

**Todd Tarantino**  
**Slow Movement**  
for 'Cello and Piano

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(1996-8)

duration: approximately 10 minutes

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for Michael Finckel

# Slow Movement for Cello and Piano

Todd Tarantino  
(1996-8)

1

*Espressivo* ♩ = c. 32 or slower

Cello

Piano

*legato possible*

*p*

*Red. sempre tre corde*

4

*Red.*

*sim.*

6

l.b. separate but legato

ped. with l.b.

Ped. Ped. Ped. Ped. Ped. \*

9

like memories of lost melodies

*p*

allow the r.b. lines to grow

cresc. poco a poco

con ped. (with the quarter note)

11

cresc. poco a poco

con ped. (with the quarter note)

13

3

3

3

3

3

16

*mf*

3

3

3

3

*mf*

*dimin.*

3

3

3

3

*ped. with l.b.*

19

*mf*

3

3

3

3

3

3

3

3

3

*p*

*cresc. poco a poco*

3

3

3

3

3

*con ped.*

21

Musical score for measures 21-24. The score is written for a single melodic line and a piano accompaniment. The melodic line starts in 2/4 time, changes to 3/4, and returns to 2/4. The piano accompaniment features triplet patterns in the right hand and eighth-note patterns in the left hand. A crescendo hairpin is present in the piano part.

24

Musical score for measures 24-27. The score continues from the previous system. The piano part includes dynamic markings *mf* and *mp*. The melodic line features triplet patterns. The piano accompaniment continues with triplet patterns in the right hand and eighth-note patterns in the left hand.

28

Musical score for measures 28-31. The score continues from the previous system. The piano part includes dynamic markings *p* and *cresc. poco a poco*. The melodic line features triplet patterns. The piano accompaniment continues with triplet patterns in the right hand and eighth-note patterns in the left hand.

31

*cresc. poco a poco*

35

*mf*

*legato, but separately*

*mp*

*p*

*ped. with r.b.*

38

*Red.*

*Red. (C)*

\*

\*



48

*legatissimo  
beautifully*

*accel. poco a poco*

*p* *cresc. poco a poco*

*p* *con ped.* *3* *3* *3*

*Be aware of the inner canon*

*cresc. poco a poco* *3* *3*

51

*3* *3* *3*

*3* *3* *3*

54

*3* *3* *3*

*3* *3* *3*

56

*ped. with l.b.*

59

*ped.* *ped.*

62

*ped.* *ped.* *ped.* \*

♩ = c. 48

65 *rallentando*

*f* *cresc.* 3

*f* 3 *cresc.* 3

*ped. with l.b.* *Red.* \* *ped. with l.b.*

68 *Tempo 1°*

*dimin.* *p*

*dimin.* *p* 3

*con ped.*

71

*Red.* \* *con ped.*

*cresc.*

74

mf

mp

cresc.

Ped. Ped. Ped. Ped. 3 Ped. Ped. Ped.

76

mf

dimin.

con ped.

Ped. Ped. Ped. Ped. \* Ped. 3

79

pp

p

con ped.

Ped. \* 3 3

82

82

*cresc. poco a poco*

3

3

3

3

85

85

*mf*

3

3

3

3

88

88

*cresc. poco a poco*

*p cresc. poco a poco*

3

3

3

3

*Red.*

*Red.*

\* *con ped.*

92

Musical score for measures 92-94. The score is in 7/8 time. It features a piano part with triplets and a vocal line. Dynamics include *f*, *cresc.*, and *mf*. Pedal markings are present below the piano part.

95

Musical score for measures 95-97. The score is in 7/8 time. It features a piano part with triplets and a vocal line. Dynamics include *sub. p*. The instruction *con ped.* is written below the piano part.

98

Musical score for measures 98-100. The score is in 7/8 time. It features a piano part with triplets and a vocal line. Dynamics include *con ped.*. The instruction *con ped.* is written below the piano part.

102

*Gently*  
*p*  
*poco rit.*  
*a tempo Delicate*  
*Red.* *Red.* *Red.* \*

106

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

109

*Red.* *Red.* *Red.* *Red.* \* *Red.* *Red.* \*

112

2

Red. Red. Red. Red. Red. Red. Red. Red.

115

*slower, perhaps*

*p sempre*

*blur*

*loco*

*Sva*

Red. \* Red. Red. Red. Red. Red.

*Never allow ped. to clear completely*

119

*sempre legato*

*p*

*Sva*

Red. Red. Red. Red. Red. Red.

123

Red. blur Red. blur Red. Red. Red.

127

Red. Red. Red. Red.

130

Red. Red. Red. Red. Red.

134

*p*

*Red.*

*Red.*

*Red.*

*Red.*

137

*f*

*Red.*

*Red.*

\*