

ROB KEELEY

TRIONFI CON LAMENTO (1987, revised 2000)

clarinet in A and harp

1st performance of original version Andrew Sparling and Hugh WPbb, London 199

1st performance of revised version Kate Romano and Lucy Drakeford, Birmingham  
October 2001

Duration ca. 11 mins

# TRIONFI con LAMENTO

for clarinet and harp

(1987) rev. 2000

Robert Keckley

(♩ = ca. 64)

Cl. in A

Harp

*ff sempre! con forza*

4.

7.

11.

14.

17.

Cl. in A

Harp

20.

Poco meno mosso, ma sempre in tempo

$\text{♩} = 58$

ppp

poco

pp

p (poco in ritard.)

25.

poco p

pp

(senza cresc.)

ff!

[29.]

ff!

30.

$\text{♩} = 58$

ppp

sfz

p

(A) 34.

Handwritten musical score for measures 34-38. The top staff is a single melodic line with dynamics *ppp*, *pp*, and *meno p*. The bottom staff is a piano accompaniment with triplets and various rhythmic patterns.

39.

Handwritten musical score for measures 39-42. The top staff has dynamics *pp*, *p*, *pp*, *p*, and *mf*. The bottom staff continues the piano accompaniment with triplets and chords.

43.

Handwritten musical score for measures 43-46. The top staff has dynamics *mf*, *fp*, and *molto*. The bottom staff has dynamics *mf* and includes a  $\frac{3}{4}$  time signature.

Preview File Only

Tempo 1 ♩ = ca. 64

(A) Musical notation for staff (A) in 2/4 time. It features a melodic line with various ornaments, including grace notes and slurs. The dynamics include *poco a poco cresc.* and *(mf)*.

45. *pp!* quasi eco : leggiero Musical notation for staff 45, starting with a dynamic of *pp!* and the instruction *quasi eco : leggiero*. It contains triplet markings and a *poco a poco cresc.* instruction. Dynamics include *mf* and *f*.

48. Musical notation for staff 48, featuring a dynamic of *f* and the instruction *molto*. It includes a *pp* dynamic and a *ff sub!* instruction. The staff concludes with a 2/4 time signature.

Musical notation for the continuation of staff 48, starting with a dynamic of *f* and a *ff* dynamic. It includes a *ff sub!* instruction and triplet markings. The staff concludes with a 2/4 time signature.

(A)

51. *(ff)*

*nolto* *pp*

*(ff)*

ad libitum: cut to bar 61

$\text{♩} = 64$  sempre

54. *ppp* sempre, *mormorando*

*pp* sempre, *mormorando*

58. *(ppp)*

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

*p* *mp* *mf* *f*

5.

$\text{♩} = 64$  sempre

(A) 61.

pp sempre, mormorando

64.

pp (pp) (p)

(A) 68.

p l.v. mp mf

72. (A)

mp

poco f, espr.

mf

75. Più mosso:  $\text{♩} = \text{ca. } 68$

P. quasi da lontano

p

78.

poco

mf

f

81.

Hp.

f

f marc.

2/4



(A) Cl. (A)

84.

*pp* *p*

2/4

*mfz* *mfz* *mfz*

88.

*f* *ffp* *f* *Pia mosso (♩ = 60)*

*sfz* *ff risonante*

*alla tavola* *lv.*

91.

*sfz*

(A)

94.

sfz fpp ff ff risonante

98.

molto! dim. mf

101.

f12 f2 ll norm. p (dim.) mf p < mf

(A) 105. *Forcful!*

*p* *fff* *ff ruvido (non staccato)*

109.

*ff sempre* *ff* *ff*

115.

*f sempre* *p sub.* *molto* *ff* *mf*

119.

*ff p sub.* *ff p sub.*

125.

Cl. (A)

mp

5

f

HP.

2/4

mf

3/8

5/8

f

2/4

p

3/8

5/8

ff

128.

pp

5

ff

b

3

HP.

5/8

3/8

ff

1.v.

4

(-)

(-)

X

X

132.

Free, hectic

f

p

f: mf

ff

b

ff

HP.

X

X

3/4

4/4

(A)

133. *8ve* —————

*pp<sup>o</sup> leggero* *P* *PP*

*ff, marcatissimo, alla tavola* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *dim.* *poco* *a poco* (*f*)

137.

*mp* *f* *mp*

*(dim)* *3* *3* *3* *(mf)* *3* *3* *3* *P*

140.

*ff*

*(p) poco a poco naturale* *cresc.* *fff* *ff* *risortente*

144.

*fz* *ff* *mf* *ff* *mf* *ff* *P*

(A) 147.

ff pp p mf

3 3 5

cresc.

151.

f ff ff sf

f ff con forza

4 3 3 lv

155

(f) sf sf sf

sf sf sf

5

LAMENTO : Adagio non troppo

159.

*p* *dolciss.*

*p* (suoni reali)

161.

162.

(A)

165.

mf p f

(nat.) p(arm.) (nat.) f

168.

Preview File Only

172.

p ff



(A) 175.

ff *molto*

f *mf* *p* l.v.

b) 2.

178.

*p* *f*

*p* *f*

*f*

ossia:

181.

ff *poco f*

*ff sempre* *colla parte* l.v.

(A) 183.

pp

f

f

pp

186.

pp sempre

pp

191.

pp

p

July 1987 Revised November 2000  
 Maxwell Hill