



Nicholas Locke

Australie

Op.15 No.2 - String Trio No.2 in C Minor (Opus 15)

A propos de l'artiste

I am a composer and pianist based in Australia. I write original compositions using elements of classical and modern music and nothing could make me happier than knowing someone is playing my music. Contact me here nicholaslockepiano@gmail.com

Page artiste : https://www.free-scores.com/partitions_gratuites_nicholaslocke.htm

A propos de la pièce



Titre : Op.15 No.2 - String Trio No.2 in C Minor [Opus 15]
Compositeur : Locke, Nicholas
Arrangeur : Locke, Nicholas
Droit d'auteur : Creative Commons Licence
Editeur : Locke, Nicholas
Instrumentation : Trio Cordes: Violon, Alto, Violoncelle
Style : Classique

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String Trio No.2 in C Minor

I. Adagio Con Spirito

Nicholas Locke

Adagio Con Spirito ♩ = 60

Violin

Viola

Violoncello

f

f

f

5

Vln.

Vla.

Vc.

mf

mf

mf

f

f

f

9

Vln.

Vla.

Vc.

mf

mf

mf

f

f

f

14

Vln.

Vla.

Vc.

mf

mf

mf

19

Vln.

Vla.

Vc.

f

23

Vln.

Vla.

Vc.

mf

27

Vln.

Vla.

Vc.

f

31

Vln.

Vla.

Vc.

35

Vln.

Vla.

Vc.

39

Vln.

Vla.

Vc.

43

Vln.

Vla.

Vc.

47

Vln.

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

52

Vln.

Vla. *f*

Vc. *f*

56

Vln.

Vla.

Vc.

59

Vln. Vla. Vc.

Violin I, Violin II, and Violoncello parts for measures 59-62. The key signature has two flats (B-flat and E-flat). The Violin I part features a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment with slurs. The Violoncello part provides a harmonic foundation with slurs and accents.

63

Vln. Vla. Vc.

ff

Violin I, Violin II, and Violoncello parts for measures 63-66. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment with slurs. The Violoncello part provides a harmonic foundation with slurs and accents. The dynamic marking *ff* (fortissimo) is present for all parts.

67

Vln. Vla. Vc.

f

Violin I, Violin II, and Violoncello parts for measures 67-71. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment with slurs. The Violoncello part provides a harmonic foundation with slurs and accents. The dynamic marking *f* (forte) is present for all parts.

72

Vln. Vla. Vc.

Violin I, Violin II, and Violoncello parts for measures 72-75. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment with slurs. The Violoncello part provides a harmonic foundation with slurs and accents.

76

Vln. Vla. Vc.

mf

Violin I, Violin II, and Violoncello parts for measures 76-80. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment with slurs. The Violoncello part provides a harmonic foundation with slurs and accents. The dynamic marking *mf* (mezzo-forte) is present for all parts.

81

Vln.

Vla.

Vc.

86

Vln.

Vla.

Vc.

mp

mp

mp

90

Vln.

Vla.

Vc.

94

Vln.

Vla.

Vc.

mf

f

mf

f

98

Vln.

Vla.

Vc.

ff

ff

ff

102

Vln.

Vla.

Vc.

106

Vln.

Vla.

Vc.

110

Vln.

Vla.

Vc.

mf *f*

mf *f*

mf *f*

115

Vln.

Vla.

Vc.

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

120

Vln.

Vla.

Vc.

124

Vln.

Vla.

Vc.

fff

fff

fff

128

Vln.

Vla.

Vc.

132

Vln.

Vla.

Vc.

136

Vln.

Vla.

Vc.

String Trio No.2 in C Minor

II. Allegro Con Moto

Nicholas Locke

Allegro Con Moto $\text{♩} = 140$

Violin

Viola

Violoncello

4

Vln.

Vla.

Vc.

7

Vln.

Vla.

Vc.

10

Vln.

Vla.

Vc.

f

f

f

f

mf

mf

mf

f

f

f

13

Vln. *mf*

Vla. *mf*

Vc. *mf*

Measures 13-15: Violin I (Vln.) plays a melodic line with slurs and accents. Violin II (Vla.) and Violoncello (Vc.) play a rhythmic accompaniment of eighth notes. The dynamic marking *mf* is present for all parts.

16

Vln.

Vla.

Vc.

Measures 16-18: Violin I (Vln.) continues with a melodic line. Violin II (Vla.) and Violoncello (Vc.) continue with their accompaniment. The dynamic marking *mf* is not explicitly shown in this system but is implied from the previous system.

19

Vln.

Vla.

Vc.

Measures 19-21: Violin I (Vln.) continues with a melodic line. Violin II (Vla.) and Violoncello (Vc.) continue with their accompaniment.

22

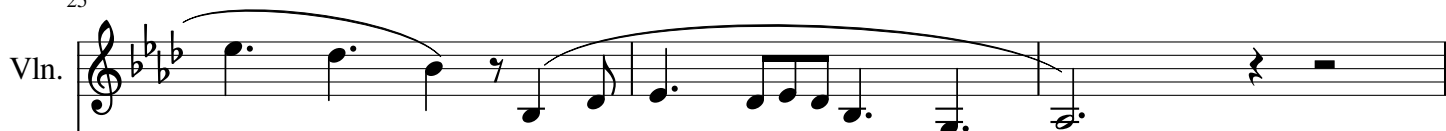
Vln.


Vla.


Vc.

Measures 22-24: Violin I (Vln.) continues with a melodic line. Violin II (Vla.) and Violoncello (Vc.) continue with their accompaniment.

25

Vln. 

Vla. 

Vc. 

p


28


Vln. 

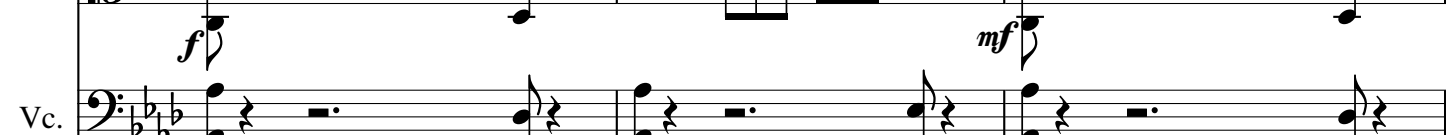
Vla. 

Vc. 

31


Vln. 

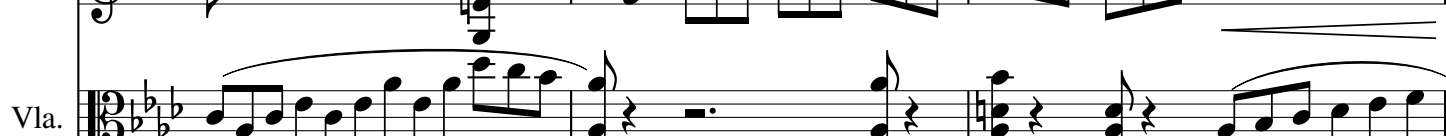
Vla. 

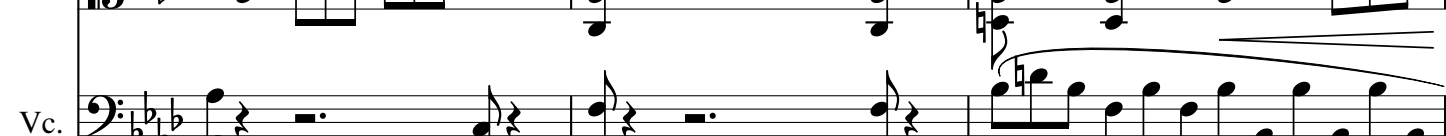
Vc. 

f *mf*

34

Vln. 

Vla. 

Vc. 

37

Vln. *f*

Vla. *f*

Vc. *f*

40

Vln. *mf*

Vla. *mf*

Vc. *mf*

43

Vln.

Vla.

Vc.

46

Vln.

Vla.

Vc.

49

Vln.

Vla.

Vc.

f

f

52

Vln.

Vla.

Vc.

55

Vln.

Vla.

Vc.

58

Vln.

Vla.

Vc.

61

Vln. Vla. Vc.

This system contains measures 61, 62, and 63. The Violin part (Vln.) features a melodic line with eighth-note patterns and slurs. The Viola part (Vla.) provides harmonic support with chords and eighth-note accompaniment. The Violoncello part (Vc.) has a bass line with eighth-note patterns and slurs.

64

Vln. Vla. Vc.

This system contains measures 64, 65, and 66. The Violin part (Vln.) continues with a melodic line, including a slur over measures 65 and 66. The Viola part (Vla.) has a more active role with eighth-note patterns and slurs. The Violoncello part (Vc.) maintains a steady eighth-note accompaniment.

67

Vln. Vla. Vc.

This system contains measures 67, 68, and 69. The Violin part (Vln.) has a melodic line with a slur over measures 68 and 69. The Viola part (Vla.) features a melodic line with eighth-note patterns and slurs. The Violoncello part (Vc.) has a bass line with eighth-note patterns and slurs.

70

Vln. Vla. Vc.

mf

mf

mf

This system contains measures 70, 71, 72, and 73. The Violin part (Vln.) has a melodic line with eighth-note patterns and slurs. The Viola part (Vla.) has a melodic line with eighth-note patterns and slurs. The Violoncello part (Vc.) has a melodic line with eighth-note patterns and slurs. The dynamic marking *mf* (mezzo-forte) is present in all three parts.

73

Vln. Vla. Vc.

This system contains measures 73, 74, and 75. The Violin (Vln.) part features a melodic line with slurs and ties. The Viola (Vla.) part provides harmonic support with a similar melodic contour. The Violoncello (Vc.) part plays a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

76

Vln. Vla. Vc.

This system contains measures 76, 77, and 78. Measures 76 and 77 are marked with a forte (*f*) dynamic. In measure 78, the Violin and Viola parts have rests, while the Violoncello part continues with a melodic line. The key signature remains three flats.

79

Vln. Vla. Vc.

This system contains measures 79, 80, and 81. Measures 79 and 80 are marked with a mezzo-forte (*mf*) dynamic. The Violoncello part includes a fermata in measure 81. The key signature remains three flats.

82

Vln. Vla. Vc.

This system contains measures 82, 83, and 84. All three parts (Violin, Viola, and Violoncello) are marked with a fortissimo (*ff*) dynamic. The Violoncello part features a melodic line with slurs and ties. The key signature remains three flats.

85

Vln.

Vla.

Vc.

88

Vln.

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

92

Vln.

Vla.

Vc.

95

Vln.

Vla.

Vc.

98

Vln.

Vla.

Vc.

Violin I part (measures 98-100): Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 98 starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all under a slur. Measure 99 continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5, all under a slur. Measure 100 consists of a half note G5, a quarter note F5, a quarter note E5, and a quarter note D5, all under a slur.

Viola part (measures 98-100): Bass clef, key signature of three flats. Measure 98 starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4, all under a slur. Measure 99 continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4, all under a slur. Measure 100 consists of a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5, all under a slur.

Violoncello part (measures 98-100): Bass clef, key signature of three flats. Measure 98 starts with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3, all under a slur. Measure 99 continues with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all under a slur. Measure 100 consists of a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4, all under a slur.

101

Vln.

Vla.

Vc.

Violin I part (measures 101-103): Treble clef, key signature of three flats. Measure 101 starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all under a slur. Measure 102 continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5, all under a slur. Measure 103 consists of a half note G5, a quarter note F5, a quarter note E5, and a quarter note D5, all under a slur.

Viola part (measures 101-103): Bass clef, key signature of three flats. Measure 101 starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4, all under a slur. Measure 102 continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4, all under a slur. Measure 103 consists of a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5, all under a slur.

Violoncello part (measures 101-103): Bass clef, key signature of three flats. Measure 101 starts with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3, all under a slur. Measure 102 continues with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all under a slur. Measure 103 consists of a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4, all under a slur.

104

Vln.

Vla.

Vc.

Violin I part (measures 104-106): Treble clef, key signature of three flats. Measure 104 starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all under a slur. Measure 105 continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5, all under a slur. Measure 106 consists of a half note G5, a quarter rest, and a quarter note D5. The dynamic marking *fff* is placed below the first measure of this system.

Viola part (measures 104-106): Bass clef, key signature of three flats. Measure 104 starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4, all under a slur. Measure 105 continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4, all under a slur. Measure 106 consists of a half note G4, a quarter rest, and a quarter note D4. The dynamic marking *fff* is placed below the first measure of this system.

Violoncello part (measures 104-106): Bass clef, key signature of three flats. Measure 104 starts with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3, all under a slur. Measure 105 continues with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all under a slur. Measure 106 consists of a half note G3, a quarter rest, and a quarter note D3. The dynamic marking *fff* is placed below the first measure of this system.

107

Vln.

Vla.

Vc.

Violin I part (measures 107-110): Treble clef, key signature of three flats. Measure 107 starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5, all under a slur. Measure 108 continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5, all under a slur. Measure 109 consists of a half note G5, a quarter rest, and a quarter note D5. Measure 110 consists of a half note G5, a quarter rest, and a quarter note D5. The system ends with a double bar line.

Viola part (measures 107-110): Bass clef, key signature of three flats. Measure 107 starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4, all under a slur. Measure 108 continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4, all under a slur. Measure 109 consists of a half note G4, a quarter rest, and a quarter note D4. Measure 110 consists of a half note G4, a quarter rest, and a quarter note D4. The system ends with a double bar line.

Violoncello part (measures 107-110): Bass clef, key signature of three flats. Measure 107 starts with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3, all under a slur. Measure 108 continues with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all under a slur. Measure 109 consists of a half note G3, a quarter rest, and a quarter note D3. Measure 110 consists of a half note G3, a quarter rest, and a quarter note D3. The system ends with a double bar line.

String Trio No.2 in C Minor

Nicholas Locke

Allegro ♩ = 175

III. Scherzo

Violin *mf* 3 3 3 5 5

Viola *mf*

Violoncello *mf*

5 Vln. 3 3 3 5 *f* *mf* 3

Vla. *f* *mp* 3 3 *mf* 3 3

Vc. *f* *mp*

10 Vln. 3 3 3 5 3 3 3 5 *ff* 3

Vla. 5 *ff* 3

Vc. *mf* 5 *ff* 3

15 Vln. *f* 3 3 3 3 3 3 3 3

Vla. 3 3 *f*

Vc. 3 3 3 *f*

20

Vln. *ff*

Vla. *ff*

Vc. *ff*

25

Vln. *mp*

Vla.

Vc.

30

Vln. *mf*

Vla. *mf*

Vc. *mf*

35

Vln. *f*

Vla. *f*

Vc. *f*


41


Vln. 


Vla. 

Vc. 

45

Vln. 

Vla. 

Vc. 


48

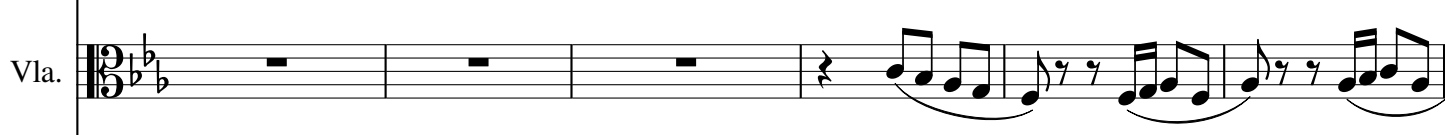
Vln. 


Vla. 

Vc. 

53

Vln. 


Vla. 

Vc. 


59


Vln. 


Vla. 

Vc. 

65

Vln. 

Vla. 

Vc. 


70


Vln. 

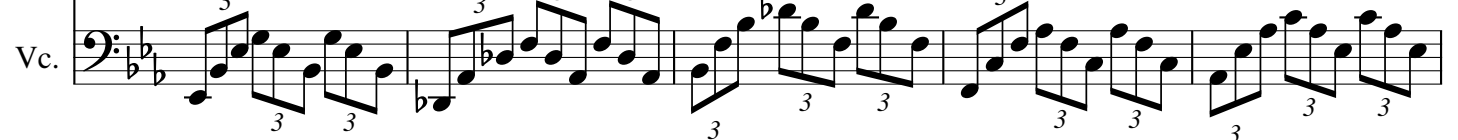
Vla. 

Vc. 

75

Vln. 

Vla. 

Vc. 

80

Vln.

Vla.

Vc.

85

Vln.

Vla.

Vc.

89

Vln.

Vla.

Vc.

mp

mf

93

Vln.

Vla.

Vc.

f

98

Vln. *mf* 3 3 3 3 3 3 3

Vla. *mp* 3 3 *mf* 3 3 5

Vc. *mp* *mf*

102

Vln. *ff* 5 3

Vla. *ff* 5 3 3 3

Vc. *ff* 5 3 3 3

107

Vln. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *f*

Vc. *f*

111

Vln. *ff* 3 3 3 3 3 3 3 3 3 3 3 3 *ff* *ff*

Vla. 3 3 3 3 3 3 3 3 3 3 3 3 *ff*

Vc. *ff*

Accel. al fine

117

Vln.

Vla.

Vc.

fff

123

Vln.

Vla.

Vc.

129

Vln.

Vla.

Vc.

3

135

Vln.

Vla.

Vc.

fff

String Trio No.2 in C Minor

IV. Allegro Vivace

Nicholas Locke

Allegro Vivace ♩ = 190

Violin

Viola

Violoncello

5

Vln.

Vla.

Vc.

10

Vln.

Vla.

Vc.

15

Vln.

Vla.

Vc.

20

Vln.

Vla.

Vc.

25

Vln.

mf

Vla.

mf

Vc.

mf

30

Vln.

Vla.

Vc.

35

Vln.

Vla.

Vc.

40

Vln. *f*

Vla. *f*

Vc. *f*

44

Vln.

Vla.

Vc.

48

Vln.

Vla.

Vc.

51

Vln.

Vla.

Vc.

54

Vln. Vla. Vc.

This system contains measures 54 through 57. The Violin part (Vln.) features a melodic line with a long slur across measures 54-56, ending with a sharp sign. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with rhythmic patterns and chords.

58

Vln. Vla. Vc.

This system contains measures 58 through 62. The Violin part (Vln.) has a more melodic and sustained line. The Viola (Vla.) and Violoncello (Vc.) parts continue with their respective rhythmic and harmonic patterns.

63

Vln. Vla. Vc.

mf

mf

mf

This system contains measures 63 through 67. The Violin part (Vln.) has a melodic line with a slur. The Viola (Vla.) and Violoncello (Vc.) parts have dynamic markings of *mf* (mezzo-forte) indicated by hairpins.

68

Vln. Vla. Vc.

This system contains measures 68 through 72. The Violin part (Vln.) has a melodic line with a slur. The Viola (Vla.) and Violoncello (Vc.) parts continue with their respective rhythmic and harmonic patterns.

73

Vln. *mp*

Vla. *mp*

Vc.

78

Vln.

Vla.

Vc.

83

Vln.

Vla.

Vc.

88

Vln. *mf*

Vla. *mf*

Vc. *mf*

93

Vln. 

Vla. 

Vc. 


98


Vln. 


Vla. 

Vc. 

103

Vln. 

Vla. 

Vc. 

108

Vln. 

Vla. 

Vc. 

113

Vln. Vla. Vc.

This system contains measures 113 through 117. The Violin part (Vln.) features a melodic line with slurs and rests. The Viola (Vla.) and Violoncello (Vc.) parts provide a harmonic accompaniment with eighth-note patterns and chords.

118

Vln. Vla. Vc.

This system contains measures 118 through 122. The Violin part continues its melodic development. The Viola and Violoncello parts maintain their accompaniment, with some changes in articulation and dynamics.

123

Vln. Vla. Vc.

This system contains measures 123 through 127. The Violin part has a long slur over measures 124-127. The Viola and Violoncello parts continue their accompaniment.

128

Vln. Vla. Vc.

This system contains measures 128 through 132. The Violin part has a long slur over measures 129-132. The Viola and Violoncello parts continue their accompaniment.

132

Vln.

Vla.

Vc.

ff

137

Vln.

Vla.

Vc.

142

Vln.

Vla.

Vc.