

Don't Blame Anyone...

[No se culpe a nadie...]

Concert Suite

Scene 2, "The No"

Carlos Sanchez-Gutierrez

IMPORTANT: IN THIS MOVEMENT,
ACCIDENTALS CARRY THROUGH
THE MEASURE.

Prestissimo scorrevole [$\text{♩} = 160$]

Flute *short, quasi pizz.*

Cl. [B \flat Cl.] *mp*
legatissimo ma intenso
[always apply great contrast to accented notes]

Sax. Soprano Sax. *sffzpp*

Sop. 1 *f Assertive*
El no

Sop. 2 SOPRANO 2 TACET THIS SCENE

Sop. 3 SOPRANO 3 TACET THIS SCENE

Perc. I
II **PICC. WB**
p

P.F. *p*
bottom pitch sempre poco in rilievo

Guit. **GUITAR: TACET THIS SCENE**

Vln. *pizz. l. vib sempre*

V.C. *mp*
pizz. l. vib sempre

Bass *mp*

NOTE: Percussion part until m. 13 should be clearly audible, but always in the background.

[Sost. Ped.] $\overrightarrow{\quad}$

Silently depress as many keys at bottom of register, the secure with Sost. Pedal. Keep pedal depressed.

Soprano: Sing/act the following text before music begins.

Hesitantly at first, then increasingly hectic. Base singing freely on pitch material from this movement, as if trying to create a poem or write a song with the words. After a few attempts, singer finds "something", and moves to pick up to m. 2. Orchestra joins in.

No... El... El no...

Inóvulo...

I... el... posludo...

poslu-do-cos-mos...

el...

el...

~

inóvulo...

2

Fl.

Cl.

Sax.

Sop.

I

Perc.

II

PF.

Vln.

V.C.

Bass

El no i - nó - vu - lo

[sempre cresc/decresc come sopra]

w.b.

f *p*sub.

5

Fl.

Cl. *sim.*

Sax.

Sop.

El no no - na - to El no - o

I

Perc. **BONGOS** [with sticks]
p
near edge

II

P.F.

Vln. 5

V.C.

Bass

9

Fl.

Cl.

Sax.

Sop.

El no pos - lu - do - cos - mos delm - pu - ros ce - ros no - es que no - an no - an

I

Perc.

II

picc. w.b.

P.F.

Vln.

V.C.

Bass

13

Fl. *adesso sempre cresc. pochiss. a pochiss.* [Cresc. sempre]

Cl. *adesso sempre cresc. pochiss. a pochiss.* [Cresc. sempre]

Sax. *adesso sempre cresc. pochiss. a pochiss.*

Sop. *ff*
no - an. Y no - an y plu - ri - mo - no no -

I Perc. *cabasa*
f mp sempre cresc. poco a poco

II Perc. *w.b.*
f *mf* *adesso sempre cresc. pochiss. a pochiss.* (cresc)

P.F. *adesso sempre cresc. pochiss. a pochiss.* [Cresc. sempre]

13

Vln. *adesso sempre cresc. pochiss. a pochiss.* [Cresc. sempre]

V.C. *adesso sempre cresc. pochiss. a pochiss.* [Cresc. sempre]

Bass

tutti sempre piu intensamente

20

Fl.

Cl.

Sax.

Sop.

*poco meno **f** espressivo, "religious", but ironic*

***f** back to neurosis*

no — de — o Sin — son ni — sex — o ni

I

Perc.

cabasa

II

P.F.

Vln.

20 sempre sim. ricoch.

[ricoch.]

V.C.

Bass

poco a poco piu brutale

Fl. *f*

Cl. *sfzpp e sempre cresc. poco a poco*

Sax.

Sop. *ff* *cresc!*

ór - bi - ta El yer - toI - nó - seo noEn u - ní - so - lo! a - mó - du - lo

Perc. I ribbon crasher bongos *f e ancora cresc.* (cresc)

Perc. II ribbon crasher [cresc.]

P.F. [cresc.]

Vln. *arco ord.* *4tr* *fast gliss.* [ord.] *sfp* *sub!* *ff* [cresc.]

V.C. [cresc.]

Bass

26

Fl. *[cresc.]*

Cl. *[cresc.]*

Sax.

Sop. *p*
Sin

I
Perc. *ribbon cr.*

II

P.F. *8va* *loco!* *8va*

26

Vln.

V.C.

Bass

scorrevole e violento!

28

Fl. *[cresc.]* *fp* *f* *ff*

Cl. *[cresc.]* *ff*

Sax.

Sop. *ff* *mf* *ff*
 po - - - ros ya sin nó-du-lo sin yo sin fo - sa niHo - yo

I Perc. *ff* to Marimba

II Perc. to Cymbal

P.F. *[cresc.]* *8va - loco!* *ff* *8va*

Vln. *[cresc.]* *sfp* *fff* *molto sul pont.*

V.C. *[cresc.]* *ff*

Bass

cantabile, ma sempre con intensita

Fl. *subito p* *f* *p* *sim.*

Cl. *subito p* *cantabile, ma sempre con intensita* *f* *p* *sim.*

Sax. *pp* *f* *pp* *sim.*

Sop. *open, exhuberant*
El ma - - - - - cro no

MARIMBA
legatissimo ma intenso
mf

CYMB.
lv.
ff

P.F. *ff* (8^{va})

Vln. 30

V.C.

Bass

33

Fl. *f* *ff* *ff* *come sopra*

Cl. *f* *ff* *subito!* *f* *ff* *come sopra*

Sax. *f* *ff* *subito!* *f* *ff* *ff*

Sop. ni pol vo El no

I *ff*

Perc. II **RIBBON C.** *f* *l.v.*

P.F. *subito!* *15^{ma}* *fff* *f_{sub.}* *ff estroverso!*
[chromatic tone-cluster with palm or fist]

Vln. *sempre legatiss. scorrevole, ma intenso*

V.C. *sfp e cresc.*

Bass

36

Fl.

Cl.

Sax.

Sop.

más na - - - da to - do!

I

Perc.

II

P.F.

15^{ma}

Vln.

V.C.

Bass

mf

f

fp

fff

fff

deciso, sonoro

with drive!

38 *fz.* *overblow—loud!* *[sfz]* *[fz.]* *m. ord.* *esuberante!* *f* *esuberante!*

Fl.

Cl.

Sax. *f* *in rilievo sempre*

Sop.

I

Perc. **VIBRAPH.**

II *f* *Red.*

P.F. *8va* *[bottom pitches in rilievo]* *ff*

Vln. 38 *ff* *risoluto, in rilievo, con "drive"*

V.C. *ff* *risoluto, in rilievo, con "drive"*

Bass *f*

sempre piu intensamente e con piu violenza!

41

Fl.

ff e sempre cresc!

Cl.

ff e sempre cresc!

Sax.

ff

Sop.

I

fff

BONGO/CONGAS

Perc.

< f

II

SPLASH

BASS DRUM

ff e sempre cresc!

picc. w.b. II

P.F.

15^{ma}

15^{ma}

chromatic tone-cluster with palm or fist in approx. range

fff e sempre cresc!

Vln.

41

fff e sempre cresc!

sempre legatiss., in rilievo!

fast gliss. sul IV

V.C.

fff

f e cresc.

Bass

ff

f

44

Fl. *[Cresc. sempre]*

Cl. *[Cresc. sempre]*

Sax. *ff*

Sop.

I

Perc. **RIBBON C.** *f* **BONGO/CONGAS**

II *[Cresc. sempre]*

P.F. *[Cresc. sempre]* *15^{ma}* *[loco]* *15^{ma}* *15^{ma}* *15^{ma}*

44

Vln. *[Cresc. sempre]* *ff* *cresc.*

V.C. *[Cresc. sempre]* *cresc.*

Bass

47

Fl. *cresc.* *cresc.* 5 6 *Tutta Fza!* *fz.*

Cl. *cresc.* *cresc.* *Tutta Fza!*

Sax. *cresc.* *cresc.* 5

Sop.

I *Tutta Fza!* [MAR.]

Perc. II TAM-TAM (with sticks, near rim) to Marimba *l. vib.*

P.F. *(cresc)* *15^{ma}* *15^{ma}* *15^{ma}* *Tutta Fza!*

47

Vln. *cresc.* *Tutta Fza!*

V.C. *cresc.* *Tutta Fza!*

Bass

50

Fl.

Cl.

Sax.

Sop.

I

II

Perc.

P.F.

Vln.

V.C.

Bass

subito p

sub. p

f sub. e cresc.

VIBRAPH.

SLAPSTICK

[both hands]

15^{ma}

subito p

mp [gliss. ad lib. over nat. harmonics on I string]

molto sul pont.

slow gliss.

arco

52

Fl.

Cl.

Sax.

Sop.

I

Perc.

II

P.F.

[Ped.]

52

Vln.

V.C.

Bass

8va

6

6

6

tr

tr

tr

tr

15^{ma}

poco a poco molto sul pont.

molto sul pont.

apply more bow pressure gradually--noisy!

54

Fl. *Tutta Fza!*

Cl. *Tutta Fza!*

Sax. *f* *Tutta Fza!*

Sop.

I *Tutta Fza!* BONGO/CONGAS

Perc. *ff* *p sub.*

II *ff*

P.F. *Tutta Fza!* *[15^{ma}]* *[loco]* *8va -*

Vln. 54 *Tutta Fza!* OVER-PRESSURE

V.C. *Tutta Fza!*

Bass *f*

57

Fl.

Cl.

Sax.

Sop.

I

Perc.

II

P.F.

Vln.

V.C.

Bass

overblow—noisy!

ffz

legatiss. come sopra

pp

sfz

fz

tutta forza!

f

8va - 1

Sost. Ped. →

pizz.

ffz

fast gliss. over nat. harms—noisy! molto sul pont. sul IV

f

61 "jet whistle"

Fl.

Cl. *f* *dolcissimo* *pp*

Sax. *f* air *ff*

Sop. *p dolce, etereo* el

I MAR. *f* *8va*

Perc. VIBRAPH. *mf* [con *And.*]

II COWB. WOODBLOCK SIZZLE CYMB. *f* *f* *p* *l. vib.*

P.F. *poco meno f* *[sffz]* *8va* release Sost. Ped. \triangle

Vln. 61 arco Con sord. *pp* *molto sul pont.* Senza sord. *mf* pizz. *>*

V.C. *f*

Bass

attacca

67

Fl.

Cl.

Sax.

Sop.

Resigned
[spoken]

sin no.

I

Perc.

II

CLAVES *deciso*

mp

P.F.

Ped. →
Depress *Ped.* to catch other instruments' resonance. Keep depressed a few seconds after claves are played.

67

Vln.

V.C.

Bass