



# van der Wal Reinier

Pays-Bas, Gouda

## Triosonate en a

### A propos de l'artiste

J'ai été clarinettiste du "Koninklijke Militaire Kapel", l'orchestre militaire royal des Pays Bas, de 1972 jusqu' à 2003.

Aussi j'étais professeur de clarinette de l'école de musique à Gouda pendant plus de 30 ans. J'ai adapté beaucoup de morceaux de musique pour clarinette.

En 1996 j'ai commencé l'étude du violoncelle pour mon agrément et maintenant c'est, après la clarinette, mon deuxième amour musical.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_reinier-van-der-wal.htm](https://www.free-scores.com/partitions_gratuites_reinier-van-der-wal.htm)

### A propos de la pièce



**Titre :** Triosonate en a  
**Compositeur :** Cima, Giovanni Paolo  
**Droit d'auteur :** free download  
**Instrumentation :** 3 violoncelles (trio)  
**Style :** Baroque

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# Trio-Sonate in a

Ruhig fließend

Giovanni Paolo Cima

Bew. Reinier

Cello 1

Cello 2

Cello 3

Measures 1-3 of the Trio-Sonata in a. The score is for three cellos. Cello 1 has a melodic line with eighth notes and quarter notes. Cello 2 has a similar melodic line, often in parallel motion with Cello 1. Cello 3 provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

4

Measures 4-6. The musical texture continues with the three cellos. Cello 1 and 2 have more active melodic lines, while Cello 3 continues its accompaniment role.

7

A

Measures 7-9. Measure 7 contains a trill (tr) in Cello 2. A box labeled 'A' is placed above measure 8, indicating a specific section or performance instruction. The music features intricate melodic lines in all three parts.

10

Measures 10-12. The score shows a continuation of the musical themes. Cello 1 and 2 have more complex rhythmic patterns, while Cello 3 maintains a steady accompaniment.

13

Measures 13-15. The final section of the page shows the cellos concluding their parts with various melodic and rhythmic figures.

16

21 **B**

24 **C** *etwas gemächlicher*

29

34 **D** *zügiger cresc.*

39 E

*f*

43 F *wieder gemächlich*

*p* *wieder gemächlich*

46

*p*

51 G *etwas straffer*

*etwas straffer*

57

$\frac{2}{4}$

62 **H**

65

68

72 **I**

75

# Trio-Sonate in a

Ruhig fließend

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Bew. Reinier

Cello 1

39 Musical notation for measures 39-42. Measure 39 starts with a slur over a quarter note G2 and a quarter note A2. Measure 40 has a slur over a quarter note B2 and a quarter note C3. Measure 41 has a slur over a quarter note D3 and a quarter note E3. Measure 42 has a slur over a quarter note F3 and a quarter note G3. A dynamic marking *f* is placed below measure 42. A letter **E** is placed above the final note of measure 42.

43 Musical notation for measures 43-46. Measure 43 has a slur over a quarter note G3 and a quarter note A3. Measure 44 has a slur over a quarter note B3 and a quarter note C4. Measure 45 has a slur over a quarter note D4 and a quarter note E4. Measure 46 has a slur over a quarter note F4 and a quarter note G4. A dynamic marking *p* is placed below measure 46. A letter **F** is placed above the first note of measure 46. The instruction *wieder gemächlich* is written above measure 46.

47 Musical notation for measures 47-51. Measure 47 has a slur over a quarter note G4 and a quarter note A4. Measure 48 has a slur over a quarter note B4 and a quarter note C5. Measure 49 has a slur over a quarter note D5 and a quarter note E5. Measure 50 has a slur over a quarter note F5 and a quarter note G5. Measure 51 has a slur over a quarter note A5 and a quarter note B5.

52 Musical notation for measures 52-56. Measure 52 has a slur over a quarter note C6 and a quarter note D6. Measure 53 has a slur over a quarter note E6 and a quarter note F6. Measure 54 has a slur over a quarter note G6 and a quarter note A6. Measure 55 has a slur over a quarter note B6 and a quarter note C7. Measure 56 has a slur over a quarter note D7 and a quarter note E7. A dynamic marking *etwas straffer* is written above measure 56. A letter **G** is placed above the final note of measure 56.

57 Musical notation for measures 57-61. Measure 57 has a slur over a quarter note F7 and a quarter note G7. Measure 58 has a slur over a quarter note A7 and a quarter note B7. Measure 59 has a slur over a quarter note C8 and a quarter note D8. Measure 60 has a slur over a quarter note E8 and a quarter note F8. Measure 61 has a slur over a quarter note G8 and a quarter note A8. A letter **H** is placed above the final note of measure 61. The time signature changes to 2/4.

62 Musical notation for measures 62-65. Measure 62 has a slur over a quarter note B8 and a quarter note C9. Measure 63 has a slur over a quarter note D9 and a quarter note E9. Measure 64 has a slur over a quarter note F9 and a quarter note G9. Measure 65 has a slur over a quarter note A9 and a quarter note B9. The time signature changes to 2/4.

66 Musical notation for measures 66-69. Measure 66 has a slur over a quarter note C10 and a quarter note D10. Measure 67 has a slur over a quarter note E10 and a quarter note F10. Measure 68 has a slur over a quarter note G10 and a quarter note A10. Measure 69 has a slur over a quarter note B10 and a quarter note C11. A dynamic marking *cresc.* is placed below measure 66.

70 Musical notation for measures 70-72. Measure 70 has a slur over a quarter note D11 and a quarter note E11. Measure 71 has a slur over a quarter note F11 and a quarter note G11. Measure 72 has a slur over a quarter note A11 and a quarter note B11. A dynamic marking *f* is placed below measure 72. A letter **I** is placed above the first note of measure 72.

73 Musical notation for measures 73-75. Measure 73 has a slur over a quarter note C12 and a quarter note D12. Measure 74 has a slur over a quarter note E12 and a quarter note F12. Measure 75 has a slur over a quarter note G12 and a quarter note A12.

76 Musical notation for measures 76-78. Measure 76 has a slur over a quarter note B12 and a quarter note C13. Measure 77 has a slur over a quarter note D13 and a quarter note E13. Measure 78 has a slur over a quarter note F13 and a quarter note G13. A dynamic marking *ritard.* is placed below measure 78. The piece ends with a double bar line.

# Trio-Sonate in a

Ruhig fließend

Giovanni Paolo Cima  
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Cello 2

4

7 *tr* **A**

11

15

19 **B**

23 **C** *etwas gemächlicher*

27 **2**

32 **D** *zügiger*  
*cresc.*

36



40 **E** *f*

44 **F** *wieder gemächlich* *p*

48

52

56 **G** *etwas straffer*

61 **H**

65 *cresc.*

69 **I** *f*

73

76 *ritard.*

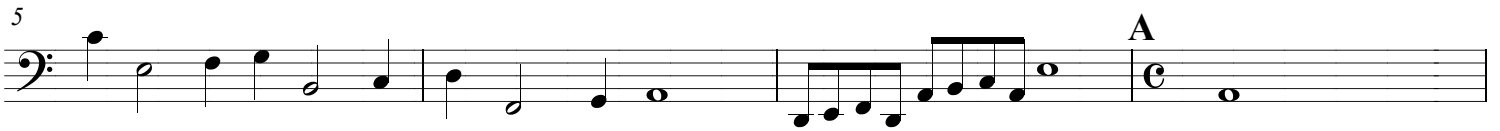
Detailed description: This page of a musical score for Cello 2 contains ten staves of music, numbered 40 to 76. The music is written in bass clef with a key signature of one sharp (F#). Measure 40 starts with a half note E and a dynamic marking of *f*. Measure 44 begins with a half note F and the instruction *wieder gemächlich*, followed by a dynamic marking of *p*. Measure 56 starts with a half note G and the instruction *etwas straffer*. Measure 61 begins with a half note H. Measure 65 includes a *cresc.* marking. Measure 69 starts with a half note I and a dynamic marking of *f*. Measure 76 ends with a *ritard.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Trio-Sonate in a

Ruhig fließend

Giovanni Paolo Cima  
Bew. Reinier

Cello 3 

5 

9 

13 

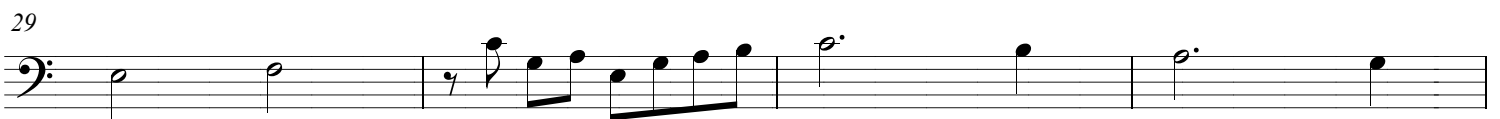
17 

21 **B** 

*etwas gemächlicher*

*p*

25 

29 

33 **D** *zügiger* 

*cresc.*

37 

41 **E**  
Bass clef staff with notes and dynamics: *f* and *p* wieder gemächlich

45 **F**  
Bass clef staff with notes

49  
Bass clef staff with notes

53 **G** *etwas straffer*  
Bass clef staff with notes and dynamics

57  
Bass clef staff with notes and a 2/4 time signature change

61 **H**  
Bass clef staff with notes and a 2/4 time signature change

64 *cresc.*  
Bass clef staff with notes and a 2/4 time signature change

68  
Bass clef staff with notes

72 **I** *f*  
Bass clef staff with notes and dynamics

76 *ritard.*  
Bass clef staff with notes and dynamics

# Trio - Sonate in a

für  
Violine, Oboe und Basso continuo

Ruhig fließend

Violine

Oboe

Baß

Ruhig fließend

Cembalo

The musical score is written for Violin, Oboe, Bass, and Cembalo. It features a tempo marking of 'Ruhig fließend' (Calmly flowing) and a common time signature. The score is divided into systems. The first system shows the initial entries for the Violin, Oboe, and Bass. The Cembalo part is shown in a grand staff. The second system continues the development of the themes. The third system includes a section marked 'diss.' (diminuendo) and a first ending bracket labeled 'A'. The fourth system concludes with a final cadence marked 'A'.



Handwritten musical score system 1, featuring a vocal line and piano accompaniment. The system includes a vocal staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Handwritten musical score system 2, continuing the vocal and piano parts. The vocal line shows some rests and melodic movement. The piano accompaniment maintains its intricate texture with various chordal and melodic elements.

Handwritten musical score system 3, concluding the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The word "diss." is written above the final vocal note, indicating a dissolving or fading ending.



B *etwas gemächlicher* (tr) C *etwas gemächlicher*

*etwas gemächlicher*

*etwas gemächlicher*

*etwas gemächlicher*

(p)

B C *etwas gemächlicher*

(p)

D *zügiger* *cresc.*

*zügiger* *cresc.*

*zügiger* *cresc.*

D *zügiger* *cresc.*



First system of a musical score, consisting of two staves for the vocal line and two staves for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and quarter notes with some melodic lines.

Second system of the musical score, featuring a vocal line and piano accompaniment. It includes dynamic markings such as *(f)* and *(p)*, and performance instructions like *wieder gemächlich*. Chord symbols **E** and **F** are placed above the vocal staff. The piano part includes a section with sustained chords.

Third system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



G etwas straffer

etwas straffer

etwas straffer

This system contains three staves. The top staff is a vocal line in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The middle staff is a vocal line in G major, starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note B4. The bottom staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3.

G etwas straffer

This system contains two staves. The top staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The bottom staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3.

(2/4) H

(2/4) H

(2/4)

(2/4)

This system contains three staves. The top staff is a vocal line in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The middle staff is a vocal line in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bottom staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3.

(2/4) H

(2/4) H

This system contains two staves. The top staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The bottom staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3.

(2/4)

(2/4)

(2/4)

(2/4)

This system contains three staves. The top staff is a vocal line in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The middle staff is a vocal line in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bottom staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3.

(2/4)

(2/4)

This system contains two staves. The top staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The bottom staff is a piano accompaniment in G major, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3.



First system of musical notation, consisting of four staves. The top three staves are for vocal parts (Soprano, Alto, Bass) and the bottom two are for piano accompaniment. The word *cresc.* is written below the first staff of each pair.

Second system of musical notation, consisting of four staves. It features a first ending bracket labeled 'I' over the vocal lines. The piano accompaniment includes a triplet of eighth notes with the notation '3c' and a '1-2' marking. The word *f* is written below the vocal staves.

Third system of musical notation, consisting of four staves. It features a *ritard.* (ritardando) marking above the vocal lines. The piano accompaniment includes a triplet of eighth notes with the notation '3c' and a '1-2' marking.