

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 [♩ = 160]

short, quasi pizz.

Flute

[B♭ CL.]

Sax.

Soprano Sax.

legatissimo ma intenso
[always apply great contrast to accented notes]

sffzpp

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... el...

poslu-do-cos-mos... el...

el...

el...

el...

inóvulo...

Sop. 1

f Assertive

El no

Sop. 2

SOPRANO 2 TACET THIS SCENE

Sop. 3

SOPRANO 3 TACET THIS SCENE

I

Perc.

II

PICC. WB

p

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

P.F.

p bottom pitch sempre poco in rilievo

[Sost. Ped.]

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

Guit.

GUITAR: TACET THIS SCENE

Vln.

pizz.

l. vib sempre

V.C.

pizz. l. vib sempre

Bass

mp

[No se culpe a nadie. Suite
Scene 2]

2

Fl.

Cl.

Sax.

Sop.

El no i - nō - vu - lo

[sempre cresc/decresc come sopra]

I

Perc.

II

w.b.

f p sub.

P.F.

Vln.

V.C.

Bass

This musical score page contains five systems of music for an orchestra and choir. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Soprano (Sop.), Percussion I (I), Percussion II (II), and Piano Forte (P.F.). The vocal parts include El (male), no (female), i - nō - vu - lo (lyrics), and a soprano part with dynamic instructions [sempre cresc/decresc come sopra]. The score includes dynamic markings such as f (forte), p (piano), and w.b. (with bassoon). The instrumentation varies by system, with Flute, Clarinet, and Saxophone appearing in all systems; Percussion I and II, and P.F. appearing in Systems 1 and 2; and Vln., V.C., and Bass appearing in System 3. The vocal parts (El, no, soprano) are present in Systems 1 and 2. The score uses a mix of common time and 2/4 time signatures, with various dynamics like forte (f), piano (p), and accents.

Fl.

Cl.

Sax.

Sop.

El no no - na - to El no - o

I

Perc.

BONGOS [with sticks]

p
near edge

II

P.F.

Vln.

V.C.

Bass

[No se culpe a nadie. Suite
Scene 2

9

F1.
Cl.
Sax.
Sop.

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

I
Perc.
II picc. w.b.

P.F.

Vln.
V.C.
Bass

This musical score page contains four systems of music. The top system features woodwind instruments (Flute, Clarinet, Saxophone) and a soprano voice. The soprano part includes lyrics in Spanish: "El no pos - lu - do - cos - mos deIm - pu - ros ce - ros no - es que no - an no - an". The middle system includes a piano (Percussion) and two piccolo bassoon parts (I and II). The bottom system includes strings (Violin, Cello, Bass) and a piano forte (P.F.). Measure 9 is the primary focus, showing rhythmic patterns and dynamics such as forte (f) and crescendo markings. Measures 10 through 13 are also indicated at the bottom of the page.

13

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

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

Sax.

Sop. ff no - an Y _____ no - an y plu - rí-mo-no no - cabasa f mp sempre cresc. poco a poco

I

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

II

P.F. [Cresc. sempre]

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

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

Bass

[No se culpe a nadie. Suite
Scene 2

17

Fl.

Cl.

Sax.

Sop.

I

Perc.

II

P.F.

Vln.

V.C.

Bass

[cresc.]

an al mor - boA - mor - fo no - an!

no dé-mo-no

cabasa

[f] (cresc.)

w.b.

[cresc.]

ribbon crasher

release Sost. Ped. ^

poco a poco

fast gliss.

sub! f

poco sul tasto

ricochet

[cresc.] f

poco a poco meno sul tasto

p ma sempre contrastante

arco

pizz.

sffzpp

poco a poco

fast gliss.

arco

poco sul tasto

sffzpp

mp

tutti sempre piu intensamente

Fl. 20

C1.

Sax.

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

I

Perc.

II

P.F.

Vln. 20 *sempre sim. ricoch.*

V.C.

Bass

f back to neurosis

cresc.

cabasa

[cresc.]

[ricoch.]

[cresc.]

[cresc.]

[No se culpe a nadie. Suite
Scene 2

poco a poco piu brutale

Fl. *<f*

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

Sax.

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

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

Perc. II ribbon crasher [cresc.]

P.F. [cresc.]

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

V.C. Bass

Fl. 26 [cresc.] 6
Cl. [cresc.] 6
Sax. 6

Sop. *p* Sin. 6

I ribbon cr. 6
Perc. 6
II > 6

P.F. 6
Vln. 26 6
V.C. 6
Bass 6

This musical score page contains six systems of music. The first system features Flute, Clarinet, and Saxophone parts with crescendo markings and sixteenth-note patterns. The second system shows a soprano part with dynamics and a sustained note. The third system includes parts for I (oboe) and II (clarinet), with one having a 'ribbon cr.' instruction. The fourth system is for the piano (P.F.). The fifth system continues with Violin, Cello, and Bass parts. Measure numbers 26 are present at the beginning of the first and fifth systems.

[No se culpe a nadie. Suite
Scene 2

scorrevoile e violento!

Musical score page 28. The score includes parts for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Soprano (Sop.), and Percussion I (I). The instrumentation is as follows:

- Flute (Fl.):** Playing sixteenth-note patterns with dynamic markings *[cresc.]*, *fp*, *f*, and *ff*.
- Clarinet (Cl.):** Playing eighth-note patterns with dynamic marking *[cresc.]* and *ff*.
- Saxophone (Sax.):** Playing sustained notes.
- Soprano (Sop.):** Singing lyrics: "po - - - ros ya sin nó-du - lo sin yo sin fo - sa niHo - yo". Dynamic markings include *ff* and *mf*.
- Percussion I (I):** Playing eighth-note patterns with dynamic *ff*.

Musical score page 28. The score continues with parts for Percussion I (I) and Percussion II (II).

- Percussion I (I):** Playing eighth-note patterns with dynamic *ff*. A note indicates "to Marimba".
- Percussion II (II):** Playing eighth-note patterns with dynamic *ff*. A note indicates "to Cymbal".

Musical score page 28. The score includes parts for Piano/Forte (P.F.) and Violin (Vln.).

- Piano/Forte (P.F.):** Playing eighth-note patterns with dynamic *[cresc.]* and *ff*. A dynamic *ff* is indicated at the end of the measure.
- Violin (Vln.):** Playing eighth-note patterns with dynamic *[cresc.]*.

Musical score page 28. The score includes parts for Cello (V.C.), Bass, and Violin (Vln.).

- Cello (V.C.):** Playing eighth-note patterns with dynamic *[cresc.]*.
- Bass:** Playing sustained notes.
- Violin (Vln.):** Playing eighth-note patterns with dynamic *[cresc.]*. A dynamic *sfp* is indicated, followed by a sustained note with dynamic *molto sul pont.* and *ff*.

cantabile, ma sempre con intensita

Fl. 30 *subito p* *f* *p* *sim.* *sim.* *sim.*

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

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

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

MARIMBA *legatissimo ma intenso*

I *mf* *6* *6* *6* *6*

Perc. *l.v.* *ff* *6* *6* *6*

II *ff* *6* *6* *6* *6*

P.F. *(8va) ff* *6* *6* *6* *6*

Vln. 30 *ff* *6* *6* *6*

V.C. *ff* *6* *6* *6*

Bass *ff* *6* *6* *6*

[No se culpe a nadie. Suite
Scene 2

Fl. *f* ff

Cl. *f* ff

Sax. *f* ff

Sop. ni pol vo El no

I ff

Perc.

II RIBBON C. l.v. f

P.F. 15^{ma-} *subito!* ffff chromatic tone-cluster with palm or fist f sub. ff estroverso!

Vln. sempre legatiss. scorrevole, ma intenso

V.C. sfp e cresc.

Bass

Fl. 36

Cl.

Sax.

Sop. más na - - - - da to - do!

I with drive! *mf* *f*

Perc.

II

P.F. 15^{ma}- -

Vln. 36

V.C. *f*

Bass *ff*

[No se culpe a nadie. Suite
Scene 2

Fl. *fz.* *overblow—loud!*
[*sfz*] *ffz.* *m. ord.*
esuberante!

Cl. *viv.* *viv.* *viv.* *viv.*

Sax. *f* *in rilievo sempre*

Sop.

I

Perc. **VIBRAPH.**
II *f* *Reo.*

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

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

V.C. *ff*

Bass *f*

sempre piu intensamente e con piu violenza!

Fl.

Cl.

Sax.

Sop.

41

ff e sempre cresc! — 3 —

ff e sempre cresc!

ff

I

Perc.

II

fff

BONGO/CONGAS

< f

SPLASH

BASS DRUM

ff e sempre cresc!

picc. w.b. II

P.F.

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

15^{ma}

15^{ma}

fff e sempre cresc!

Vln.

V.C.

Bass

41

fff e sempre cresc!

sempre legatiss., in rilievo!

fff > f e cresc.

f

fast gliss. sul IV

[No se culpe a nadie. Suite
Scene 2

Fl. [Cresc. sempre]

Cl. [Cresc. sempre]

Sax. ff

Sop.

I

Perc. RIBBON C. f f BONGO/CONGAS

II

[Cresc. sempre]

P.F. 15^{ma} 15^{ma} [loco] 15^{ma} 15^{ma} 15^{ma}

Vln. < [Cresc. sempre] ff cresc.

V.C. [Cresc. sempre] cresc.

Bass

Fl. *cresc.* 47 Cl. *cresc.* Sax. *cresc.* *fz.* *Tutta Fza!*

Sop. [MAR.] I *Tutta Fza!*

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

P.F. *15^{ma}1* *15^{ma}1* *15^{ma}1* *(cresc)* *Tutta Fza!*

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

[No se culpe a nadie. Suite
Scene 2]

Fl. 50

Cl. *subito p*

Sax. *sub. p*

Sop.

I *f sub. e cresc.*

Perc. **VIBRAPH.**
SLAPSTICK

P.F. *subito p* *p* *ped.*

P.F. *subito p* *ped.*

Vln. 50 *molto sul pont.* *slow gliss.* *subito p*

V.C. *subito p*

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

Fl. 52 *8va*

Cl.

Sax.

Sop.

I

Perc.

II

P.F. (15^{ma})

Vln. 52 apply more **bow pressure** gradually--noisy!

V.C.

Bass

poco a poco molto sul pont.

molto sul pont.

[No se culpe a nadie. Suite
Scene 2

54

Fl. Cl. Sax.

Tutta Fza!

Sop.

I

BONGO/CONGAS

Perc.

II

ff p sub.

ff

(15^{ma})

P.F.

[loc]

Tutta Fza!

Vln.

V.C.

Bass

OVER-PRESSURE

Tutta Fza!

Tutta Fza!

f

57

Fl.

Cl.

Sax.

Sop.

I

Perc.

II

P.F.

Vln.

V.C.

Bass

overblow—noisy!

legatiss, come sopra

pp

tutta forza!

8va - 1

Sost. Ped. →

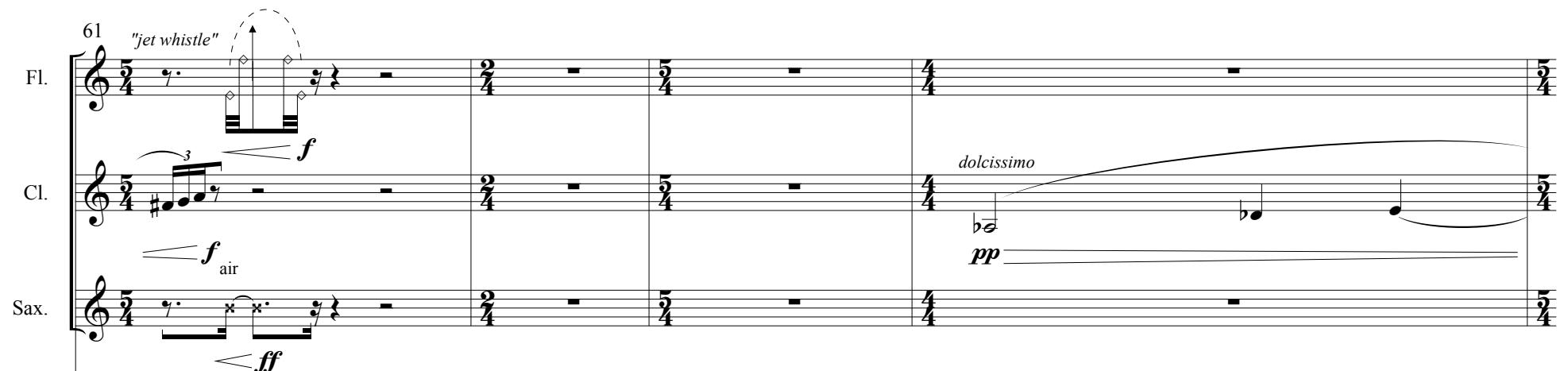
pizz.

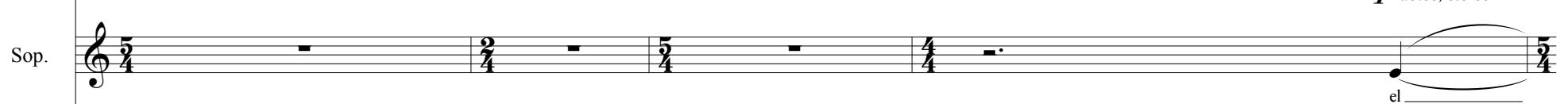
sffz

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

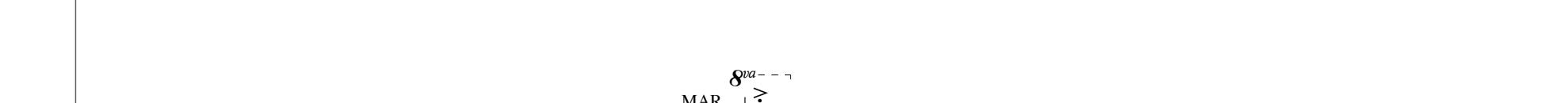
f

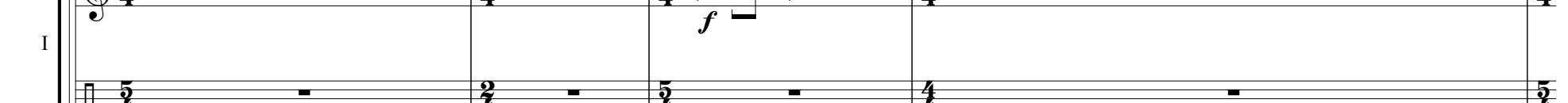
[No se culpe a nadie. Suite
Scene 2

Fl. 61 "jet whistle" 

Cl. 

Sax. 

Sop. 

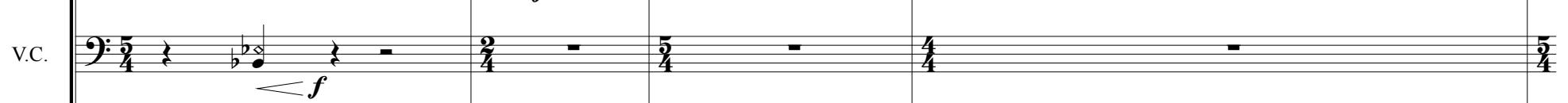
I 

Perc. 

II COWB. WOODBLOCK SIZZLE CYMB. l. vib. 

P.F. release Sost. Ped. 

Vln. 61 arco Con sord. 

V.C. 

Bass 

65

Fl.

Cl.

Sax.

Sop.

I

Perc.

II

P.F.

Vln.

V.C.

Bass

pu ro no

6

pp

Leo.

8va --

pp

Leo.

sul II

slow gliss.

*molto sul pont.
sul III*

pp < >

[No se culpe a nadie. Suite
Scene 2

attacca

Fl. Cl. Sax.

Sop. Resigned [spoken] sin no.

I CLAVES *deciso* 3 mp

Perc. II

P.F.

Vln. V.C. Bass

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