

STRING TRIO



ERIC SHANFIELD

STRING TRIO

Eric Shanfield | ENS.2017.4

11.2.17-11.12.17 | 12'

I. The Coming Fury

II. Terrible Swift Sword

III. Never Call Retreat

Violin

Viola

Cello

Really hammer all accents throughout. Where long notes follow a sequence of repeated shorter notes the long notes should be played non vibrato, like an accordion bellows shaken then pulled.

My String Trio is part of an ongoing series of compositions in which fundamentally abstract music does battle with extravagantly unrelated extramusical narratives. However, in this piece, unusually, the musical narrative relies on no processes, cycles, or predetermined structure.

Instead, my strategy was to try and compose the kind of music I usually write using the tactics I developed for previous pieces, while remaining flexible, going where the material took me, because no plan survives contact with the enemy.

STRING TRIO

I. THE COMING FURY

Eric Shanfield

♩=160

Violin *p* *f*

Viola *p* *f*

Violoncello *p* *f*

Detailed description: This system contains measures 1 through 6. The Violin part starts with a half note G4, followed by eighth notes. The Viola and Violoncello parts play a steady eighth-note accompaniment. Dynamics are *p* (piano) for measures 1-3 and *f* (forte) for measures 4-6. The key signature changes from one flat to two flats at measure 4.

7

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Detailed description: This system contains measures 7 through 15. The Violin part has a melodic line with slurs and accents. The Viola and Violoncello parts continue with eighth-note accompaniment. Dynamics are *p* for measures 7-9 and *f* for measures 10-15. The key signature changes from two flats to one flat at measure 10.

16 (4x)

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

Vla. *f* *p* *f* *p*

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

Detailed description: This system contains measures 16 through 23. Measure 16 is marked with a circled '4x' and a repeat sign. The Violin part features a melodic line with slurs and accents. The Viola and Violoncello parts play eighth-note accompaniment with triplets. Dynamics are *f* (forte) and *p* (piano) alternating. The key signature changes from one flat to two flats at measure 18.

24

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

non stacc.

Detailed description: This system contains measures 24 through 31. The Violin part has a melodic line with slurs and accents. The Viola and Violoncello parts play eighth-note accompaniment with triplets. Dynamics are *p* (piano) and *f* (forte) alternating. The key signature changes from two flats to one flat at measure 28. The instruction 'non stacc.' is written above the Viola part.

32

Vln. *f sub.*

Vla. *f sub.*

Vc. *f sub.*

Measures 32-37. Violin, Viola, and Violoncello parts. Dynamics: *f sub.*

38

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

Vla. *p* *p* *f* *f*

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

Measures 38-49. Violin, Viola, and Violoncello parts. Dynamics: *p*, *f*.

50

rit. ♩=138 meno mosso

Vln. *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

Measures 50-55. Violin, Viola, and Violoncello parts. Dynamics: *p*, *f*, *mp*. Includes *rit.* and *♩=138 meno mosso*. Features triplets and quintuplets.

56

Vln. *mf*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

Measures 56-61. Violin, Viola, and Violoncello parts. Dynamics: *mf*, *mp*, *f*. Features triplets and quintuplets.

63

Vln. *p* *mp* *p* *mf*

Vla. *p* *mp* *p* *mf*

Vc. *p* *mp* *p* *mf*

66

Vln. *mp* *mf* *mp* *f* *f*

Vla. *mp* *mf* *mp* *f* *f*

Vc. *p* *mf* *mp* *f* *f*

71

Vln. *p* *p*

Vla. *p* *p*

Vc. *p* *p*

sul pont. *p*

8va

78

Vln. *p* *p*

Vla. *p* *p*

Vc. *p* *p*

norm.

norm.

norm.

♩=160 Tempo one

85

Vln. *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

91

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

Vla. *p* *f* *p* *f*

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

100

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

Vla. *p* *f* *p* *f* *f*

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

107

Vln. *ff*

Vla. *ff*

Vc. *ff*

115

Vln. *pizz.* *p* *arco* *p*

Vla. *pizz.* *p* *arco* *pizz.* *p*

Vc. *p* *p*

120

Vln. *mf* *p* *p* *p*

Vla. *mf* *arco* *pizz.* *p*

Vc. *mf* *p* *p* *p*

125

Vln. *mf* *p* *arco* *p*

Vla. *mf* *p* *p*

Vc. *mf* *p* *p*

129

Vln. *ff*

Vla. *ff*

Vc. *ff*

136

Vln. *p* *ff* 8va 2nd x

Vla. *p* *ff* 8va 2nd x

Vc. *p* *ff* 8va 2nd x

141

Vln.

Vla.

Vc.

148 (4x)

Vln. *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

155

Vln. *fff* *p* < *fff*

Vla. *fff* *p* < *fff*

Vc. *fff* *p* < *fff*

STRING TRIO
II. TERRIBLE SWIFT SWORD

Eric Shanfield

♩=138

Violin

Viola

Violoncello

p *mp* *mf*

11

Vln.

Vla.

Vc.

f *ff* *p*

18

Vln.

Vla.

Vc.

p *mp* *mf*

25

Vln.

Vla.

Vc.

f *ff* *p*

31

Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

40

Vln. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

46

Vln. *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

50

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

1st x only

55

Vln. *f*

Vla. *f*

Vc. *f*

59

Vln. *p* *f*

Vla. *p*

Vc. *p* *f*

63

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

69

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

Vla. *mf* *f* *ff* *p*

Vc. *mf* *f* *ff* *p*

75

Vln. *ff* *p* *p* *mp*

Vla. *ff* *p* *p* *mp*

Vc. *ff* *p* *p* *mp*

81

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

89

Vln. *ff* *p* *ff* *p* *ff* *molto sul pont.* *ff*

Vla. *ff* *p* *ff* *p* *ff* *norm.* *ff*⁵

Vc. *ff* *p* *ff* *p* *ff* *norm.* *ff*

94

Vln. *p* *norm.* *6* *6* *6* *6* *6*

Vla. *p* *5* *5* *5* *5* *5*

Vc. *p* *6* *6* *6* *6* *6*

99

Violin (Vln.) part: Measures 99-101. Starts with a *mf* dynamic. Measures 99-100 feature sixths (6) in the right hand. Measure 101 features a *p* dynamic in the right hand and a *f* dynamic in the left hand.

Viola (Vla.) part: Measures 99-101. Starts with a *mf* dynamic. Measure 101 features a *p* dynamic in the right hand and a *f* dynamic in the left hand.

Violoncello (Vc.) part: Measures 99-101. Starts with a *mf* dynamic. Measures 99-100 feature sixths (6) in the right hand. Measure 101 features a *p* dynamic in the right hand and a *f* dynamic in the left hand.

102

Violin (Vln.) part: Measures 102-104. Starts with a *p* dynamic in the right hand and a *f* dynamic in the left hand. Measure 104 features a *p* dynamic in the right hand and a *f* dynamic in the left hand.

Viola (Vla.) part: Measures 102-104. Starts with a *p* dynamic in the right hand and a *f* dynamic in the left hand. Measure 104 features a *p* dynamic in the right hand and a *f* dynamic in the left hand.

Violoncello (Vc.) part: Measures 102-104. Starts with a *p* dynamic in the right hand and a *f* dynamic in the left hand. Measure 104 features a *p* dynamic in the right hand and a *f* dynamic in the left hand.

105

Violin (Vln.) part: Measures 105-108. Starts with a *p* dynamic in the right hand and a *f* dynamic in the left hand. Measure 108 features a *f* dynamic in the right hand and a *p* dynamic in the left hand.

Viola (Vla.) part: Measures 105-108. Starts with a *p* dynamic in the right hand and a *f* dynamic in the left hand. Measure 108 features a *f* dynamic in the right hand and a *p* dynamic in the left hand.

Violoncello (Vc.) part: Measures 105-108. Starts with a *p* dynamic in the right hand and a *f* dynamic in the left hand. Measure 108 features a *f* dynamic in the right hand and a *p* dynamic in the left hand.

109

Violin (Vln.) part: Measures 109-111. Starts with a *f* dynamic in the right hand and a *p* dynamic in the left hand. Measure 111 features a *f* dynamic in the right hand and a *p* dynamic in the left hand.

Viola (Vla.) part: Measures 109-111. Starts with a *f* dynamic in the right hand and a *p* dynamic in the left hand. Measure 111 features a *f* dynamic in the right hand and a *p* dynamic in the left hand.

Violoncello (Vc.) part: Measures 109-111. Starts with a *f* dynamic in the right hand and a *p* dynamic in the left hand. Measure 111 features a *f* dynamic in the right hand and a *p* dynamic in the left hand.

113

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

Vla. *f* *p* *f* *p* *f* *p*

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

116

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

Vla. *f* *mf* *mf* *mf* *mf* *mf*

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

125

Vln. *mp* *p* *p* *p* *p* *p*

Vla. *mp* *p* *p* *p* *p* *p*

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

132

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

Vla. *p* *f* *f* *f*

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

137

Vln. *p* *f* *f*

Vla. *p* *f* *f*

Vc. *p* *f* *f*

Violin: Treble clef, 3/4 time signature. Measures 137-142. Dynamics: *p*, *f*, *f*. Includes a fermata over measures 137-142.

Viola: Treble clef, 3/4 time signature. Measures 137-142. Dynamics: *p*, *f*, *f*. Includes triplets and a fermata over measures 137-142.

Violoncello: Bass clef, 3/4 time signature. Measures 137-142. Dynamics: *p*, *f*, *f*. Includes a fermata over measures 137-142.

143

Vln. *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Violin: Treble clef, 3/4 time signature. Measures 143-151. Dynamics: *mf*, *mp*, *p*. Includes a fermata over measures 143-151.

Viola: Bass clef, 3/4 time signature. Measures 143-151. Dynamics: *mf*, *mp*, *p*. Includes a fermata over measures 143-151.

Violoncello: Bass clef, 3/4 time signature. Measures 143-151. Dynamics: *mf*, *mp*, *p*. Includes a fermata over measures 143-151.

152

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Violin: Treble clef, 4/4 time signature. Measures 152-157. Dynamics: *p*, *f*, *p*. Includes a fermata over measures 152-157.

Viola: Bass clef, 4/4 time signature. Measures 152-157. Dynamics: *p*, *f*, *p*. Includes triplets and a fermata over measures 152-157.

Violoncello: Bass clef, 4/4 time signature. Measures 152-157. Dynamics: *p*, *f*, *p*. Includes a fermata over measures 152-157.

158

Vln. *ff* *p* *mp* *p*

Vla. *ff* *p* *mp* *p*

Vc. *ff* *p* *mp* *p*

Violin: Treble clef, 2/4 time signature. Measures 158-163. Dynamics: *ff*, *p*, *mp*, *p*. Includes a fermata over measures 158-163.

Viola: Bass clef, 2/4 time signature. Measures 158-163. Dynamics: *ff*, *p*, *mp*, *p*. Includes triplets and a fermata over measures 158-163.

Violoncello: Bass clef, 2/4 time signature. Measures 158-163. Dynamics: *ff*, *p*, *mp*, *p*. Includes a fermata over measures 158-163.

163

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Measures 163-166. Violin: Treble clef, 2/4 time, *p* (163-164), *mp* (165-166). Viola: Bass clef, 2/4 time, *p* (163-164), *mp* (165-166). Violoncello: Bass clef, 2/4 time, *p* (163-164), *mp* (165-166). Rehearsal marks at measures 165 and 166.

170

Vln. *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Measures 170-173. Violin: Treble clef, 2/4 time, *mf* (170-171), *f* (172), *ff* (173). Viola: Bass clef, 2/4 time, *mf* (170-171), *f* (172), *ff* (173). Violoncello: Bass clef, 2/4 time, *mf* (170-171), *f* (172), *ff* (173). Rehearsal marks at measures 172 and 173.

178

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Measures 178-181. Violin: Treble clef, 2/4 time, *f* (178-179), *ff* (180-181). Viola: Bass clef, 2/4 time, *f* (178-179), *ff* (180-181). Violoncello: Bass clef, 2/4 time, *f* (178-179), *ff* (180-181). Rehearsal marks at measures 179 and 180.

187

Vln. *pp* *fff*

Vla. *pp* *fff*

Vc. *pp* *fff*

Measures 187-190. Violin: Treble clef, 5/16 time, *pp* (187-188), *fff* (189-190). Viola: Bass clef, 5/16 time, *pp* (187-188), *fff* (189-190). Violoncello: Bass clef, 5/16 time, *pp* (187-188), *fff* (189-190). Rehearsal marks at measures 188 and 189.

STRING TRIO

III. NEVER CALL RETREAT

Eric Shanfield

♩=176

Violin *ff*

Viola *ff*

Violoncello *ff*

Vln. *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc. *ff* *p* *ff*

Vln. *p* *ff*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

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

Vla. *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff*

26

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

33

Vln. *ff*

Vla. *ff*

Vc. *ff*

44

Vln. *p sub.* *ff* *mp* *ff*

Vla. *ben ff*

Vc. *ben ff*

51

Vln. *mf* *ff* *mf* *f*

Vla. *2nd x* *mf*

Vc. *2nd x* *mf* *f*

59 *mf* *f* *mf* *1st x only*

66 *f* *f*

71 *ff* *ff* *ff*

74 *ff* *ff* *ff*

83

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

Vla. *p sub.*

Vc. *ff* *p* *ff* *p*

87

Vln. *ff*

Vla. *ff*

Vc. *ff*

98

Vln. *mf sub.* *f* *mf*

Vla. *mf* *f*

Vc. *mf* *f*

106

Vln. *f*

Vla. *mf* *f*

Vc. *mf* *f*

112

Vln. *ff*

Vla. *ff*

Vc. *ff*

115

Vln.

Vla.

Vc.

120

Vln.

Vla.

Vc.

126

Vln.

Vla.

Vc.

132

Vln. Vln. Vc.

5/16 3/4 5/16 3/4 5/16 3/4

Detailed description: This system covers measures 132 to 140. The Violin part (Vln.) is in treble clef with a key signature of one flat. It features a rhythmic pattern of eighth notes in 5/16 and 3/4 time signatures. The Viola part (Vln.) is in alto clef with a key signature of one flat, playing a similar rhythmic pattern. The Cello part (Vc.) is in bass clef with a key signature of one flat, also playing a rhythmic pattern of eighth notes. The system concludes with a double bar line.

141

Vln. Vln. Vc.

3/4 5/16

ff *p* *ff*

Detailed description: This system covers measures 141 to 145. The Violin part (Vln.) is in treble clef with a key signature of one flat. It features triplet eighth notes in 3/4 time, marked with dynamics *ff* and *p*, followed by a section in 5/16 time marked *ff*. The Viola part (Vln.) is in alto clef with a key signature of one flat, playing a melodic line in 3/4 time, marked with dynamics *ff* and *p*, followed by a section in 5/16 time marked *ff*. The Cello part (Vc.) is in bass clef with a key signature of one flat, playing triplet eighth notes in 3/4 time, marked with dynamics *ff* and *p*, followed by a section in 5/16 time marked *ff*. The system concludes with a double bar line.

146

Vln. Vln. Vc.

5/16 3/4 5/16 3/4 5/16 3/4

Detailed description: This system covers measures 146 to 154. The Violin part (Vln.) is in treble clef with a key signature of one flat, playing a rhythmic pattern of eighth notes in 5/16 and 3/4 time signatures. The Viola part (Vln.) is in alto clef with a key signature of one flat, playing a rhythmic pattern of eighth notes in 5/16 and 3/4 time signatures. The Cello part (Vc.) is in bass clef with a key signature of one flat, playing a rhythmic pattern of eighth notes in 5/16 and 3/4 time signatures. The system concludes with a double bar line.

155

Vln. Vln. Vc.

4/4 5/16 4/4 5/16 4/4 5/16

p *ff* *p*
ff *p* *ff* *p* *ff* *p*

Detailed description: This system covers measures 155 to 163. The Violin part (Vln.) is in treble clef with a key signature of one flat. It features a melodic line in 4/4 time, marked with dynamics *p*, *ff*, and *p*, followed by a section in 5/16 time. The Viola part (Vln.) is in alto clef with a key signature of one flat, playing a rhythmic pattern of eighth notes in 4/4 time, marked with dynamics *ff*, *p*, *ff*, *p*, *ff*, and *p*. The Cello part (Vc.) is in bass clef with a key signature of one flat, playing a rhythmic pattern of eighth notes in 4/4 time, marked with dynamics *p*, *ff*, *p*, and *ff*. The system concludes with a double bar line.

161

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

Vla. *ff* *p* *ff* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff* *p* *ff*

165

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

Vla. *ff* *p* *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff* *p* *ff*

171

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

Vla. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

176

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

Vla. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*