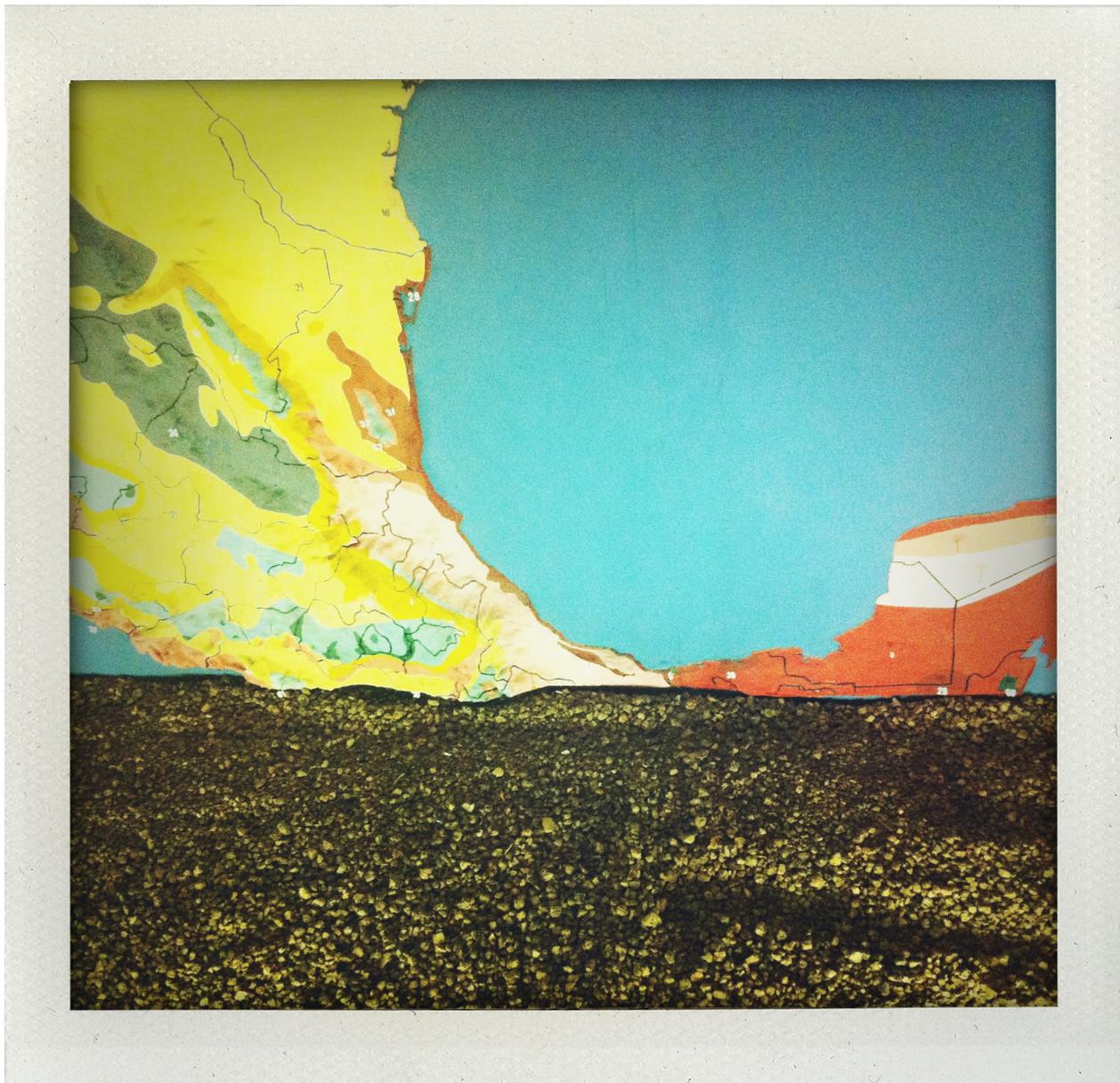


TRIO



ERIC SHANFIELD

TRIO

Eric Shanfield | 2015 | 10'

Clarinet in A

Violin

Piano

Score in C.

The following songs may prove helpful for finding the tempo in each movement: *Annihilation: The Stars and Stripes Forever* (John Philip Sousa); *Authority: Shake It Off* (Taylor Swift); *Acceptance: All the Single Ladies* (Beyoncé).

The original version of my *Septet* included a movement that was cut because it did not ultimately seem to belong in the piece, but Sarah Goldfeather, the music director of the commissioning ensemble *Exceptet*, asked if there was some way it might be salvaged. I remembered how after Stravinsky completed *L'Histoire du soldat* he made a smaller, abridged version for clarinet, violin, and piano, and this instrumentation seemed perfect for resurrecting the material of the abandoned movement.

I decided to make an arrangement not only of the excised movement but the remaining two as well. Because the original *Septet* was predicated on compositional ideas involving the now-absent bass drum, and because the thick textures of the original could not be replicated with this more transparent small ensemble, I recomposed much of the piece, redistributing the musical material, adding and cutting as I saw fit.

Thus though the finished work resembles the original it is not precisely an arrangement, and I have therefore renamed it *Trio* and retitled the movements *Annihilation*, *Authority*, and *Acceptance*, after Jeff VanderMeer's masterful *Southern Reach Trilogy*. *Trio* joins my *Sextet*, *Septet*, and *Octet* in an expanding series of works in which abstract musical material and unrelated extramusical narratives engage in dialectical conversation.

Trio was completed in June 2015 and lasts about ten minutes.

17

Cl. *f* *ff sempre*

Vln. *pizz.* *arco* *f* *ff sempre*

Pno. *ff* *Ped.*

21

Cl. *f* *mf*

Vln. *f* *mf* *pizz.*

Pno. *p* *f* *una corda*

26

Cl. *mp*

Vln. *mp* *p* *f* *p* *arco* *p sempre* *gliss.*

Pno. *mp* *p* *f* *p* *6* *7* *3* *3* *6* *7* *3* *3* *una corda*

30 32

Cl. *p* — *f* — *p* *p sempre* *p*

Vln. *pizz.* *p* — *f* — *p* *arco* *p sempre* *gliss.* *p* — *f* — *p* *gliss.* *f* — *p*

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

34 37

Cl. *f* — *p*

Vln. *p* — *f* — *p* *p*

Pno. *p* — *f* — *p*

38

Cl. *p sotto voce*

Vln. *mf* *p*

Pno. *p* *mf* *p*

56

Cl. *f* 6

Vln. *f* gliss.

Pno. *f* 5 6 7 8^{va} 8^{vb}

59

Cl. 6

Vln. gliss.

Pno. 8^{va} 5 6 7 loco 7

62

Cl. *f* 5 *p*

Vln. *f* gliss. *p*

Pno. *f* 3 6

66 71

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

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

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

Red.

73 77

Cl. *f* *p* *f*

Vln. *f* *p* *f*

Pno. *f* *f*

79

Cl. *f* *p* *mp*

Vln. *p* *gliss.*

Pno. *p sub.* *1/2 tr*

84 87

Cl. *p* *mp* *p* *mf* *p*

Vln. *p* *mf* *p*

Pno. *p* *mf* *p*

3 3 *gliss* 3 3 *mf* *p*

Detailed description: This system contains measures 84 through 87. The key signature has one sharp (F#) and the time signature is 2/4. Measure 84 starts with a 3/4 time signature change. The Clarinet (Cl.) part begins with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) and then piano (*p*) again. The Violin (Vln.) part features triplets and a glissando. The Piano (Pno.) part includes triplets and a glissando. Measure 87 ends with a 3/4 time signature change.

91 95

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

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

Pno. *f* *p* *ff*

5 7 *f* *p* *ff*

Detailed description: This system contains measures 91 through 95. The key signature has one sharp (F#) and the time signature is 2/4. Measure 91 starts with a 3/4 time signature change. The Clarinet (Cl.) part has dynamics of forte (*f*), piano (*p*), fortissimo (*ff*), and fortissimo (*ff*). The Violin (Vln.) part has dynamics of forte (*f*), piano (*p*), fortissimo (*ff*), and fortissimo (*ff*). The Piano (Pno.) part has dynamics of forte (*f*), piano (*p*), and fortissimo (*ff*). Measure 95 ends with a 4/4 time signature change.

97 98

Cl. *f*

Vln. *f*

Pno. *f*

3 1 2 1 3 3 3 3

Red. *Red.*

Detailed description: This system contains measures 97 through 98. The key signature has one sharp (F#) and the time signature is 4/4. Measure 97 starts with a 4/4 time signature change. The Clarinet (Cl.) part has a forte (*f*) dynamic. The Violin (Vln.) part has a forte (*f*) dynamic and includes fingerings (3, 1, 2, 1) and accents. The Piano (Pno.) part has a forte (*f*) dynamic and includes triplets and fingerings (3, 3, 3, 3). Measure 98 ends with a 4/4 time signature change.

100 102

Cl. *f* *p*

Vln. *f*

Pno. *f* *p*

104 107

Cl. *p* *p*

Vln. *p* *p*

Pno. *p* *p*

108

Cl. *p* *ff*

Vln. *pizz.* *arco* *pizz.* *arco* *ff*

Pno. *p* *ff*

TRIO

II. AUTHORITY

Eric Shanfield

♩=160

Clarinet in A

Violin

Piano

Cl.

Vln.

Pno.

Cl.

Vln.

Pno.

10

Cl.

Vln.

Pno.

13

Cl.

Vln.

Pno.

17

18

Cl.

Vln.

Pno.

Red.

Musical score for measures 20-23. The score is for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.).

- Cl.:** Measure 20 has a whole note chord. Measure 21 has a quarter rest. Measure 22 has a half note chord. Measure 23 has a quarter note chord. Dynamics: *p*.
- Vln.:** Measures 20-23 feature a continuous sixteenth-note accompaniment. Dynamics: *p*.
- Pno.:** Measures 20-21 have a whole note chord. Measures 22-23 have a rhythmic pattern of eighth notes. Dynamics: *p* in measure 22, *f* in measure 23. A *Ped.* (pedal) marking is present in measure 23.

Musical score for measures 24-29. The score is for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.).

- Cl.:** Measure 24 has a whole note chord. Measure 25 has a sixteenth-note run with a *f* dynamic. Measure 26 has a quarter rest. Measure 27 has a quarter note chord. Measure 28 has a quarter note chord. Measure 29 has a quarter note chord with a first ending bracket. Dynamics: *f*.
- Vln.:** Measures 24-29 feature a continuous sixteenth-note accompaniment. Dynamics: *f sub.* in measure 24, *f* in measure 25.
- Pno.:** Measures 24-25 have a whole note chord. Measures 26-27 have a rhythmic pattern of eighth notes with a *f* dynamic. Measure 28 has a triplet eighth-note pattern. Measure 29 has a triplet eighth-note pattern. Dynamics: *f sempre* in measure 24, *p sub.* in measure 25, *f* in measure 26. An *8va 2nd x* marking is present in measure 26.

Musical score for measures 28-30. The score is for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.).

- Cl.:** Measure 28 has a quarter note chord. Measure 29 has a quarter note chord. Measure 30 has a quarter note chord. Dynamics: *p*. A *rit.* (ritardando) marking is present in measure 30.
- Vln.:** Measures 28-29 feature a continuous sixteenth-note accompaniment. Measure 30 has a quarter note chord. Dynamics: *p*.
- Pno.:** Measures 28-29 have a rhythmic pattern of eighth notes with a *p* dynamic. Measure 30 has a quarter note chord. Dynamics: *p*.

33 *a tempo* 35

Cl.
Vln.
Pno.

37 39

Cl.
Vln.
Pno.

40 44

Cl.
Vln.
Pno.

46 48

Cl. *p* *f* *p*

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

Pno. *p* *f* *p*



50 52

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

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

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



54

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

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

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

58 59

Cl. *f* *p* *mp*

Vln. *f* *p* *mp*

Pno. *f* *p* *mp*

61 63

Cl. *mf* *f* *ff*

Vln. *mf* *f* *ff*

Pno. *mf* *f* *ff*

64

Cl. *ff*

Vln. *ff*

Pno. *ff*

79 80

Cl. *pp*

Vln. *pp*

Pno. *p*

8va

Cl. *pp* *p*

Vln. *pp* *p*

Pno. *p*

8va

non Leg.

85

Cl. *mf* *p* *mf*

Vln. *mf* *p* *mf*

Pno. *mf* *p* *mf*

88

Cl. *p*

Vln. *p*

Pno. *p*

Ped.

3 3 3 3

91 92

Cl. *f*

Vln. *f*

Pno. *f*

3 3 3 3

94 97

Cl. *p*

Vln. *p*

Pno. *f* *p*

5 5 5 5

3 3 3 3 3 3 3 3

14

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

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

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

Ped.

18

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

Vln. *fp* *fp*

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

Ped.

22

Cl. *f*

Vln. *fp* *fp* *fp*

Pno. *f* 6 6 6 6 6 6

5 5 5 5 5 5

very light Ped.

25 26

Cl. *p*

Vln. *fp* *p*

Pno. *p*

Cl.

Vln.

Pno.

31

Cl. *f*

Vln. *f*

Pno. *f*

Ped. Ped. Ped. Ped. Ped.

36

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

Vln. *pizz.* *f*

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

Ped. 3 3 3 3

39

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

Vln. *arco* 2 4 1 *p* *f* *p* *f* *p*

Pno. *f* *p* *f*

42 43

Cl. *p*

Vln. *p*

Pno. *p*

46 47 flt. *f*

Vln. *f* molto sul pont. *f*

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

49 51 *f*

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

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

52 *mf* *mp* *p*

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

Pno. *f*

55

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

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

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

58

Cl. *f*

Vln. *f*

Pno. *f*

62

sub-tone

Cl. *p*

Vln. *ffp* *ffp* *ffp* *p*

Pno. *ff* *p*

u.c.

71

Cl. *p*

Vln. *p*

Pno. *Ped.*

74 75

Cl. *mf*

Vln. *mf*

Pno. *mf* *Ped. freely*

77 78

Cl. *flt.* *mf-p*

Vln. *mf-p*

Pno. *mf-p* *Ped.*

81 83

Cl. *mf* *fp* *f* *fp* *fp*

Vln. *mf* *p* *mf* *p* *f* *fp* *fp* *fp*

Pno. *mf* *p* *mf* *p* *f* *sempre*

Ped. *mf* *p* *f* *p*

8va

85

Cl. *fp* *f* *fp* *fp* *fp*

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

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

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

(8)

91

Cl. *pp* *sotto voce* *sempre* *p*

Vln. *sul tasto* *pp* *sempre*

Pno. *rubato* (8) *p* *f* *ff*

Ped. *p* *f* *ff*

6

95

Cl. *ff* 5 *p* *ff* 5

Vln. norm. 5 *ff sub.* 5 5 5 *mp*

Pno. *ff* *mp*

Red.

Measures 95-96. Clarinet part features dynamic markings *ff* and *p* with a '5' above the notes. Violin part is marked *ff sub.* and *mp*. Piano part includes a *ff* dynamic and a 'Red.' marking. The score is in 3/4 time and includes a double bar line.

97

Cl. *p sotto voce*

Vln.

Pno. *p*

Red.

Measures 97-98. Clarinet part is marked *p sotto voce*. Violin part is silent. Piano part features a *p* dynamic. The score is in 3/4 time and includes a double bar line.

99

Cl. *p* *fff* *p* *p* *fff* *p*

Vln. *p* 6 6 *ff* *p* 6 6 *ff*

Pno. *fff* 3 *p* *ff* 3 3 *p* *ff*

Measures 99-100. Clarinet part has dynamics *p*, *fff*, and *p*. Violin part has dynamics *p* and *ff* with a '6' above the notes. Piano part has dynamics *fff*, *p*, and *ff* with a '3' above the notes. The score is in 4/4 time and includes a double bar line.

101

Cl.

Vln.

Pno.

ff

ff

ff

8va - - 7

3

5

5

6

6

3

3