LITTLE SYMPHONY NO. 4

ERIC SHANFIELD

LITTLE SYMPHONY NO. 4

Eric Shanfield | ENS.2021.2b

3.28.21-3.31.21 | 16'

String Orchestra (6.5.4.3.2 or larger) or String Quintet

>The *Little Symphonies* may be played independently or together, in any combination or order, with additional works by other composers interceding or not.
>This work may also be performed by soloists (string quintet) in a slightly modified form as provided by the composer.

My ongoing series of *Little Symphonies* looks back to classical models, paying homage to composers I love while providing a sturdy model to play with and against. Harmonic permutations and cycles bind the movements into symphonies and symphonies into cycles, while the thematic material of each separate movement takes on purely classical garb.

In my first set of two *Little Symphonies*, individual movements were directly inspired by composers from Beethoven and Stravinsky to Morton Feldman, while this second set, composed for string orchestra, opposes Mozart and the classical style (in 3) with neoclassicism and modernism (in 4).

Accordingly, for this fourth *Little Symphony* my principle models were Béla Bartók and Philip Glass; in fact, the second and fourth movements are literally marked "*Ersatz Glass*" and "*Ersatz Bartok*." More than just simple homages, however, these are reappraisals, parodies, appropriations, and critiques of the instantly recognizable styles of these influential—perhaps *too* influential composers.

The opening *Skyscrapers*, a cubist urban portrait smushing Bartok's *Divertimento* into Glass's *Symphony No. 3*, is followed by *Pictures*, which smears saccharine, soaring melodies over familiar arpeggios and kitschy Vivaldi. The symphony continues with a counterfeit *Contredanse*, and finally a phony *Folk Dance* finale.

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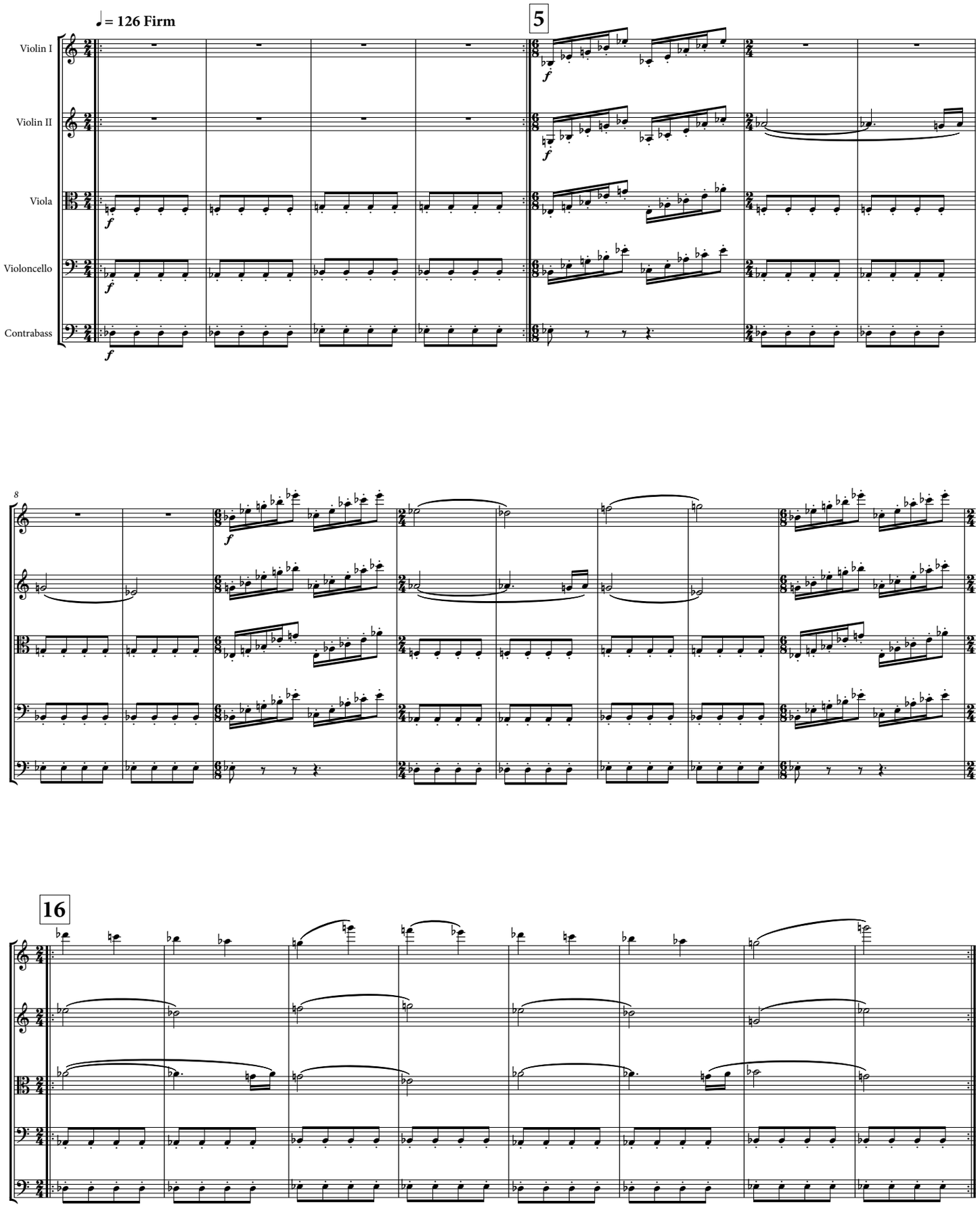
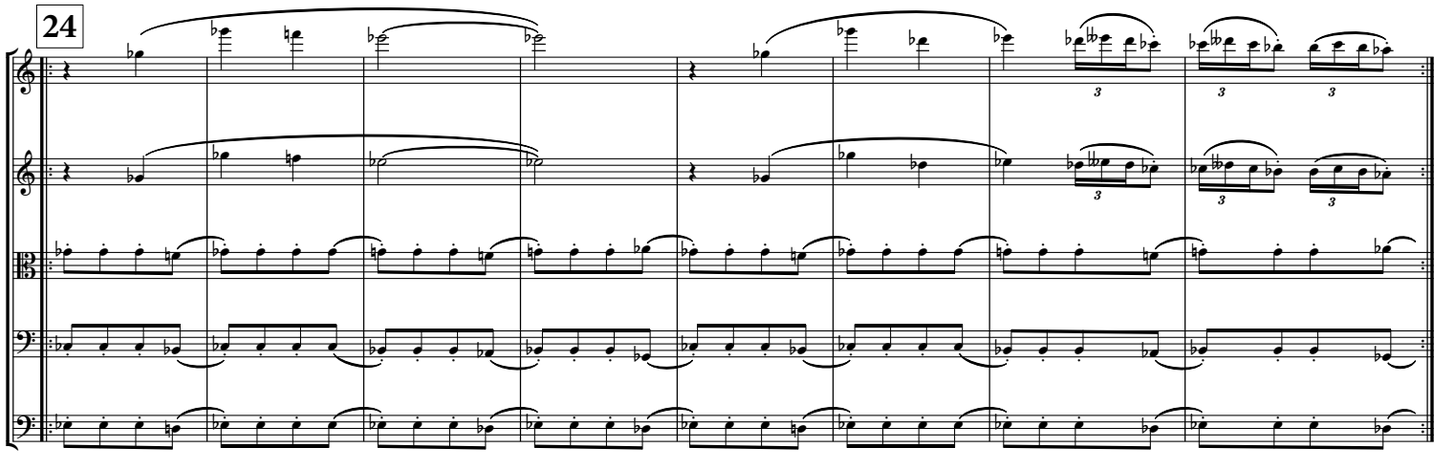
LITTLE SYMPHONY NO. 4

I. SKYSCRAPERS

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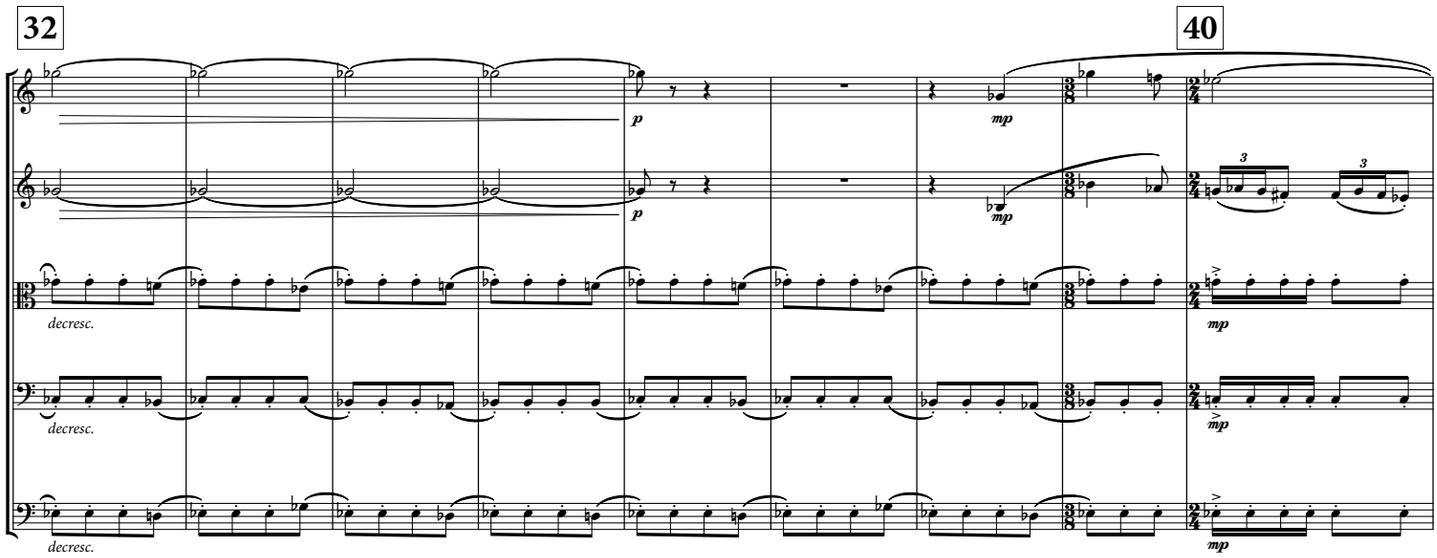
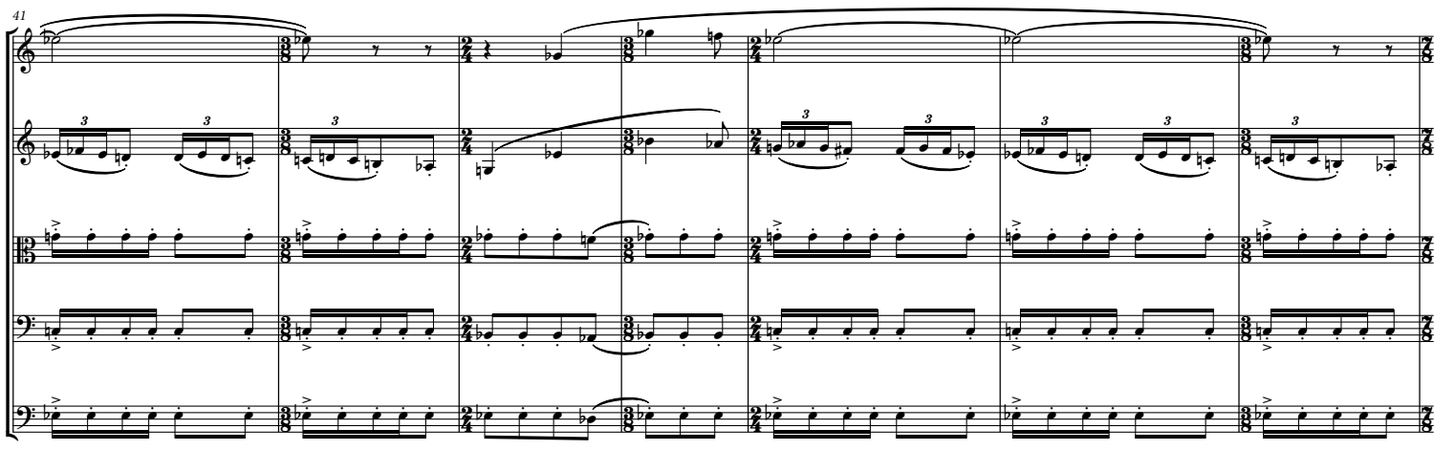

32
40
p
mp
decresc.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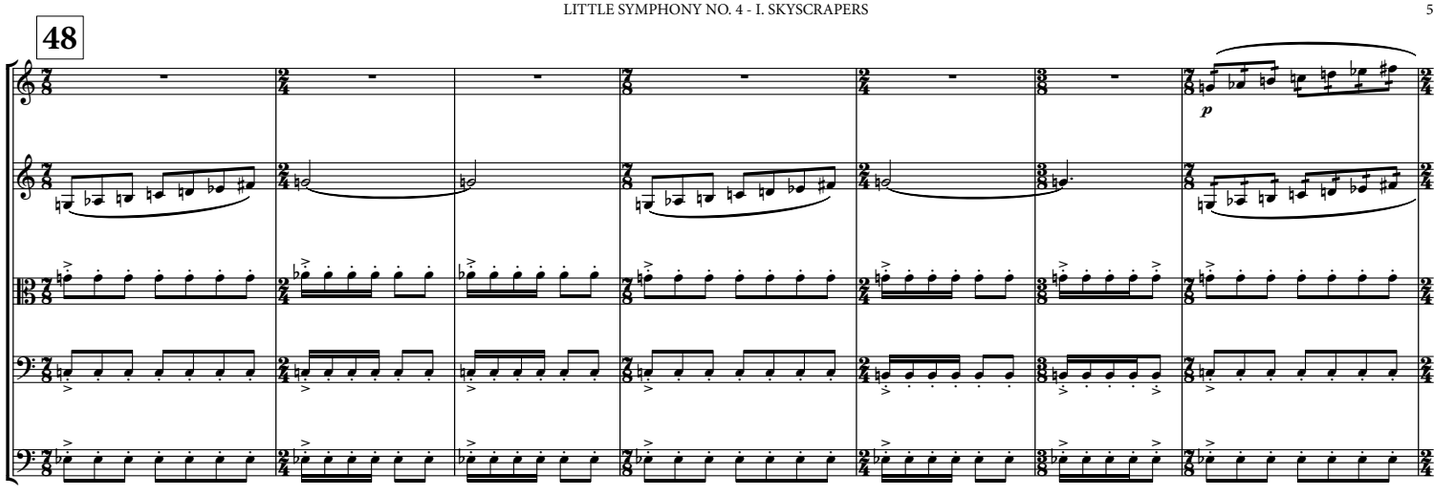
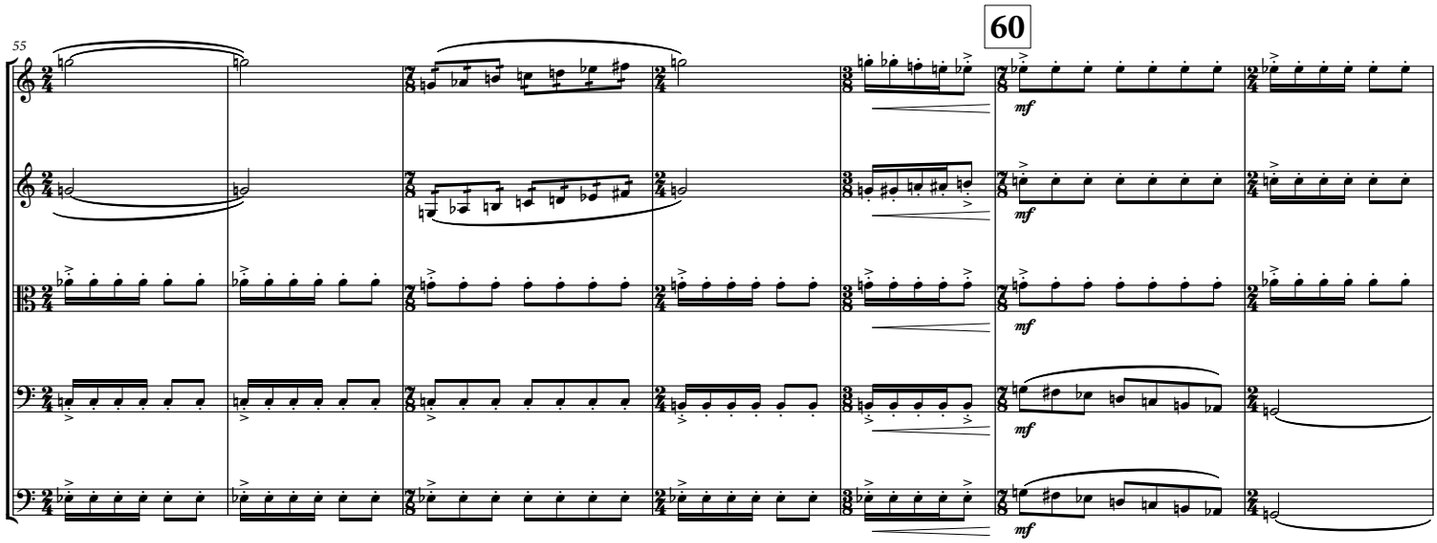
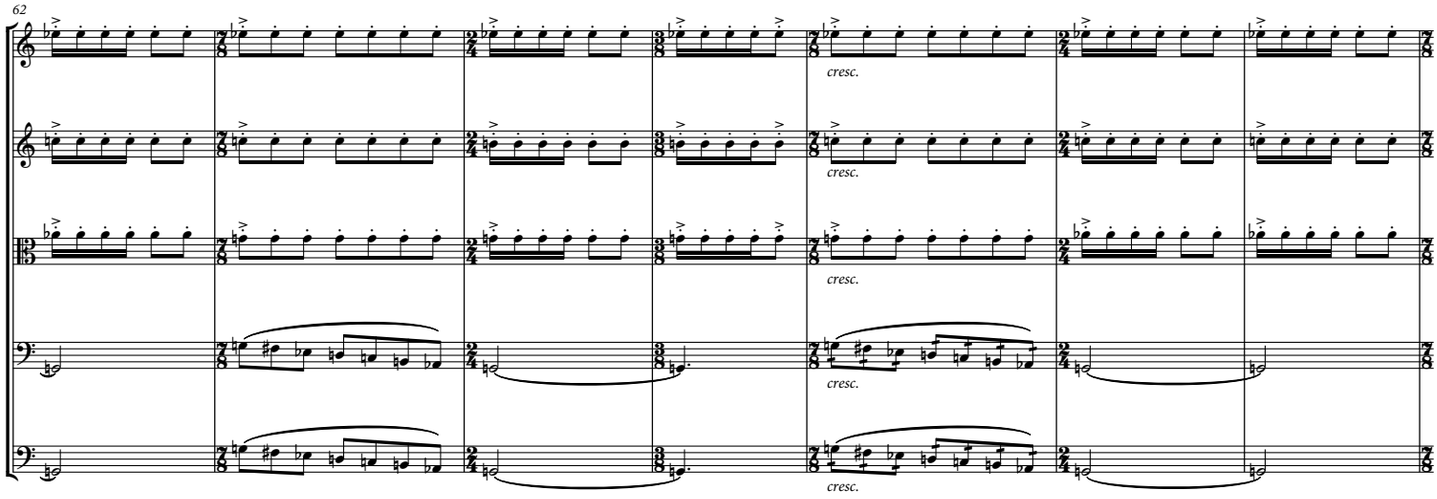
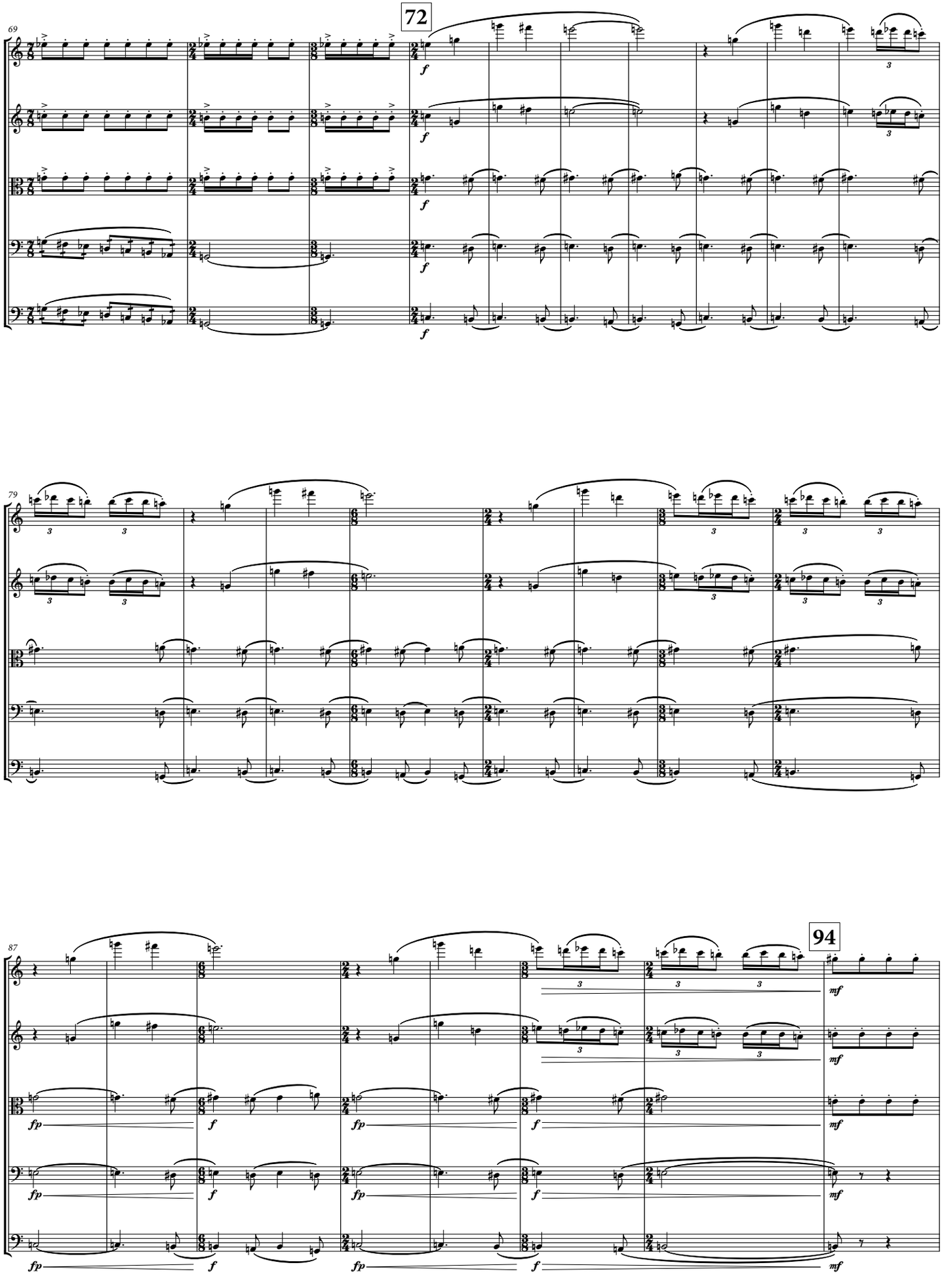

48
p


55
60
mf
mf
mf
mf


62
cresc.
cresc.
cresc.
cresc.


72
94

95

mf

104

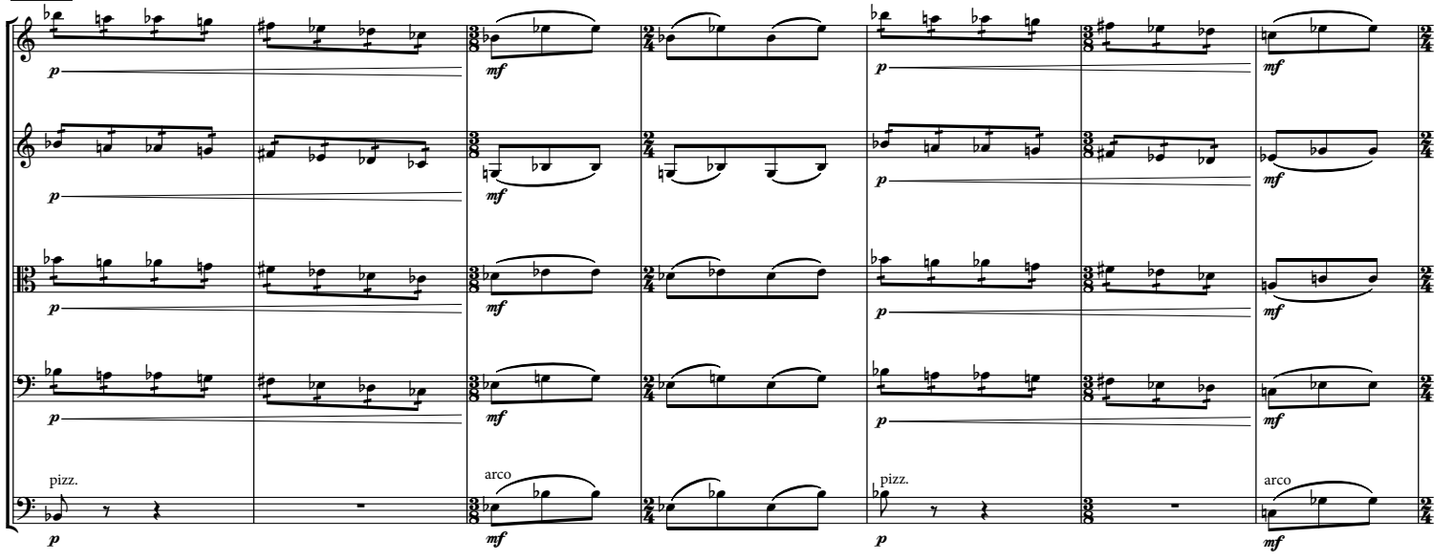
106

mf

113

114

122



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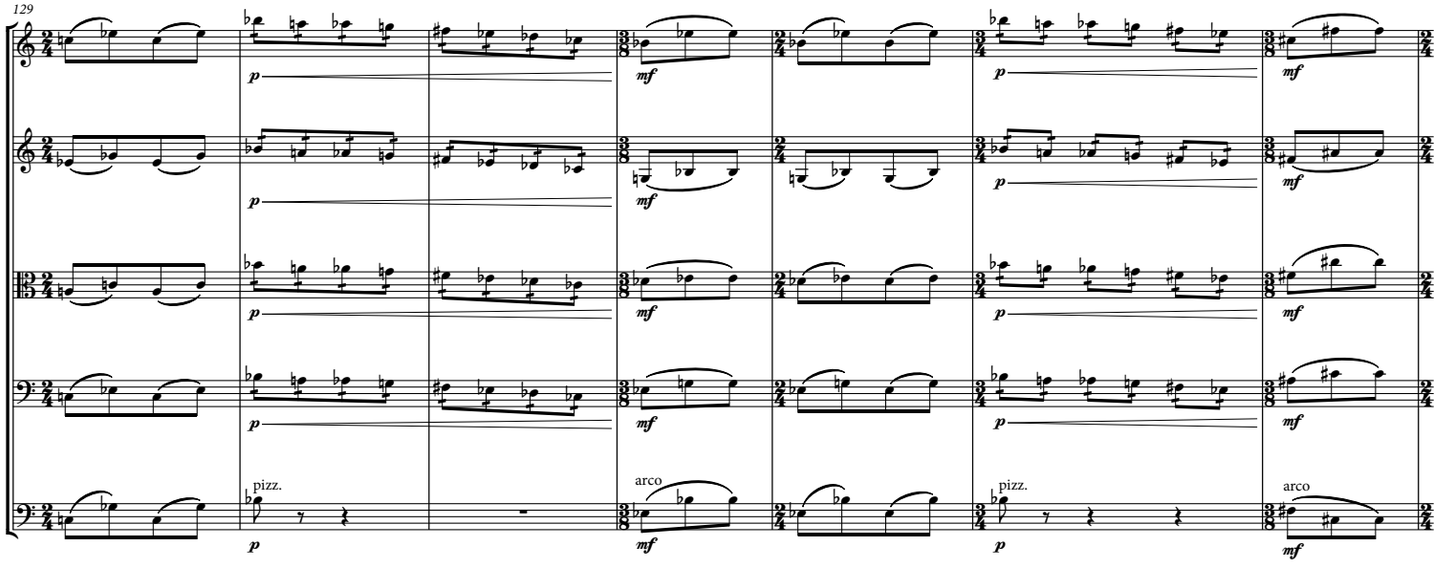

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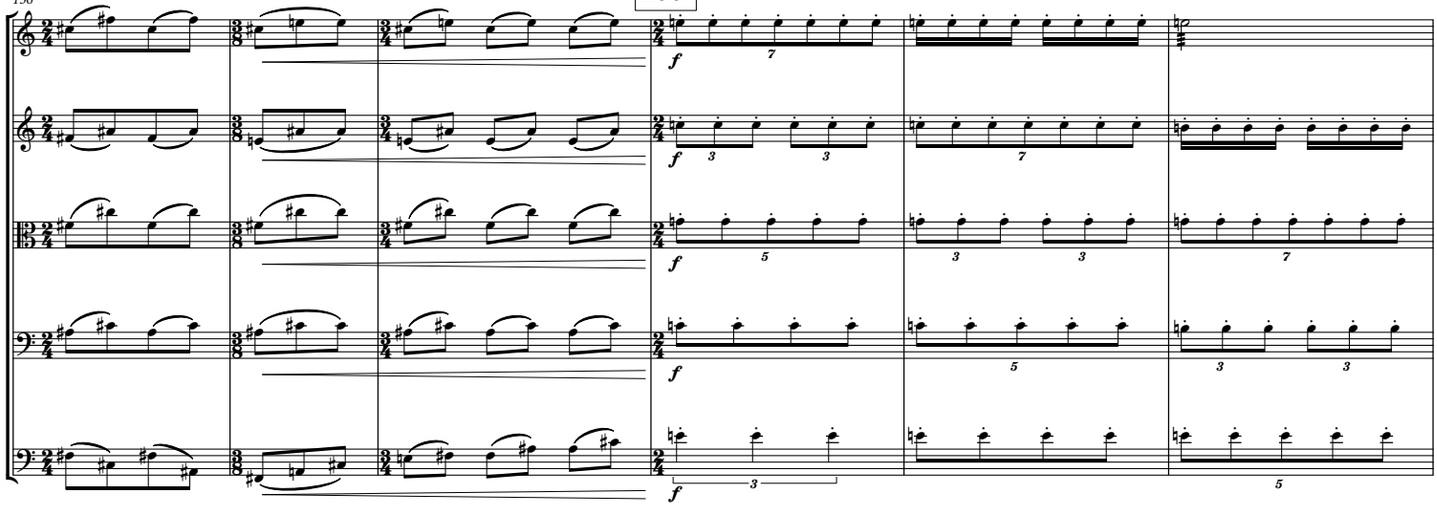
136



142

147

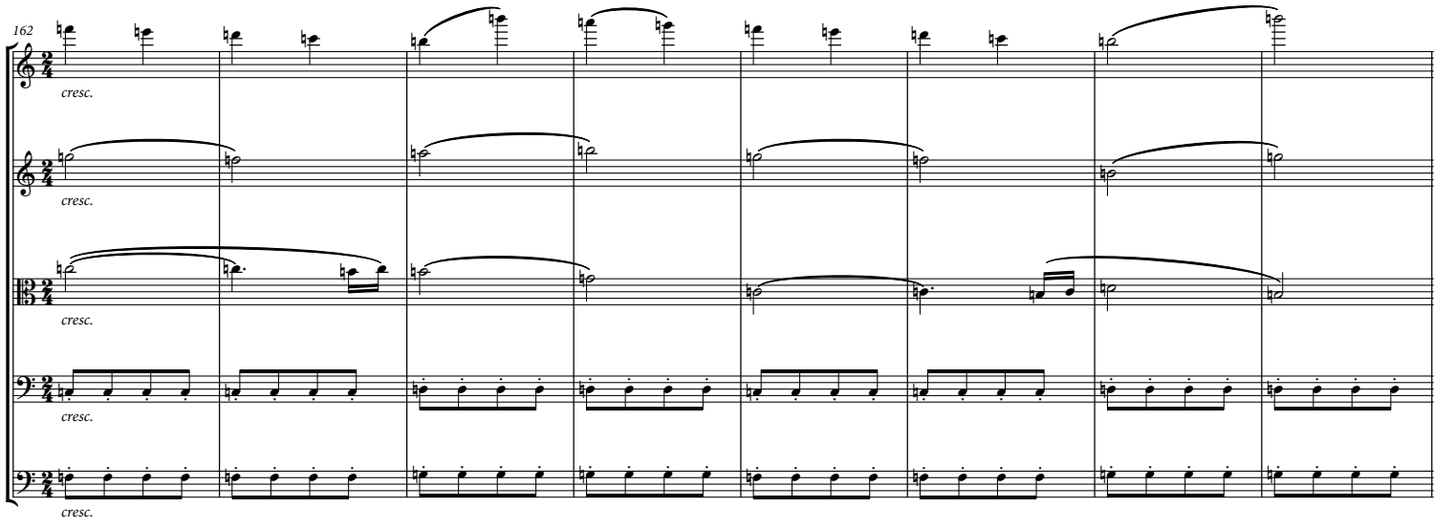
decresc.

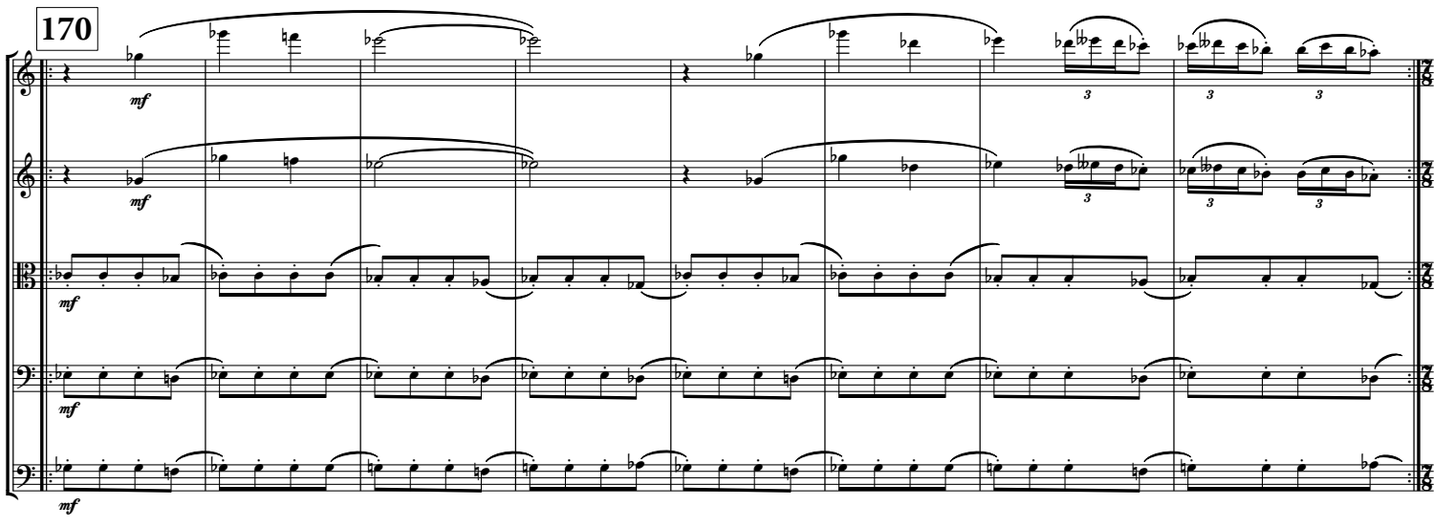
149

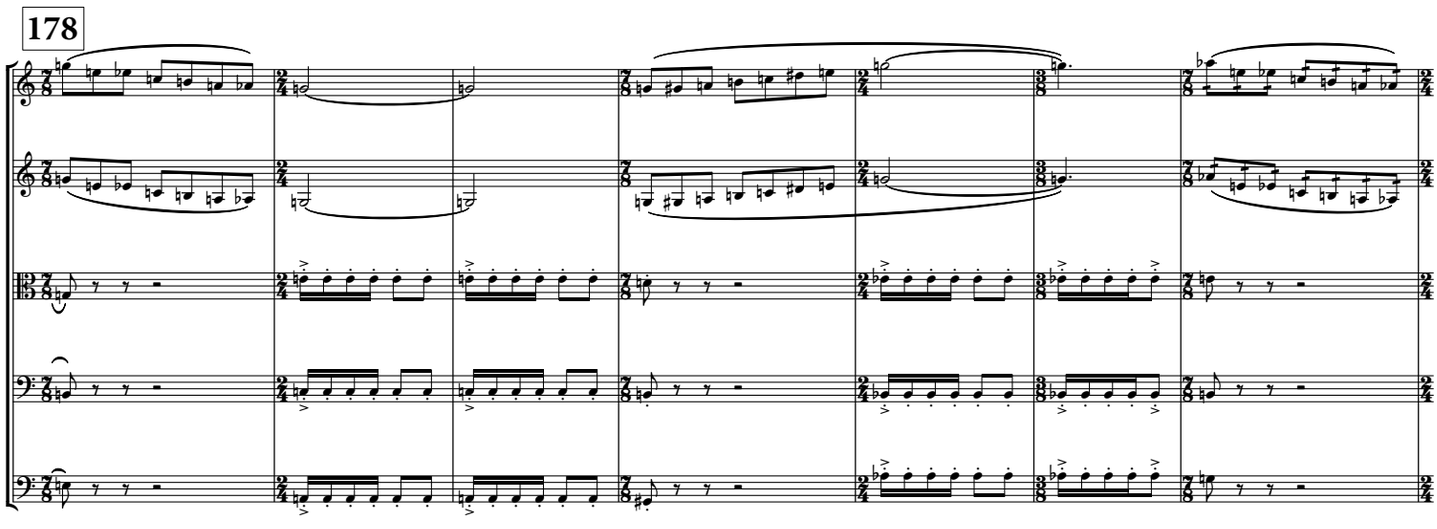
p

156

p


162
cresc.
cresc.
cresc.
cresc.
cresc.


170
mf
mf
mf
mf
mf
3
3
3
3
3
3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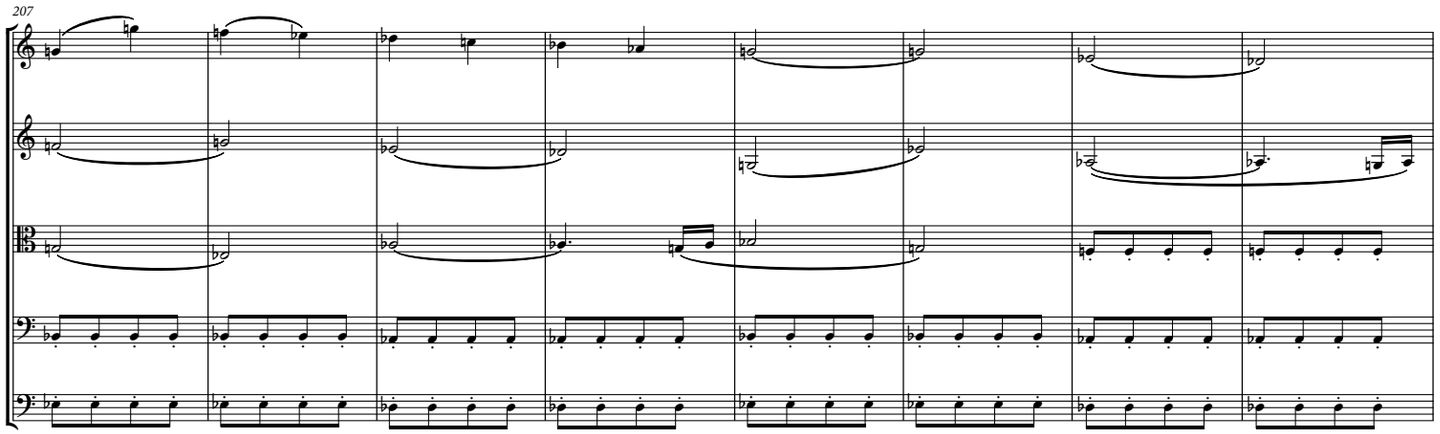
185

190

192

199

200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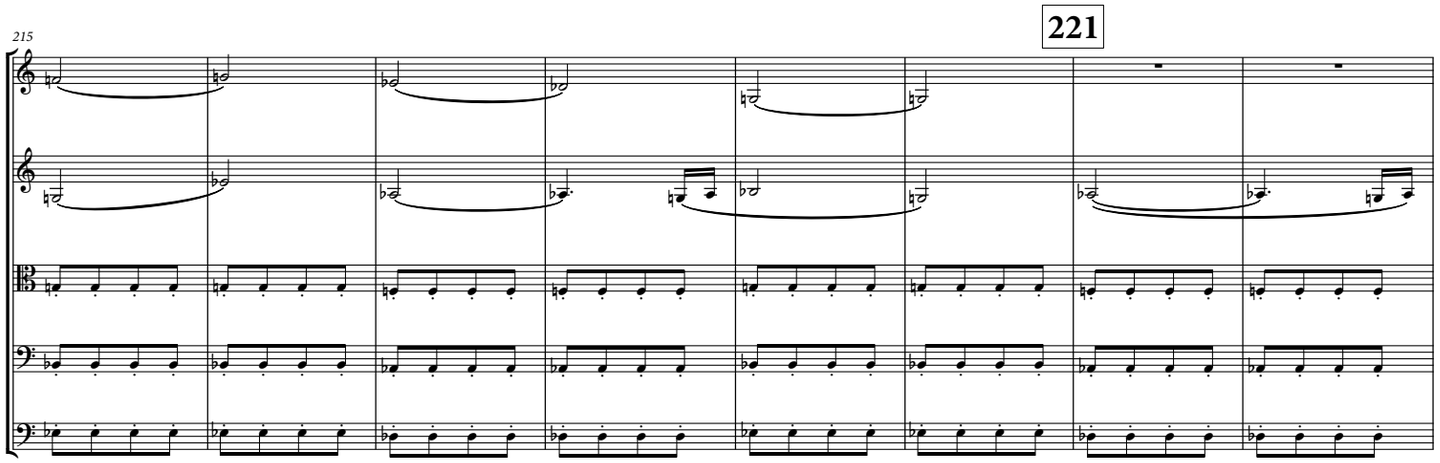
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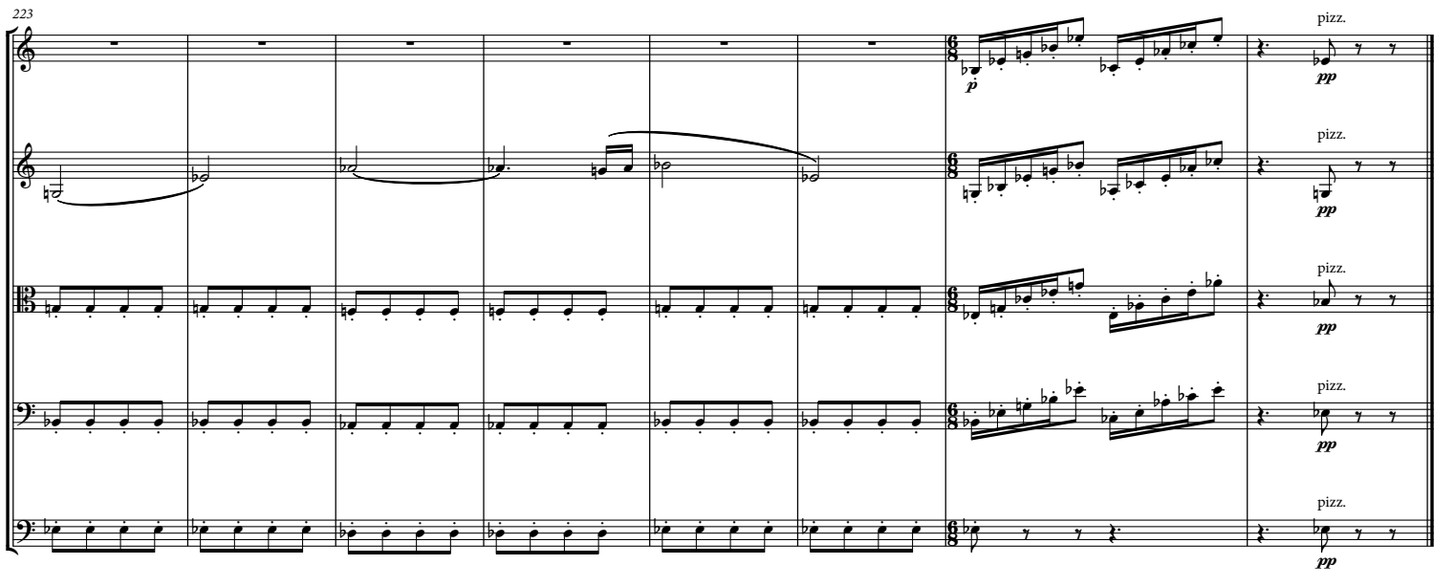
221


223
pizz.
pizz.
pizz.
pizz.
pizz.
pp
pp
pp
pp
pp

LITTLE SYMPHONY NO. 4

II. PICTURES

Eric Shanfield

♩= 120 Ersatz Glass

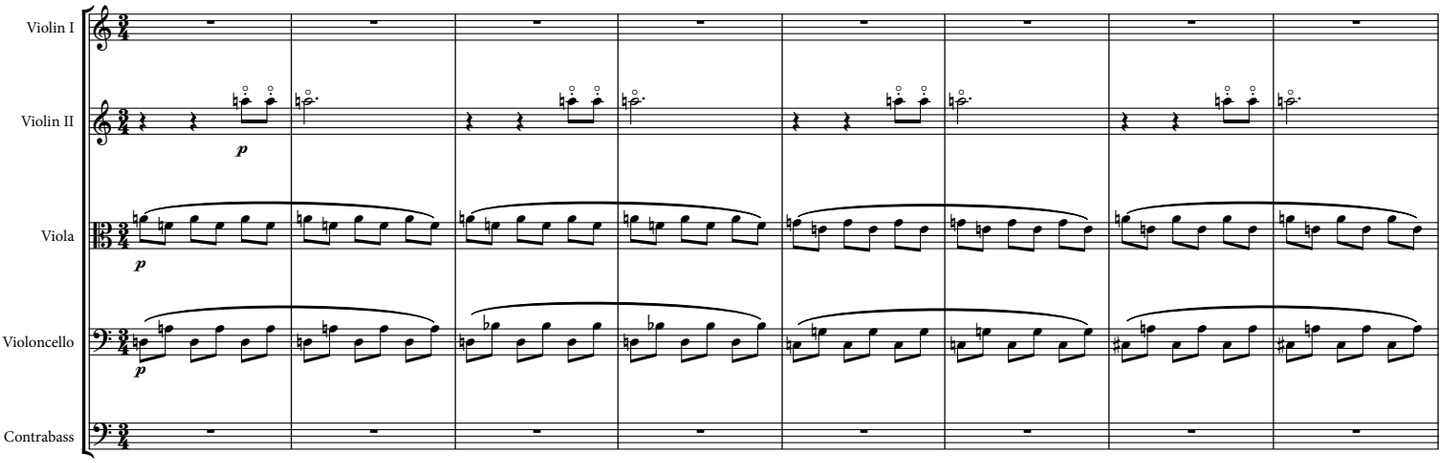
Violin I

Violin II

Viola

Violoncello

Contrabass



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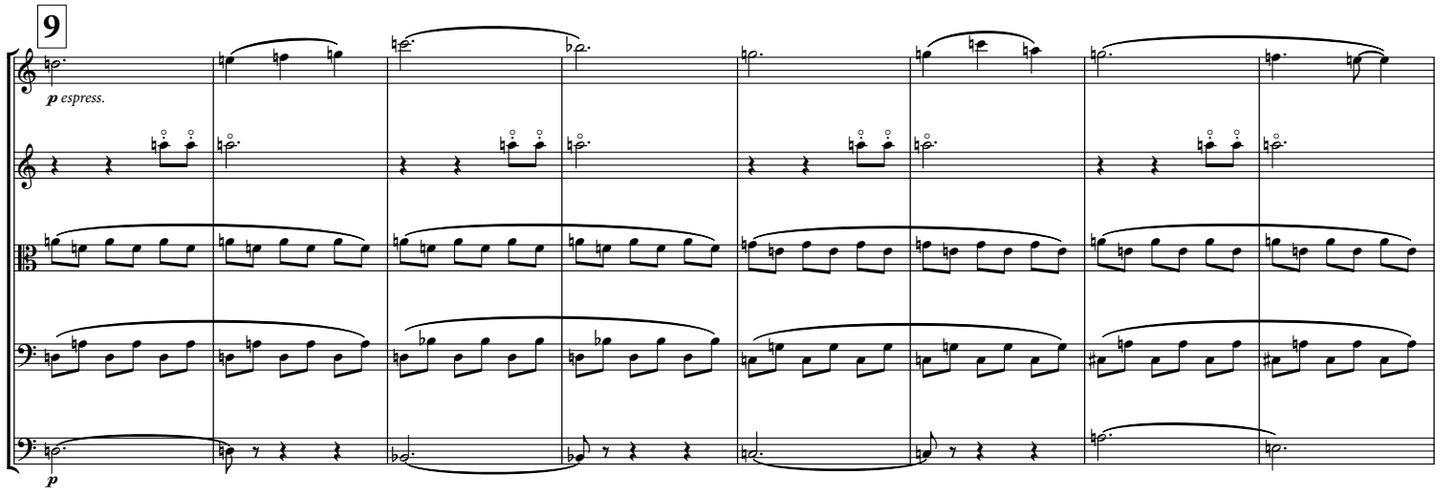

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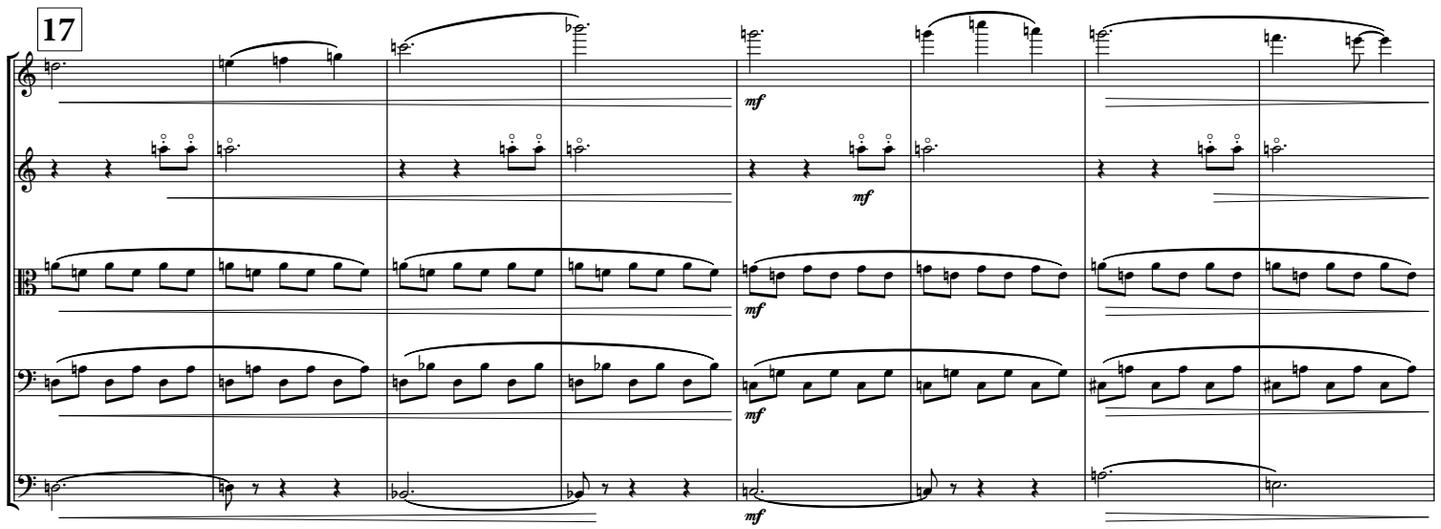

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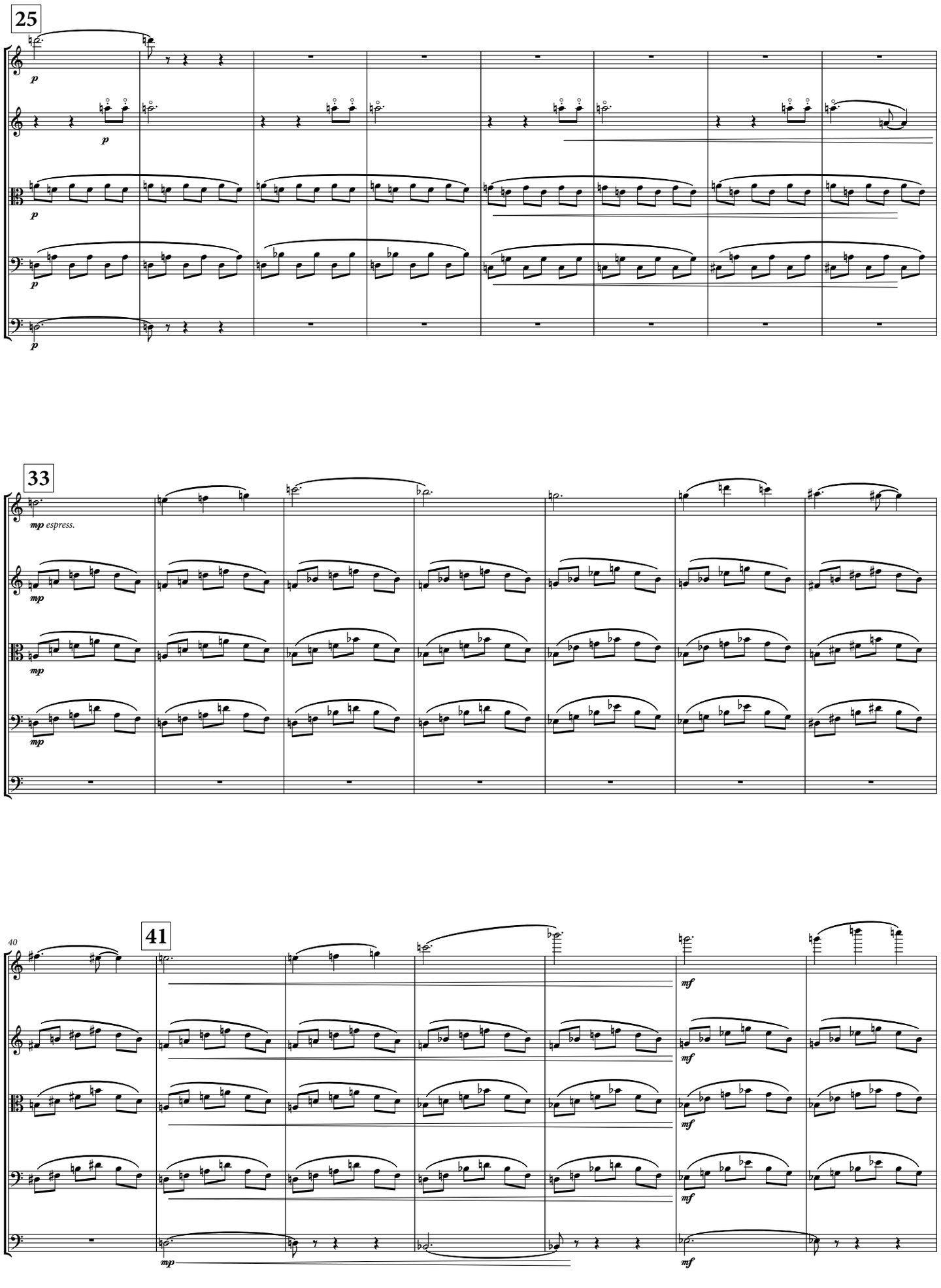
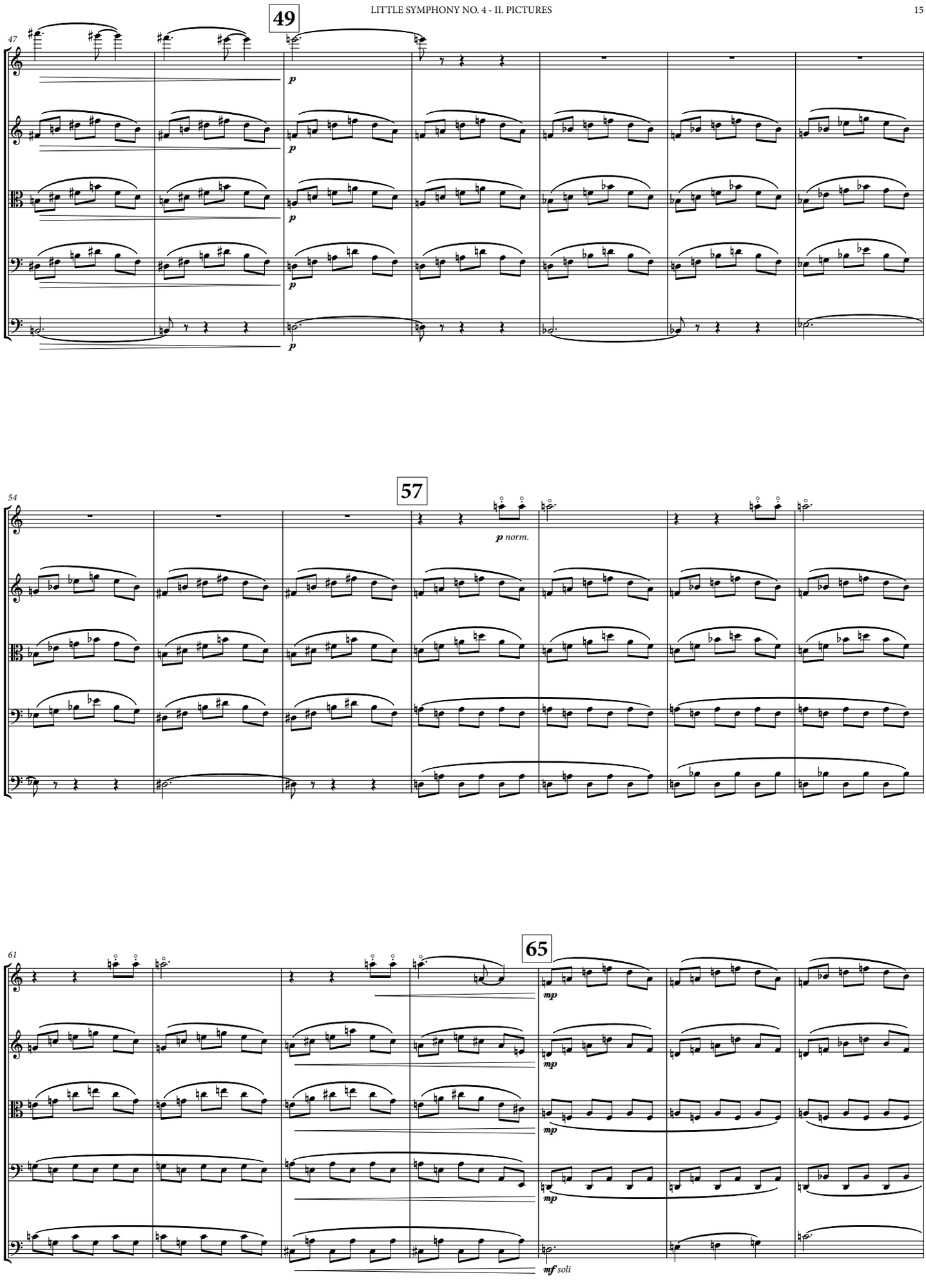

25
33
mp espress.
40
41
mf


49
47
p
57
54
p norm.
65
61
mp
mf soli

68

73

mf soli

mp

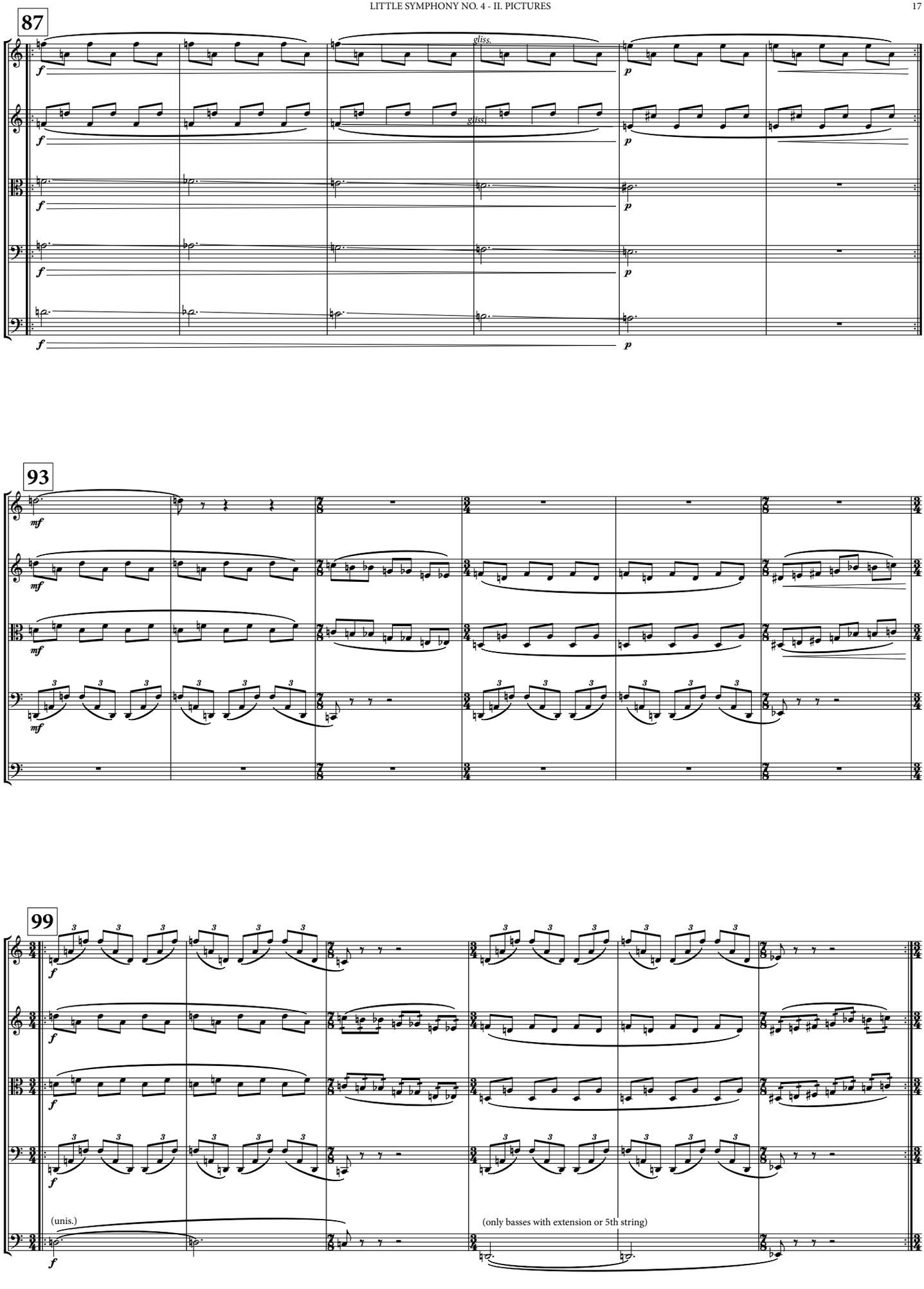
75

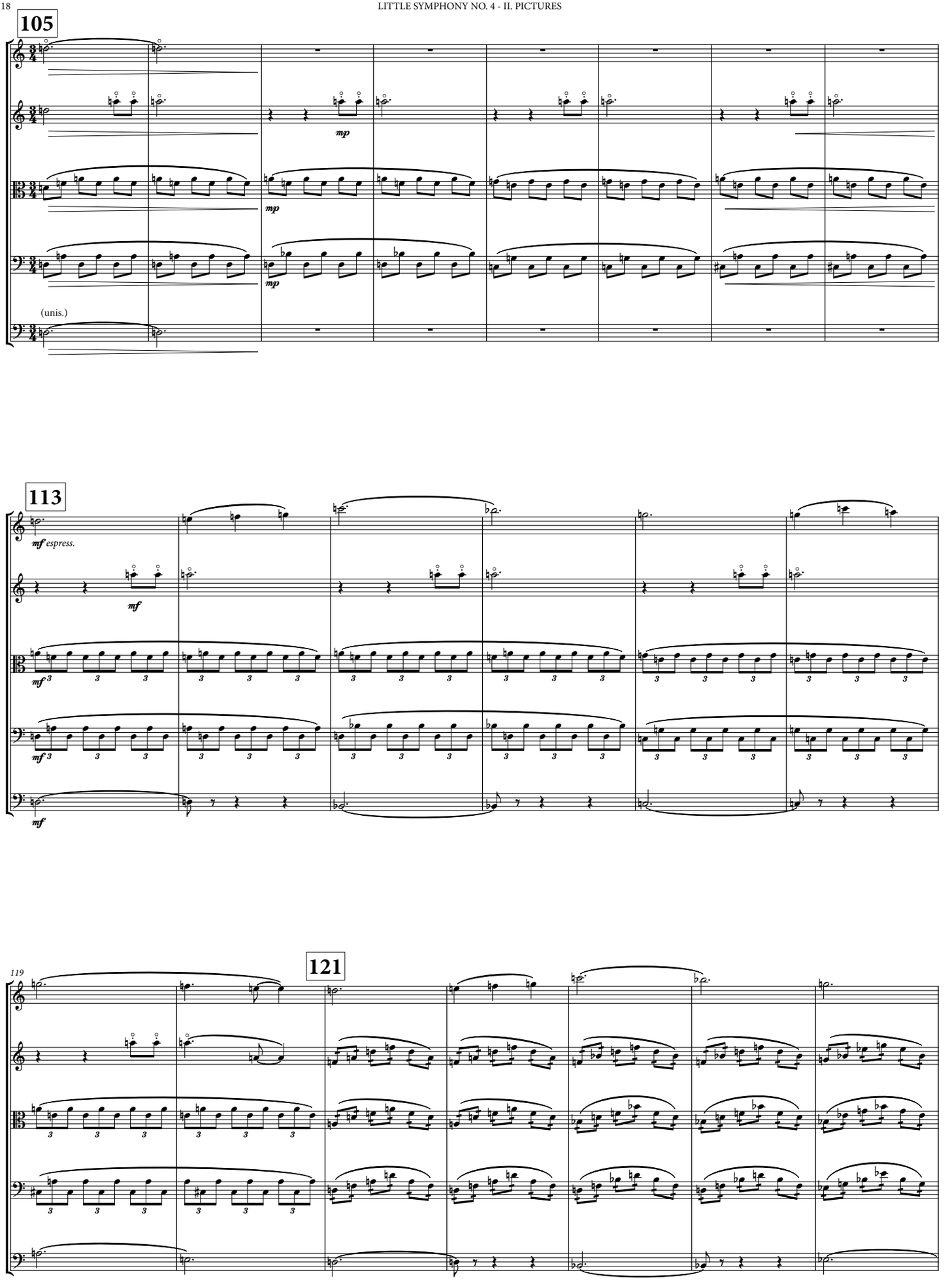
81

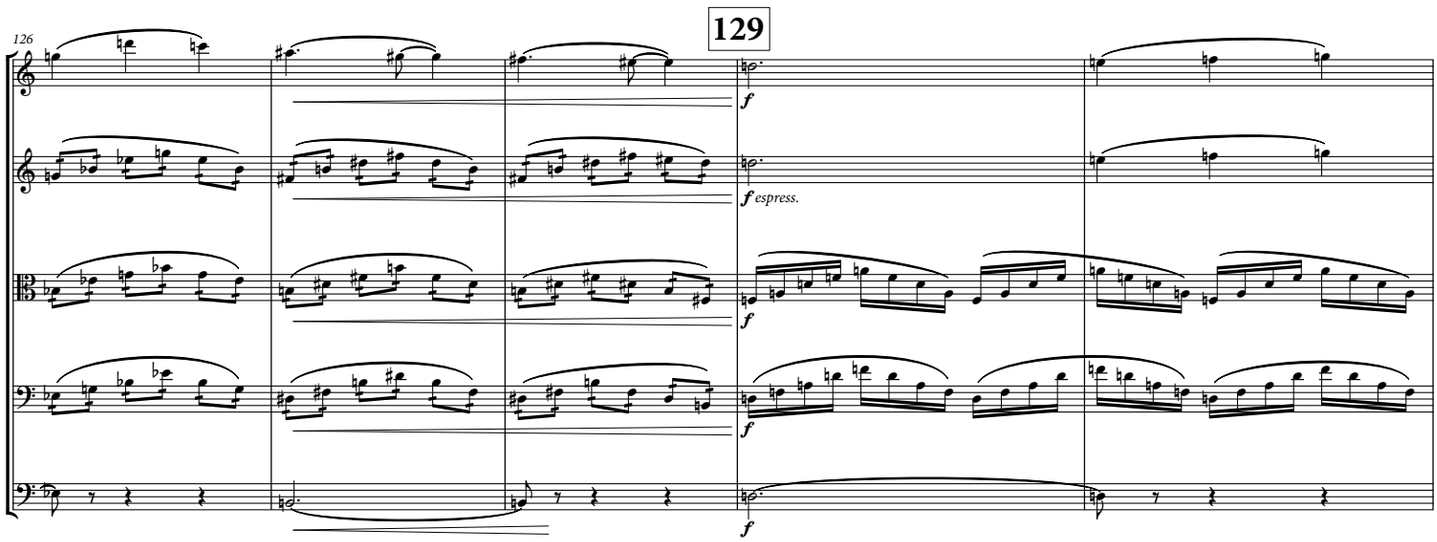
p (sub.)

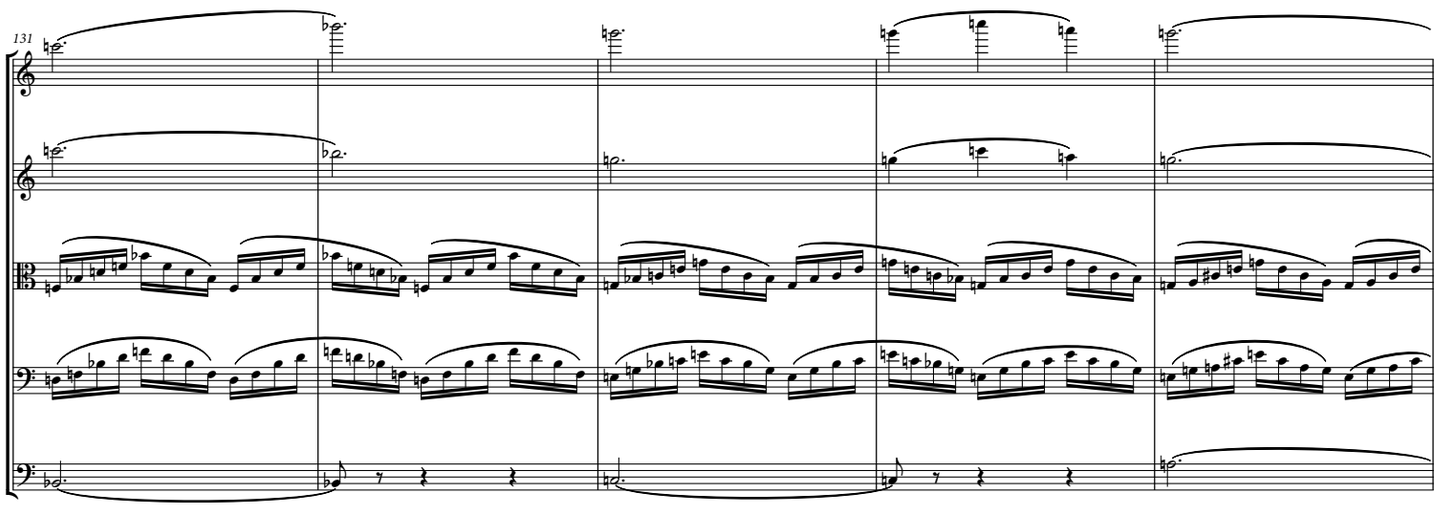
82

f


87
gliss.
gliss.
93
99
(unis.)
(only basses with extension or 5th string)


105
mp
mp
mp
(unis.)
113
mf espress.
mf
mf
mf
121
119


126
129
f
f espress.
f
f
f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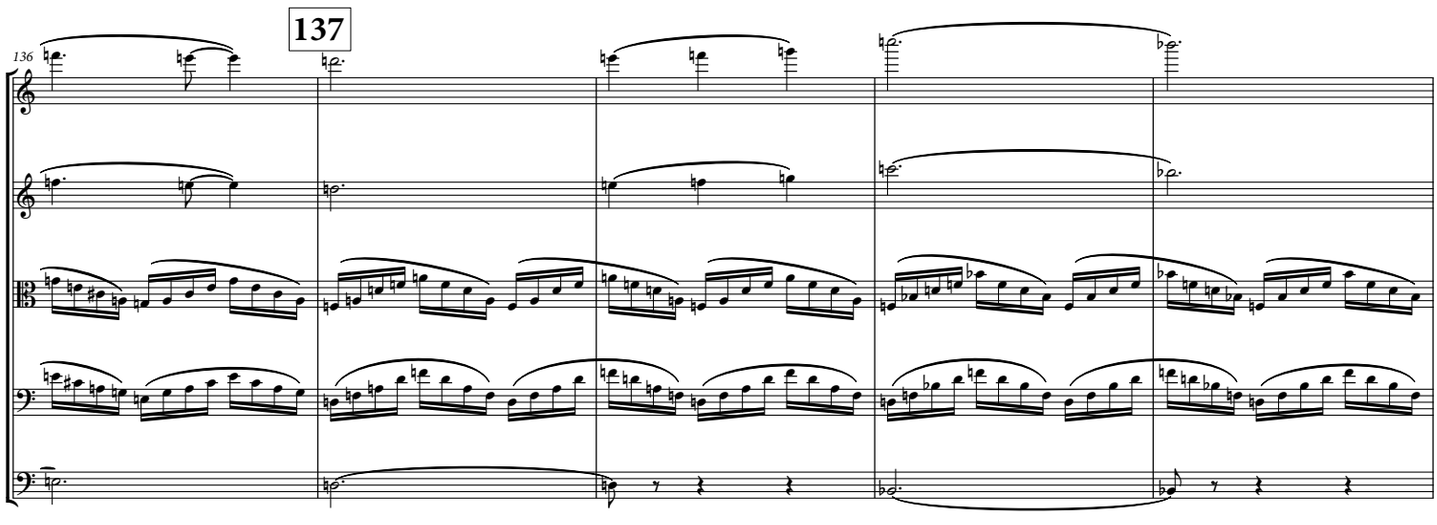
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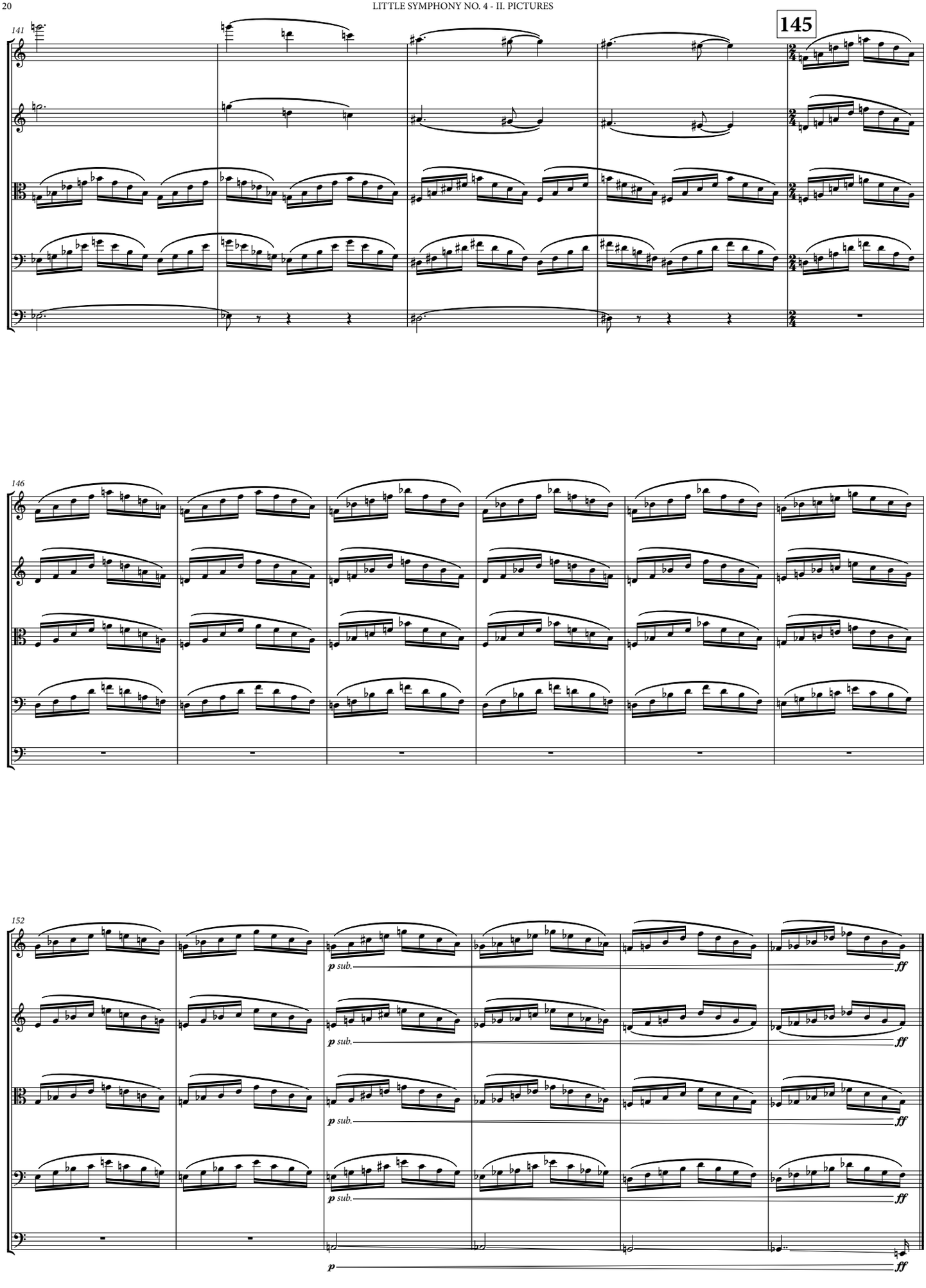
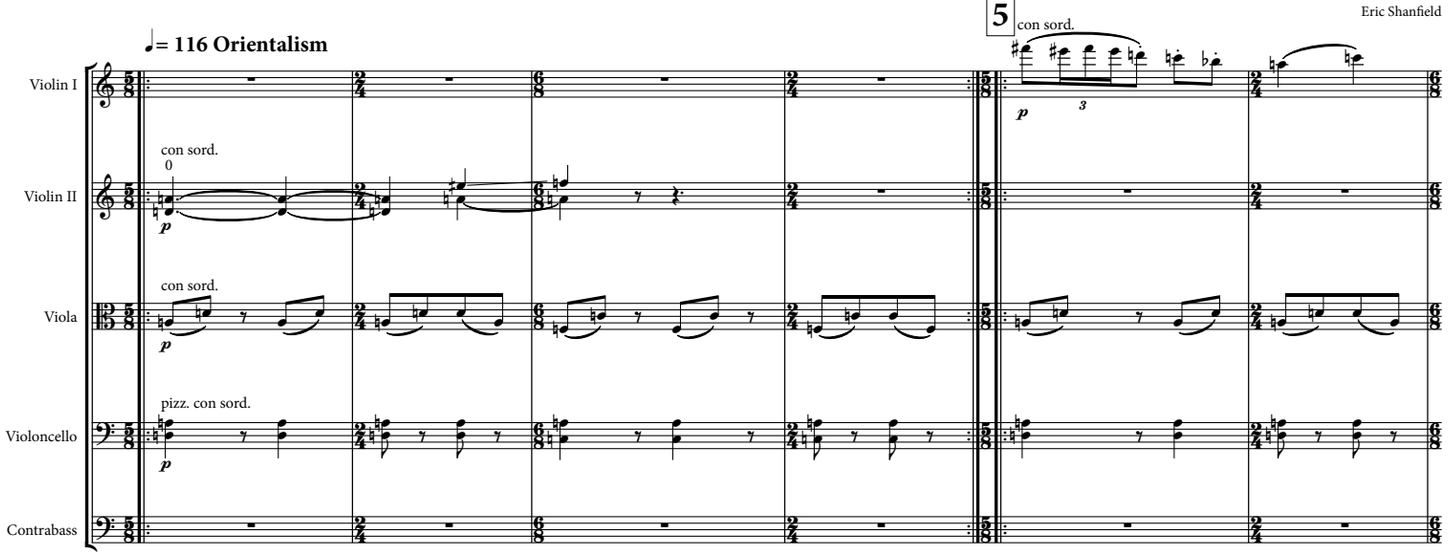
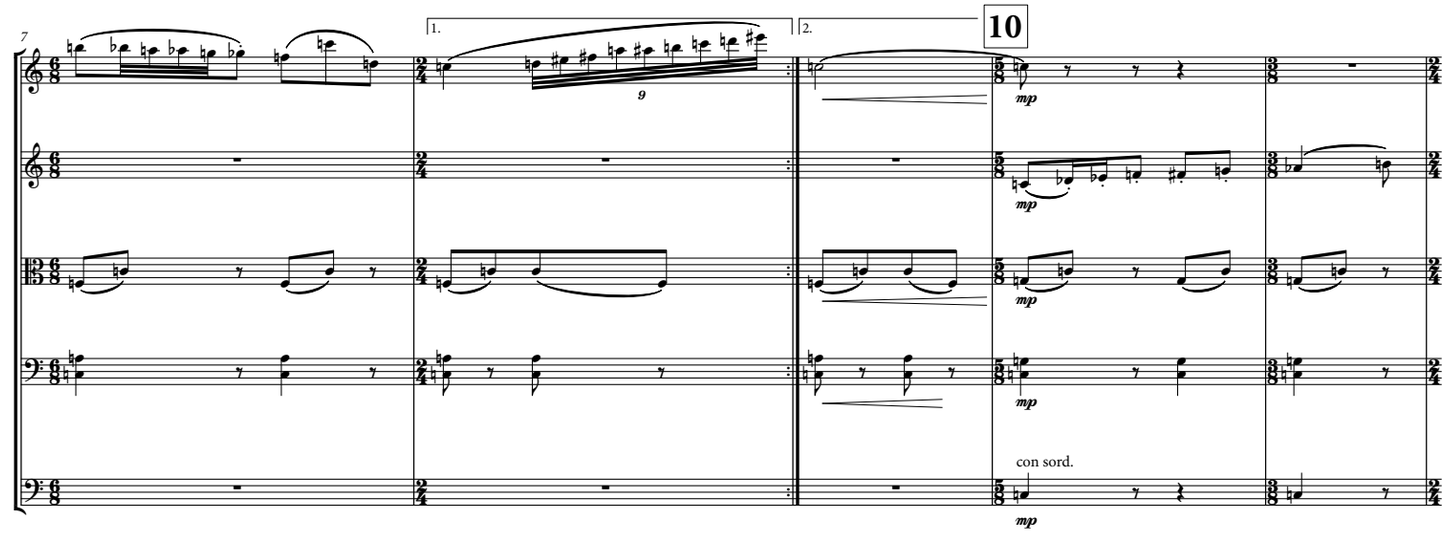

141
145
146
152
p sub.
ff
p
ff

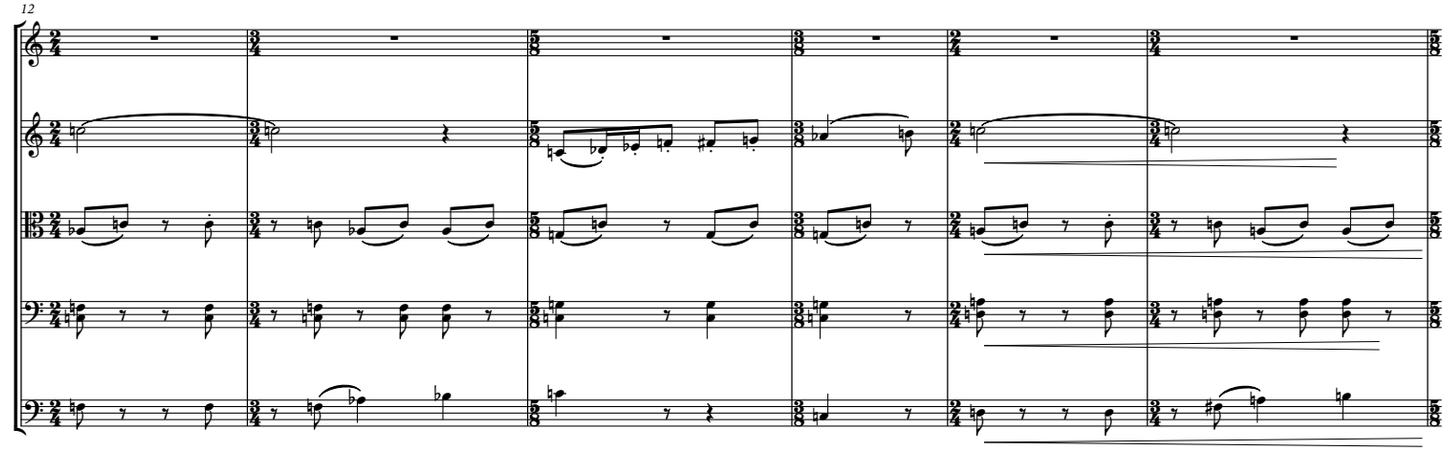
LITTLE SYMPHONY NO. 4

III. CONTREDANSE

Eric Shanfield







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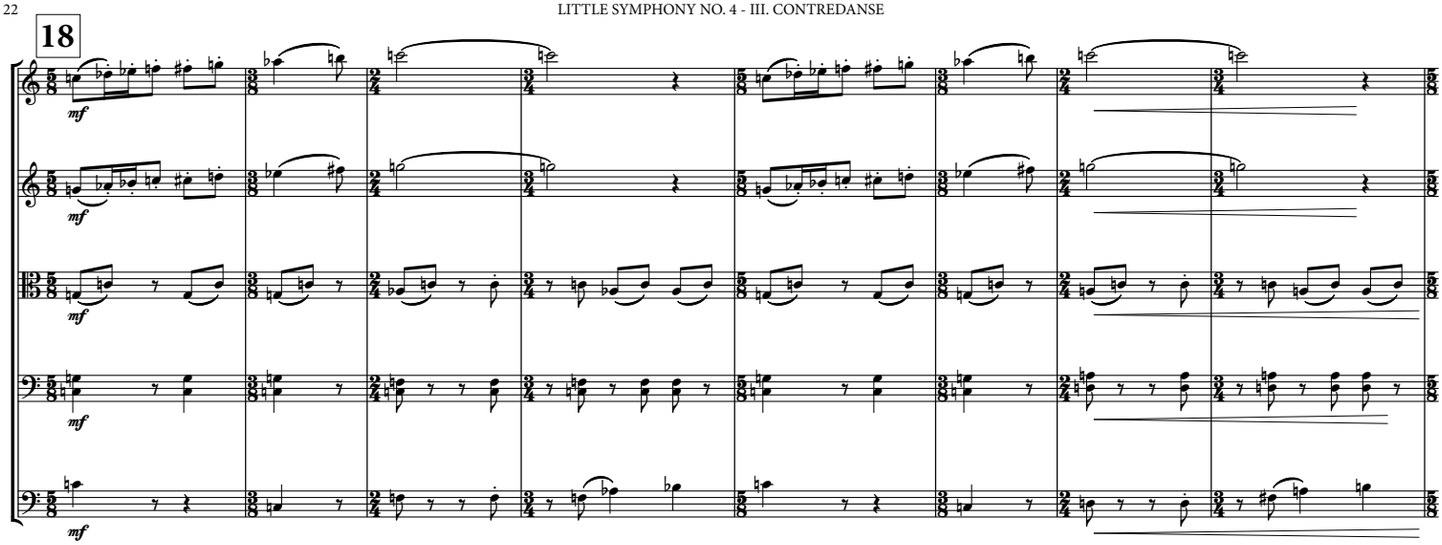
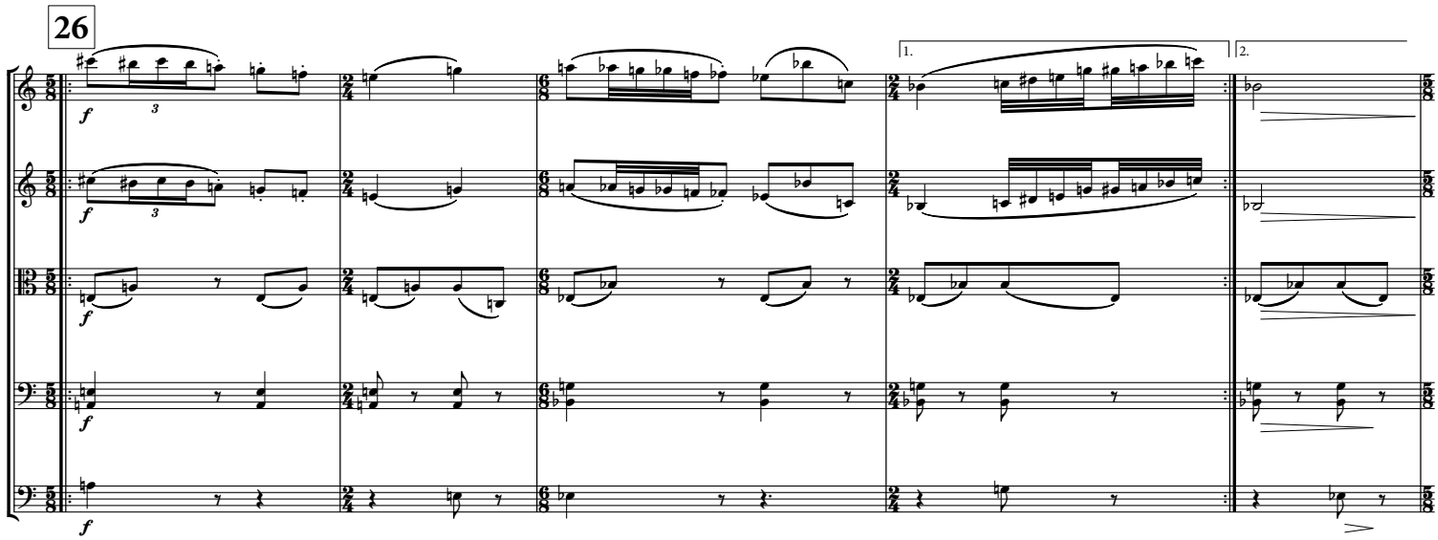
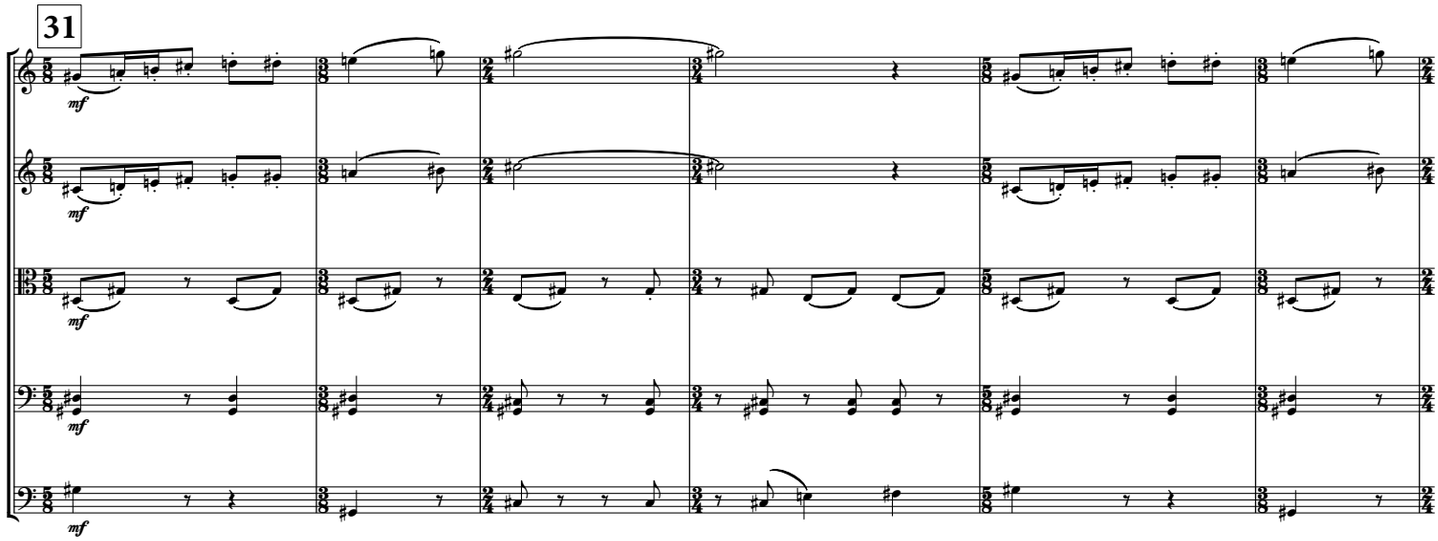
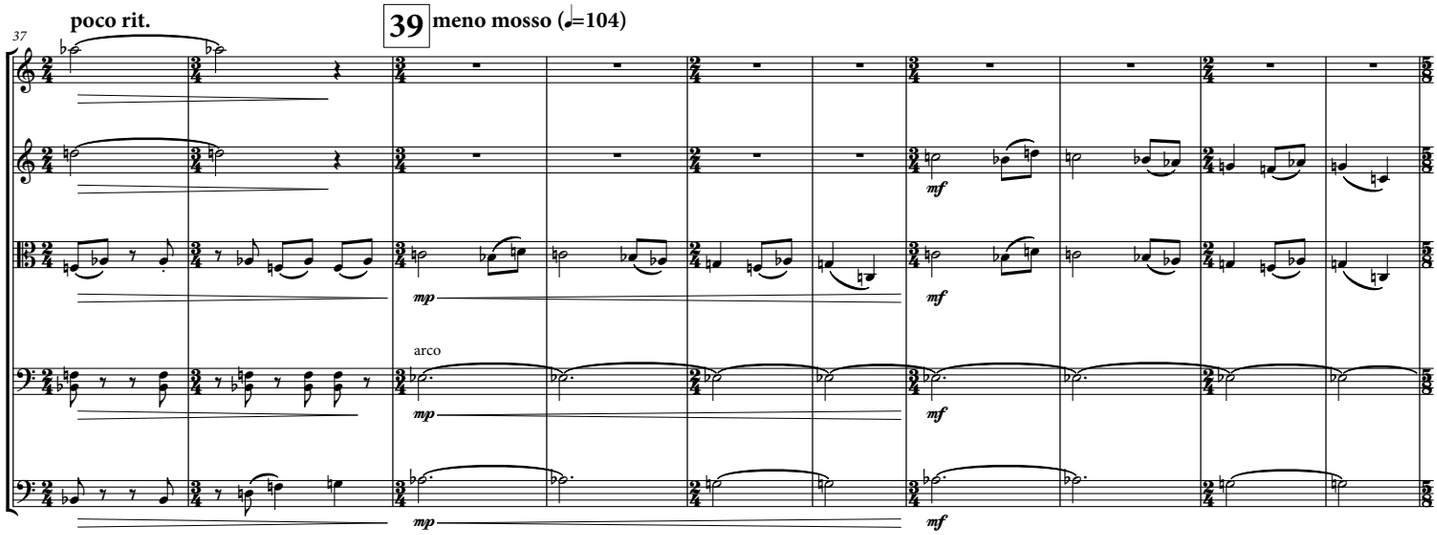
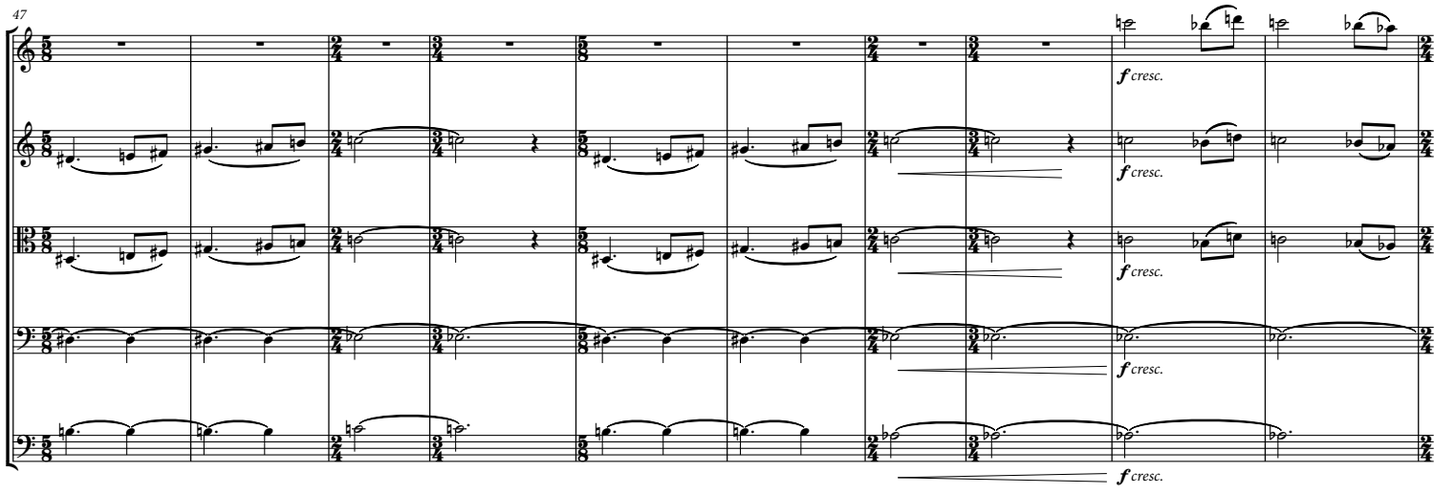
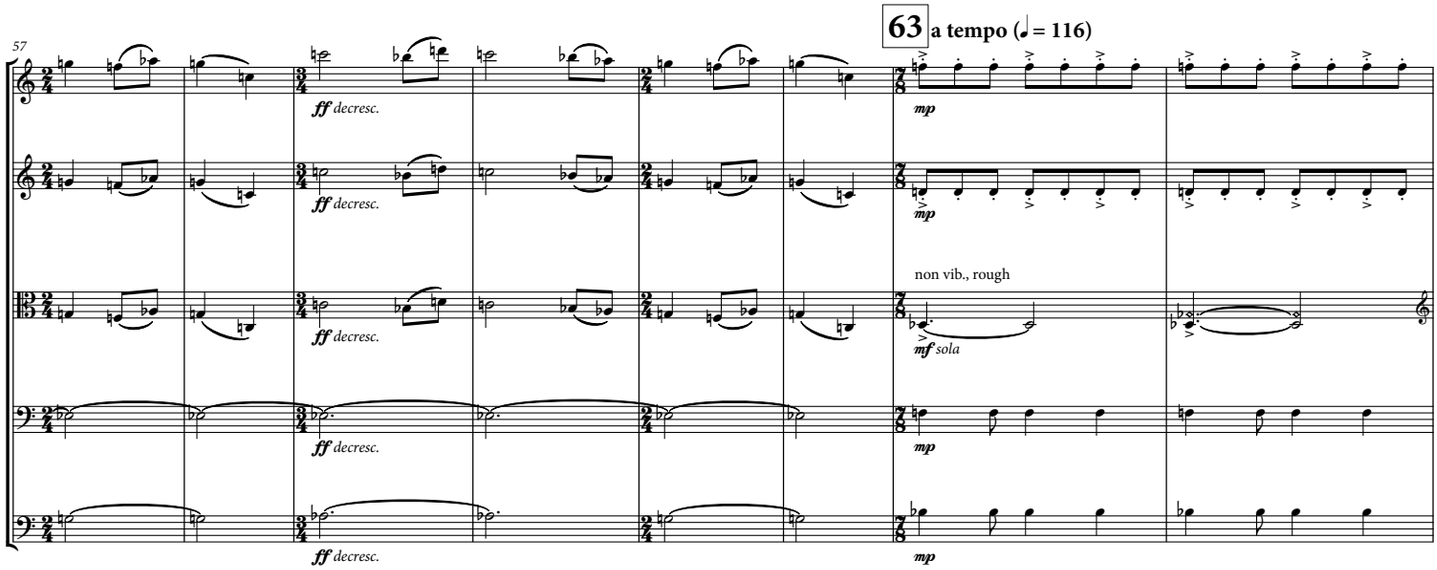

18
mf


26
f
1.
2.

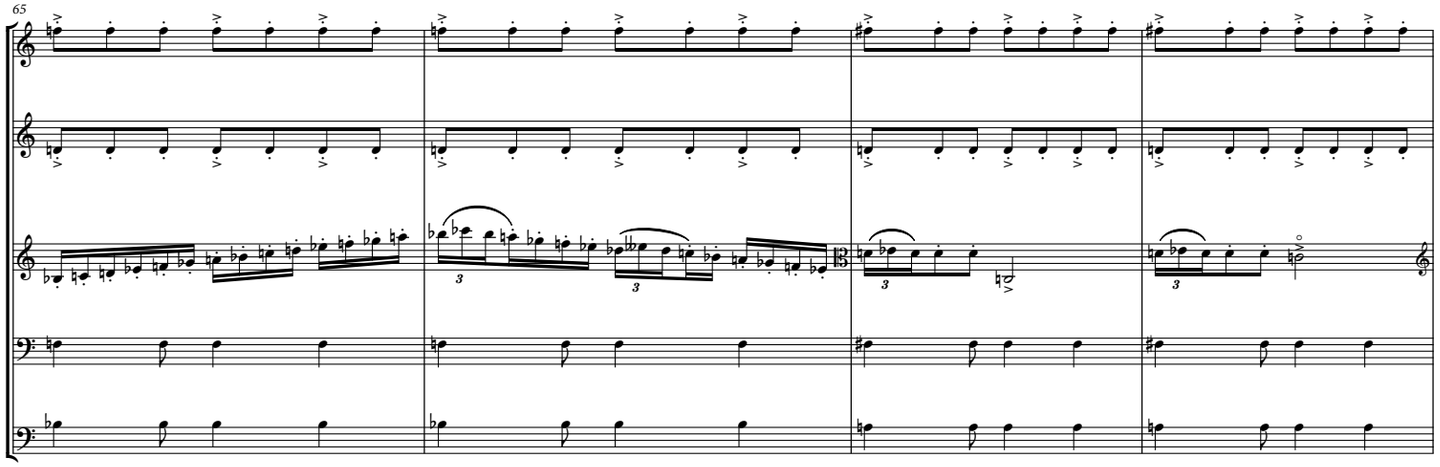

31
mf


37
poco rit.
39
meno mosso (♩=104)
arco
mp
mf


47
f cresc.


57
63
a tempo (♩ = 116)
ff decresc.
mp
non vib., rough
mf sola

65



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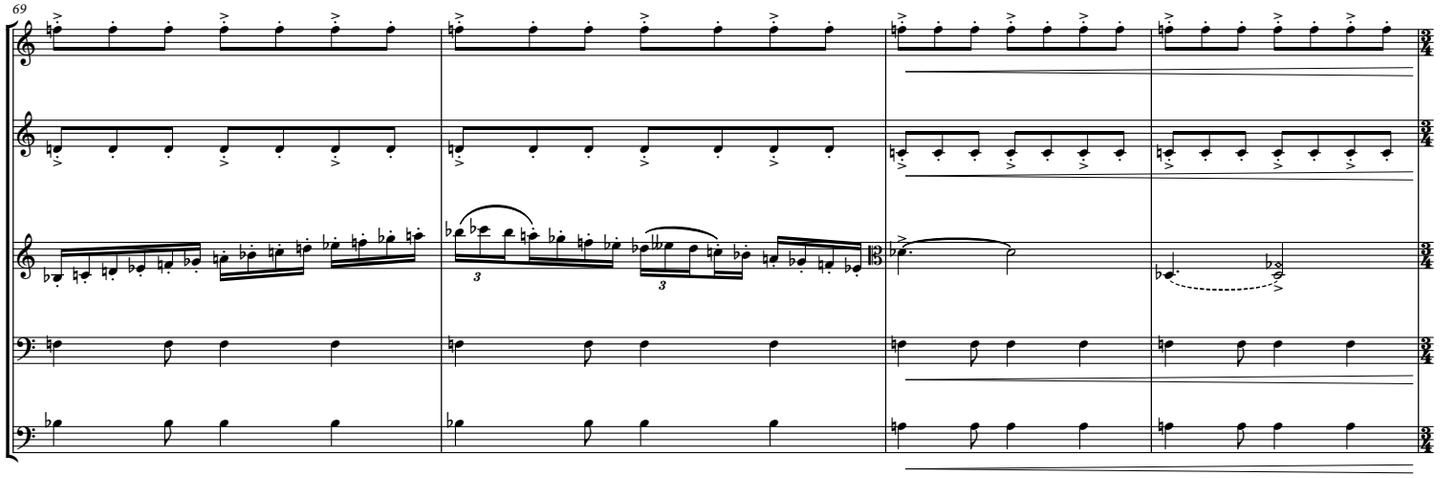
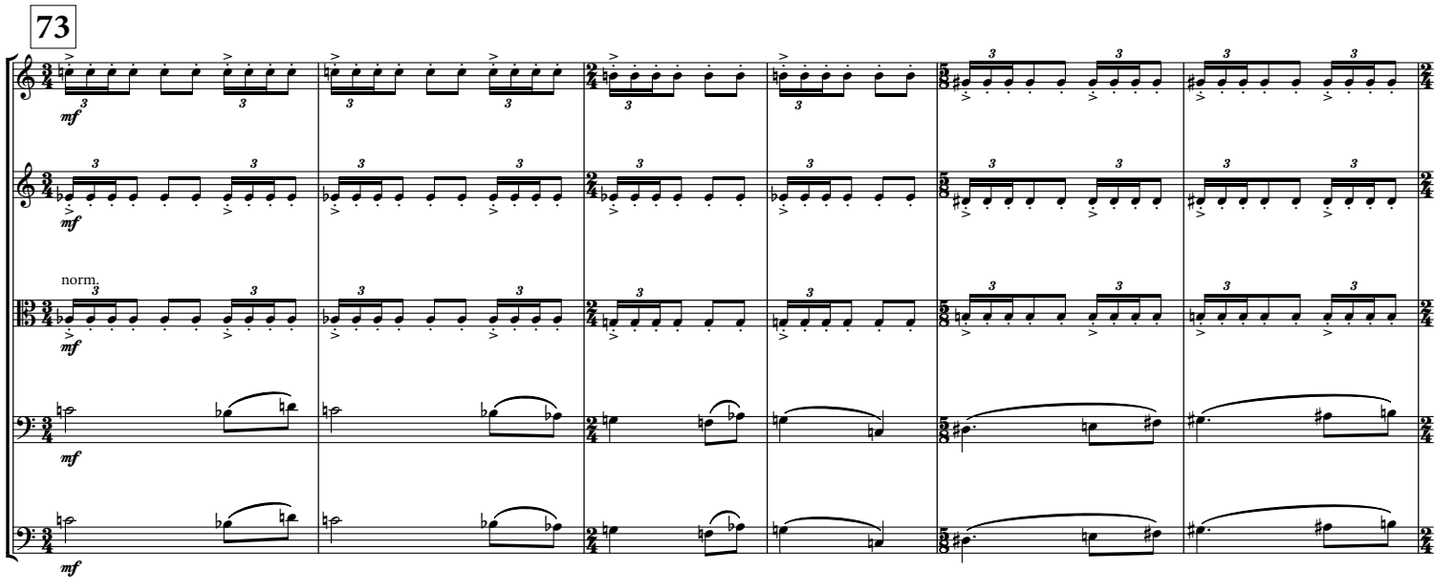


73

norm.



79

(non div.)

85

mf soli

col legno

ff

col legno

ff

col legno

ff

col legno

ff

89

93

norm.

97

norm.

pizz.

pizz.

105

110

1.

2.

112

118

0

p

Play 1st x only

120

1.

p

3

9

126

2.

127

p

0

arco

(pizz.)

LITTLE SYMPHONY NO. 4

IV. FOLK DANCE

Eric Shanfield

♩= 138 Ersatz Bartók

Violin I

Violin II

Viola

Violoncello

Contrabass

5

10

11

non vib., rough

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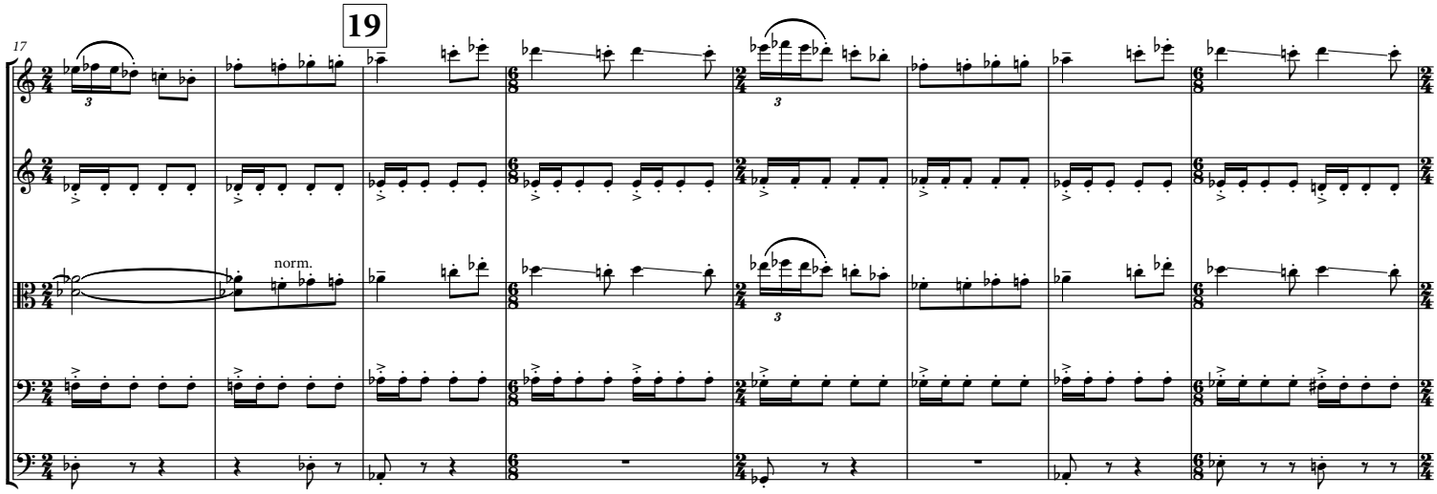
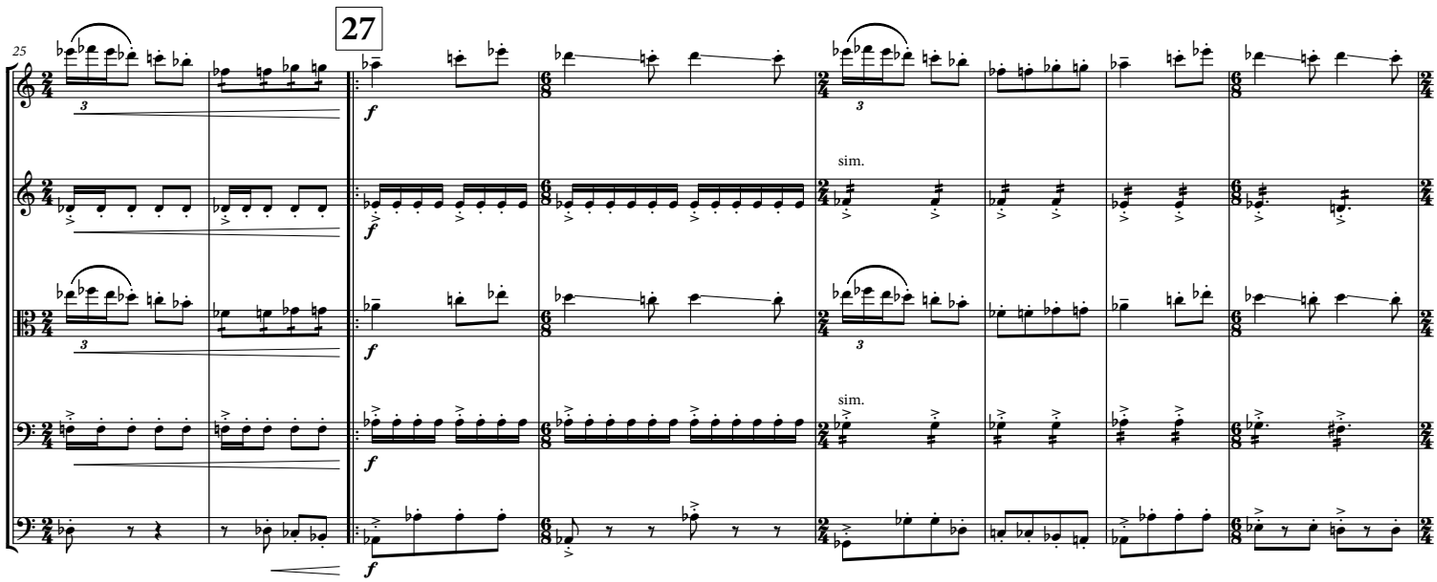
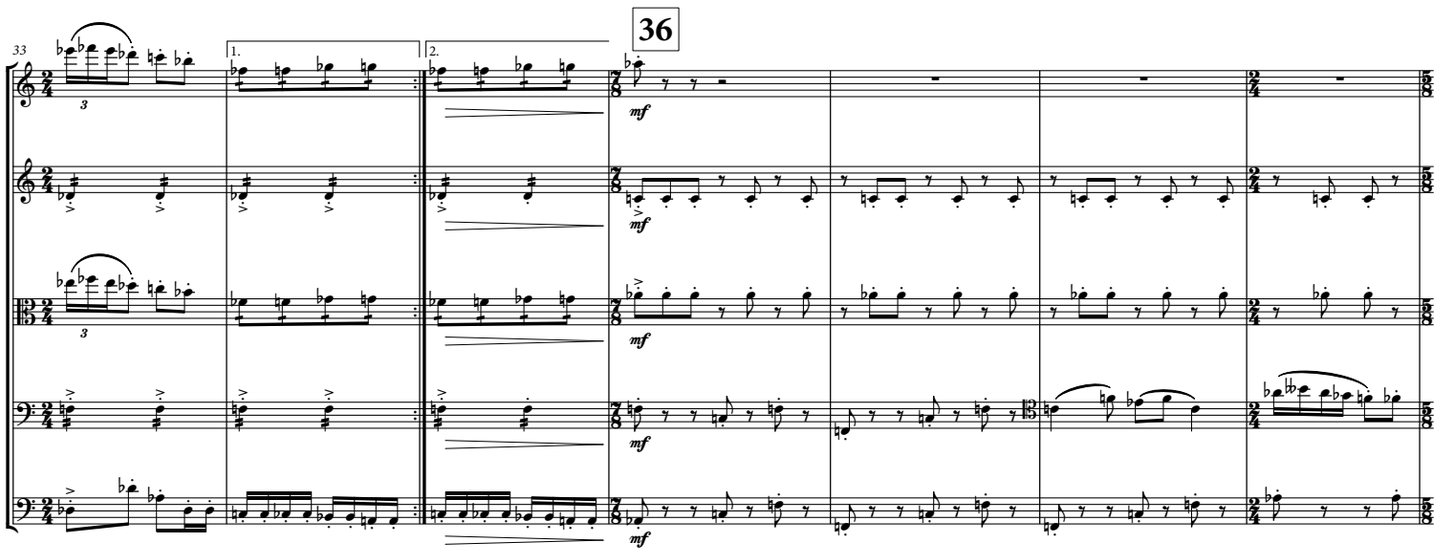
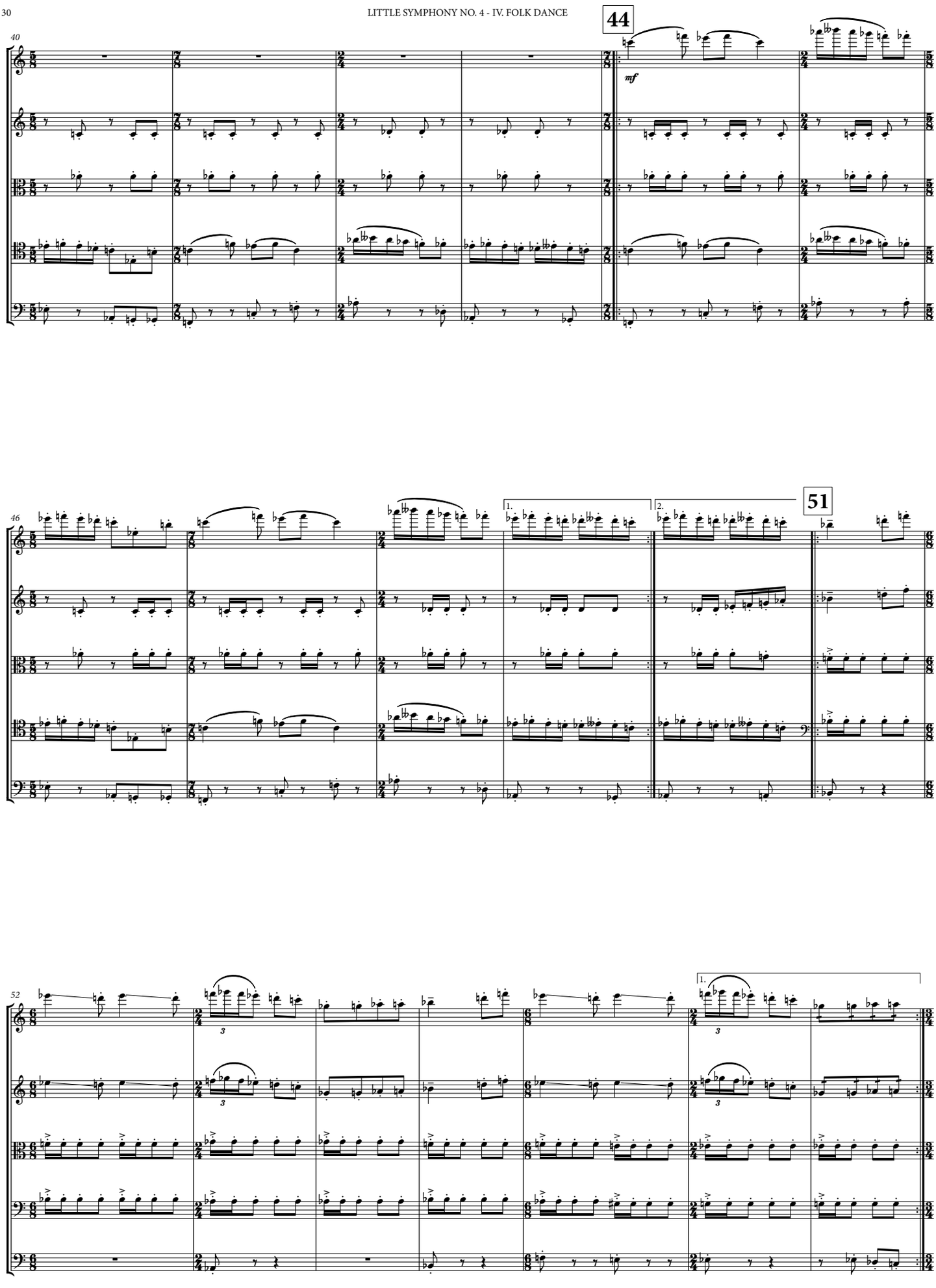
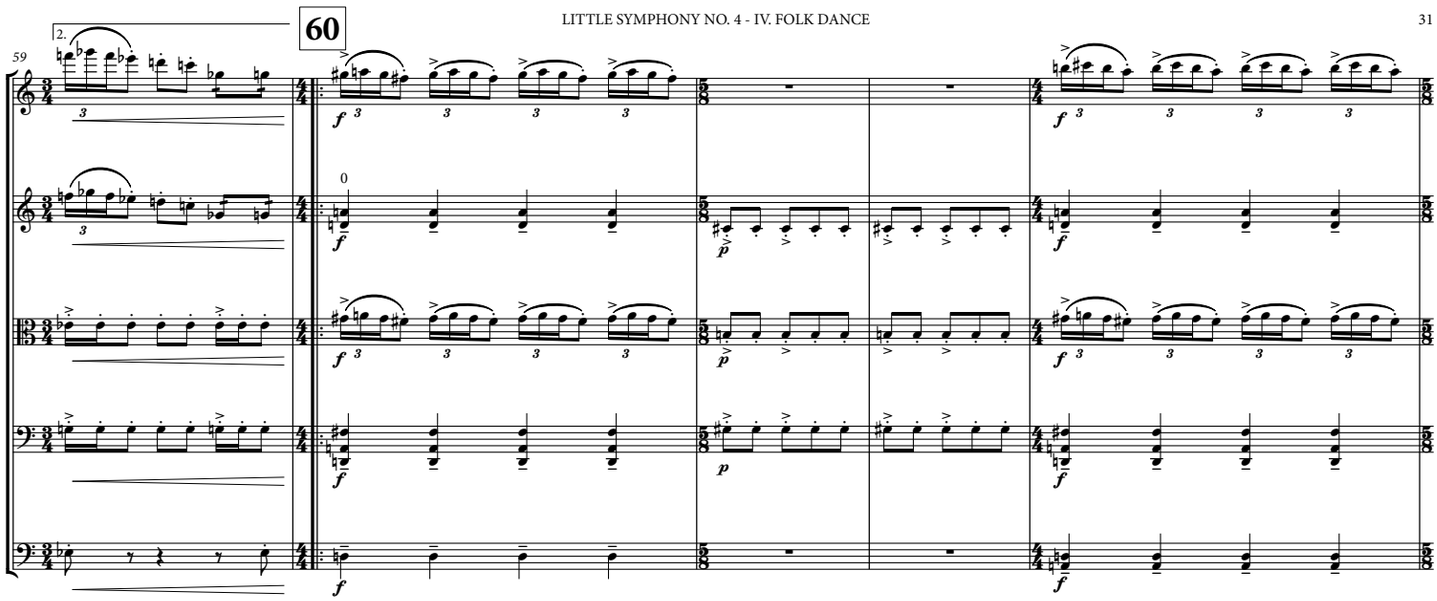
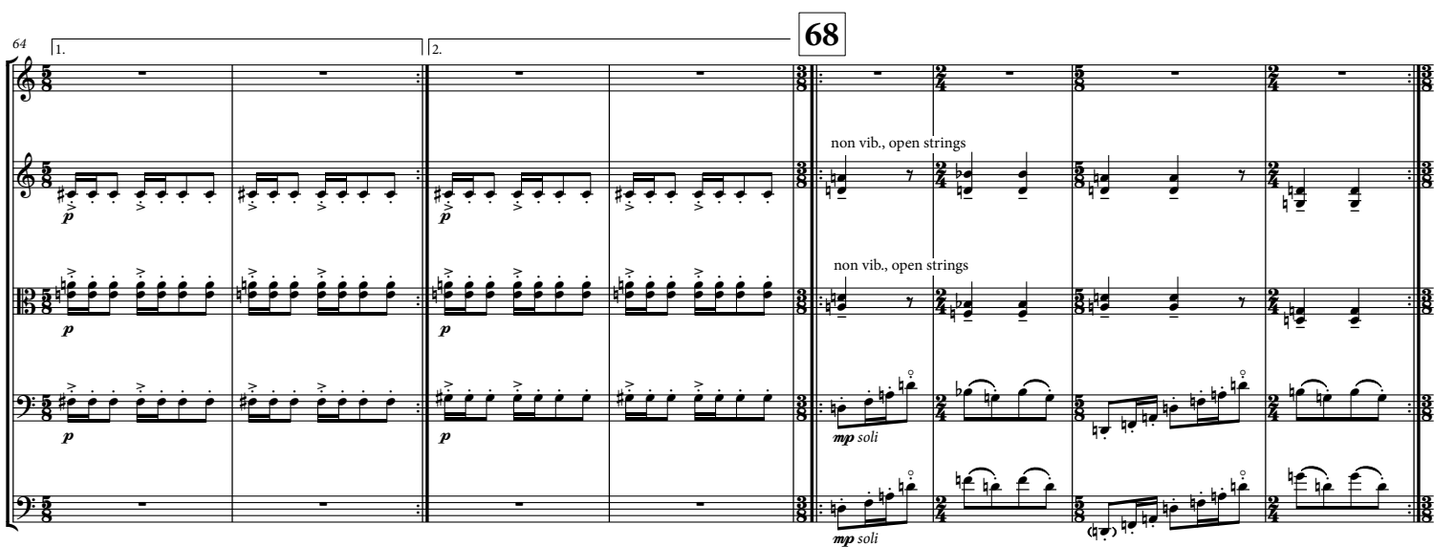

19
17
norm.

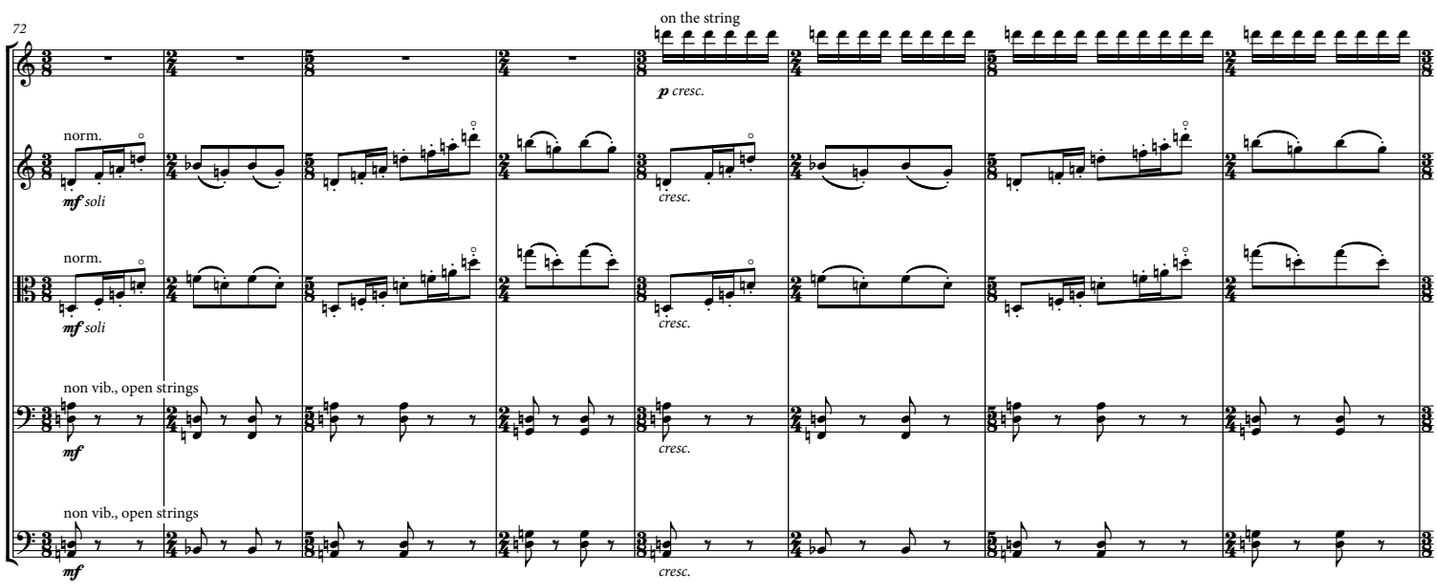

27
25
f
sim.
sim.


36
33
1.
2.
mf

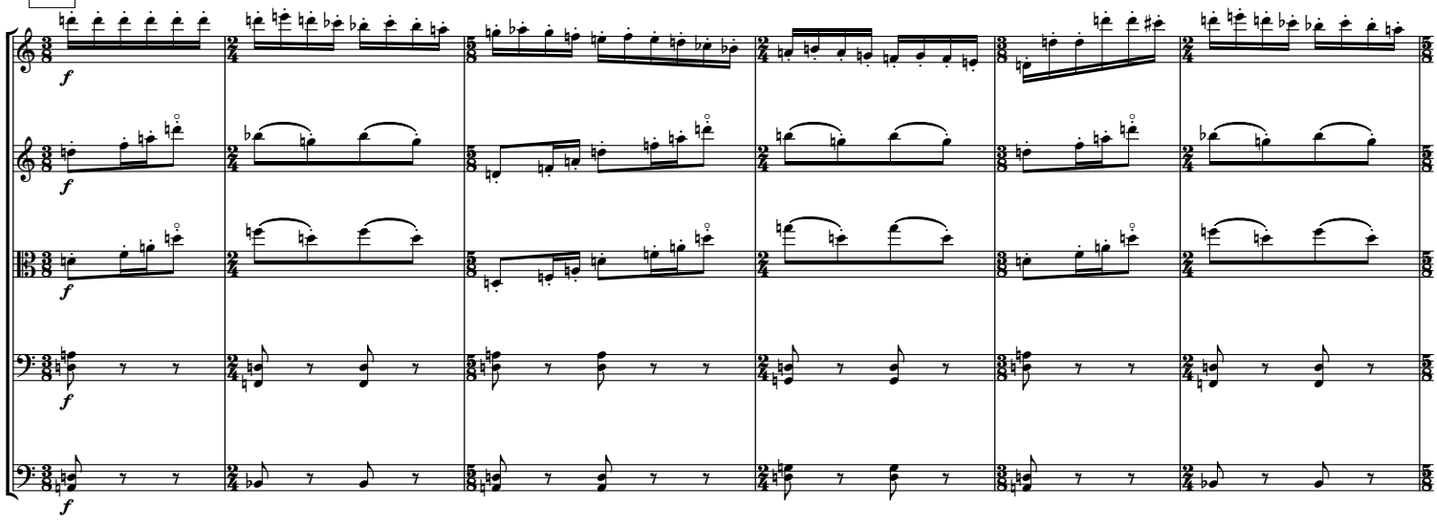

44
40
mf
51
46
1.
2.
52
3
1.


59
60
2.
0


64
1.
2.
68
non vib., open strings
non vib., open strings
mp soli
mp soli

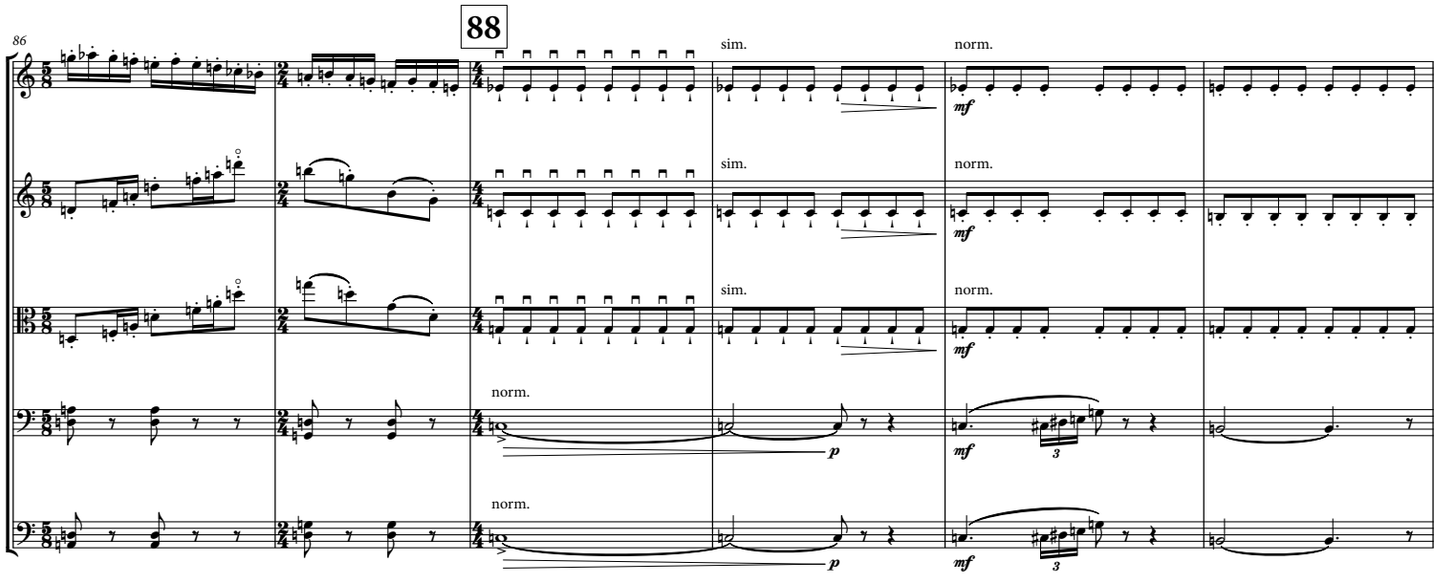

72
on the string
p cresc.
norm.
mf soli
norm.
mf soli
non vib., open strings
mf
non vib., open strings
mf
cresc.
cresc.
cresc.
cresc.

80

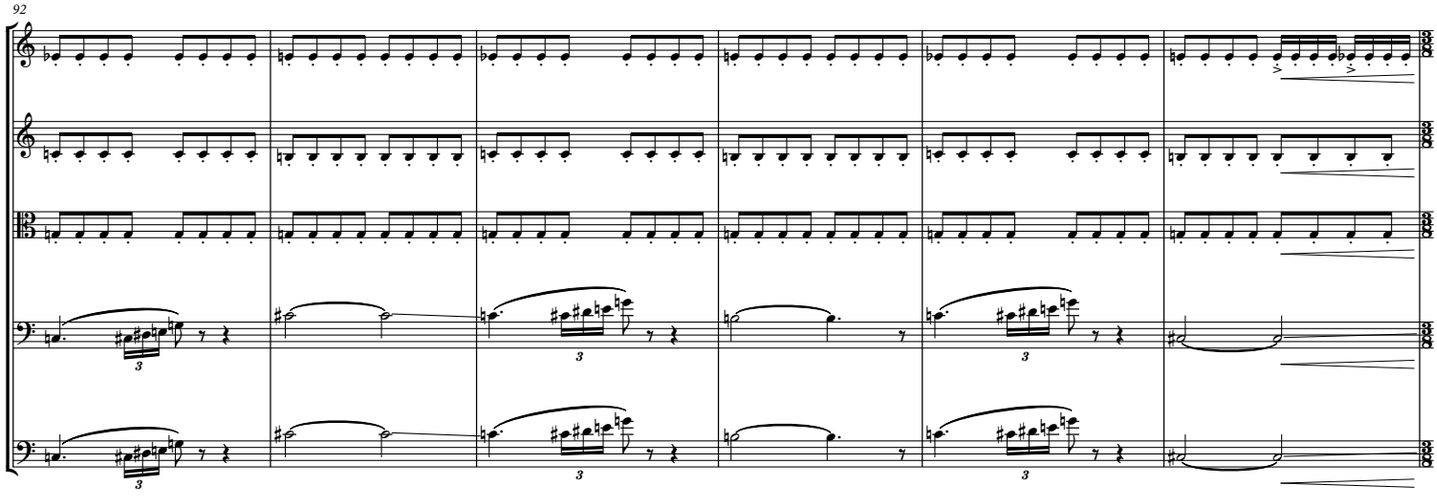


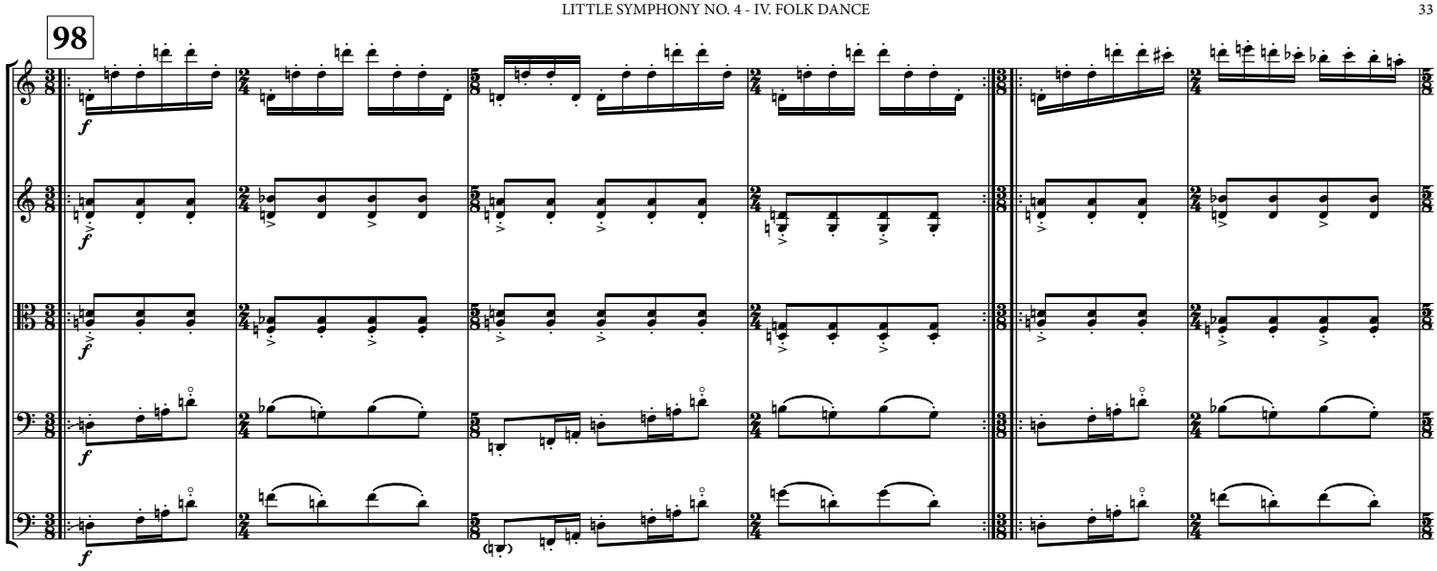
86

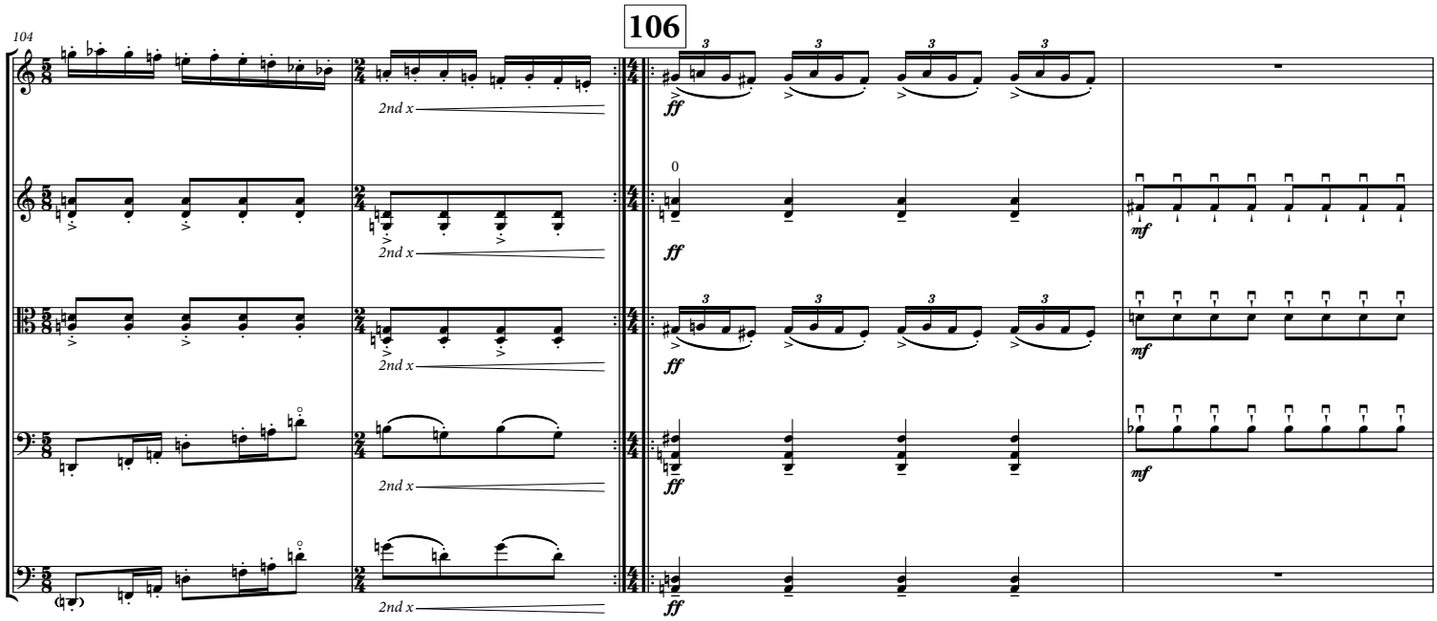
88

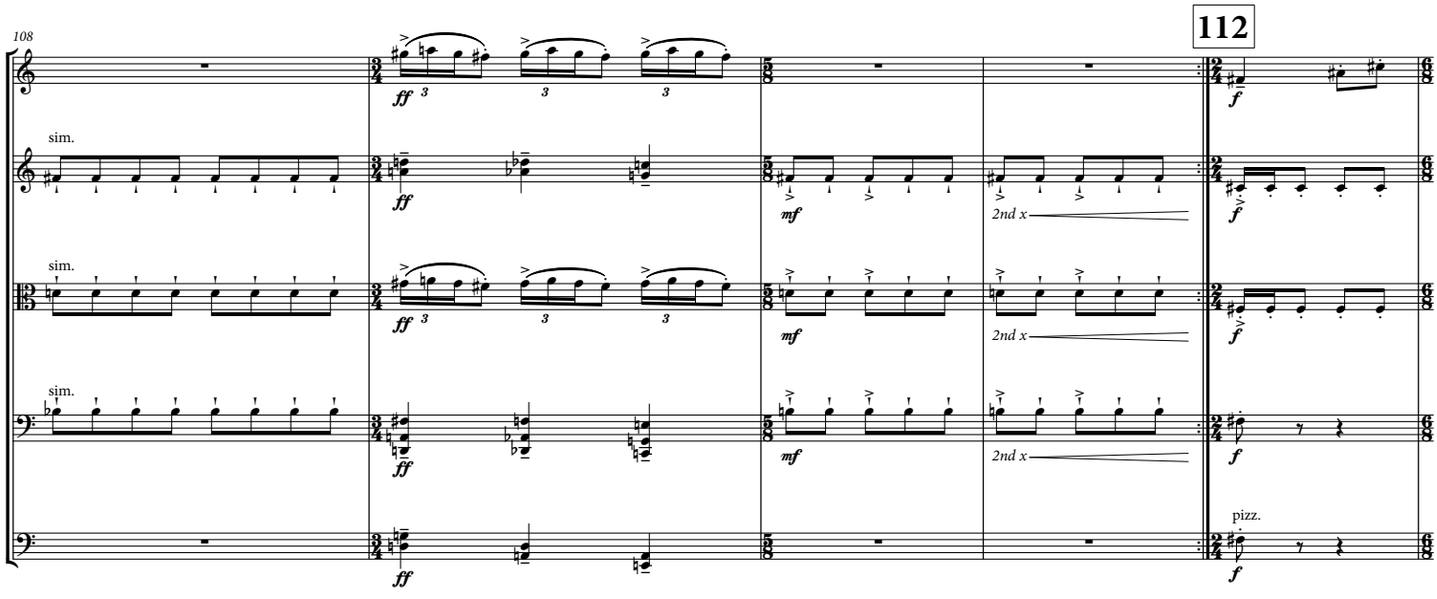


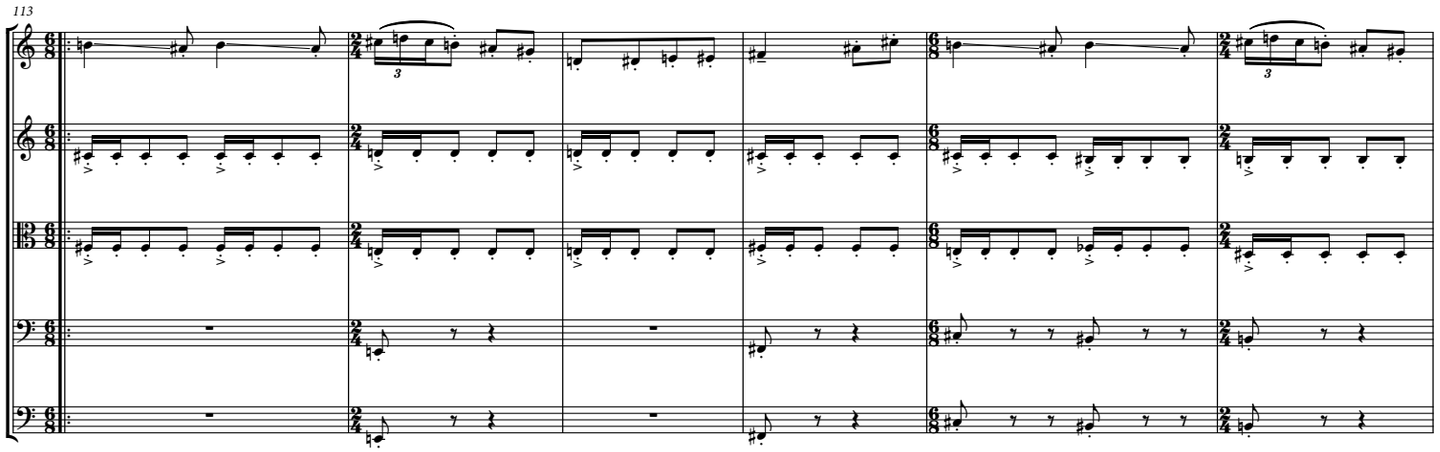
92

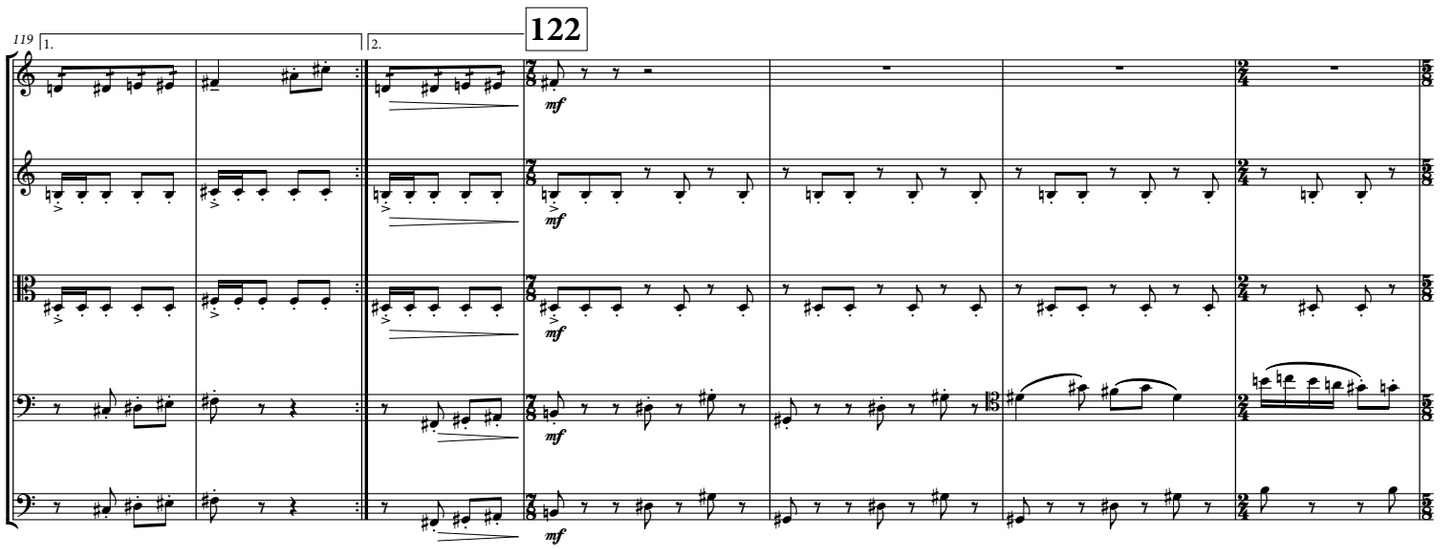


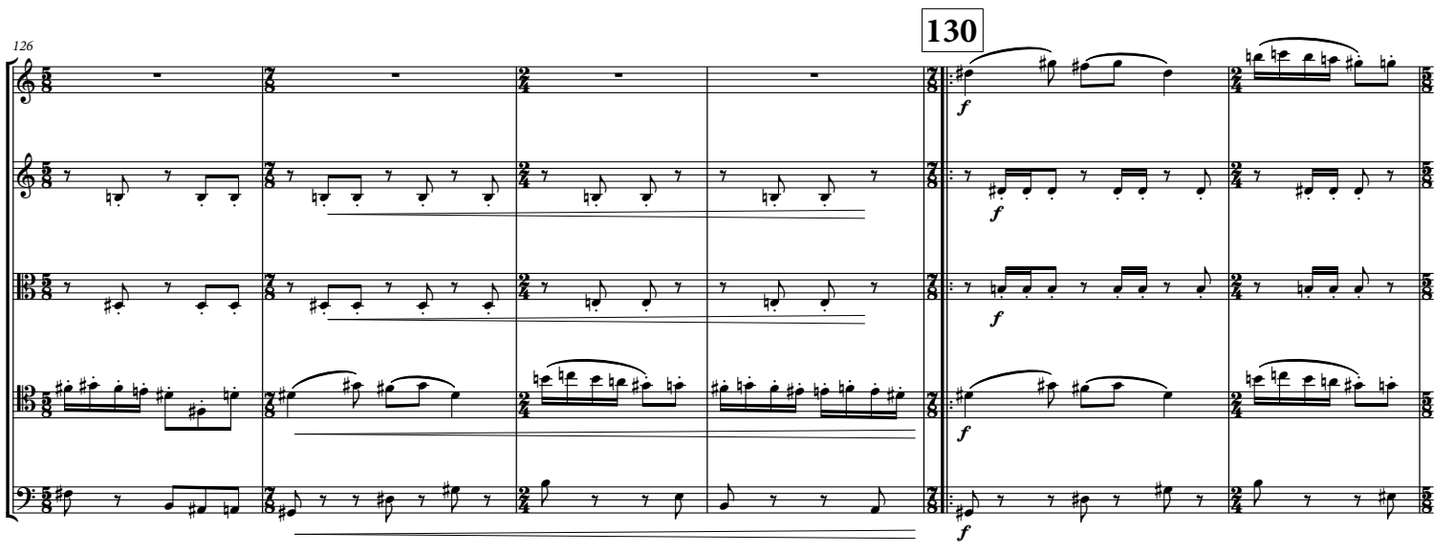

98
f

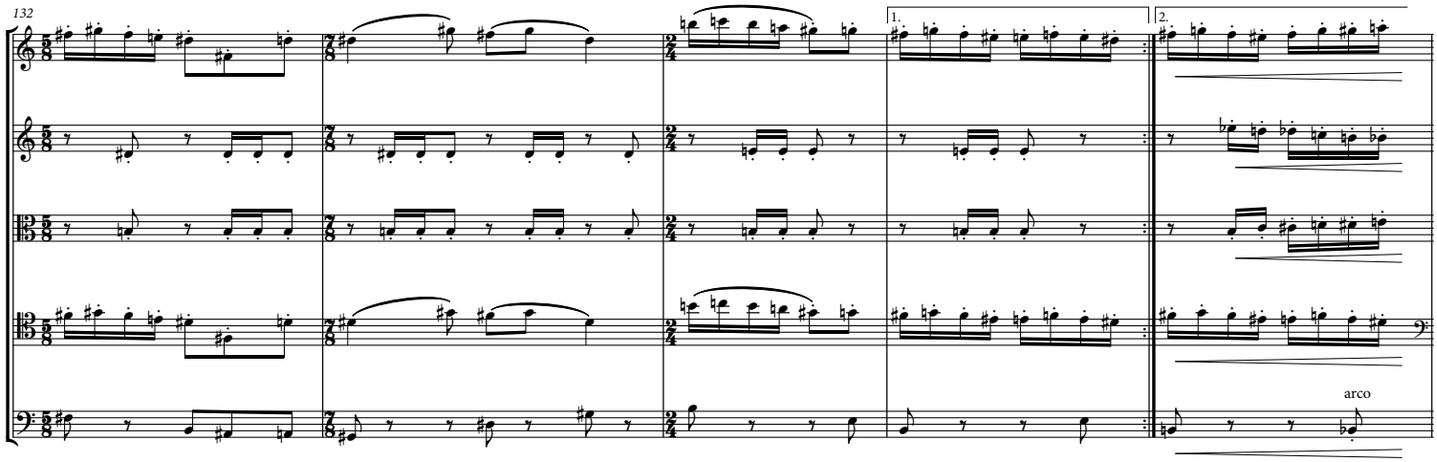

104
106
2nd x
ff
mf

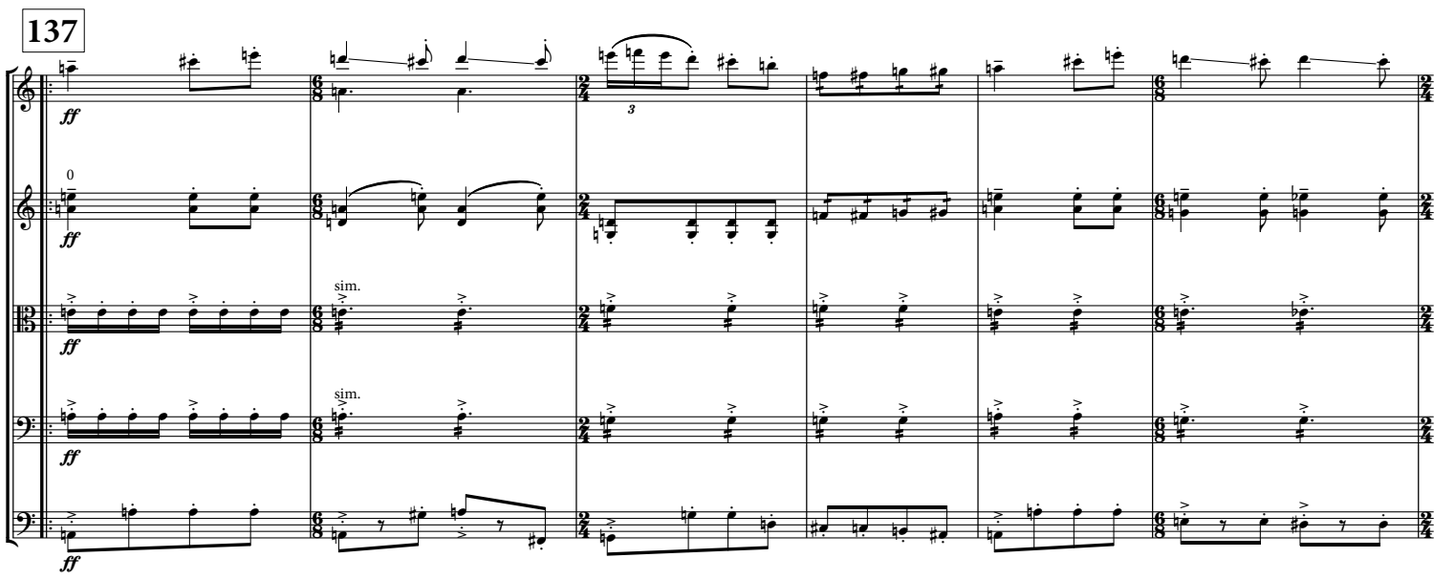

108
112
sim.
ff
mf
f
2nd x
pizz.

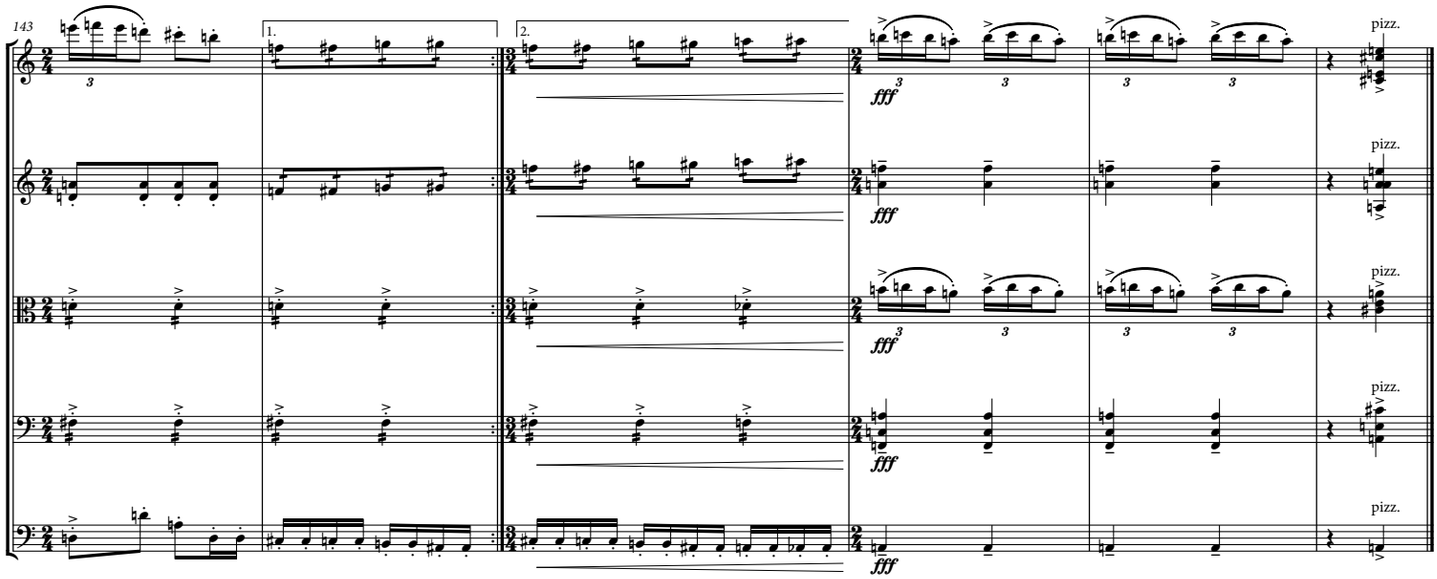

113


119
1.
2.
122
mf


126
130
f


132
1.
2.
arco


137
ff
0
sim.
sim.


143
1.
2.
fff
pizz.