



# Gaetan Santamaria

France, Le Havre

## Ricercare n°2 pour cordes (Extrait des 6 ricercares)

### 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 :** Ricercare n°2 pour cordes  
[Extrait des 6 ricercares]

**Compositeur :** Santamaria, Gaetan

**Droit d'auteur :** GRMS57

**Instrumentation :** Orchestre à cordes

**Style :** Contemporain

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



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

Vif et énergique

# Ricercare II

Gaëtan Santamaria

1985

9

Musical score for Ricercare II, page 9, system 1. The score consists of six staves: Violon I, Violon II, Violon III, Alto, Violoncelle, and Contrebasse. The key signature is common time (C). The violins play eighth-note patterns, while the other instruments play sustained notes or rests.

Violon I: Rest throughout.

Violon II: Rest throughout.

Violon III: Starts with a dynamic *f*. The first measure shows eighth-note patterns. The second measure starts with a dynamic *f*. The third measure starts with a dynamic *f*.

Alto: Rest throughout.

Violoncelle: Rest throughout.

Contrebasse: Rest throughout.

Musical score for Ricercare II, page 9, system 2. The score consists of six staves: Vln. I, Vln. II, Vln. III, A, Vc., and Cb. The key signature is common time (C).

Vln. I: Rest throughout.

Vln. II: Rest throughout.

Vln. III: Starts with a dynamic *f*. The first measure shows eighth-note patterns. The second measure starts with a dynamic *f*. The third measure starts with a dynamic *f*.

A: Rest throughout.

Vc.: Rest throughout.

Cb.: Rest throughout.

8

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

10

11

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

14

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

18

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

22

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

This musical score page contains six staves for string instruments. Vln. I and Vln. II have treble clef and no key signature. Vln. III has a treble clef and one sharp. A has a bass clef and one sharp. Vc. has a bass clef and one sharp. Cb has a bass clef and one sharp. Measure 22 starts with rests for all parts. Measures 23-24 show rhythmic patterns with eighth and sixteenth notes. Measure 25 begins with rests for Vln. I, II, and III, followed by eighth-note patterns for A, Vc., and Cb.

25

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

This musical score page continues with six staves. Vln. I, II, and III start with rests. Vln. III has a '3' above the first two measures. Measures 26-27 show eighth-note patterns for A, Vc., and Cb. Measure 28 begins with rests for Vln. I, II, and III, followed by eighth-note patterns for A, Vc., and Cb.

28

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

13

31

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

34

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

14

3

3

37

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

40

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

15

43

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

46

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

16

49

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

52

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

3

3

3

55

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

3

3

3

58

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

18

61

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

64

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

19

67

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

70

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

20

73

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

*e*

*e*

21

76

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

79

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

82

Vln. I

3 3

22

Vln. II

Vln. III

A

Vc.

Cb

85

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

88

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

3 3 3

23

94

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

97

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

100

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

25

103

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

**moins vite**

26

106

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

110

Vln. I

Vln. II

Vln. III

A

Vc.

Cb

Pizz.

Pizz.

Pizz.

Pizz.

Pizz.

Pizz.