SIX DEBUSSY SONATAS ERIC SHANFIELD

SIX DEBUSSY SONATAS

Eric Shanfield | ENS.2018.1

1.16.18-3.22.20 | ca. 60'

I. SONATA FOR CELLO AND PIANO

II. SONATA FOR FLUTE, VIOLA, AND HARP

III. SONATA FOR VIOLIN AND PIANO

IV. SONATA FOR OBOE, HORN, AND HARPSICHORD

V. SONATA FOR CLARINET, BASSOON, TRUMPET, AND PIANO

VI. SONATA FOR SINFONIETTA

Alto Flute in G (II)/Flute (VI), Oboe (IV, VI), Clarinet in Bb (V, VI), Bassoon, (V, VI)

Horn in F (IV, VI), Trumpet in Bb or C (V, VI)

Harp (II, VI), Piano (I, III, IV, V, VI), Harpsichord (IV, VI)

Violin (III, VI), Viola (II, VI), Cello (I, VI), Bass (VI)

>Scores are *transposed* (alto flute in G, clarinet in Bb, horn in F, trumpet in Bb). C trumpet may be used.

>Harp harmonics sound an octave above the notated pitch. Pedaling is fully marked in II, but not in VI, though enharmonic spellings are there noted where necessary.

>Piano and harpsichord require two separate performers (13 total, plus conductor for VI). Use of a keyboard

in place of harpsichord is acceptable, though not in place of a piano. Although harpsichord registers are not indicated, it is understood that the performer will select appropriate sonorities to match the musical texture.

Dynamics are also unmarked; if a keyboard is used, dynamics should follow the ensemble.

>Unlike its predecessor, Three Brahms Trios, whose component trios may be performed separately, it is the

composer's preference that the individual sonatas that comprise this work not be performed as independent

works, with the exception of the Sonata for Flute, Viola, and Harp. Six Debussy Sonatas should always be

performed as a single hour-long cycle for sinfonietta, though other works (such as Debussy's original sonatas)

may intervene between individual sonatas (but not between movements), so long as the full cycle is performed

in order.

SIX DEBUSSY SONATAS

In 1914 Claude Debussy embarked on a series of six "sonatas for various instruments" (Six sonatas pour divers instruments), dedicated to his second wife. Having completed the first three, for cello and piano; flute, viola, and harp; and violin and piano, his death in 1918 forever interrupted the set.

In the manuscript of the violin sonata Debussy outlined his plans for the remainder of the cycle: sonatas for oboe, horn, and harpsichord; clarinet, bassoon, trumpet, and piano; and a final chamber orchestra "concerto where the sonorities of the 'various instruments' combine, with the gracious assistance of the double bass." I have used this plan to compose my own sonata cycle inspired by the evocative instrumental combinations imagined by Debussy.

Six Debussy Sonatas follows an overall harmonic form that binds each of the sonatas together and to one another; likewise, structural cycles control the rhythmic, melodic, and textural material. All of the material was first freely composed according to the sound I wanted to create for each individual piece, then shared between sonatas as seemed to fit. Although there are no musical connections to Debussy's original sonatas, they do possess the same brevity, both in terms of length and compression of musical content.

SONATA FOR CELLO AND PIANO ERIC SHANFIELD

SONATA FOR CELLO AND PIANO

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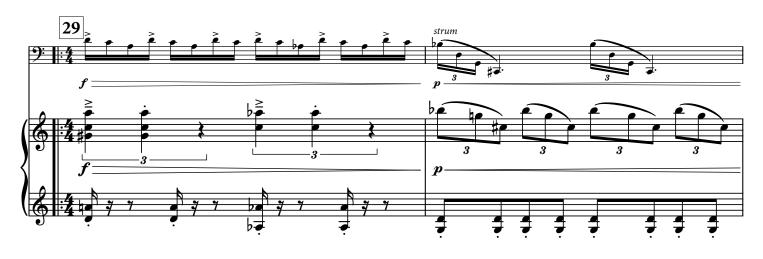


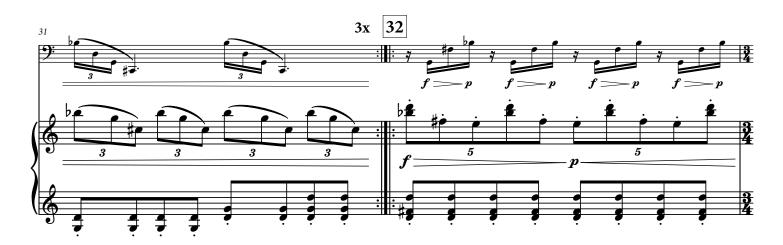
















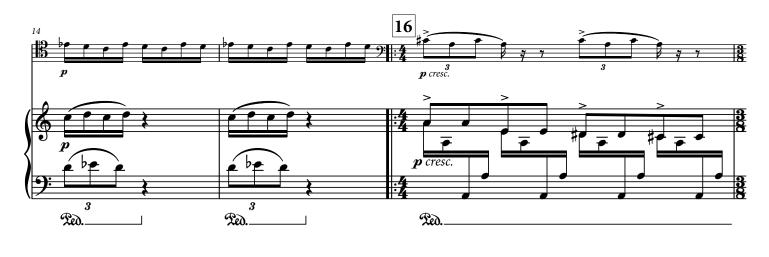


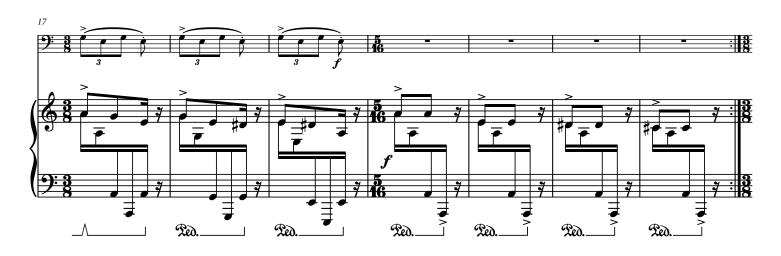


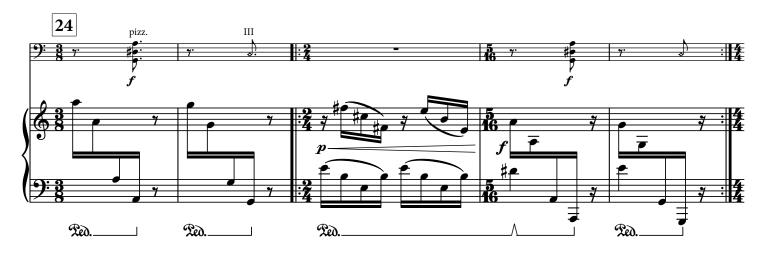
SONATA FOR CELLO AND PIANO

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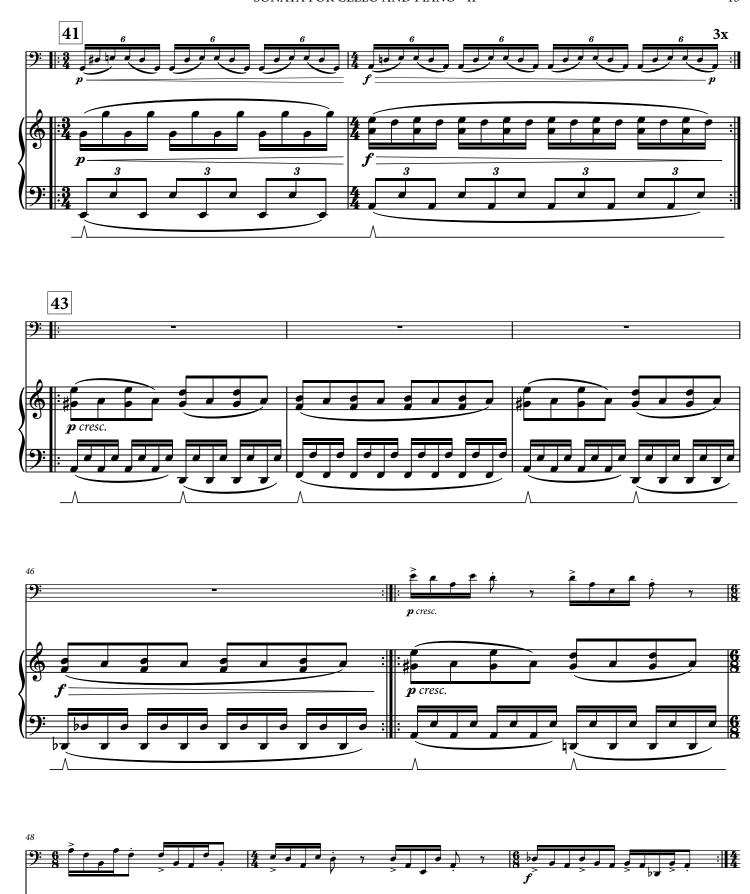


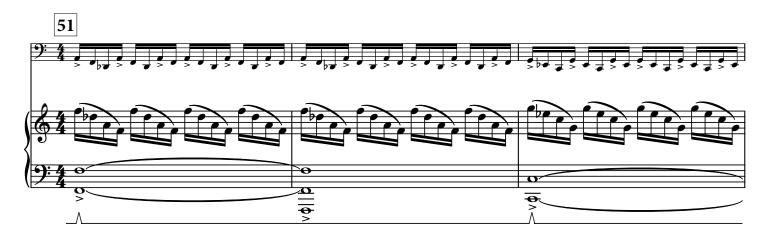


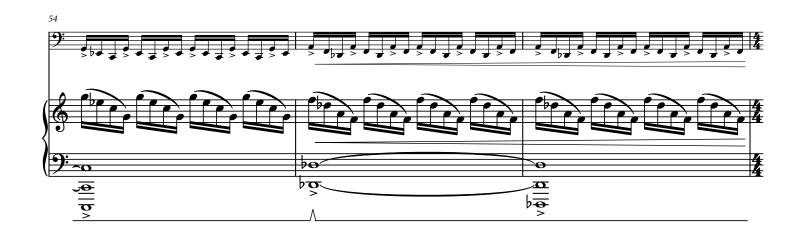


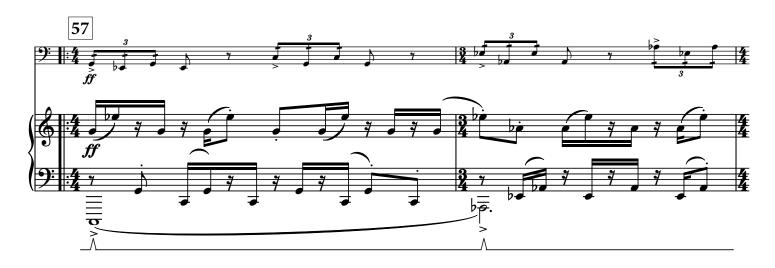


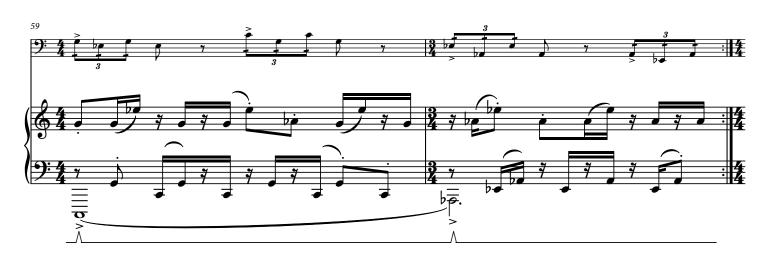


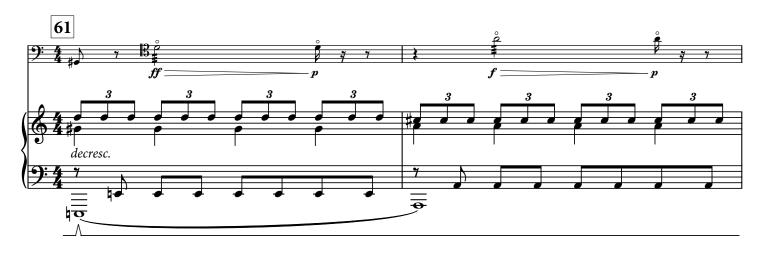


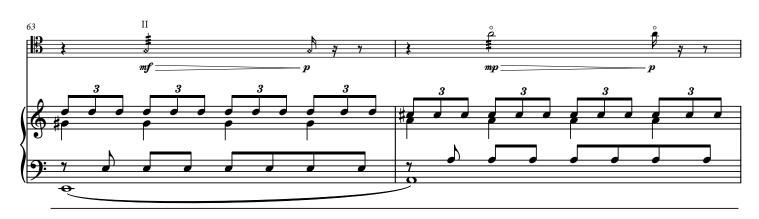


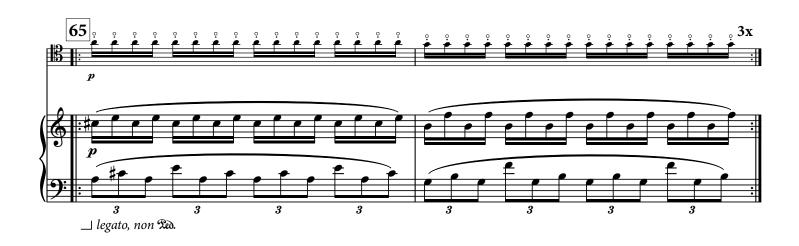


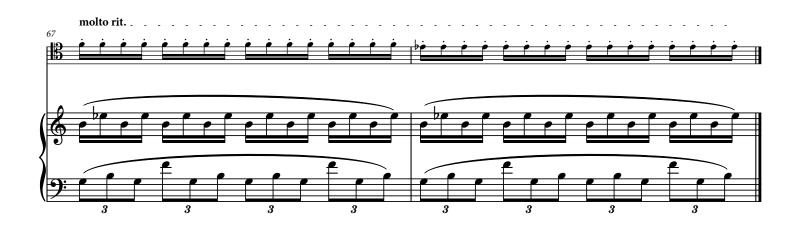












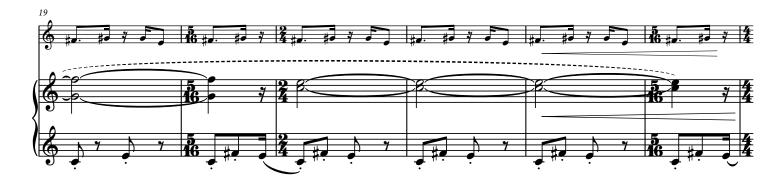
SONATA FOR CELLO AND PIANO

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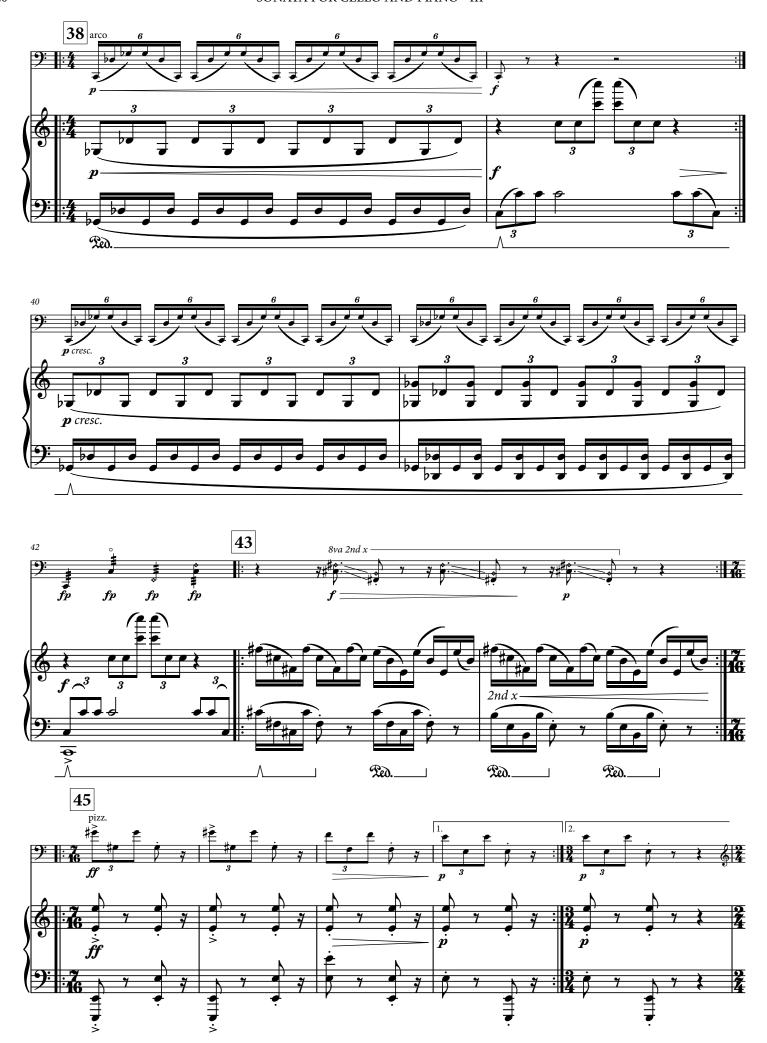












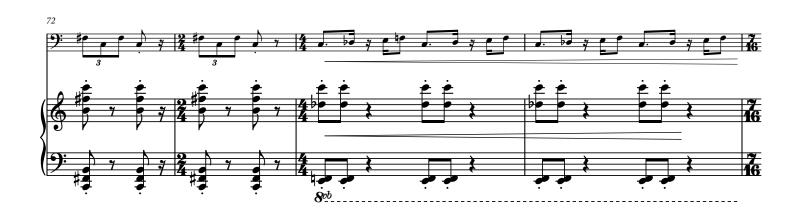


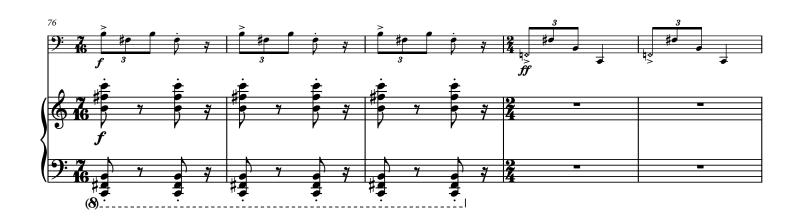


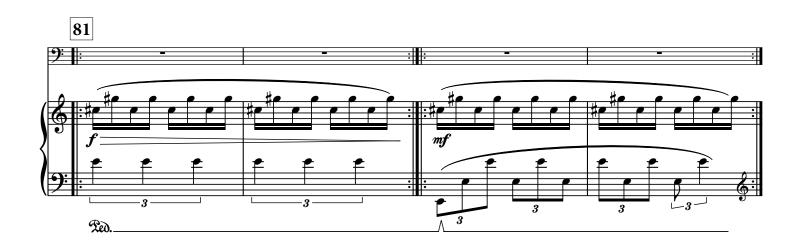
















SONATA FOR FLUTE, VIOLA, & HARP ERIC SHANFIELD

SONATA FOR FLUTE, VIOLA, AND HARP

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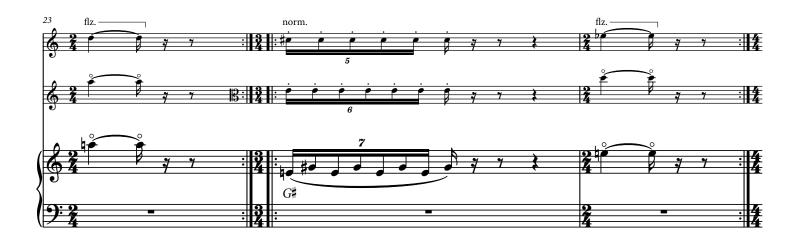


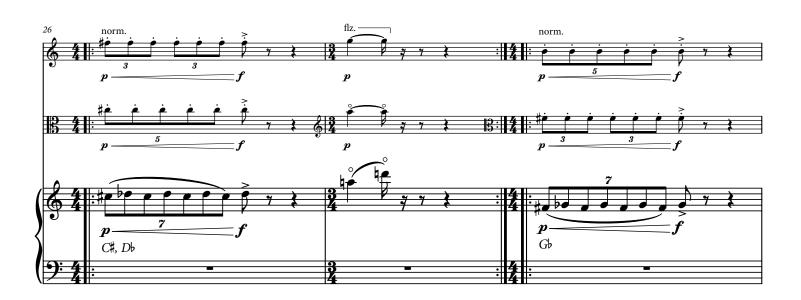








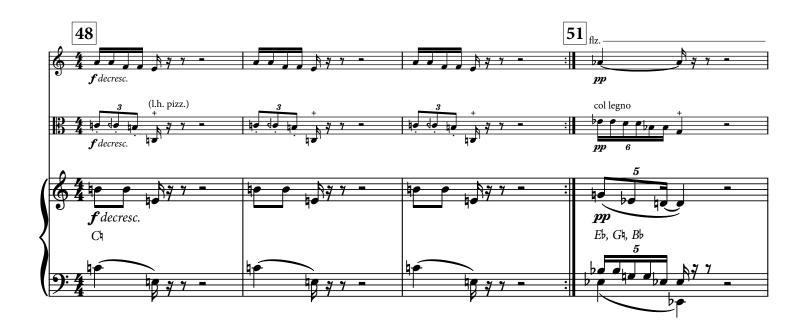


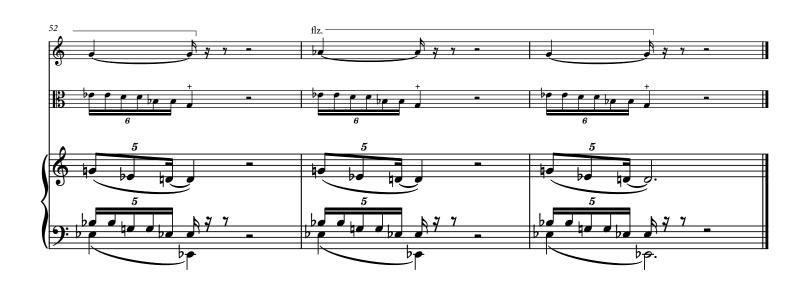




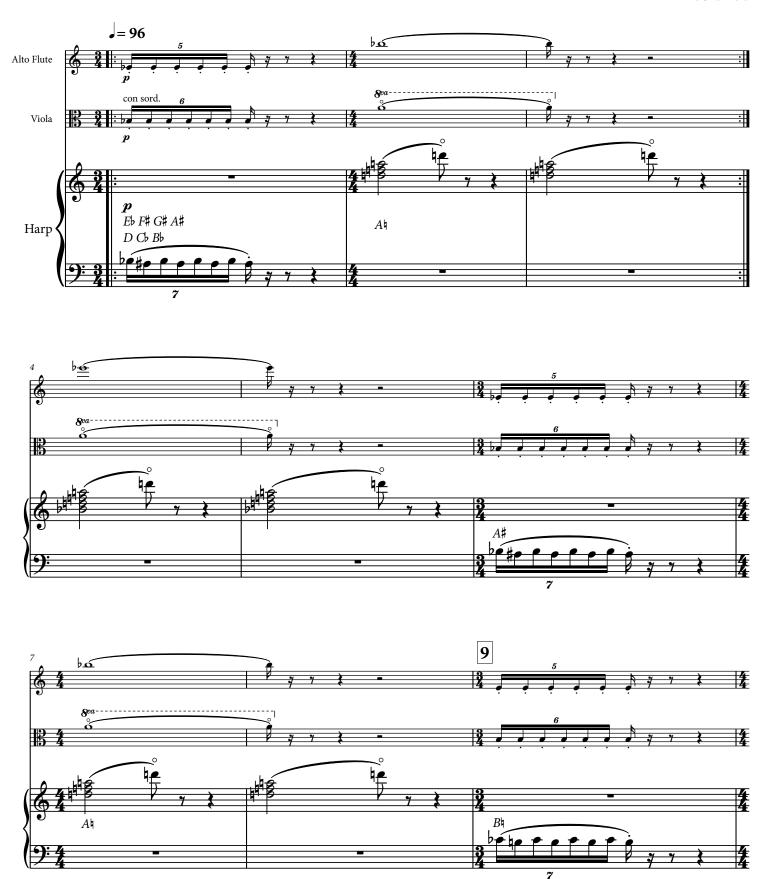


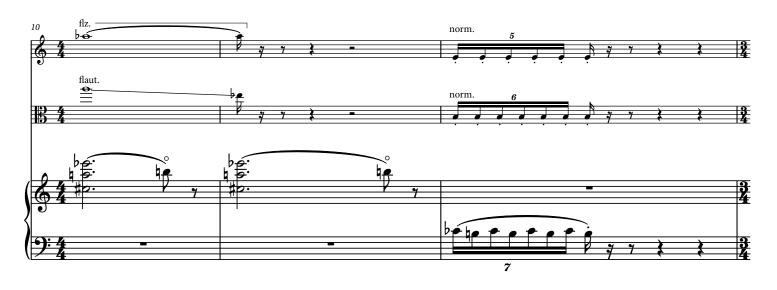


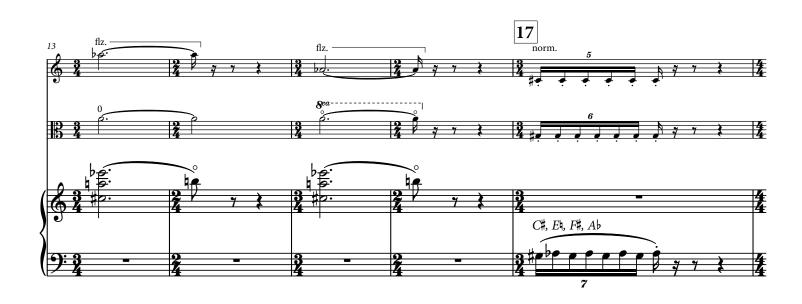


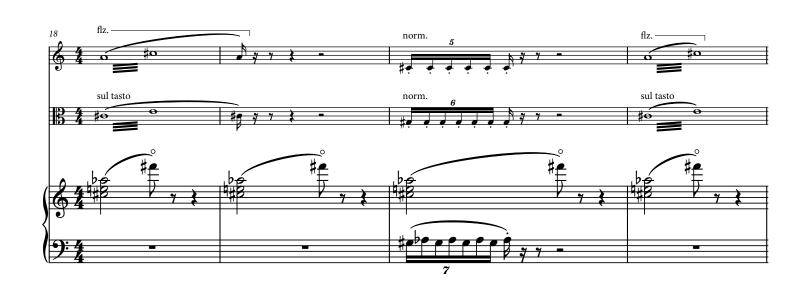


SONATA FOR FLUTE, VIOLA, AND HARP $_{\mbox{\tiny II.}}$

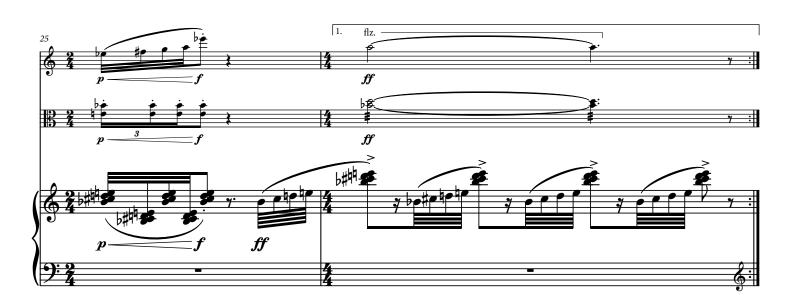


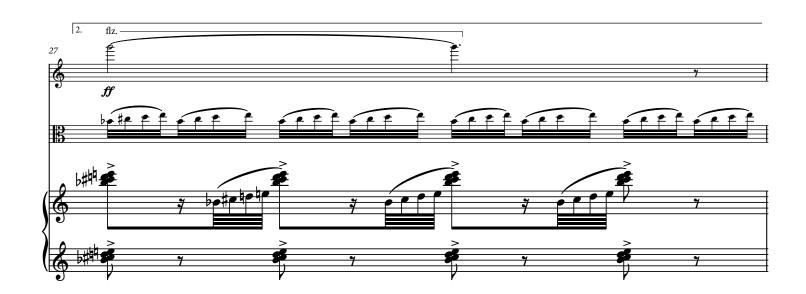


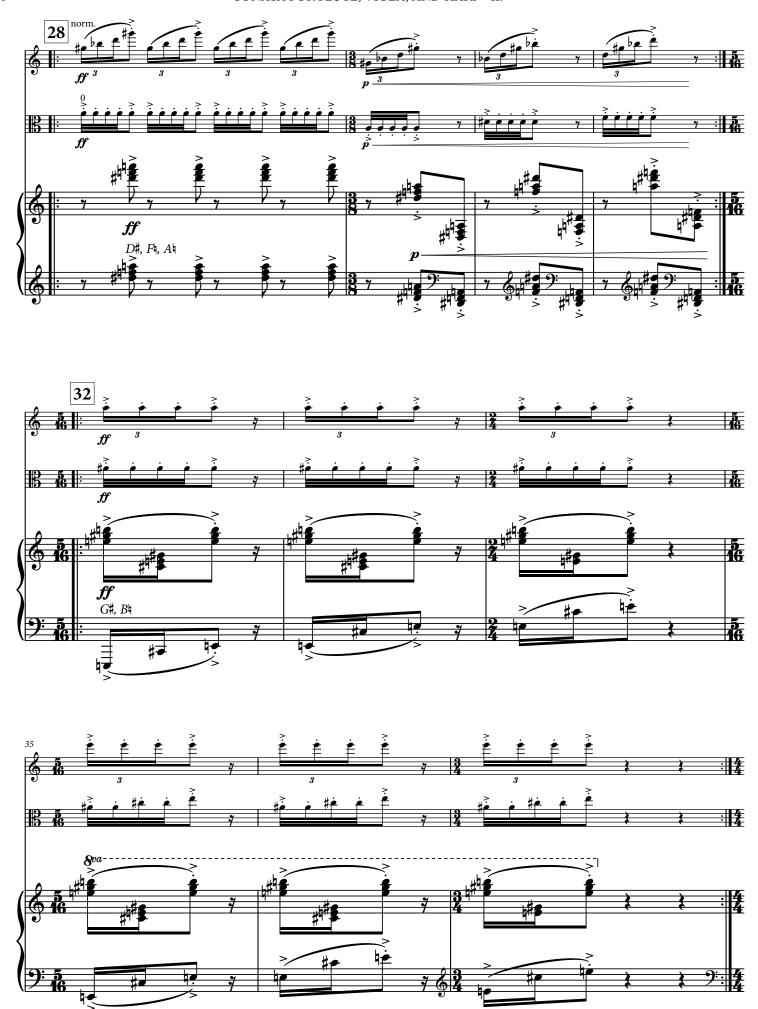




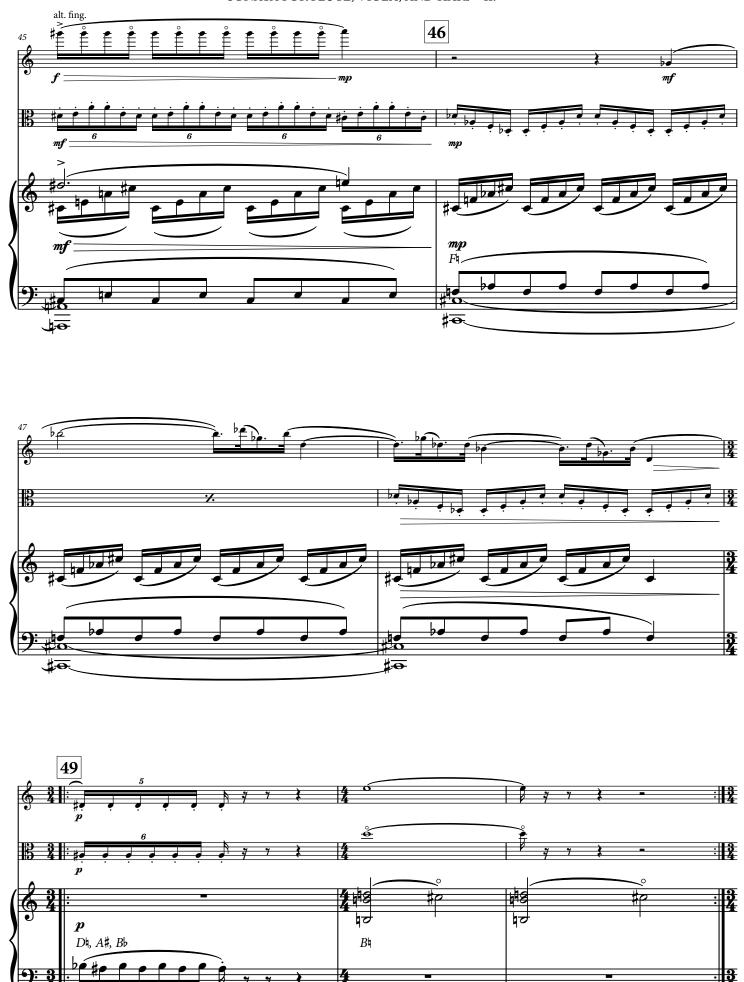


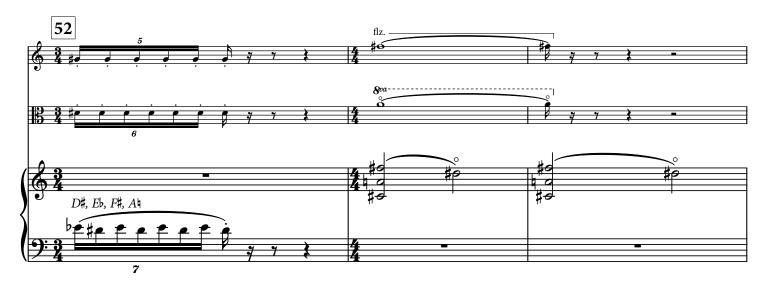


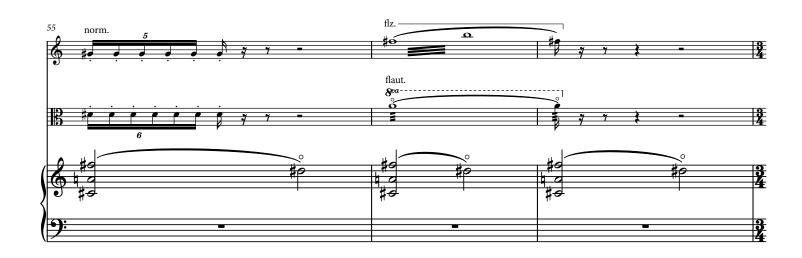


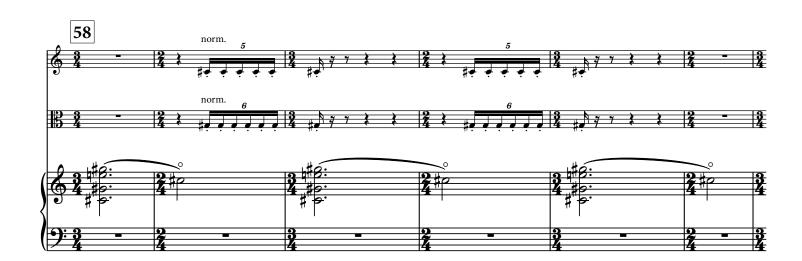


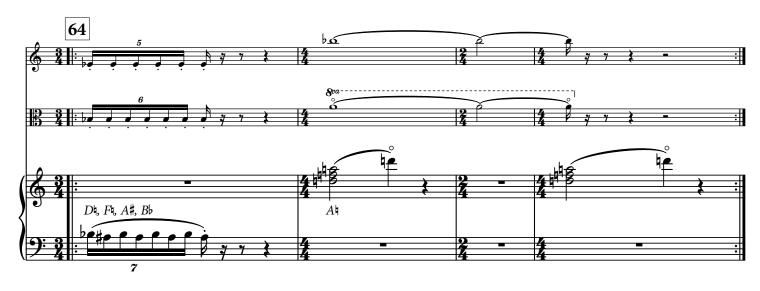


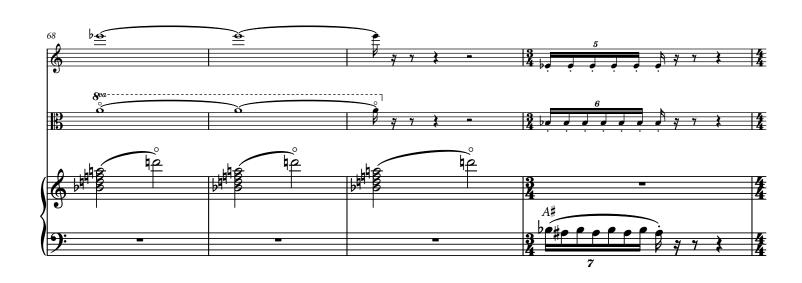


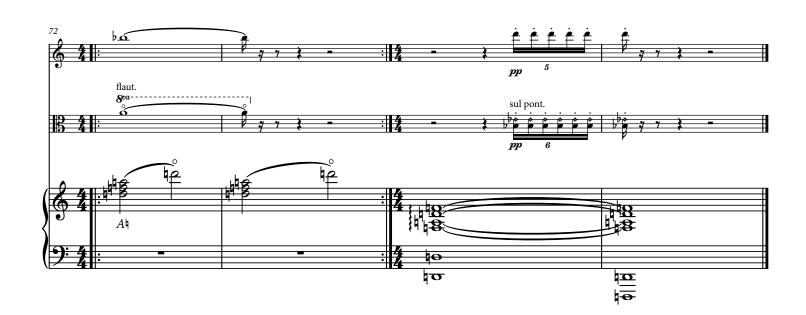












SONATA FOR FLUTE, VIOLA, AND HARP

III.

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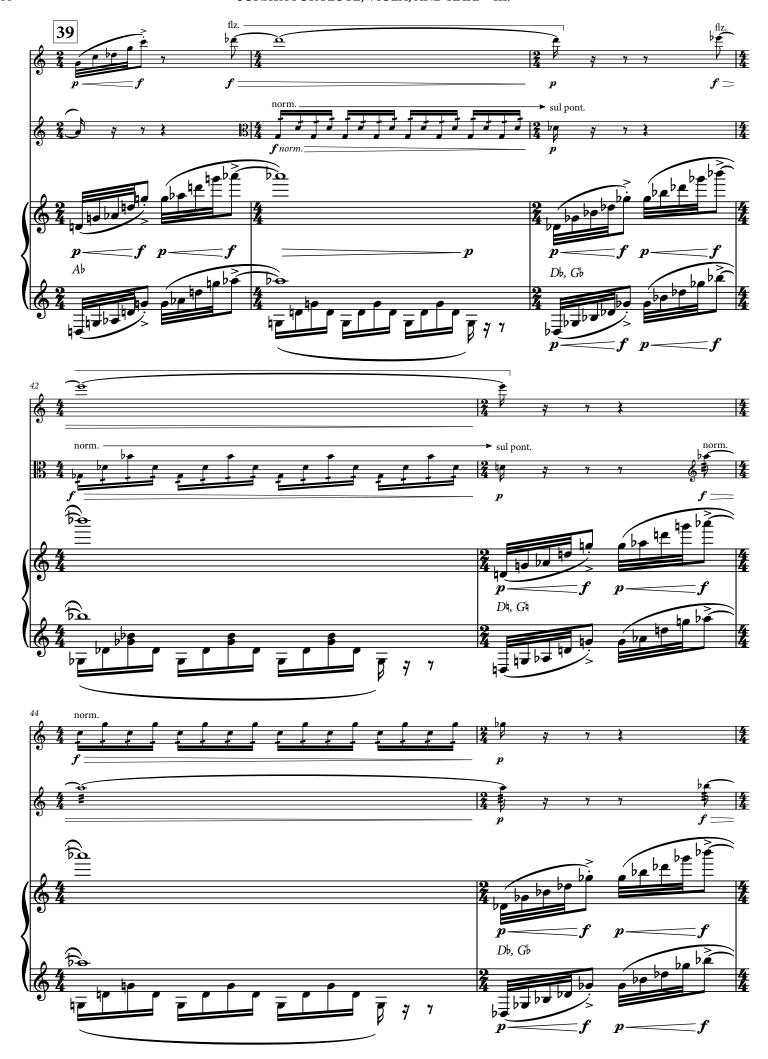
















SONATA FOR VIOLIN AND PIANO ERIC SHANFIELD

SONATA FOR VIOLIN AND PIANO

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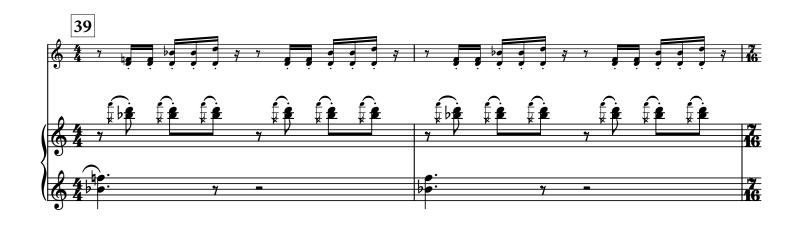
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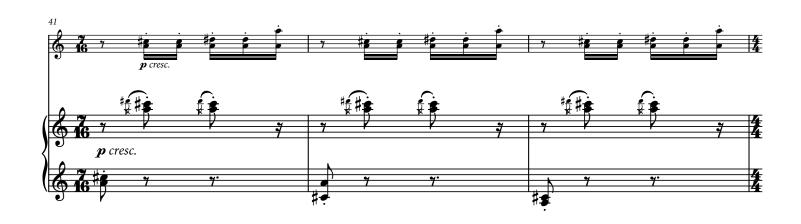








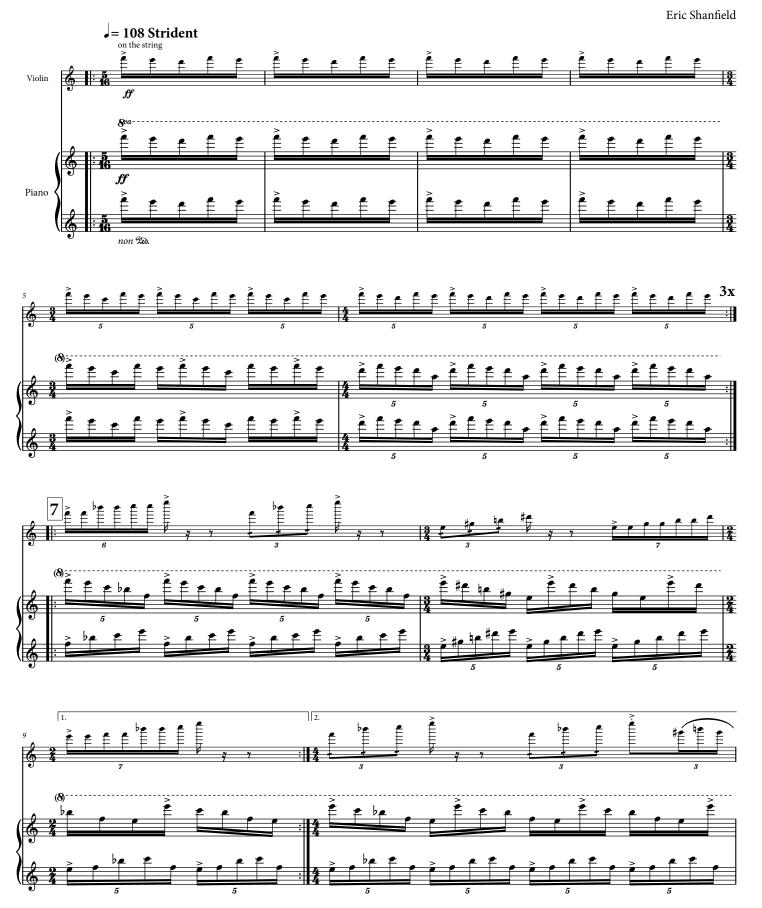


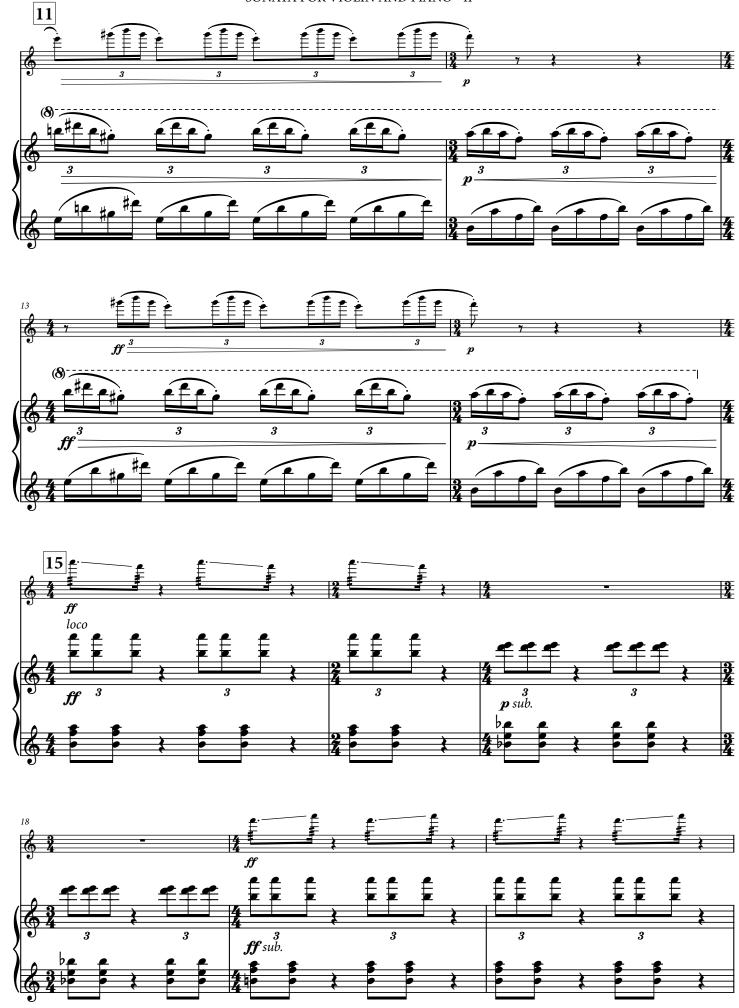




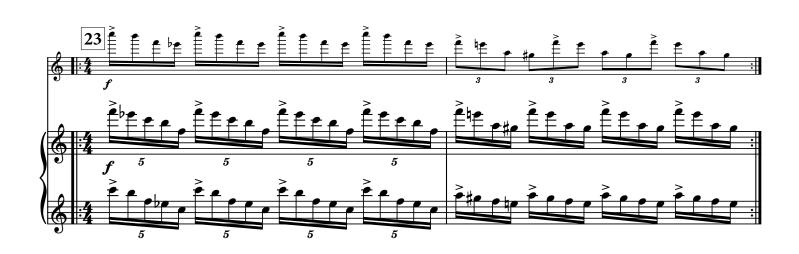
SONATA FOR VIOLIN AND PIANO

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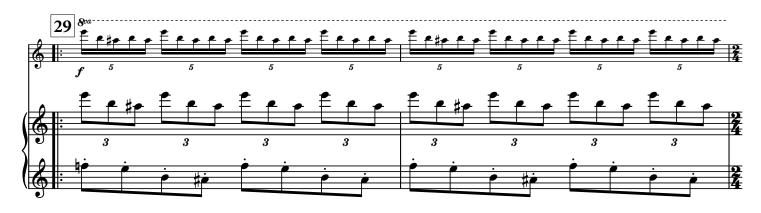


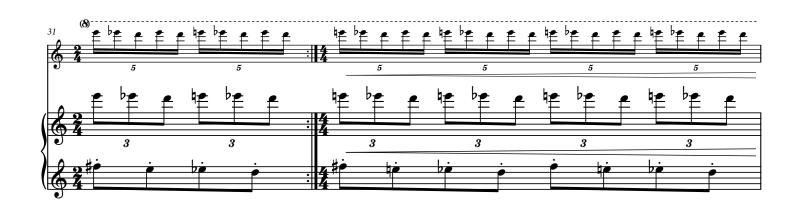


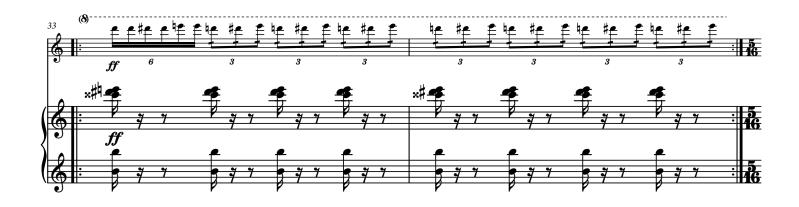




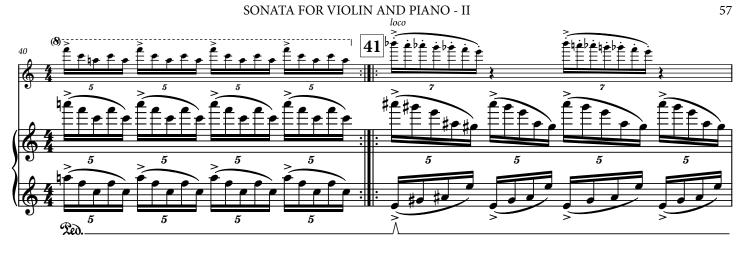


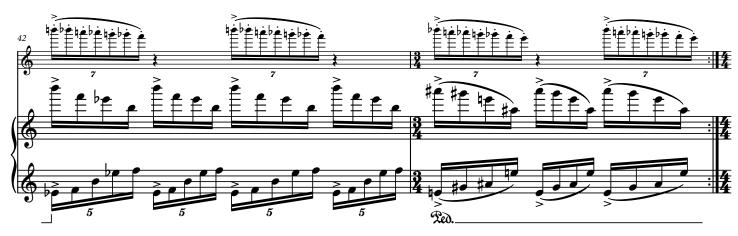




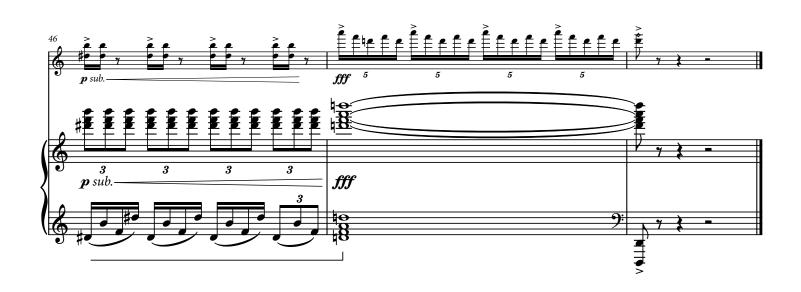












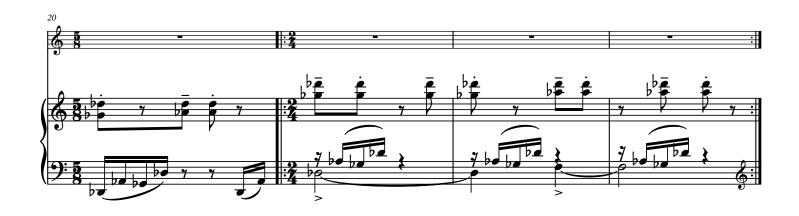
SONATA FOR VIOLIN AND PIANO

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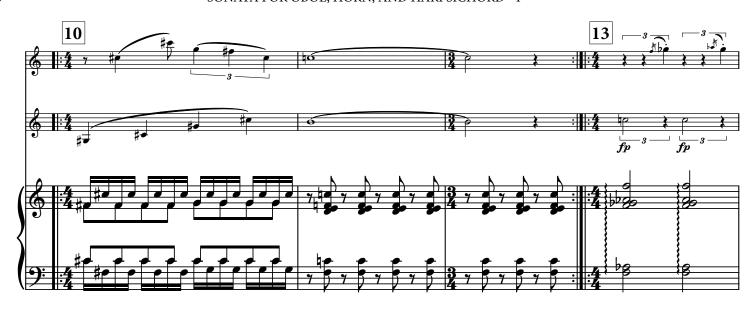




SONATA FOR OBOE, HORN, & HARPSICHORD ERIC SHANFIELD

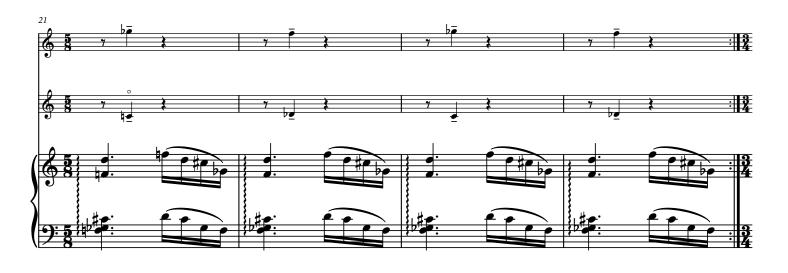
SONATA FOR OBOE, HORN, AND HARPSICHORD















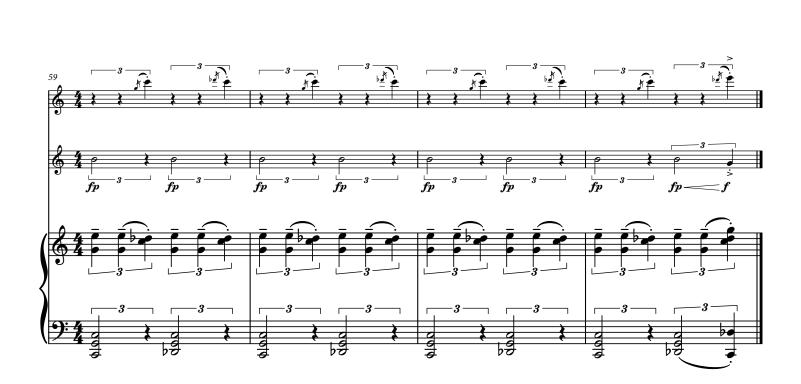










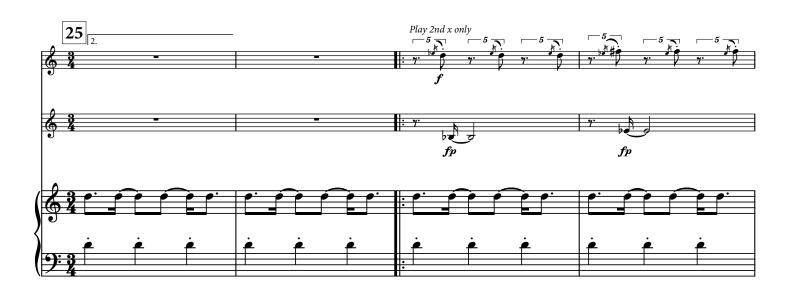


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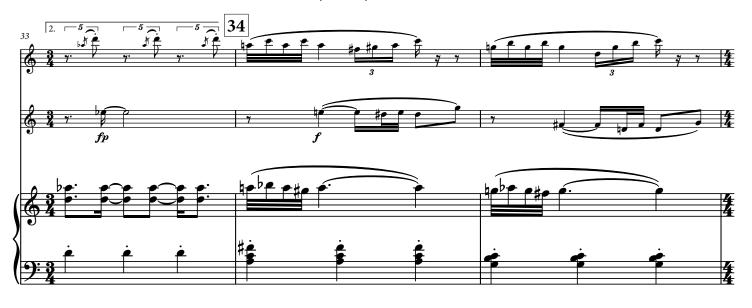




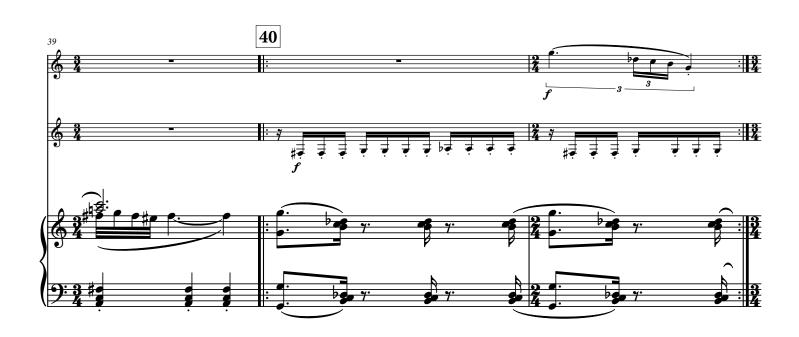








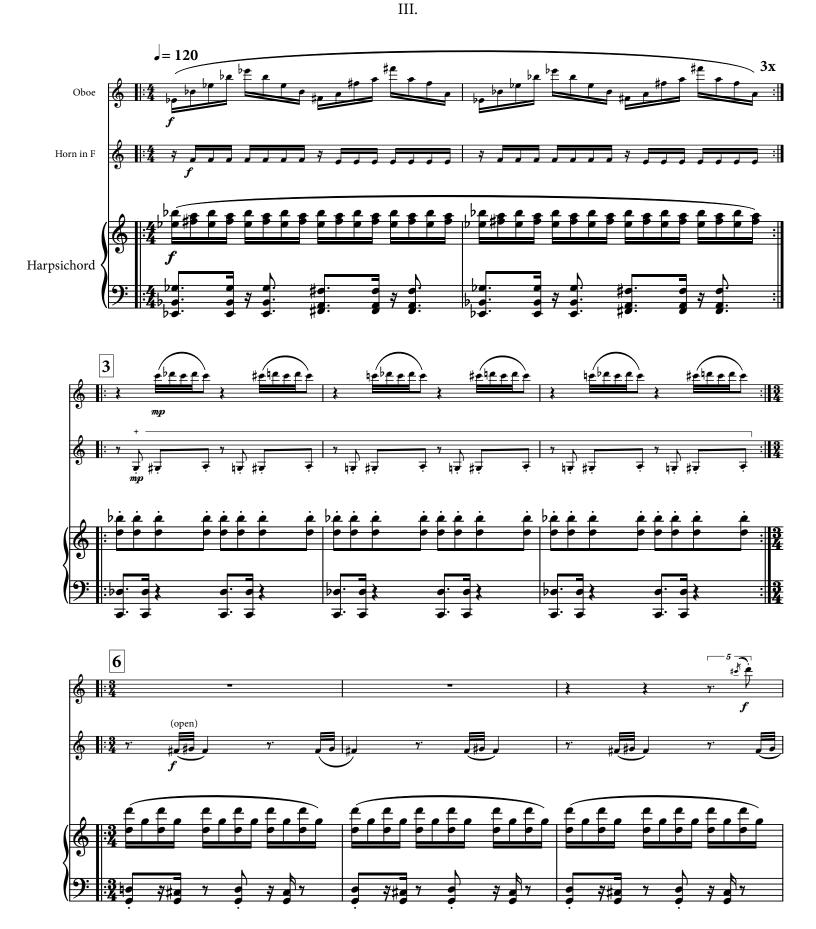


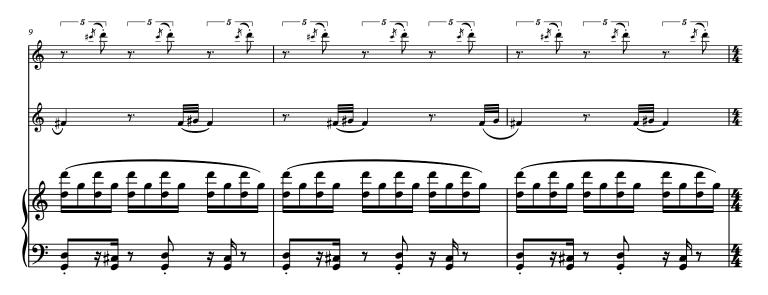






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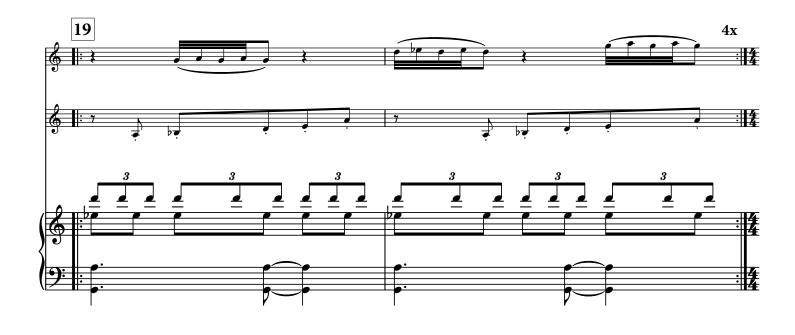






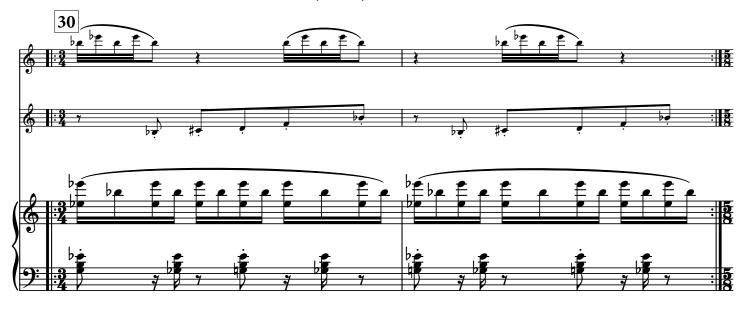




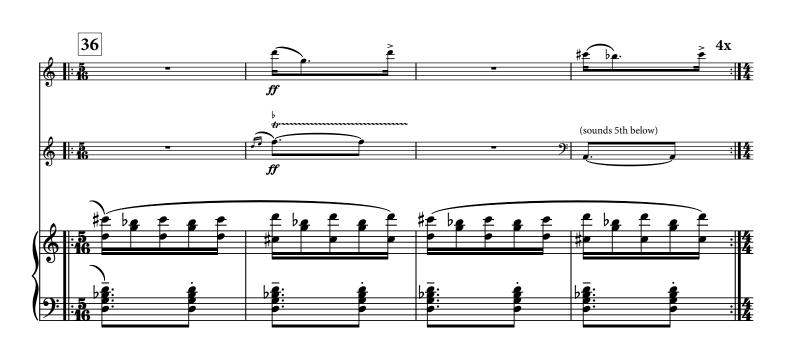










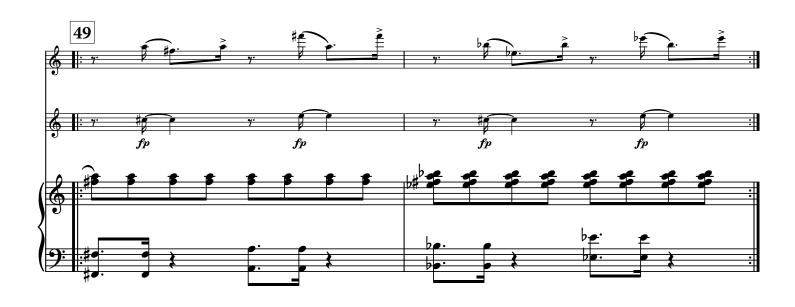












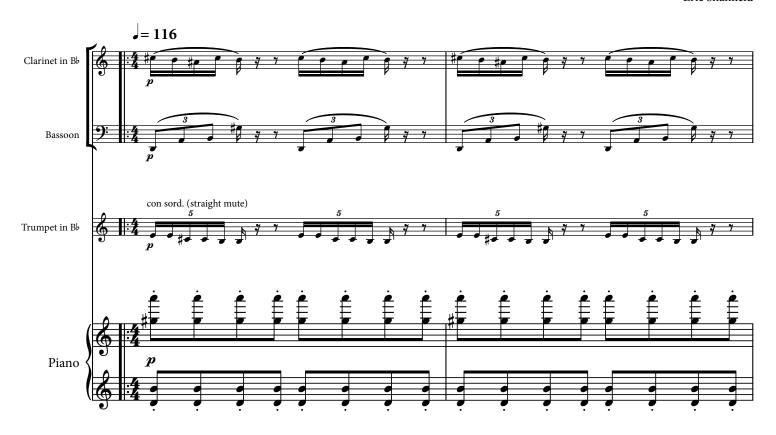


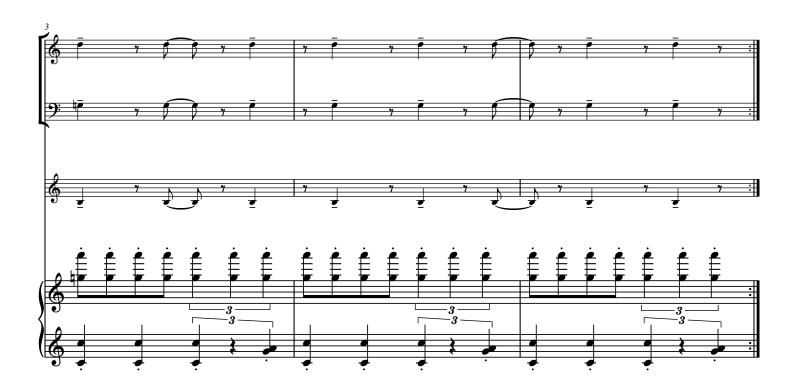
SONATA FOR CLARINET, BASSOON, TRUMPET, & PIANO ERIC SHANFIELD

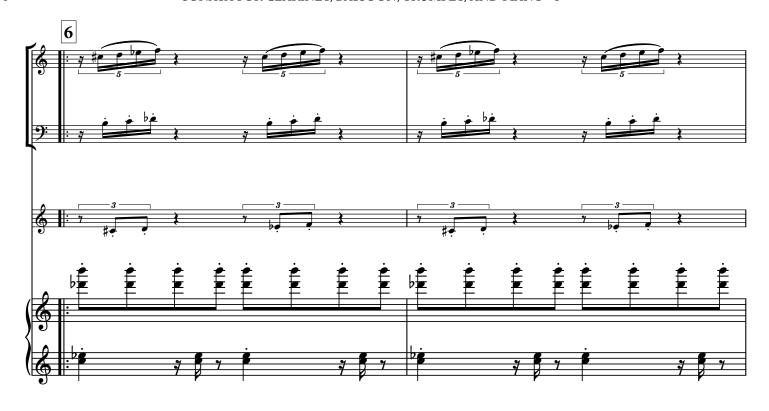
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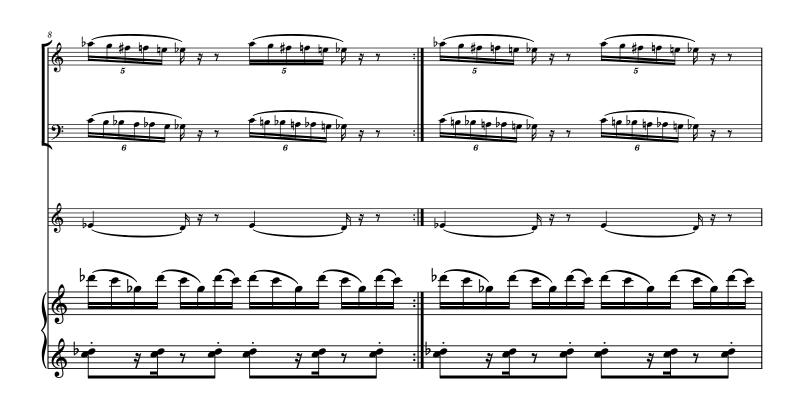
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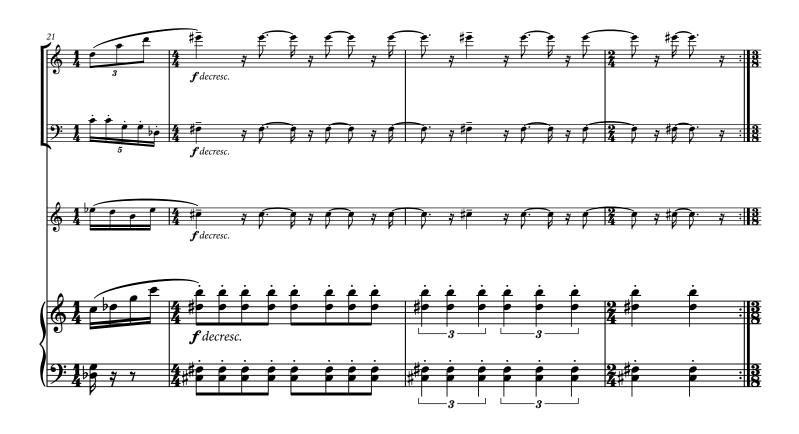


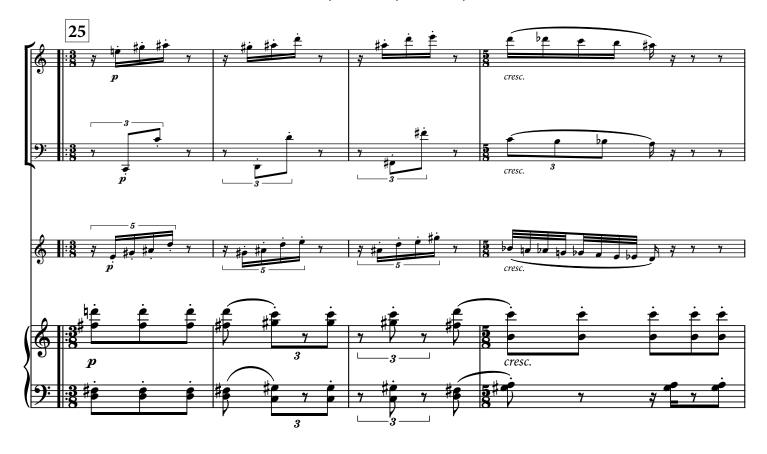


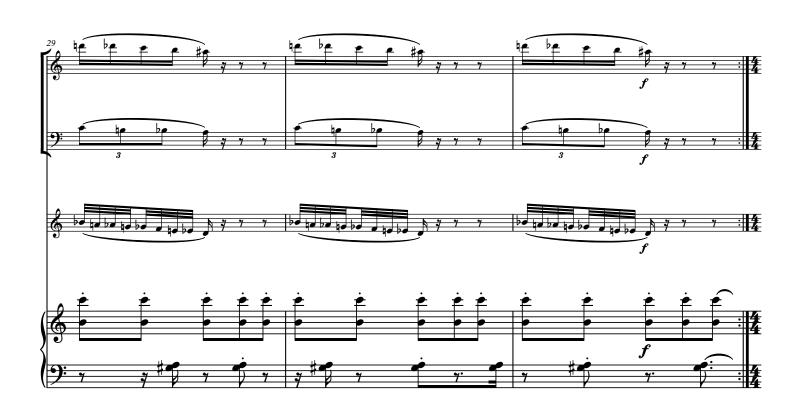




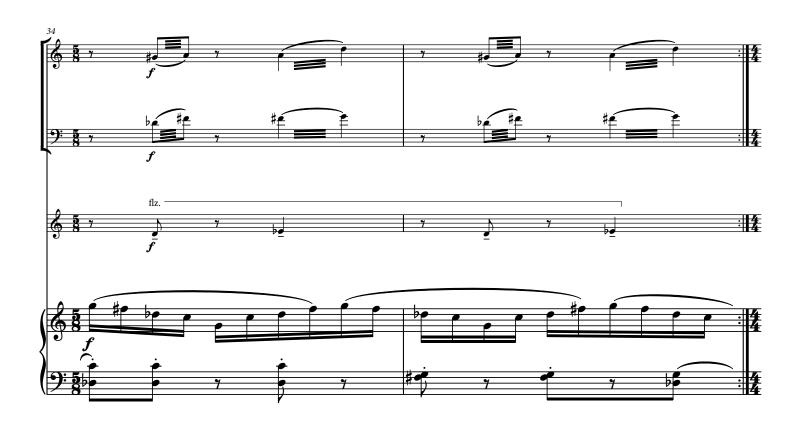


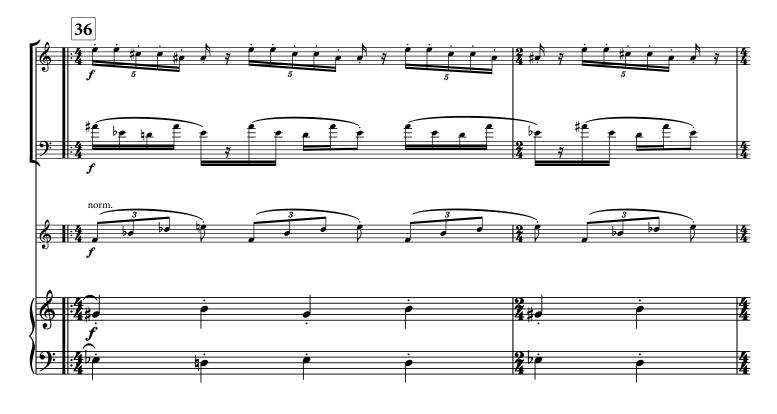


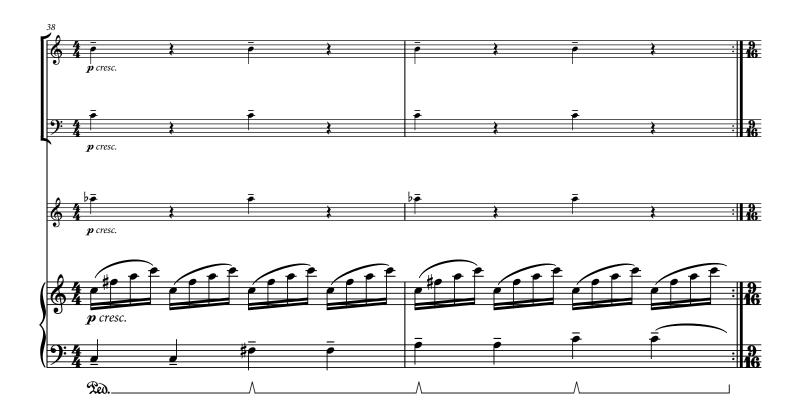






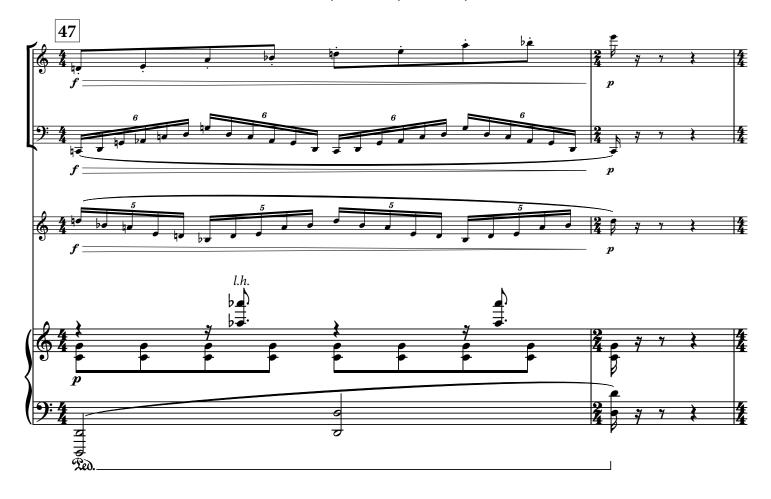


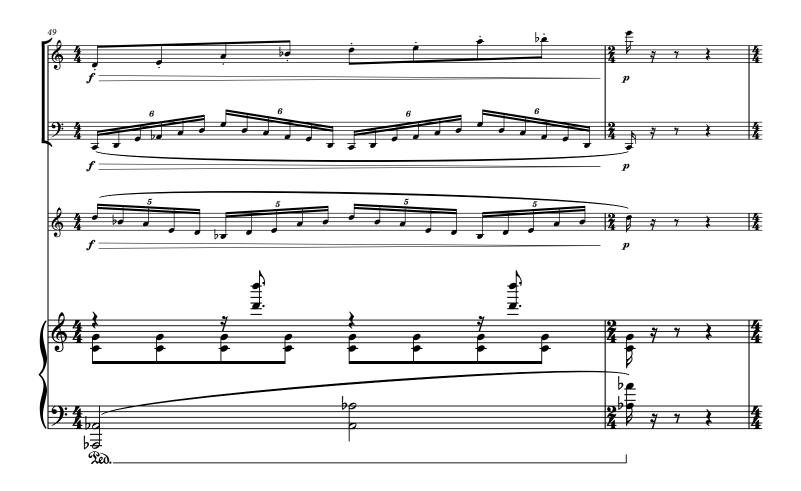






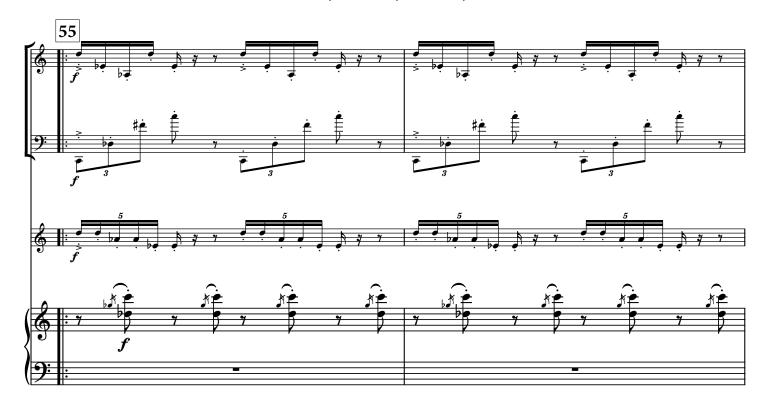






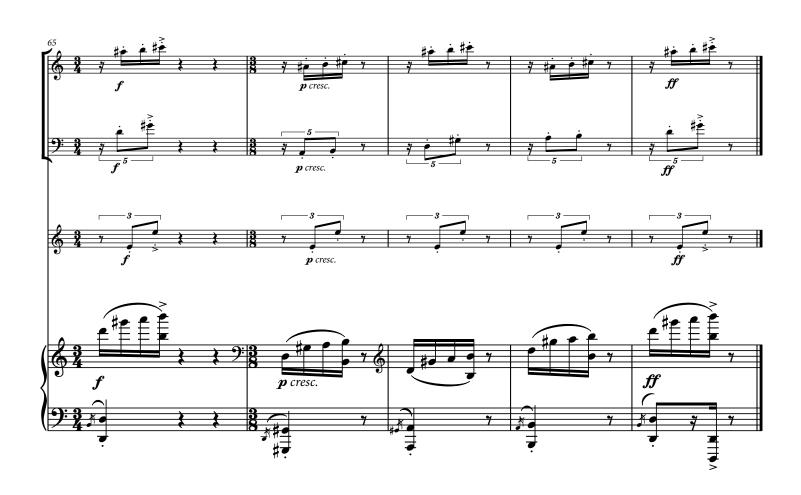








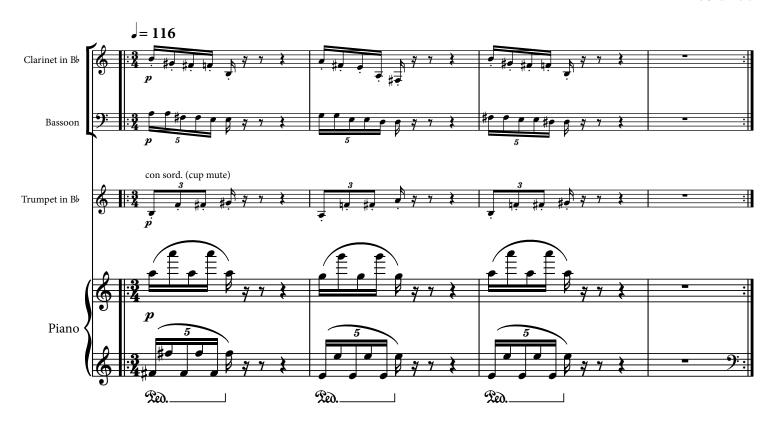


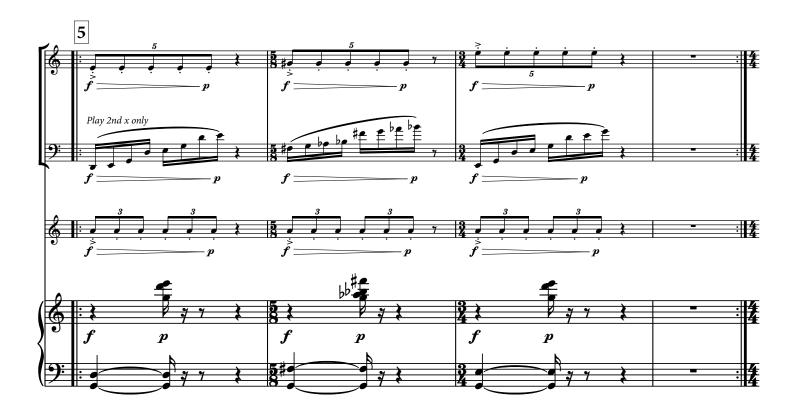


SONATA FOR CLARINET, BASSOON, TRUMPET, AND PIANO

II.

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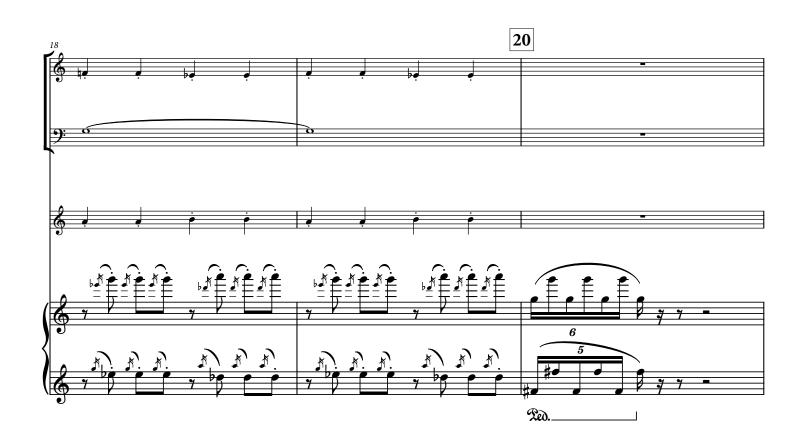


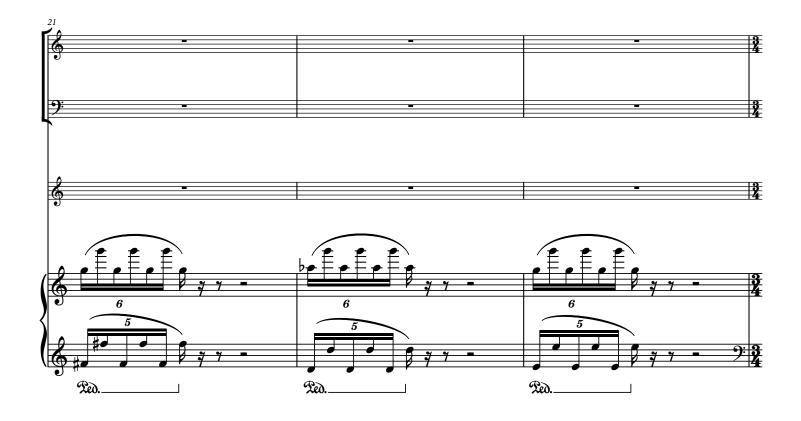


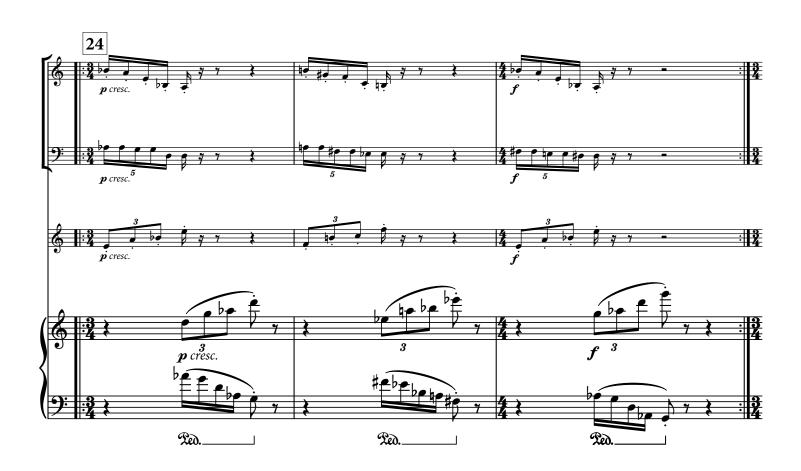


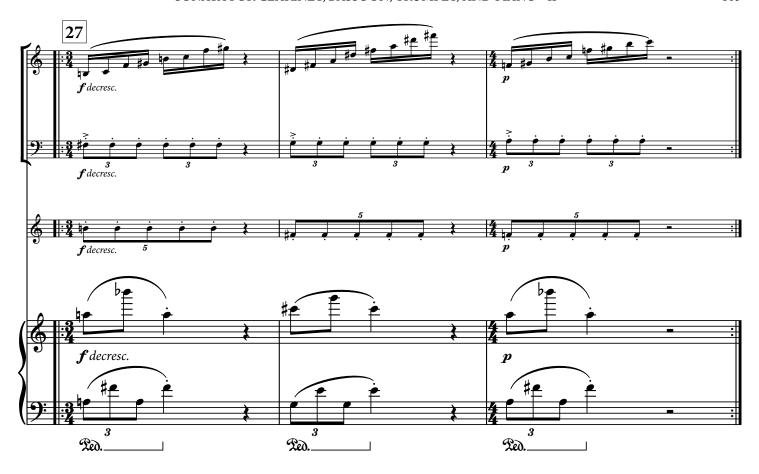


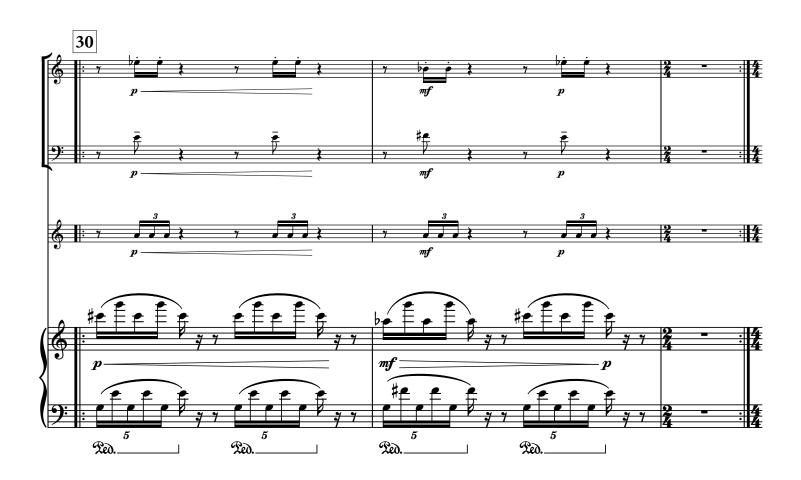


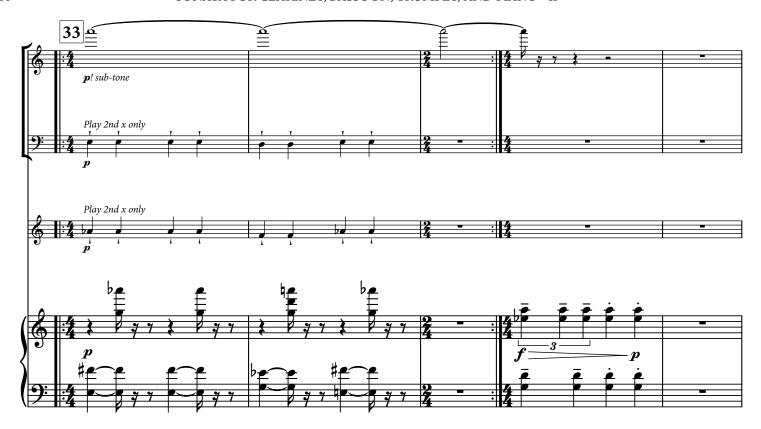


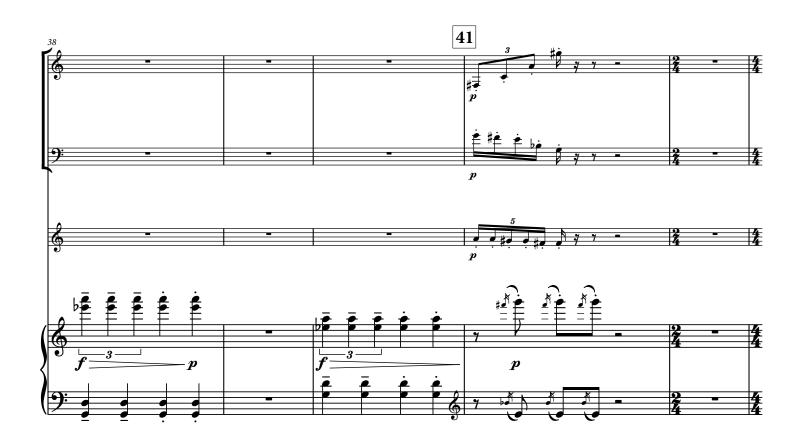




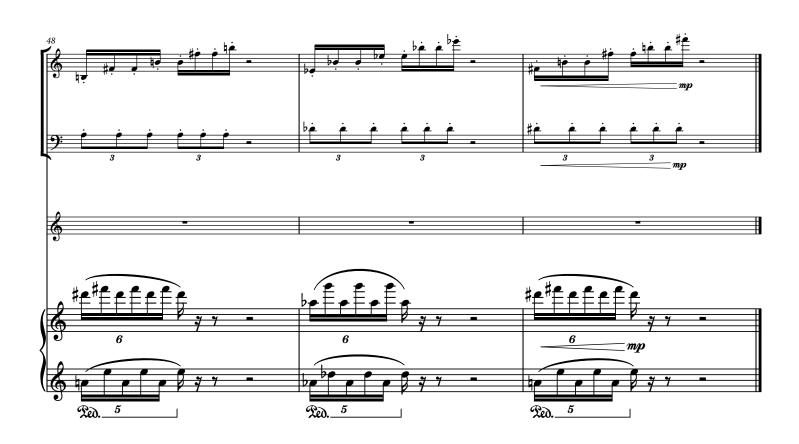






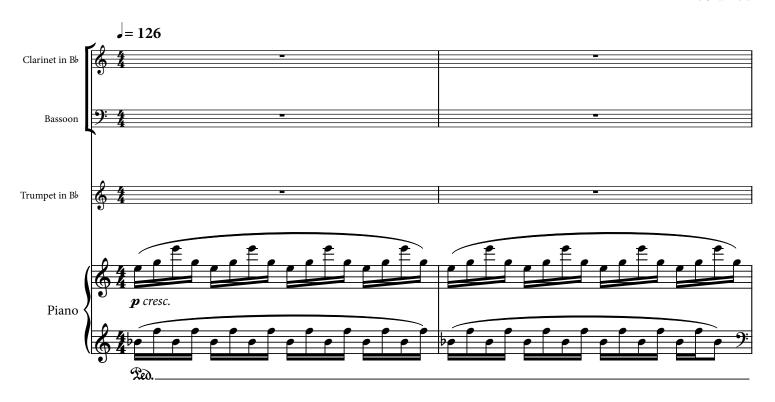


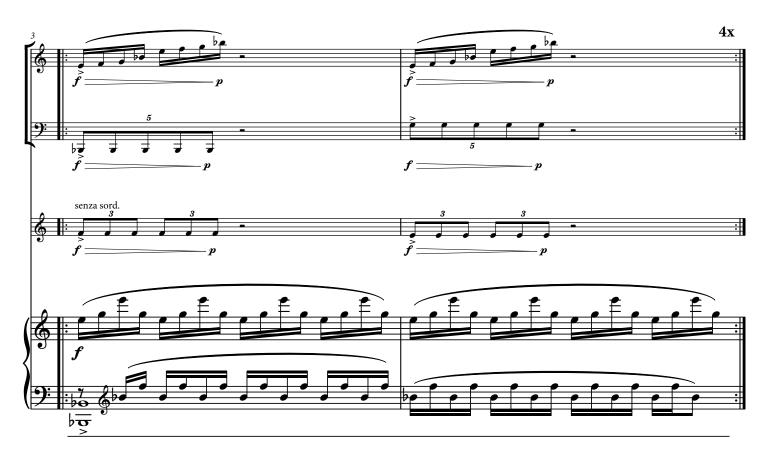


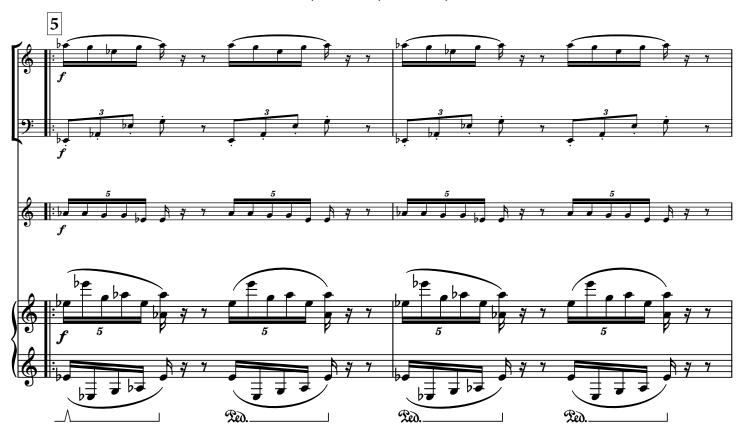


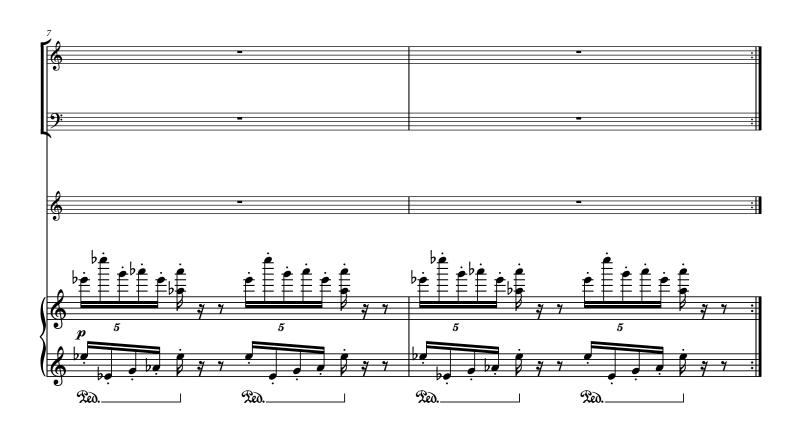
SONATA FOR CLARINET, BASSOON, TRUMPET, AND PIANO $_{\mbox{\tiny III.}}$

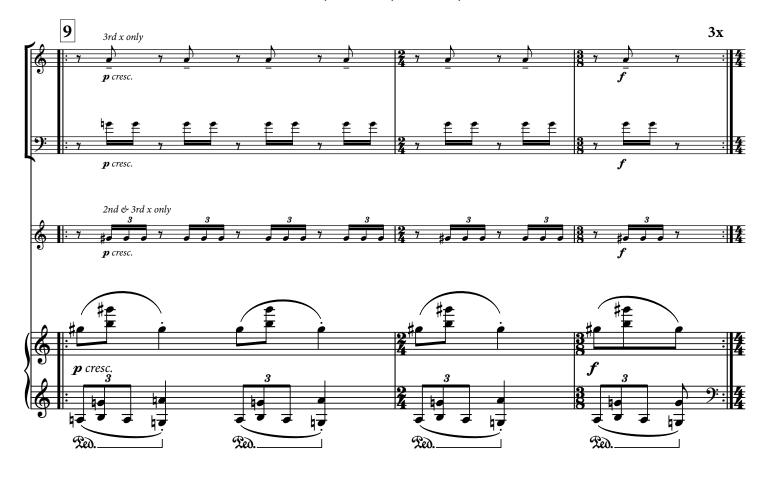
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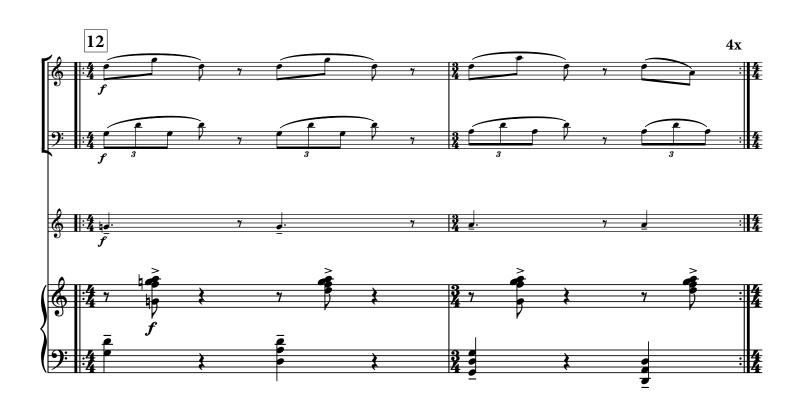


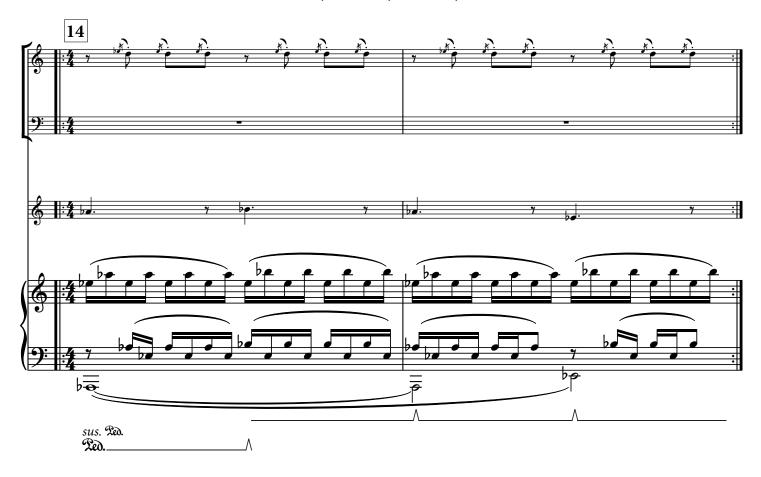


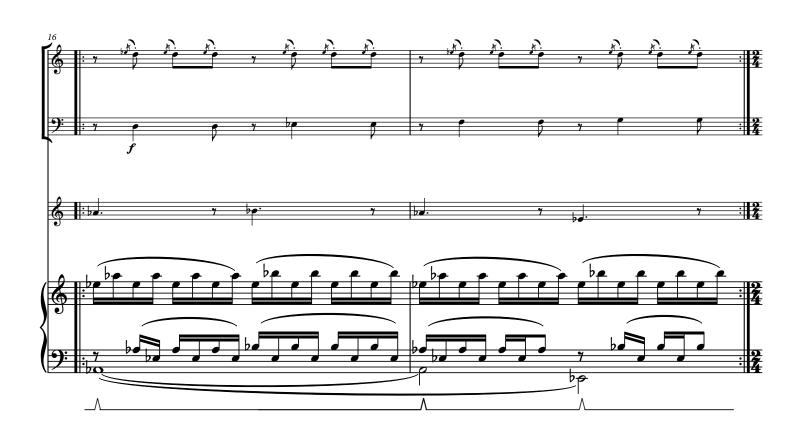


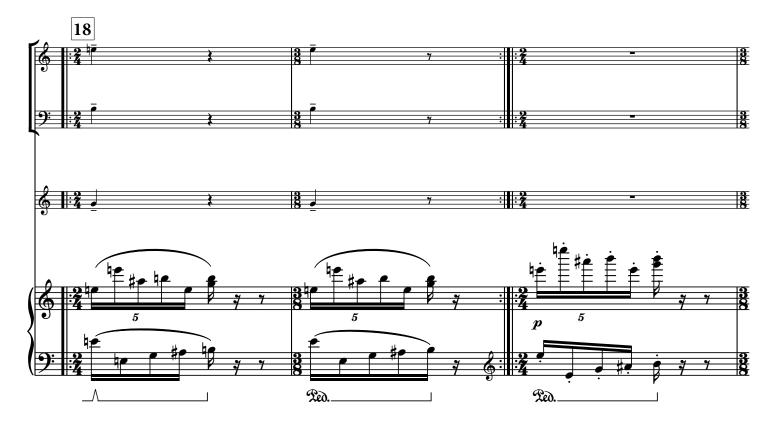


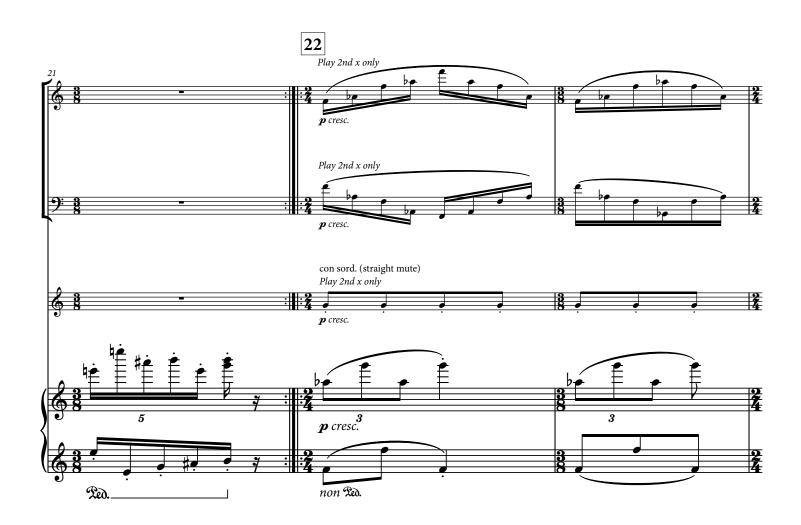


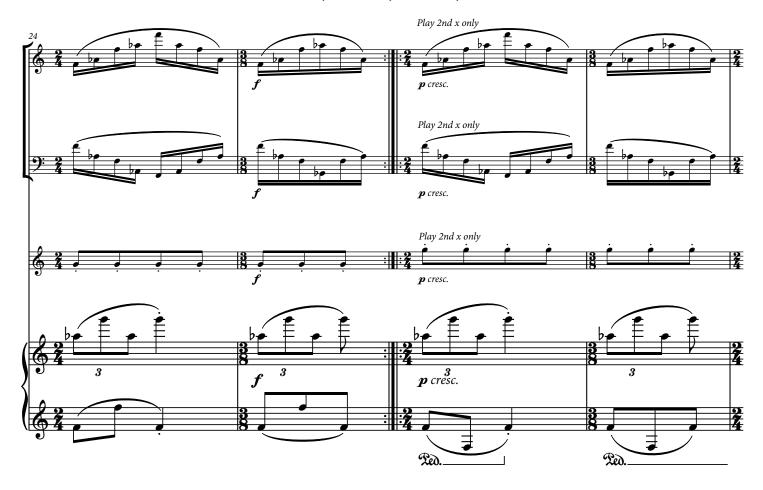


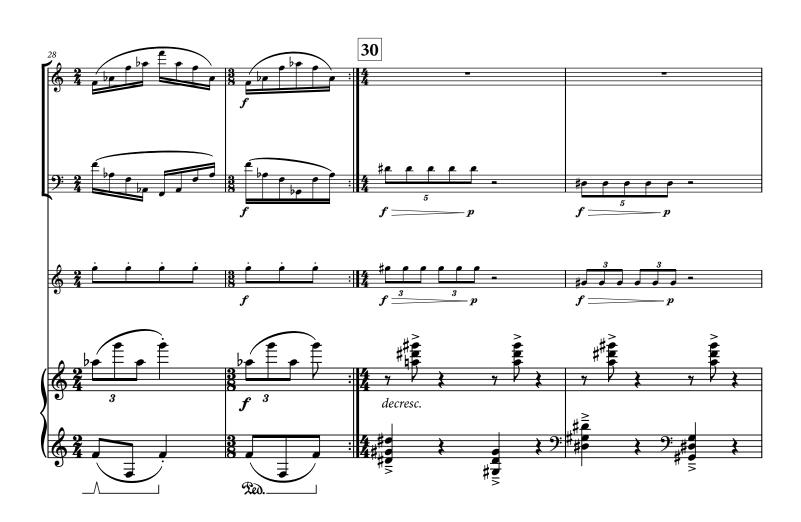


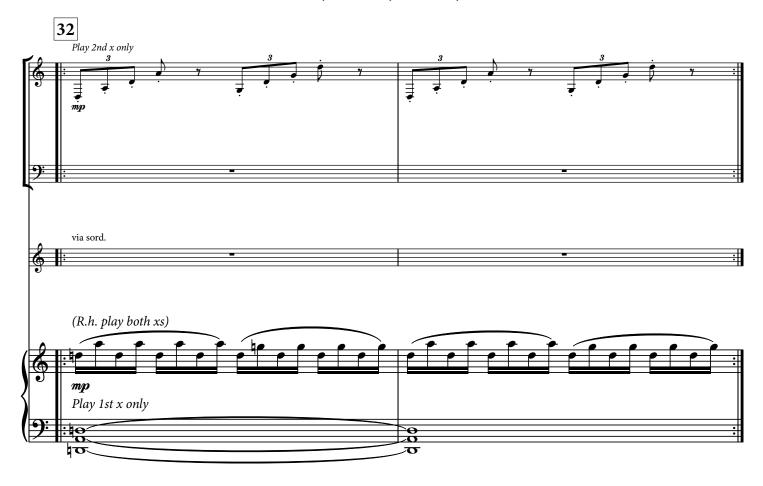


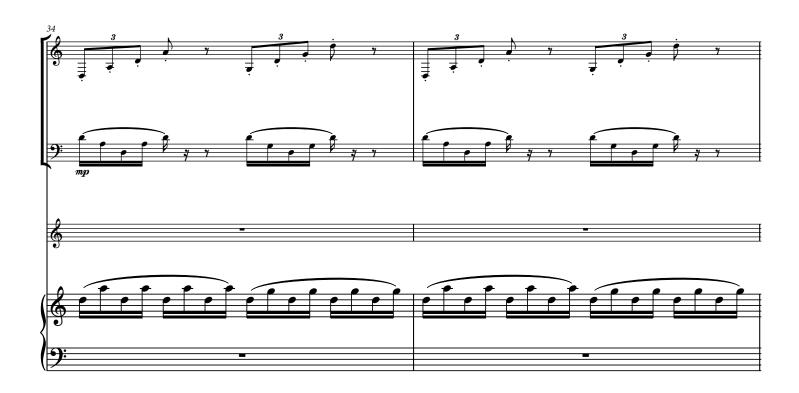


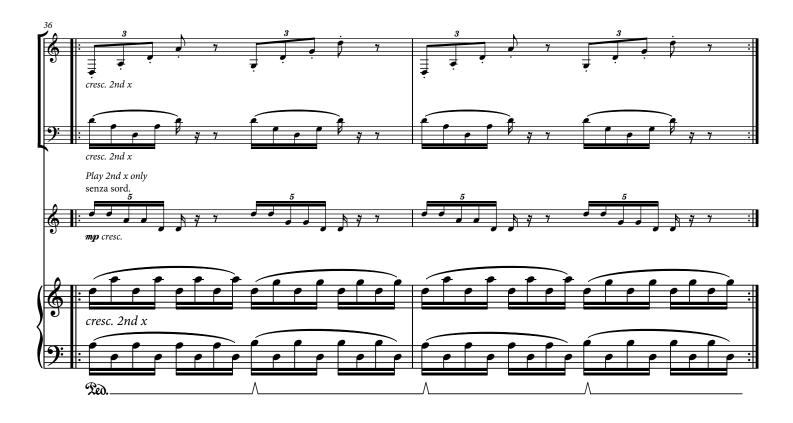


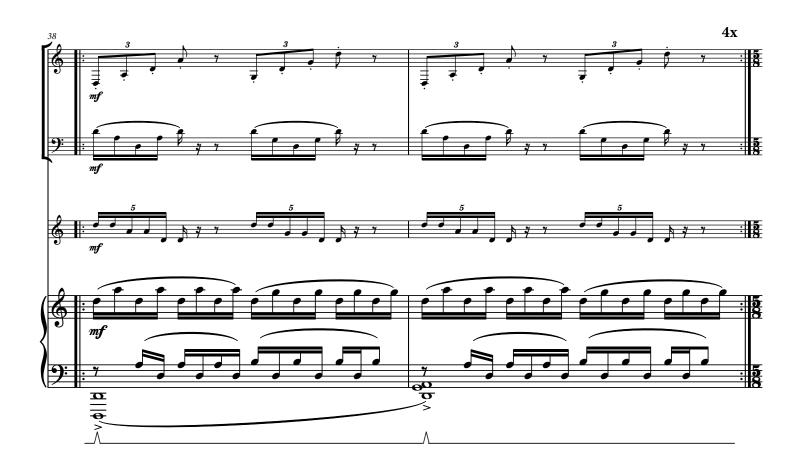


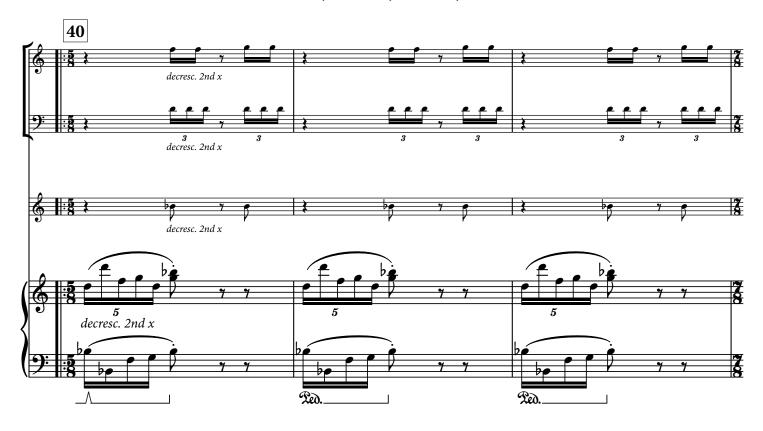


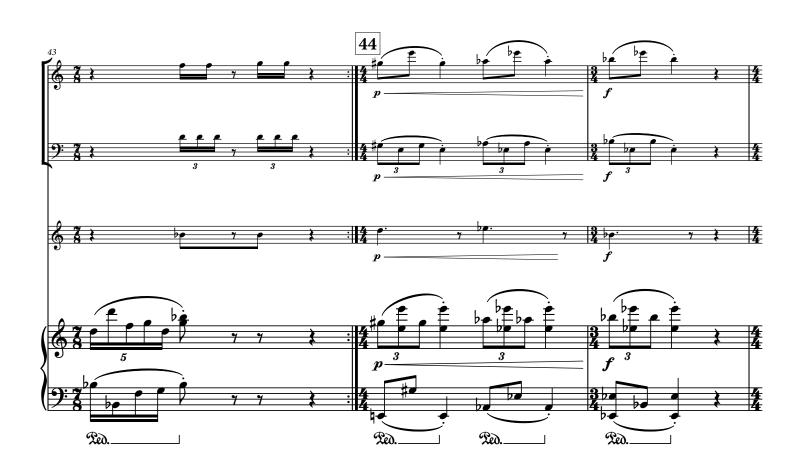


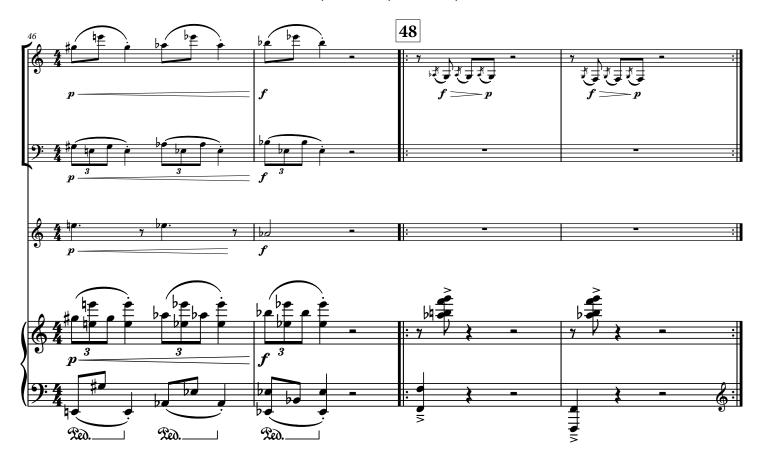


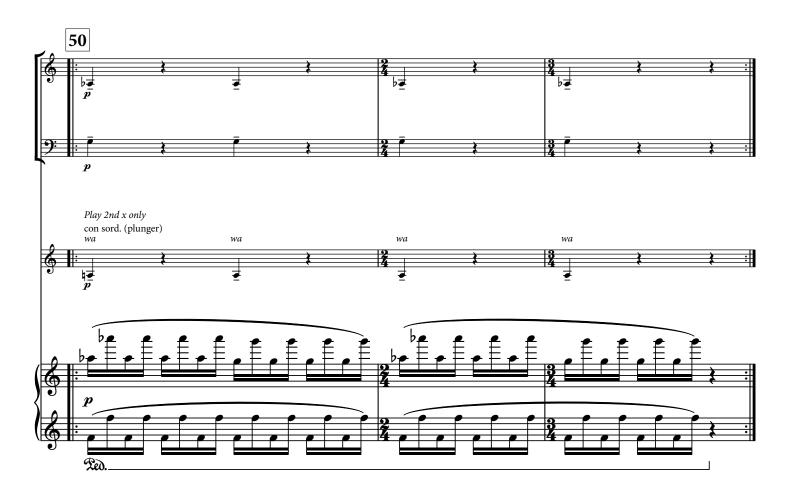


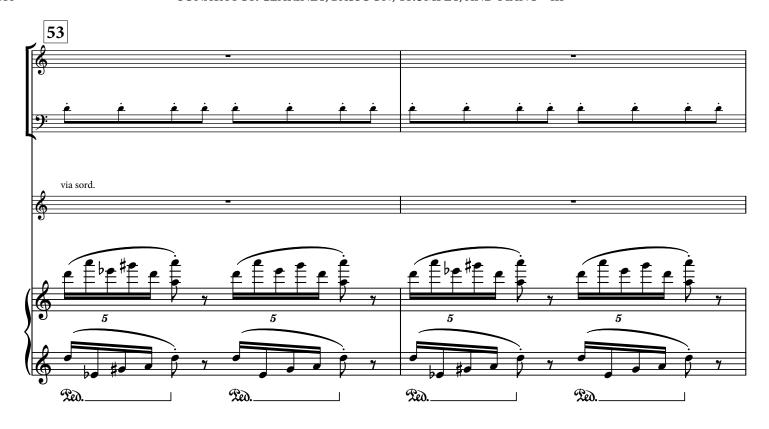


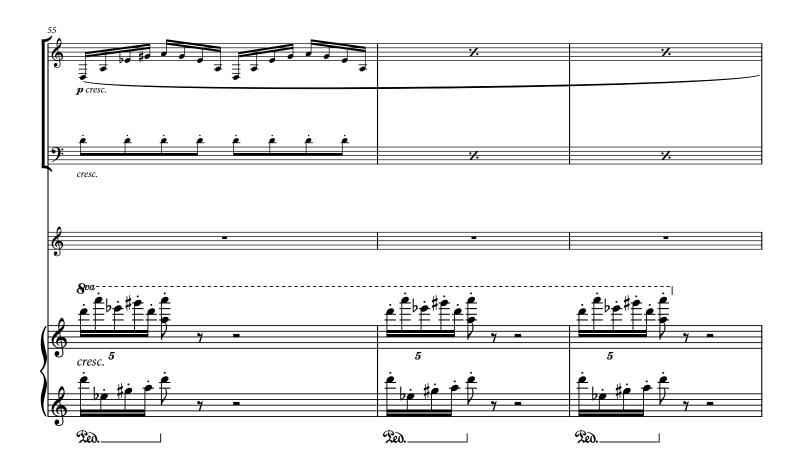


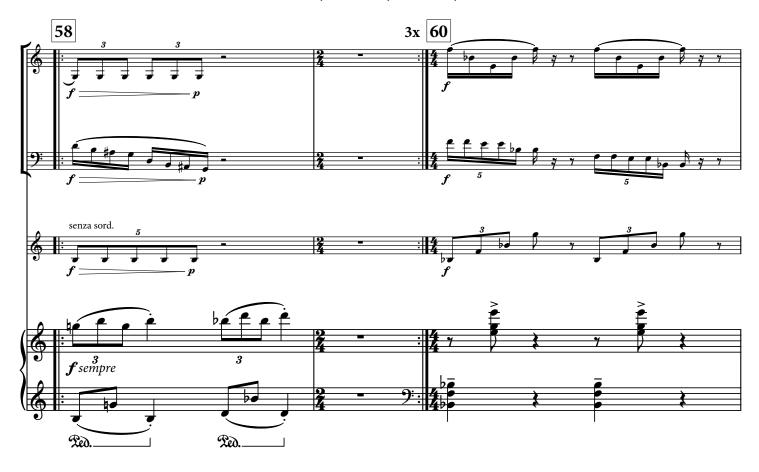


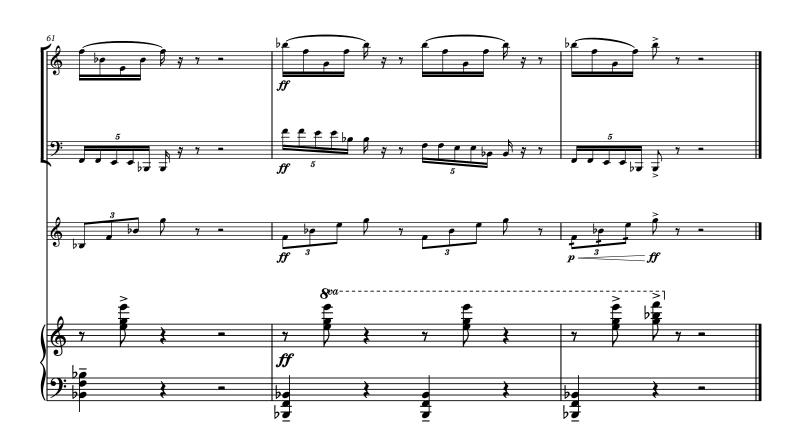






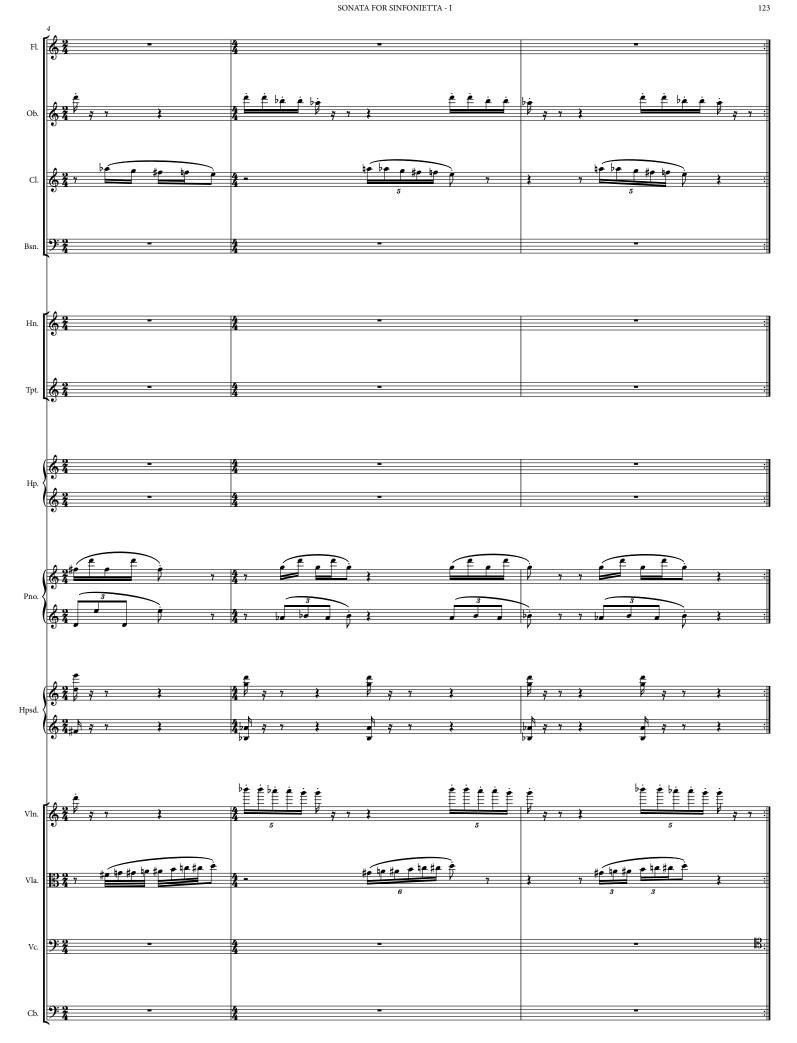






SONATA FOR SINFONIETTA ERIC SHANFIELD

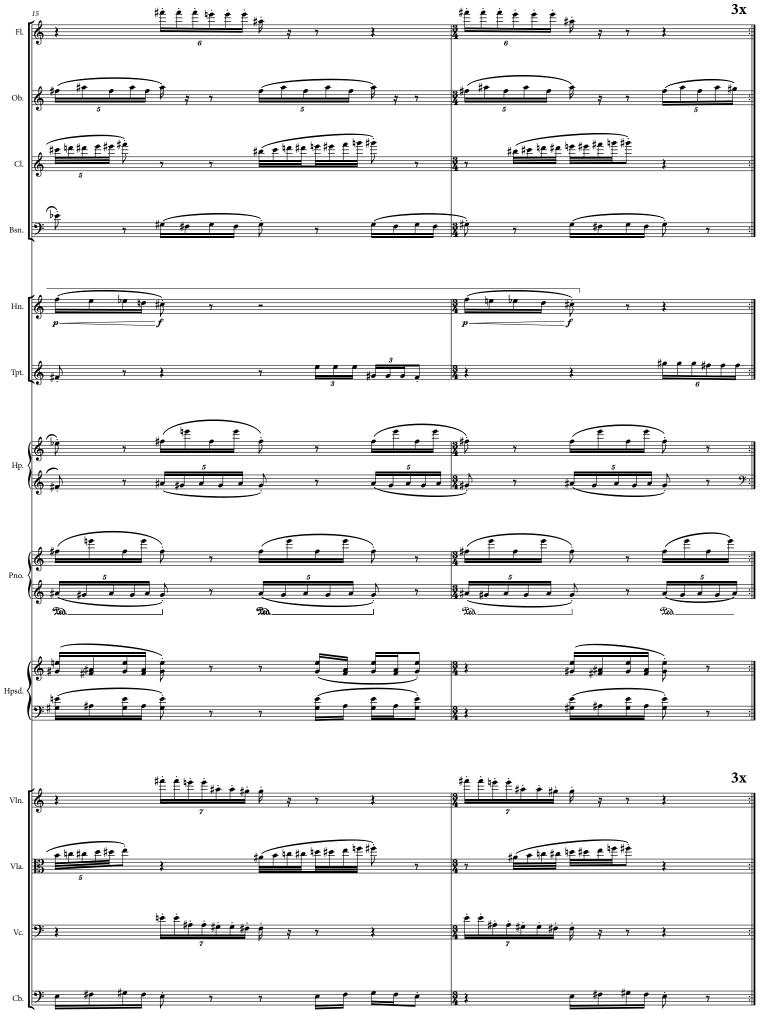




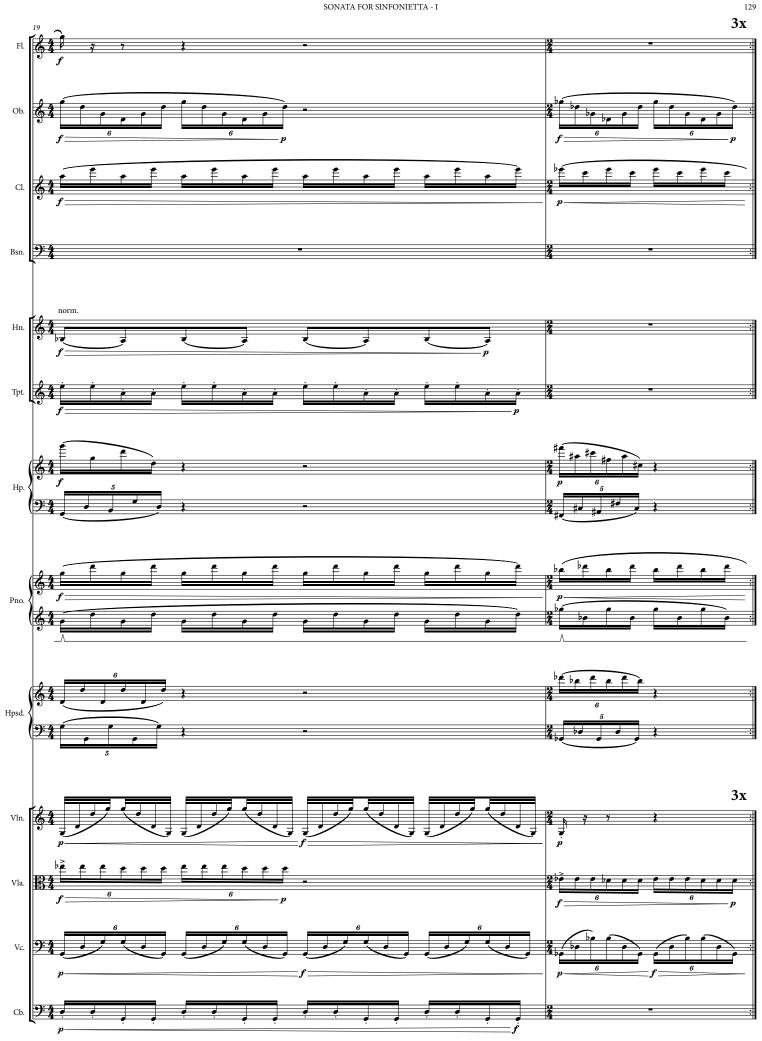
















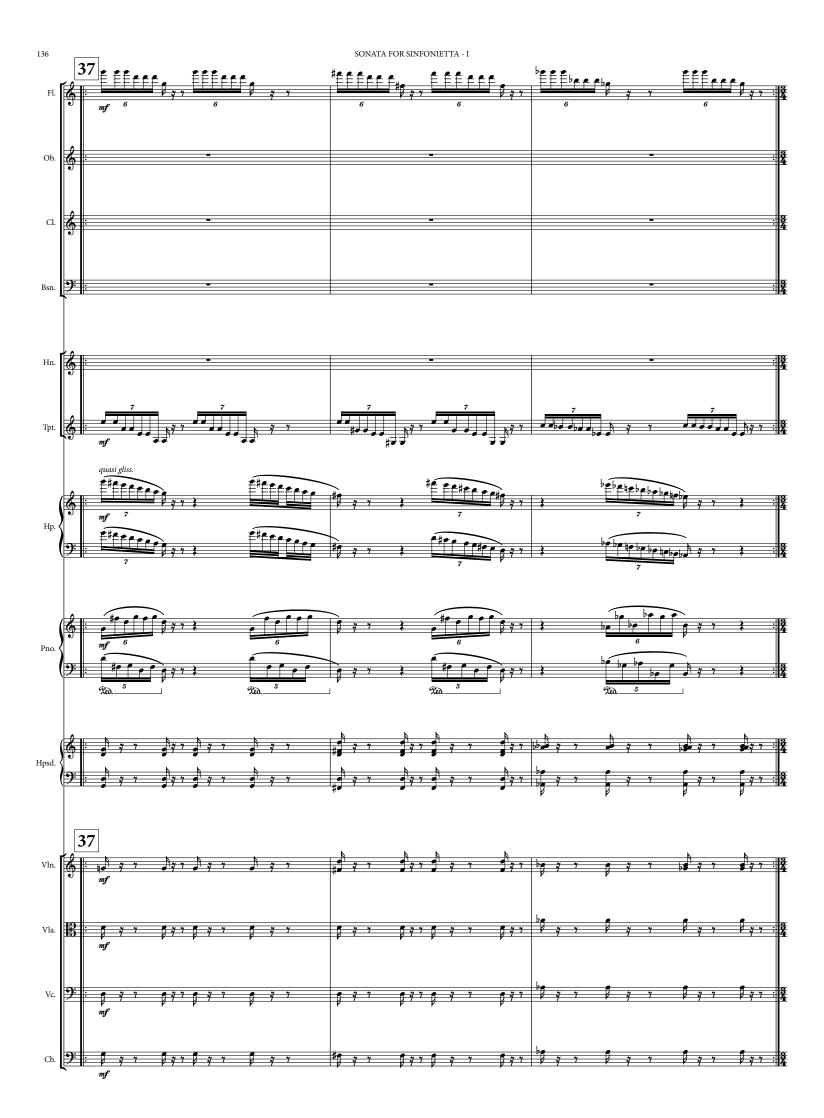


SONATA FOR SINFONIETTA - I 133 29 3xFl. **4 & 4** Ob. Play 2nd & 3rd x only Bsn. **9: 4 4** Hn. 29 3x









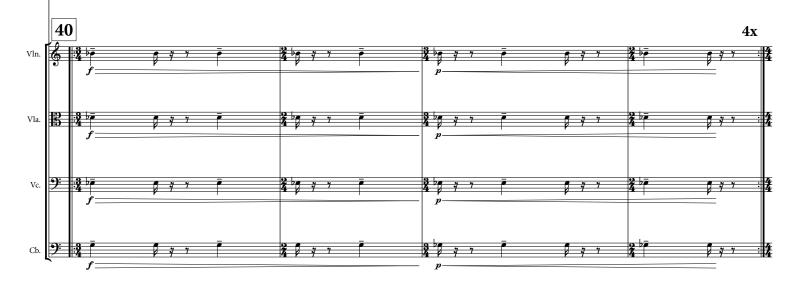




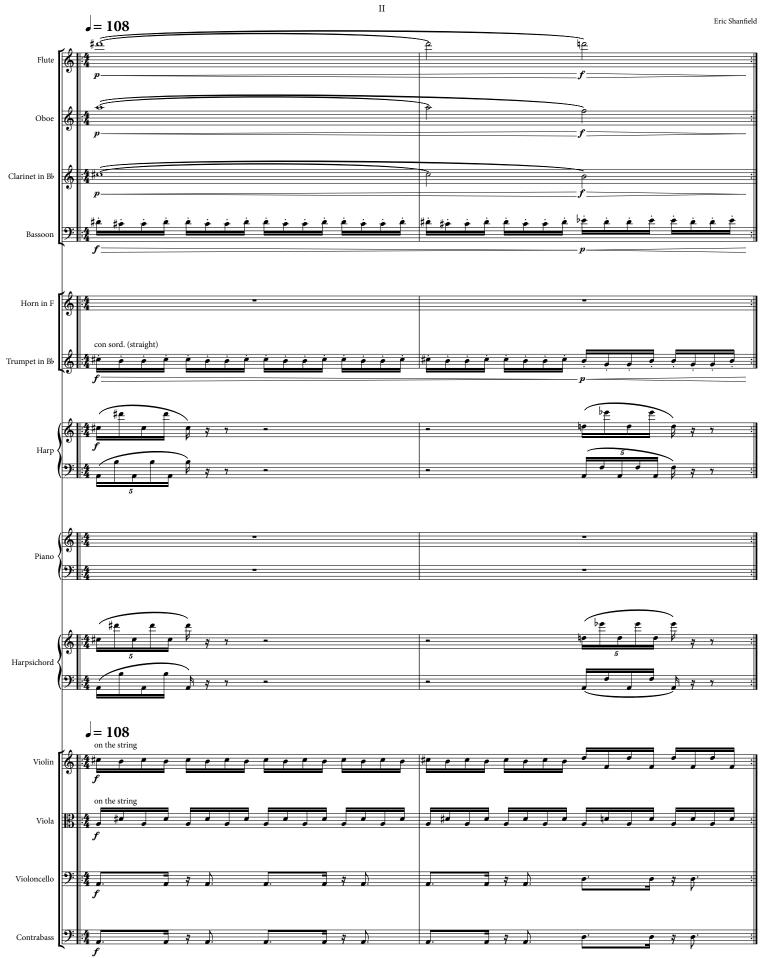




















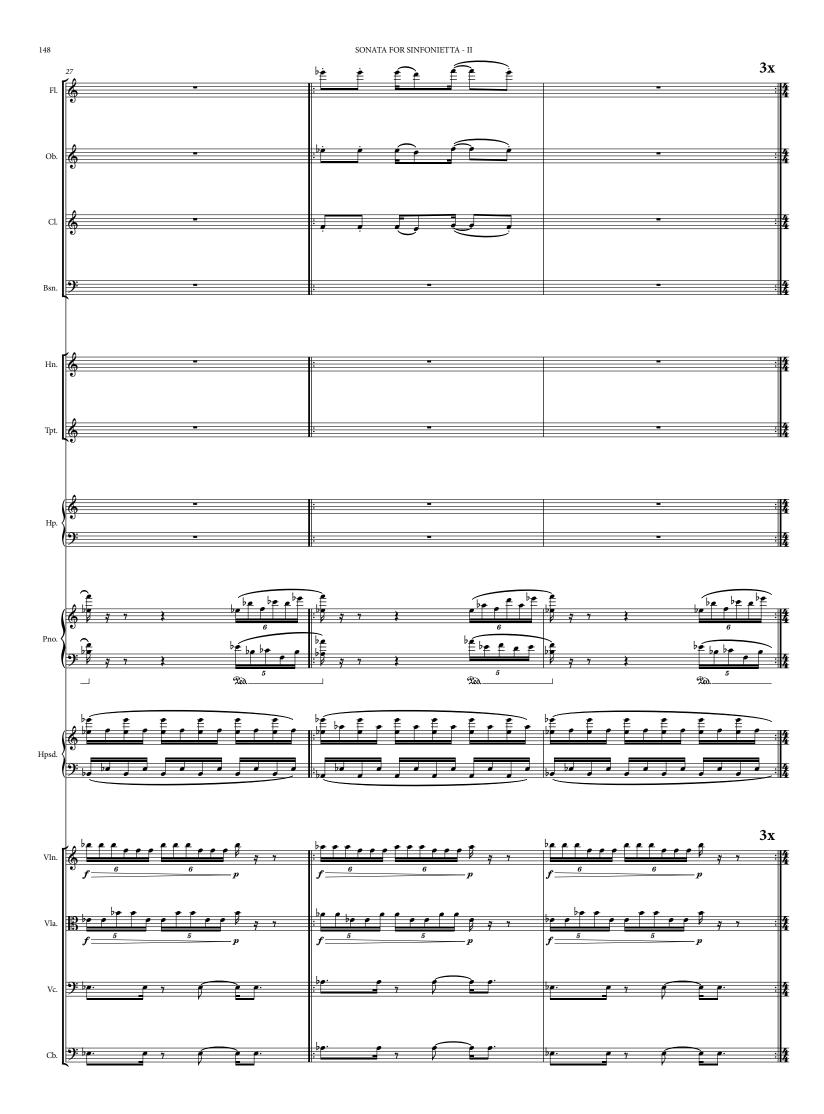


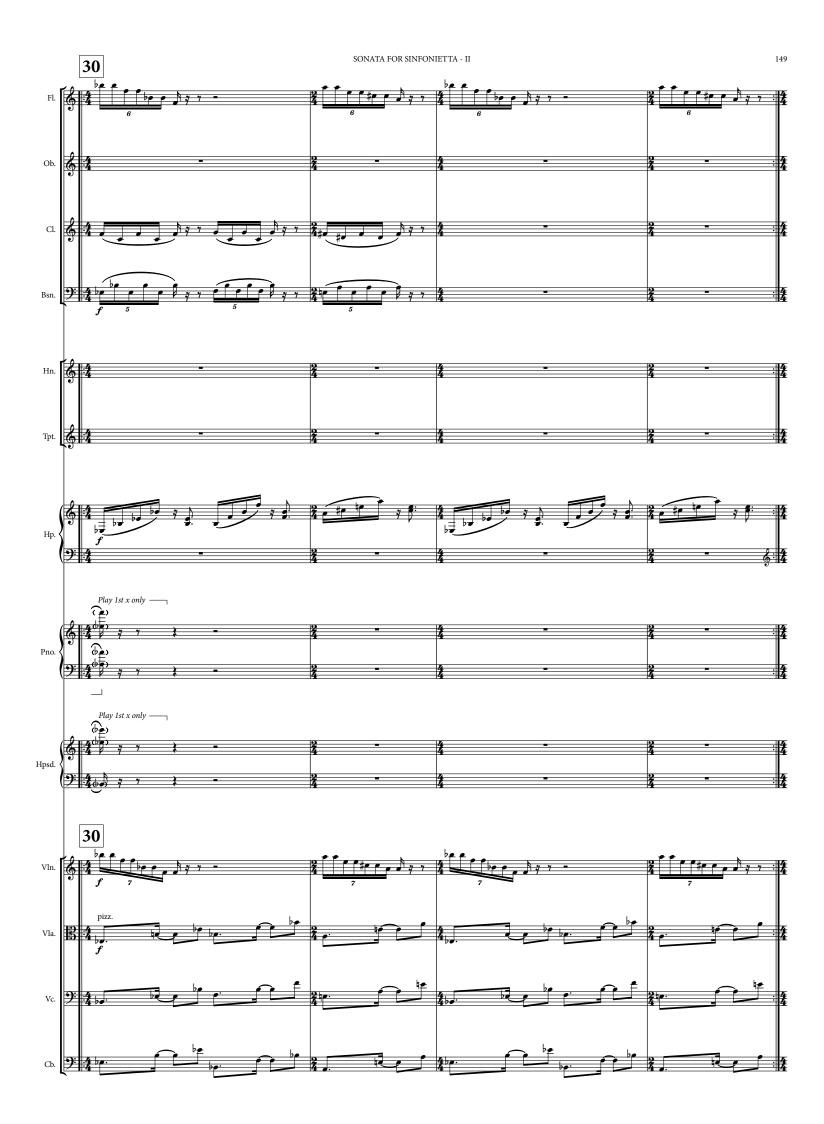


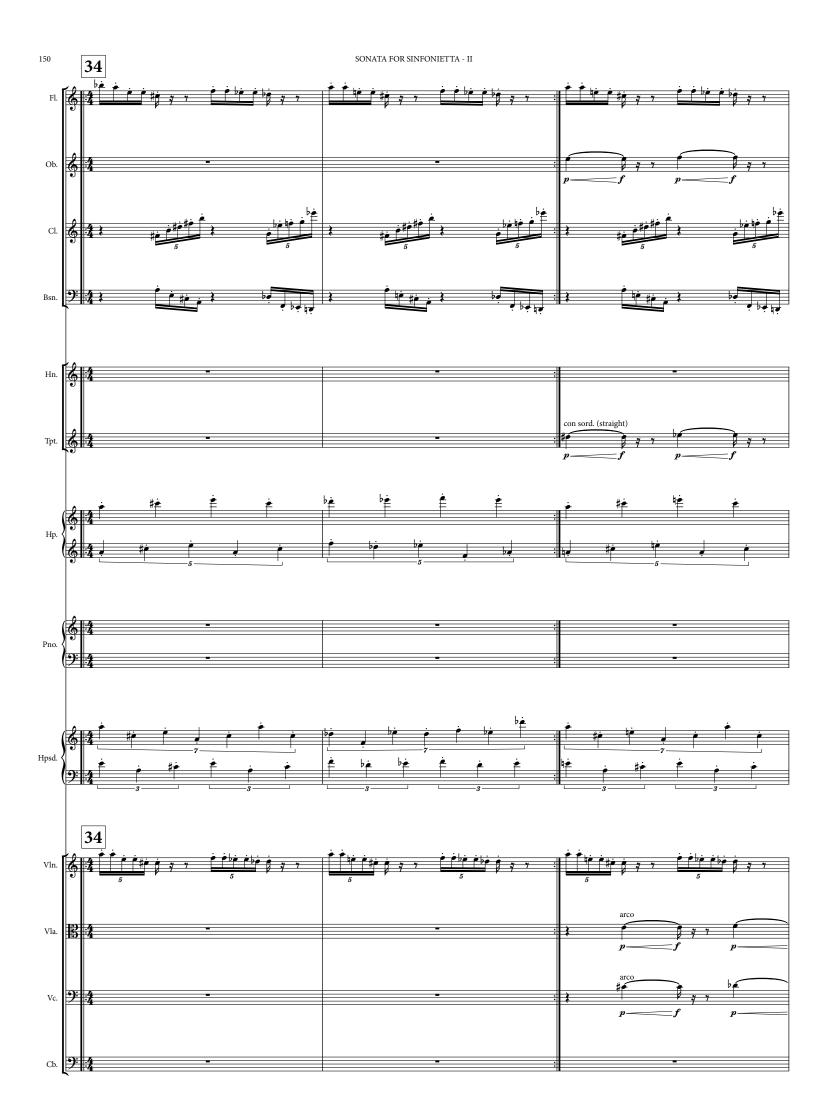






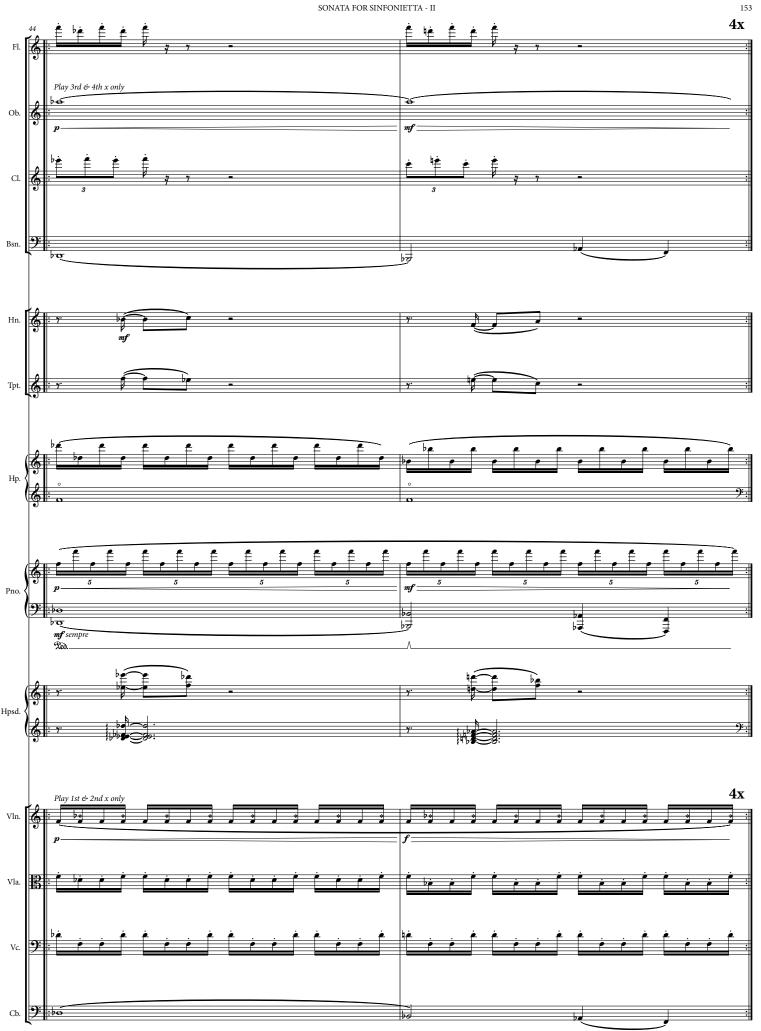










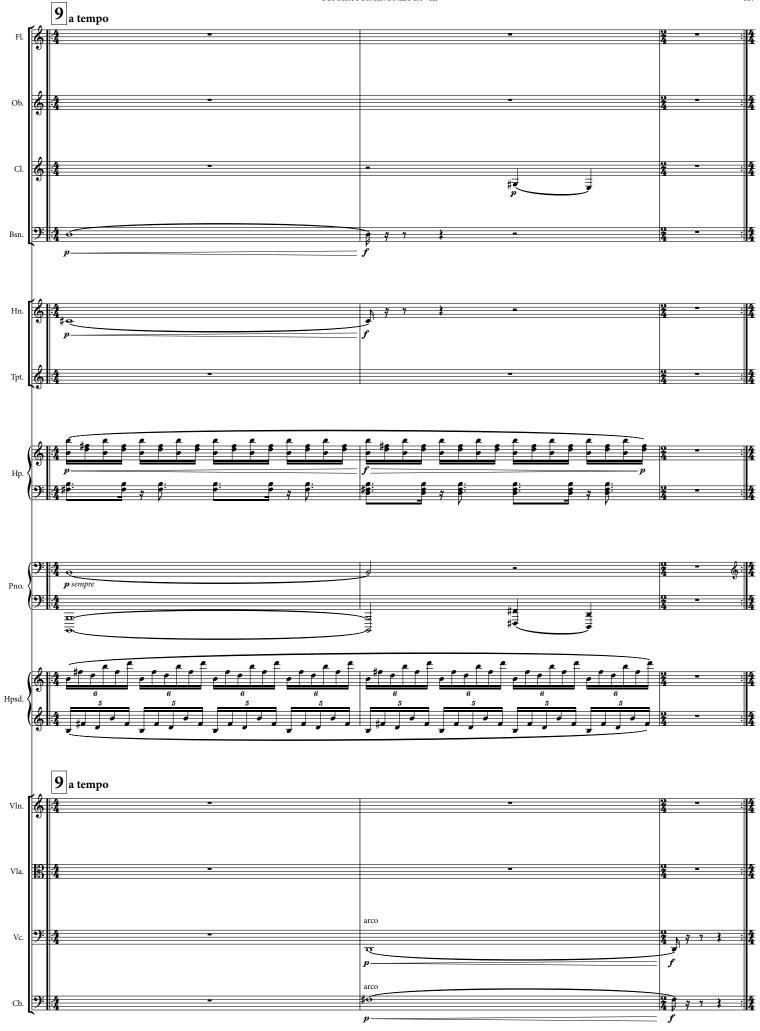


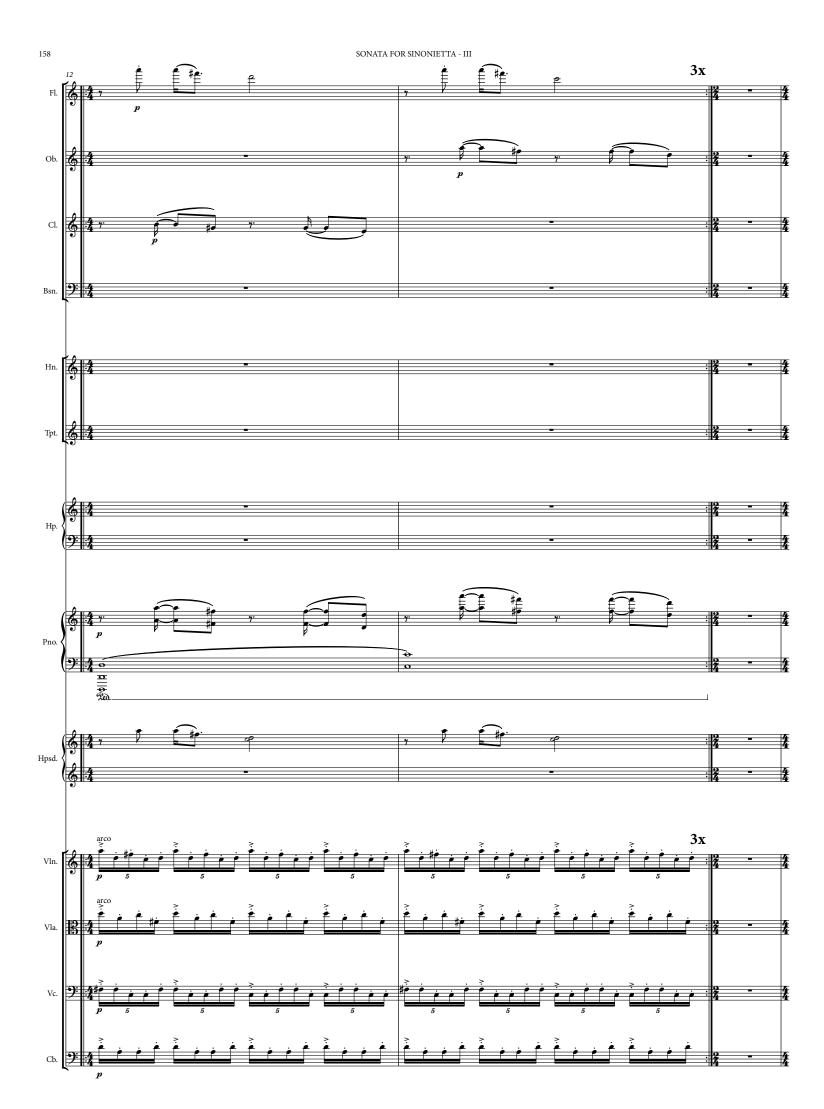


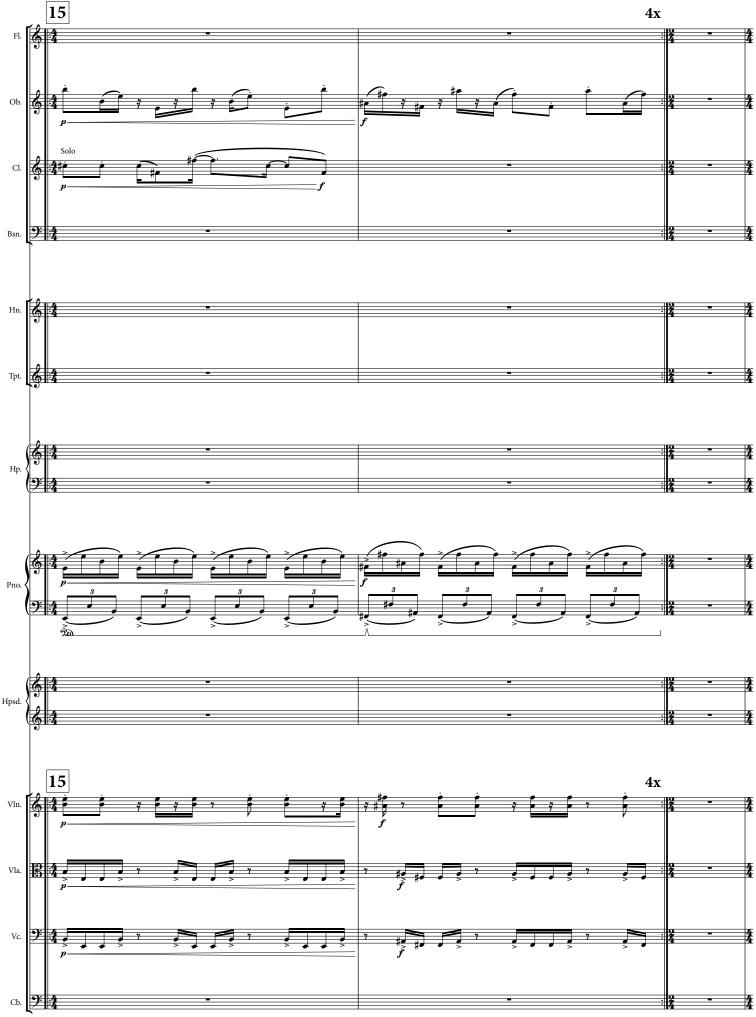
SONATA FOR SINFONIETTA $_{\mbox{\tiny III}}$





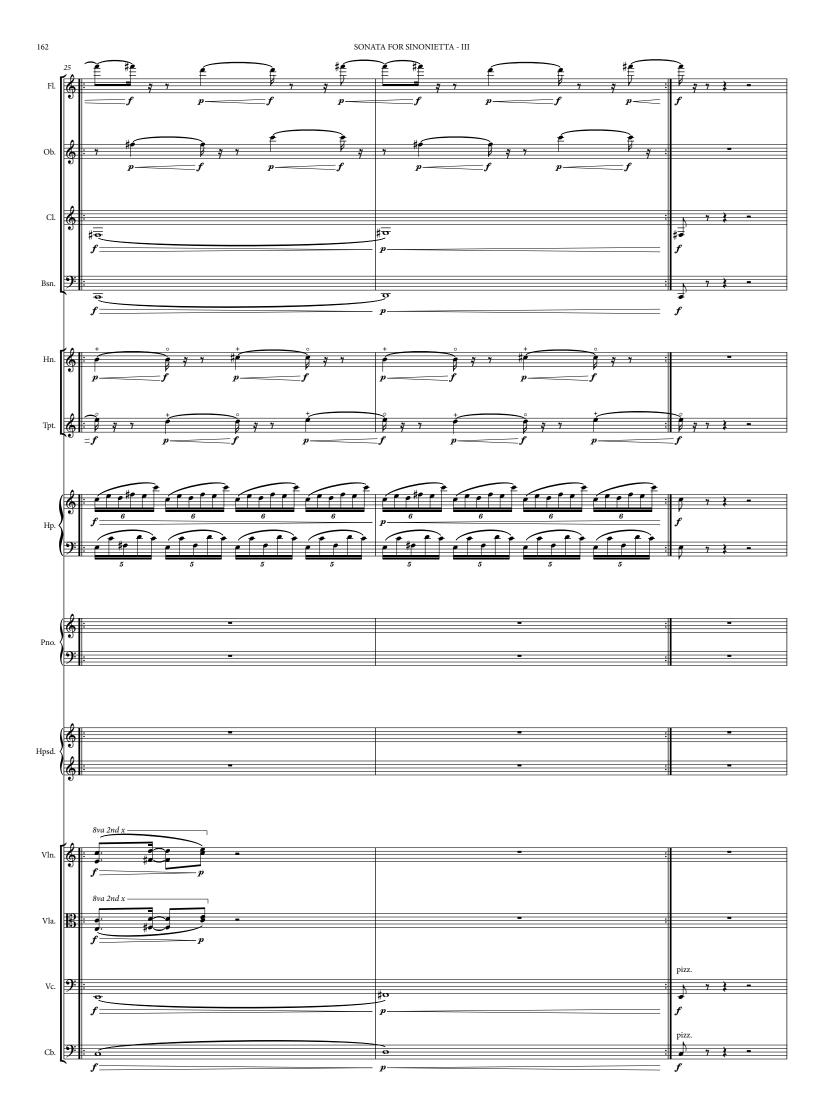












SONATA FOR SINONIETTA - III 163 3x3xVla.





