

I saw the Mystery Man
for symphony orchestra

José del Avellanal Carreño
2019

Instrumentation

3 Flutes
 3 Oboes
 2 Clarinets in B♭
 Bass Clarinet in B♭
 2 Bassoons
 Contrabassoon

4 Horns in F
 3 Trumpets in B♭
 2 Trombones
 Bass Trombone
 Tuba

Timpani

Percussion 1: Suspended Cymbal (shared with P3*), Triangle, Glockenspiel, Woodblock

Percussion 2: Snare Drum, Guiro

Percussion 3: 2 Congas**, Suspended Cymbal (shared with P1*), Shaker***

Piano (with shaker***)

Harp

1st and 2nd Violins
 Violas
 Violoncellos
 Double Basses

*If sharing the suspended cymbal is too inconvenient for the players it would be acceptable for them to use a different instrument each, P1 playing the smaller cymbal and P3 playing the larger one.

**This work features several instances in which the percussionist is asked to sweep the skin of the conga with a triangle beater, producing a soft and sustained sound. For more information about this technique, see Casey Cangelosi's 'Wicca' for solo percussion.

***The pianist should be provided a shaker for the performance of the piece, which should have a lighter timbre from the one played by P3. Should this not be possible it would be acceptable for the percussionist to play a maraca instead.

Score in C

Duration: c. 8'

Written in May-September 2019 for the RNCM Brand New Orchestra

I saw the Mystery Man

Score in C

José del Avellanal Carreño

Flute 1, 2, 3

Oboe 1, 2, 3

Clarinet in B \flat 1, 2

Bass Clarinet in B \flat

Bassoon 1, 2

Contrabassoon

Horn in F 1, 3

Horn in F 2, 4

Trumpet in B \flat 1, 2, 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Piano

Harp

Violin 1 (2 soli)

Violin 1

Violin 2 (2 soli)

Violin 2

Viola

Violoncello

Double Bass

Tempo: $\text{♩} = 48$

Contrabassoon: solo, mp , *espressivo, misterioso*, pp

Timpani: hit body of timpano (most resonant), p *sonore*

Percussion 1: Suspended Cymbal scrape (p), with soft mallet (pp), Triangle (p)

Percussion 2: Snare Drum (snares off) with brushes sweeping, no attack (p)

Percussion 3: Congas (p), with hand open tone (mp)

Piano: p

Violins and Viola/Cello: ppp , con sord., senza vib., mf *cantabile*, pizz., mf

Double Bass: senza vib., pp

A

13

Fl. 1, 2, 3: *p* as little attack as possible

Cl. 1, 2: *mp* *p*

B. Cl.: solo *mp* misterioso

Bsn. 1, 2: *p* *lontano*

Cbsn.: *mp* *pp*

Hn. 1, 2, 3, 4: *p* *lontano* *pp*

Tpt. 1, 2, 3: *pp* *ppp*

Tbn. 1, 2, 3: *pp* *ppp*

Timp.: *pp* *p* *pp*

Perc. 1: Glockenspiel *pp* Suspended cymbal scrape *mp*

Perc. 2: *p* snares on *ff* with drumsticks rimshot

Perc. 3: *ff* with drumsticks

Pno.: *p* *mf* ♩=120 (unconducted!) play shaker concealing it from the audience

Hp.: *p*

A

Vln. 1, 2: tutti senza sord. *ppp*

Vla.: *ppp* *pp*

Vc.: arco *ppp* *pp*

Db.: *ppp* *pp*

B

20 $\text{♩} = 96$

$\text{♩} = 60$

C

5

Fl. 1, Fl. 2, Fl. 3: *p* embouchure gliss.

Ob. 1, Ob. 2, Ob. 3: *ff*

Cl. 1, Cl. 2: *ff*

B. Cl.: *pp* solo, *mf* 3, *p* 5

Bsn. 1, Bsn. 2: *ff*

Hn. 1, Hn. 2, Hn. 3, Hn. 4: *ff*

Tpt. 1: *ff* cup mute on

Tpt. 2,3: *ff* straight mute on

Tbn. 1,2: *ff*

B. Tbn.: *f*

Tba.: *ff*

Timp.: *ff*

Perc. 1: Woodblock *mf*

Perc. 2: *f* with brushes, snares off *p*

Perc. 3: *f* with triangle beater sweeping, no attack *p*

Pno.: *f*

Hp.: *ppp* almost nothing, very delicate *p* sonore

B

$\text{♩} = 96$

$\text{♩} = 60$

C

Vln. 1, Vln. 2: *ff* div.

Vla.: *pp*

Vc.: *pp*

Db.: *p*

Vln. 1, Vln. 2: *p* unis. pizz.

Vla.: *p* senza sord. pizz.

Vc.: *ppp* senza sord. sul tasto *V*

Db.: *p* pizz. *ppp*

D

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Fl. 3 *mp* *pp*

Ob. 1 *p* *ppp*

Ob. 2 *p* *ppp*

Ob. 3 *p* *ppp*

Cl. 1 *mp* *pp*

Cl. 2

B. Cl.

Bsn. 1 *p* *ppp*

Bsn. 2 *p* *ppp*

Hn. 1,3 *ppp* *mp* *ppp*

Hn. 2,4 *ppp* *mp* *ppp*

Tpt. 1 [with cup mute] solo *mf lugubre* *mp*

Tpt. 2 [with straight mute] *p* *pp* mute off

Tpt. 3 [with straight mute] *p* *pp* mute off

Tbn. 1 *p* *ppp*

Tbn. 2 *p* *ppp*

B. Tbn.

Tba. *p* *ppp*

Timp. *p* *ppp*

Perc. 1 *mp*

Pno.

Hp.

D

Vln. 1 *ppp* *ppp* arco

Vln. 2 *pp* arco

Vla. *ppp* *p* *pp* arco sul tasto s.t. ord.

Vc. *p* *pp* *p* *pp* s.t. ord.

Db. *p* *mp* *p* arco

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Perc. 1
Pno.
Hp.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

F

This page contains a musical score for measures 44 through 52. The instruments listed on the left are:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2
- B. Cl.
- Bsn. 1, Bsn. 2
- Cbsn.
- Hn. 1,3, Hn. 2,4
- Tpt. 1,2,3
- Tbn. 1, Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1, Perc. 2, Perc. 3
- Pno.
- Hp.
- Vln. 1, Vln. 2
- Vla.
- Vc.
- Db.

The score is written in 3/4 time and features a key signature of one flat (B-flat). The woodwinds and brass sections have various melodic lines with dynamic markings such as *ppp*, *mp*, *mf*, *p*, and *f*. The strings (Violins, Violas, Cellos, and Double Basses) play a rhythmic accompaniment with dynamic markings including *f*, *mp*, and *p*. A fermata is present over the first measure of measure 52. The page number '8' is in the top left, and the section marker 'F' is in the top center.

This page contains the musical score for measures 53 through 90. The score is divided into two systems, with a section marker 'G' appearing at the beginning of the first system and at the start of measure 83. The first system includes parts for Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1 and 2; Bass Clarinet; Bassoons 1 and 2; Contrabassoon; Horns 1, 2, and 3; Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Tuba; Timpani; Percussion 1 (Suspended Cymbal); Percussion 2 (with drumsticks, snares off); Percussion 3 (with triangle beater, sweeping, no attack); Piano; and Harp. The second system includes parts for Violins 1 and 2; Viola; Violoncello; and Double Bass. Dynamics range from *pp* to *ff*. Performance instructions include *pp* with drumsticks (snares off), *f* with triangle beater (sweeping, no attack), *mp* *8va*, *mf* *8va*, *p* *8va* no pedal, and *ff* subito. The Percussion 2 part features a rhythmic pattern of sixteenth notes marked with '6' and 'rim'.

H

♩=48

Fl. 1,2,3
Ob. 1
Ob. 2,3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.

H

♩=48

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3

Ob. 1 *p mp pp*

Ob. 2 *p mp pp*

Ob. 3 *p mp pp*

Cl. 1 *mp pp*

Cl. 2 *mp pp*

B. Cl. *mp pp*

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4 *pp ppp*

Tpt. 1,2,3

Tbn. 1 *pp ppp*

Tbn. 2 *pp ppp*

B. Tbn.

Tba. *mp solo mf p mp mf*

Timp. *mp*

Perc. 1 Triangle *p* Woodblock *mf p*

Perc. 2 Guiro *p pp mf p pp mf mp*

Perc. 3 with soft mallet *p* scrape *mf* Suspended Cymbal *p* Congas with hand open tone *mp*

Pno. *mp solo mf p*

Hp. *mf* 4+4+4+4+ fast gliss.

Vln. 1 *p unis. pizz.*

Vln. 2 *p unis. pizz.*

Vla. *p unis. pizz.*

Vc. *mp più mp p non. arpegg. mp*

Db. *mf gli altri pizz. p*

76

J **K**

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Fl. 3 *pp* *mp*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

Ob. 3 *mp* *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cbsn. *pp*

Hn. 1,3 *pp* *lontano* *pp*

Hn. 2,4 *pp* *lontano* *pp*

Tpt. 1 *pp* *lontano* *pp* *p*

Tpt. 2,3 *pp* *lontano* *pp* *p*

Tbn. 1 *pp* *ppp* *pp* *ppp*

Tbn. 2 *pp* *ppp* *pp* *ppp*

B. Tbn. *pp* *ppp* *pp* *ppp*

Tba. *p* *pp* *ppp* *pp* *ppp*

Timp. *p* *f*

Perc. 1 *mf* *p* *pp* *ff*

Perc. 2 *pp* *ff*

Perc. 3 *pp* *mf* *p* *ff*

Pno. *mp* *p* *pp*

Hp. *p* *mp* *sonore*

J **K**

Vln. 1

Vln. 2

Vla. *arco* *ppp* *arco* *ppp*

Vc. *arco* *pp* *arco* *pp*

Db. *[solo]* *p* *mp* *pp* *tutti arco* *pp*

86 13

Fl. 1 *pp* *mf* *pp* *pp* *mp* *pp*

Fl. 2 *pp* *mf* *pp* *pp* *p* *pp*

Fl. 3 *pp* *mf* *pp* *pp* *p* *pp*

Ob. 1 *mf* *p* *pp* *pp* *sfz p* *pp*

Ob. 2 *p* *p* *ppp*

Ob. 3 *p* *p* *ppp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

B. Cl. *pp* *mp* *pp*

Bsn. 1 *mp* *sfz p* *pp*

Bsn. 2 *pp*

Cbsn. *mp* *pp* *mf* *pp* *mp* *pp*

Hn. 1,3 *mp* *sfz pp* *ppp*

Hn. 2,4 *mp* *sfz pp* *ppp*

Tpt. 1 *ppp* *sfz pp* *ppp* *p* *ppp* *cup mute on*

Tpt. 2,3 *ppp* *sfz pp* *ppp* *p* *ppp*

Tbn. 1 *pp* *mp* *ppp* *espressivo* *mf* *3*

Tbn. 2 *pp* *mp* *ppp* *p*

B. Tbn. *pp* *mp* *ppp* *p*

Tba. *pp* *mp* *pp* *ppp*

Timp.

Perc. 1

Perc. 2 *p* *with brushes sweeping, no attack*

Perc. 3

Pno.

Hp. *f*

ord.

Vln. 1 *arco* *pp* *mf* *ppp* *pp* *ord.*

Vln. 2 *arco* *pp* *mf* *ppp* *pp* *ord.*

Vla. *pp* *mp* *p* *pp* *ppp* *pp*

Vc. *pp* *mp* *p* *pp* *mf* *pp*

Db. *mp* *pp* *mf* *pp* *mf* *p*

96

Fl. 1

Fl. 2

Fl. 3

Ob. 1,2,3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1
solo [with cup mute]
mp

Tpt. 2,3

Tbn. 1
mp

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc. 1
Glockenspiel

Perc. 2
Shaker

Perc. 3

Pno.
pp lontano

Hp.
mp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

con sord. senza vib.

ppp

ppp

ppp

ppp

pp

ppp

ppp

ppp

pp

104

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1,2,3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *pp*

Bsn. 2 *pp*

Cbsn. *p lontano* *pp*

Hn. 1,3

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp. *p* *pp* *p sonore*

Perc. 1 Suspended Cymbal scrape *p*

Perc. 2 Guiro *mp*

Perc. 3 *mf*

Pno. *p*

Hp. *mp* *p*

Vln. 1 (2 soli) *con sord.* *mp* *cantabile* *pp*

Vln. 1

Vln. 2 (2 soli) *con sord.* *mp* *cantabile* *pp*

Vln. 2

Vla.

Vc.

Db.

♩=60