



# Gaetan Santamaria

France, Le Havre

## Trio Violon, cello piano 3ème mvt

### 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 :** Trio Violon, cello piano 3ème mvt

**Compositeur :** Santamaria, Gaetan

**Droit d'auteur :** GRMS57

**Instrumentation :** Piano, Violon, Violoncelle

**Style :** Contemporain

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# TRIO 3ème mouvement Toccata

Vif et rugueux

Gaëtan Santamaria

Solo Violin

Solo Cello

Piano

S.Vln.

S.Vlc.

Pno.

S.Vln.

S.Vlc.

Pno.

This musical score is arranged in three systems, each containing staves for S.Vln., S.Vlc., and Pno. The first system covers measures 12-15, the second system covers measures 16-19, and the third system covers measures 20-23. The S.Vln. part features melodic lines with various articulations and dynamics. The S.Vlc. part provides harmonic support with sustained notes and rhythmic patterns. The Pno. part consists of complex chordal textures and arpeggiated figures. The score includes dynamic markings such as *mp* and *mp* in the third system, and a page number 39 at the bottom.

24

S.Vln.

S.Vlc.

24

Pno.

*mp*

*f*

*mp*

2

28

S.Vln.

S.Vlc.

*f*

*f*

28

Pno.

*p*

*f*

*8vb*

32

S.Vln.

S.Vlc.

*mf*

*mf*

*f*

*f*

32

Pno.

*8vb*

40

This musical score is divided into six systems, each containing staves for different instruments. The first system (measures 36-38) features S.Vln. (Violin I), S.Vlc. (Violin II), and Pno. (Piano). The second system (measures 39-41) features S.Vln., S.Vlc., and Pno. The third system (measures 42-44) features S.Vln., S.Vlc., and Pno. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *8vb*. Measure numbers 36, 39, and 42 are clearly marked at the beginning of their respective systems.

S.Vln. 45

S.Vlc. 2 2

Detailed description: This system contains the first two staves of the score. The top staff is for the Solo Violin (S.Vln.) and the bottom staff is for the Solo Viola (S.Vlc.). Both staves begin at measure 45. The S.Vln. part features a melodic line with a slur over measures 45-46 and a double bar line at the end of measure 47. The S.Vlc. part provides harmonic support with a similar phrasing, including a double bar line at the end of measure 47. The number '2' appears below the S.Vlc. staff in measures 46 and 47, likely indicating a second ending or a specific fingering.

Pno.

Detailed description: This system contains the piano accompaniment for measures 45-47. The piano part is written in a grand staff with a treble and bass clef. It features a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The piano part includes a double bar line at the end of measure 47.

S.Vln. 48

S.Vlc.

Detailed description: This system contains the staves for the Solo Violin (S.Vln.) and Solo Viola (S.Vlc.) for measures 48-50. The S.Vln. part continues with a melodic line, featuring a slur over measures 48-49 and a double bar line at the end of measure 50. The S.Vlc. part provides harmonic support, also including a double bar line at the end of measure 50.

Pno. 48

Detailed description: This system contains the piano accompaniment for measures 48-50. The piano part continues with its rhythmic accompaniment, featuring a double bar line at the end of measure 50.

S.Vln. 51

S.Vlc.

Detailed description: This system contains the staves for the Solo Violin (S.Vln.) and Solo Viola (S.Vlc.) for measures 51-53. The S.Vln. part features a melodic line with a slur over measures 51-52 and a double bar line at the end of measure 53. The S.Vlc. part provides harmonic support, also including a double bar line at the end of measure 53.

Pno. 51

Detailed description: This system contains the piano accompaniment for measures 51-53. The piano part continues with its rhythmic accompaniment, featuring a double bar line at the end of measure 53.

54

S.Vln.

S.Vlc.

Violin and Viola parts for measures 54-56. The Violin part (S.Vln.) starts with a treble clef and a key signature of one sharp (F#). The Viola part (S.Vlc.) starts with a bass clef and the same key signature. Both parts feature a melodic line with eighth and sixteenth notes, including some slurs and ties.

54

Pno.

Piano part for measures 54-56. It consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with chords and moving lines in both hands, including some slurs and ties.

57

S.Vln.

S.Vlc.

Violin and Viola parts for measures 57-59. The Violin part (S.Vln.) continues with a treble clef and one sharp key signature. The Viola part (S.Vlc.) continues with a bass clef and one sharp key signature. The melodic lines are more active, with many sixteenth notes.

57

Pno.

Piano part for measures 57-59. The piano accompaniment continues with a dense texture of chords and moving lines in both the treble and bass staves.

60

S.Vln.

S.Vlc.

Violin and Viola parts for measures 60-62. The Violin part (S.Vln.) continues with a treble clef and one sharp key signature. The Viola part (S.Vlc.) continues with a bass clef and one sharp key signature. The melodic lines show some rests and ties.

60

Pno.

Piano part for measures 60-62. The piano accompaniment continues with a dense texture of chords and moving lines in both the treble and bass staves.

63

S.Vln.

S.Vlc.

Pno.

*mp*

66

S.Vln.

S.Vlc.

*mf*

*mf*

2

66

Pno.

69

S.Vln.

S.Vlc.

*mf*

*mp*

69

Pno.

*f*



S.Vln. *f*

S.Vlc. *f*

Pno.

72

8vb-

8vb-

S.Vln. *f*

S.Vlc. *f*

Pno.

76

8vb-

8vb-

S.Vln. 2

S.Vlc. 2

Pno. 2

80

2

2

2

84 *8va*

S.Vln.

S.Vlc.

Pno.

88

S.Vln.

S.Vlc.

*mf*

*mf*

Pno.

92

S.Vln.

S.Vlc.

*mf*

Pno.

*mf*

96

S.Vln.

S.Vlc.

Pno.

100

S.Vln.

S.Vlc.

Pno.

104

S.Vln.

S.Vlc.

Pno.

47

S.Vln. *p*

S.Vlc. *p*

Pno.

S.Vln. *p*

S.Vlc. *p*

Pno.

*mf*

S.Vln. *p*

S.Vlc. *p*

Pno.

116

S.Vln.

S.Vlc.

116

Pno.

119

S.Vln.

S.Vlc.

119

Pno.

122

S.Vln.

S.Vlc.

122

Pno.

*rit. a tempo*

*mf espressif*

125

S.Vln.

S.Vlc.

*mf* *expressif* *mf* *expressif*

Pno.

128

S.Vln.

S.Vlc.

*8va*

128

Pno.

130

S.Vln.

S.Vlc.

*8va*

131

Pno.

134

S.Vln. *mp*

S.Vlc. *mp*

Violin and Viola parts for measures 134-135. The Violin part (S.Vln.) starts with a rest in measure 134 and enters in measure 135 with a melodic line marked *mp*. The Viola part (S.Vlc.) has a rest in measure 134 and enters in measure 135 with a similar melodic line, also marked *mp*.

134

Pno. *p*

Piano part for measures 134-135. Measure 134 features a piano introduction with chords marked *p*. In measure 135, the piano accompaniment continues with chords and a melodic line, also marked *p*.

136

S.Vln. *Pizz.* *Arco*

S.Vlc.

Violin and Viola parts for measures 136-137. In measure 136, the Violin part (S.Vln.) plays a tremolo marked *Pizz.* (pizzicato), while the Viola part (S.Vlc.) has a tremolo. In measure 137, both parts play *Arco* (arco) with sustained notes.

136

Pno. *mf*

Piano part for measures 136-137. Measure 136 shows a piano introduction with a decrescendo hairpin. In measure 137, the piano accompaniment features a melodic line marked *mf*.

138

S.Vln.

S.Vlc.

Violin and Viola parts for measures 138-140. The Violin part (S.Vln.) has a melodic line with slurs and accents. The Viola part (S.Vlc.) has a similar melodic line with slurs and accents.

138

Pno.

Piano part for measures 138-140. The piano accompaniment features a melodic line with slurs and accents, matching the string parts.

141

S.Vln. *mf* *mf*

S.Vlc. *mp* *mf*

Pno. *mf* *mf*

143

S.Vln. *Pizz.* *Arco* *f*

S.Vlc. *mf* *f*

Pno. *f*

146

S.Vln.

S.Vlc.

146

Pno.



149

S.Vln. *ff* *f*

S.Vlc. *ff* *f*

Pno. *mf*

152

S.Vln. *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco*

S.Vlc. *Pizz.* *Arco* *Pizz.* *Arco*

*p* *p*

152

Pno.

155

S.Vln. *mf*

S.Vlc. *mf*

155

Pno. *mf*

158

S.Vln.

S.Vlc.

*mf*

158

Pno.

*rit.* *a tempo*

161

S.Vln.

S.Vlc.

*f*

161

Pno.

164

S.Vln.

S.Vlc.

*mp* *mf* *f*

164

Pno.

*mf* *f*

168

S.Vln.

S.Vlc.

Pno.

172

S.Vln.

S.Vlc.

Pno.

176

S.Vln.

S.Vlc.

176

Pno.

180

S.Vln.

S.Vlc.

Pno.

184

S.Vln.

S.Vlc.

Pno.

188

S.Vln.

S.Vlc.

Pno.

*mp*

*mp*

*mp*

56

This musical score page contains three systems of music for strings and piano. The first system (measures 180-183) features a solo violin part with eighth-note patterns and a piano accompaniment of chords and eighth notes. The second system (measures 184-187) continues the violin melody with more complex rhythmic patterns and includes a solo viola part. The third system (measures 188-191) shows the violin playing sustained chords marked *mp*, while the piano accompaniment consists of rhythmic chords and eighth-note patterns. The page number 56 is located at the bottom center.

192

S.Vln.

S.Vlc.

192

Pno.

196

S.Vln.

S.Vlc.

196

Pno.

200

S.Vln.

S.Vlc.

200

Pno.

204

S.Vln.

S.Vlc.

Musical notation for measures 204-206, Violin and Viola parts. The Violin part (S.Vln.) is in the treble clef, and the Viola part (S.Vlc.) is in the bass clef. Both parts feature a melodic line with various intervals and rests.

204

Pno.

Musical notation for measures 204-206, Piano accompaniment. The right hand (treble clef) plays chords and arpeggios, while the left hand (bass clef) plays a rhythmic accompaniment. An 8va (octave) marking is present in the left hand.

207

S.Vln.

S.Vlc.

Musical notation for measures 207-209, Violin and Viola parts. The Violin part (S.Vln.) continues the melodic line, while the Viola part (S.Vlc.) has rests in measures 207 and 208.

207

Pno.

Musical notation for measures 207-209, Piano accompaniment. The right hand (treble clef) plays a melodic line, and the left hand (bass clef) plays a rhythmic accompaniment. An 8va (octave) marking is present in the left hand.

210

S.Vln.

S.Vlc.

Musical notation for measures 210-212, Violin and Viola parts. The Violin part (S.Vln.) features a melodic line with a long slur, while the Viola part (S.Vlc.) plays a rhythmic accompaniment.

210

Pno.

Musical notation for measures 210-212, Piano accompaniment. The right hand (treble clef) plays a melodic line, and the left hand (bass clef) plays a rhythmic accompaniment. An 8va (octave) marking is present in the left hand.

S.Vln. 213

S.Vlc. 2

Detailed description: This system contains the first two staves. The S.Vln. staff (top) starts at measure 213 with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including slurs and accents. The S.Vlc. staff (bottom) has a bass clef and provides a harmonic accompaniment with eighth and sixteenth notes, also including slurs and accents. The number '2' is written below the S.Vlc. staff in two places, likely indicating fingerings.

Pno.

Detailed description: This system contains the piano accompaniment for measures 213-215. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#). The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

S.Vln. 216

S.Vlc.

Detailed description: This system contains the next two staves, measures 216-218. The S.Vln. staff (top) continues the melodic line from the previous system. The S.Vlc. staff (bottom) continues the harmonic accompaniment. The key signature remains one sharp (F#).

Pno. 216

Detailed description: This system contains the piano accompaniment for measures 216-218. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#). The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

S.Vln. 219

S.Vlc.

Detailed description: This system contains the final two staves of the page, measures 219-221. The S.Vln. staff (top) continues the melodic line. The S.Vlc. staff (bottom) continues the harmonic accompaniment. The key signature remains one sharp (F#).

Pno. 219

Detailed description: This system contains the piano accompaniment for measures 219-221. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#). The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

221

S.Vln.

S.Vlc.

Violin and Viola parts for measures 221-223. The Violin part (S.Vln.) starts with a treble clef and a key signature of one sharp (F#). The Viola part (S.Vlc.) starts with a bass clef and the same key signature. Both parts feature a melodic line with eighth and sixteenth notes, including some slurs and ties.

221

Pno.

Piano part for measures 221-223. The score is written in grand staff (treble and bass clefs). It features a complex accompaniment with chords, arpeggios, and moving lines in both hands.

224

S.Vln.

S.Vlc.

Violin and Viola parts for measures 224-226. The Violin part (S.Vln.) continues with a melodic line, showing some chromatic movement. The Viola part (S.Vlc.) provides a harmonic accompaniment with eighth and sixteenth notes.

224

Pno.

Piano part for measures 224-226. The accompaniment continues with a mix of chords and moving lines, maintaining the harmonic texture established in the previous measures.

228

S.Vln.

S.Vlc.

Violin and Viola parts for measures 228-230. The Violin part (S.Vln.) has a more active melodic line with many sixteenth notes. The Viola part (S.Vlc.) continues with a steady accompaniment.

228

Pno.

Piano part for measures 228-230. The piano part concludes with a final chord in the right hand and a sustained note in the left hand. A dynamic marking of *mp* (mezzo-piano) is present at the end of the section.



232

S.Vln.

S.Vlc.

Pno.

*mf*

*mf*

2

236

S.Vln.

S.Vlc.

Pno.

*f*

*f*

12/8

9/8

236

S.Vln.

S.Vlc.

Pno.

*f*

12/8

9/8

240

S.Vln.

S.Vlc.

Pno.

*f*

240

S.Vln.

S.Vlc.

Pno.

8vb

8vb

244

S.Vln.

S.Vlc.

Pno.

*f*

248

S.Vln.

S.Vlc.

*2*

*2*

*2*

*2*

*8va*

248

Pno.

252

S.Vln.

S.Vlc.

*p*

*cresc.*

252

Pno.

*f*

256

S.Vln. *mp* *cresc.* *mf*

S.Vlc.

Pno.

259

S.Vln. *cresc.* *f* *cresc.*

S.Vlc. *cresc.* *f* *cresc.*

Pno.

262

S.Vln. *ff* *ff*

S.Vlc.

262

Pno. *ff*