

**SONATA FOR FLUTE, VIOLA, & HARP**

**ERIC SHANFIELD**



# SONATA FOR FLUTE, VIOLA, AND HARP

## I.

Eric Shanfield

Alto Flute

$\text{♩} = 88$

*p cresc.*

7

Viola

*p cresc.*

6

Harp

*p cresc.*

E♭ F♭ G A♭  
D C# B♭

5

4

*f decresc.*

*f decresc.*

3

*f decresc.*

G♭

*f*

7

*p cresc.*

3

*p cresc.*

6

*p cresc.*

A♭, B♭

10

*f decresc.*  
*f decresc.*  
*f decresc.*  
C#

14

*p* *f* *p*  
*p* *f* *p*  
*p cresc.*  
G#

17

*f* *p* *f*  
*p* *f* *p*  
*f decresc.*  
C#, Eb, F#

22

20

Flute: *p* 3 3 3 3 *f* 3 3 3 3 *p* 5

Viola: *p* *f* *p* *f* *p* 6

Harp: C#, B $\flat$ , F# *p* 7 G $\flat$  Play 1st x only

23

Flute: flz. norm. flz. 5

Viola: 6

Harp: 7 G#

26

Flute: norm. flz. norm. 3 3 *p* *f* *p* *p* 5 *f*

Viola: *p* 5 *f* *p* *p* 3 3 *f*

Harp: *p* 7 *f* C#, D $\flat$ ; *p* 7 *f* G $\flat$



36

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

*f* *p*

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

C<sub>4</sub>, A#

38

*p cresc.*

(norm.) *p cresc.*

*p cresc.*

D#, G<sub>4</sub>

41

flz. norm. flz. norm. flz. norm.

*f* *p*

col legno

*f* *p*

bisbigliando

*f* *p*

C<sub>b</sub>, G<sub>b</sub>

45

*p cresc.*  
7  
norm.  
*p cresc.* 6  
*p cresc.*  
C#, A#  
5

48

51 flz.

*f decresc.*  
*f decresc.* 3 (l.h. pizz.)  
*pp*  
col legno  
*pp* 6  
*f decresc.*  
C#  
*pp*  
Eb, G#, Bb  
5

52

flz.  
6  
5

# SONATA FOR FLUTE, VIOLA, AND HARP

## II.

Eric Shanfield

$\text{♩} = 96$

Alto Flute

Viola

Harp

*p*

con sord.

*p*

*p*  
Eb F# G# A#  
D Cb Bb

A#

A#

Bb

5

6

7

4

5

6

7

9

5

6

7

10

flz.

norm.

5

flaut.

norm.

6

7

13

flz.

flz.

norm.

5

6

7

17

0

8va

C#, Eb, F#, Ab

18

flz.

norm.

5

flz.

sul tasto

norm.

6

sul tasto

7

22 24

norm. *p* *f*

norm. *p* *f* senza sord.

7 *p* *f*

25

1. flz. *ff*

*p* *f* *ff*

*p* *f* *ff*

27

2. flz. *ff*

28 *norm.*

*ff* *p*

*ff*

*ff*  
*D#, F#, A#*  
*p*

32

*ff*

*ff*

*ff*  
*G#, B#*

35

*ff*

*ff*

*ff*

*Sola*

38

Musical score for measures 38-40. The score is in 4/4 time and consists of three systems. The first system (measures 38-39) features a flute part with a melodic line starting on a whole note, marked *mf in rilievo*. The viola part plays a continuous sixteenth-note pattern, marked *ff* in measure 38 and *p* in measure 39. The harp part has a bass line with a whole note chord in measure 38, marked *ff*, and a sixteenth-note pattern in measure 39, marked *p*. The second system (measure 40) continues the harp's sixteenth-note pattern in both hands, marked *p*. The flute part has a melodic line with a slur over measures 39-40.

42

Musical score for measures 41-42. The score is in 4/4 time and consists of two systems. The first system (measures 41-42) features a flute part with a melodic line starting on a half note, marked *p*. The viola part plays a continuous sixteenth-note pattern, marked *p*. The harp part has a bass line with a triplet of eighth notes in measure 41, marked *p*, and a sixteenth-note pattern in measure 42, marked *p*. The second system (measures 43-44) continues the harp's sixteenth-note pattern in both hands, marked *p*. The flute part has a melodic line with a slur over measures 43-44.

43

Musical score for measures 43-44. The score is in 4/4 time and consists of two systems. The first system (measures 43-44) features a flute part with a melodic line starting on a half note, marked *f*. The viola part plays a continuous sixteenth-note pattern, marked *mf* in measure 43 and *p* in measure 44. The harp part has a bass line with a triplet of eighth notes in measure 43, marked *mf*, and a sixteenth-note pattern in measure 44, marked *p*. The second system (measures 45-46) continues the harp's sixteenth-note pattern in both hands, marked *p*. The flute part has a melodic line with a slur over measures 45-46.

45

alt. fing.

46

*f* *mp* *mf*

*mf* *mp*

*mf* *mp* *F#4*

47

*p* *p* *p*

49

5

6

7

*p* *p* *p*

*D#4, A#, Bb* *Bb4*

*p* *p* *p*

*D#4, A#, Bb* *Bb4*

52

flz.

8va

*D#, Eb, F#, A1*

5 6 7

55

norm.

flz.

flaut.

8va

5 6

58

norm.

norm.

norm.

5 6

64

5

8va

6

7

D<sub>4</sub>, F<sub>4</sub>, A<sub>#</sub>, B<sub>b</sub>

A<sub>4</sub>

68

5

8va

6

7

A<sub>#</sub>

72

pp

5

8va

sul pont.

pp

6

7

A<sub>4</sub>

# SONATA FOR FLUTE, VIOLA, AND HARP

## III.

Eric Shanfield

$\text{♩} = 92$

Alto Flute

Viola

Harp

7

8

12

15

flz.

16

flz. *p* *f* *p*  
sul pont.

norm. *f* *p*  
6 6 6

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

*B $\flat$*

Detailed description: This system covers measures 16, 17, and 18. The flute part (flz.) has a dynamic range from *p* to *f* and back to *p*. The viola part (norm.) features a triplet of eighth notes followed by sixteenth-note sixths (6) in measures 17 and 18. The piano accompaniment consists of two staves with chords and moving lines, marked with *p* and *f* dynamics. A *B $\flat$*  fingering is indicated in the bass staff.

19

flz. *f* *p* *p* *f*  
sul pont.

norm. *f* *p*  
3 6 6 6

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

*B $\sharp$*

Detailed description: This system covers measures 19 and 20. The flute part (flz.) has a dynamic range from *f* to *p* and back to *f*. The viola part (norm.) features a triplet of eighth notes followed by sixteenth-note sixths (6) in measure 19. The piano accompaniment consists of two staves with chords and moving lines, marked with *p* and *f* dynamics. A *B $\sharp$*  fingering is indicated in the bass staff.

21

flz. *f* *p* *p* *f*  
sul pont.

norm. *f* *p*  
3 6 6 6

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

*B $\flat$*

Detailed description: This system covers measures 21 and 22. The flute part (flz.) has a dynamic range from *f* to *p* and back to *f*. The viola part (norm.) features a triplet of eighth notes followed by sixteenth-note sixths (6) in measure 21. The piano accompaniment consists of two staves with chords and moving lines, marked with *p* and *f* dynamics. A *B $\flat$*  fingering is indicated in the bass staff.

23

*f*

norm.

*f* *espress.*

*f*

C#, E#, A#, Bb

F#

29

31

*f*

F#

Bb

34

*f*

F#

Bb

39

flz. *f* *f* *p* *f*

norm. *f* norm. *p* sul pont.

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

Ab Db, Gb

42

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

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

Db, Gb

44

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

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

Db, Gb

46 47

*f* *p* *f espress.*

*p* *f*

*p* *f*

C#, D# C#, Eb, B#

49

*f* *p*

*f* *p*

*f* *p*

*f* *p*

Eb, G#, Bb

54 55

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

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

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

Gb, A# G#, Ab

58

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

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

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

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

C#, F# Eb, A#, Bb

62

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

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

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

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

Gb, Ab Gb, Ab C#, F#

66

*f* *p* *f* *p* *ff*

*f* *p* *f* *p* *ff*

*f* *p* *f* *p* *ff*

*f* *p* *f* *p* *ff*

Eb, A#, Bb Gb, Ab