



# Gaetan Santamaria

France, Le Havre

## Elevazione (Prélude I pour cordes)

### A propos de l'artiste

Compositeur, professeur d'analyse et d'écriture au conservatoire Honegger du Havre. Pianiste et organiste passionné de contrepoint. Mes maîtres , Villette, Costa et Darasse. Mes maîtres spirituels... Bach, Paul Hindemith, Wolfgang Fortner, Alban Berg et W. Lutoslawsky.

**Qualification :** Professeur d'enseignement artistique écriture, analyse et formation musicale.

**Sociétaire :** SACEM

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_santamaria.htm](https://www.free-scores.com/partitions_gratuites_santamaria.htm)

### A propos de la pièce



**Titre :** Elevazione  
[Prélude I pour cordes]

**Compositeur :** Santamaria, Gaetan

**Droit d'auteur :** GRMS57

**Instrumentation :** Ensemble à Cordes

**Style :** Contemporain

Gaetan Santamaria sur [free-scores.com](https://www.free-scores.com)



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# Prélude pour cordes n°I

## Elevazione

Gaëtan Santamaria  
1989

Moderato

Violons I: *p* to *mf*

Violons II: *mp* to *mf*

Violons III: *p* to *mf*, *cresc.*

Violons IV: *mp* to *cresc.*

Altos I: *mp* to *cresc.*

Altos II: *mp* to *cresc.*

Violoncelles: *pp* to *cresc.*

Contrebasses: *pp*, *Pizz.*, *Arco*, *p* to *cresc.*

7 *8<sup>va</sup>*

Vln. I: *8<sup>va</sup>*

Vln. II

Vln. III

Vln. IV

A I

A II

Vc.: *mf*

Cb: *Pizz.*, *Arco*, *mp*

13

Vln. I *p* *mf* *cresc.* *f*

Vln. II *p* *mf* *cresc.* *f*

Vln. III *p* *mf* *cresc.* *f* *Pizz.*

Vln. IV *p* *mf* *cresc.* *f* *Pizz.*

A I *p* *mf* *mf* *Doloroso*

A II *pp* *mf* *mf* *Doloroso*

Vc. *pp* *mf* *mf* *p* *div.*

Cb *pp* *mf* *p*

20

Vln. I *Pizz.* *mf* *mf* *Arco*

Vln. II *Pizz.* *mf* *mf* *Arco*

Vln. III *Arco* *mf* *mf* *mf*

Vln. IV *Arco* *mf* *mf* *mf*

A I *mf* *mf* *mf*

A II *mf* *mf* *mf*

Vc. *mf* *mf* *mf*

Cb *p*



38

Musical score for measures 38-42. The score is for a string ensemble consisting of Violins I, II, III, and IV; Violas I and II; Violoncello (Vc.); and Contrabasso (Cb.). The key signature is one sharp (F#). The time signature changes from 7/8 to 5/4 and then to common time (C). The dynamic marking is *mf* (mezzo-forte). The Violoncello part includes the instruction *div.* (divisi) starting in measure 40. The music features a mix of eighth and sixteenth notes, with some rests in the lower strings.

43

Musical score for measures 43-47. The score is for the same string ensemble as above. The key signature changes to one flat (Bb). The time signature changes from 5/4 to 3/4 and then to common time (C). The dynamic marking is *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some rests in the lower strings. The instruction *cresc.* (crescendo) is present in the final measure of each part.

49

Vln. I *cresc.* *ff* *Pizz.*

Vln. II *cresc.* *ff* *Pizz.*

Vln. III *cresc.* *f* *Pizz.*

Vln. IV *cresc.* *f* *Pizz.*

A I *cresc.* *f*

A II *cresc.* *f*

Vc. *cresc.* *mf*

Cb *cresc.* *mf*

55

Vln. I *Arco* *decesc.* *rall.*

Vln. II *Arco* *decesc.* *rall.*

Vln. III *Arco* *f* *decesc.* *rall.*

Vln. IV *Arco* *f* *decesc.* *rall.*

A I *mf* *perdendosi* *decesc.* *rall.*

A II *mf* *perdendosi* *decesc.* *rall.*

Vc. *decesc.* *rall.*

Cb *decesc.* *rall.*

61 *a tempo* *mf* *rall.*

Vln. I

Vln. II

Vln. III

Vln. IV

A I

A II

Vc.

Cb.

*mf* *rall.* *p*

67 *a tempo* *rall. molto* *f*

Vln. I

Vln. II

Vln. III

Vln. IV

A I

A II

Vc.

Cb.

*f* *rall. molto*