

PIANO TRIO
ERIC SHANFIELD

PIANO TRIO

THREE BRAHMS TRIOS, PART III

Eric Shanfield | ENS.2017.6c

12.21.17-12.24.17 | 12'

Violin

Cello

Piano

This *Piano Trio* is the final part of *Three Brahms Trios*, a cycle of instrumental pieces inspired by the chamber music of Johannes Brahms. Although each may be performed separately and stands alone as an individual work, they were conceived as a unity. Not only do they share musical material, an underlying harmonic process binds the trios together, and together they form a single overarching architecture. In barely ten minutes, across four small, equally-proportioned movements, *Piano Trio* builds from quiet stuttering questions to a thunderous conclusion.

PIANO TRIO

I.

Eric Shanfield

$\text{♩} = 69$

con sord.

Violin

Violoncello

Piano

p 6

p 5

This system contains the first two measures of the piece. The Violin part features a sixteenth-note triplet pattern with a dynamic of *p* and fingering 6. The Violoncello part has a similar pattern with a dynamic of *p*. The Piano part consists of a steady eighth-note accompaniment with a dynamic of *p* and fingering 5.

Vln.

Vc.

Pno.

p cresc. 6

p cresc. 5

mf

This system contains measures 3 and 4. The Violin part continues with the triplet pattern, marked *p cresc.* and ending with a dynamic of *mf*. The Violoncello part also continues with the triplet pattern, marked *p cresc.* and ending with *mf*. The Piano part continues with the eighth-note accompaniment, marked *p cresc.* and ending with *mf*.

Vln.

Vc.

Pno.

5

p 7

This system contains measures 5 and 6. The Violin part has a new melodic line starting with a dynamic of *p*. The Violoncello part has a new melodic line with a dynamic of *p* and fingering 7. The Piano part continues with the eighth-note accompaniment, marked *p*.

3x

7

Vln.

Vc. pizz. 7

Pno. 9

9

Vln. *mf* 6 *p*

Vc. *mf*

Pno. *mf* *p*

12

3x

Vln. *p*

Vc. arco 7

Pno. *p* 7 6

14

Vln. *p* *f*

Vc. *p* *f*

Pno. *p* *f*

Red.

16

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

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

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

Red.

18

Vln. *p* *mf*

Vc. *p* *mf*

Pno. *p* *mf*

19

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

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

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

21

Vln. *p* *f*

Vc. *p* *f*

Pno. *p* *f*

23 *mp* *pizz.* *mp* *mp* *3x*

Vln. *mp* *pizz.* *mp* *mp* *3x*

Vc. *mp* *mp* *mp* *mp* *3x*

Pno. *mp* *mp* *mp* *mp* *3x*

26

Vln.

Vc.

Pno.

29

Vln.

Vc.

Pno.

31

Vln.

Vc.

Pno.

[E]

33

Vln. *f* *decresc.* 6 *p* 6

Vc. *f* *decresc.* 5 *p* 5

Pno. *f* *decresc.* 7 *p* 7
6 *Red.* 6 *Red.*

37

Vln. *f* *decresc.* 6 *p* 6

Vc. *f* *decresc.* 5 *p* 5

Pno. *f* *decresc.* 7 *p* 7
6 *Sea-* 6 *Sea-*

41

Vln. *p* 4 *pizz.* *senza sord.*

Vc. *p* 4 *pizz.* *senza sord.*

Pno. *p* 4 *Red.*

PIANO TRIO

II.

Eric Shanfield

$\text{♩} = 88$

molto sul pont.

Violin: *fp* *fp* *fp* *fp*

Violoncello: *f* *f* *f* *f*

Piano: *f* *p* *f* *p* (7) *f* *p* *f* *p* (7) *f* *p* *f* *p* (6) *f* *p* *f* *p* (6)

Vln. ³ *fp* *fp* *fp* *fp*

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

Pno. *f* *p* *f* *p* (7) *f* *p* *f* *p* (7) *f* *p* *f* *p* (6) *f* *p* *f* *p* (6)

Vln. **6** *molto rit.* *pizz. (norm.)* *f* *a tempo* *molto rit.* *a tempo*

Vc. *pizz. (norm.)* *f*

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

Red. *Red.*

molto rit. *a tempo* *molto rit.* *a tempo*

Vln. *s*

Vc.

Pno.

f *p* *f* *p*

Red.

10

Vln. *arco*

Vc. *arco*

Pno.

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

r.h. *l.h.*

Red.

12

Vln.

Vc.

Pno.

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

Red.

14 3x

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

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

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

16

Vln. *pizz.* *mf*

Vc. *pizz.* *mf*

Pno. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Play 8va 2nd x (both hands)

Red. 6 6 6 6

18

Vln. *arco* *p*

Vc. *arco* *p*

Pno. *p*

Red. Red. Red. Red.

20

Vln. *fp*

Vc. *pizz.*
f

Pno. *p* — *f*

22

Vln. *pizz.*
ben f

Vc. *arco*
ben f

Pno. *6* *7*

24

Vln.

Vc. *6*

Pno. *7* *p* *7* *7* *7* *7*

26 arco 3 *ff* decresc.

Vln.

Vc.

Pno.

ff decresc. 5

Red.

30 3 *p* 32 6 *pizz.* *p*

Vln.

Vc.

Pno.

p 5 *p* 5 *p*

Red.

34 6 6 6

Vln.

Vc.

Pno.

Red.

38

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

Vc. *arco* *p* *mf*

Pno. *p* *mf*

40

Vln. *arco* *p cresc.*

Vc. *pizz.* *p cresc.*

Pno. *p cresc.*

42

Vln. *ff*

Vc. *ff*

Pno. *ff*

PIANO TRIO

III.

Eric Shanfield

$\text{♩} = 116$ rit.

Violin *pizz.* *f* *p* 4x

Violoncello *pizz.* *f* *p*

Piano *f* *p*

a tempo

Vln. *arco* *p cresc.* *f* 3x

Vc. *arco* *p cresc.* 6 *f* 6

Pno. *p cresc.* *f*

9 *pizz.* *f* 3x

Vln. *f*

Vc. *f*

Pno. *f* 3 *Red.*

14 *arco* *f* *p cresc.*

18 *f* *f*

22 *ff* *ff*

29

Vln.

Vc.

Pno.

32

Vln.

Vc.

Pno.

35

Vln.

Vc.

Pno.

38 flaut. 4x

Vln. *p*

Vc. *p*

Pno. *p*

Sea

Seb

Red.

43 norm. 3x 45 0

Vln. *p* *norm.* *3x* *45* *0*

Vc. *pizz.* *p* *arco*

Pno. *p*

Sea

Seb

Red.

46 3x

Vln. *p* *3x*

Vc. *p*

Pno. *p*

Sea

Seb

Red.

49 *pizz.*

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

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

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

53

Vln. *arco* *ff*

Vc. *pizz.* *ff*

Pno. *ff*

56

57

Vln. *fff*

Vc. *fff*

Pno. *fff*

PIANO TRIO

IV.

Eric Shanfield

$\text{♩} = 120$

The score is written for Violin, Violoncello, and Piano. It is in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score is divided into three systems. The first system shows the Violin and Violoncello parts with a dynamic marking of *f*. The Piano part features a complex rhythmic pattern with slurs. The second system includes a Violin part with triplets and a dynamic marking of *f*, and a Violoncello part with a dynamic marking of *f*. The Piano part continues with its rhythmic pattern. The third system features a Violin part with chords and a dynamic marking of *fp*, a Violoncello part with a dynamic marking of *f*, and a Piano part with a dynamic marking of *f*. A box containing the number 5 is placed above the first measure of the Violin part in the third system.

7

Vln. *pizz.* *f*

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

Pno. *f*

9

Vln.

Vc. *p*

Pno. *p sub.*

11

Vln. (*pizz.*) *ff*

Vc. *ff*

Pno. *ff*

14

Vln.

Vc.

Pno.

16

Vln. *arco* *fff* *3*

Vc. *Il arco* *fff*

Pno. *fff*

18

Vln. *fff* *3* 4x

Vc. *Il arco* *fff*

Pno. *fff*

20

Vln. *ben ff*

Vc. *ben ff*

Pno. *p* *ff*

leg.

Detailed description: This system covers measures 20 and 21. The Violin part (Vln.) features a rapid sixteenth-note tremolo, marked *ben ff*. The Viola part (Vc.) consists of a sustained, low-register chord, also marked *ben ff*. The Piano part (Pno.) is divided into two staves. The right hand plays a rhythmic pattern of eighth notes with slurs, marked *p* in measure 20 and *ff* in measure 21. The left hand plays a similar eighth-note pattern, marked *leg.* (legato).

22

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

Vc. *p* *f*

Pno. *p* *f*

Detailed description: This system covers measures 22 and 23. The Violin part (Vln.) plays a series of chords, each marked *fp* (fortissimo piano). The Viola part (Vc.) plays a steady eighth-note line, marked *p* in measure 22 and *f* in measure 23. The Piano part (Pno.) is divided into two staves. The right hand plays a rhythmic eighth-note pattern with slurs, marked *p* in measure 22 and *f* in measure 23. The left hand plays a similar eighth-note pattern.

24

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

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

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

Detailed description: This system covers measures 24 and 25. The Violin part (Vln.) plays chords with rests, marked *p* and *f* in alternating measures. The Viola part (Vc.) plays a steady eighth-note line, marked *p* and *f* in alternating measures. The Piano part (Pno.) is divided into two staves. The right hand plays a rhythmic eighth-note pattern with slurs, marked *p* and *f* in alternating measures. The left hand plays a similar eighth-note pattern. A first ending bracket is present at the end of measure 25.

26 2. 27

Vln. *p* *ff*

Vc. *p* *ff* pizz.

Pno. *p* *ff*

28 29

Vln. *p sub.*

Vc. *p*

Pno. *p*

31

Vln. *ff*

Vc. *ff*

Pno. *ff*

8vb

33

Vln. *p sub.*

Vc. *p*

Pno. *p*

35

Vln.

Vc.

Pno. *p* *f*

37

Vln. *ff* *sighing* 4x

Vc. *III arco* *ff*

Pno. *ff*

39

Vln. *p cresc.*

Vc. *p cresc.* 6

Pno. *p cresc.*
Ad.

41

Vln. *ff*

Vc. 6

Pno.

43

Vln.

Vc. *ff*

Pno. *ff*

45 *ff* 3 3 3 3 4x

Vln. Vc. Pno.

47 *8va* 3 3 3 3

Vln. Vc. Pno.

49 OPTIONAL OSSIA IF ENTIRE CYCLE "THREE BRAHMS TRIOS" IS PERFORMED

Cl. Hn. Vln. Vc. Pno.

fff 5 5 5 5

fff 3 3 3 3

fff 6 6 6 6

fff 5 5 5 5

flz. *norm.*

pizz.

Red.