

TARANTELLA

CONDUCTOR

TRIO FOR FLUTE, OBOE and CLARINET

WHITNEY TUSTIN

Vivo (♩. = 152)

42

Flute

Oboe

B♭ Clarinet

Fl.

Ob.

B♭ Cl.

Fl.

Ob.

B♭ Cl.

Fl.

Ob.

B♭ Cl.

f

f

f

mf

p staccato

mf

p staccato

mf

p

mf

mf

mf

p

p

p

mf

mf

mf

p

p

p

mf

mf

mf

p

p

p

Conductor

Meno vivo (♩ = 132)

Fl. *p*

Ob. *p*

B♭Cl. *mf*

This system shows the first three staves of the score. The Flute and Oboe parts are marked *p* and feature long, sweeping melodic lines with slurs. The Bass Clarinet part is marked *mf* and consists of a rhythmic accompaniment of eighth notes.

Fl. *p* *staccato*

Ob. *mf* *staccato*

B♭Cl. *p* *staccato*

This system continues the first three staves. The Flute and Oboe parts are marked *p* and *staccato*, with the Oboe part showing more rhythmic activity. The Bass Clarinet part is marked *p* and *staccato*, with some chromatic movement.

Poco meno vivo (♩ = 112)

Fl. *pp* *sempre staccato*

Ob. *pp* *sempre staccato*

B♭Cl. *pp* *sempre staccato*

This system begins the third system. The Flute, Oboe, and Bass Clarinet parts are all marked *pp* and *sempre staccato*. The Flute and Oboe parts have a more active, rhythmic character, while the Bass Clarinet part remains more melodic.

Fl.

Ob.

B♭Cl.

This system continues the third system with the Flute, Oboe, and Bass Clarinet parts. The Flute part is highly active with many slurs and ties. The Oboe and Bass Clarinet parts are more rhythmic and accompanimental.

Fl. *mp* *mf* *pp*

Ob. *mp* *mf* *pp*

BbCl. *mp* *mf* *pp*

Fl. *ff* *rit.* *p* **CODA** *pp* *staccato*

Ob. *ff* *rit.* *p* *pp* *staccato*

BbCl. *ff* *rit.* *p* *pp* *staccato*

D.S. al Coda

Fl.

Ob.

BbCl.

Fl. *mf* *p* *mf* *p* *f*

Ob. *mf* *p* *mf* *p* *f*

BbCl. *mf* *p* *mf* *p* *f*

Fl. *rit.* *a tempo* 17 *f* *fs*

Ob. *rit.* *a tempo* *f* *fs*

BbCl. *rit.* *a tempo* *pp* *f* *fs*