

EN MIS PALABRAS Scene 1.5 full

Ana Maria, Grandmother, Rodolfo, Esteban

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Agitato ♩ = 120

The musical score is written for a scene with five vocal parts and three instrumental parts. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Agitato' with a quarter note equal to 120 beats per minute. The vocal parts are for Ana, Abuela, Rodolfo, and Esteban. Ana's line includes the lyrics: *f* It's all black and white to you, Pa-pa, it al-ways has been and it. The instrumental parts include Synth Pno (piano), Cello/stgs (cello), and Guitar. The Synth Pno part starts with a piano (*piano*) dynamic and a mezzo-forte (*mf*) dynamic, with a note for '(Split Keyboard at D4)'. The Cello/stgs part starts with a fortissimo (*ff*) dynamic. The Guitar part starts with a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The tempo marking 'Agitato ♩ = 120' is repeated at the beginning of the Guitar part.

AM *6*
 al - ways will be. It's all or it's noth-ing, it's win or it's lose, That's

A

R *8*

E *(spoken / shouted)*

Hay cosas que son negros y blancos, como esto.

Pno *6*

CB/stgs

guit *6*

AM *11*
 how I became who I've come to be. If once you'd just let me walk the

A

R *8*

E

Hay un limite, hay un limite, Ana Maria!

Pno *11*

CB/stgs

guit *11* *mf* *mf*

17

AM road that I want to, I'd march in the mid - dle, not wan - der a - way.

A

R

E

Pno

CB/stgs

guit

17

simile

23

AM There'd be no rea - son I'd know to force me to go, I'd stay, Pa - pa. I'd

A

R

E

Pno

CB/stgs

guit

23

simile

You can go, if you want to!

30

AM stay. But in - stead you push me a - way.

A

R

E

Pno

CB/stgs

guit

36

AM It's all black and white to you, Pa - pa, Pa - pa, it al - ways has been and it

A *ff* Es - te - ban!

R *f* It's bet - ter than mak - ing her be like you, Pa - pa.

(to Rodolfo)

E

This is your fault. Tu pones estas ideas locas ensu cabeza. Making her be like you.

Pno *f*

CB/stgs

guit *f*

41

AM al - ways will be. It's all or it's noth-ing, it's win or it's lose, That's

A Ro - dol - fo, Es - te - ban!

R *ff* If you'd lis-ten just once, you'd know!

E Know what? Que mis hijos son ingratos?

Pno

CB/stgs

guit *f*

46

AM how I be - came who I've come to be.

A *f* Ro - dol - fo!

R Al - ways talk - ing a bout your sac - ri - fi - ces! You ne - ver give

E

Pno *f*

CB/stgs

guit *fff*

51

AM *ff* Ro - dol - fo, be

A *ff* Ro - dol - fo, don't say these...

R *ff* up a sin-gle thing, Ma - ma said.. *ff* A - fue - la, he

E

Pno

CB/stgs

guit

57

AM care - ful.

A

R *fff* start - ed this So I'll fin - ish: You want to know why this fam' - ly is fal - ling a -

E

Pno

CB/stgs

guit *ff* *ff*

63

AM

A

R

E

Pno

CB/stgs

guit

8

part? It's be - cause Ma - ma's gone. She held us to geth - er e - ven when she was

Ro - dol - fo! _____

Ro -

69

AM

A

R

E

Pno

CB/stgs

guit

8

dol - fo! _____

dy - ing. _____ E - ven when she was dy - ing she told me to take care of you, She

75

AM

A

R

E

8 knew you could n't do it. The man of the fam' - ly did - n't e - ven have what it

75

Pno

CB/stgs

guit

80

AM

A

R

E

8 takes to be a man. _____

Esteban rears back to smack Rodolfo. As he does, Ana Maria steps in, hoping to stop the physical contact. The blow from Esteban catches Ana Maria in the face, and all is frozen.

Each character moves to an isolated place on the stage as the music continues.

80

Pno

CB/stgs

guit

FAST to flute

86 rit. AM

A *f* You can't throw a stone in the ri-ver and be

R 8

E

86 rit. Pno Stately, Slightly Slower

Pno *flute* *mf*

CB/stgs *sffz*

guit *Poco a poco accel. to end of scene*

93 AM

A start tled by the rip-ples it makes. You can't say the words that

R 8

E *f* You can't say the words that will pierce through a heart and be

93 Pno

Pno *ff*

CB/stgs (pno / stgs) *ff*

guit *ff*

10
97

AM You can't look for ghosts, and

A break a man's heart.

R You can't look for ghosts in the clo - set and ex -

E shocked by the fact that it breaks.

Pno 97

CB/stgs 97

guit 97

Poco a poco accel. to end of scene

AM not be a - fraid. I'll ne-ver be free un less I dare to be me. There's al-ways a price to be

A

R pect that you won't be a - fraid,

E

Pno 101 *f*

CB/stgs 101

guit 101 *Poco a poco accel. to end of scene*

106

AM

paid. There's al-ways a price ___ to be paid.

A

There's al ways a price ___ to be paid. The

R

8

There's al ways a price ___ to be paid.

E

There's al-ways a price ___ to be paid. Win ning or los-ing, there's al ways the choo-sing.

106

Pno

CB/stgs

guit

106

111

AM

A

3 3 3 3

curse is while grow - ing there's no way of know-ing ex - act - ly what price might be paid. ex -

R

8

3 3

ex - act - ly what price might be paid.

E

ex -

111

Pno

CB/stgs

guit

111

smile

12

115

AM  The price to be paid. The curse is while

A  act - ly the price to be paid. The curse is while

R  The price to be paid. The curse is while

E  act - ly the price to be paid. The curse is while

Pno  115

CB/stgs  115

guit  115

119

AM  grow - ing there is no way of know - ing there's al - - ways a

A  grow - ing there is no way of know - ing there's al - - ways a

R  grow - ing there is no way of know - ing there's al - - ways a

E  grow - ing there is no way of know - ing there's al - - ways a

Pno  119 *fff*

CB/stgs  119

guit  119

123

AM price to be paid.

A price to be paid.

R price to be paid.

E price to be paid.

Pno

CB/stgs

guit

126

AM

A

R

E

Pno

CB/stgs

guit