

Todos me dicen el negro, Llorona
 Negro pero cariñoso.
 Yo soy como el chile verde, Llorona,
 picante pero sabroso.

Ay de mí, Llorona, Llorona de azul celeste.
 Y aunque la vida me cueste, Llorona,
 no dejaré de quererte.

Si al cielo subir pudiera, Llorona,
 las estrellas te bajara,
 la luna a tus pies pusiera, Llorona,
 con el sol te coronara.

They call me the dark one,
 O Weeping Woman, dark but caring.
 I am like the green chile, *Llorona*:
 spicy but tasty.

Woe is me, *Llorona*, *Llorona* as blue as sky.
 And even if it costs me my life, *Llorona*,
 I will not stop loving you.

If I could climb to heaven, *Llorona*,
 I would bring down the stars for you,
 I would place the Moon at your feet, *Llorona*,
 and with the Sun crown you.

The legend of *La Llorona* (“The Weeping Woman”) is widespread throughout Mexico and the former Mexican lands in the American West. The tale of a woman cursed to spend eternity seeking her children, whom she had drowned, quickly became a favorite amid ghost and horror folklore. In some renditions, her call is like that of a siren; those who heed it go to their doom. The lyrics in this particular version reflect that infatuation with the otherworldly. The piece opens and closes with the Weeping Woman’s call. Creating staging may be employed to maximize the eerie effect of the aleatoric opening section.

This arrangement was commissioned by Joshua Habermann and the Santa Fe Desert Chorale in the spring of 2012 for the celebration of the Centenary of Statehood of New Mexico.

For the Santa Fe Desert Chorale, Joshua Habermann, conductor

La Llorona

SATB div. with Alto Solo a cappella

Trad. México

Arr. Vicente Chavarria

Freely
pp

Soprano 1
Ah. _____ Ah. _____

Soprano 2
_____ *pp*
Ah. _____

Soprano 3

Alto Solo

7

S1
Ah. _____ Ah. _____ **

S2
Ah. _____ Ah. _____

S3
pp
Ah. _____ Ah. _____

A
_____ *pp*
Uh. _____

Solo
A

***) Throughout this section, the three soprano parts should sing these notes freely, out of tempo. The performers should not be restricted to the straight scale: they may improvise by going back and forth between the pitches notated for their part. However, they should feel the groupings come and go in waves, starting and breaking together, as if sirens from the sea.

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AMP-0981

A Freely, speechlike

15

S1

S2

S3

A

Solo A

mf

To - dos me di - cen el ne - gro, Llo - ro - na, ne - gro pe - ro ca - ri -

B

21

S1

S2

S3

A

Solo A

ño - so. Yo soy co - mo el chi - le ver - de, Llo - ro - na, pi -

27

1. 2.

S1

S2

S3

A

Solo A

can - te pe - ro sa - bro - so.____ bro - so.____

33 **C** Sultry, unhurried ♩. = 46

mp

S

Ay, Llo - ro - na, Llo - ro-na de a - zul ce - les-te.____

mp

A

Ay, Llo - ro - na, Llo - ro-na de a - zul ce - les-te.____

Solo A

mp

T

Ay, Llo - ro - na, Llo - ro-na de a - zul ce - les-te.____

mf

B

¡Ay de mí, Llo - ro-na, Llo - ro-na, Llo - ro-na de a - zul ce - les-te!____

41

S *p* Uh. Uh.

A *p* Uh. Uh.

T *mf* 8 ¡Ay de mí, Llo - ro - na, Llo - ro - na, Llo - ro - na de a - zul ce-
du du dum du du du du du du

B *mp* Dum dum dum dum dum dum

47

S *mp* **D** Uh.

A *mp* Uh.

Solo A *f* Y aun-que la vi - da me cues-te, Llo - ro - na,

T *mp* 8 les - te! du du du du
du du du du

B *mp* du Dum du du du dum dum