La Madre Triste

for violin, 'cello, piano, treble choir and solo voice

Joelle Wallach
La Madre Triste  
*The Sad Mother*

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

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

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

**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.
La Madre Triste

the Sad Mother

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Soprano Solo

Treble Choir

Violin

'Cello

Piano

\( \text{pp dolce} \)

\( \text{Duer me, Duer me, Duer} \)

\( \text{Duer me, Duer} \)

\( \text{mp cantabile} \)

\( \text{senza sord.} \)

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Duerme, duerme, dueño mío.

o sin zo zo bra, sin ti mor,

me.

me.

o sin te me.

o sin te me.

o sin te me.

o sin te me.

o sin te me.

o sin te me.

o sin te me.
aunque no descanse yo.

Duerme, duerme, duerme y en la noche,

Duerme, duerme, duerme.
- che se as tú menos ru - - -

Dur -

Dur -

mf dolce

mf dolce

mor

Que____ la ho ja de

me, dur - me, dur - - - me dur -

me, dur - me, dur - - - me dur - me,

sul A

mp

mf dolce

mf dolce
mi corazón!

Duerma en ti mi corazón!

sin zozobra sin razón, mi corazón

la carne mí a
ti - - mor,
poco \textit{p} express.
Poco \textit{p} express.
Duer - - me, duer - - me.
Poco \textit{f} express.
Poco \textit{f} express.

sin dolcissimo

sin zo - zo - bra, sin ti - - mor.

mp dolcissimo
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III
La Madre Triste
the Sad Mother

♩=92, lullaby with a swaying lilt

Voice

sin zo zo bra, sin

An que no se duer ma mi al

pp

mp cantabile
La Madre Triste
The Sad Mother

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$\frac{1}{4}=92$, lullaby with a swaying lilt
con sord.

senza sord.

8

16

22

26

32

Voice

An que no se

Voice

aun que no des

Voice

mp cantabile

sin zo-zo-bra, sin mp cantabile

mp cantabile

mp cantabile
Voice

se as tu me nos ru

mf dolce

Voice

Voice

Voice

Voice

Voice

Voice

Voice

Voice

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