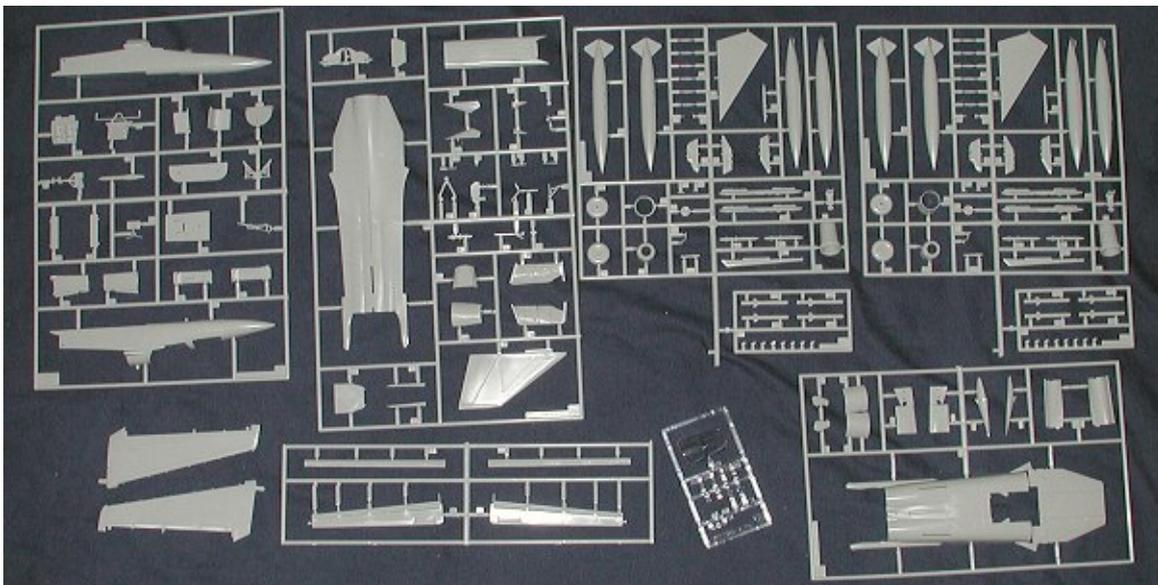


F-111



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, $\frac{1}{2}$ = 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.

F-111

ONE (1)

Eric Shanfield

♩=108

Marimba

Piano

Violoncello

6

8

Mar.

Pno.

Vc.

11

16

Mar.

Pno.

Vc.

18

Mar. *mf* *p* *mf* 7 16

Pno. *mf* *p* *mf* 7 16

Vc. *mf* *p* *mf* 7 16

25

Mar. *p* *mf* *p* *mf* *p* 6 8

Pno. *p* *mf* *p* 6 8

Vc. *p* *mf* *p* *mf* 6 8

34

Mar. *mf* *p* *mf* *p* *mf* *pp* 3 3 3 3 3 3 3 3 3 3 3 3 6 8

Pno. 6 8 4 4 2 4 4 3 4

Vc. *p* *mf* *pp* 6 8 4 4 2 4 4 3 4

40

Mar. *f* 3 3 3 3 3 3 3 3 3 3 3 3 6 8

Pno. 4 4 2 4 4 3 4

Vc. *f* 6 8 4 4 2 4 4 3 4

46

Mar. *p*

Pno. *p cresc.*

Vc. *p cresc.*

Red.

Detailed description: This system covers measures 46, 47, and 48. The music is in 6/4 time. The Maracas part features a melodic line with a *p* dynamic. The Piano part has a right-hand melody with triplets and a *p cresc.* dynamic, while the left hand is mostly silent. The Violoncello part has a melodic line with a *p cresc.* dynamic. A 'Red.' line is present below the piano part.

49

51

Mar. *f*

Pno. *f*

Vc. *f*

Detailed description: This system covers measures 49, 50, 51, and 52. The Maracas part has a more active melodic line with a *f* dynamic. The Piano part features a right-hand melody with triplets and a *f* dynamic. The Violoncello part has a melodic line with a *f* dynamic. A 'Red.' line is present below the piano part.

53

Mar.

Pno.

Vc.

Red.

Detailed description: This system covers measures 53, 54, 55, 56, and 57. The Maracas part has a complex, rhythmic melodic line. The Piano part has a right-hand melody with a *f* dynamic. The Violoncello part has a melodic line with a *f* dynamic. A 'Red.' line is present below the piano part.

58

61

Mar.

Pno.

Vc.

Red.

Detailed description: This system covers measures 58, 59, 60, and 61. The Maracas part has a complex, rhythmic melodic line. The Piano part has a right-hand melody with a *f* dynamic. The Violoncello part has a melodic line with a *f* dynamic. A 'Red.' line is present below the piano part.

63

Mar.

Pno.

Vc.

Ped.

74

82

Mar.

Pno.

Vc.

p
p sub.
(pizz.)
p

83

Mar.

Pno.

Vc.

mf
mf
mf

88

92

Mar.

Pno.

Vc.

p sub.
pp sub.
p
p
p
p
ped.

93

Mar. *f*

Pno. *f* 3

Vc. *f*

98

Mar.

Pno. *mf*

Vc. *mf*

107

Mar. *f*

Pno. *f*

Vc. *f*

110

Mar.

Pno. *ff*

Vc. *p*

114

Mar. *mf*

Pno. *mf*

Vc. *mf*

119

Mar. *mp* *decresc.*

Pno. *mp* *decresc.*

Vc. *mp* *decresc.*

arco

123

124

Mar. *p*

Pno. *p*

Vc. *fp*

127

Mar.

Pno.

Vc. *fp* *p*

131

Mar. *f*

Pno. *f*

Vc. *f* *mf* 6 6 6 6

134

136

Mar. *pp*

Pno. *pp*
una corda

Vc.

138

Mar.

Pno.

Vc.

144

Mar. *ppp* 3 3 3 3 3 3

Pno. *ppp*

Vc. *ppp* pizz.

F-111
ONE (2)

Eric Shanfield

Marimba

Piano

Violoncello

$\text{♩} = 116$

f

3

5

Mar.

Pno.

Vc.

6

8

9

f

Mar.

Pno.

Vc.

10

12

mf

mf

mf

8va

13 14 16 17

Mar.

Pno.

Vc.

18 20 21

Mar.

Pno.

Vc.

22 25

Mar.

Pno.

Vc.

26 27 30

Mar. *p*

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

Vc. *p f p f*

31 32 34

Mar. *f p f*

Pno. *f p f p f mf*

Vc. *p f mf*

35

Mar. *p mf*

Pno. *p mf p mf p*

Vc. *p mf p*

39 43

Mar. *f* *mf* *p*

Pno. *p*

Vc.

Detailed description: This system contains measures 39 through 43. The music is for three instruments: Maracas (Mar.), Piano (Pno.), and Violoncello (Vc.). Measure 39 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The Maracas part has a dynamic of *f*. Measure 40 has a dynamic of *mf*. Measure 41 has a dynamic of *p*. Measure 42 has a dynamic of *p*. Measure 43 has a dynamic of *p*. The piano part has a dynamic of *p*. The cello part has a dynamic of *p*. The time signature changes from 2/4 to 3/8 in measure 40, then back to 2/4 in measure 41, and finally to 3/16 in measure 43.

45 47

Mar. *f*

Pno. *f*

Vc. *f*

Detailed description: This system contains measures 45 through 47. The music is for three instruments: Maracas (Mar.), Piano (Pno.), and Violoncello (Vc.). Measure 45 has a dynamic of *f*. Measure 46 has a dynamic of *f*. Measure 47 has a dynamic of *f*. The piano part has a dynamic of *f*. The cello part has a dynamic of *f*. The time signature changes from 2/4 to 3/16 in measure 45, then to 4/4 in measure 46, and finally back to 2/4 in measure 47.

49 50

Mar. *mf sub.*

Pno. *mf* *mf*

Vc. *mf*

Red. *Red.* *Red.*

Sua

6 6

Detailed description: This system contains measures 49 through 50. The music is for three instruments: Maracas (Mar.), Piano (Pno.), and Violoncello (Vc.). Measure 49 has a dynamic of *mf sub.*. Measure 50 has a dynamic of *mf*. The piano part has a dynamic of *mf*. The cello part has a dynamic of *mf*. The time signature changes from 2/4 to 4/4 in measure 49, and then back to 2/4 in measure 50. There are markings for *Red.* (Reduction) and *Sua* (Sua) in the piano and cello parts. The piano part has markings for *Red.* and *Sua*. The cello part has markings for *Red.* and *Sua*. There are also markings for 6 and 6 in the cello part.

53 55

Mar. *mp*

Pno. *mp* 8^{va} 12

Vc. *mp* 6 6 pizz.

58 61 65

Mar.

Pno. *mp* 8^{va} (pizz.)

Vc. *mp*

66 55

Mar.

Pno. *p* 8^{va}

Vc. *p*

58 62

Mar. *mp*

Pno.

Vc. *mp*

66 74

Mar. *mf*

Pno.

Vc. *mf*

75 76 79

Mar. *mp*

Pno.

Vc. *mp* *arco* *mf*

83 86 88

Mar. *mf*

Pno.

Vc. *W tr* *tr* *1/2 tr*

90 93 97

Mar.

Pno.

Vc. *(tr)~*

99 101 104

Mar. *f*

Pno.

Vc. *f*

106 109 113

Mar.

Pno.

Vc.

114 118 121

Mar.

Pno.

Vc.

125 126 129

Mar.

Pno.

Vc.

133 137

Mar.

Pno.

Vc.

142 146 149

Mar.

Pno.

Vc.

152 156 161

Mar.

Pno.

Vc.

163 **164** **167** **171**

Mar.

Pno.

Vc.

mp *mf* *p* *pizz.* *p sub.*

173 **176** **182**

Mar.

Pno.

Vc.

ponderous Satie *mf* *mp* *una corda to 192* *arco espress.* *mp*

184 **186** **192**

Mar.

Pno.

Vc.

mf *V* *mf*

196 200 206

Mar.

Pno. *mp* *p sub.*

Vc. *mp* *p* *pizz.*

207 211 215

Mar.

Pno. *pp*

Vc. *arco* *pp* *p*

216 219

Mar.

Pno. *mp*

Vc. *pizz.* *mp*

224

Mar.

Pno.

Vc.

mf

f

mf

arco

230

Mar.

Pno.

Vc.

f

234

240

Mar.

Pno.

Vc.

ff

f

f

245

242

Mar.

Pno.

Vc.



246

Mar.

Pno.

Vc.



250

254

Mar.

Pno.

Vc.

mf

ff

mf

ff

ff

256 260

Mar.

Pno.

Vc.

||

266 269 271

Mar.

Pno.

Vc.

||

273 276 280 283

Mar.

Pno.

Vc.

286 290

Mar. *mf sub.* *w tr*

Pno. *mf sub.*

Vc.

293 295 297

Mar. *tr* *3 3* *3 1/2 tr* *3 tr*

Pno. *Ped.*

Vc.

301 302

Mar. *16*

Pno. *16* *Ped.*

Vc. *16*

306 310

Mar.

Pno.

Vc.

(quarter notes)

f

312 313

Mar.

Pno.

Vc.

317 318 322

Mar.

Pno.

Vc.

p

f

323 rubber mallets 327 *mp*

Mar.
Pno.
Vc.

329 330 *f*

Mar.
Pno.
Vc.

334 337 339 *f*

Mar.
Pno.
Vc.

341 345

Mar. Pno. Vc.

Detailed description: This system contains measures 341 through 345. The Maracas part (top staff) features a rhythmic pattern of eighth notes in the right hand, with triplets of eighth notes starting at measure 345. The Piano part (middle staff) has a steady accompaniment of eighth notes in the right hand and chords in the left hand. The Violin part (bottom staff) is silent throughout this system.

Mar. Pno. Vc.

Detailed description: This system contains measures 346 through 350. The Maracas part continues with the eighth-note pattern and triplets. The Piano part maintains its accompaniment. The Violin part remains silent.

348 349 351

Mar. Pno. Vc.

ff

Detailed description: This system contains measures 348 through 351. Measures 348-350 continue the previous patterns. At measure 349, the Maracas part has a dynamic marking of *ff*. At measure 351, the Maracas part has a dynamic marking of *ff* and a triplet of eighth notes. The Piano part has a dynamic marking of *ff* at measure 349. The Violin part is silent.

353 355 358

Mar.

Pno.

Vc.

359 361

Mar.

Pno.

Vc.

363

Mar.

Pno.

Vc.

367 370

Mar.

Pno.

Vc.

371 374

Mar.

Pno.

Vc.

375 376

Mar.

Pno.

Vc.

p *f* *p* *f*

f *p* *f* *6* *6*

378

Mar. *f p f p f*

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

Vc. *p f 6 6 6 p*

381 383

Mar. *f p p f*

Pno. *p f p f p*
8va

Vc. *f p 3 3 3 f 3 p*

388 390

Mar. *f mf*

Pno. *f mf 5 5 5 loco*

Vc. *f mf pizz. arco*

392 398 400

Mar. *f*

Pno. *f*

Vc. *f*
on the string

402 406

Mar.

Pno.

Vc.

408 413

Mar.

Pno. *Ped.*

Vc. *Ped.*
(on the string)

415 417

Mar. *f* *ff*

Pno. *ff* 6 6 6 6 6 6

Vc. *ff* ^{15^{ma}}

||

421 424

Mar. *fff*

Pno. *fff*

Vc. *fff*

||

425 426 428

Mar.

Pno. ⁽⁸⁾ ¹

Vc.

F-111
ONE (3)

Eric Shanfield

♩=116

Marimba

Piano

Violoncello

f

5

Mar.

Pno.

Vc.

9

11

Mar.

Pno.

Vc.

II

13

Mar.

Pno.

Vc.

mf

mf



17

Mar.

Pno.

Vc.

f

mf

f

f

mf



21

24

Mar.

Pno.

Vc.

f

25

Mar.

Pno.

Vc.



29

Mar.

Pno.

Vc.

Ped.



36

Mar.

Pno.

Vc.

40 42

Mar.

Pno.

Vc.



44

Mar.

Pno.

Vc.



49

Mar. *mf* *f*

Pno. *mf* *f*

Vc. *mf* *f*

54 58

Mar. *ff*

Pno. *ff*

Vc. *with intensity*
ff

59

Mar.

Pno.

Vc.

63

Mar.

Pno.

Vc.

68

Mar. *ff*

Pno. *ff*

Vc. *Red.*

72

74

Mar.

Pno.

Vc. *f*

76

Mar. *fp* *ff*

Pno.

Vc.

81

Mar.

Pno.

Vc.

85

Mar.

Pno.

Vc.

fff *decresc. to 46*

fff *decresc. to 46*

pizz.

fff

88

Mar.

Pno.

Vc.

91

Mar.

Pno.

Vc.

95 $\text{♩} = 96$

Mar.

Pno.

Vc.

pp

pp 6

(pizz.) *pp*

arco

accel.

101 $\text{♩} = 116$ a tempo

100

Mar.

Pno.

Vc.

p

p

p

104

Mar.

Pno.

Vc.

109

Mar.

Pno.

Vc.

114

Mar.

Pno.

Vc.

117

Mar.

Pno.

Vc.

120

Mar.

Pno.

Vc.

123

124

Mar.

Pno.

Vc.

f

f

p sub.

pizz.

127

129

Mar. *mf* *ff*

Pno. *ff*

Vc. *ff* arco

131

Mar. *p*

Pno. *p*

Vc. *p*

135

Mar. *fff*

Pno. *fff*

Vc. *fff*