

Don't Blame Anyone...

[No se culpe a nadie...]

Act I Scene 2, "The No"

Carlos Sanchez-Gutierrez

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 Girondo'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.

Prestissimo scorrevole [♩ = 160]
short, quasi pizz.

Flute
Cl.
Soprano Sax.
Sax.
Sop.
Ten.
Bar.

Soprano: Improvise 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.

Assertive
f
El no

TENOR TACET THIS SCENE

BARITONE 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.
Guit.

Silently depress as many keys at bottom of register, the secure with Sost. Pedal. Keep pedal depressed.
8va
[Sost. Ped.] →

pizz. l. vib sempre
pizz. l. vib sempre
mp

Vln.
V.C.
Bass

3

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

w.b.

f p sub.

P.F.

Guit.

Vln.

V.C.

Bass

[sempre cresc/decresc come sopra]

El no i - nô - vu - lo

6

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

sim.

El no no - na - to El no - o <

BONGOS [with sticks]

p
near edge

>

>

>

6

This musical score page contains six systems of music. The first system features woodwind instruments (Flute, Clarinet, Saxophone) and vocal parts (Soprano, Tenor, Bass). The vocal parts sing 'El no no - na - to' followed by 'El no - o' with a melodic line. The second system includes two sets of bongos (I and II) and a piano (P.F.). The bongos play eighth-note patterns with dynamic 'p' and 'near edge' instructions. The third system features a guitar (Guit.) and a piano (P.F.). The fourth system includes strings (Violin, Cello, Bass) and woodwinds (Flute, Clarinet, Saxophone). The vocal parts continue their line from the first system.

10

This musical score page contains four systems of music. The first system features woodwind instruments (Flute, Clarinet, Saxophone) and vocal parts (Soprano, Tenor, Bass). The Soprano part includes lyrics: "El no pos - lu - do - cos - mos deIm - pu - ros ce - ros no - es que no - an no - an". The second system consists of two percussion parts (I and II), with the second part starting with a dynamic instruction "picc, w.b.". The third system features a piano (P.F.) and a guitar. The fourth system concludes the page with strings (Violin, Cello, Bass).

F1.

C1.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

picc, w.b.

P.F.

Guit.

Vln.

V.C.

Bass

14

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 -

Ten.

Bar.

I

Perc. cabasa f mpe sempre cresc. poco a poco

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

P.F. [Cresc. sempre]

Guit.

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

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

Bass

18

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

[cresc.]

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

cabasa

[f] (cresc)

w.b.

[cresc.]

release Sost. Ped. ^

pizz. >

arco > poco sul tasto

sfz pp

arco

poco a poco

fast gliss.

sub!

f

ricochet >

[cresc.] f

poco a poco meno sul tasto

p ma sempre contrastante

tutti sempre piu intensamente

Fl. 21

C1.

Sax.

Sop. *poco meno f espressivo, "religious", but ironic*
no de - o Sin son ni sex - o ni

Ten.

Bar.

I

Perc.

II cabasa

P.F. [cresc.]

Guit.

Vln. 21 *sempre sim. ricoch.* [cresc.]

V.C. [cresc.]

Bass

f back to neurosis

rioch.

[cresc.]

[cresc.]

[cresc.]

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

Ten.

Bar.

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

II ribbon crasher *[cresc.]*

P.F.

Guit.

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

V.C. *[cresc.]*

Bass

Fl. 27

Cl.

Sax.

Sop. *p*

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln. 27

V.C.

Bass

Flute (Fl.) part: Measures 27-28. Flute plays eighth-note patterns with grace notes, marked with '3' below the notes. Clarinet (Cl.) part: Measures 27-28. Clarinet plays eighth-note patterns with grace notes, marked with '>' below the notes. Saxophone (Sax.) part: Measure 27. Saxophone rests. Soprano (Sop.) part: Measure 27. Soprano enters with a sustained note. Tenor (Ten.) part: Measure 27. Tenor rests. Bassoon (Bar.) part: Measure 27. Bassoon rests. Percussion I (I) part: Measures 27-28. Percussion I plays eighth-note patterns with grace notes, marked with '>' below the notes. Percussion II (II) part: Measures 27-28. Percussion II plays eighth-note patterns with grace notes, marked with '>' below the notes. Percussion (Perc.) part: Measures 27-28. Percussion plays eighth-note patterns with grace notes, marked with '>' below the notes. Piano (P.F.) part: Measures 27-28. Piano plays eighth-note patterns with grace notes, marked with '>' below the notes. Guitars (Guit.) part: Measures 27-28. Guitars rest. Violin (Vln.) part: Measures 27-28. Violin plays eighth-note patterns with grace notes, marked with '>' below the notes. Cello (V.C.) part: Measures 27-28. Cello plays eighth-note patterns with grace notes, marked with '>' below the notes. Double Bass (Bass) part: Measures 27-28. Double Bass rests. Dynamics: 'p' (piano) for Soprano; 'Sin' (soft) for Tenor; 'ribbon cr.' (ribbon cross) for Percussion I; 'loco!' (locally) for Piano. Measure numbers: 27 at the beginning of each system. Time signature: 6/4 throughout.

scorrevole e violento!

Musical score page 29, featuring multiple staves for various instruments:

- Fl.**: Treble clef, 6/4 time, dynamic *[cresc.]*. Measures 29-30.
- Cl.**: Treble clef, 6/4 time, dynamic *[cresc.]*. Measures 29-30.
- Sax.**: Treble clef, 6/4 time. Measures 29-30.
- Sop.**: Treble clef, 6/4 time, dynamic *ff*. Measures 29-30. Vocal line: po - - - ros ya sin nó - du - lo sin yo sin fo - sa niHo - yo _____. Dynamic *mf* and *ff*.
- Ten.**: Treble clef, 6/4 time. Measures 29-30.
- Bar.**: Bass clef, 6/4 time. Measures 29-30.
- I**: Treble clef, 6/4 time. Measures 29-30. Dynamic *ff*. "to Marimba".
- Perc.**: Measures 29-30. Dynamic *ff*.
- II**: Treble clef, 6/4 time. Measures 29-30. Dynamic *ff*. "to Cymbal".
- P.F.**: Treble and Bass clefs, 6/4 time. Measures 29-30. Dynamic *cresc.* "8va-loco!". Measures 31-32. Dynamic *ff*. "8va-".
- Guit.**: Treble clef, 6/4 time. Measures 29-30.
- Vln.**: Treble clef, 6/4 time, dynamic *[cresc.]*. Measures 29-30. Measures 31-32. Dynamic *sfp*, *molto sul pont.*, *ff*.
- V.C.**: Bass clef, 6/4 time, dynamic *[cresc.]*. Measures 29-30. Measures 31-32. Dynamic *ff*.
- Bass**: Bass clef, 6/4 time. Measures 29-30.

cantabile, ma sempre con intensità

Fl. 31 *subito p* *f* *p* *sim.* *sim.* *sim.*

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

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

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

Ten. *8*

Bar.

MARIMBA *legatissimo ma intenso*

I *mf*

Perc.

II **CYMB.** *l.v.* *ff*

P.F. *(8va) ff*

Guit. *8*

Vln. 31

V.C.

Bass

This musical score page contains six systems of music. The first system features woodwind instruments (Flute, Clarinet, Saxophone) and vocal parts (Soprano, Tenor, Bass). The second system shows vocal entries with lyrics. The third system includes a Marimba part. The fourth system features Percussion and Cymbals. The fifth system includes a Piano Forte (P.F.) part. The sixth system shows Violin, Cello, and Bass parts. Various dynamics like *subito p*, *f*, *pp*, *mf*, *ff*, and *l.v.* are indicated. Performance instructions like *cantabile, ma sempre con intensità*, *open, exuberant*, and *legatissimo ma intenso* are also present. Measure numbers 31 are marked at the beginning of several staves.

Fl. *f* *ff*

Cl. *f* *ff*

Sax. *f* *ff*

Sop. — ni pol — vo — El — no —

Ten.

Bar.

I *ff*

Perc.

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

P.F. *fff* [chromatic tone-cluster with palm or fist] *f sub.* *ff estroverso!*

Guit.

Vln. *sempre legatiss. scorrevole, ma intenso*

V.C. *sfp e cresc.*

Bass

Fl. 37 Cl. Sax.

Sop. Ten. Bar.

I Perc. II

P.F. Guit.

Vln. 37 V.C. Bass

37

más na - - - da - - - to - do!

with drive!

mf *f*

15ma- *>*

fff

fp *fff* *deciso, sonoro*

fff

fff

39 *fz.* *overblow—loud!*

Fl. *[sffz]*

Cl.

Sax. *f in rilievo sempre*

ff *esuberante!*

m. ord. *esuberante!*

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

VIBRAPH.

II *f* *Rw.*

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

[bottom pitches in rilievo] *ff*

Guit.

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

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

V.C. *ff*

Bass *f*

sempre piu intensamente e con piu violenza!

42

F1. *ff e sempre cresc!*

Cl. *ff e sempre cresc!*

Sax. *ff*

Sop.

Ten.

Bar.

I *fff*
BONGO/CONGAS

Perc. *< f*

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

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

Guit. *fff e sempre cresc!* *8va-----*

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

V.C.

Bass *ff* *f*

Fl. [Cresc. sempre]

Cl. [Cresc. sempre]

Sax. ff

Sop.

Ten.

Bar.

I RIBBON C. f f BONGO/CONGAS

Perc.

II [Cresc. sempre]

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

Guit. (8^{va}) - - - - -

Vln. 45 [Cresc. sempre] ff cresc.

V.C. [Cresc. sempre] cresc.

Bass ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

Fl. *cresc.* 48 Cl. *cresc.* Sax. *cresc.* *fz.* *Tutta Fza!*

Sop. Ten. Bar.

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

Perc.

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

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

Guit.

Vln. V.C. Bass

Fl. 51

Cl. *subito p*

Sax. *sub. p*

Sop.

Ten.

Bar.

I

Perc.

VIBRAPH.

II SLAPSTICK

{both hands}

P.F. *subito p*

Guit.

Vln. 51 *molto sul pont.*

V.C. *subito p*

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

Fl. 53 8va
Cl.
Sax.

Sop.
Ten.
Bar.

I
Perc.
II

P.F. (15^{ma})
Guit.

Vln. 53 poco a poco molto sul pont. apply more bow pressure gradually--noisy!
V.C.
Bass

This musical score page contains ten staves of music. The top section includes parts for Flute (Fl.), Clarinet (Cl.), and Saxophone (Sax.). The middle section includes parts for Soprano (Sop.), Tenor (Ten.), and Bassoon (Bar.). The lower section includes parts for Trombone (I), Percussion (Perc.), Trombone (II), Piano (P.F.), Guitars (Guit.), Violin (Vln.), Cello (V.C.), and Bass (Bass). Measure 53 begins with Flute entries. The score features various dynamics, including 8va (octave up) and trills. Specific performance instructions include "apply more bow pressure gradually--noisy!" for the Violin and "poco a poco molto sul pont." for the Violin and Cello. Measure 15^{ma} is indicated above the piano part.

Fl. Cl. Sax. Sop. Ten. Bar.

I. Perc. II.

P.F. Guit.

Vln. V.C. Bass.

→ OVER-PRESSURE

58

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

A *overblow—noisy!* *fz* *fz*

legatiss., come sopra *sfsz*

pp

tutta forza!

8va- *Sost. Ped.* →

pizz. *sffz*

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

Fl. "jet whistle" / *dolcissimo*
pp

Cl. *f*
f air

Sax. *ff*

Sop. *p dolce, etereo*
el

Ten.

Bar.

I MAR. *f*

Perc.

II COWB. WOODBLOCK SIZZLE CYMB. *l. vib.* *mf* [con *leg.*] *5* *5* *6* *6*

P.F. *poco meno f* *[sizz]* *release Sost. Ped.* *^*

Guit.

Vln. 62 arco Con sord. → molto sul pont. Senza sord. pizz. *pp* *mf*

V.C. *f*

Bass

66

Fl.

Cl.

Sax.

Sop.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

Text below vocal parts: pu ro no

[Reo.]

8va --

pp

Red.

sul II

slow gliss.

molto sul pont.

sul III

pp

molto sul pont.

pp

attacca

68

Fl.

Cl.

Sax.

Sopr.

Ten.

Bar.

I

Perc.

II

P.F.

Guit.

Vln.

V.C.

Bass

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]

sin no.

CLAVES *deciso*

mp

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