

The Tragedy of La Llorona

ACT I

by Daniel Aaron Ramirez

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DanielAaronRamirez.com

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Orchestra

Flute
Clarinet (Bb)
Bass Clarinet (Bb)
Soprano Sax
Bassoon

*

Horn (F)
Trumpet/Flugelhorn (Bb)
Trombone

*

Orch. percussion (2)

*

Vibraphone
Acoustic Guitar
Harp
Piano
Bass
Various Percussion (1)**
- Hand Drums, perc. toys, etc.

*

Violin I
Violin II
Viola
Cello
Contrabass

**percussion part to be used as a guide. Improvisation highly encouraged. Choice of percussion instrument(s) at the discretion of the performer and composer. Conga drums used as default. Perc. key available with part.

The Tragedy of La Llorona

opera in two acts

..

The Tragedy of La Llorona (The Weeping Woman) is a two-act opera based on the Mexican ghost story of a woman condemned to wander, wailing into the night in search of her lost children; dragging unsuspecting people to their watery grave.

Set in 19th-century Alta California, the opera tells the story of Dolores – a young woman who yearns for more to her life and fears being overlooked due to her gender and class as well as the time and place into which she was born. The coming threat of the pirate Hipólito Bouchard gives Dolores the chance to prove herself.

While trying to find her identity and realize her prodigious talents, however, Dolores falls prey to the temptations of power and control which eventually drive her mad and warp her into the ghostly spirit.

The Tragedy of La Llorona uses the Mexican legend as a jumping-off point to explore themes of power and control, as well as time and identity against a backdrop of mystery and desire.

Characters

Dolores – Young woman, orphaned descendant of *Los pobladores* (mezzo-soprano)

Priestess– Parental figure and spiritual leader to Dolores (contralto)

Francisco – Dolores's childhood best friend (baritone)

Ignacio – Spanish Governor of Alta California (tenor)

Isabelle – Distant cousin of Ignacio (soprano)

Abuelita – Narrator (played by Priestess)

Townsfolk, dancers, soldiers

Place: Puebla de la Reina de los Ángeles, Alta California (near modern day Los Angeles)
Time: 1818 – 1824 (during the Mexican War of Independence)

Act I – Scene I

Dolores

Daniel Aaron Ramirez

Scene 1: Pueblo de los Ángeles. 1818. Town square outside the Church. Townsfolk come and go but Dolores is lost in her own thoughts on the edge of the square. The Priestess watches on Dolores from the Church.

Wistful (♩ = 65)

A

Flute

Clarinet in B \flat

Bass Clarinet

Soprano Sax

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Vibraphone

Guitar

Harp

Piano

Bass

Hand Drums

Dolores

Violin I

Violin II

Viola

Cello

Bass

Musical score for Act I – Scene I, page 2. The score consists of 20 staves, each representing a different instrument or voice. The instruments listed from top to bottom are: Flute (Fl.), Bassoon (Bsn.), Bassoon (B. Cl.), Bassoon (B. Cl.), Bassoon (S. Sx.), Bassoon (Bsn.), Horn (Hn.), Bassoon (B. Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gtr.), Harp (Hrp.), Piano (Pno.), Bass (Bs.), Double Bass (H.D.), Oboe (Dol.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Bassoon (Vcl.), and Bass (Bass). The score is in common time and includes various musical markings such as dynamics (e.g., *p*, *mp*, *mf*) and performance instructions (e.g., slurs, grace notes). The piano part shows a melodic line with harmonic support, while the strings provide harmonic foundation and rhythmic drive.

Fl.

B♭ Cl.

B. Cl. *p*

S. Sx.

Bsn.

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Vib. *mf*

Gtr.

Hp. *pp*

Pno. *mf*

Bs.

H.D.

Dol.

Vln. I *p* 6

Vln. II *p* 6

Vla. *mp*

Vc. *mf*

Bass 3

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Gtr.

Hp.

Pno.

Bs.

H.D.

Dol.

Vln. I

Vln. II

Vla.

Vc.

Bass

4 *mp*

Fl. *mf*

B♭ Cl. *mf*

B. Cl.

S. Sx. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Tbn.

Vib.

Gtr. *p*

Hp. *p*

Pno. *p*

Bs.

H.D.

Dol.

I _____ am lost.

I feel trap - ped.

Vln. I pizz. arco

Vln. II pizz. arco

Vla. pizz. arco

Vc. pizz. pp

Bass 9 *p*

Adagio espressivo

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Gtr.

Hp.

Pno.

Bs.

H.D.

Dol.

(reading a book) Cold dark deep and absolutely clear,
| 3 element bearable to no mortal,
to fish and to seals... (to herself)

Some - one please look at me.

Vln. I

Vln. II

Vla.

Vc.

Bass

Lyrical (♩ = 95)

Fl. *mp*

B♭ Cl.

B. Cl. *mp*

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Gtr. *mp*

Hp. *p*

Pno.

Bs.

H.D.

Dol. (back to reading book)
The clear gray i - cy wa-ter... If you should dip your hand in, it

Vln. I

Vln. II

Vla.

Vc. *mp* *f*

Bass

Slower ($\text{♩}=85$)

rit.

Fl. *mp*
 B♭ Cl.
 B. Cl.
 S. Sx.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Vib.
 Gtr.
 Hp.
 Pno.
 Bs.
 H.D.
 Dol. burns with a dark gray flame.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Act I – Scene 1

Priestess

Daniel Aaron Ramirez

A Floating with movement ($\text{♩} = 70$)

Flute

Clarinet in B♭

Bass Clarinet

Soprano Sax

Bassoon

Horn in F

Flugelhorn

Trombone

Cymbals

Bass Drum

Vibraphone

Solo Violin

Guitar

Harp

Piano

Bass

Hand drums (congas)

Dolores

Priestess

Violin I

Violin II

Viola

Cello

Double Bass

Measure 2: There she goes, Do - lor - es. Al - ways year - ning for more.

Measure 3: There she goes, Do - lor - es. Al - ways year - ning for more.

Measure 4: There she goes, Do - lor - es. Al - ways year - ning for more.

rit.

a tempo

Adagio

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

5 6 7 8

B Languid and Yearning $\text{♩} = 75$

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

spoken text *mf* sung text spoken text

Ah Do - lo - res. So lost, al - ways sear - ching, un - sure of her place

espress.

p

p

p

p

p

p

p

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

sung text

in this sto - ry. Feeling like a stran - ger in her own bo - dy.

12 13 14

Fl.

B♭ Cl. *bring out*

B. Cl. *mf*

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib. *mf*

Solo Vln.

Gtr.

Hp. *mf*

Pno.

Bass

HD (congas)

P *f* List - en to the Ri - ver, wa - ter from the sea. Be -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

15 *mf*

16

17

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P ware of po - wer and con - trol! It will drown you.

Vln. I

Vln. II

Vla.

Vc.

D.B.

18

19

20

C Waltz ($\text{♩} = 95$)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

Looks at Dolores
But oh so kind, and gift-ed and beau-ti-ful. She sees peo-ple for

21 22 23 24 25

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

B. Dr.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

26 27 28 29

Adagio

rit.

D More pace but not rushed ($\downarrow=85$)

Musical score for orchestra and choir, page 30-33. The score includes parts for Flute, Bassoon, Clarinets, Saxophone, Trombone, Bass Trombone, Bassoon, Horn, Flugelhorn, Trombone, Bass Trombone, Bassoon, Drums, Solo Violin, Guitar, Harp, Piano, Bass, Congas, and Percussion. The vocal parts include Soprano, Alto, Tenor, and Bass. The score features various musical dynamics and performance instructions such as *p*, *mf*, *pp*, *f*, *espress.*, and *3*. The vocal line includes lyrics: "chang - ing, this could be your time!"

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

34 35 36 37

*(Possibly incorporate sound design from Act II)

E Slightly quicker ($\text{♩} = 75$)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

spoken text

But an uncomfortable feeling grows in Dolores, a stranger in her own body.

rit.

F *a tempo*

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

a stran - ger in her own bo - dy. Poor Do - lo - res she wants to be seen! My

Vln. I

Vln. II

Vla.

Vc.

D.B.

43

44

45

mf

46

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

P

sweet Moon-flo - wer I fear _ what we'll see when she is seen.

Vln. I

Vln. II

Vla.

Vc.

D.B.

47 48 49 50 51

rit.

Fl.
B♭ Cl.
B. Cl.
S. Sx.
Bsn.
Hn.
B♭ Tpt.
Tbn.

Vib.
Solo Vln.
Gtr.
Hp.
Pno.
Bass
HD (congas)

P
Vln. I
Vln. II
Vla.
Vc.
D.B.

52 53 54 55 56 57

G Languid and Yearning ($\text{♩} = 75$)

Fl.

B♭ Cl.

B. Cl.

S. Sx. *espress.*
mf

Bsn. *mp*

Hn. *mp*

B♭ Tpt. *mf*

Tbn. *mp*

Vib.

Solo Vln.

Gtr.

Hp. *mf*

Pno. *mf*

Bass *mf*

HD (congas)

P.

Vln. I *espress.*
mf

Vln. II *espress.*
mf

Vla. *mf*

Vc. *mf*

D.B.

58 *mf* 59 60 61 62 63

Dolores spotlight... (on to Dolores/Priestess duet after short underscoring/transition)

Musical score for Act I – Scene 1, page 19, showing a transition from underscoring to a Dolores spotlight. The score includes parts for Flute, Bassoon, Clarinets, Saxophone, Trombone, Horn, Trumpet, Tuba, Vibraphone, Solo Violin, Guitar, Double Bassoon, Piano, Bass, Congas, Dulcimer, Percussion, Violin I, Violin II, Cello, Double Bass, and Double Bassoon. Measures 64-67 are shown, with specific markings like *mf* and dynamic changes.

Fl.
B♭ Cl.
B. Cl.
S. Sx.
Bsn.

Hn.
B♭ Tpt.
Tbn.

Vib. *mf*

Solo Vln.
Gtr.
Hpf.

Pno. *mf*

Bass
HD (congas)

Dol
P

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

68 *mf*

69

70

71

72

73

74

Priestess & Dolores

H Serene ($\text{d} = 65$)

fading into herself...

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

I don't know why I feel so resent - ful I hear a wee - ping. It draws me clo - ser to Her.

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

div. arco

arco

75 *p* 76 77 78 79

Don't slow down; agitated

Fl.

B♭ Cl. port. *p*

B. Cl.

S. Sx.

Bsn. *p weeping* 3 3 *mp*

Hn. *mp*

B♭ Tpt.

Tbn. plunger (1/2 covered) *mp* weeping (don't exaggerate vib. or plunger effect)

Vib.

Solo Vln.

Gtr.

Hp. 6 *mf*

Pno. 5 5 *mf* 8 8

Bass

HD (congas)

Dol. This can't be all there is! I need more, I can't breathe.

P.

Vln. I

Vln. II

Vla.

Vc.

D.B.

80

81f

82 mf

Priestess enters. Warm and expressive

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

ID (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

Stretch the time (suspended feeling)

molto rit. **I** Slightly more motion

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

ad lib. florid ornamentation

Hp.

Pno.

Bass

HD (congas)

Dol

P
lo que so - mos. — pe - ro no — lo que po-de-mos ser — en de -

Vln. I

p *mp*

Vln. II

Vla.
mp

Vc.

D.B.

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

ve - nir. _____ Re - cuer-da no er-es _____ u-na O - fe - lia _____ de - jar ent-rar

Vln. I

Vln. II

Vla.

Vc.

D.B.

91 92 93 94

Fl. *3*

B♭ Cl.

B. Cl. *p*

S. Sx.

Bsn. *mf* *p*

Hn. *mf* *p*

B♭ Tpt.

Tbn.

Vib.

Solo Vln. *dolce* *mp*

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol. *3* quie-ro ser vis - to

P so - la - men - te en que la de - jen sa - lir con na - da mas mas que las margar - i - tas

Vln. I *3* div. *p*

Vln. II div. *p*

Vla. *p*

Vc. *p*

D.B. *p*

Fl. *mp*

B♭ Cl. *mp*

B. Cl. *tr* *mf*

S. Sx.

Bsn.

Hn. *mp* (valve tremolo) Open (switch to flugel)

B♭ Tpt. colour *mp*

Tbn. *mp*

Vib.

Solo Vln. *mf*

Gtr. *mp* *p* *p* *p* *p* *p*

Hp. *mf*

Pno. *mf*

Bass *mf*

HD (congas) *mf*

Dol. las mar-ga-ri-tas y ro-me - ro

P. des-tró - za-das

Vln. I div. *sul tasto* *p* *p* *p* norm.

Vln. II div. *sul tasto* *p* *p* *p* norm.

Vla. *p* *p* *p* norm.

Vc. molto pont. (pitch/rhythm grad. disintegrates) al niente simile *mf* al niente *mf* al niente norm.

D.B. molto pont. *p* *p* *p*

99 100 (closer to 'white noise' effect; crackling of upper partials) 101 102

J Lyrical (♩ = 95)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol des - com - po - nien-do

P Es — mejor ser u-na ho - ja cu - ya bel - le - za

Vln. I

Vln. II

Vla.

Vc.

D.B.

weeping portamento

slide between notes; pitch a piacere

103 104 105 106

rit.

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

107

108

109

110

111

(switch to trumpet)

se trans-for - ma,
que u - na flor
dis-si - mu-lan - te.

Colla voce ($\downarrow = 75$) – make room for voice

rit.

a tempo

rit.

a tempo

bring out

rit.

a tempo

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

bring out

p

pp *glissando*

p

p

p

mf

p

*weeping hauntingly
(slide between notes; pitch a piacere)*

Cold, dark, clear, icy wa - ter.

Fo - cused and fil - tered in flu - id har - mo - ny.

div.

p

p

p

div.

div.

p

arco *tr*

p

p

116

117

p *<>* *118*

rit.

*a tempo**rit.*

Sung to herself (♩ = 65)
Dolores is peaceful

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

dolce

mp

I hear the ri - ver sing a sing - u lar syl-la-ble of sil - ence.

122 123 124 125

Dolores hears something...startled, mood changes (conductor cues each gesture)

(Linger on fermatas)

(Linger on fermatas)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

B. Dr.

Solo Vln. *molto pont.*
upper partials highly desired
(these are not harmonics but should have that icy quality) **ppp**

Gtr. laissez vibré each tone

Hp. laissez vibré each tone

Pno. **pppp**

Bass

(congas)

Dol

P

Vln. I (Each player picks a starting note to begin pattern but must play all four notes. Octave placement at player's discretion)
*player enters at any time between first harp note and beginning of next measure

Vln. II *circular bowing from bridge to fingerboard. light bow pressure accentuating the upper partials. eerie effect over purity of pitch

Vla. *circular bowing from bridge to fingerboard. light bow pressure accentuating the upper partials. eerie effect over purity of pitch

Vc. (Random LH node placement should not be uniform)
rauschen "air noise" - sul A

D.B. *rauschen "air noise"*
pppp (Random LH node placement should not be uniform)

126 pppp (Random LH node placement should not be uniform)

Languid and yearning ($\bullet = 70$)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Cym.

B. Dr.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

I feel a ter-ri-ble presence claw-ing — at the sides of my head to es - scape. The pressure is o - ver-

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Cym.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol.

P.

Vln. I

Vln. II

Vla.

Vc.

D.B.

131 132 133 134

Fl.

B♭ Cl. *mf*

B. Cl. *mf*

S. Sx.

Bsn. *mf*

Hn. *mf*

Flghn.

Tbn. *mf*

Vib.

Solo Vln.

Gtr.

Hp.

Pno. *mf*

Bass

HD (congas)

Dol o - ver - whelmed by it;

P

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

135 *f*

136

137

138

rit.

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

139

140

141

142

Lyrical (♩ = 100)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib. with sop. sax *f*

Solo Vln.

Gtr.

Hp. *mp*

Pno. *p* *mf*

Bass *mf*

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc. *p*

D.B.

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

Slower ($\text{♩} = 75$)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P Lis - ten - to the ri-ver Sa - bemos

Vln. I

Vln. II

Vla.

Vc.

D.B.

151 152 153 154 155

L a little quicker ($\text{♩} = 72$)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measure 156: *p*

Measure 157: *p*

Measure 158: *L a little quicker ($\text{♩} = 72$)*
Some - one please look at
lo que so - mos, pe - ro no____ lo que po - de - mos ser, en de -

Fl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

me. I want to sub - merse my - self in Her. I long formore I want to breathe!

ve - nir. Flow - ing, flown. En de - ve -

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

The cold, dark, clear wa - ter, flow - ing, Wa -
nir. Li - sten to the ri - ver cal - mly in - sis - tent voi - ces

162 163 164 *p*

Gradually disappear

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

165 *p*

166

Allegro ($\text{♩} = 120$)

Fl.

B♭ Cl.

B. Cl.

S. Sx.

Bsn.

Hn.

Flghn.

Tbn.

Vib.

Solo Vln.

Gtr.

Hp.

Pno.

Bass

HD (congas)

Dol

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

Allegro ($\text{♩} = 120$)

167 *p*

168

169

170 *p*

171

172

173