

Don't Blame Anyone...

[No se culpe a nadie...]

Act I Scene 2, "The No"

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Scene 2:

The Author and the "Amorphous ideas" are inside the blank page. The ideas form a "table" and a "chair", and The Author sits down to try to write. The Author—very tentatively—starts with Oliverio Gironde's poem "El Puro No", uttering bits of it, such as "El no, el no inóvulo, el no-o", etc, as if trying to create a poem or write a song with the words.

After a few attempts, The Author feels she has "something", and begins to sing (pick up to Scene 2) and orchestra joins her.

Things don't go well. The "table" and "chair" are woobly, shake often, and make it difficult for the Author to produce anything.

Every piece of paper on which The Author has sketched something is crumpled up and thrown away, in the direction of the audience, as The Author sings with ever-increasing exasperation.

Eventually, out of frustration, The Author gets up, but feels itchy, blaming the itch on the sweater she wears (and her unsuccessful attempt at writing on the itch...) She takes off the sweater and throws it to the floor.

She looks at the sweater lying on the floor, and thinks "I have an idea!"

The sweater, as inspiration often does, came from where The Author least expected.

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

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

short, quasi pizz.

The musical score is written for a full orchestra and vocal soloists. It begins with a 4/4 time signature and a tempo of Prestissimo scorrevole (♩ = 160). The score includes parts for Flute, Clarinet (B♭ and C), Soprano Saxophone, Soprano, Tenor, Baritone, Percussion (I and II), Piano/Forte, Guitar, Violin, Viola, and Bass. The vocal soloists (Soprano, Tenor, Baritone) have lyrics: "El no". The score features various dynamics such as *mp*, *ffzpp*, *f*, and *p*. Performance instructions include "legatissimo ma intenso" and "Assertive". A note for the Percussion part states: "NOTE: Percussion part until m. 13 should be clearly audible, but always in the background." A note for the Piano/Forte part states: "Silently depress as many keys at bottom of register, the secure with Sost. Pedal. Keep pedal depressed." and "[Sost. Ped.]". The score also includes a box for the Soprano: "Soprano: Feel free to add inflexion, coloration, or ornamentation to gestures, to emphasize the ambivalent and increasingly exasperated character of The Author." and a box for the Soprano: "Soprano: Improve with bits of 'El Puro No' such as 'El no, el no inóvulo, el no-o', etc, as if trying to create a poem or write a song with the words. After a few attempts, you find 'something', and move to pick up to m. 2. Orchestra joins in." The score also includes a box for the Tenor: "TENOR TACET THIS SCENE" and a box for the Baritone: "BARITONE TACET THIS SCENE". The score also includes a box for the Percussion II: "PICC. WB".

3

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

El no i - nó - vu - lo

[sempre cresc/decresc come sopra]

w.b.

f psub.

6

Fl.

Cl. *sim.*

Sax.

Sop.
El no no - na - to El no - o

Ten.

Bar.

I

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

II

P.F.

Guit.

6

Vln.

V.C.

Bass

10

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

f

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

picc. w.b.

14

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 -

Ten.

Bar.

I

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

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

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

Guit.

14

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

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

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

Ten.

Bar.

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

II Perc. ribbon crasher [cresc.]

P.F. *[cresc.]*

Guit. 8

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

V.C. [cresc.]

Bass

27

Fl. *[cresc.]*

Cl. *[cresc.]*

Sax.

Sop. *p*
Sin

Ten.

Bar.

I
Perc. ribbon cr.

II

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

Guit.

27

Vln.

V.C.

Bass

scorrevole e violento!

29

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

Ten.

Bar.

I Perc. *ff* to Marimba

II Perc. to Cymbal

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

Guit.

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*

Ten.

Bar.

MARIMBA
legatissimo ma intenso
mf

CYMB.
lv.
ff

P.F.

Guit. *8va* *ff*

Vln. 31

V.C.

Bass

34

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

Ten.

Bar.

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]

Guit.

Vln. *sempre legatiss. scorrevole, ma intenso*

V.C. *sfp e cresc.*

Bass

37

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

fp

fff

deciso, sonoro

mf

f

with drive!

f

fff

f

fff

más na - - - - - da to - do!

3

6

15^{ma}

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

Fl.

Cl.

Sax. *f* *in rilievo sempre*

During this section Soprano gets up in frustration, itching all over, and trying to arrange her sweater. After a struggle, Soprano decides to take the sweater off and throw it away.

Sop.

Ten.

Bar.

I

Perc. **VIBRAPH.**

II *f* *Red.*

P.F. *8va* *8va* *8va* *8va* *8va*

[bottom pitches in rilievo]

ff

Guit.

39 *ff* *risoluto, in rilievo, con "drive"*

ff *risoluto, in rilievo, con "drive"*

Vln.

V.C. *ff*

Bass *f*

sempre piu intensamente e con piu violenza!

42

Fl. *ff* e sempre cresc! 3

Cl. *ff* e sempre cresc!

Sax. *ff*

Sop.

Ten.

Bar.

I *fff*
BONGO/CONGAS

Perc. *< f*

II *fff* e sempre cresc!
SPLASH
BASS DRUM
picc. w.b. II

P.F. chromatic tone-cluster with palm or fist in approx. range
fff e sempre cresc!
15^{ma}
15^{ma}

Guit. 8^{va}

Vln. *fff* e sempre cresc!
sempre legatiss., in rilievo!
fast gliss. sul IV

V.C. *fff* *f* e cresc.

Bass *ff* *f*

45

Fl. *[Cresc. sempre]*

Cl. *[Cresc. sempre]*

Sax. *ff*

Sop.

Ten.

Bar.

I

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

II *[Cresc. sempre]*

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

Guit. *(8^{va})*

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

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

Bass

48

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

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

Sax. *cresc.* *cresc.* *Tutta Fza!*

Sop.

Ten.

Bar.

I *Tutta Fza!* [MAR.]

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

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

Guit.

48

Vln. *cresc.* *Tutta Fza!*

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

Bass

51

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

f *sub. e cresc.*

VIBRAPH.

p

SLAPSTICK

Leo.

[both hands]

15^{ma}

subito p

Leo.

51

molto sul pont.

slow gliss.

subito p

subito p

arco

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

53

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

53

Vln.

V.C.

Bass

8va

6

6

6

tr

tr

tr

15^{ma}

[Ped.]

poco a poco molto sul pont.

molto sul pont.

apply more bow pressure gradually--noisy!

55

Fl. *Tutta Fza!*

Cl. *Tutta Fza!*

Sax. *f* *Tutta Fza!*

Sop.

Ten.

Bar.

I *Tutta Fza!* BONGO/CONGAS

Perc. *ff* *p sub.*

II *ff*

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

Guit.

Vln. *Tutta Fza!* OVER-PRESSURE

V.C. *Tutta Fza!*

Bass *f*

58

A *overblow—noisy!*

fz

fz

legatiss. come sopra *< sfz*

pp

5 *5*

Sop.

Ten.

Bar.

I

Perc.

tutta forza!

II

P.F.

f

8va - 1
Sost. Ped. →

Guit.

58

pizz.

ffz

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

f

Vln.

V.C.

Bass

62 "jet whistle"

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

f

pp

ff

pp

p dolce, etereo

f

8va

MAR.

f

VIBRAPH.

COWB.

WOODBLOCK

SIZZLE CYMB.

f

f

p

mf

[con *And.*]

8va

[*sfz*]

poco meno f

release Sost. Ped. $\text{—}\wedge$

arco

Con sord.

pp

molto sul pont.

mf

Senza sord.

pizz.

f

attacca

68

Fl.

Cl.

Sax.

Soprano: Throw sweater onto the floor, and stare at it. After a while, you will realize that the sweater on the floor has given you an idea. You may say "Wait, I have an idea", or something like that, or simply mime your enthusiasm.

Resigned
[spoken]

Sop.

Ten.

Bar.

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.

Guit.

68

Vln.

V.C.

Bass