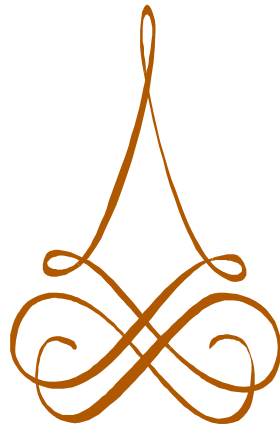


***Trio Quasi una Tarantella Napoletana***  
*for Flute, Cello and Piano*



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# Trio Quasi una Tarantella Napoletana

for Flute, Cello and Piano

Javier Jacinto

*Liberamente*

Flute  
Cello  
Piano

*p* *sfz* *f* *p* *mp*

Fl.  
Cell.  
Pno.

*p* *sfz* *f* *sfz* *p*

The musical score is arranged in three systems, each containing parts for Flute (Fl.), Cello (Cell.), and Piano (Pno.).

- System 1 (Measures 7-10):**
  - Fl.:** Measures 7-10. Measure 7 starts with a fermata. Measures 8-10 feature a melodic line with accents and dynamic markings *sfp* and *sfz*.
  - Cell.:** Measures 7-10. Measure 7 starts with a fermata. Measures 8-10 feature a rhythmic pattern with accents and dynamic markings *p*, *sfp*, and *sfp*.
  - Pno.:** Measures 7-10. Measure 7 starts with a fermata. Measures 8-10 feature chords with dynamic marking *mf*.
- System 2 (Measures 11-13):**
  - Fl.:** Measures 11-13. Measure 11 starts with a fermata. Measures 12-13 feature melodic lines with dynamic markings *sfp*, *sfz*, and *mp*.
  - Cell.:** Measures 11-13. Measure 11 starts with a fermata. Measures 12-13 feature a rhythmic pattern with dynamic marking *sfz*.
  - Pno.:** Measures 11-13. Measure 11 starts with a fermata. Measures 12-13 feature a melodic line with dynamic markings *sfp* and *f*.
- System 3 (Measures 14-17):**
  - Fl.:** Measures 14-17. Measure 14 starts with a fermata. Measures 15-17 feature melodic lines with dynamic markings *f* and *mp*.
  - Cell.:** Measures 14-17. Measure 14 starts with a fermata. Measures 15-17 feature a rhythmic pattern with dynamic markings *mp* and *f*.
  - Pno.:** Measures 14-17. Measure 14 starts with a fermata. Measures 15-17 feature chords with dynamic marking *f*.

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♩. = 112

19

Fl. *sfp* *sfp* *mp*

Cell. *p* *mp*

Pno. *p* *mp* *mf*

26

Fl. *mf* *f*

Cell. *mf* *f*

Pno. *mf* *f*

34

Fl. *ff* *p* *mf*

Cell. *ff* *p*

Pno. *ff* *mp*

*ced.* *accel.*

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39

Fl. *p* *mf* *f*  $\text{♩} = 120$

Cell. *mf* *p* *mf* *f*

Pno. *sfz*

44

Fl. *subito p*

Cell. *subito p*

Pno. *subito p*

50

Fl. *mf*

Cell. *subito p*

Pno. *subito p*

56

Fl.

Cell.

Pno.

64

Fl.

Cell.

64

Pno.

72

Fl.

Cell.

72

Pno.

79

Fl.

Cell.

Pno.

*f* *sfp*

*f* *p*

*f* *p*

85

Fl.

Cell.

Pno.

*p* *f*

*p* *f*

*p* *f*

92

Fl.

Cell.

Pno.

*f* *ff*

*f* *ff*

*f* *ff*

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$\text{♩} = 60$

*poco a poco accel.*

99

Fl.

Cell.

Pno.

*dolce*

*mp*

104

Fl.

Cell.

Pno.

*mf*

$\text{♩} = 90$

*poco a poco accel.*

109

Fl.

Cell.

Pno.

*f*

*mf*



115

Fl.

Cell.

Pno.

*f* *p*

*Liberamente*

120

Fl.

Cell.

*p* *sf*

120

Pno.

*sfz* *mp*

122

Fl.

Cell.

*f* *sf* *f*

122

Pno.

*mp*

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*poco a poco accel.*

126

Fl.

Cell.

Pno.

*p* *mf*

*sfp* *mp*

$\text{♩} = 120$

129

Fl.

Cell.

Pno.

*p* *mf* *pp*

*mf* *p* *mf* *pp*

*f* *pp*

135

Fl.

Cell.

Pno.

*pp* *p* *mp*

*p* *mp*

*p* *mp*

141

Fl.

Cell.

Pno.

*mp* *mf*

*mf*

147

Fl.

Cell.

Pno.

*f* *ff*

*f* *ff*

155

Fl.

Cell.

Pno.

*sfz* *p* *f p*

*sfz* *p* *f*

*p* *f* *p*

♩. = 144

*poco a poco accel. hasta el Fine*

Fl. 162

Cell. *p* *mp*

Pno. 162 *mp*

Fl. 168

Cell. *mf*

Pno. 168 *mf*

174

Fl. *f* *ff*

Cell. *f* *ff*

Pno. *f* *ff*

179

Fl. *sfp* *f* *fff*

Cell. *sfp* *f* *fff*

Pno. *sfp* *f* *fff*

Flute

# Trio Quasi una Tarantella Napoletana

for Flute, Cello and Piano

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*Liberamente*

*p* *sfp* *f*

*p* *sfp*

*sfp* *sfz* *sfp* *sfz* *mp* *f* *mp*

*f* *f* *sfp*

*sfp* *mp* *mf*

*f* *ff*

*ced.*

**2**

$\bullet = 112$

Trio Quasi una Tarantella Napoletana  
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*accel.*

Musical staff 37-41. Treble clef, 3/4 time signature. Measures 37-41. Dynamics: *p*, *mf*, *p*, *mf*, *f*. Slurs and accents are present. A fermata is over measure 41. A double bar line is at the end.

♩. = 120

Musical staff 42-49. Treble clef, 3/4 time signature. Measures 42-49. Dynamics: *subito p*, *mf*, *f*. Slurs and accents are present. A double bar line is at the end.

Musical staff 50-57. Treble clef, 3/4 time signature. Measures 50-57. Dynamics: *mf*, *f*. Slurs and accents are present. A double bar line is at the end.

Musical staff 58-76. Treble clef, 3/4 time signature. Measures 58-76. Dynamics: *mf*, *f*. Slurs and accents are present. A fermata is over measure 76. A double bar line is at the end.

Musical staff 77-84. Treble clef, 3/4 time signature. Measures 77-84. Dynamics: *f*, *sfz*. Slurs and accents are present. A fermata is over measure 84. A double bar line is at the end.

Musical staff 85-92. Treble clef, 3/4 time signature. Measures 85-92. Dynamics: *p*, *f*. Slurs and accents are present. A double bar line is at the end.

Musical staff 93-100. Treble clef, 3/4 time signature. Measures 93-100. Dynamics: *f*, *ff*. Slurs and accents are present. A fermata is over measure 100. A double bar line is at the end.

♩. = 60  
10

♩. = 90

109

*mf* *poco a poco accel.* *f*

Musical staff 109-116: Treble clef, key signature of one flat. Starts with a quarter rest, followed by eighth notes with slurs. Dynamics: *mf* (measures 109-112), *f* (measures 113-116). Tempo: *poco a poco accel.*

117

*Liberamente*

*p* *p*

Musical staff 117-120: Treble clef, key signature of one flat. Features a long slur over a series of eighth notes. Dynamics: *p* (measures 117-118), *p* (measures 119-120). Tempo: *Liberamente*

121

*sfz* *f* *p* *mf* *p* *mf* *pp*

*poco a poco accel.*

Musical staff 121-130: Treble clef, key signature of one flat. Includes a 4-measure rest. Dynamics: *sfz* (measure 121), *f* (measure 122), *p* (measures 123-124), *mf* (measures 125-126), *p* (measures 127-128), *mf* (measures 129-130), *pp* (measures 131-132). Tempo: *poco a poco accel.*

♩. = 120

131

*pp* *p*

Musical staff 131-137: Treble clef, key signature of one flat. Dynamics: *pp* (measures 131-132), *p* (measures 133-137). Tempo: *♩. = 120*

138

*mp* *mp* *mf*

Musical staff 138-145: Treble clef, key signature of one flat. Dynamics: *mp* (measures 138-140), *mp* (measures 141-142), *mf* (measures 143-145)

146

*f* *ff* *sfz*

Musical staff 146-153: Treble clef, key signature of one flat. Dynamics: *f* (measures 146-147), *ff* (measures 148-150), *sfz* (measures 151-153)



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157 *p* *f p*

$\bullet = 144$  *poco a poco accel. hasta el Fine*  
162 *mp*

168 *mf*

175 *f* *ff*

181 *sfp* *f* *fff*

Cello **Trio Quasi una Tarantella Napoletana**  
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*Liberamente*

The musical score is written for Cello in bass clef with a 6/8 time signature. It consists of eight staves of music, each labeled 'Cello' on the left. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). There are also markings for *sfp* (sforzando piano) and *sfz* (sforzando). The tempo is marked 'Liberamente'. There are two tempo markings:  $\text{♩} = 112$  and  $\text{♩} = 120$ . The score includes a 2-measure rest at the beginning, a 3-measure rest at measure 33, and a 16-measure rest at the end. The key signature has one sharp (F#).

Trio Quasi una Tarantella Napoletana  
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Cell 75 *mf* *f*

Cell 81 *p*

Cell 89 *f*

Cell 95 *ff* *mf*  $\text{♩} = 60$  9

Cell 109 *f* *mf* *f*  $\text{♩} = 90$  *poco a poco accel.*

Cell 116 *p* *Liberamente* 2

Cell 122 *p* *sfp* *f* 3

Trio Quasi una Tarantella Napoletana  
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♩. = 120

Cell 128 *p* *mf* *p* *mf* *pp*

Cell 133 *p*

Cell 139 *mp* *mf*

Cell 145 *f* *ff*

Cell 153 *sfz* *p* *f*

♩. = 144

*poco a poco accel. hasta el Fine*

Cell 162 *p* *mp*

Cell 171 *mf* *f*

Cell 176 *ff*

Cell 181 *sfp* *f* *fff*

# Trio Quasi una Tarantella Napoletana

Piano

for Flute, Cello and Piano

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*Liberamente*

*mp*

*mf*

*poco a poco accel.*

*sfp*

*f*

$\text{♩} = 112$

*p*

*mp*

*mf*

*ced.*

*accel.*

*ff*

*mp*

*sfz*

Trio Quasi una Tarantella Napoletana  
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♩. = 120

42

*f*

Musical score for measures 42-48. The piece is in 3/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The music features a strong rhythmic pattern with eighth and sixteenth notes. Measure 42 starts with a forte (*f*) dynamic. The score includes a treble and bass clef staff with various musical notations such as slurs, accents, and dynamic markings.

49

*subito p*

Musical score for measures 49-55. The music continues with the same rhythmic intensity. At measure 49, the dynamic changes to *subito p* (suddenly piano). The score includes a treble and bass clef staff with various musical notations such as slurs, accents, and dynamic markings.

56

*f* *p*

Musical score for measures 56-63. The music features a complex texture with many beamed notes. At measure 56, the dynamic returns to *f* (forte), and at measure 63, it changes to *p* (piano). The score includes a treble and bass clef staff with various musical notations such as slurs, accents, and dynamic markings.

64

*f*

Musical score for measures 64-71. The music continues with a strong rhythmic pattern. At measure 64, the dynamic is *f* (forte). The score includes a treble and bass clef staff with various musical notations such as slurs, accents, and dynamic markings.

72

*mf* *f*

Musical score for measures 72-78. The music features a complex texture with many beamed notes. At measure 72, the dynamic is *mf* (mezzo-forte), and at measure 78, it changes to *f* (forte). The score includes a treble and bass clef staff with various musical notations such as slurs, accents, and dynamic markings.

81

*p*

Musical score for measures 81-88. The piece is in 3/4 time with a key signature of one sharp (F#). The music features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. The dynamic is marked *p* (piano).

89

*f*

Musical score for measures 89-95. The music continues with the same rhythmic pattern, but with a dynamic shift to *f* (forte). There are accents (>) over many notes.

96

*ff* *mp* *dolce*

$\bullet = 60$

Musical score for measures 96-102. The tempo is marked  $\bullet = 60$ . The music features a dynamic shift from *ff* (fortissimo) to *mp* (mezzo-piano) and a *dolce* (sweet) marking. The right hand has a more melodic line.

103

*mf* *f* *mf*

*poco a poco accel.*  $\bullet = 90$

Musical score for measures 103-110. The tempo is marked  $\bullet = 90$ . The music features a dynamic shift from *mf* (mezzo-forte) to *f* (forte) and back to *mf*. The marking *poco a poco accel.* (poco a poco accelerando) is present.

111

*f* *p*

*poco a poco accel.*

Musical score for measures 111-118. The music features a dynamic shift from *f* (forte) to *p* (piano). The marking *poco a poco accel.* (poco a poco accelerando) is present.

*Liberamente*

120

*sfz* *mp* *mp*

This system contains measures 120 to 125. It features a piano accompaniment with a treble and bass clef. The music is in 3/4 time and includes dynamic markings of *sfz* (sforzando), *mp* (mezzo-piano), and *mp* (mezzo-piano).

*poco a poco accel.*

126

*sfp* *mp* *f*

This system contains measures 126 to 130. It includes a piano accompaniment and a guitar part indicated by a guitar chord diagram above the treble clef. The music is in 3/4 time and includes dynamic markings of *sfp* (sforzando piano), *mp* (mezzo-piano), and *f* (forte). The instruction *poco a poco accel.* (poco a poco accelerando) is written above the system.

$\text{♩} = 120$

131

*pp* *p*

This system contains measures 131 to 137. It features a piano accompaniment in 3/4 time. The tempo is marked as  $\text{♩} = 120$ . The music includes dynamic markings of *pp* (pianissimo) and *p* (piano).

138

*mp* *mf*

This system contains measures 138 to 145. It features a piano accompaniment in 3/4 time. The music includes dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte).

146

*f* *ff*

This system contains measures 146 to 152. It features a piano accompaniment in 3/4 time. The music includes dynamic markings of *f* (forte) and *ff* (fortissimo).



155

*p* *sfz* *f* *p*

162

♩ = 144

*poco a poco accel. hasta el Fine*

*mp*

170

*mf* *f*

176

*ff*

181

*sfp* *f* *fff*