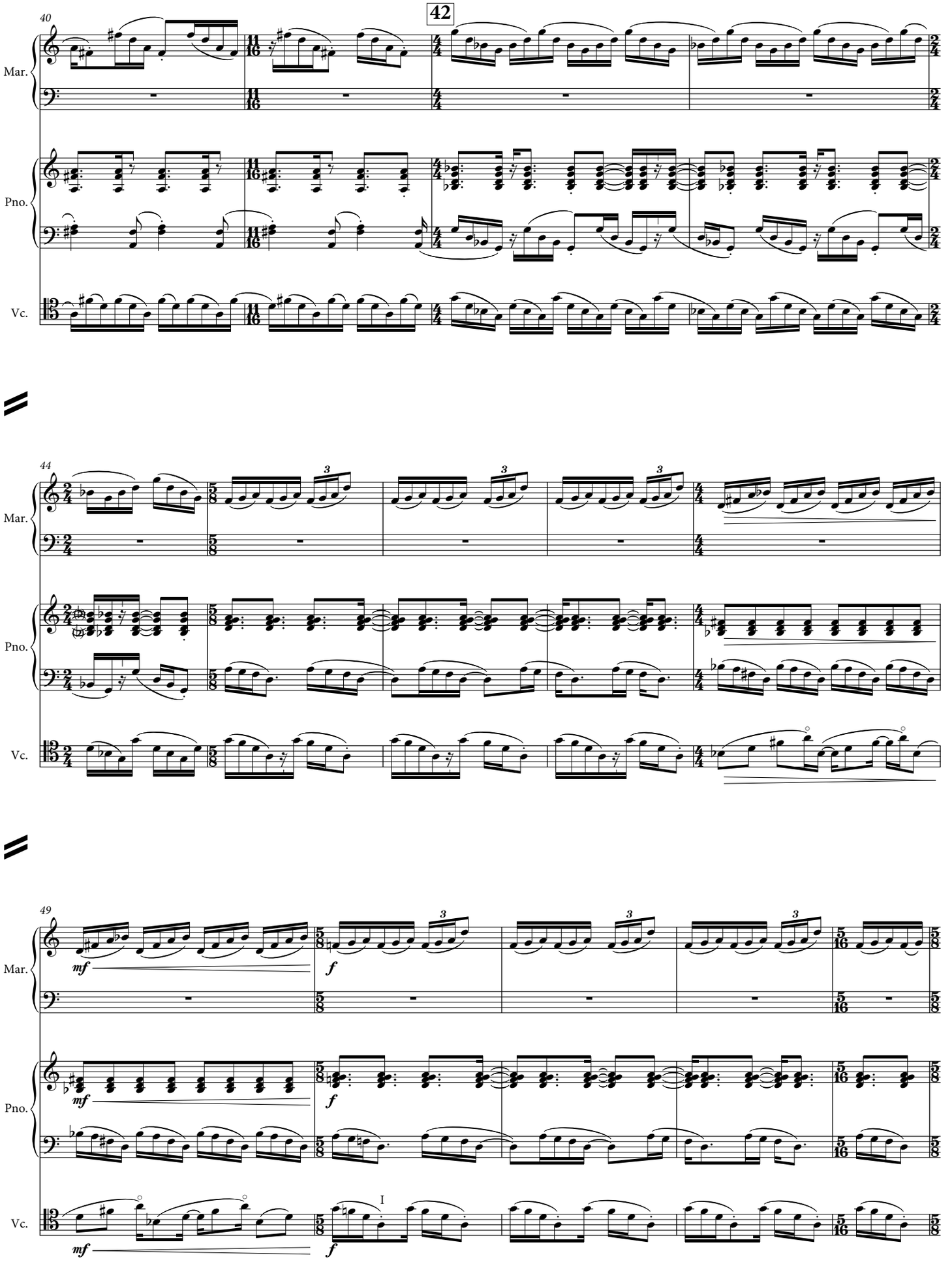
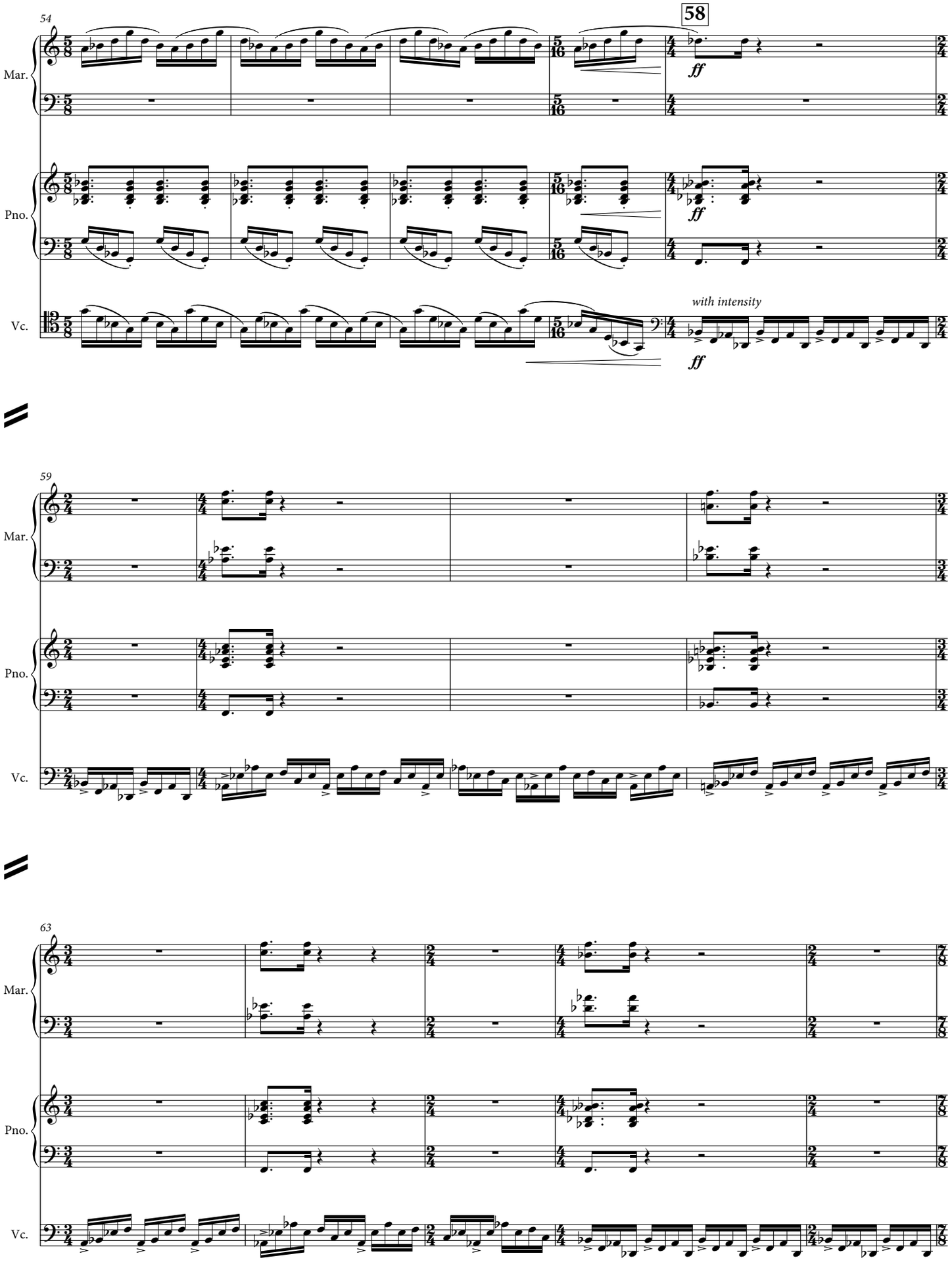
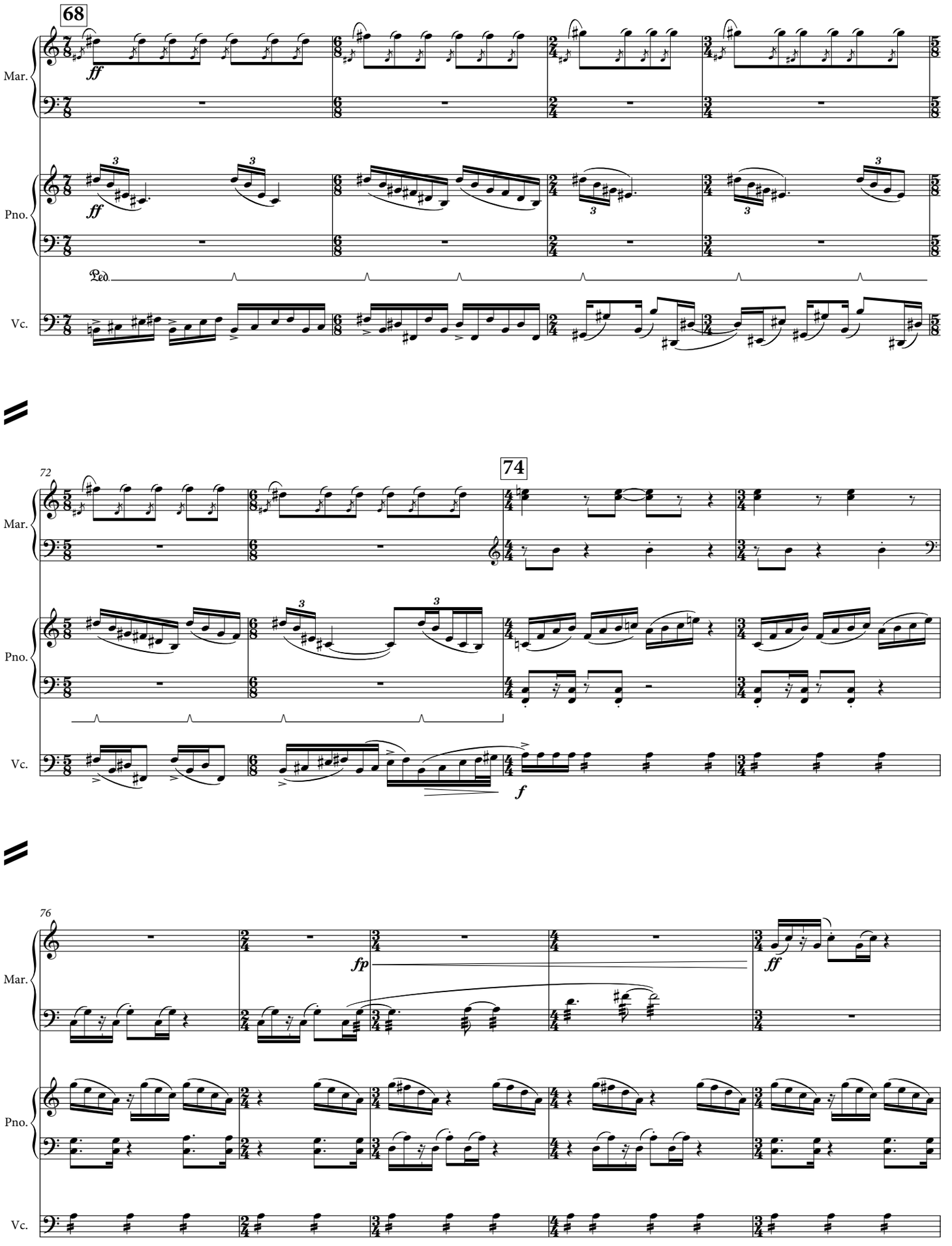
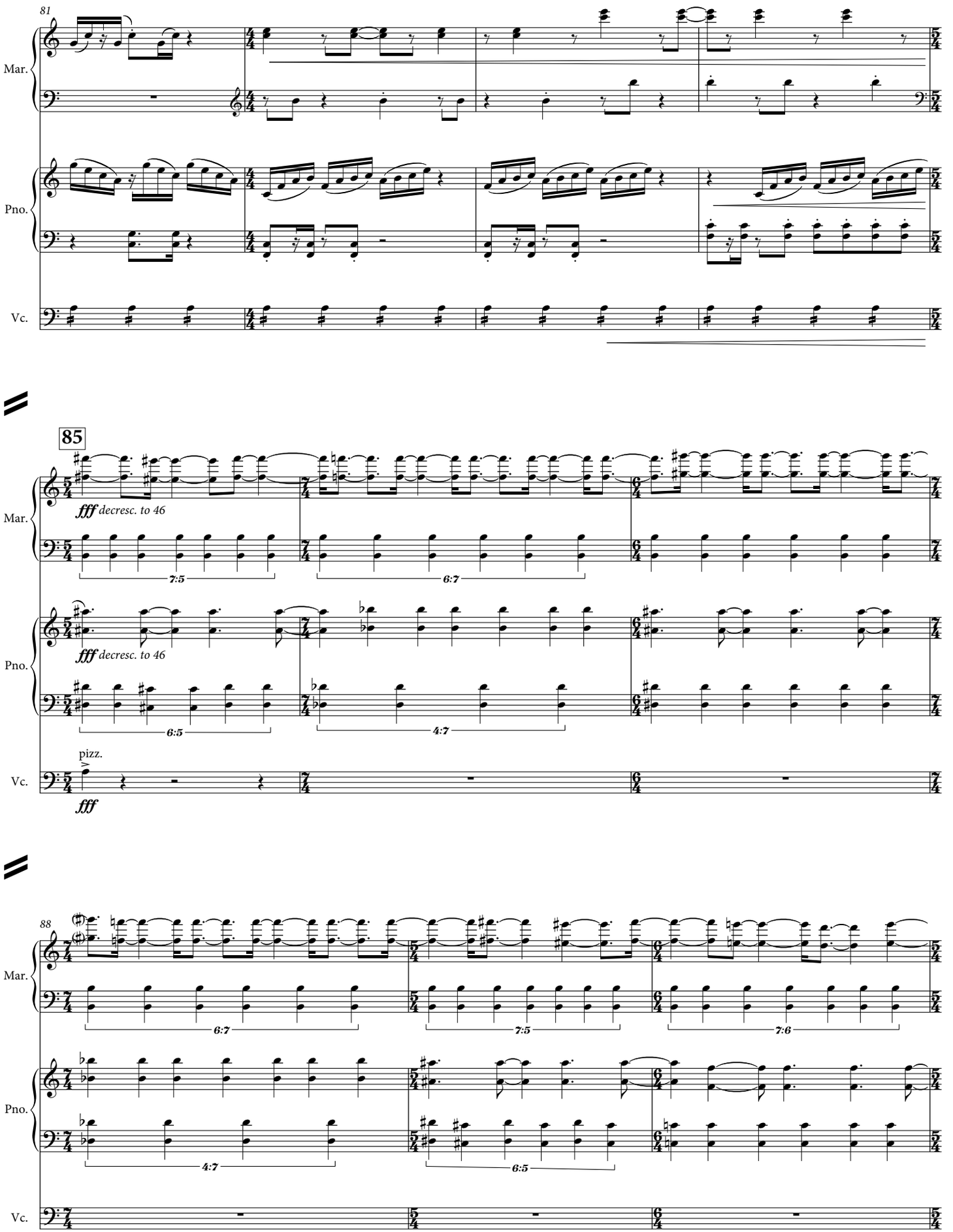

13
Mar.
Pno.
Vc.
I
mf
17
f
mf
II
21
24

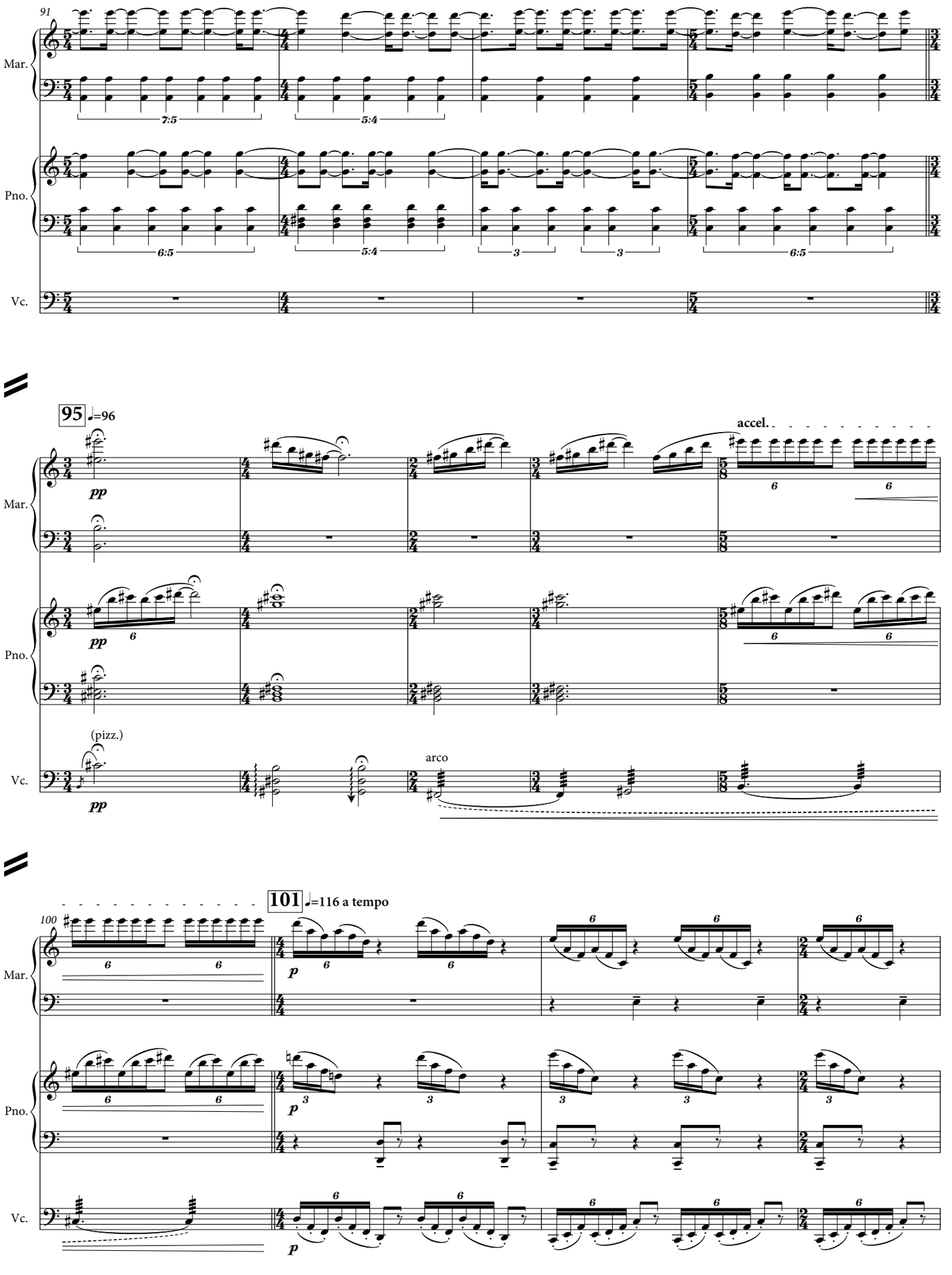

25
Mar.
Pno.
Vc.
29
Mar.
Pno.
Vc.
Ped.
36
Mar.
Pno.
Vc.

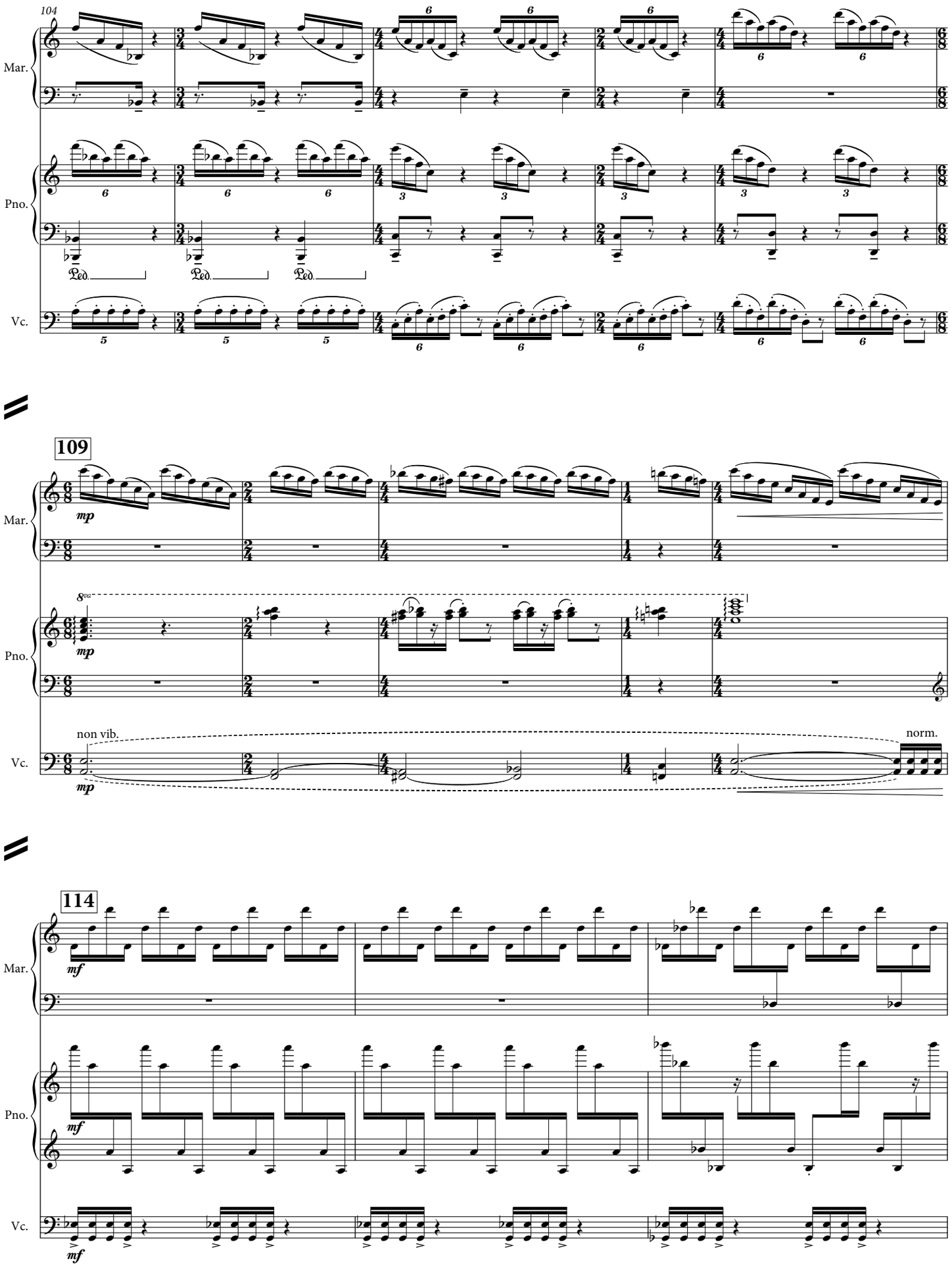

40
42
Mar.
Pno.
Vc.
44
Mar.
Pno.
Vc.
49
mf
f
Mar.
Pno.
Vc.
I

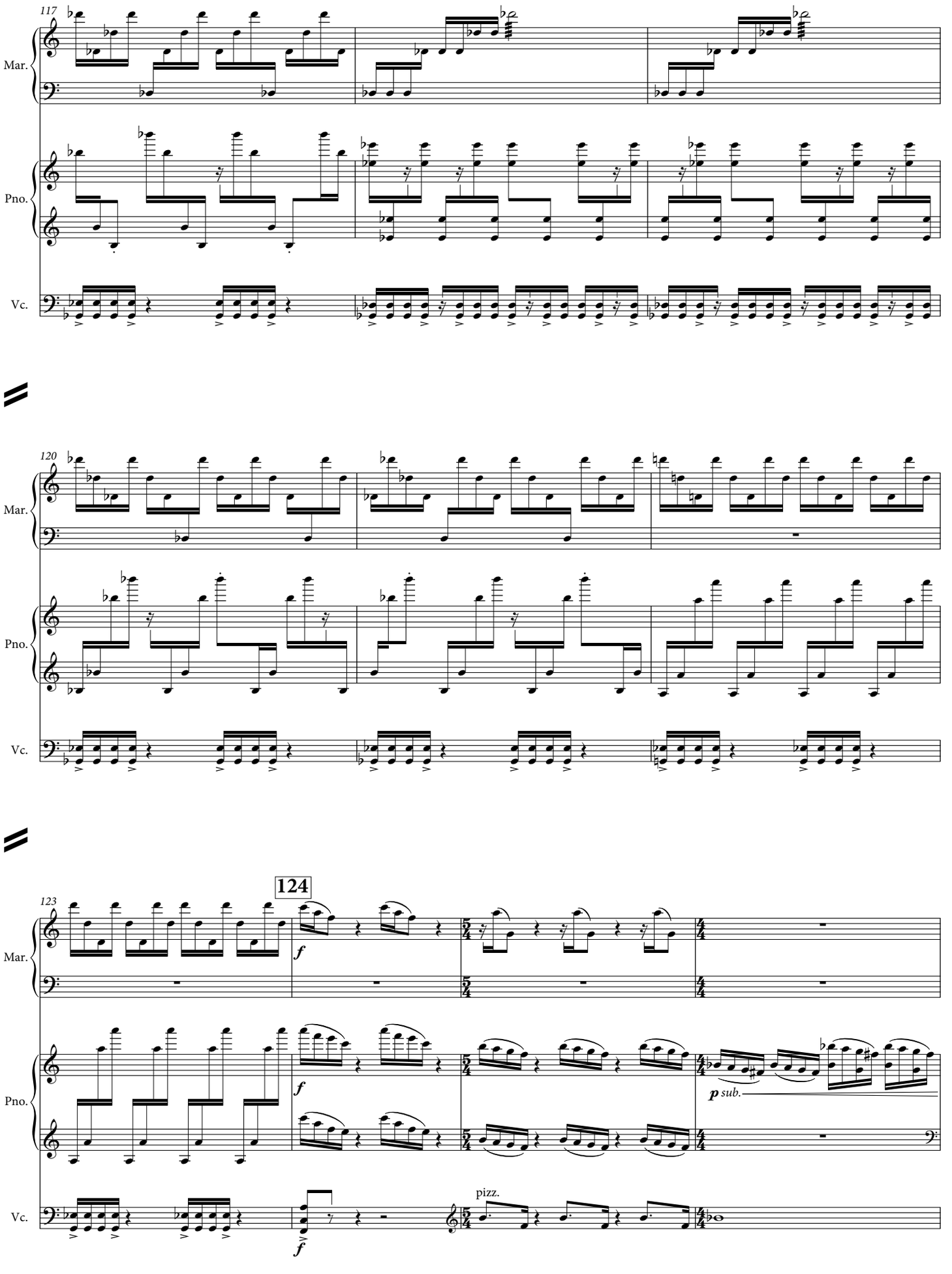

54
58
Mar.
Pno.
Vc.
ff
with intensity
59
63

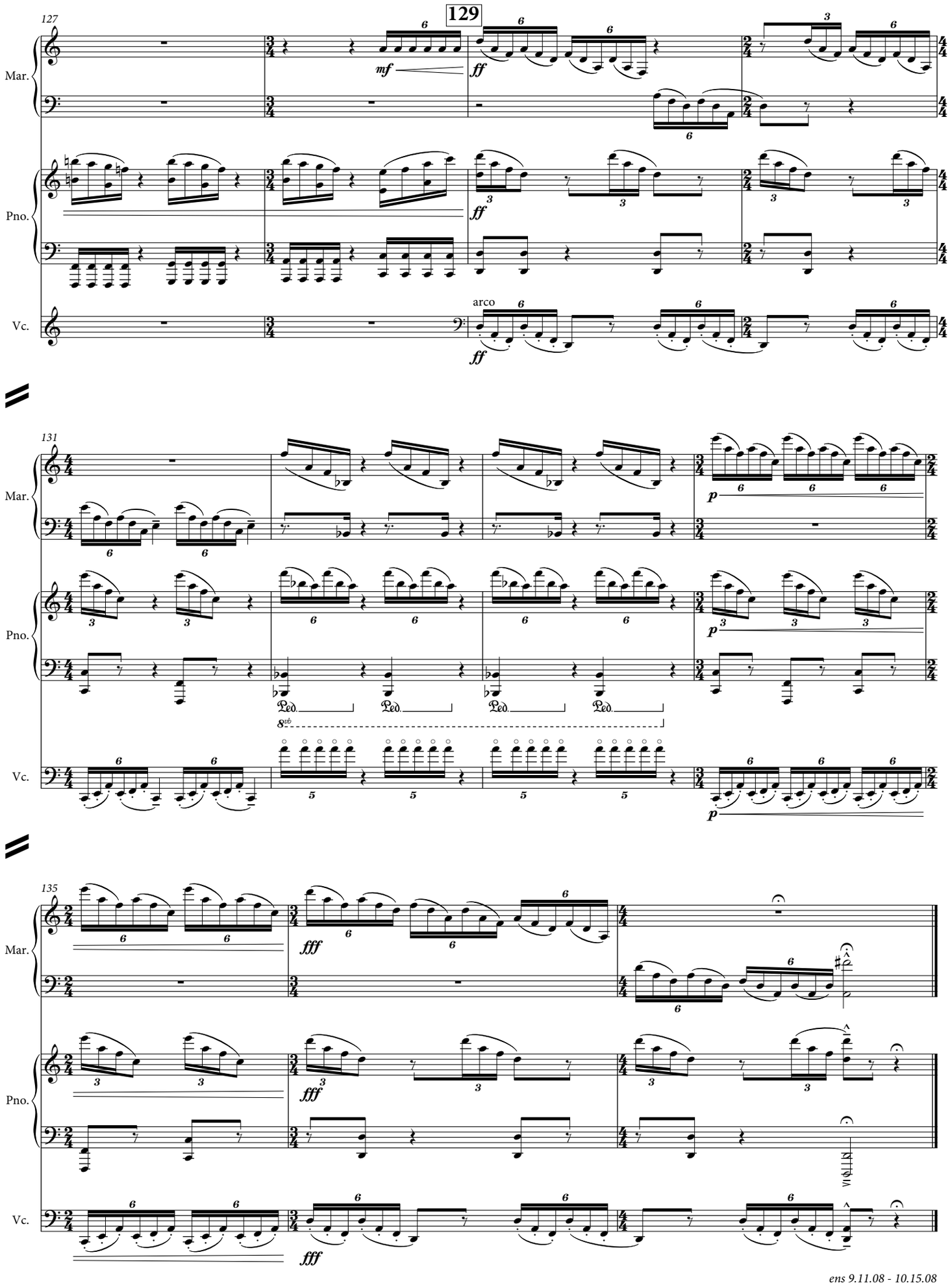

68
Mar.
Pno.
Vc.
ff
Ped.
72
74
f
76
fp
ff


81
Mar.
Pno.
Vc.
85
fff decresc. to 46
7:5
6:7
fff decresc. to 46
6:5
4:7
pizz.
fff
88
6:7
7:5
7:6
4:7
6:5


91
Mar.
Pno.
Vc.
7:5
5:4
6:5
5:4
3
3
6:5
95 ♩=96
accel.
pp
(pizz.)
arco
100
101 ♩=116 a tempo
p


104
Mar.
Pno.
Ped.
Ped.
Ped.
Vc.
109
mp
8va
mp
non vib.
norm.
mp
114
mf
mf
mf


117
Mar.
Pno.
Vc.
120
Mar.
Pno.
Vc.
123
124
Mar.
Pno.
Vc.
f
p sub.
pizz.


127
129
Mar.
Pno.
Vc.
mf
ff
arco
131
p
Ped.
8vb
135
fff