**La Madre Triste**  
*The Sad Mother*

Duerme, duerme, dueño mío,  
Sleep, sleep, my love  
sin zozobra, sin temor,  
Without worry, without fear,  
aunque no se duerma mi alma,  
Although my soul can’t sleep,  
aunque no descanse yo.  
Although I cannot rest.

Duerme, duerme y en la noche  
Sleep, sleep and in the night,  
seas tú menos rumor  
May your murmuring be as soft  
que la hoja de la hierba,  
As a whisper of grass,  
que la seda del vellón.  
or the wool of a lamb.

Duerma en ti la carne mía,  
May my body find peace in you,  
mi zozobra, mi temblor.  
My worries, my fears,  
En ti ciérrense mis ojos:  
In you may my eyes close;  
¡duerma en ti mi corazón!  
And may my heart find rest in you!  
*Gabriella Mistral*

---

**PROGRAM NOTE**

While strings keen a contrapuntal lament, the sad mother croons a lullaby to the baby swaddled and swaying on her back. Her melody is a paraphrase of a 15th century Sephardic folksong, originally sung by Spanish Jews fleeing their own persecution. Intermittently, children sing along with the strings, echoes of hope and consolation.

Originally the middle movement of a larger work, *Piececitos,* **La Madre Triste** is a vivid musical meditation on motherhood, migration and exile based on poems by Gabriela Mistral, the first Latin American to win a Nobel Prize in Literature. Set in the original Spanish, *Piececitos'* five songs for voice, violin, cello and piano interweave Latin American dance rhythms with haunting melodies: lullabies and laments of a mother on her treacherous journey toward refuge.

**La Madre Triste** and *Piececitos* as a whole use traditional musical patterns and pre-existing quotations to blend or contrast with newly composed elements. Folkloric wisdom, generational and cultural ties clash in a mother’s inner dialogue of hope, terror and love as she struggles toward refuge for her children.

---

**PERFORMANCE NOTES**

- *poco f* is always **quieter** than *mf*

- Bowing/phrasing:  
  Sometimes slurs indicate bowings and sometimes are used to indicate extended melodic lines. Their intent should be clear from context. All bowings are merely suggestions.

- Dynamics and metronome markings are indications of gesture and mood rather than as specific, rigid requirements

- Dance rhythms reflect their origins, enticing and never rigid.