

CHANFLÍN

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A Thesis

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Committee:

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ABSTRACT

Mikel Kuehn, Advisor

Chanflín is a micro-opera written for five singers (soprano, mezzo-soprano, two altos, and baritone), flute, bass clarinet, two percussionists, piano and cello. It is set to an original libretto, re-imagined from a Dominican folk song. The story takes place in Gurabo (Dominican Republic) in 1936 and tells the tale of two siblings: Chanflín (14) and her brother Bilín (16), who have been in love since childhood. Chanflín recently learned she's pregnant with Bilín's nephew and knowing he would find a way to keep the child, she plots a way out. She starts an affair with Don Ventura (36), owner of Flor de Oro tobacco factory, and she plans to get caught. On the next morning, the whole town finds out about the affair and people start confronting Don Ventura during Carnival festivities. Soon after, Bilín joins the crowd and they take Don Ventura to jail. Later that day, Bilín gets executed by Don Ventura's entourage. Chanflín's intricate plan works out: she flees town with the desire to abort the baby, and start anew in Tamboril, a nearby town. After Bilín gets executed, a parasite emerges from his body to sing and mourn its dead host. Through song, the parasite embodies the twisted ideas that used to govern Bilín's mind.

The music is the sum of contrasting elements: it combines rhythmic and melodic contours from Dominican merengue with jazz-infused harmonies and atmospheric orchestrations. The ensemble features two Dominican percussion instruments: the *tambora*, a two-headed drum, and the *güira*, a metal scraper, which are characteristic of traditional Dominican music. In the middle section, the piano plays *tumbaos* and the woodwinds and the cello play *jaleo* passages, typically associated with the saxophone section of a *merengue de orquesta*. Due to the twisted nature of this story, the work calls for sinister dramatic devices such as the juxtaposition of perverted situations and the use of adult language, both in English and Spanish. For instance, Bilín and Chanflín sing

two joyful Dominican children's songs, but are set in a darker dramatic tone to depict the intricate relationship of these siblings.

This micro-opera explores adult themes that some may find triggering.

To Rosalía, for her superhuman joy.

To Tony, for introducing me to the rich corners of Dominican folklore.

To my father, for fostering the love for good stories.

PERFORMANCE NOTES

Instrumentation:

- flute
- bass clarinet
- vibraphone
- [tambora, güira, bass drum, cymbals, flower pots]
- piano
- cello

Trill a semitone above



A brief pause



Staging directions

Chanflín hands him a small, metallic, golden bird cage.

Don Ventura figures out how the cage opens.

Sprechstimme



A man of fa - mi - ly!

Spoken with roughly three levels of intonation.

 Sprechgesang



Mi-ra lo que yo te tra - je de cum-ple - a - ños.

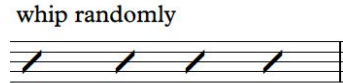
Melodious speaking alla DR

Free Speech

Don Ventura, don't you know that we know you've been fucking around with that young girl, Chanflín?

Spoken during the marked mm.

Slashes



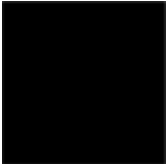
whip randomly

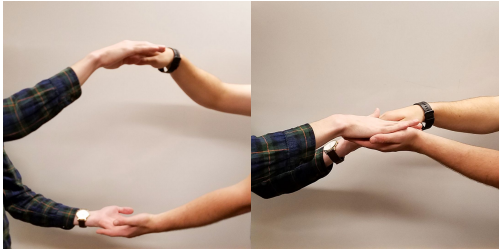
Perform indicated action during the slashed mm.

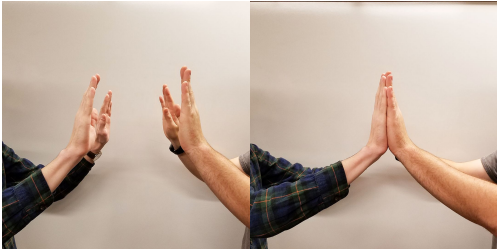
Hand choreography notation:

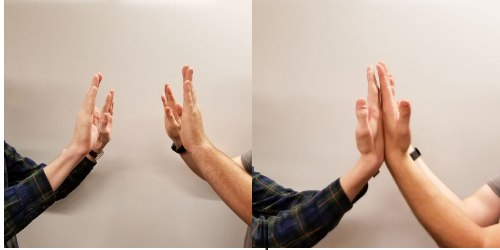












R

L



Vibraphone
w/yarn mallets

Percussion 1
Setup 1

Triangle

Low Flower Pot
w/yarn mallets

Kick Drum

Percussion 1
Setup 2

Guira

short-down short-up

long-down

slur=play

Bass Drum

Odaiko
w/yarn mallets

Suspended cymbal
w/yarn mallets

Percussion 2
Setup 1

Tambora

Percussion 2
Setup 2

R.H.
stick on head

R.H.
stick on rim

L.H.
open

L.H.
closed

The musical score is organized into two main sections: Percussion 1 and Percussion 2. Percussion 1 is further divided into Setup 1 and Setup 2. Percussion 2 is divided into Setup 1 and Setup 2. The score includes staves for Vibraphone, Triangle, Low Flower Pot, Kick Drum, Guira, Bass Drum, Odaiko, Suspended cymbal, and Tambora. The notation includes notes, rests, slurs, and dynamic markings. The Vibraphone staff has a single note on the first staff. The Triangle staff has four notes. The Low Flower Pot staff has four notes. The Kick Drum staff has four notes. The Guira staff has a series of notes with slurs and dynamic markings. The Bass Drum staff has four notes. The Odaiko staff has four notes. The Suspended cymbal staff has four notes. The Tambora staff has four notes. The R.H. stick on head and R.H. stick on rim are marked with 'x' on the staff. The L.H. open and L.H. closed are marked with 'x' on the staff.

MOMENT I

A duet: Chanflín + Don Ventura

Pablo Gómez-Estévez (2019)

Lights fade in: a wedding cake-like structure on mid-stage. Three levels, white blocks.

All frozen: Don Ventura and Chanflín at the base of the "cake" -- Don Ventura to the right of the stage, Chanflín to the left. In front of the "cake", two Fueteros with whips on each side, and Bilín dressed as a lechón with a Carnival mask on.

(seamlessly to trill)

Twisted (♩=56)

Piccolo

ff sfz mp < ff mp ff > p

To Flute

Bass Clarinet

tr

ff ff ff > mp

Vibraphone

soft mallets bow

ff sfz o < mf p < f ff

Percussion 1

Flower Pot

p f p f >

Set-Up 1

let ring

ff p f

let ring

ff p

fill with taste, timpani mallets

pp mp

Piano

ff sfz mp ff p

8vb

Violoncello

(seamlessly to tremolo)

sul pont.

ff sfz p ff p ff

(seamlessly to tremolo)

ord.

p

(seamlessly from harmonic)

1 2 3 4 5 6

Very slowly, Don Ventura and Chanflín start to go up the "cake" at the same time. They reach the top and hold hands. They look at each other as if in love.

A Sensuous, reflective *very expressive*

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

7 8 9 10 11 12 13 14

p *mp* *p* *pp* *p* *pp*

triangle

very expressive

very expressive

Bilín and Fueteros start dancing in a Carnavalesque manner. All freeze when Chanflín starts to sing.

Whip randomly

F1

F2

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

15 16 17 18 19

ff *f* *p* *mf* *ff* *f*

8va

8vb

sul pont. (seamlessly to tremolo)

fill with taste, timpani mallets

B Loving (♩=48)

3

Ch. *mp* Oh, Don Ven - tu - ra, come. Oh, Don Ven-tu-ra, times come. Come, dive *p*

D.V. *mp loving* Mi Chan - flín, come. Oh, Chan-flín, come.

Fl.

B. Cl. *p*

P 1

P 2 *p*

Pno. *f*

Vc. *p*

(8)-----ord.

20 21 22 23 24 25

Ch. in my ri-ver. Love till my fish fly *mf* *take time*

D.V. I feel your wa-ters deep - er. Ay, Chan flín, the young-est mi-ra-cle that came in - to my

Fl. *take time*

B. Cl. *pp* *bow* *bow* *3*

P 1 *p*

Pno. *p* *take time* *3*

Vc. *p*

26 27 28 29 30 31

4

Ch. *mp* **C** (to the audience) (spoken)

Oh, Don Ven tu - ra — Yes, love came to your life, come. How do I let my heart go? but, how

D.V. *mp*

life Chan flin, come. Mi Chan flin —

Fl. *p* *mp* *p*

B. Cl. *p*

P 1 *p*

P 2 *pp* start very gentle, timpani mallets

Pno. *mp* 15^{mb}

Vc. *mp* 8^{vb}

32 33 34 35 36 37

(to Don Ventura)

Ch. — dove let my wings grow? *heavy* Chan-flin, the one that grazed me like an ar-tist's pulse, a - rrived... come. *take time* Oh, Don Ven-tu - ra, come.

D.V. *heavy* *take time*

Fl. *ff*

B. Cl. *ff*

P 1 *very gentle* *pp* *f* *ff*

P 2 *pp* *f*

Pno. *ff*

Vc. *heavy, expressive* *take time* sul pont. *ff*

38 39 40 41 42 43 44

D Aggressive (♩=56)

(seamlessly to trill) *b* *tr* *To Flute*

Picc. *sfz* *mp* *ff* *mp* *ff*

B. Cl. *tr* *fp* *ff* *fp* *ff* *mp*

P 1 *sfz* *o* *mf* *p* *f* *ff* *p* *mf*

bow *bow* *mallet* *bow*

P 2 *ff* *p* *f* *ff* *p* *pp* *mp*

fill with taste, timpani mallets

Pno. *sfz* *mp* *ff* *p*

Vc. (seamlessly to tremolo) (seamlessly to tremolo) ord. (seamlessly from harmonic)

sfz *p* *ff* *p* *ff* *p* *ff* *p*

45 46 47 48 49 50

A stop. Carnival crew looks up.

Moan ad libitum, build up gradually

Scream sexually

very expressive

p

pp

ff

ff 8va

51 52 53 54 55 56

Chanflin recovers in a flirtly manner.
They kiss passionately.

Don Ventura comes down happily, holding the cage.
On the last step, he collects himself and walks through the Carnival.

E Whip randomly

Whip randomly

mp

p

mp

pp

ff

mp

pp

mp

57 58 59

MOMENT II+III

a crime (trio) + a flashback (duet)

7

Dreamy, flexible (♩=69)

Fueteros confront Don Ventura from their positions.

ff

Don Ven-

(whistling) *mf*

mf

keep going until "Don Ventura"

tr

fp

bow

P 1

P 2

Pno.

Vc.

60 61 62

F Agitated (♩=138)

tu - ra!

ff

Don Ven - tu - ra!

emphatic

Shame_ on you!_

Shame on_ you!

Hit after "Don Ventura"

Hit after "Don Ventura"

P 1

P 2

63 64 65

Fueteros approach Don Ventura.
Bilin continues dancing.

Don Ventura tries to move past them.
They don't let him.

8

F1 A man of res-pect! What is she going to say?

F2 A man of fa - mi - ly! What is she going to say?

D.V. Ex-cuse me? Ex-cuse me! Who?

Fl. w/"respect!" *fp*

B. Cl. w/"family!" *fp*

Vc. w/"excuse me!" *fp*

66 67 68 69 70

CUE: Take off mask, Put braids down
Move to LEFT SIDE

F1 Your wife! What are they going to think? Your chil dren

F2 Your wife! And what are they going to say? Your chil dren

D.V. Who?! Who?! Who?!

Fl. *mp*

B. Cl. *p*

Guira
at ♩=100, start with "wife!"

P 1 Derecho

P 2 Tambora Derecho *p*

Pno. *8^{vb}*

71 72 73 74

G Merengue (♩=132)

F1

Don Ven - tu - ra, don't you

mf

F2

Don Ven - tu - ra, don't you

mf

D.V.

ff with arrogance

Do you have a-ny i de-a of who you're deal ing with here?

Fl.

B. Cl.

P 1

P 2

Pno.

ff

mf

Vc.

mf

mp

75 76 77 78

F1
 know that we...?_ Yes, we know you have been fuck ing a round with that girl, that young girl named Chan flín.

F2
 know that we...?_ Yes, we know you have been fuck ing a round with that girl, that young girl named Chan flín.

Fl.
 (Flute part)

B. Cl.
 (Bass Clarinet part)

P 1
 (Percussion 1 part)

P 2
 (Percussion 2 part)

Pno.
 (Piano part)

Vc.
 (Violoncello part)

79 80 81 82

H

Bilín and Chanflín hug each other joyfully.

Bilín gives her a small, metallic, golden bird cage, with a chicken egg in it.

F1
Ay! No, no, no! We know you have been fucking with Chan-flín that girl who's just four

F2
Ay! No, no, no! We know you have been fucking with Chan-flín that girl who's just four

D.V.
mf Who? Me?! Ay! No, no, no!

B.
mf Chan-flín! Mi-ra lo que yo te tra-je decumple-a-ños.

Ch.
mf Ho-la Bi-lín! Y qué je-so?

B. Cl.

P 1

P 2

Pno.

Vc.

Score for measures 87-90, featuring vocal parts (F1, F2, B, Ch, B. Cl.), piano (P 1, P 2), piano (Pno.), and vocal (Vc.).

Vocal Parts:

- F1:** - teen.
- F2:** - teen.
- B:** Pan con que - so! Laugh Un hue-vo de ga lli - na.
- Ch:** Qué? Di - me! Oh... *mp*
- B. Cl.:** (b) *f*

Piano Parts:

- P 1:** Circular Motion w/tip
- P 2:** Circular Motion

Piano (Pno.): 8^{va} (fa)

Vocal (Vc.): (b)

Measures: 87, 88, 89, 90

B. *Pa' que cuan-do sal-ga el po-lli-to, tú lo cui-des ahí..*

Ch. *y pa' qué e' la jau-la?_* *Oh! Gra - cias!*

P 1 *fp*

P 2 *fp*

91 92 93 94 95

*Chanflín puts the cage down.
They engage in a hand-choreographed
Dominican nursery rhyme.*

B. *Qué tú 'tá ha cien do? Ah, po' va-mua ju-ga'al Po-lli-to Play- bi!*

Ch. *Na - da.*

Fl. *p* *f*

B. Cl. *p* *f*

P 1 *mf*

P 2 *mf*

Pno. *p* *f*

Vc. *p* *f*

96 97 98 99

I Playful (♩=132)

B. *mf* Po-lli - to Play - bi, lla - ma - do Play - bi, sí, por es - te a - mor por ti. Lo ce - le -

Ch. *mf* Po-lli - to Play - bi, lla - ma - do Play - bi, sí, por es - te a - mor por ti. Lo ce - le -

H. *mf* * ↑ □ R L ■ □ R L ■ □ R L ■ □

Fl. Clap!

B. Cl. Clap!

P 1

P 2

Pno. (8) > -----

Vc. Clap!

100 101 102 103

*See explanatory notes on preface.

F1

whip randomly

F2

whip randomly

B.

bre - mos en un gran res - tau-rant, co-mien-do po - llo a-sao, y un po-co e ba - ca - lao. A-sí es la

Ch.

bre - mos en un gran res - tau-rant, co-mien-do po - llo a-sao, y un po-co e ba - ca - lao. A-sí es la

H.

R L ■ □ R L ■ □ R L ■ □ R L ■ □

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

104

105

106

107

Don Ventura, don't you know that we know you've been
fucking around with that young girl, Chanflín?

16

La pobre niña!

Fourteen!

vi - da, Po - lli - to Play - bi, sí, por es - te a - mor por ti. Lo ce - le - bre - mos en un gran

vi - da, Po - lli - to Play - bi, sí, por es - te a - mor por ti. Lo ce - le - bre - mos en un gran

R L ■ □ R L ■ □ R L ■ □ R L ■ □

108 109 110 111

I'll take you with your hands tied to your back
to the Sheriff, mi amigo el Cabo Valentín!

17

F1

F2

I'll put your head in this bag
and I'll cut it with the tip of my colín!

And there, you'll have to settle it with Bilin!

B.

res-tau-rant, co - mien - do po-llo a - sao', bai - lan - do e me - dio lao'. A - sí es la vi - da Po - lli - to Play bi,

Ch.

res-tau-rant, co - mien - do po-llo a - sao', bai - lan - do e me - dio lao'. A - sí es la vi - da Po - lli - to Play bi,

H.

R L ■ □ R L ■ □ R L ■ □ R L ■ □

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

Bilín and Chanflín sit on the floor, Bilín behind her.
He unbraids her hair, while she plays with the cage.

18

El hermano de Chanflín! **Mambo** (♩=132)

F1 *mp* To - lai, to - la-lá To - lai que to - la-lá

F2 *mp* To - lai, to - la-lá To - lai que to - la-lá

D.V. *mf* Mi-ren a Chan - flín! Tan so-lo u - na ni - ña! Co - sa tan fa-tal:

B. sí.

Ch. sí. *interlaced*

H.

Fl. *p*

B. Cl. *p*

P 1 *Derecho*

P 2 *Derecho*

Pno. *mf* *p* *8^{va}*

Vc. *sul pont.*

117 118 119 120

F1

F2

D.V.

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

Fueteros fight with Don Ventura: They try to get ahold of him to take him to jail.
Don Ventura doesn't let them hold him.

(♩=72)

B. *cua-tro a- ños... I felt like all the love was right in my next door.*

Ch. *Cuan-do te vi, yo de ti me e - na - mo - ré, my bro-ther,*

P 2

Pno.

130 131 132 133 134 135

F1 *Don Ven -*

F2 *Don Ven -*

D.V.

B. *A - sí es la vi - da: come now.*

Ch. *all my strength. A - sí es la vi - da: come now.*

Fl. *mp*

B. Cl. *mp*

P 1

P 2

Pno.

Vc.

136 137 138

L Merengue (♩=132)

F1
tu-ra u té no sa-be que yo su-pe que u té tie ne a mo - re con Chan-flín, le me-to la ca-be-za en un ma-cu-to se la mo cho con la

F2
tu-ra u té no sa-be que yo su-pe que u té tie ne a mo - re con Chan-flín, le me-to la ca-be-za en un ma-cu-to se la mo cho con la

D.V.
Not me! No! No! Not me!

Fl.

B. Cl.
fp *fp*

P 1

Derecho

Derecho

P 2

Pno.

Vc.
fp *fp*

F1

F2

D.V.

f 3 3

Fl.

f 3 3

B. Cl.

fp *f*

P 1

P 2

Pno.

Vc.

fp *f* pizz.

142

143

144

F1

F2

D.V.

Fl.

B. Cl.

P 1

Interboro

P 2

Interboro

Pno.

Vc.

Chanflín pulls Bilin off the floor.
They start singing another hand-choreographed
nursery rhyme.

M Mambo (♩=132)

Score for Mambo (♩=132), measures 148-151.

Vocalists:

- F1:** - lin, _____ ya - llí, se la a-ve - ri-güe con el her-ma-no de Chan - flín!
- F2:** - lin, _____ ya - llí, se la a-ve - ri-güe con el her-ma-no de Chan - flín!
- D.V.:** Tú no o - ye, eh?_ Mi-ren a Chan
- B.:** A la rue-da,
- Ch.:** Come! Bi - lín!_ A la rue-da,
- H.:**
- Fl.:**
- B. Cl.:**
- P 1:**
- P 2:**
- Pno.:**
- Vc.:**

Measures 148, 149, 150, and 151 are indicated at the bottom of the score.

F1
To - lai, to - la-lá____ To - lai que to - la-lá____ To - lai, to - la-lá____ To -

F2
To - lai, to - la-lá____ To - lai que to - la-lá____ To - lai, to - la-lá____ To -

D.V.
flín! ¡Tan so-lo u - na ni - ña! Co - sa tan fa- tal:____ que yo la to-ca-rí -

B.
rue - da de pan y ca - ne - la, da - me un be - si - to y ve - te pa la es -

Ch.
rue - da de pan y ca - ne - la, da - me un be - si - to y ve - te pa la es -

H.
4/4

Fl.
mf

B. Cl.
4/4

P 1
Derecho

P 2
Derecho

Pno.
mf

Vc.
arco

F1
 - laiqueto-la lá__ To - lai, to-la lá__ To - lai, to-la lá__ To - lai, to-la lá__ To -

F2
 - laiqueto-la lá__ To - lai, to-la lá__ To - lai, to-la lá__ To - lai, to-la lá__ To -

D.V.
 - a!__ ¡Mirena Chanflín! ¡Sombra de mu- jer!__ ¡Esque a esa chiqui - ta yola vi na- cer!

B.
 cue - la si no quieres ir, a-cués-ta - te a dor mir. A la rue-da, rue - da de pan y ca -

Ch.
 cue - la si no quieres ir, a-cués-ta - te a dor mir. A la rue-da, rue - da de pan y ca -

H.

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

155 156 157 158

N

After a pause, actions resume.

F1
- lai, to-la lá__ To - lai, to-la-lá__ To - lai, to-la-lá__ To - lai, to - la-lá__

F2
- lai, to-la lá__ To - lai, to-la-lá__ To - lai, to-la-lá__ To - lai, to - la-lá__

D.V.
— ¡Mi-ren a Chan-flín! ¡Tan só-lo u-nani - ña! Mi-rán-do-la bien__ parece una ar

B.
ne - la, da-me un be - si - to y ve-te pa la es - cue - la si no quie - res ir, a - cués-ta - te a dor

Ch.
ne - la, da-me un be - si - to y ve-te pa la es - cue - la si no quie - res ir, a - cués-ta - te a dor

H.
[Percussion notation]

Fl.
[Flute notation]

B. Cl.
[Bass Clarinet notation]

P 1
[Piano 1 notation]

P 2
[Piano 2 notation]

Pno.
[Piano notation]

Vc.
[Violoncello notation]

Bilín moves to the right side of the stage.
Fueteros take Don Ventura with his hands on his back -- Don Ventura is fighting them.
Bilín grabs him by the neck and guides everyone off stage.

F1
To - lai, to - la lá__

F2
To - lai, to - la lá__

D.V.
tis - ta.

B.
mir. Jail time! Ma-ma-güe - vo!__

Ch.
mir.

H.
[Percussion notation]

Fl.
frulato high jet air
fp

B. Cl.
fp

P 1
Sus. Cym.
ff

P 2

Pno.

Vc.
fp

163 164 165 166

O Intense (♩=132)

30

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

ff

sf

sf

sf

sf

ff

gliss on A & D strings, from highest to lowest sul pont.

167

168

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

Dark ($\text{♩} = 60$)

sf *sf sf* *ff*

sf *sf sf* *ff*

sf *sf* *ff*

sf *sf* *ff*

ff

Vibraphone

BD Cym.

ff

169 170 171 172

MOMENT IV
Chanflin's aria

Chanflin stays on stage alone -- she goes to the top of the cake.
The mask is left on a stand in front of the cake.

P Free, reflective

Ch. *mp* 3 *take time* *p* *mp*
E-v'ry-thing was so love - ly, so in love. And now, this has to...

P 1 *l.v.* *f* *pp*

P 2

Pno. *f* *lontano* *mp* *p* *mp*

8^{vb} 173 174 175 176 177

Flow a bit (♩=56) *pp* *< p* 3 **forward** *mf* **Flowing** (♩=60)

Ch. flow like a ri - ver, fall 'till my wings fly.

B. Cl. *mf*

Pno. *mf* *cantabile*

178 179 180 181 182

poco rall. **Pondering** (♩=48) *mp* (spoken) *p*

Ch. How do I let my heart go? But,

Fl.

B. Cl. 3

P 1 *p*

Pno. *take time* 3 *p* 8^{vb}

183 184 185 186 187 188 189

Ch. *mf* *rall.* **Q** Storytelling (♩=56) *p*

how_ do we let my wings grow?_ Us, chil-dren playin' around, al-ways so

Fl.

P 1 *p* bow

Pno. *pp* *mf* *p*

190 191 192 193 194 195

Ch. *with innocence*

hand- some, took care of me so well.

Pno. *3* *3* *3* *3* *3* *3*

196 197 198 199 200 201

Ch. *mp*

I loved him,_ and I knew he loved me,_ and in se-cret we kept our gar - den_ our

Fl.

B. Cl.

P 1 *bow*

Pno.

202 203 204 205

Ch. *mf* 3 way out and this was it. *mp* **S Dilemma** (♩=66) 34 I knew he would find me a

Fl. *mp*

B. Cl.

Pno. *mf* 3 *p* *mp* 3 3 *p*

219 220 221 222

Ch. 3 hus - band, a fa - ther for his son, my ne - phew. forward 3

Pno. 3

223 224

Ch. chill. A tempo I knew he would sa - cri - fice us for me and this pa - ra -

Pno. *mf* 5 *p* *mp* 5

225 226 227

Ch. 3 site... *mp* **Heavy** (♩=46) with truth ...grows in you, takes a - way your

Fl.

B. Cl.

Pno. *f* 8va 5 *mp*

228 229 230

Storytelling (♩=56)

35

Ch. life I knew we could-n't be us a-ny - more, and that fu - ture on me was

Pno. *pp* *p*

231 232 233 234

rall.

Ch. wrong.

Pno. *mp*

235 236 237

T forward Pulsating (♩=63)

Ch. So I chose him the one he could not fight. I planned to

Fl. *mf*

B. Cl. *mf*

Pno. *p*

238 239 240 241

Ch. see him, to get caught.

Pno.

242 243

Ch. *mf* *mp*
They would con - front him. Me? What am I? What am I?
quick trill

Fl.

Pno. *mf = pp* *mf* *mp* (slow roll)
Ped.

244 245 246 247 248 249

Ch. *mp* *p with a bit of shame* *mp* *take time*
Bi - lin would take care of his sis - ter, be jea-lous of his lo-ver. He would jail him, and

Pno. *p* *pp* *mp*

250 251 252 253 254 255

Ch. *f* lamenting, sobbing
I would kill him! I would kill him!

P 2

Pno. *f* *sf* *sf*

256 257 258 259

Ch. **Pondering** (♩=54) *p with wonder* **Pulsating** (♩=60) *mp* **U**
How does one es - cape this? But look at me, the kind of life
slowly, clean harmonies with pedal

Pno. *ff* *mp*

260 261 262 263 264 265

37

Intense (♩=66)
f with power

Ch. I would end up wast- ing... They killed him! Yes, they killed him!

Pno. *ff*

266 267 268 269 270

sf sf sf sf sf pp

V Hopeful (♩=69)

Ch. *mp* Now I'm on my way to fly No-thing's cer-tain, but that I am cut-ting this. To live, I

Fl. *mp* To Picc.

P 1 Circular guira hit on cut!

Pno. *pp*

Vc. *mp*

271 272 273 274 275 276 277

Ch. *exp. push exp. pull* need-ed to des-troy my world first, the shells will fall and un-der-stand. **Heavy** I am the he-ro I need-ed,

B. Cl.

Pno. *pp sf f*

278 279 280 281 282 283 284

Moving (♩=72) **Firmly** (♩=112)
f (spoken firmly)

Ch. *mp* the one they won't un-der-stand. I will fly, I will fly. Hear my beak hit! See this cage die!

P 1

P 2

Pno. *mp f*

285 286 287 288 289 290 291 292

Majestic (♩=54)

W Chrysalis (♩=152)

Chanflín grabs an egg as if it was in her crotch.
She throws it to the ground.
Then, she comes down, takes the mask and puts it on.

38

Ch. *mf* *f* *am.* (seamlessly to trill) (seamlessly to trill)

Picc. *ff sfz mp < ff mp ff sfz mp ff mp ff*

B. Cl. *fp ff fp ff*

P 1

P 2 *let ring ff p f*

Pno. *f sf*

Vc. *ff sfz p ff p ff sfz p ff p ff*

293 294 295 296 297 298

Picc. *sf sf sf*

B. Cl.

P 1 **Guira**

P 2 **Tambora**

Pno.

Vc. *mf ff* *gliss on A & D strings, from highest to lowest sul pont.*

299 300 301 302

Picc. *sf sf sf*

B. Cl. *sf sf sf sf sf sf*

P 1

P 2

Pno.

Vc. *mf* ord.

303 304 305 306

accl.

Picc. *ff* To Fl.

B. Cl. *ff*

P 1

P 2

Pno. Hold w/ Sostenuto. Pedal until Y *pp*

Vc. *ff* sul pont.

307 308 309 310 311

MOMENT V
Ideas like diseases: A Parasites trio.

X

Lamentoso, very flexible (♩=54)

P.

p *mp* *p* *mp* *p* *mp*

Soy tu mie do _____ soy tu mie do _____ me han he - ri-do a mí tam bién, y por e -

Fl.

p

8va

B. Cl.

fp *mp* *mp*

P 1

bow

p

P 2

pp *p*

Pno.

p

(8)

Vc.

fp *mf* *sfz* *sfz* *mp*

312 313 314 315 316 317

S-P1 *mf* yo te tra-té a sí. —

S-P2 *mf* yo te tra-té a sí. —

P. — so, — yo te tra-té a sí. — Per - dón, — per - dón. Soy tu mie do — yo me en

Fl. *p* *ff*

B. Cl.

P 1 mallets bow *pp*

P 2 *p* *mp* *mf* *mp* *mf*

Pno. (8)

Vc. *p* *ff* pizz.

S-P1 *mf* *rall.*
Tra-je en ti u-nos pen sa - mien - tos.

S-P2 *mf*
Tra-je en ti u-nos pen sa - mien - tos.

P. *mf*
car gué de a-sus - tar - te, de ten - tar-te y a-go-biar te. Tra-je en ti u-nos pen sa - mien - tos.

Fl. *mf*

B. Cl. *f*

P 1 *mf* mallets
mallet bow

Pno. *f* *ff* *f*

Vc. *mf* sul pont.

323 324 325 326 327 328

A tempo *rall.* A tempo **Z**

S-P1

S-P2

P. *mp* *p*
que na-die más pien-sa de ti: que no e-res bue - no, que no e-res su-fi-

Fl. *tr.*

B. Cl.

P 1 *mp*

Pno. *ord. mp*

Vc. *ord. mp*

329 330 331 332

P. *mf* *mp* *rall.* *p delicate*
 cien te, — que al-guien mas la quie-re a e - lla y que e - lla — tam-bién lo quie-ra —

Fl. *p delicate*

B. Cl.

P 1

Pno. *mp* *p delicate* *p delicate*

Vc. *rall.* *p delicate*

333 334 335 336 337 338



A tempo *mp* *p*
 Y me a-le gro — que pen - sa-ras en ma tar - te, — sui-ci - dar - te, — a-ban-do

Fl. *tr*

B. Cl. *p*

P 1 *p* *bow*

Pno. *p*

Vc. *pizz.*

339 340 341 342 343 344

S-P1

S-P2

P.

Fl.

B. Cl.

P 1

P 2

Pno.

Vc.

nar - te. Soy tu mie - do, me han he - ri - do a mí tam-bién, y por e -

8va

mp

pp

arco

The mask is put down, spotlight on it. Singers try to grab it, the mask reacts to the motion.

S-P1 *mf* "Perdón" -- spoken softly, but repeatedly.
- so, yo te tra-té a sí.

S-P2 *mf* "Perdón" -- spoken softly, but repeatedly.
- so, yo te tra-té a sí.

P. *mf* Per - dón, per - dón, per -

Fl. *mf* *mp*

B. Cl. *mf*

P 1 *mp*

Improv fills w/ guira, WB,

P 2 *pp* *p*

Pno. *pp* *p*

Vc.

S-P1

S-P2

P.
dón,
per - dóñ.

Fl.

B. Cl.

P 1

P 2
pp *p*

Pno.

Vc.

352 353 354