

Llanto

Clarinet Concerto

Commissioned by the Scottish Chamber Orchestra
and dedicated to Maximiliano Martin

Lyell Cresswell

J = 88

Xyl. *pp*

S. Cl.

Vln. I *pp* *con sord.*

Vln. II *pp*

ppp

10

Xyl. *pp*

S. Cl. *p* *pp*

Vln. I *pp* *div.*

Vln. II *pp* *div.*

pp

19

A

S. Cl. *ppp* *p* *ppp*

Vln. I *pp*

Vln. II *pp*

2 27

Bsn. 1 *pp*
con sord.

Hn. 1 *pp*

S. Cl. *p* *pp* (con sord.)

Vln. II *pp* (con sord.) *pp*

=

35

Xyl. (con sord.) *p*

Vln. I (con sord.) *pp*

Vln. II (con sord.) *pp*

=

44 **B**

Fl. *p*

Hn. 1 *p* con sord.

Tpt. 1 *p*

S. Cl. *ppp* *p* *pp*

51

Fl.

Bsn. 1

Hn. 1

Tpt. 1

Tbn.

Xyl.

S. Cl.

二

Musical score for Violin I and Violin II. The score consists of two staves. The top staff is for Vln. I and the bottom staff is for Vln. II. The key signature is A major (no sharps or flats). The time signature is common time. Measure 60 starts with a dynamic of ***p***. The first measure of Vln. I has a dynamic of ***pp***. The first measure of Vln. II has a dynamic of ***pp***. The second measure of Vln. I has a dynamic of ***pp*** and a performance instruction **(con sord.)**. The second measure of Vln. II has a dynamic of ***pp*** and a performance instruction **(con sord.)**. The third measure of Vln. I has a dynamic of ***p*** and a performance instruction ***pp***. The third measure of Vln. II has a dynamic of ***p*** and a performance instruction ***pp***. The fourth measure of Vln. I has a dynamic of ***p*** and a performance instruction ***pp***. The fourth measure of Vln. II has a dynamic of ***p*** and a performance instruction ***pp***. Measures 61-62 show eighth-note patterns with grace notes and sixteenth-note patterns. Measures 63-64 show eighth-note patterns with grace notes and sixteenth-note patterns.

D

70

Picc. *pp*

Fl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* senza sord.

Hn. 2 *ff*

Tpt. 1

Tpt. 2 *ff*

Tbn. *ff*

Xyl. *ff*

S. Cl.

Vln. I senza sord. *ff*

Vln. II senza sord. *ff*

Vla. senza sord. *ff*

Vc. *ff*

Db. *p* <*mp* *ff*

79

Picc. *ff*

Fl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff* senza sord.

Tpt. 2 *ff*

Tbn. *ff*

Xyl. *ff*

S. Cl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

E

85

Bsn. 1

S. Cl.

Vln. I

Vln. II

E

pp

pp

mp

pp

mp

pp

mp

pp

7

Musical score for Bassoon 1 (Bsn. 1) and Soprano Clarinet (S. Cl.) at measure 94.

Bsn. 1: The bassoon plays a sustained note on the first beat of each measure. The key signature changes between $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{5}{4}$, and $\frac{5}{4}$. Dynamics are marked p , pp , and $niente$.

S. Cl.: The soprano clarinet plays a continuous line of eighth notes. The key signature changes between $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{5}{4}$, and $\frac{5}{4}$. Dynamics are marked p , pp , and $p \rightarrow pp$.

2

Musical score for Picc., Fl., and S. Cl. from measure 102 to the end. The Picc. and Fl. parts are mostly silent. The S. Cl. part begins with a dynamic *p*, followed by a series of eighth-note chords. The dynamic changes to *mp*, then *mf*, and finally *mf* again at the end.

2

115 **F** = 116

Picc. - - - - -

Fl. - - - - -

Bsn. 1 $\frac{2}{4}$ - - - - -

Hn. 1 con sord. 5 $\frac{3}{4}$ - - - - -

Tpt. 1 - - - - -

S. Cl. $\frac{4}{4}$ - - - - -

Vln. I - - - - -

Vln. II - - - - -

Vla. $\frac{2}{4}$ - - - - -

Vc. pizz. $\frac{4}{4}$ - - - - -

=

118

Picc. - - - - -

Fl. - - - - -

Tpt. 1 - - - - -

S. Cl. $\frac{3}{4}$ mp - - - - -

Vln. I - - - - -

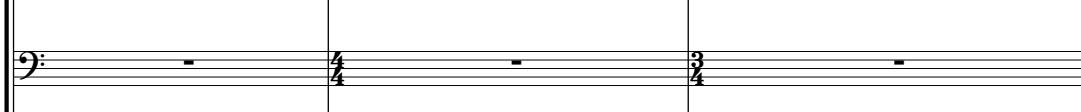
Vln. II - - - - -

Vla. $\frac{2}{4}$ senza sord. pizz. $\frac{3}{4}$ - - - - -

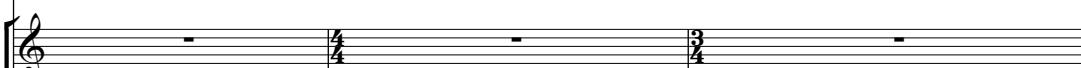
122

Picc.  

Fl.  

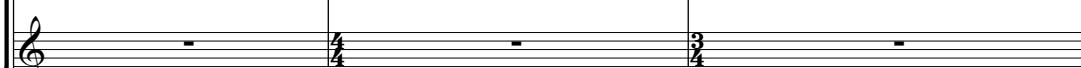
Bsn. 1 

Bsn. 2 

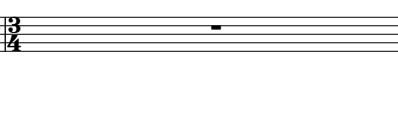
Hn. 1 

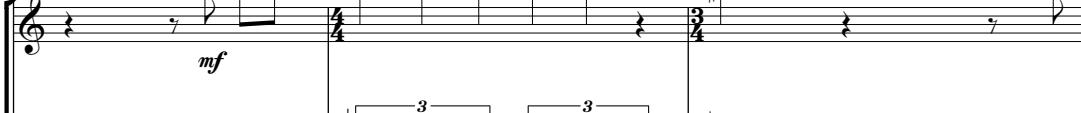
Hn. 2 

Tpt. 1  

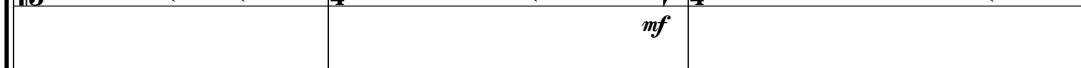
Tpt. 2 

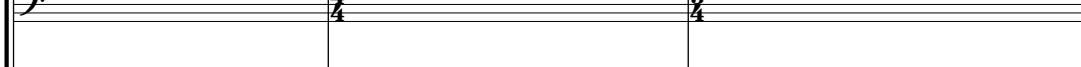
Xyl.  

S. Cl.  

Vln. I  

Vln. II  

Vla. 

Vc. 

Db. 