Piececitos

for violin, ‘cello, piano and voice

Joelle Wallach

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. The contrasting tarantella-like sections of V should be childlike and exuberant

- Extended trills may not be loud but represent sounds related to the trek to exile: ululating women, heart-pounding terror, echoes and hallucinations of alternately angelic or threatening voices

Piececitos

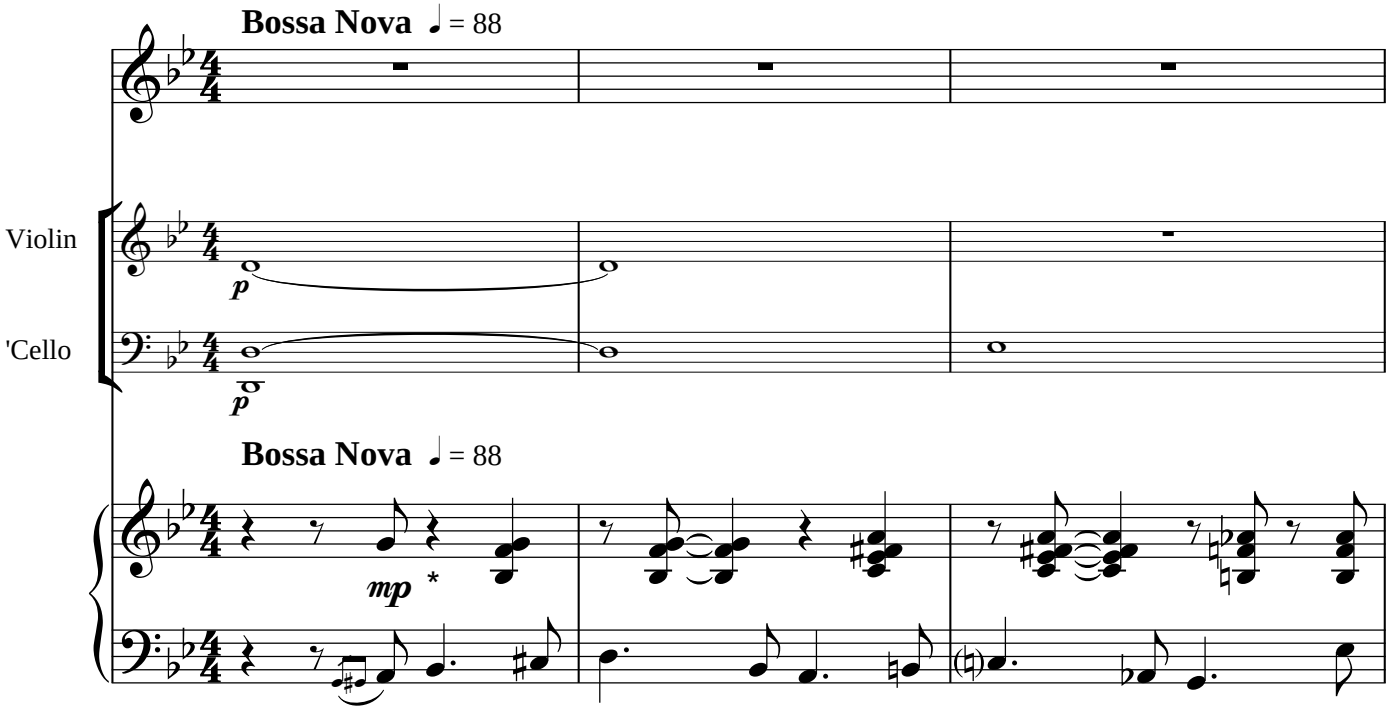
I

Piececitos

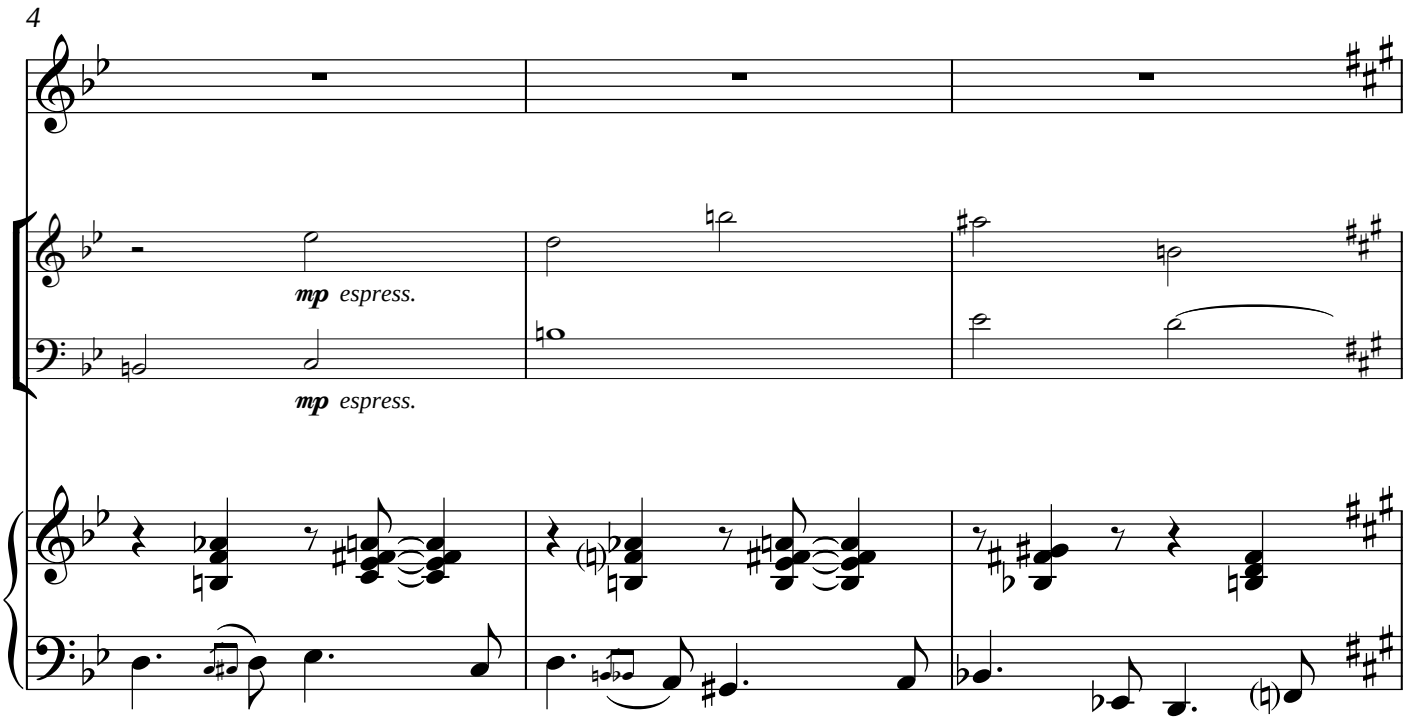
little feet

Gabriela Mistral

Joelle Wallach



* throughout this movement, unless otherwise indicated, piano dynamics should match or complement those of the voice and strings.



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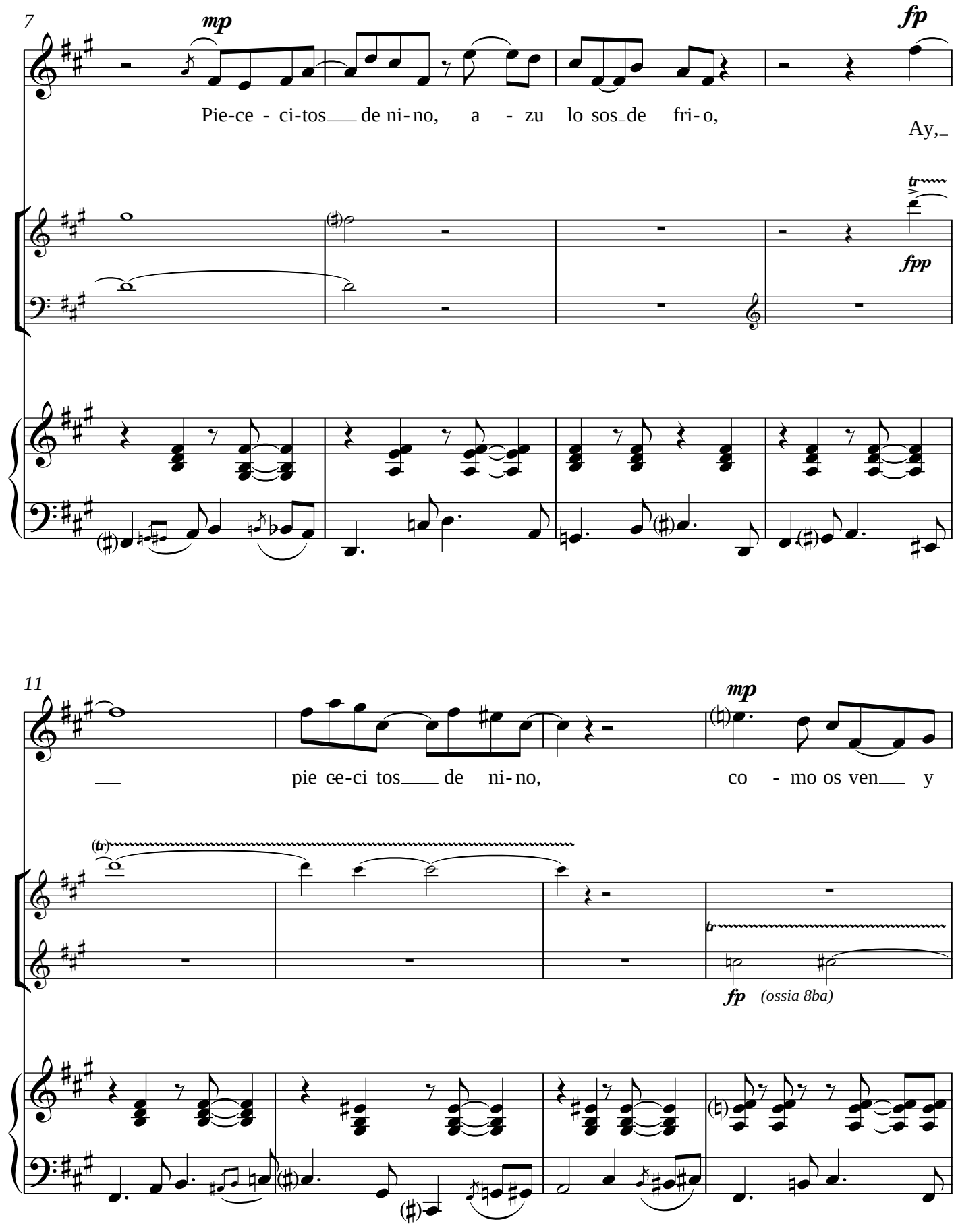

7
mp
fp
Pie-ce - ci-tos de ni-no, a - zu lo sos de fri-o,
Ay,
tr
fpp
11
mp
pie ce-ci tos de ni-no, co - mo os ven y
(tr)
tr
fp
(ossia 8ba)

15

fp *poco f**

no es cu-bren, Di - os mi on, Di - os mi-o,

tr

fp

(tr)

* poco *f* is always softer than *mf*

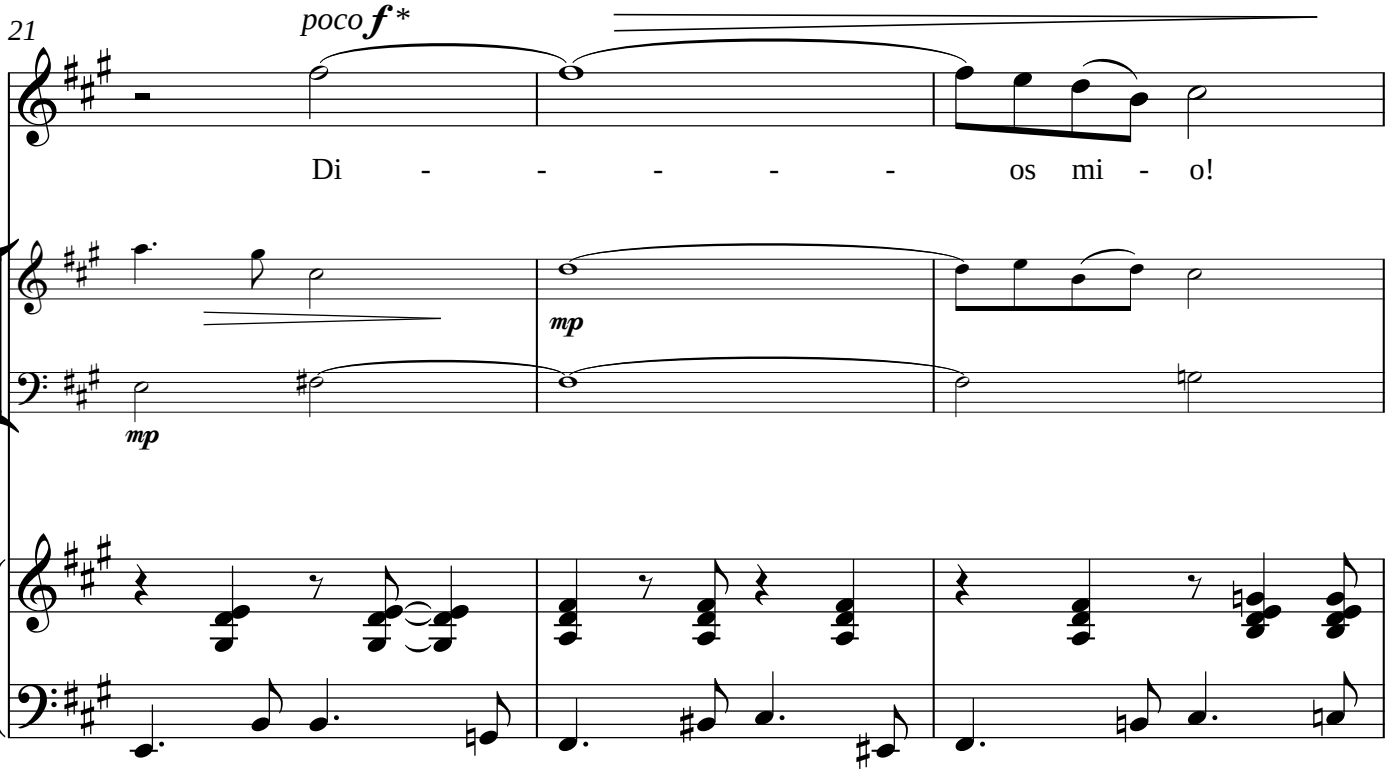
18

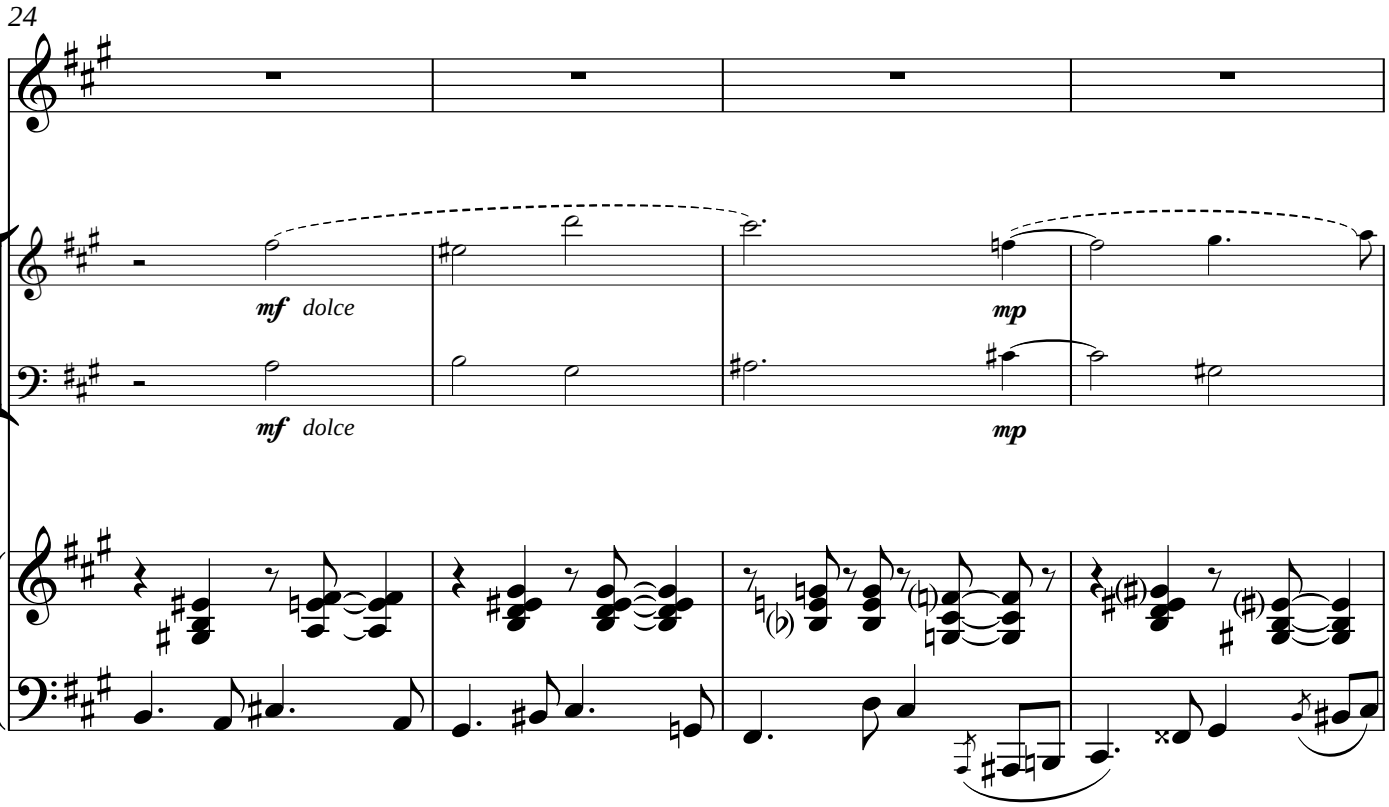
Di os -mi o, Di - os mi-o!

(tr)

(tr)

poco f dolce*


21
poco f *
Di - - - - - os mi - o!
mp
mp


24
mf dolce
mf dolce
mp
mp

28

mp *poco f* *mp*

Pie-ce - ci- tos he - ri-dos por los gui-ar - ros to-dos, ul-

pizz.

*poco f**

** poco f is always softer than mf*

31

poco f

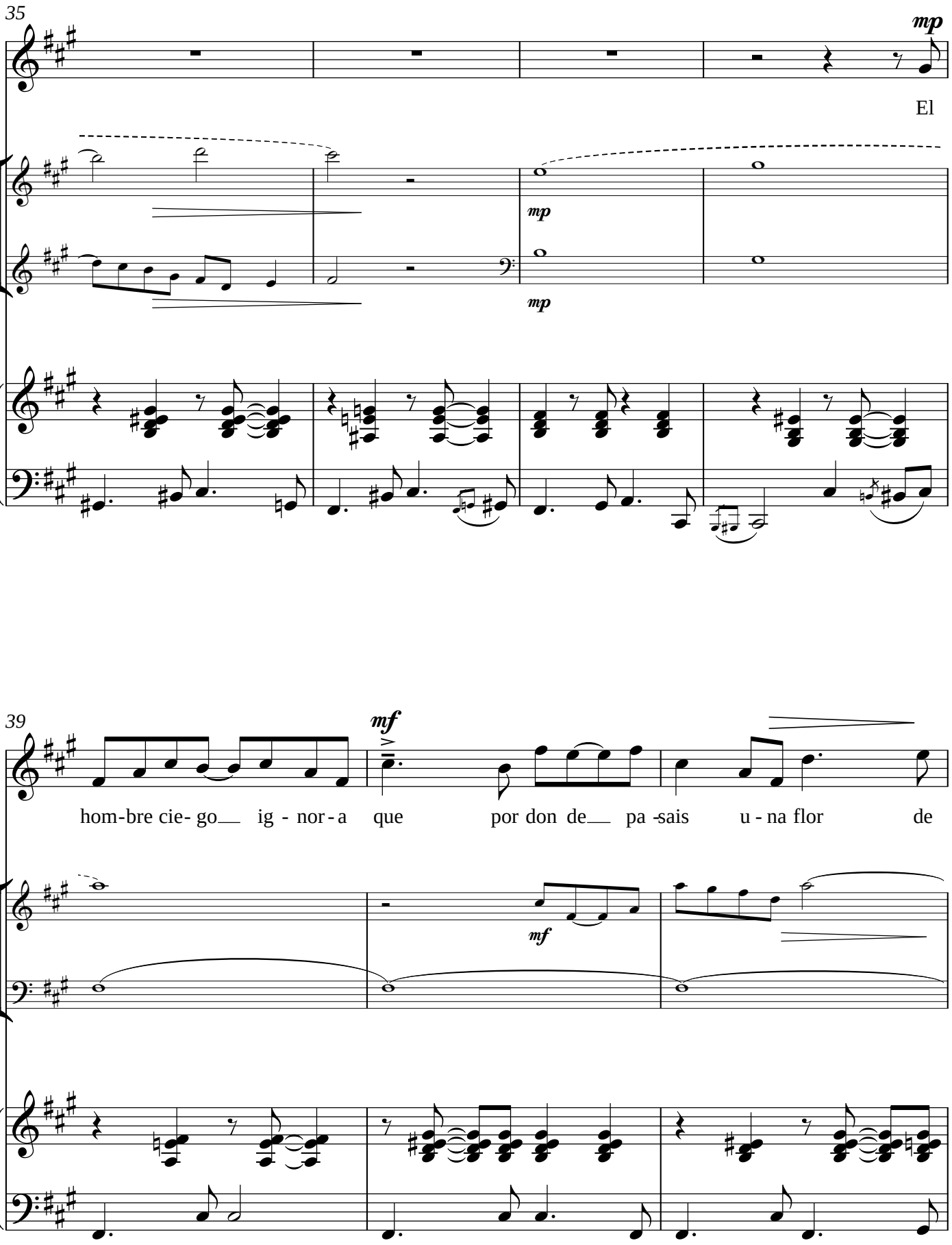
- tra ja dos de nie ves y lo-dos.

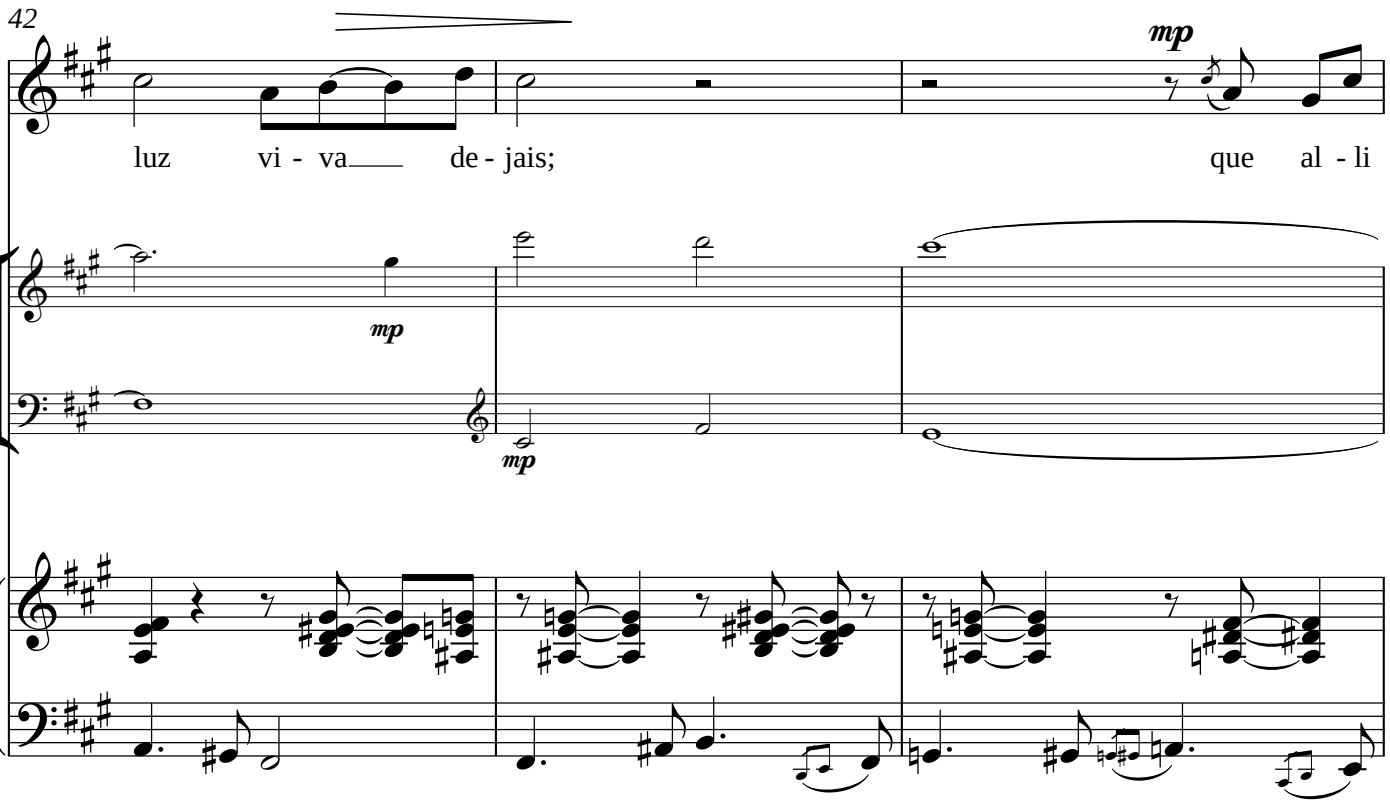
poco f espress.

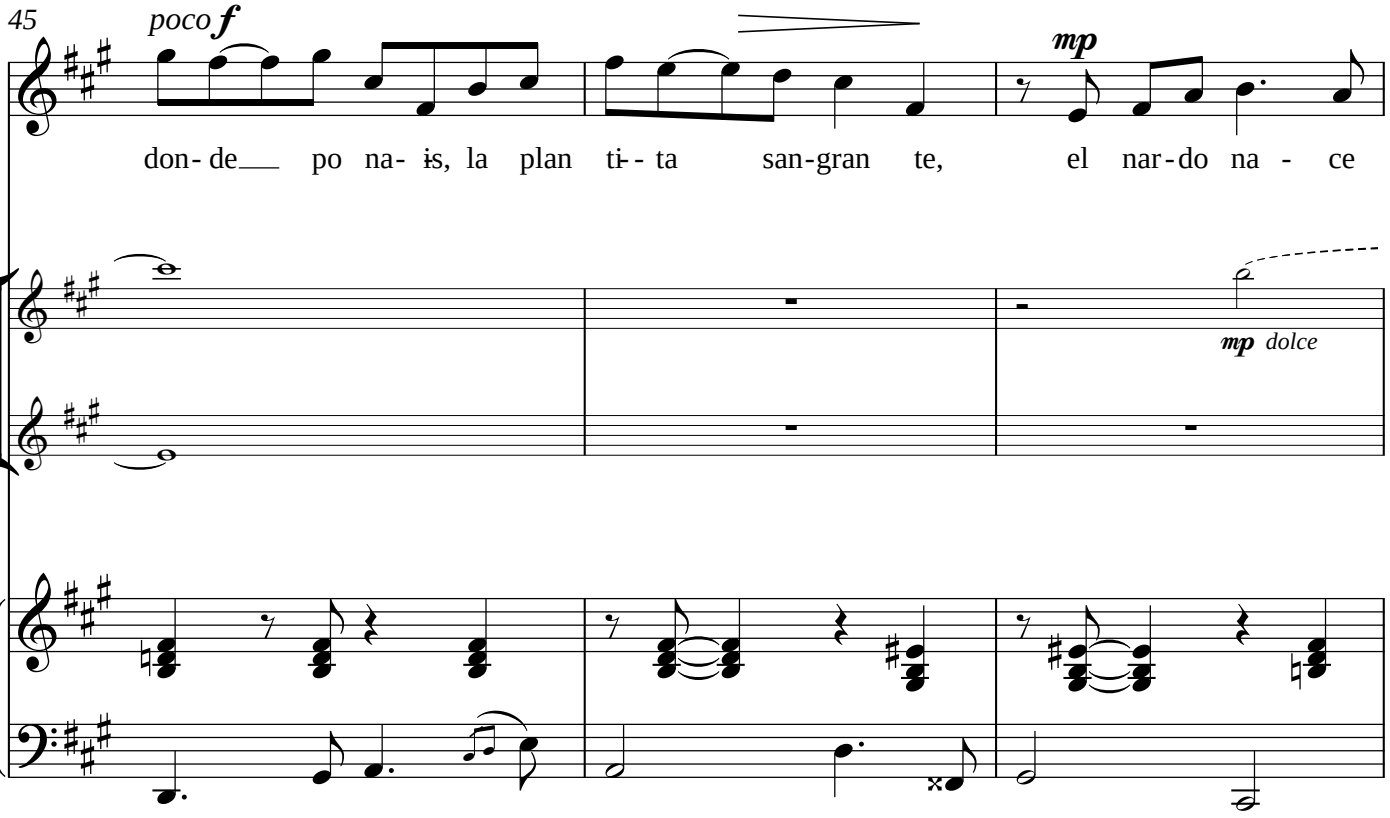
arco

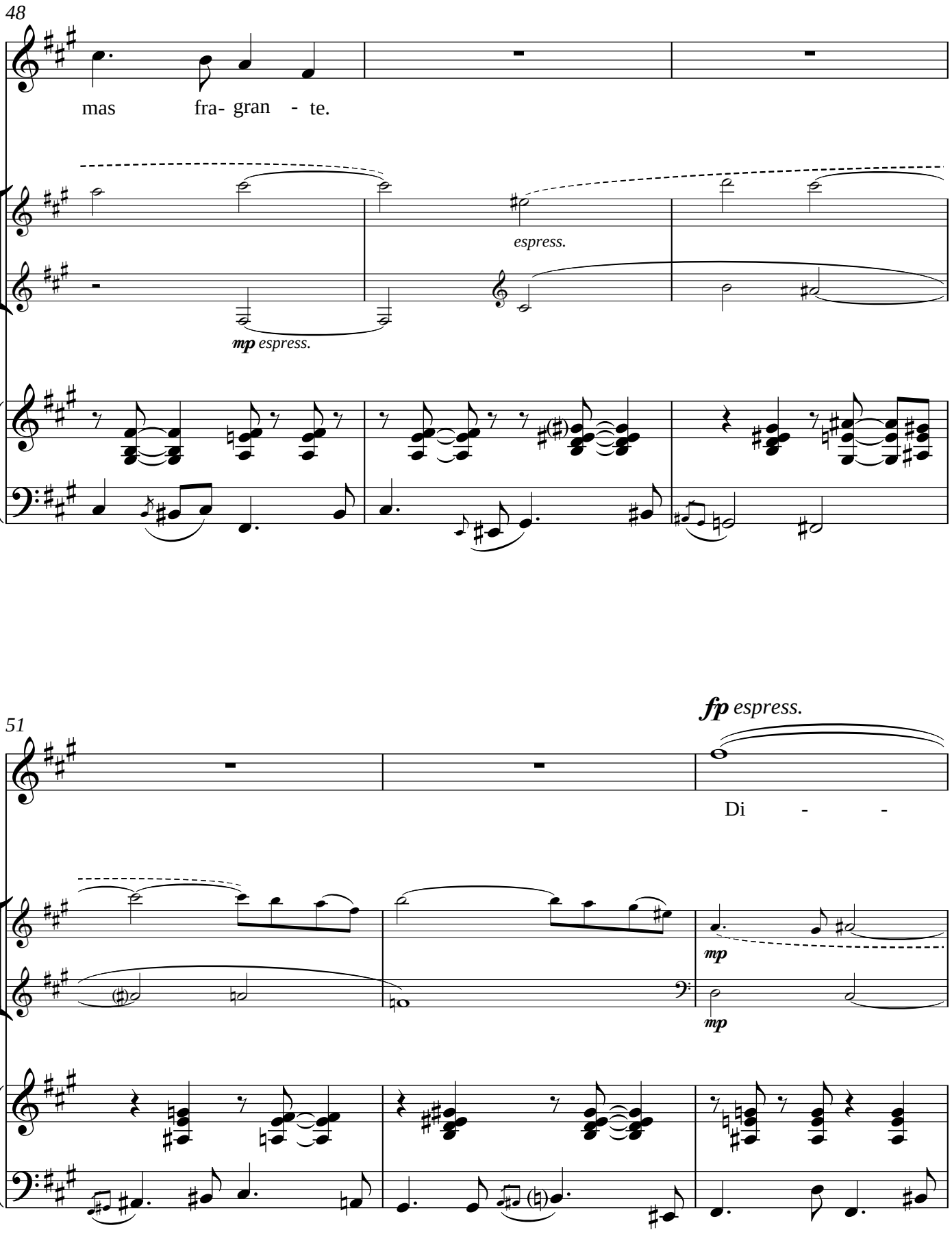
mp

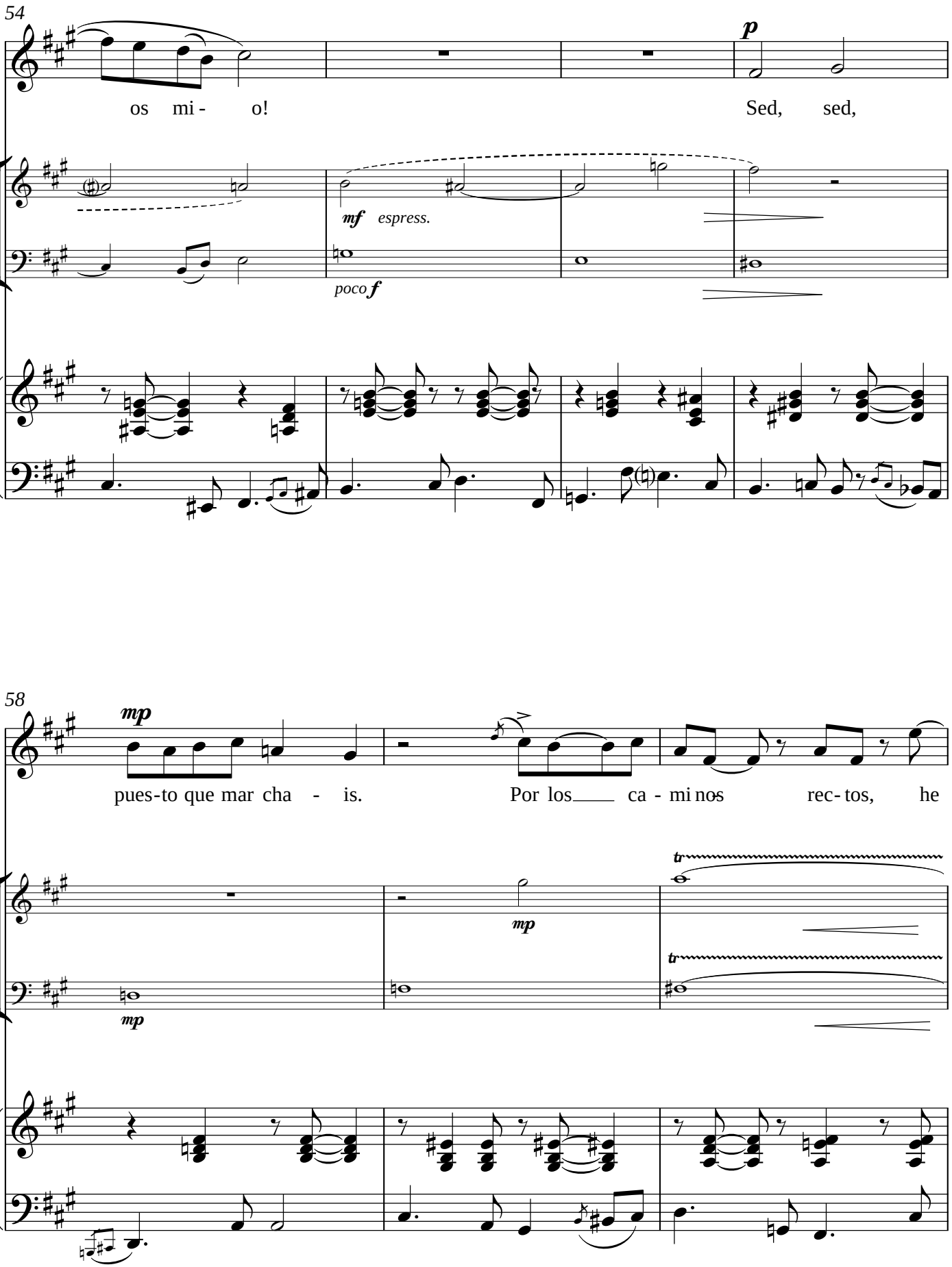
poco f espress.

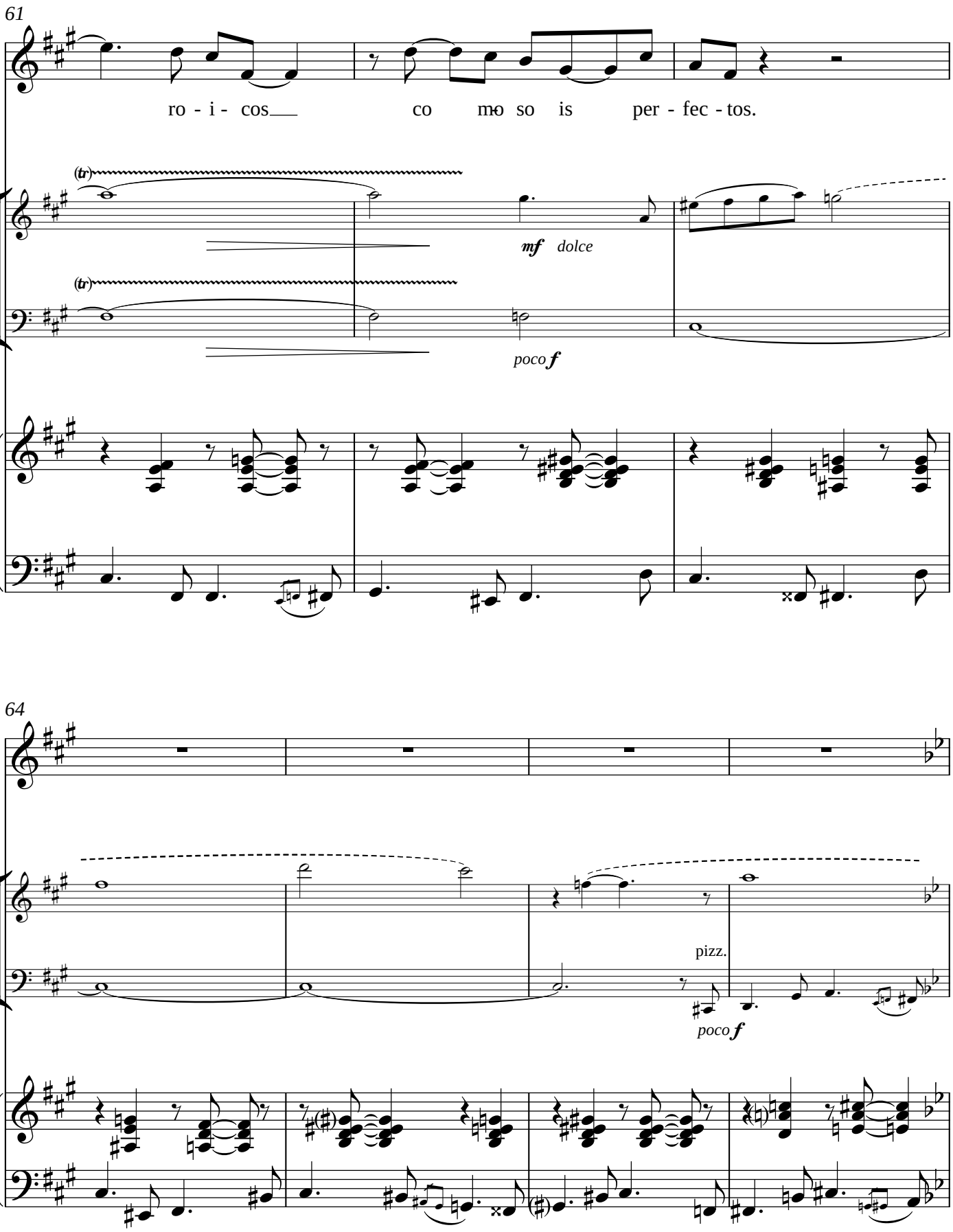

35
mp
El
mp
mp
39
mf
hom-bre cie- go ig - nor - a que por don de pa -sais u - na flor de
mf


42
mp
luz vi - va de - jais;
que al - li
mp
mp


45
poco f
mp
don - de po na - is, la plan ti - ta san - gran te, el nar - do na - ce
mp dolce


48
mas fra- gran - te.
espress.
mp espress.
51
fp espress.
Di - -
mp
mp


54
os mi - o!
p
Sed, sed,
mf espress.
poco f
58
mp
pues-to que mar cha - is.
Por los ca - mi nos rec- tos, he
mp
mp
tr
tr


61
ro - i - cos
co mo so is per - fec - tos.
(tr)
mf dolce
(tr)
poco f
64
pizz.
poco f

68

fmp

poco ***fmp***

Pie ce - ci- tos de ni-no, dos jo-yi- tas su-frien-tes Co mo - pa-

arco

tr

fp

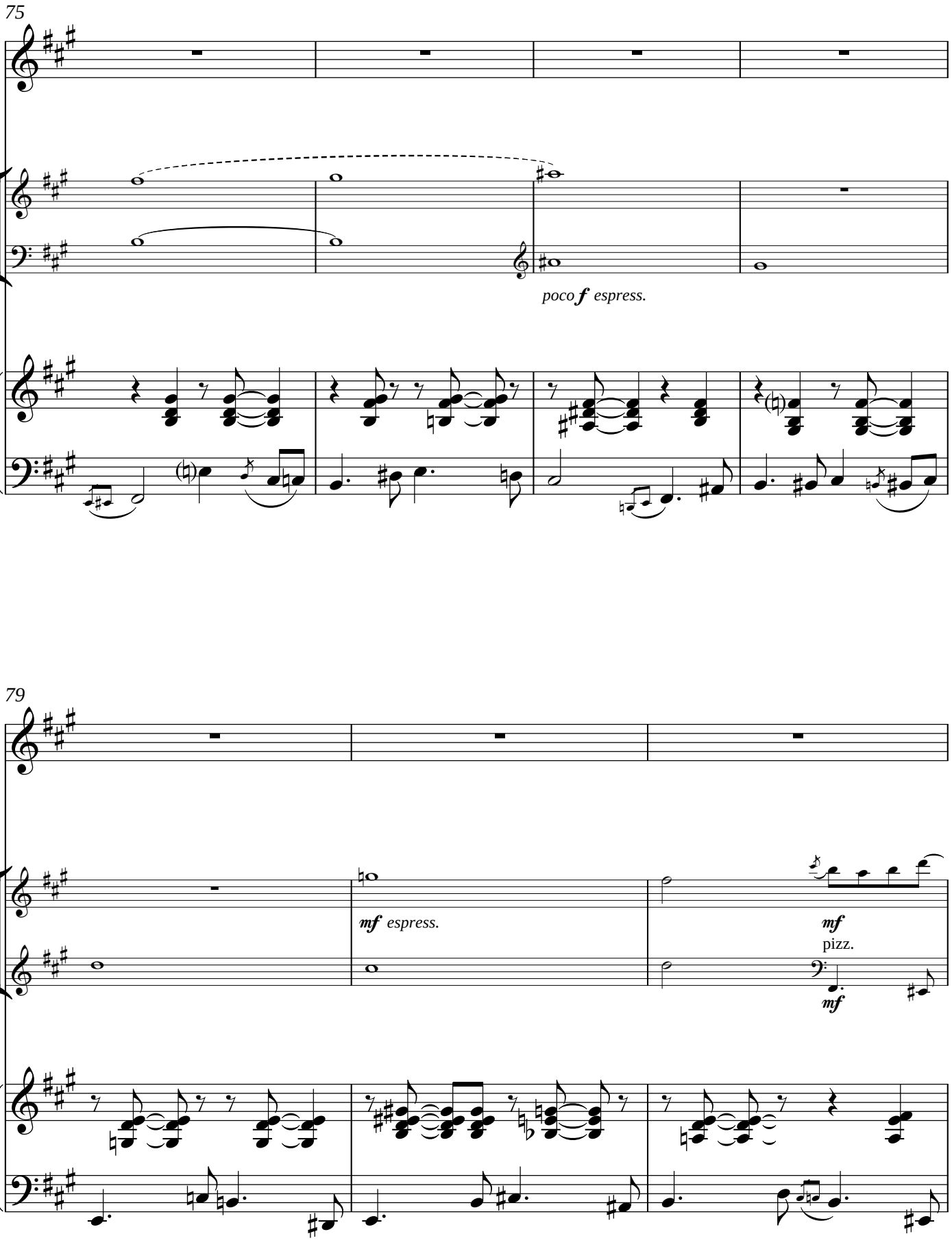
71

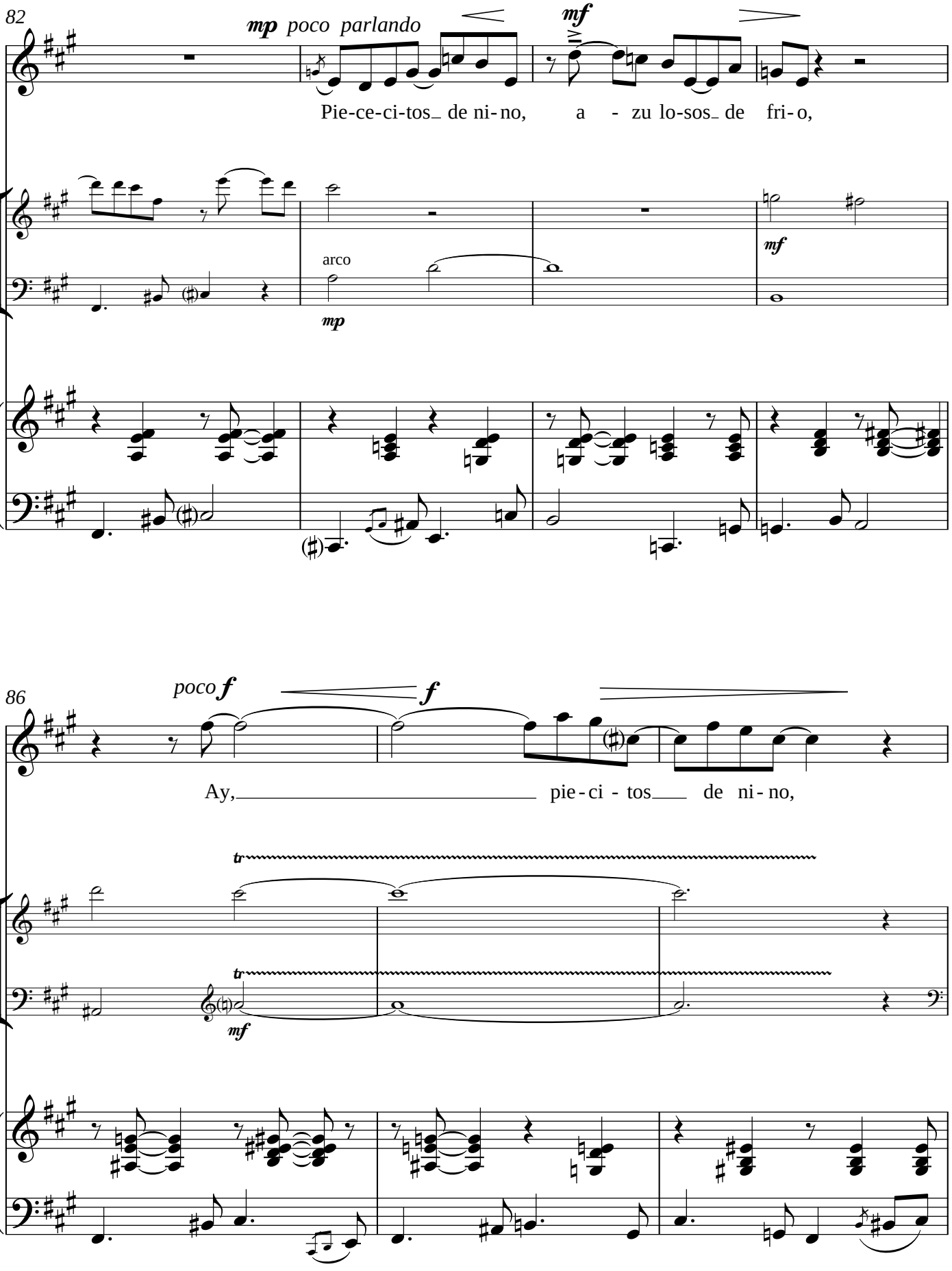
san sin ve-ros las gen-tes

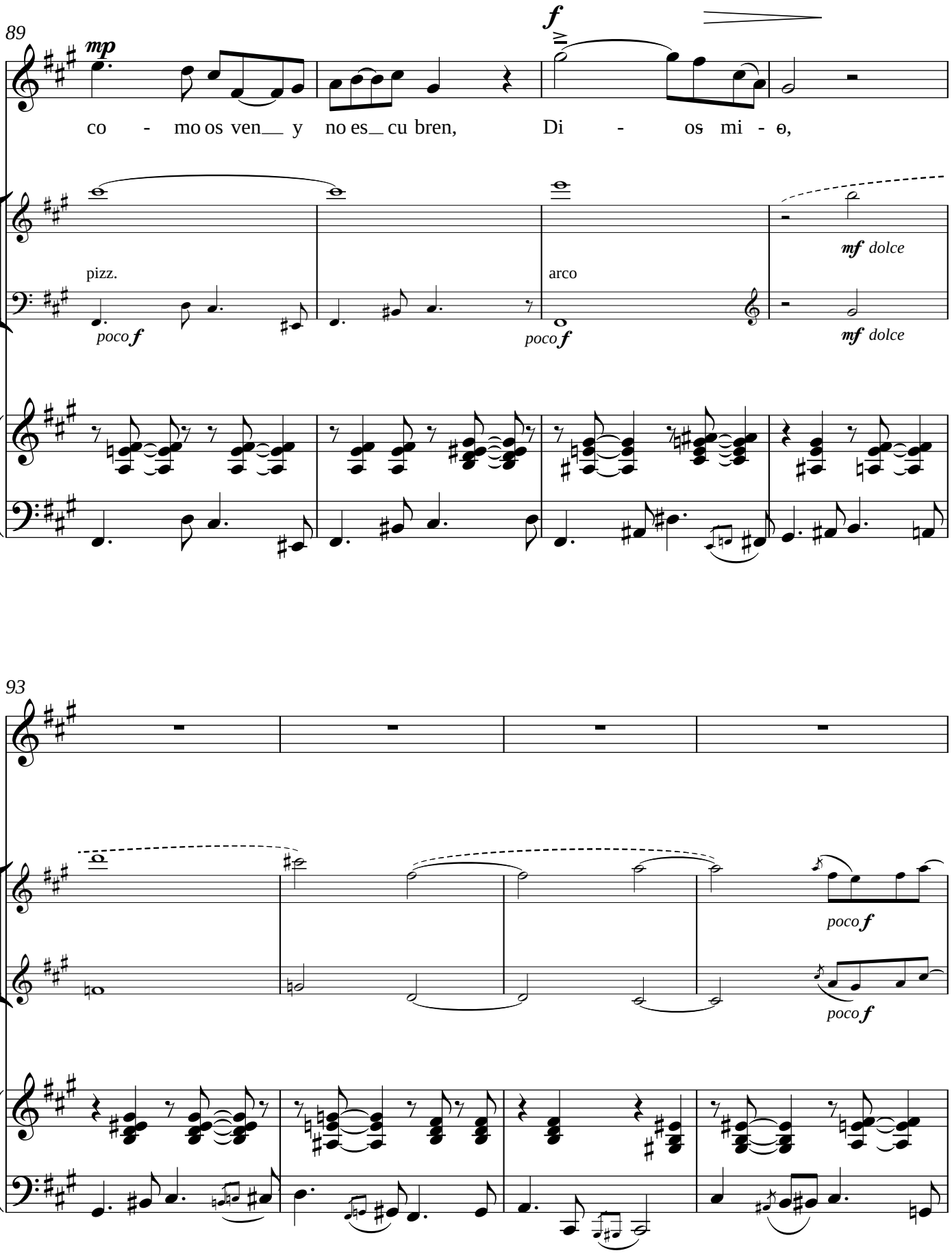
(*tr*)

mp *espress.*

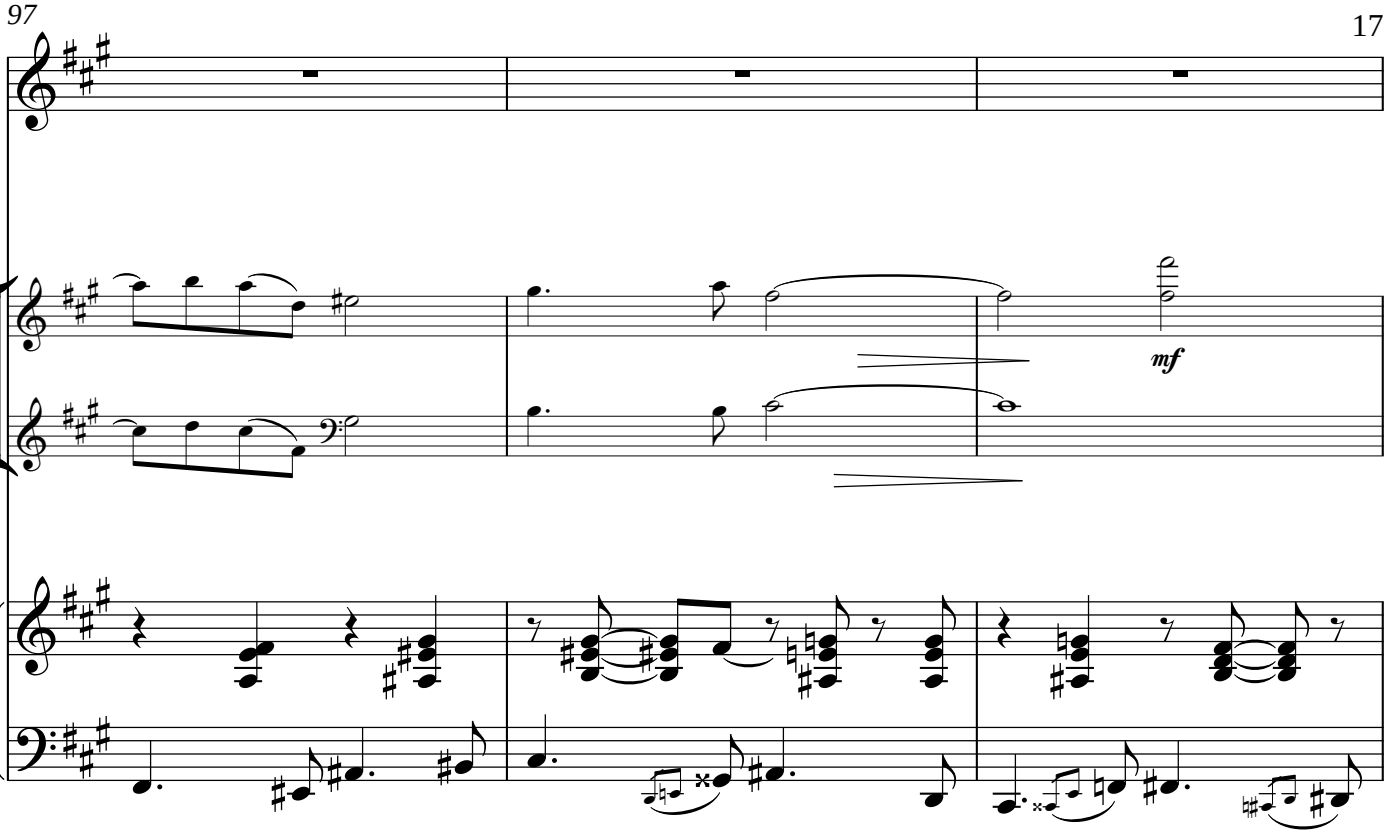
mp


75
poco f espress.
79
mf espress.
mf
pizz.
mf


82
mp poco parlando
mf
Pie-ce-ci-tos_ de ni-no, a - zu lo-sos_ de fri-o,
arco
mp
mf
86
poco f
f
Ay, pie-ci - tos_ de ni-no,
tr
tr
mf


89
mp
f
co - mo os ven__ y no es_cu bren, Di - os mi - ɵ,
pizz.
poco f
arco
poco f
mf dolce
mf dolce
93
poco f
poco f

97



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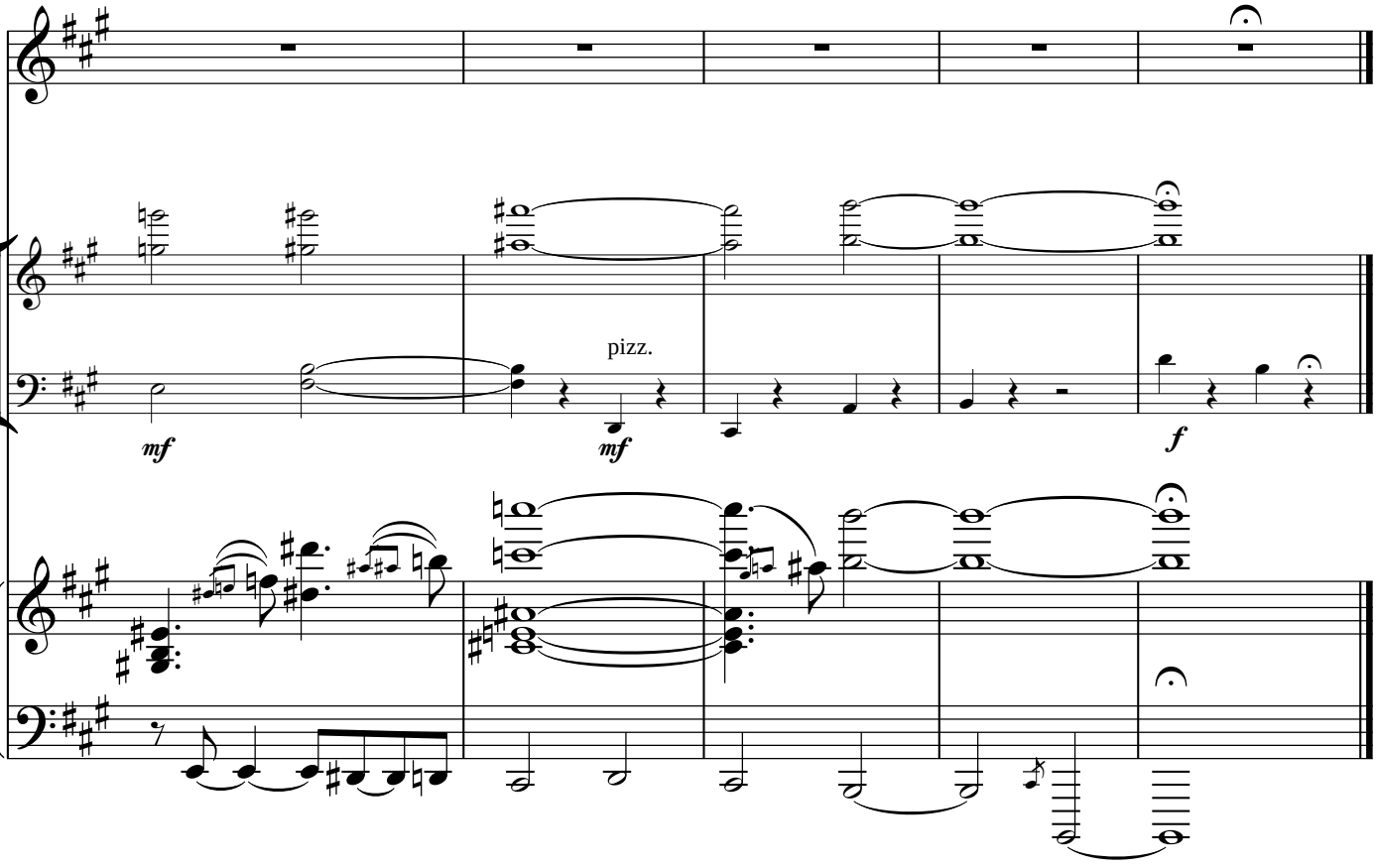
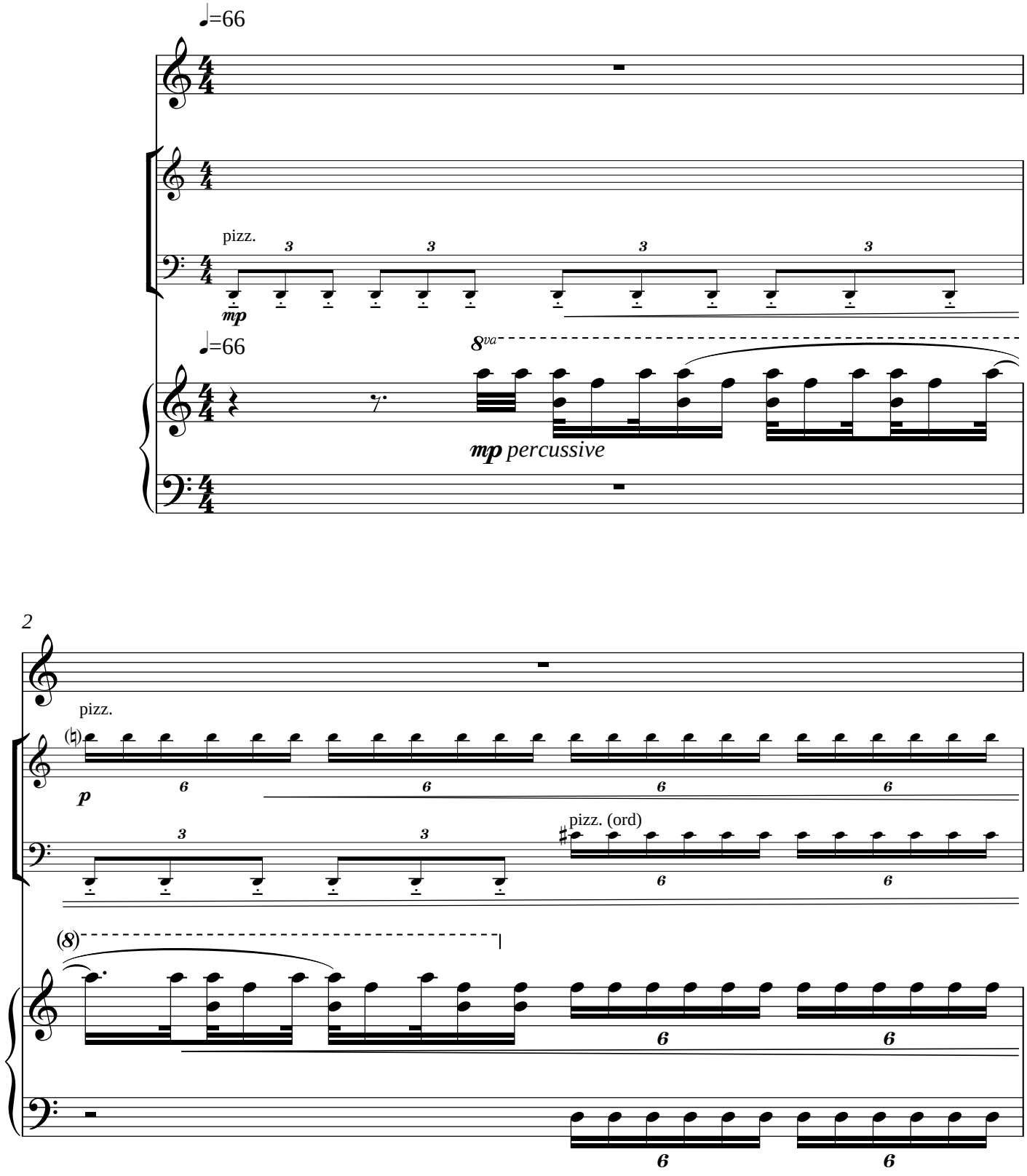
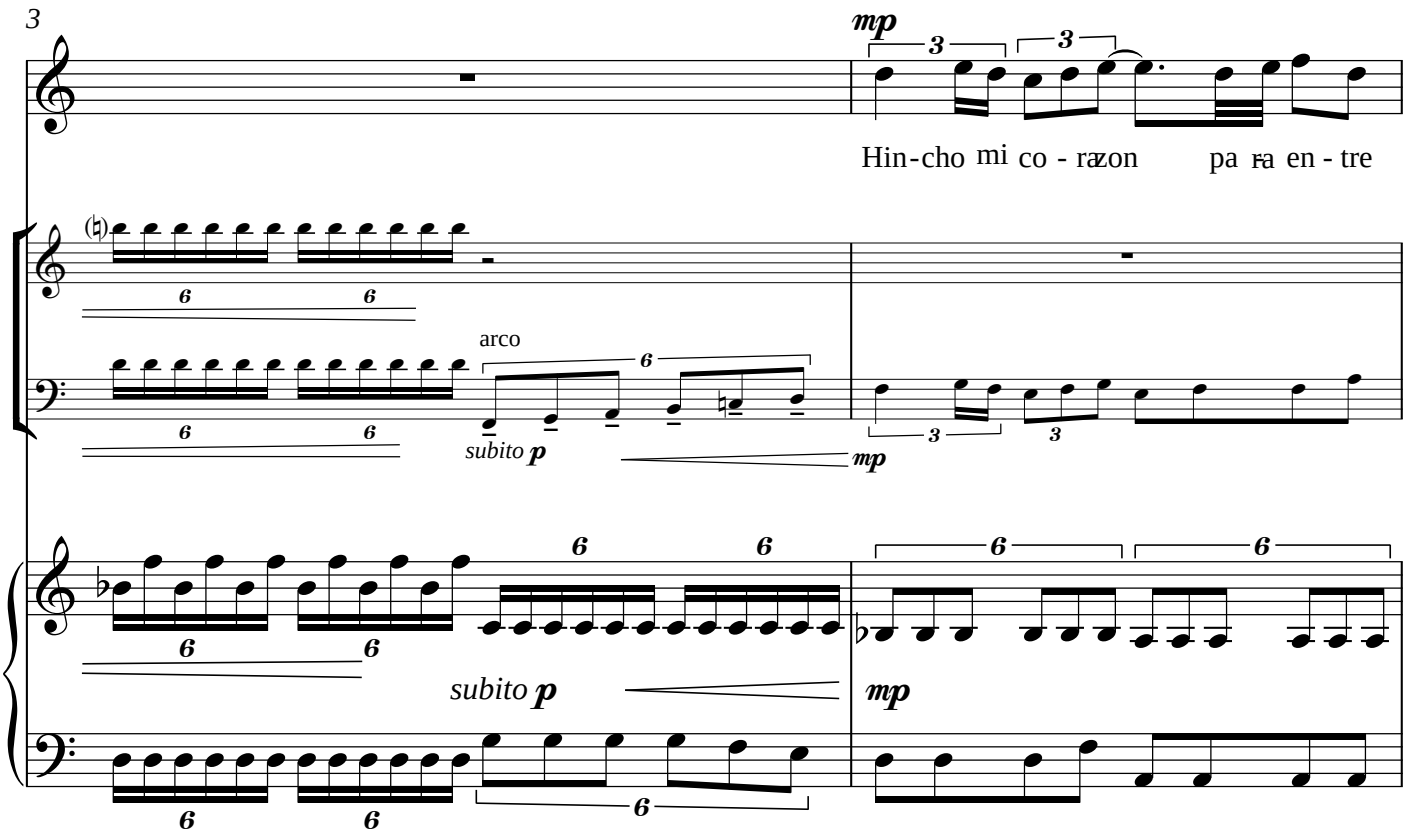
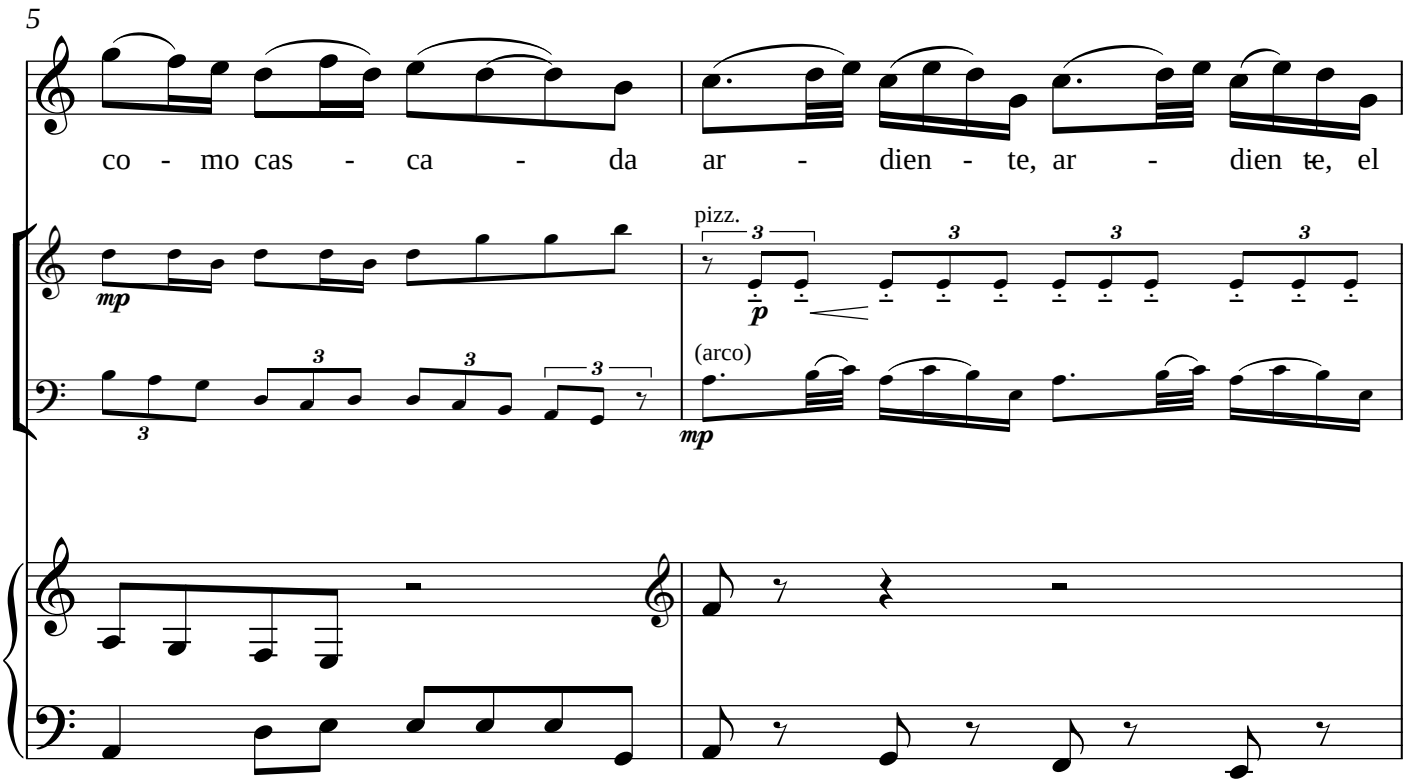


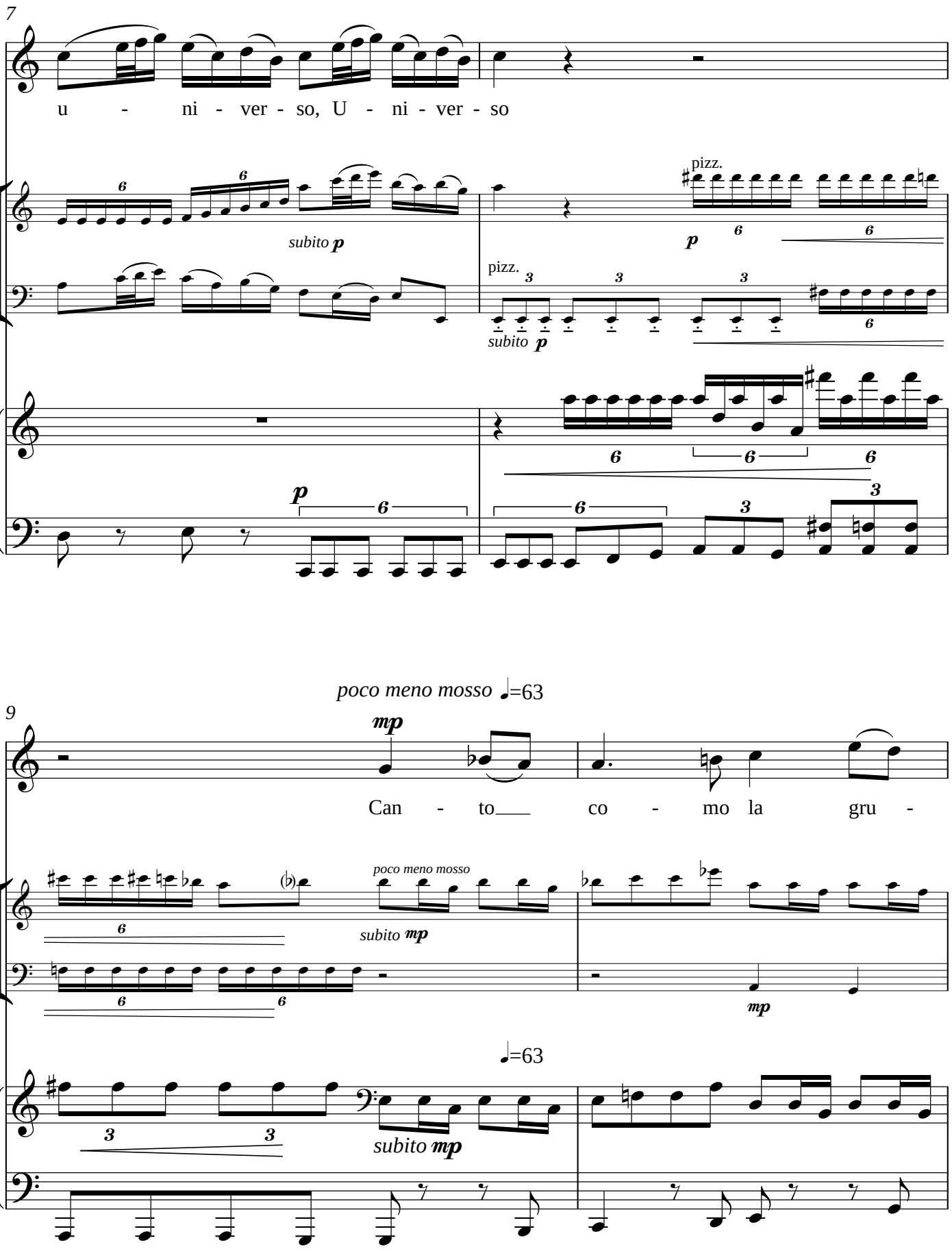
II
Amanecer

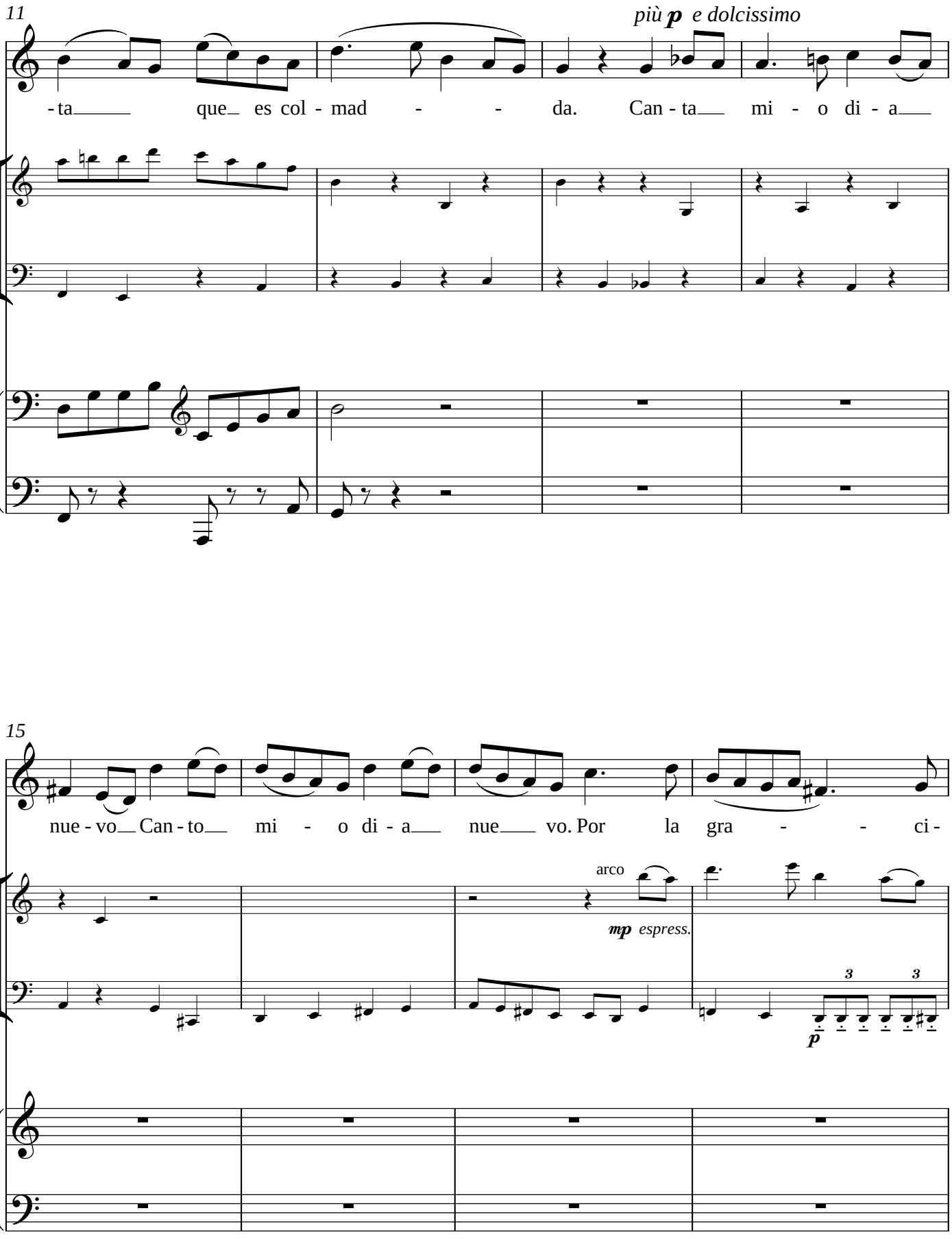
Dawn

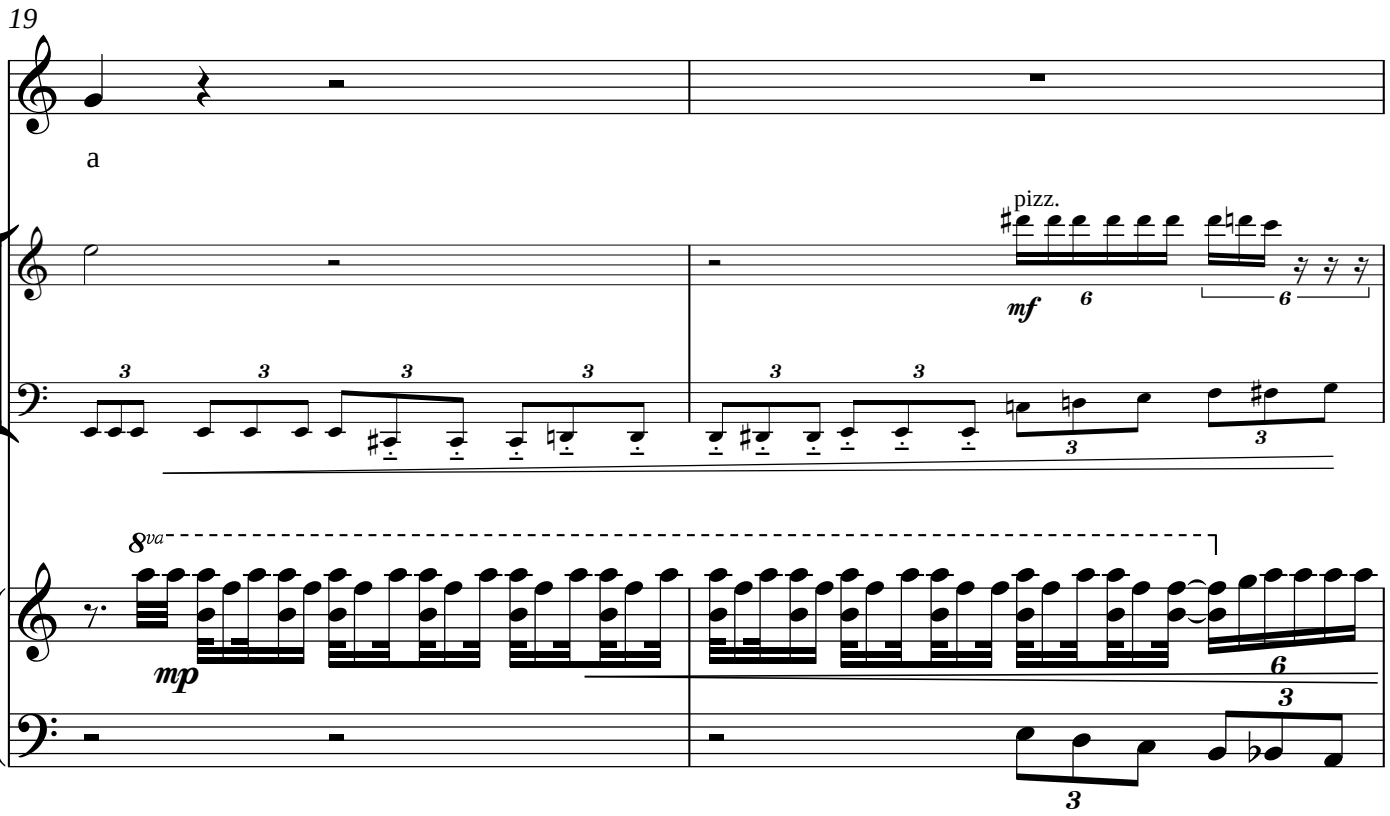


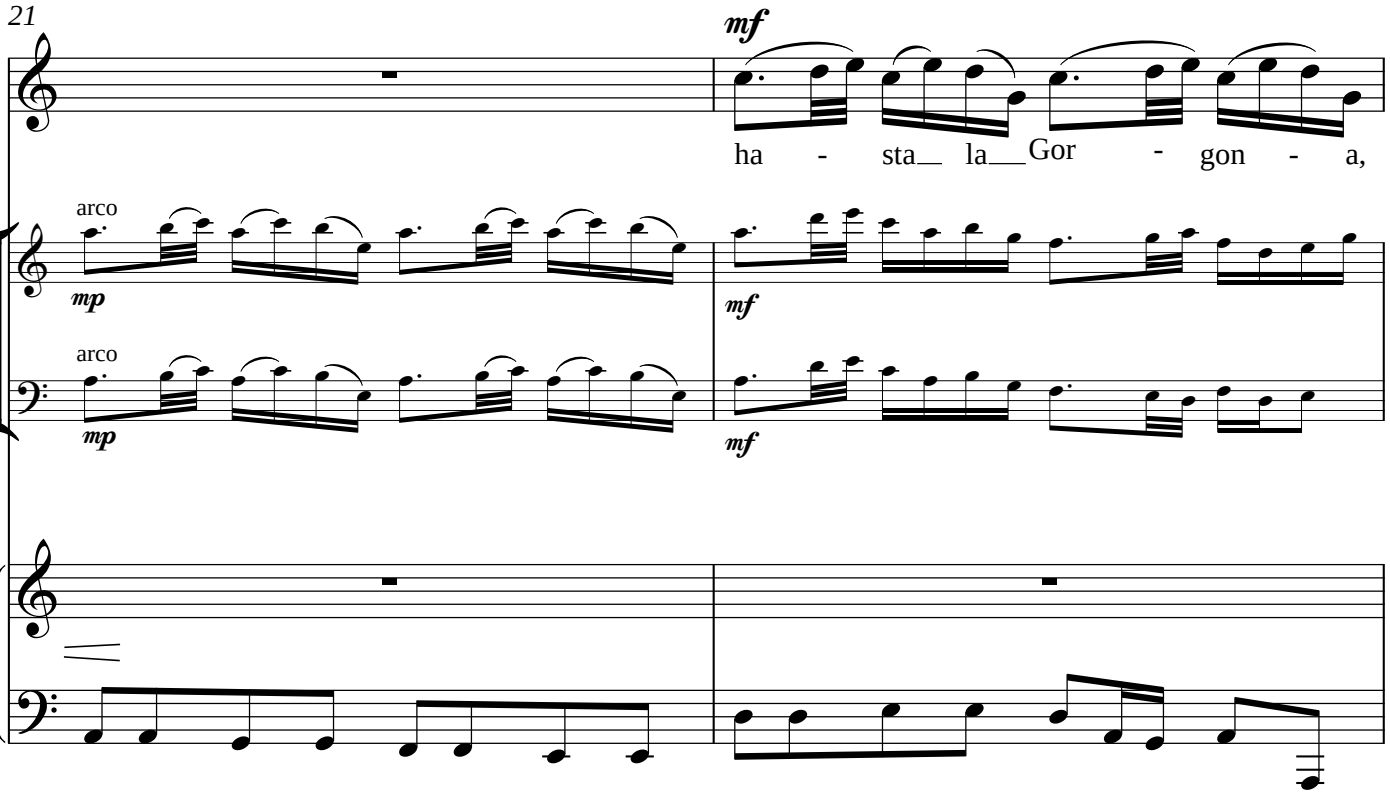

3
mp
Hin-cho mi co - razon pa ra en - tre
arco
subito p
mp
subito p
mp

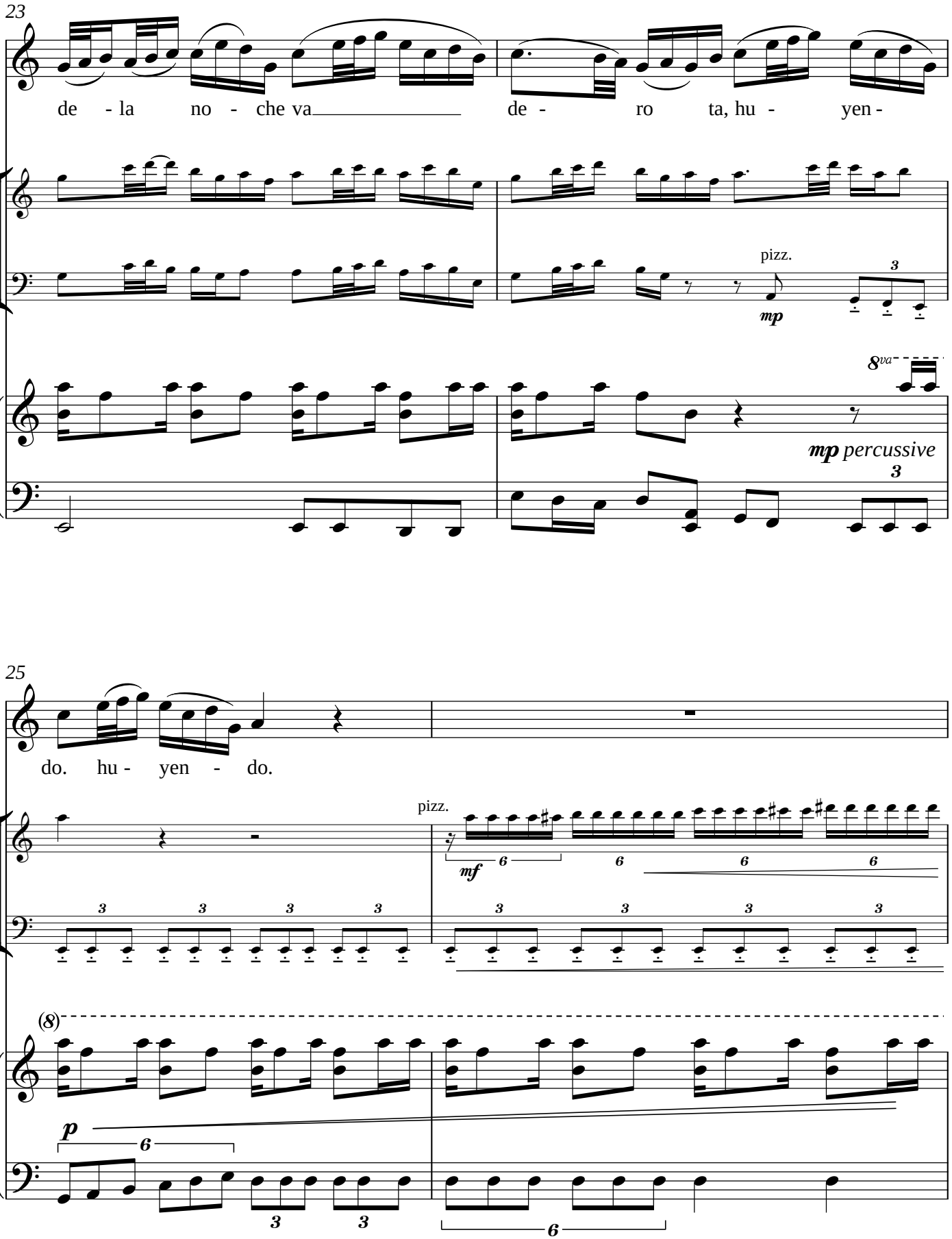

5
co - mo cas - ca - da ar - dien - te, ar - dien te, el
mp
pizz.
p
(arco)
mp

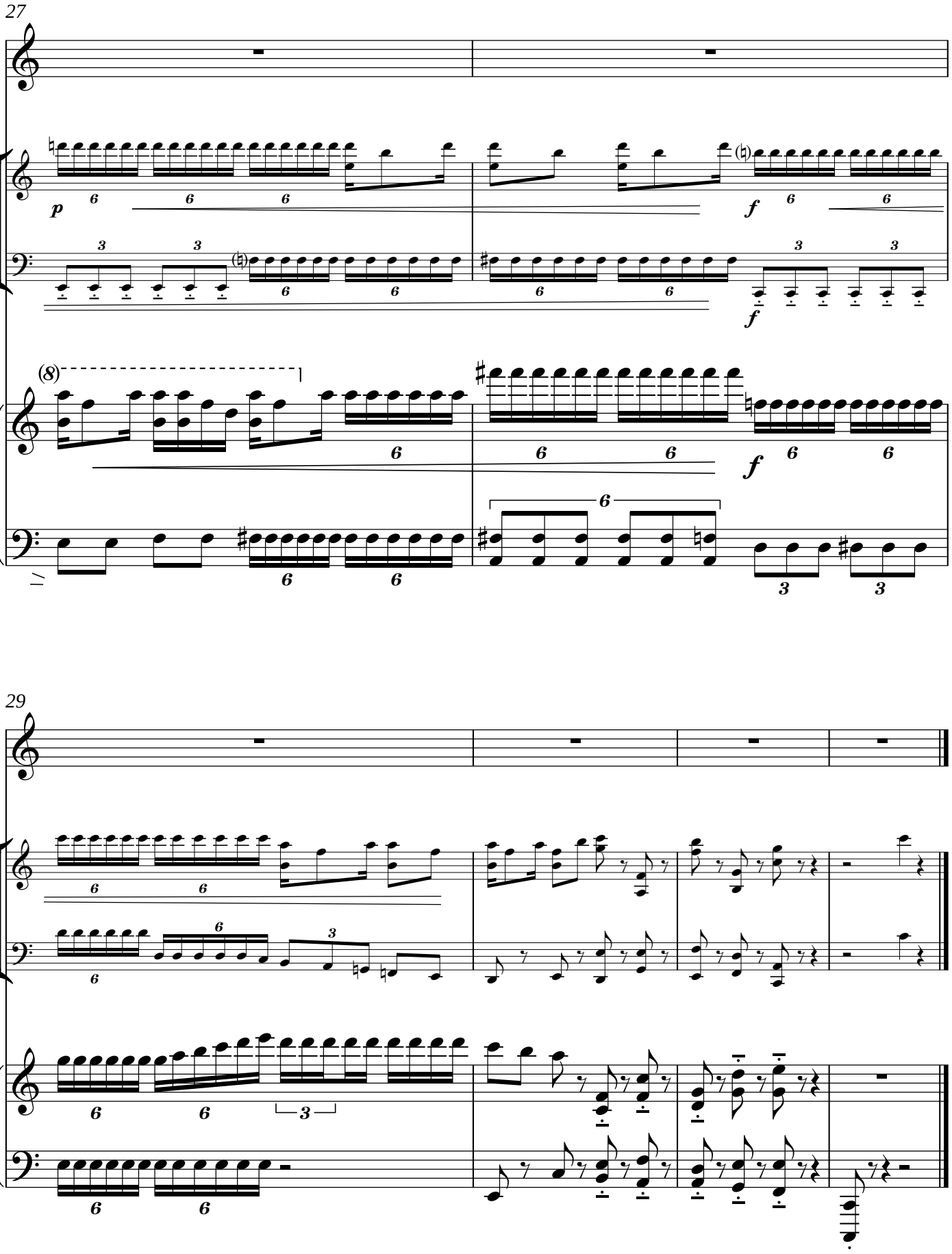

7
u - ni - ver - so, U - ni - ver - so
subito p
pizz.
p
pizz.
subito p
p
poco meno mosso ♩=63
9
mp
Can - to co - mo la gru -
poco meno mosso
subito mp
mp
♩=63
subito mp


11
più p e dolcissimo
-ta que es col - mad - - da. Can - ta mi - o di - a
15
nue - vo Can - to mi - o di - a nue vo. Por la gra - - ci -
arco
mp espress.
p
3
3

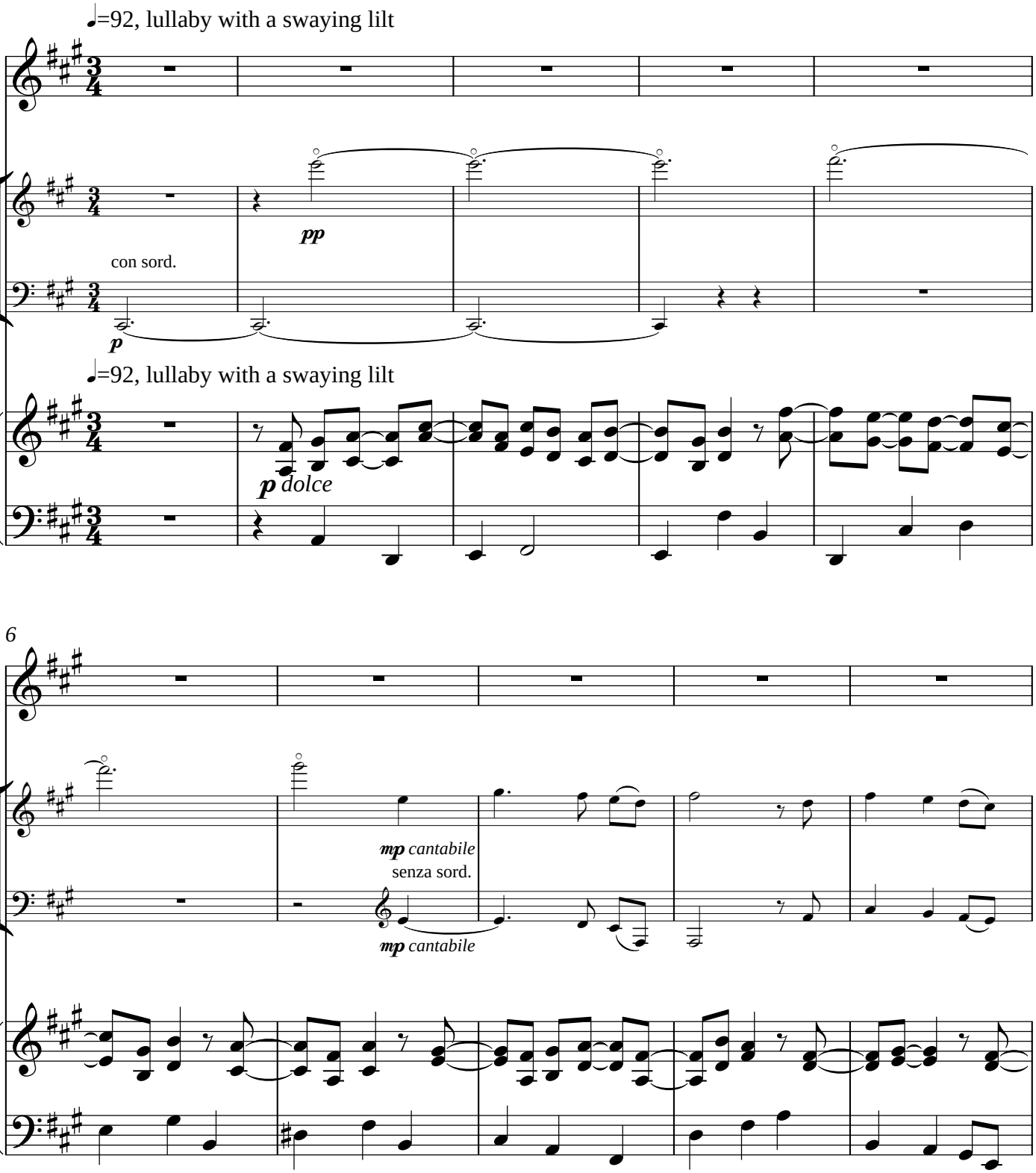

19
a
pizz.
mf
8va
mp

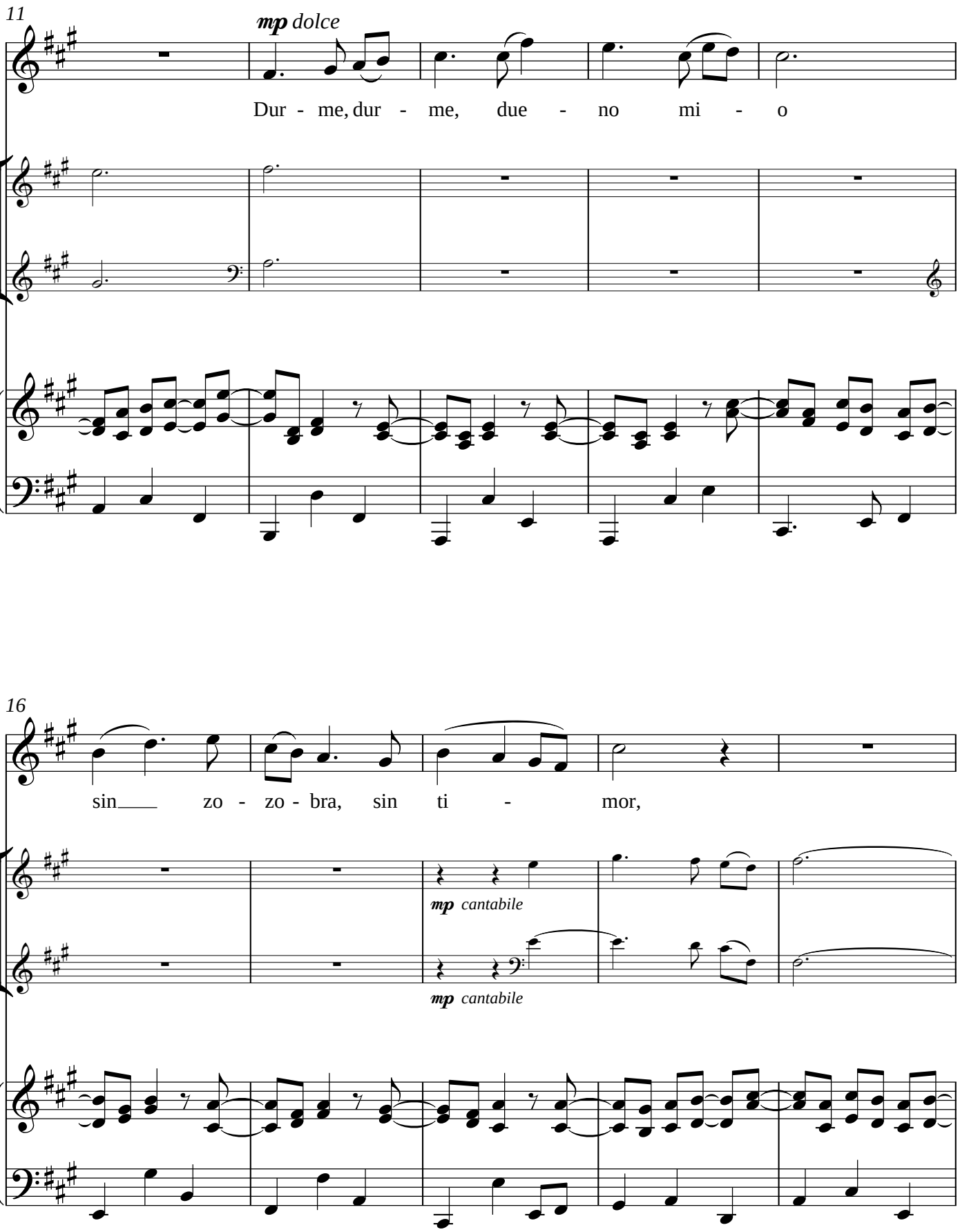

21
mf
ha - sta la Gor - gon - a,
arco
mp
mf
arco
mp
mf


23
de - la no - che va de - ro ta, hu - yen -
pizz.
mp
8va
mp percussive
25
do. hu - yen - do.
pizz.
mf
(8)
p


27
29

III
La Madre Triste
the Sad Mother




11
mp dolce
Dur - me, dur - me, due - no mi - o
16
sin zo - zo - bra, sin ti - mor,
mp cantabile
mp cantabile

21

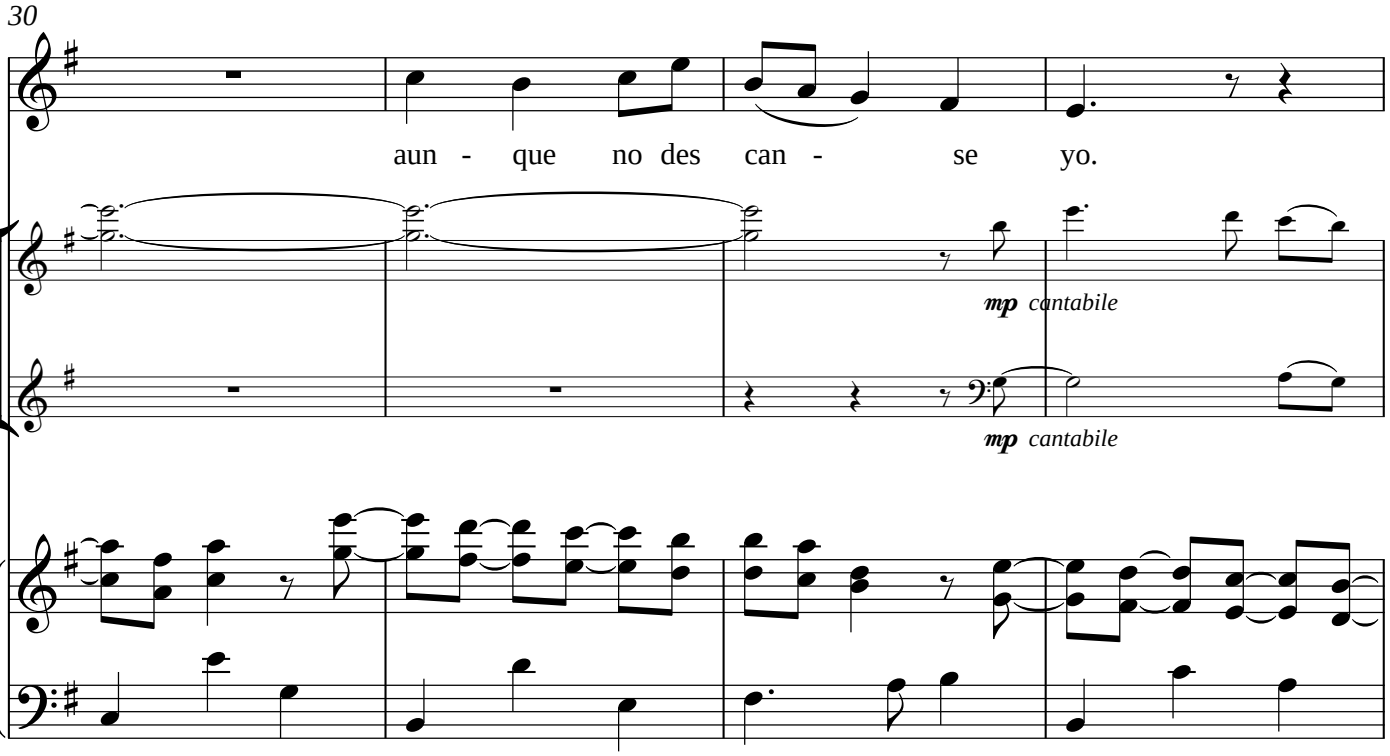
sin zo - zo - bra, sin te - - mor.` An - que no se

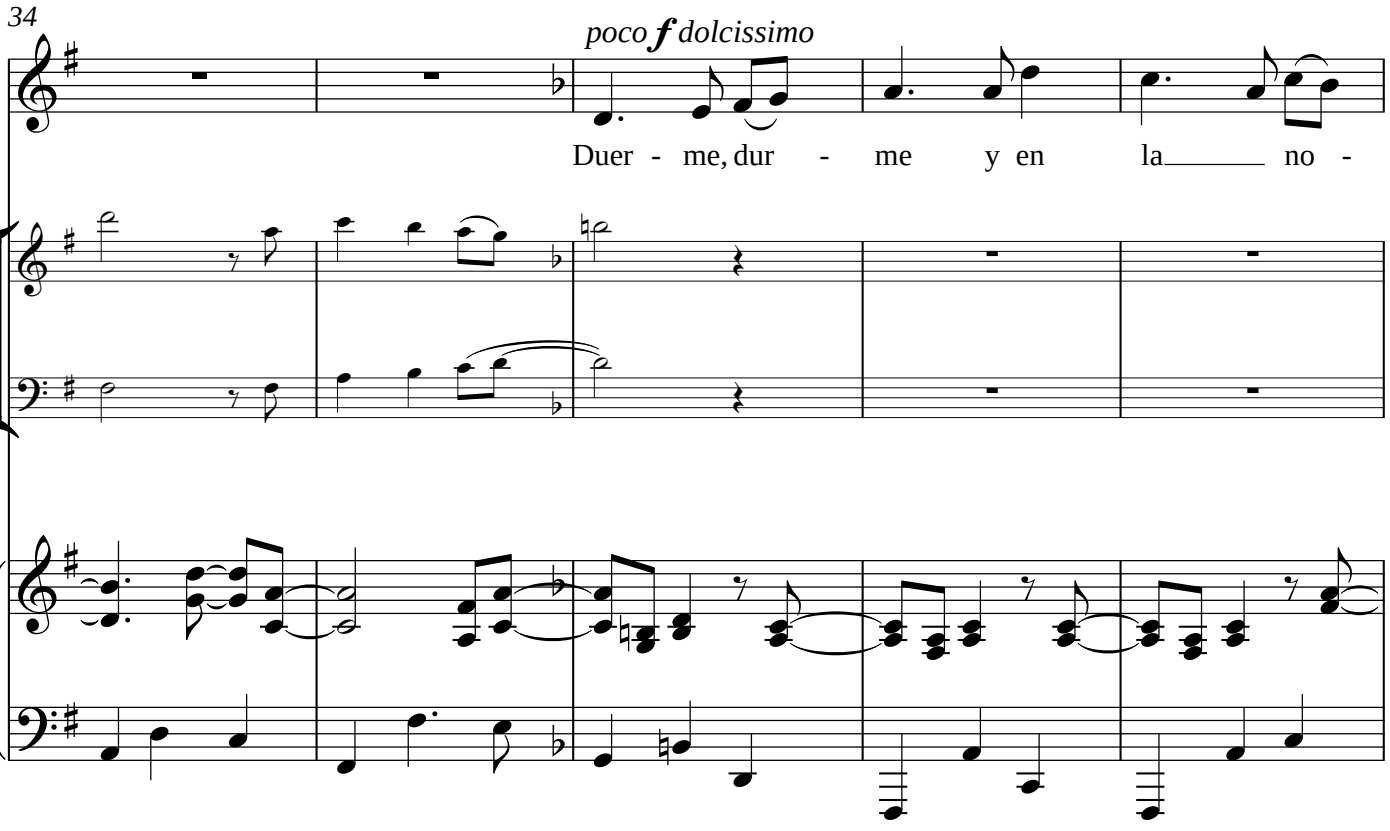
26

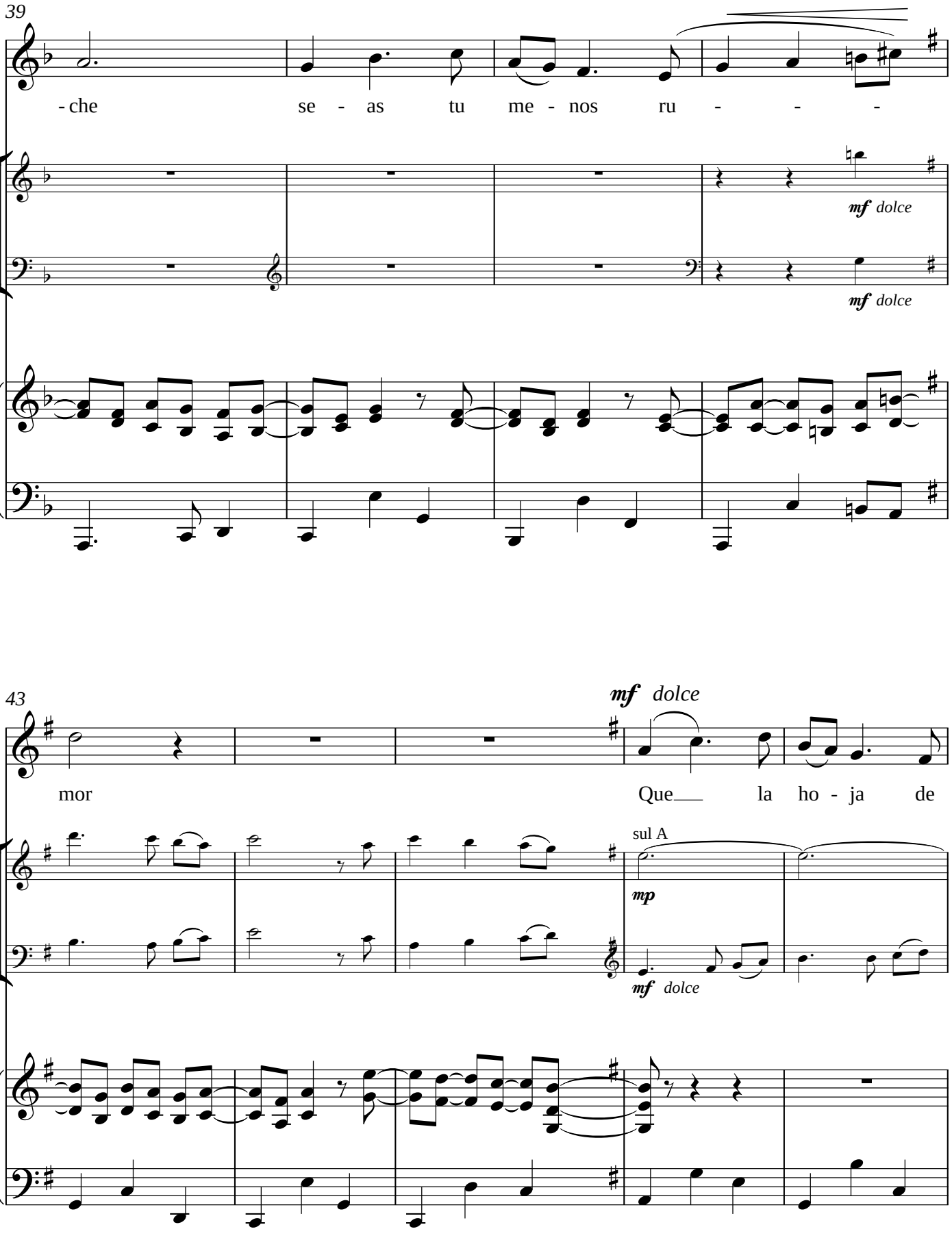
duer - ma mi al - - ma

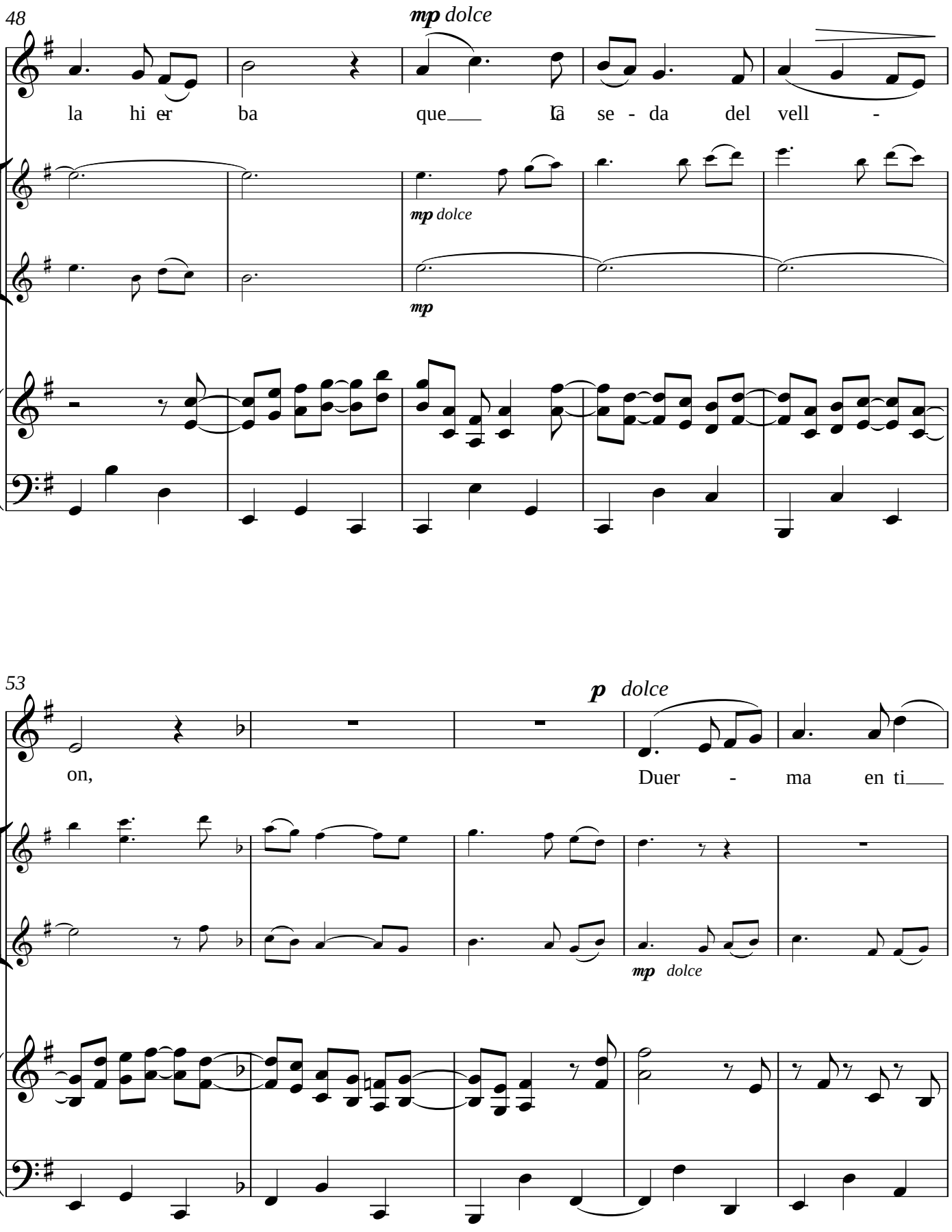
pp

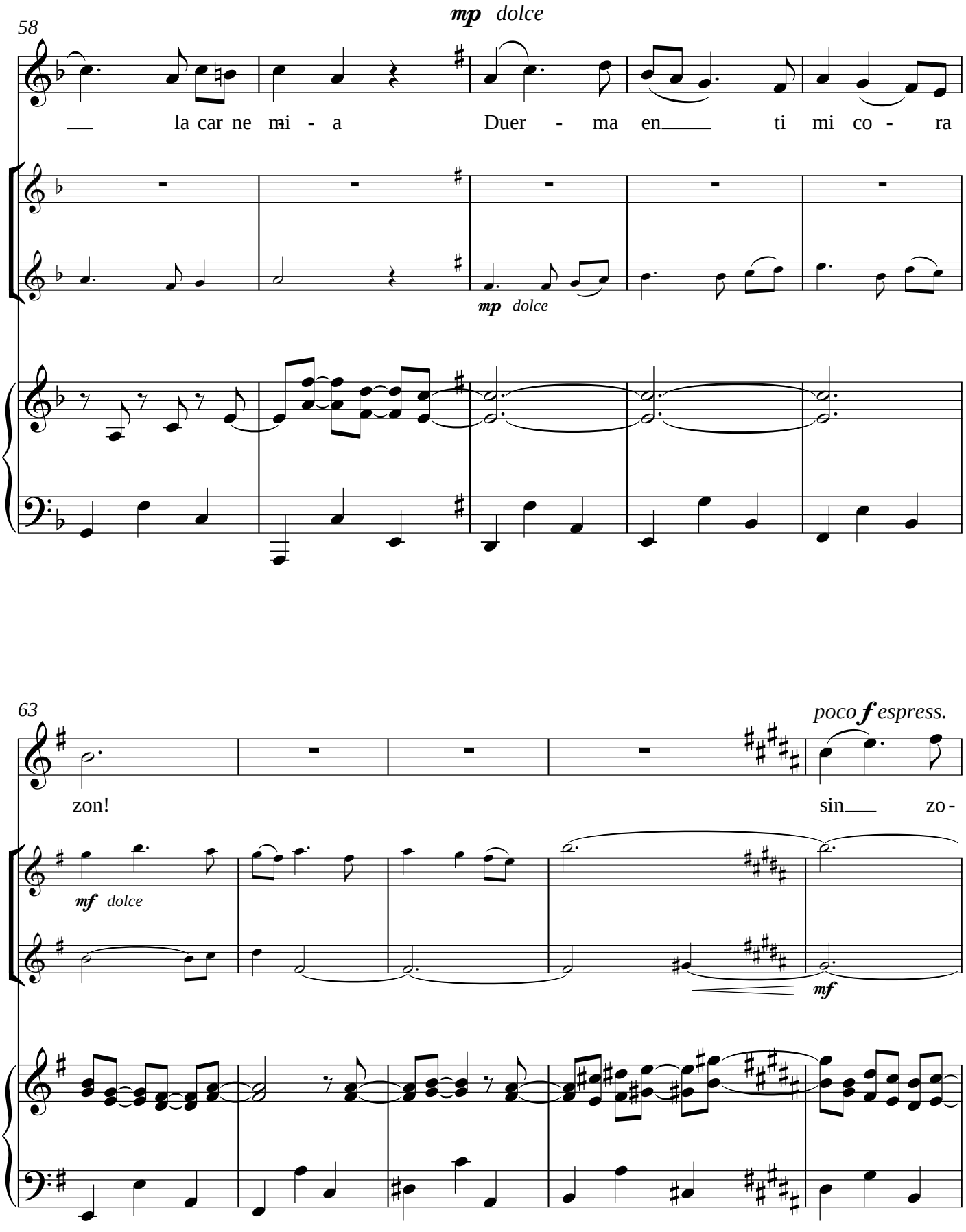
mp *cantabile*

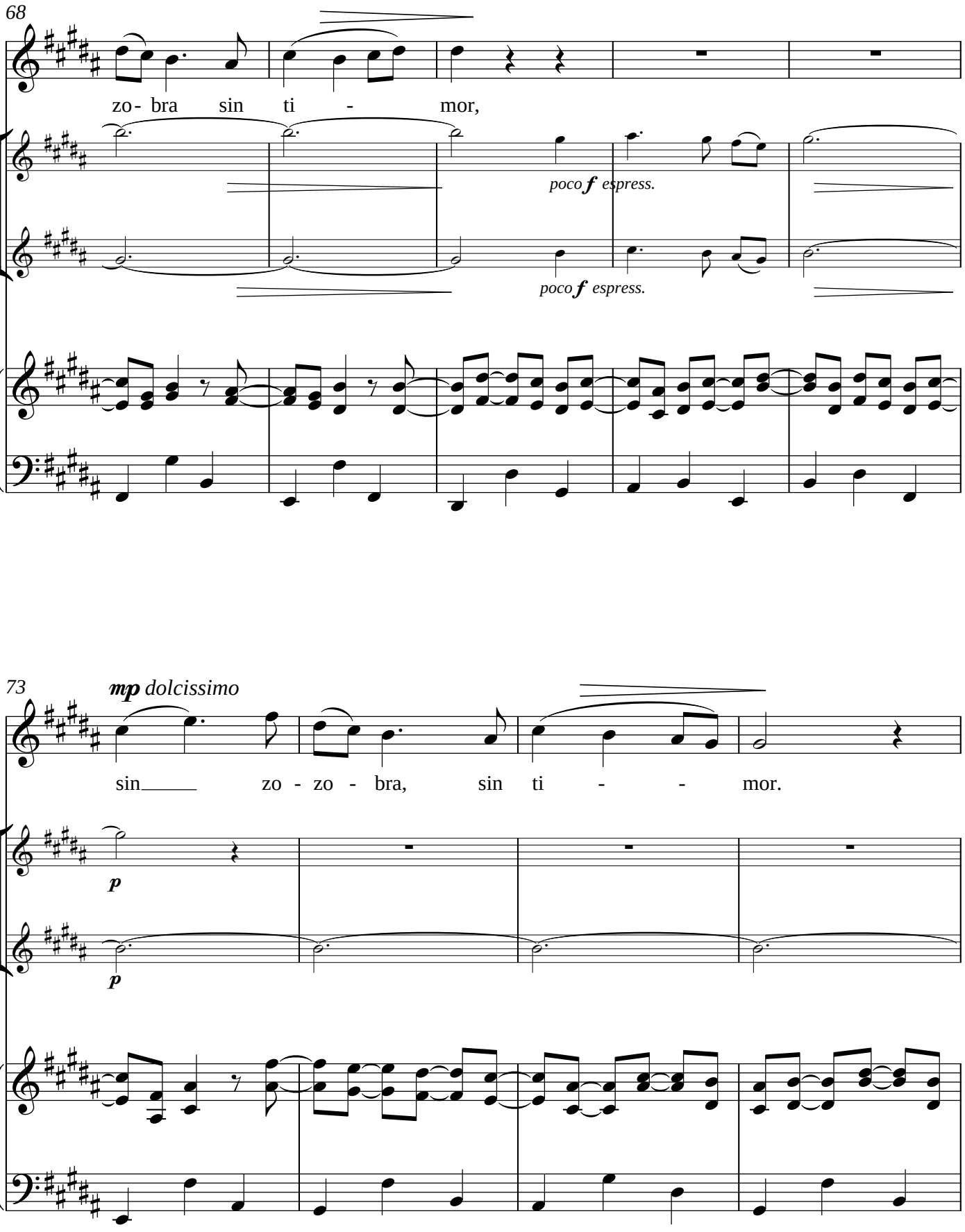

30
aun - que no des can - se yo.
mp cantabile
mp cantabile


34
poco f dolcissimo
Duer - me, dur - me y en la no -


39
- che se - as tu me - nos ru - - -
mf dolce
mf dolce
43
mf dolce
mor Que la ho - ja de
sul A
mp
mf dolce


48
mp dolce
la hi er ba que la se - da del vell -
mp dolce
mp
53
p dolce
on,
Duer - ma en ti
mp dolce


58
mp dolce
la car ne mi - a
Duer - ma en ti mi co - ra
mp dolce
63
poco f espress.
zon!
sin zo -
mf dolce
mf


68
zo - bra sin ti - mor,
poco f espress.
poco f espress.
73
mp dolcissimo
sin zo - zo - bra, sin ti - - mor.
p
p

77

mp dolce

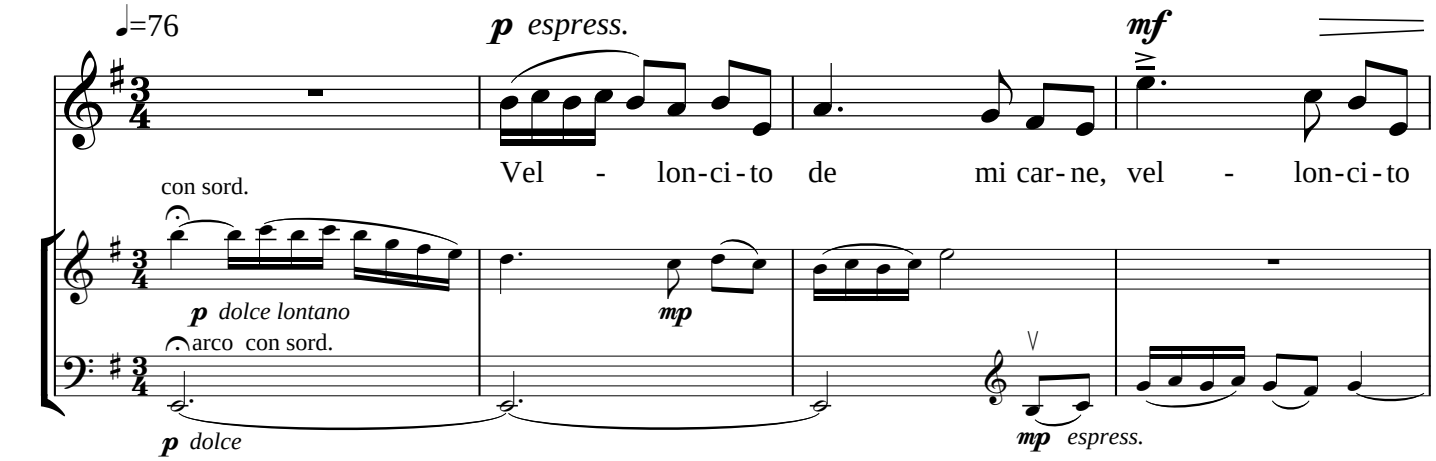
82

pp dolce espress.

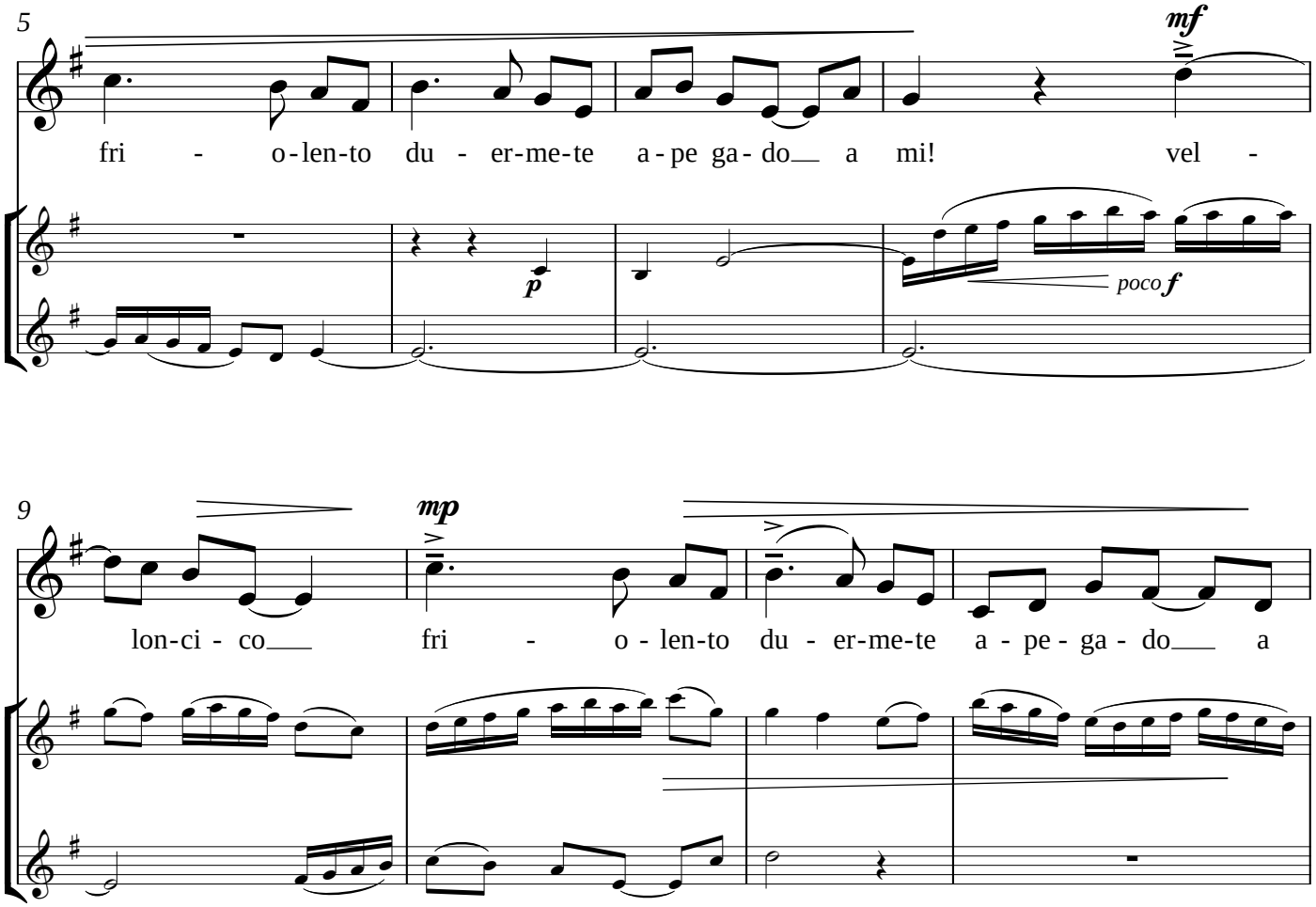
pp dolce espress.

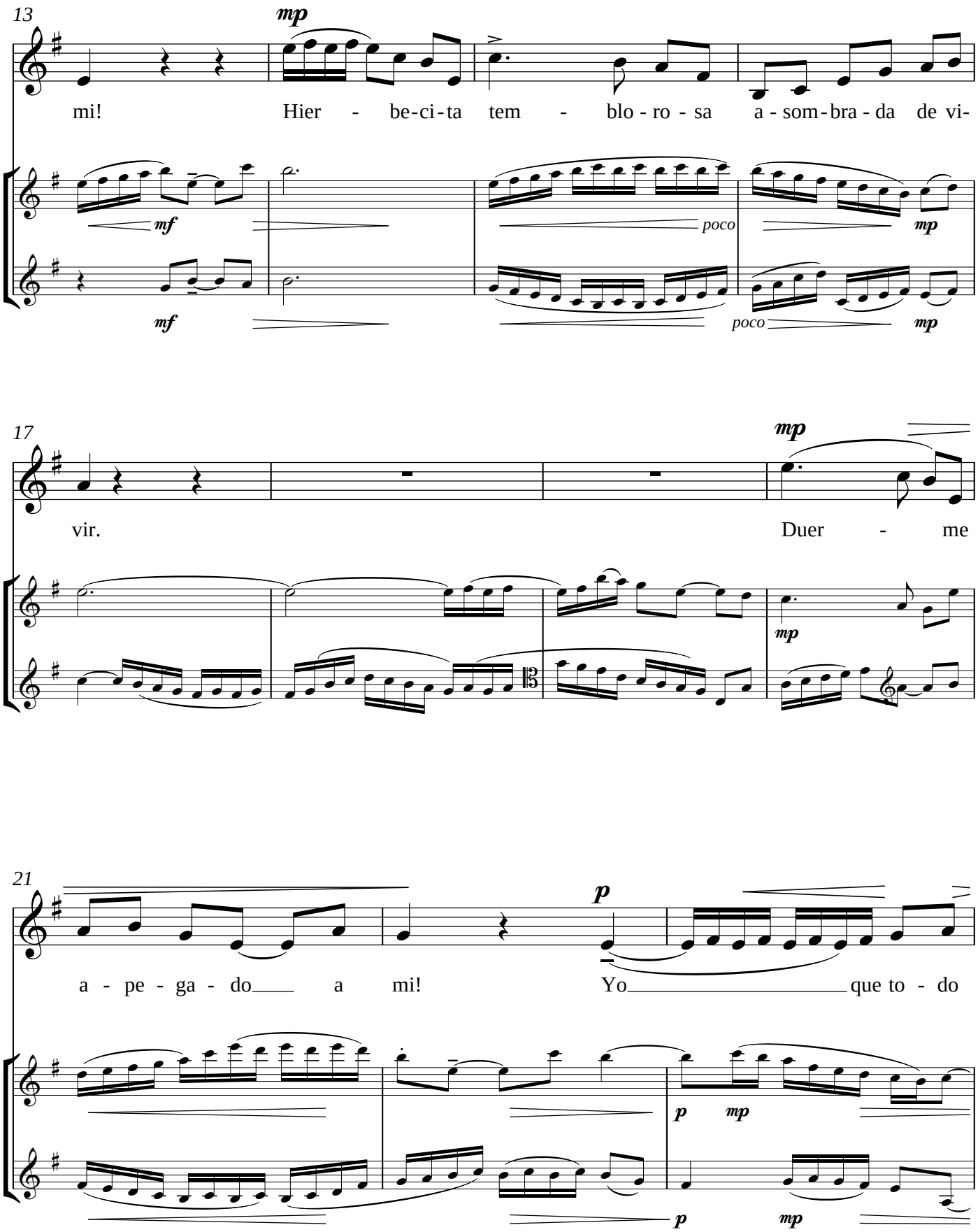
pp dolce

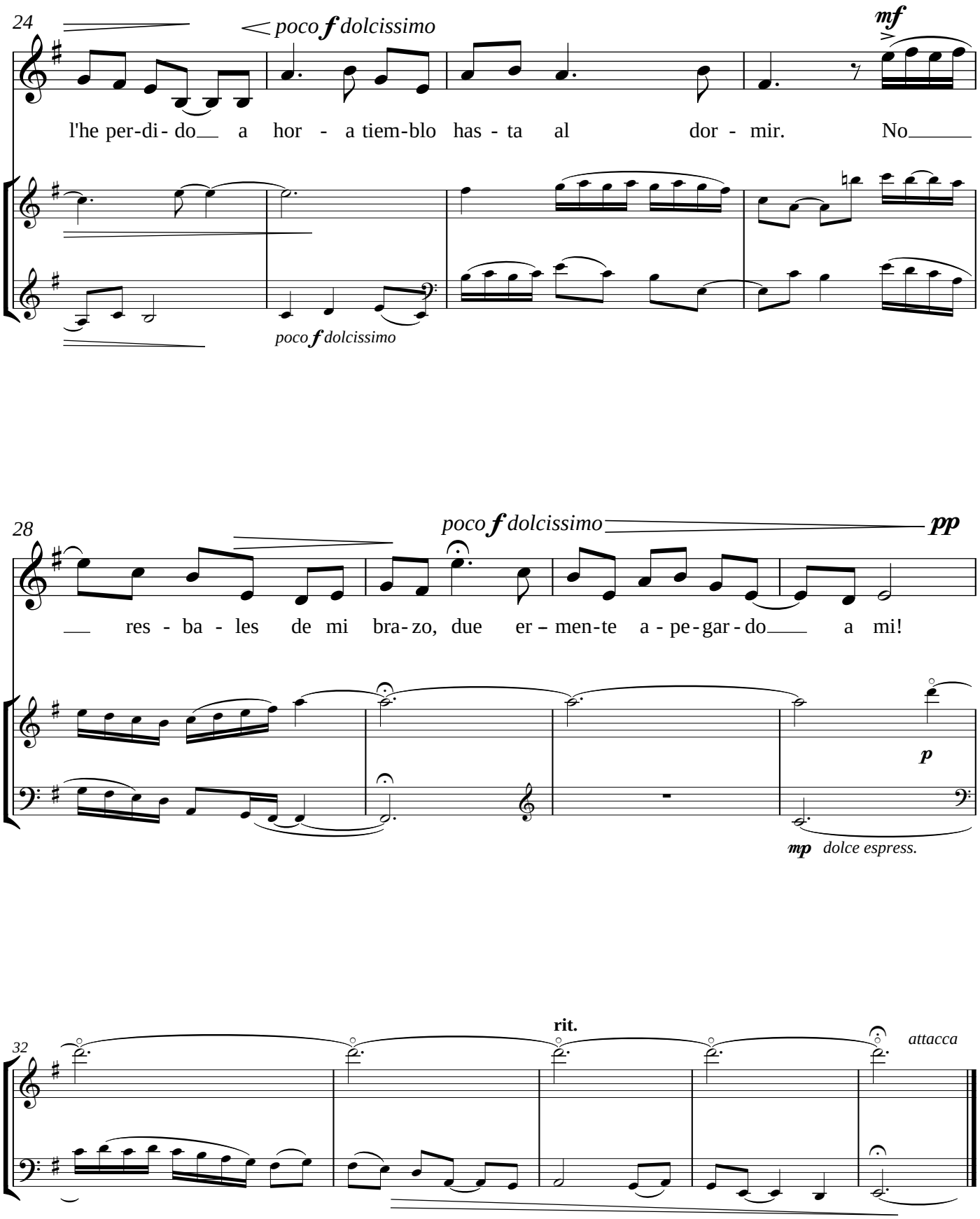
IV
Apegado a Mi
beside me



Piano Tacit - Apegardo a Mi



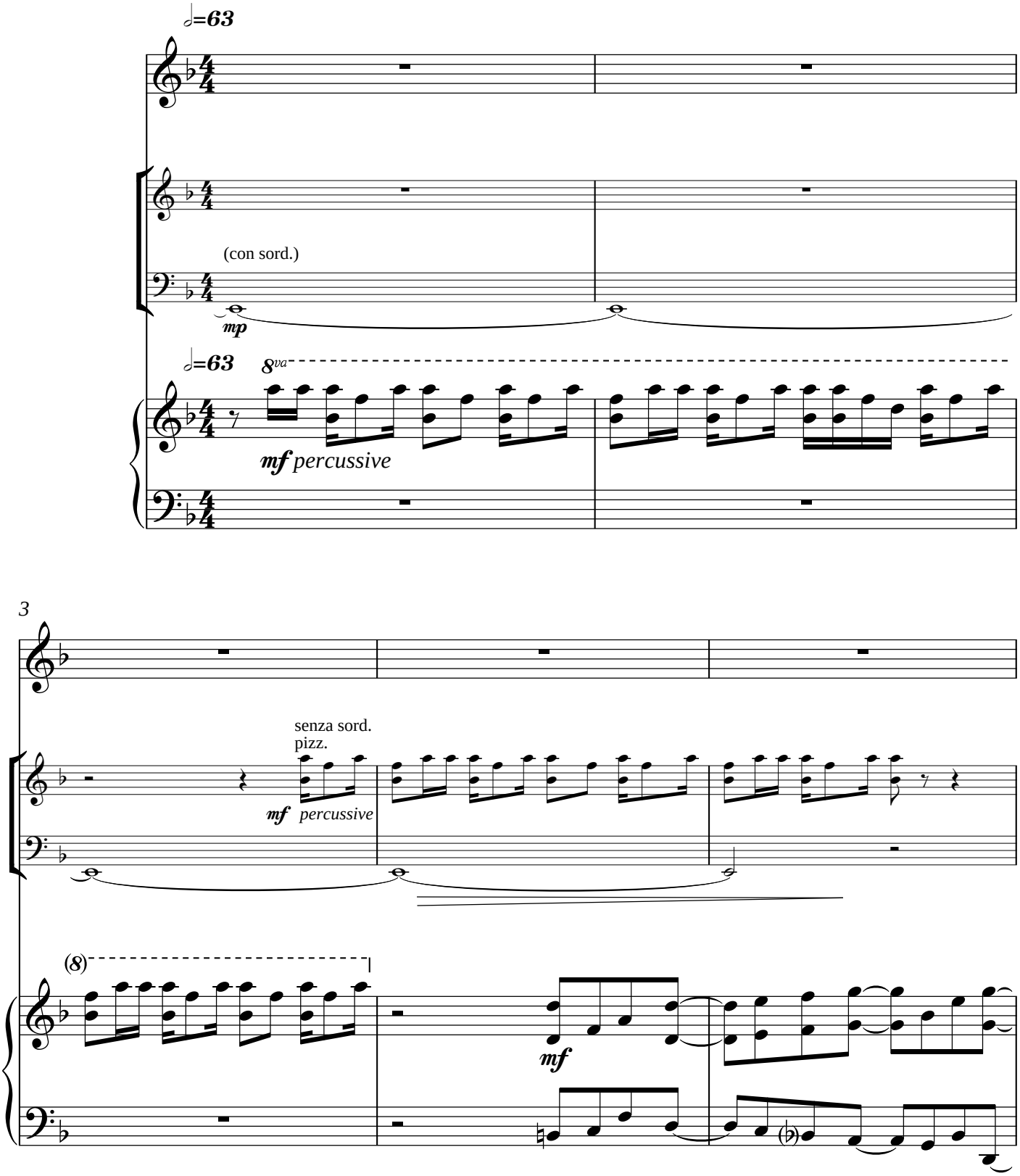

13
mp
mi! Hier - be-ci-ta tem - blo - ro - sa a - som-bra - da de vi-
mf
mf
poco
poco
mp
mp
17
mp
vir. Duer - me
mp
21
p
a - pe - ga - do a mi! Yo que to - do
p
mp
p
mp

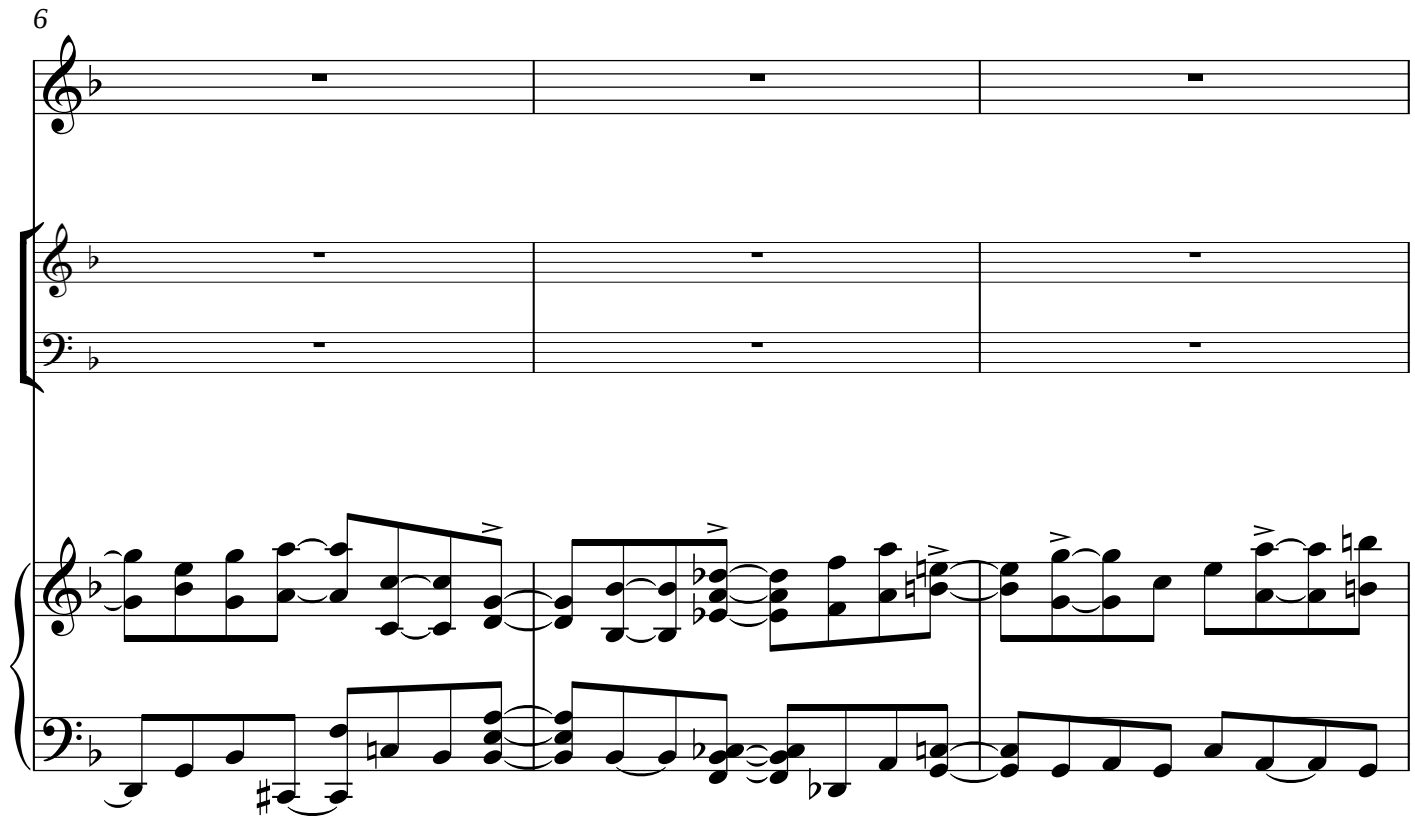

24
poco f dolcissimo
mf
l'he per-di- do a hor - a tiem-blo has - ta al dor - mir. No
poco f dolcissimo
28
poco f dolcissimo
pp
res - ba - les de mi bra- zo, due er – men-te a - pe-gar - do a mi!
p
mp dolce espress.
32
rit.
attacca

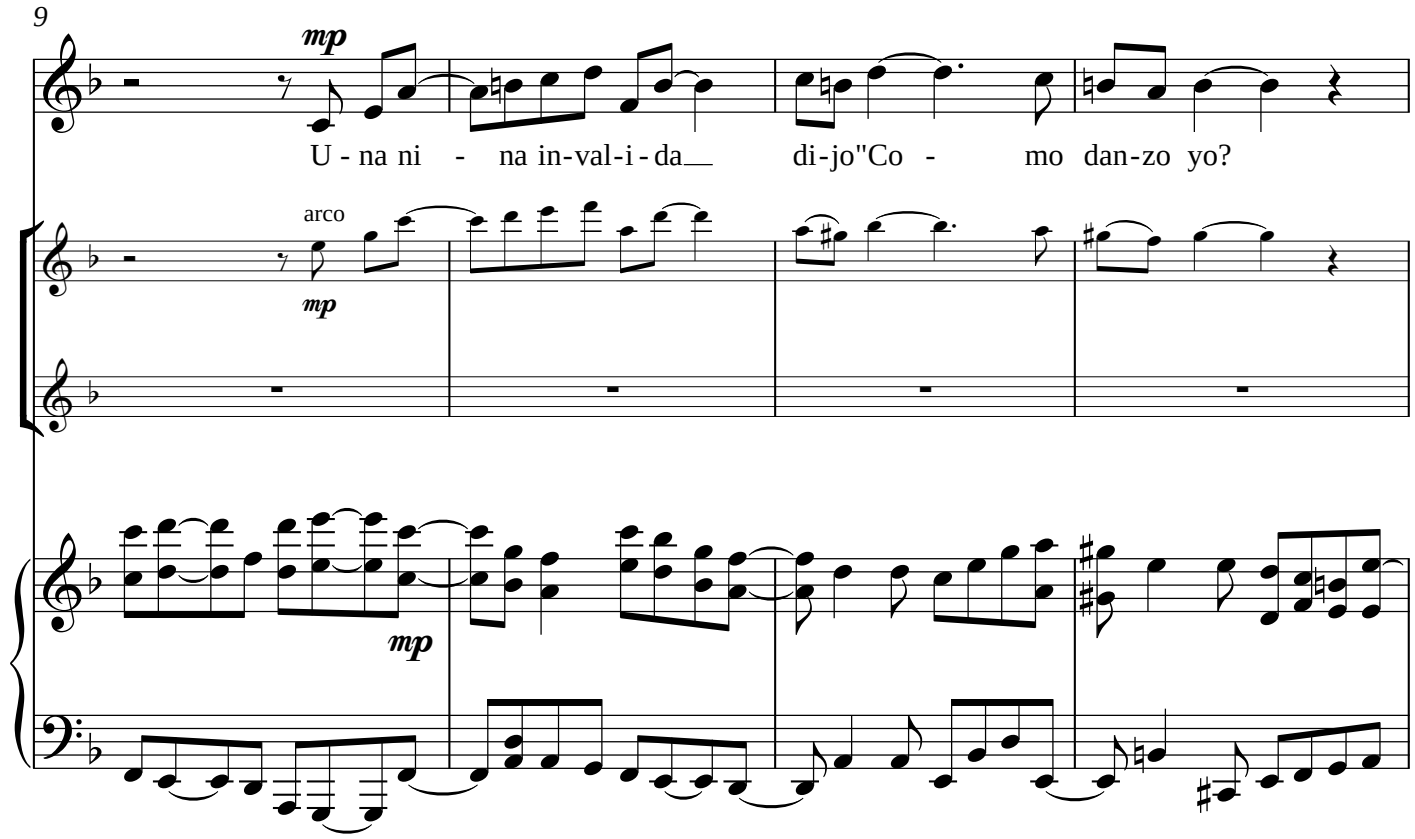
V

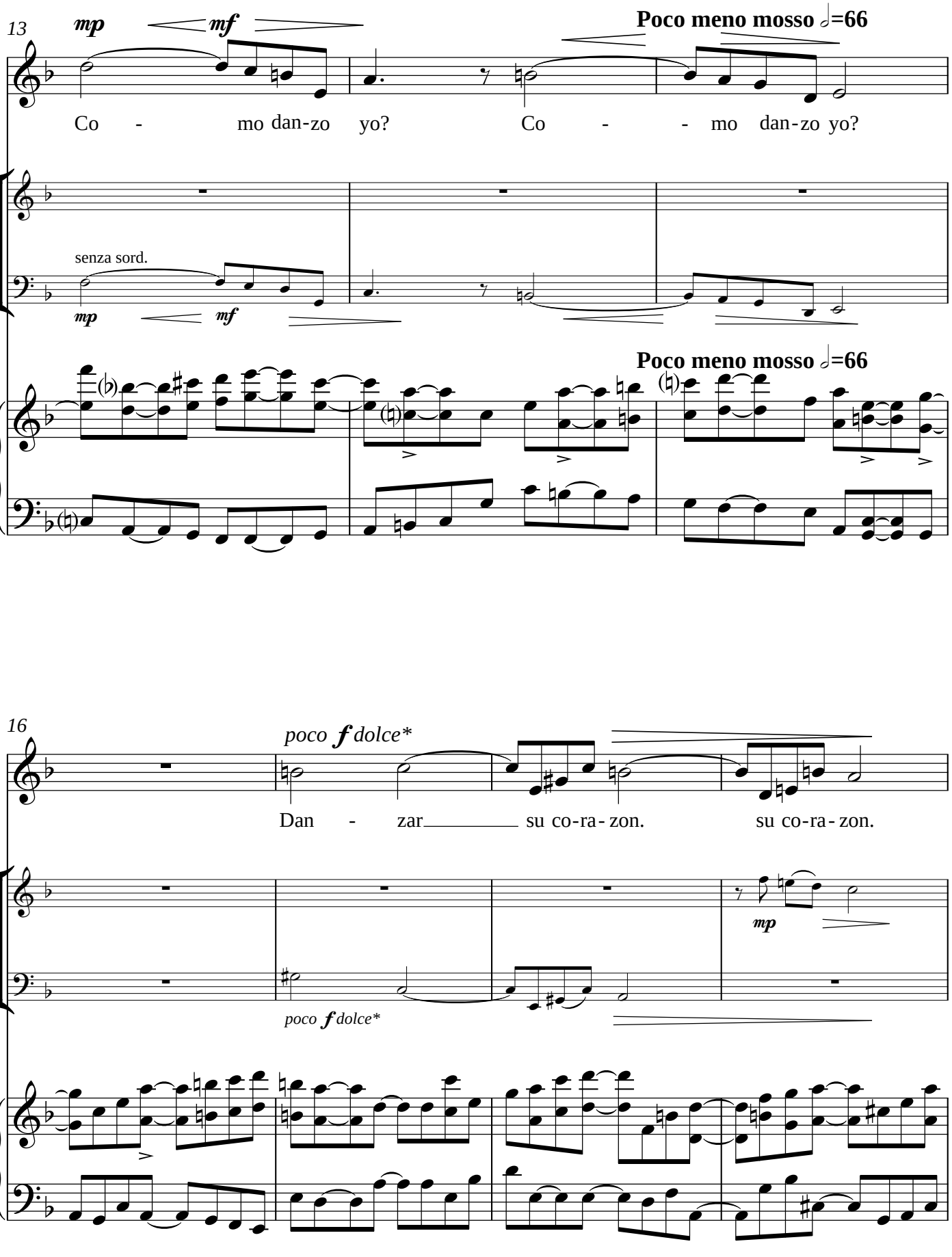
Los que no danzan

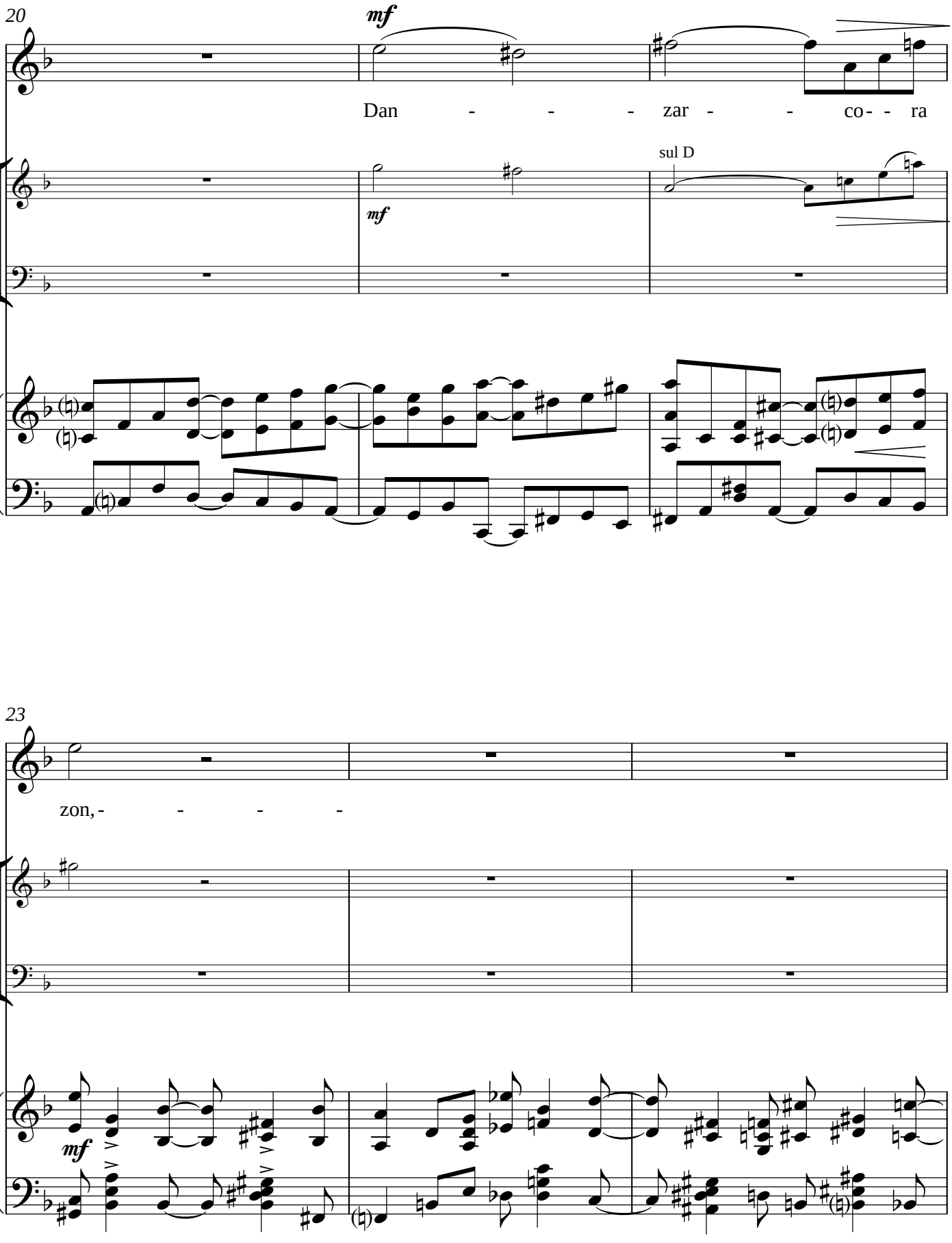
those who cannot dance

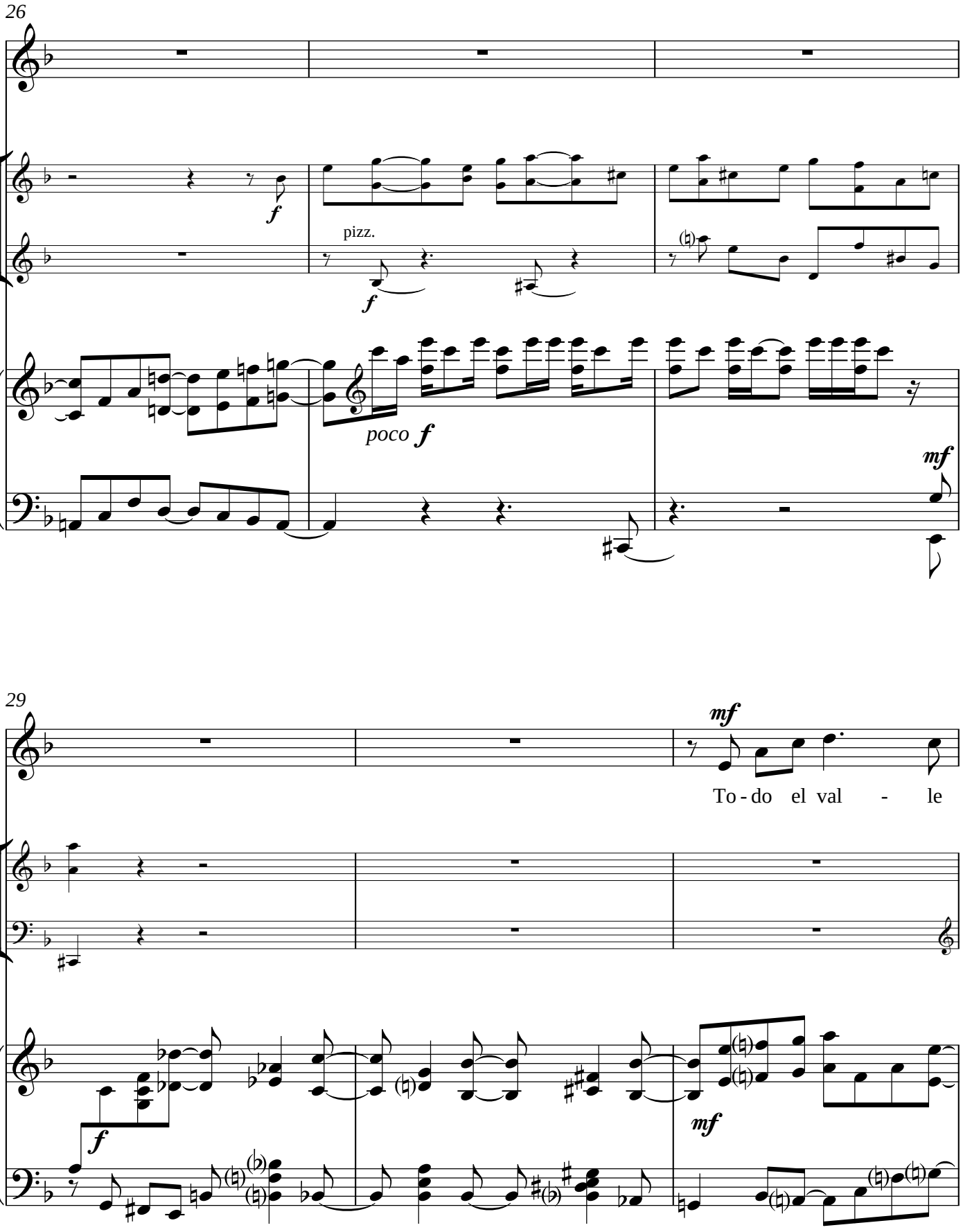


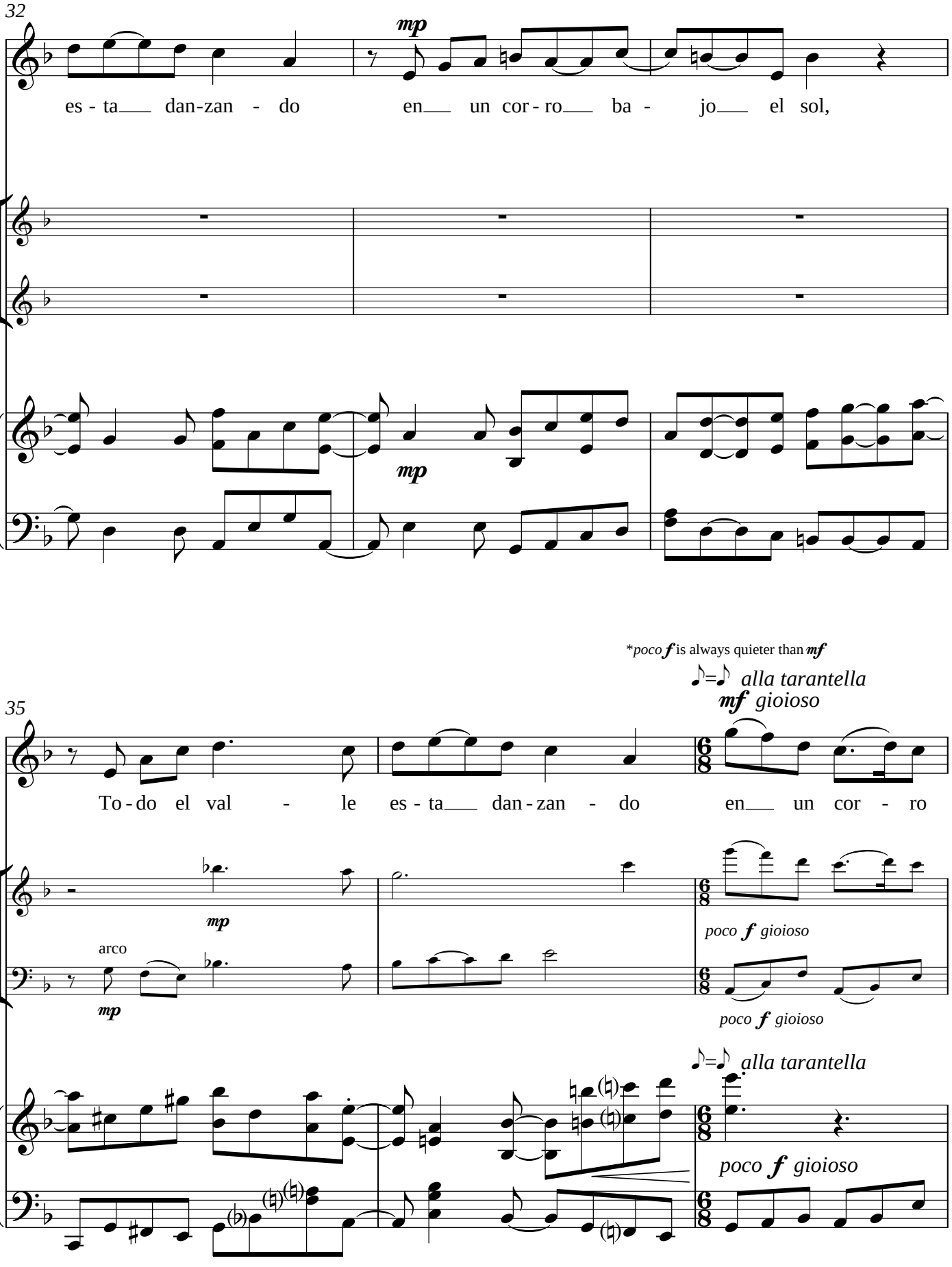

6

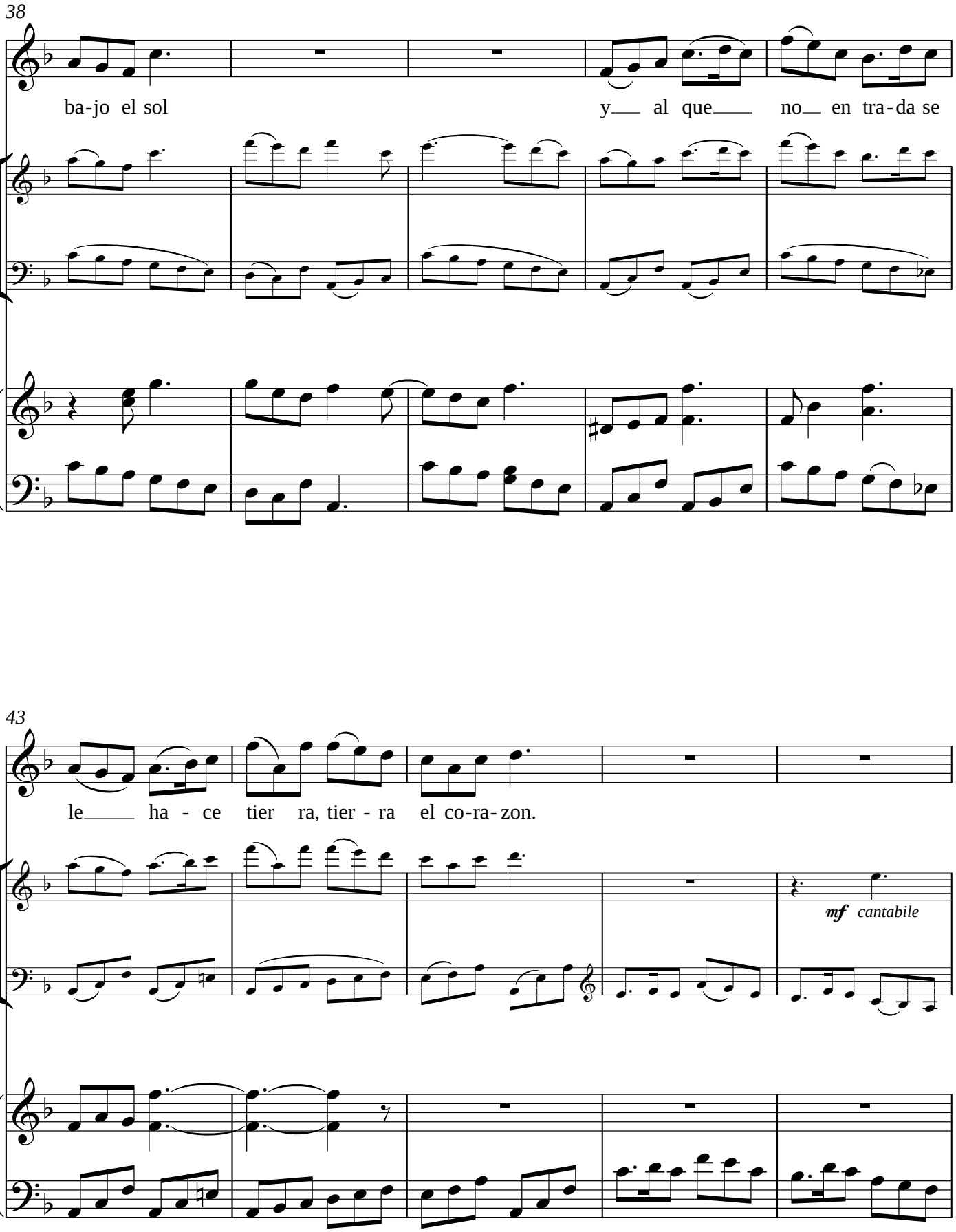

9
mp
U - na ni - na in-val-i-da di-jo"Co - mo dan-zo yo?
arco
mp
mp


13
mp
mf
Poco meno mosso ♩=66
Co - mo dan-zo yo? Co - - mo dan-zo yo?
senza sord.
mp
mf
Poco meno mosso ♩=66
16
poco f dolce*
Dan - zar su co-ra-zon. su co-ra-zon.
mp
poco f dolce*


20
mf
Dan - - - zar - - co- - ra
sul D
mf
23
zon, - - - -
mf


26
f
pizz.
f
poco f
mf
29
mf
To - do el val - le
f
mf


32
mp
es - ta dan-zan - do en un cor - ro ba - jo el sol,
mp
*poco f is always quieter than mf
♪=♪ alla tarantella
mf gioioso
35
To - do el val - le es - ta dan - zan - do en un cor - ro
mp
arco
mp
poco f gioioso
poco f gioioso
♪=♪ alla tarantella
poco f gioioso


38
ba-jo el sol
y al que no en tra-da se
43
le ha - ce tier ra, tier - ra el co-ra-zon.
mf cantabile

48

mf *cantabile*

mp

f

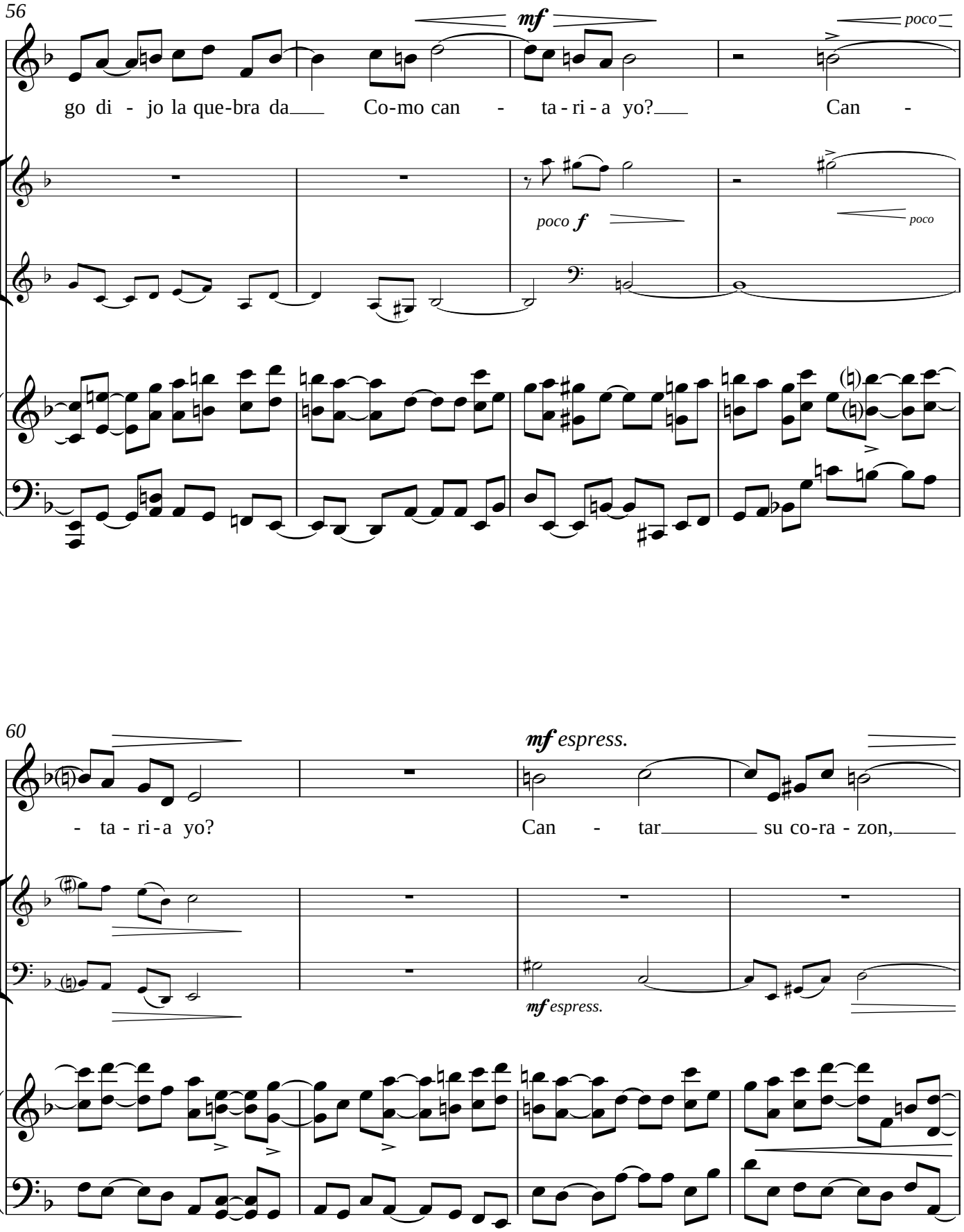
53

mp

Lue-

mp

mp


56
mf
poco
go di - jo la que-bra da Co-mo can - ta - ri - a yo? Can -
poco f
poco
60
mf espress.
- ta - ri - a yo? Can - tar su co-ra - zon,
mf espress.

64

mp

su, co - ra - zon,

Cam - -

mp

mp

67

mf

mp dolce

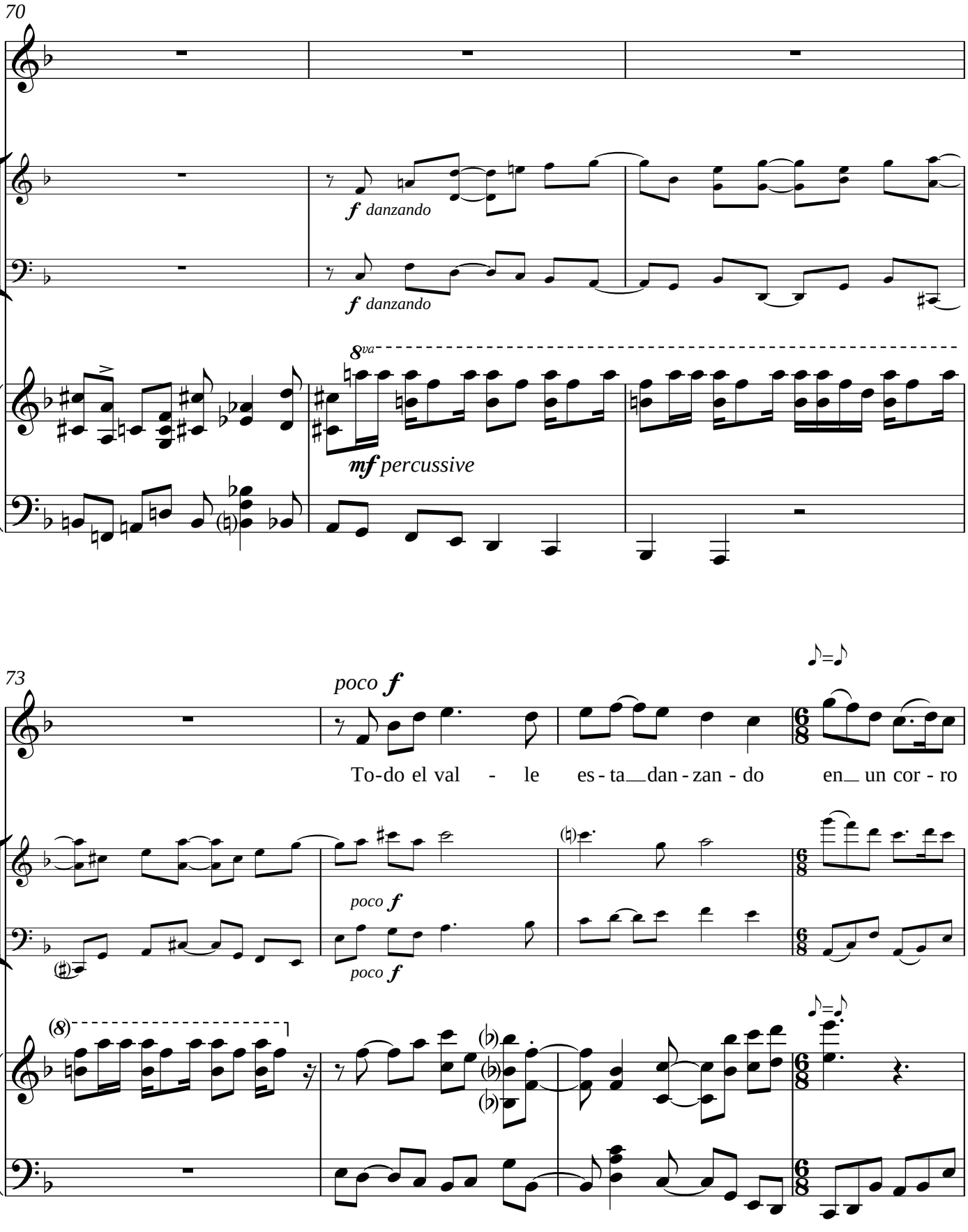
p

- tar su co - ra - zon, su co - ra - zon.

poco f

mp dolce

p


70
f danzando
f danzando
8va
mf percussive
73
poco f
To-do el val - le es - ta dan - zan - do en un cor - ro
poco f
poco f
(8)

77

ba-jo el sol y al que no en tra-da se

82

mf

le ha - ce tier ra, tier - ra el co-ra-zon, co -

87

ra - - zon.

poco *f*

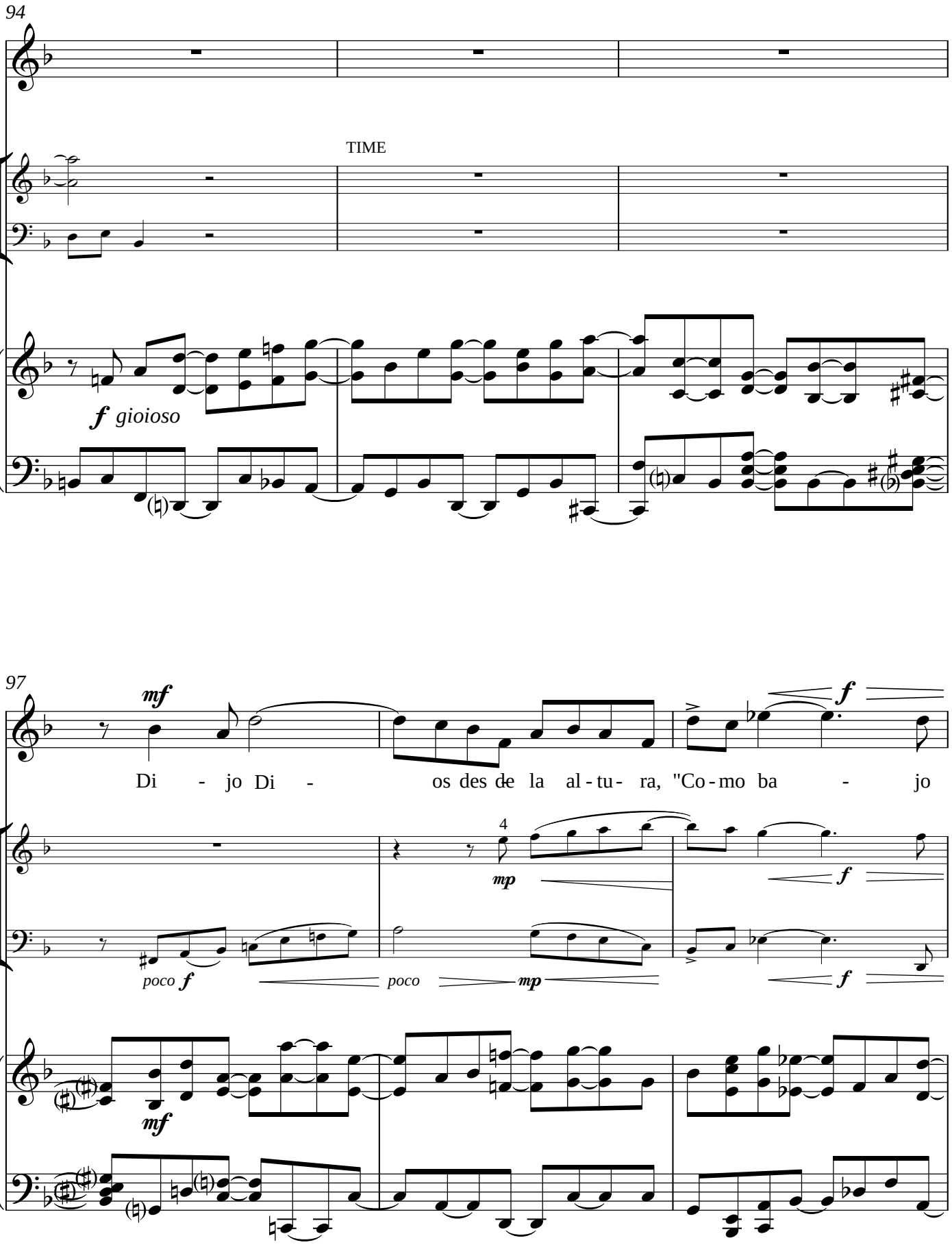
91

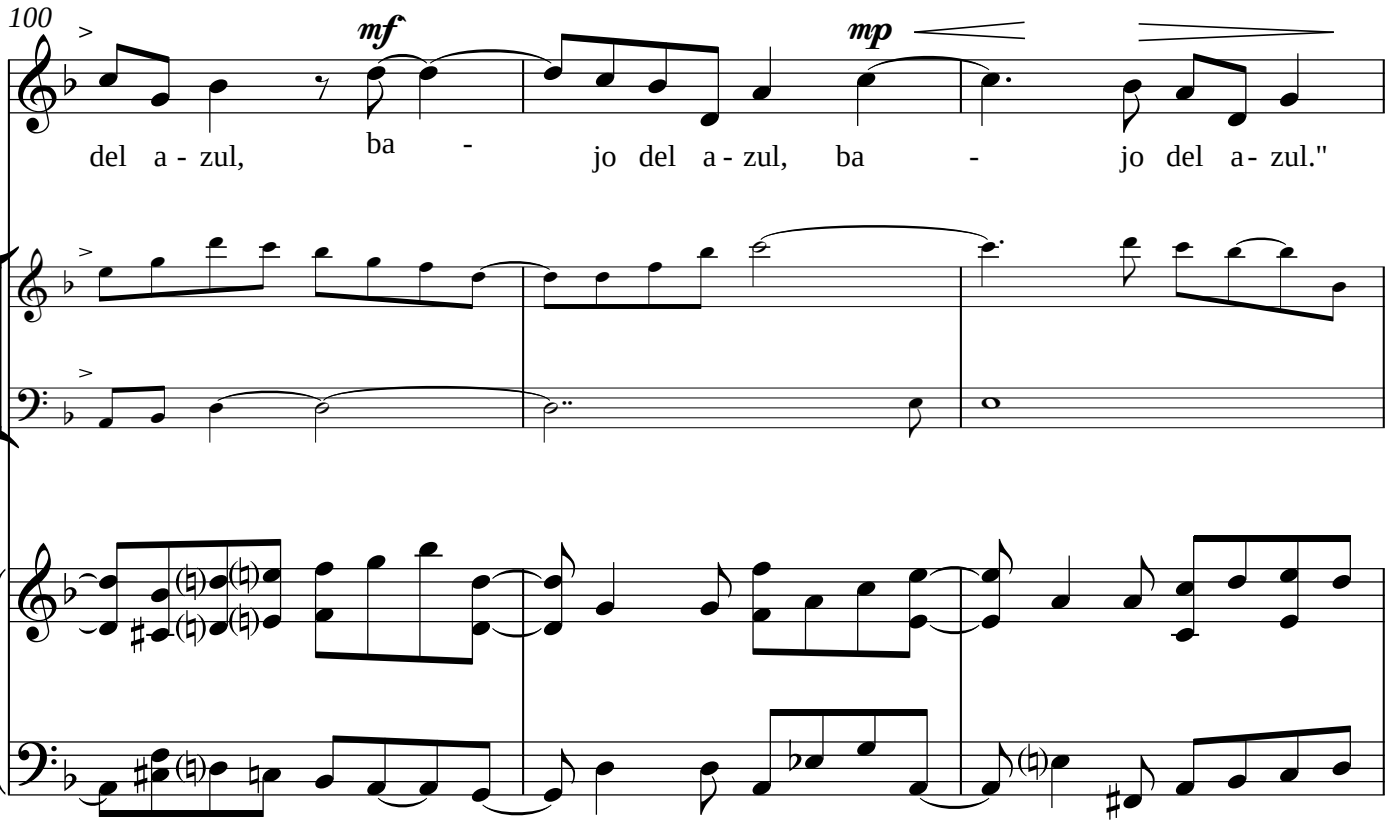
mf

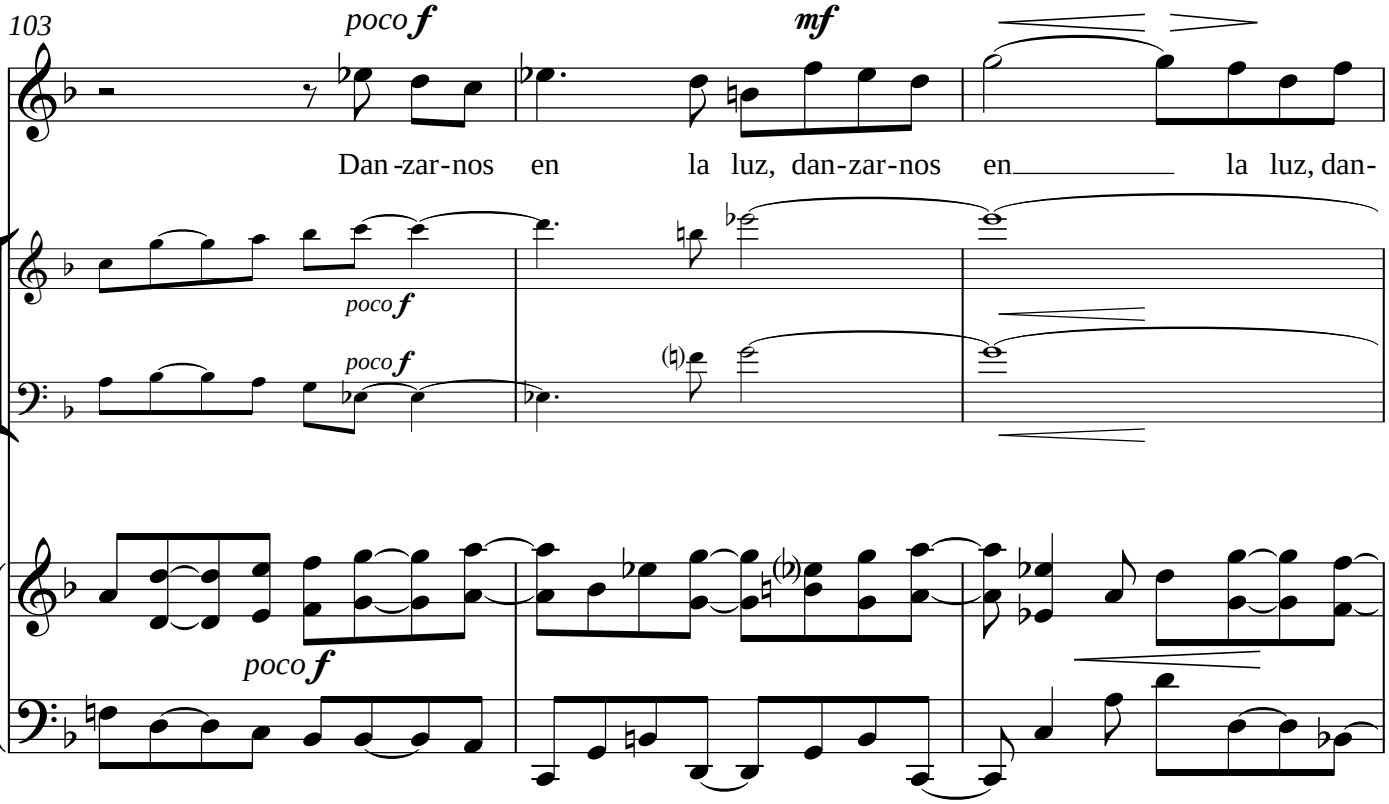
mf

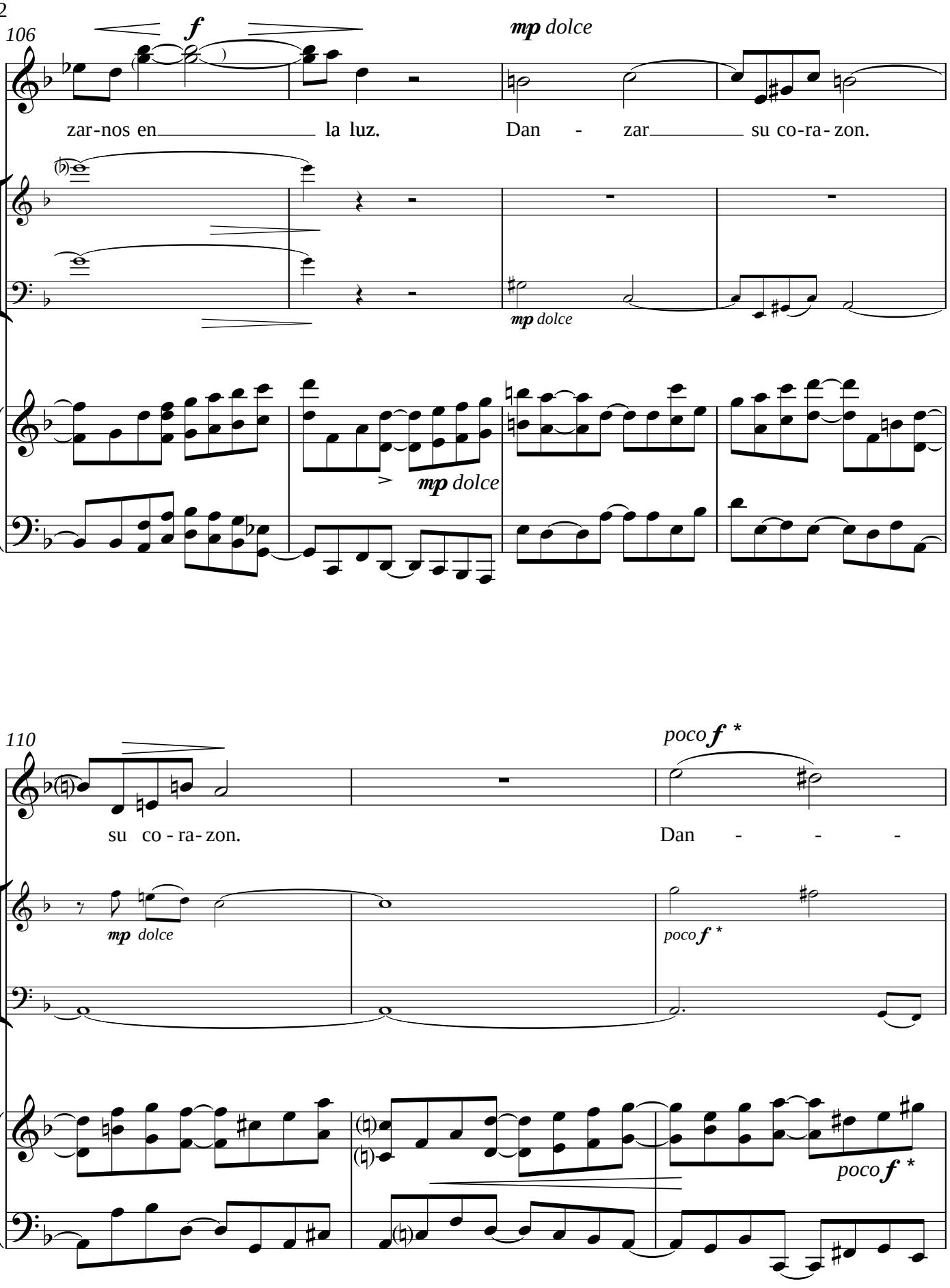
8va

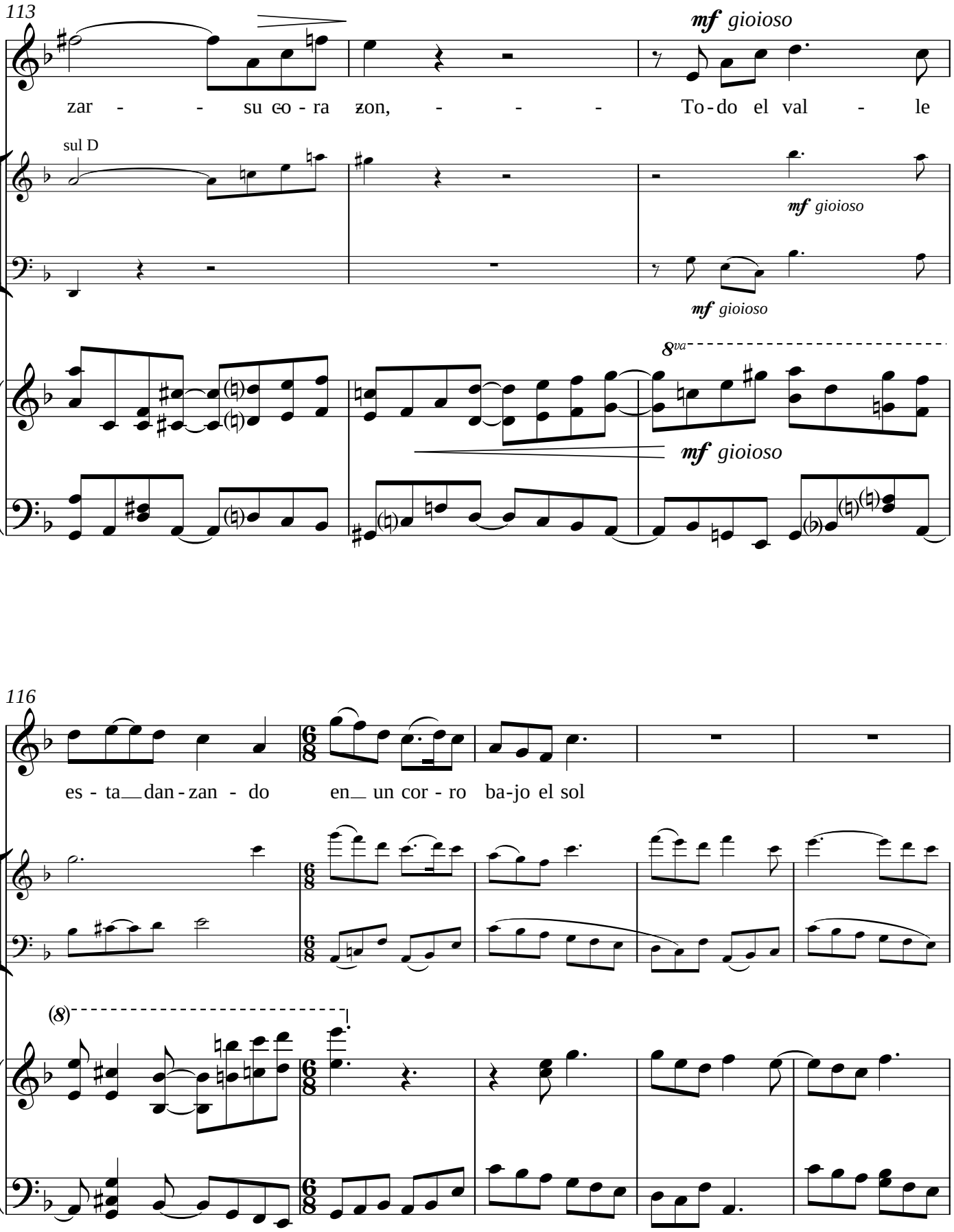
mf *percussive*

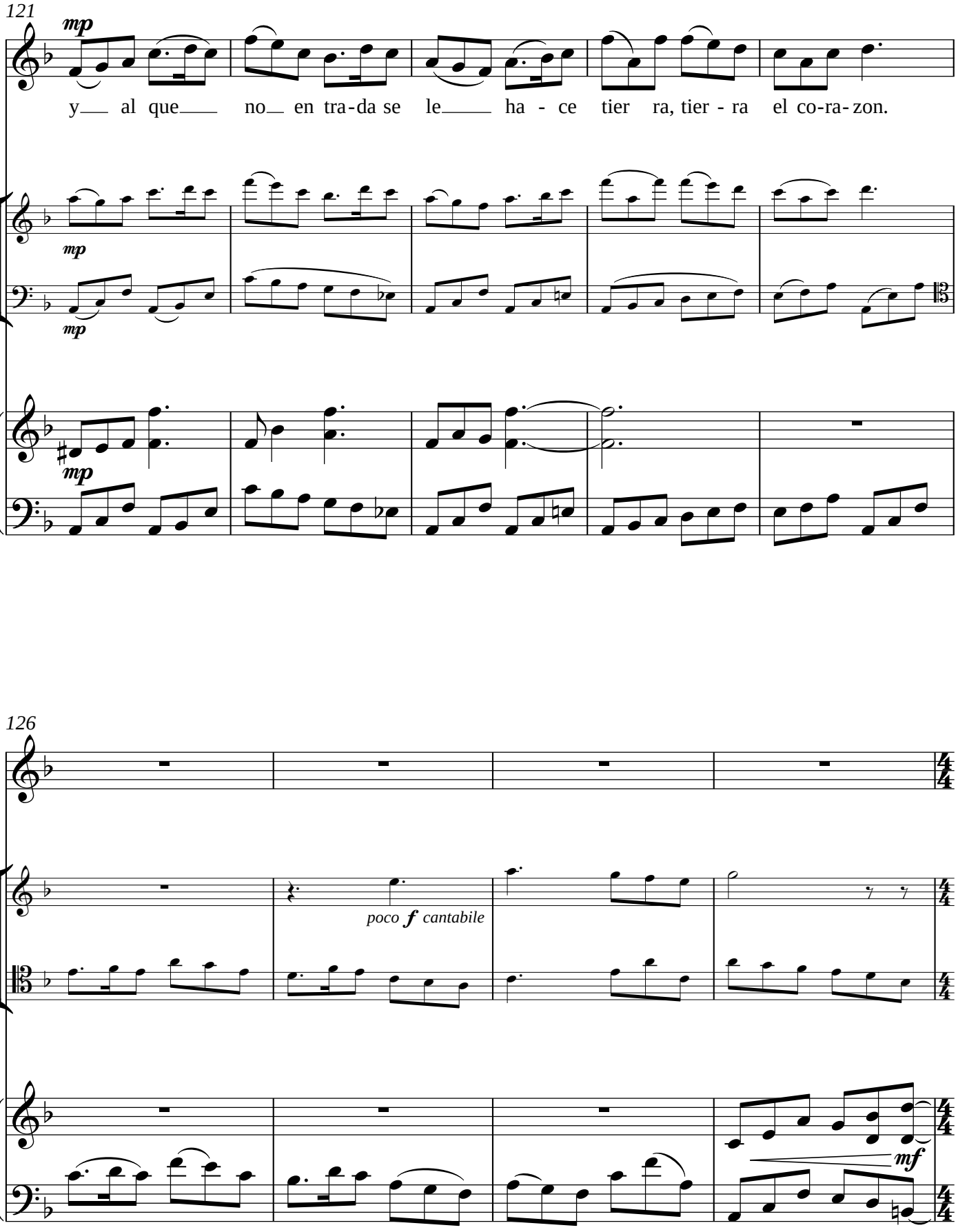

94
TIME
f gioioso
97
mf
Di - jo Di - os des de la al - tu - ra, "Co - mo ba - jo
f
4
mp
f
poco f
poco
mp
f
mf

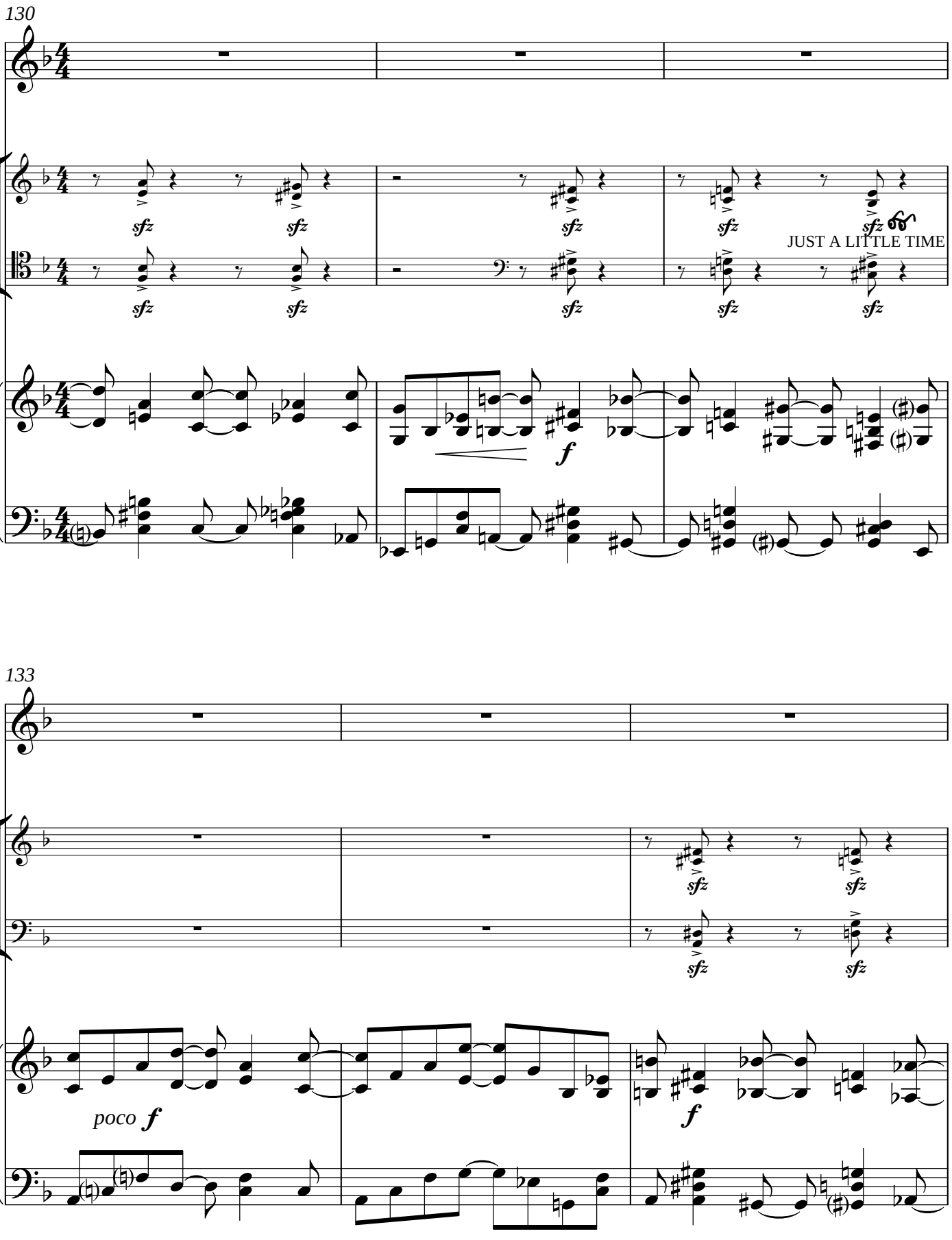

100
mf
mp
del a - zul, ba - jo del a - zul, ba - jo del a - zul."


103
poco f
mf
Dan - zar - nos en la luz, dan - zar - nos en la luz, dan -
poco f
poco f
poco f

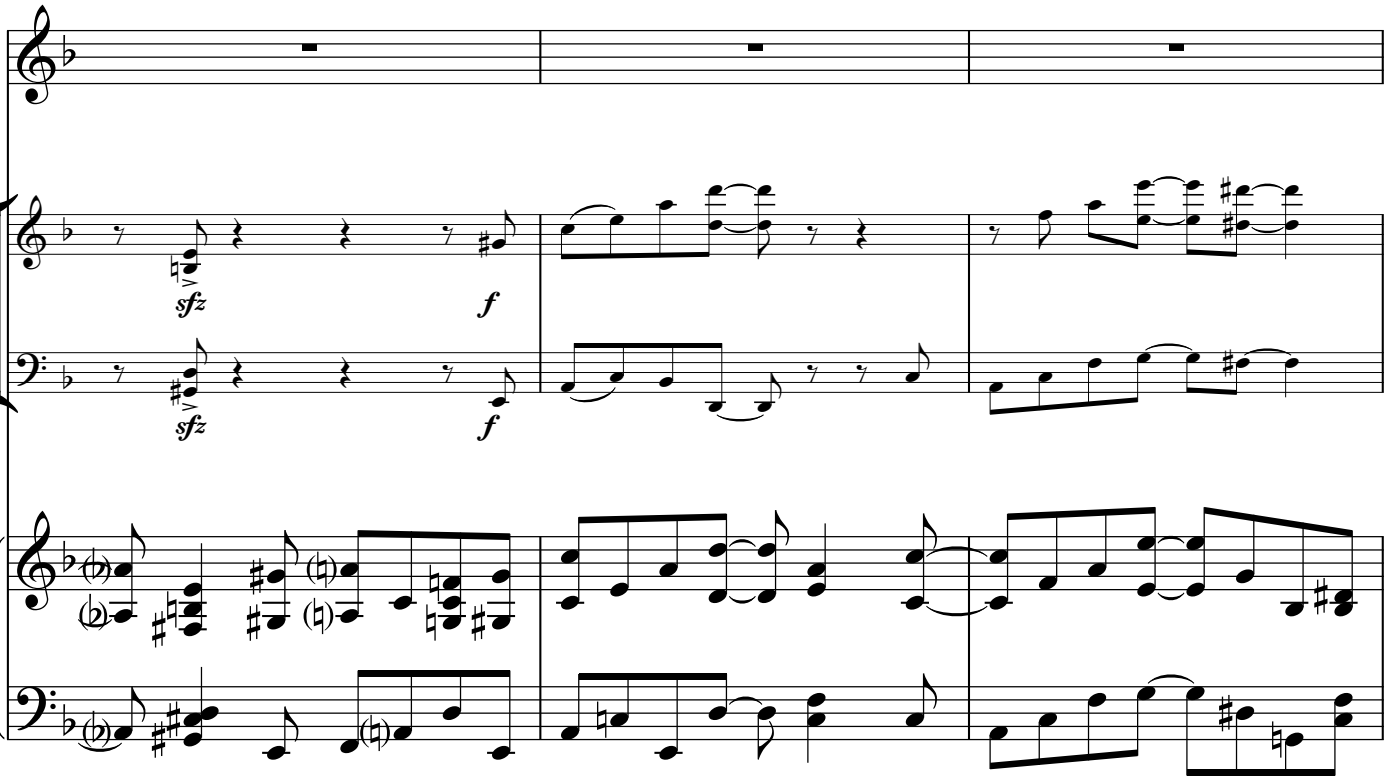

106
f
mp dolce
zar-nos en la luz.
Dan - zar su co-ra-zon.
mp dolce
mp dolce
110
poco f *
su co - ra - zon.
Dan - - -
mp dolce
poco f *
poco f *


113
mf gioioso
zar - - su co - ra zon, - - - To - do el val - le
sul D
mf gioioso
mf gioioso
8va
mf gioioso
116
es - ta dan - zan - do en un cor - ro ba-jo el sol
(8)

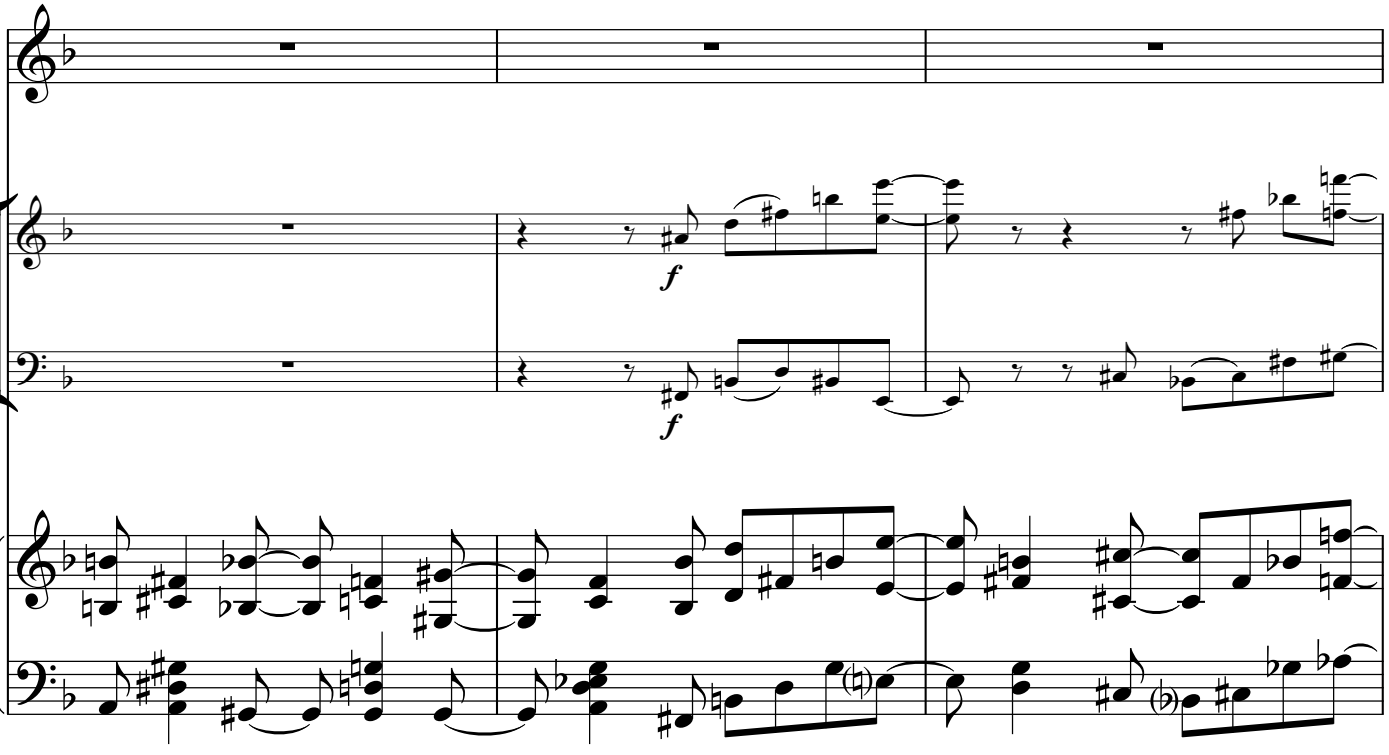

121
mp
y al que no en tra-da se le ha - ce tier ra, tier - ra el co-ra-zon.
mp
mp
mp
126
poco f cantabile
mf


130
sfz
JUST A LITTLE TIME
f
133
poco f
f

136



139



142

mf dolce

El co - ra -

145

zon!

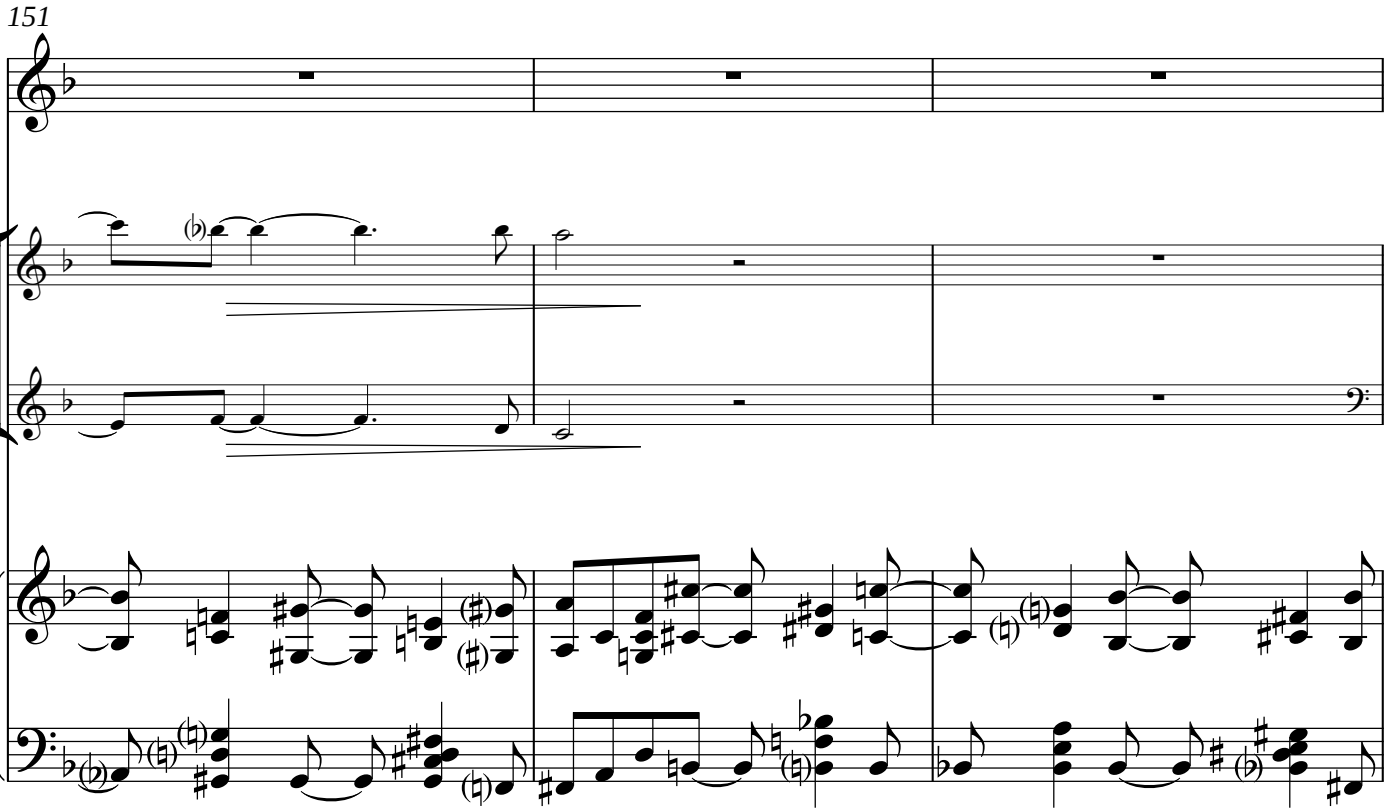
148

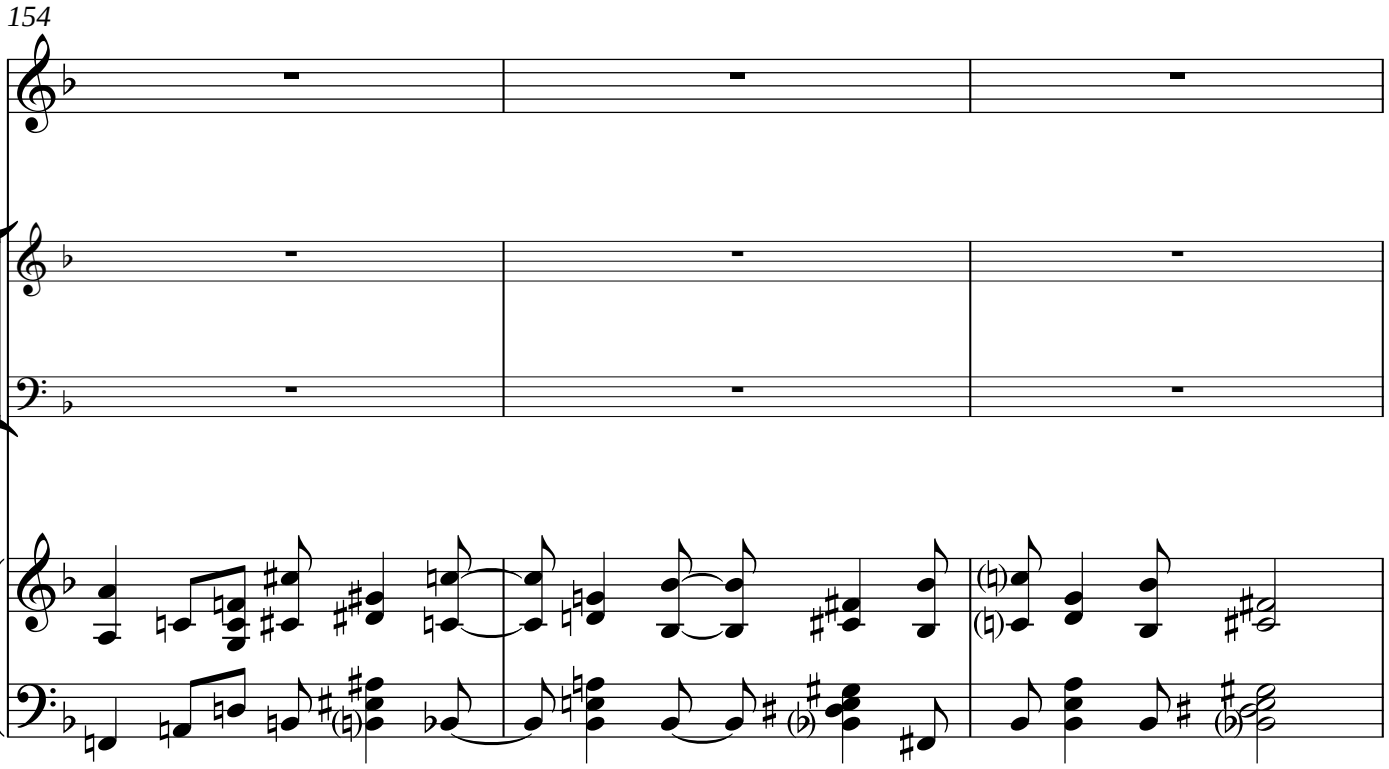
poco *f* dolce

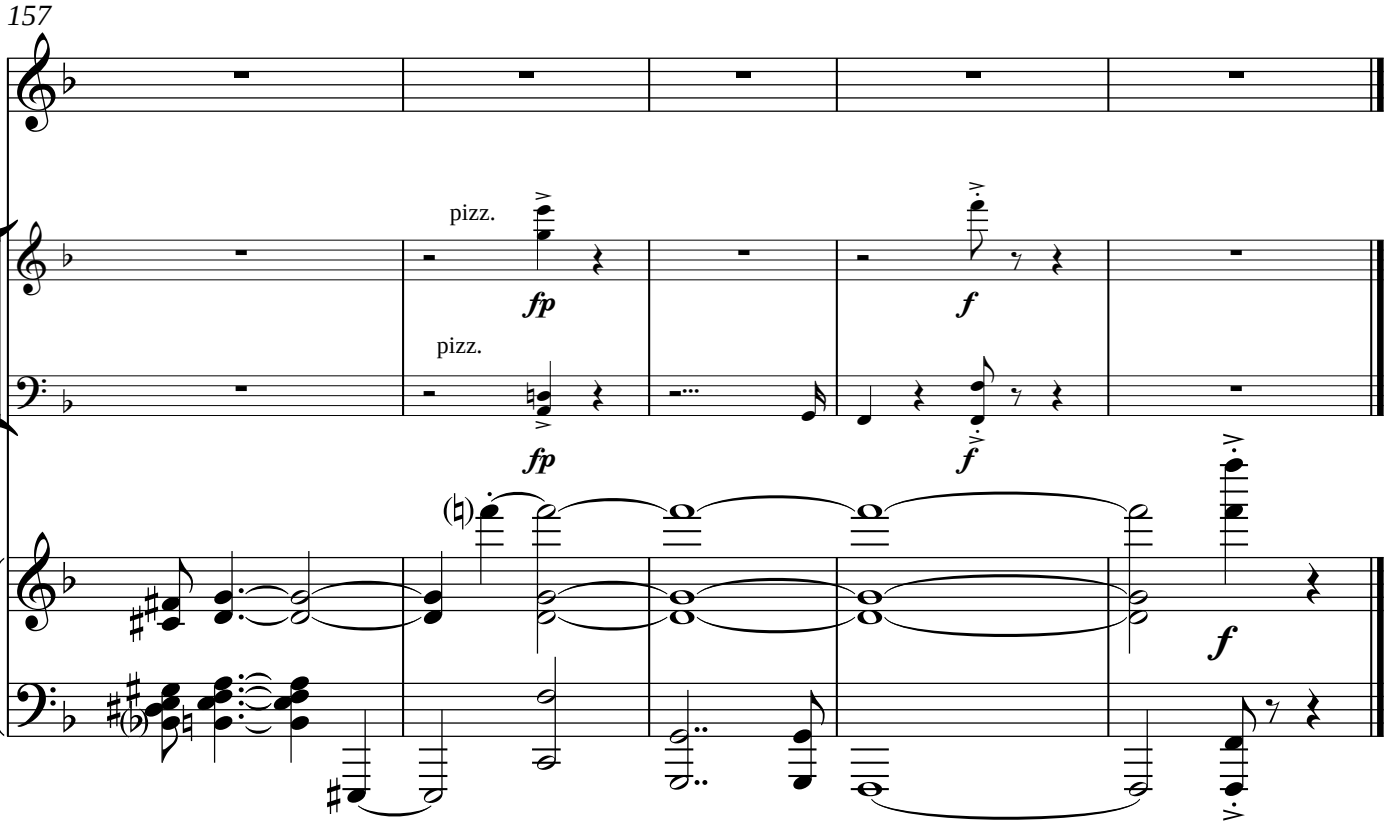
poco *f* dolce

poco *f* dolce

151




154


157
pizz.
fp
pizz.
fp
f
f
f

Piececitos

based on poems of Gabriella Mistral

PIECECITOS
Little Feet

Piececitos de niño,
azulosos de frío,
¡cómo os ven y no os cubren,
Dios mío!

¡Piececitos heridos
por los guijarros todos,
ultrajados de nieves
y lodos!

El hombre ciego ignora
que por donde pasáis,
una flor de luz viva
dejáis;

que allí donde ponéis
la plantita sangrante,
el nardo nace más
fragante.

Sed, puesto que marcháis
por los caminos rectos,
heroicos como sois
perfectos.

Piececitos de niño,
dos joyitas sufrientes,
¡cómo pasan sin veros
las gentes!

Little children's feet
blue with cold,
How can passersby by see and not cover you.
My God!

Little injured feet
Wounded by stones and
Battered by snow
And mud.

The blind man can't see
That wherever you go
A flower of light
Blossoms behind you.

And everywhere your
Little bleeding feet step
A fragrant sandalwood tree
Blooms
.
Stay as you walk
Along the righteous paths
Heroic as you are - and
Perfect.

Little child's feet,
Two little suffering jewels,
How can people pass you by
And not see!

AMANECER
Dawn

Hincho mi corazón para que entre
como cascada ardiente el Universo.
El nuevo día llega y su llegada
me deja sin aliento.
Canto como la gruta que es colmada
canto mi día nuevo.

Por la gracia perdida ....
humilde soy ….
hasta que la Gorgona de la noche
va, derrotada, huyendo.

My heart opens so the Universe
Can enter like a fiery cascade.
The new day is arriving and, arriving,
Leaves me breathless.
I sing as though I were an overflowing grotto,
Singing my new day.

For lost …grace,
I am humbled…
Until the night's monster
Flees, defeated.

La Madre Triste

The Sad Mother

Duerme, duerme, dueño mío,
sin zozobra, sin temor,
aunque no se duerma mi alma,
aunque no descanse yo.

Duerme, duerme y en la noche
seas tú menos rumor
que la hoja de la hierba,
que la seda del vellón.

Duerma en ti la carne mía,
mi zozobra, mi temblor.
En ti ciérrense mis ojos:
¡duerma en ti mi corazón!

Sleep, sleep, my love
Without worry, without fear,
Although my soul can't sleep,
Although I can't rest.

Sleep, sleep and in the night,
May your murmuring be as soft
As a whisper of grass,
or the wool of a lamb.

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!

Apegado a Mi

Close Beside Me

Velloncito de mi carne,
que en mis entrañas tejí,
velloncito friolento,
¡duérmete apegado a mí!

La perdiz duerme en el trébol
escuchándole latir:
no te turben mis alientos,
¡duérmete apegado a mí!

Hierbecita temblorosa
asombrada de vivir,
no te sueltes de mi pecho:
¡duérmete apegado a mí!

Yo que todo lo he perdido
ahora tiemblo hasta al dormir.
No resbales de mi brazo:
¡duérmete apegado a mí!

Little lamb of my body,
That I wove inside me
Little shivering lamb,
Come sleep close to me!

The partridge sleeps in clover
And hears his own heartbeat:
Don't be disturbed by my breathing,
Come sleep close to me!

Little trembling blade of grass
Full of wonder at life,
Do not feel my fear,
Come sleep close to me!

I who have lost everything
And now am afraid to sleep,
Don't slip from my arms.
Sleep close to me!

Los que no danzan

Those who cannot dance

Una niña que es inválida
dijo: - «¿Cómo danzo yo?»
Le dijimos que pusiera
a danzar su corazón...

Luego dijo la quebrada:
- «¿Cómo cantaría yo?»
Le dijimos que pusiera
a cantar su corazón...

Todo el valle está danzando
en un corro bajo el sol,
y al que no entra se le hace
tierra, tierra el corazón.

Dijo Dios desde la altura:
- «¿Cómo bajo del azul?»
Le dijimos que bajara
a danzarnos en la luz.

Todo el valle está danzando
en un corro bajo el sol,
y al que no entra se le hace
tierra, tierra el corazón.

A crippled little girl
asked, “How can I dance?”
Tell her:
Let your heart dance…

Then the broken woman asked:
“How can I sing?”
Tell her:
Let your heart sing…

The whole valley is dancing
Altogether under the sun,
And whoever doesn’t join in
has a heart that’s just dust.

Then God spoke from on high
“How can I come down from the sky?”
Tell Him from here below:
Come dance for us here in the light.

The whole valley is dancing
Altogether under the sun,
And whoever doesn’t join in
has a heart that’s just dust.

PIECECITOS - PROGRAM NOTE

Piececitos 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.

I Piececitos - Little Feet

Simple harmonies begin the journey and grow disturbing as a mother flees toward safety. A baby is tied to her back, while a toddler trudges beside her on tiny feet, blue from the cold and bruised from the terrain. Strings trill intermittently, evoking crowds of ululating women and wailing children, echoes and hallucinations of angelic or threatening voices. This movement, like each of the others, ends with a teardrop.

II Amanecer - Dawn

Bach's "*Schafe können sicher weiden*" a pastorale of peace and safety is paraphrased here, interrupted, distorted, overshadowed and overtaken by rhythms of battle, brutality, anxiety and fear.

III La Madre triste – The Sad Mother

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.

.

IV Apegado a mi – Close Beside Me

Little feet take tiny, tripping steps on the long walk toward safety, the toddler close beside his mother as threatening hands hover invisibly over their vulnerable shoulders.

V Los que no danzan – Those Who Cannot Dance

A nostalgic tarantella-like children's folkdance alternates with jagged rhythms which evoke distant gunfire and the struggle over difficult terrain. Dance sections move from brutal to naive, from crazily chromatic to simply triadic, until heavily syncopated, jagged motion is subsumed in the soothing hum of a mother's love.

Piececitos uses 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.

Violin

Piececitos

for violin, ‘cello, piano and voice

Joelle Wallach

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. The contrasting tarantella-like sections of V should be childlike and exuberant

- Extended trills may not be loud but represent sounds related to the trek to exile: ululating women, heart-pounding terror, echoes and hallucinations of alternately angelic or threatening voices

Piececitos

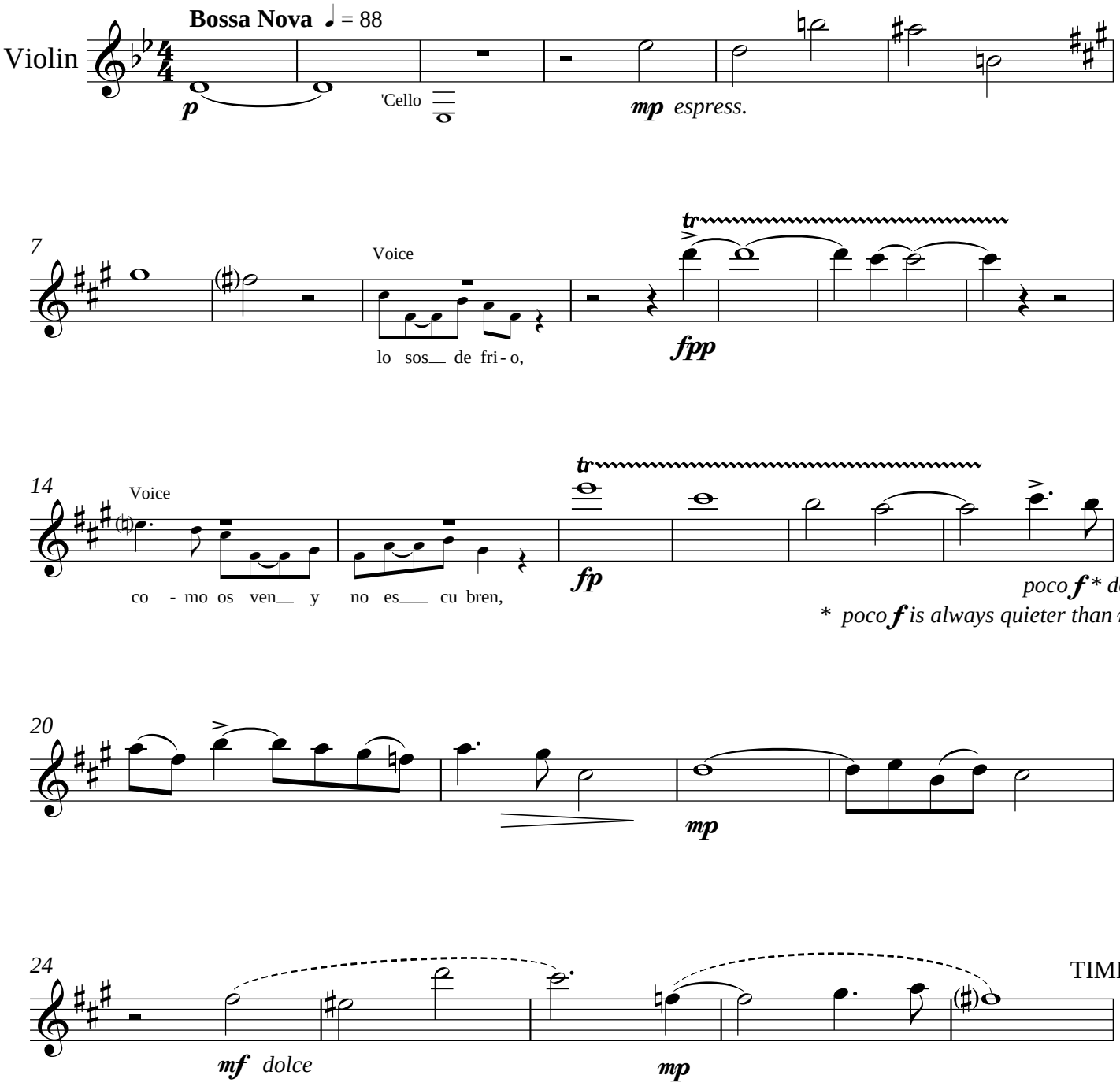
I

Piececitos

little feet

Gabriela Mistral

Joelle Wallach



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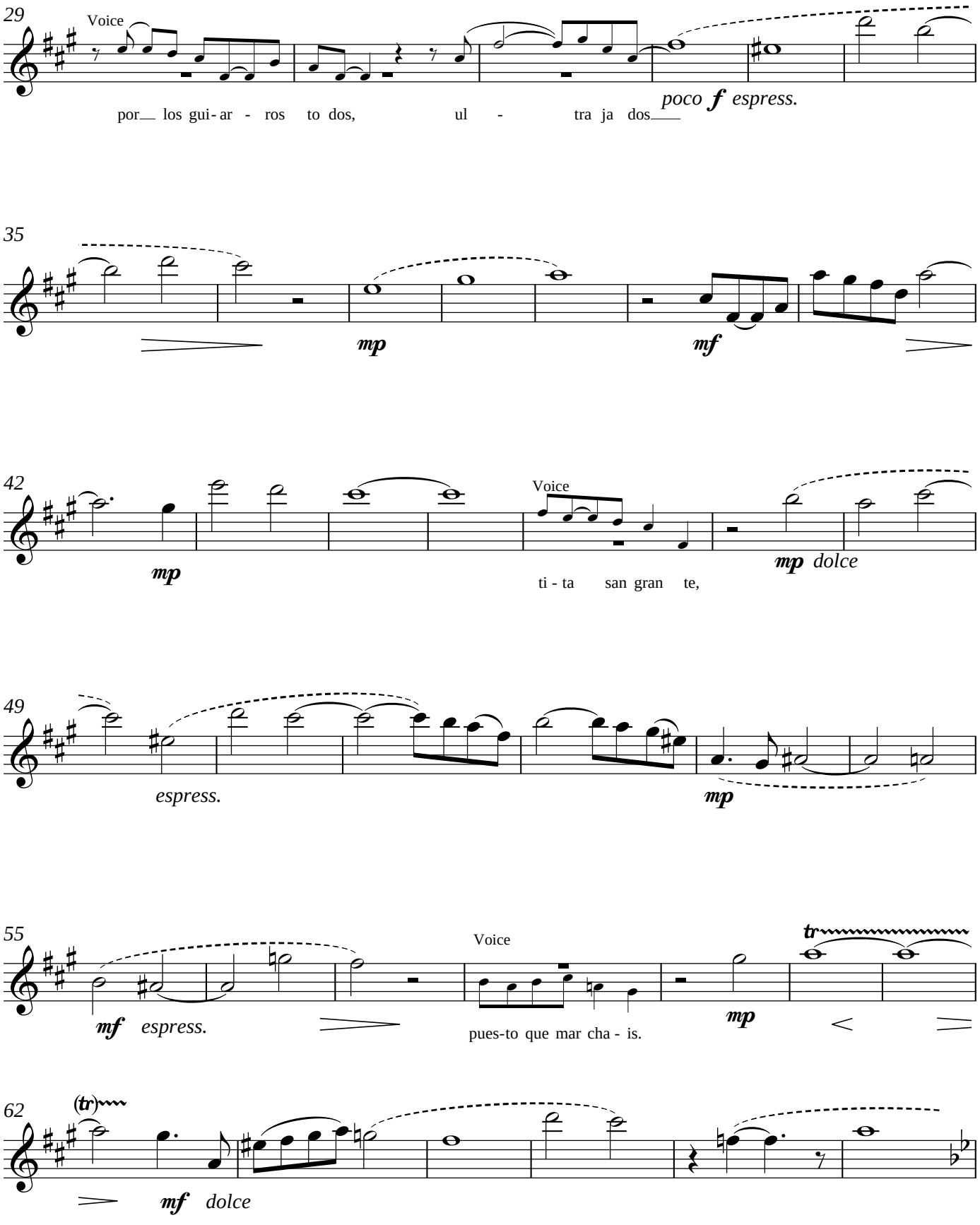
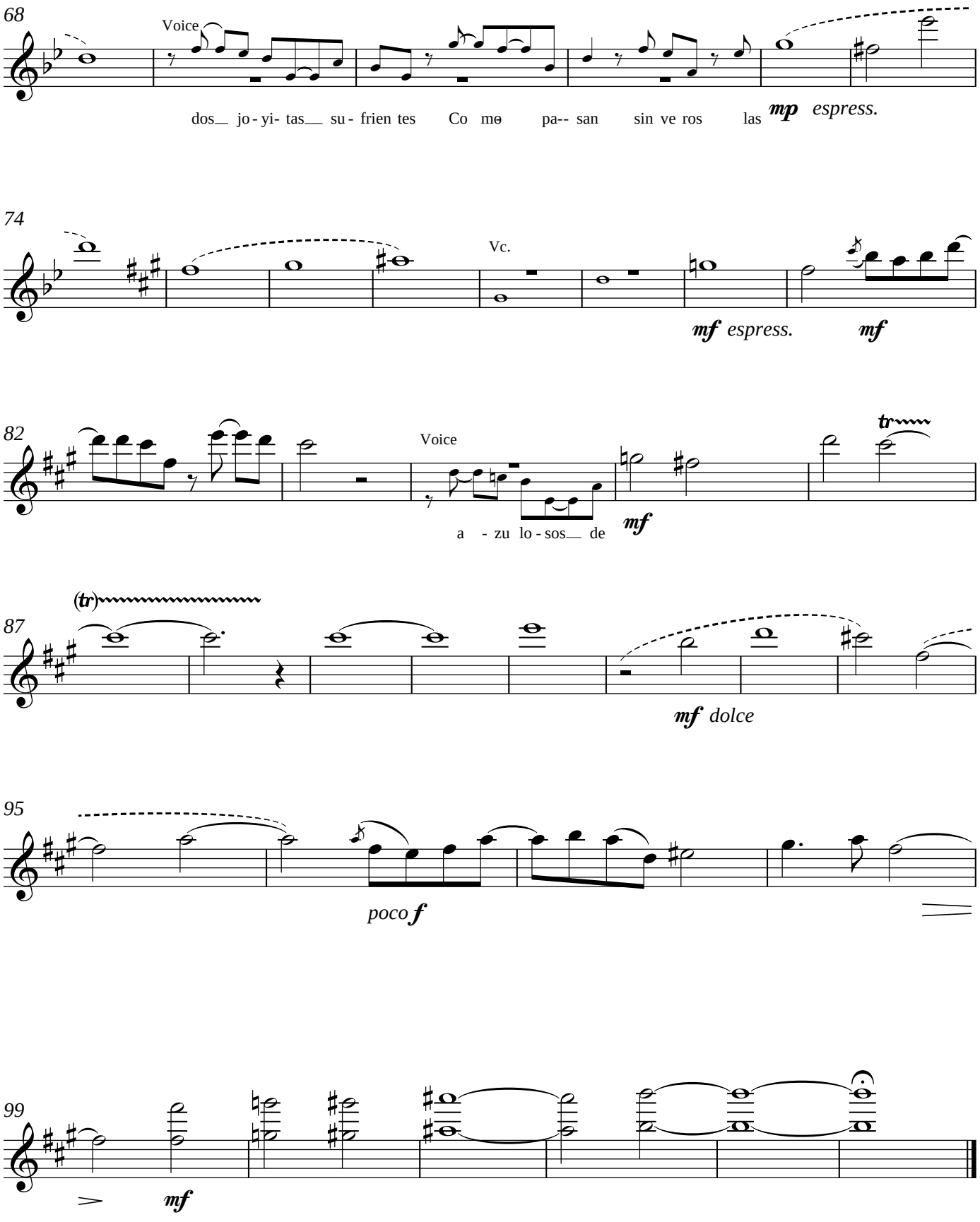
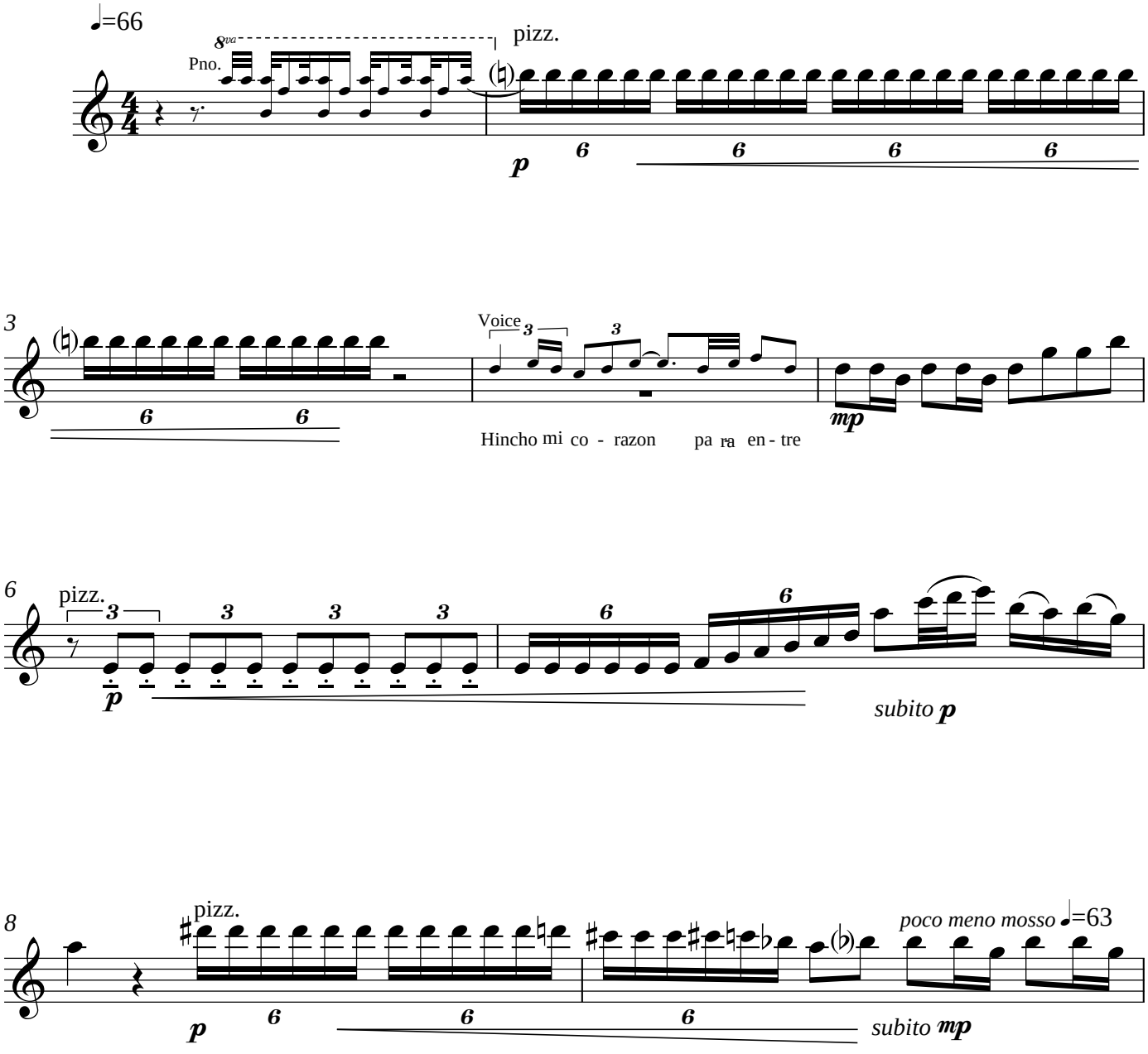
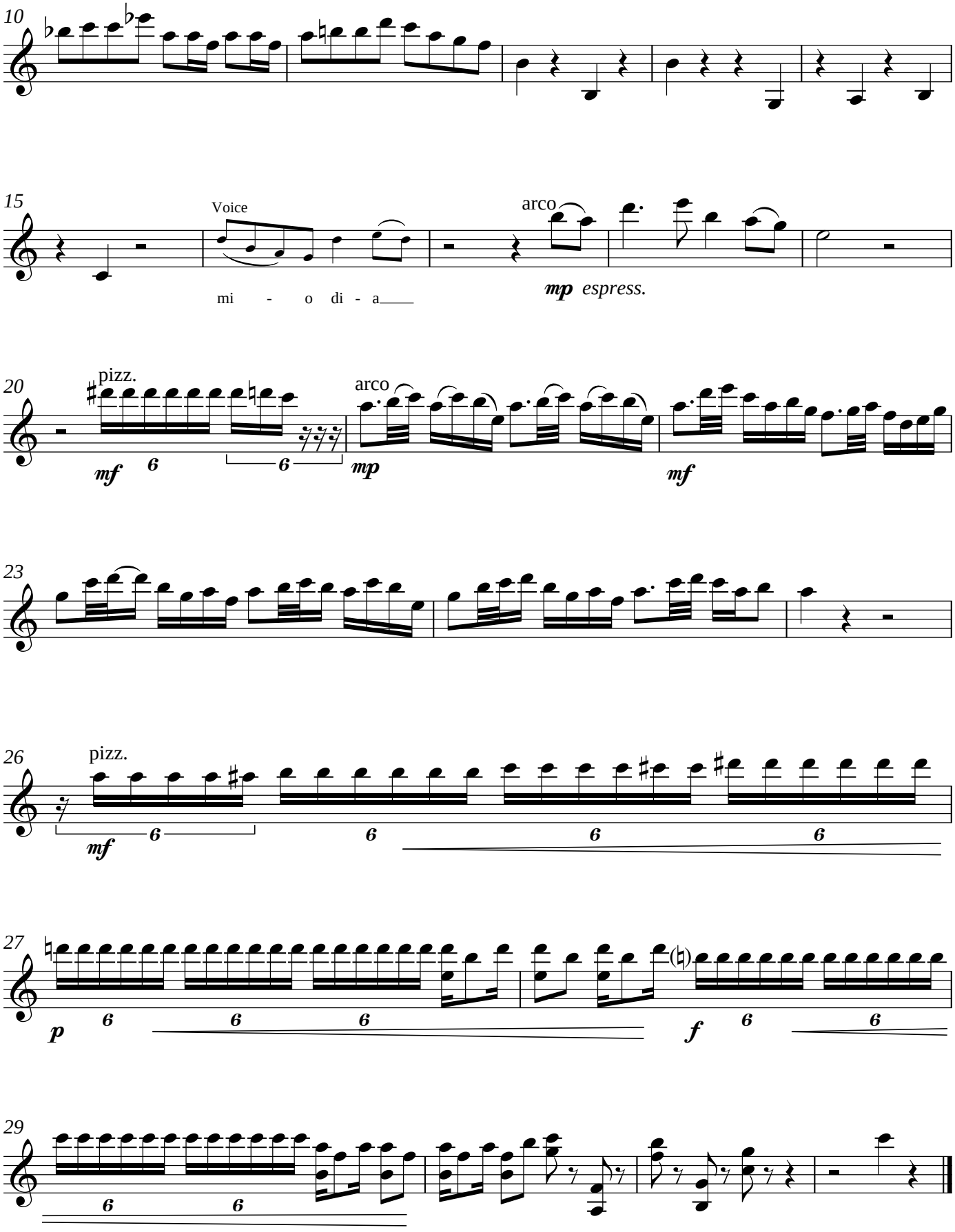

29
Voice
por los gui - ar - ros to dos, ul - tra ja dos
poco f espress.
35
mp
mf
42
mp
Voice
ti - ta san gran te,
mp dolce
49
espress.
mp
55
mf espress.
Voice
pues-to que mar cha - is.
mp
tr
62
(tr)
mf dolce

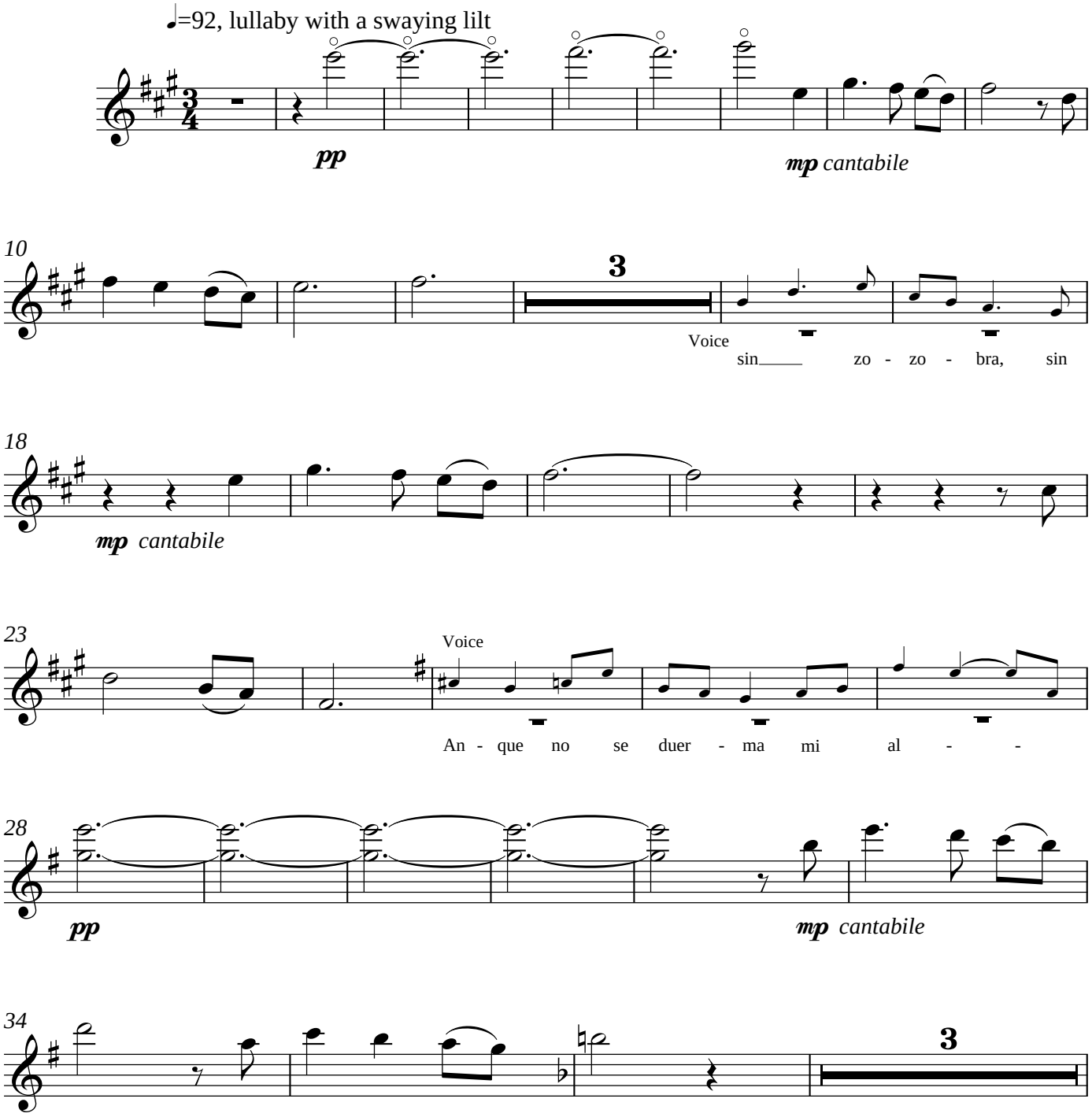

68
Voice
dos jo - yi- tas su - frien tes Co mo pa-- san sin ve ros las
mp espress.
74
Vc.
mf espress.
mf
82
Voice
a - zu lo - sos de
mf
tr
87
(tr)
mf dolce
95
poco f
99
mf

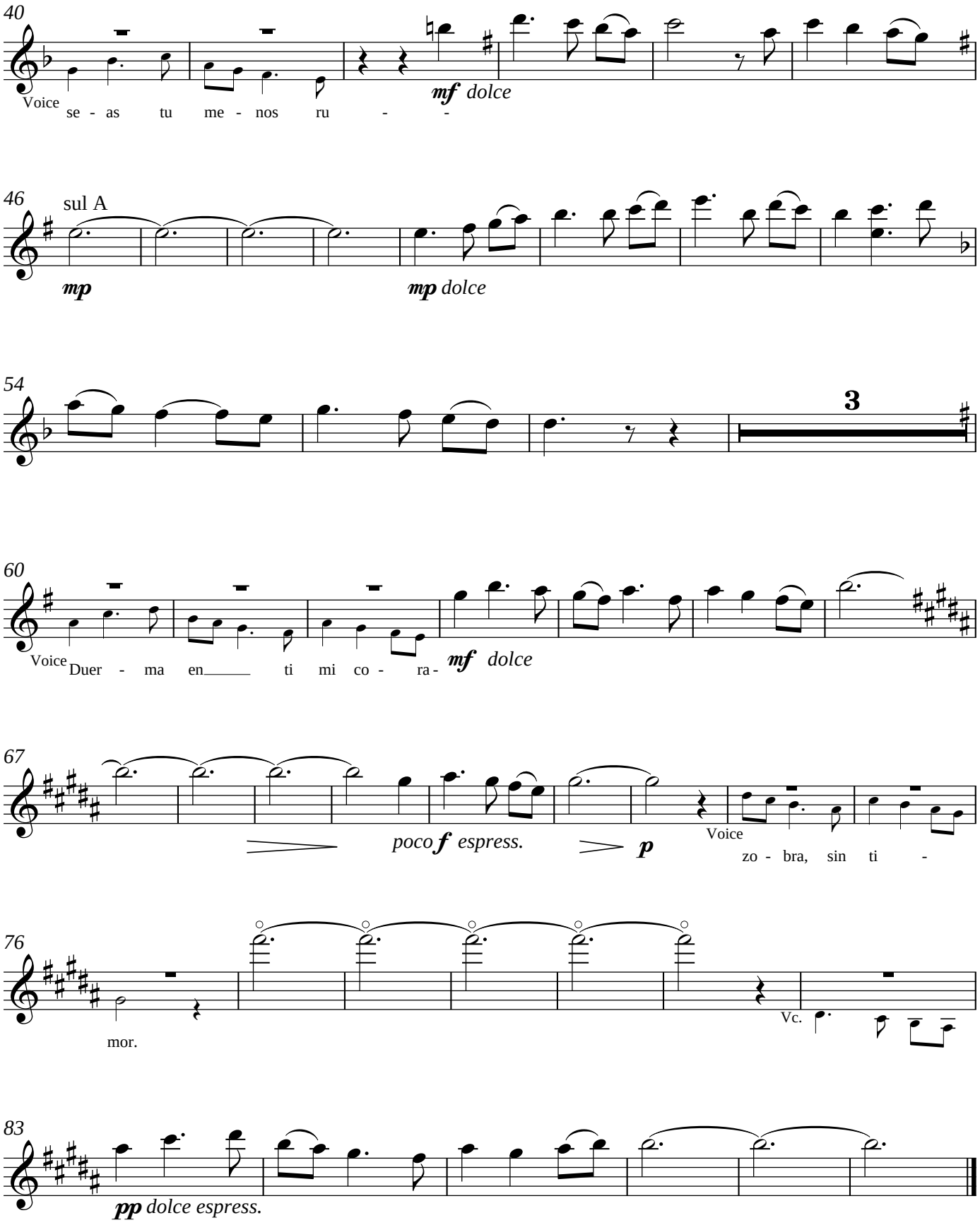
II
Amanecer
Dawn



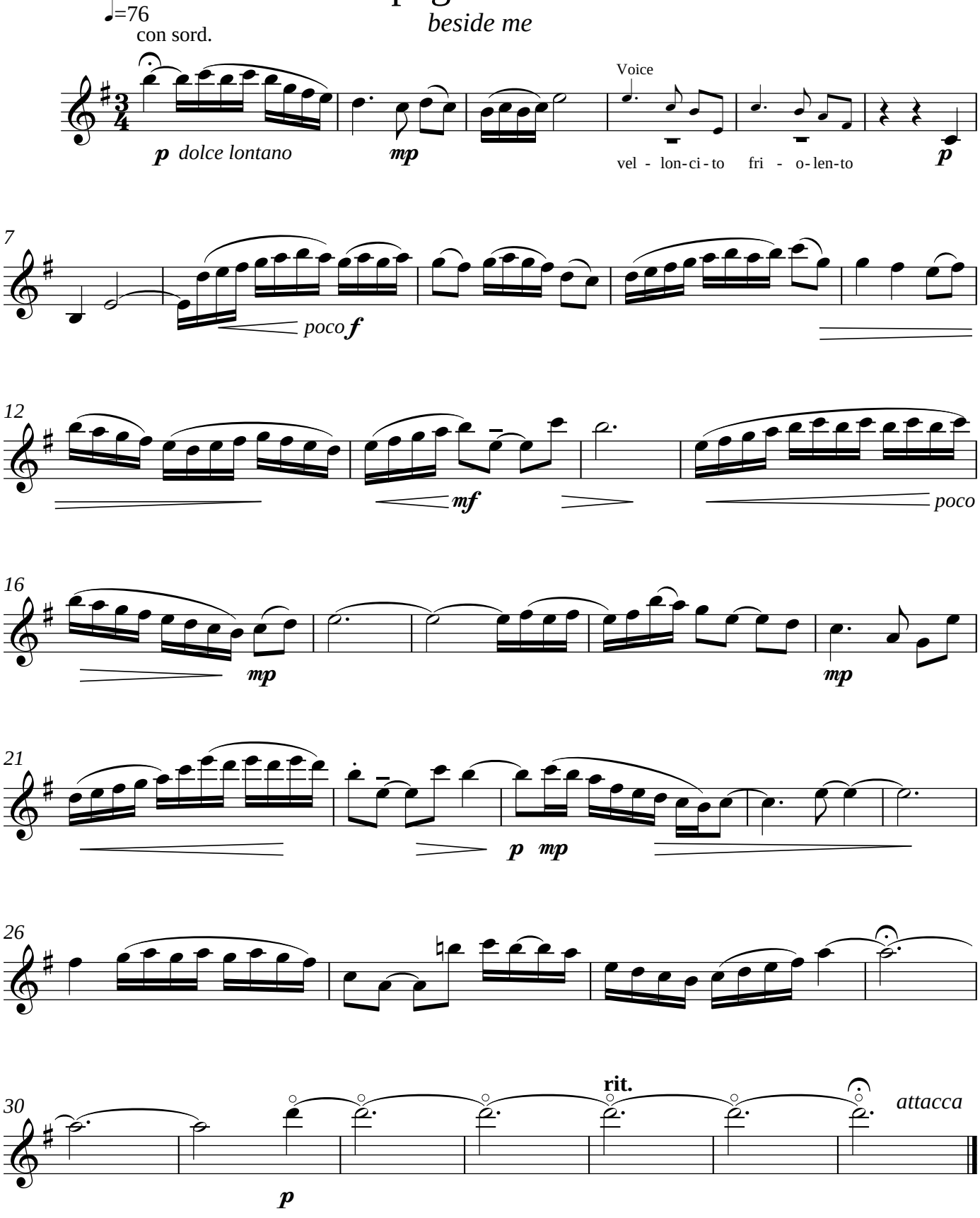

10
15
Voice
mi - o di - a
arco
mp espress.
20
pizz.
mf
arco
mp
mf
23
26
pizz.
mf
27
p
f
29

III
La Madre Triste
the Sad Mother

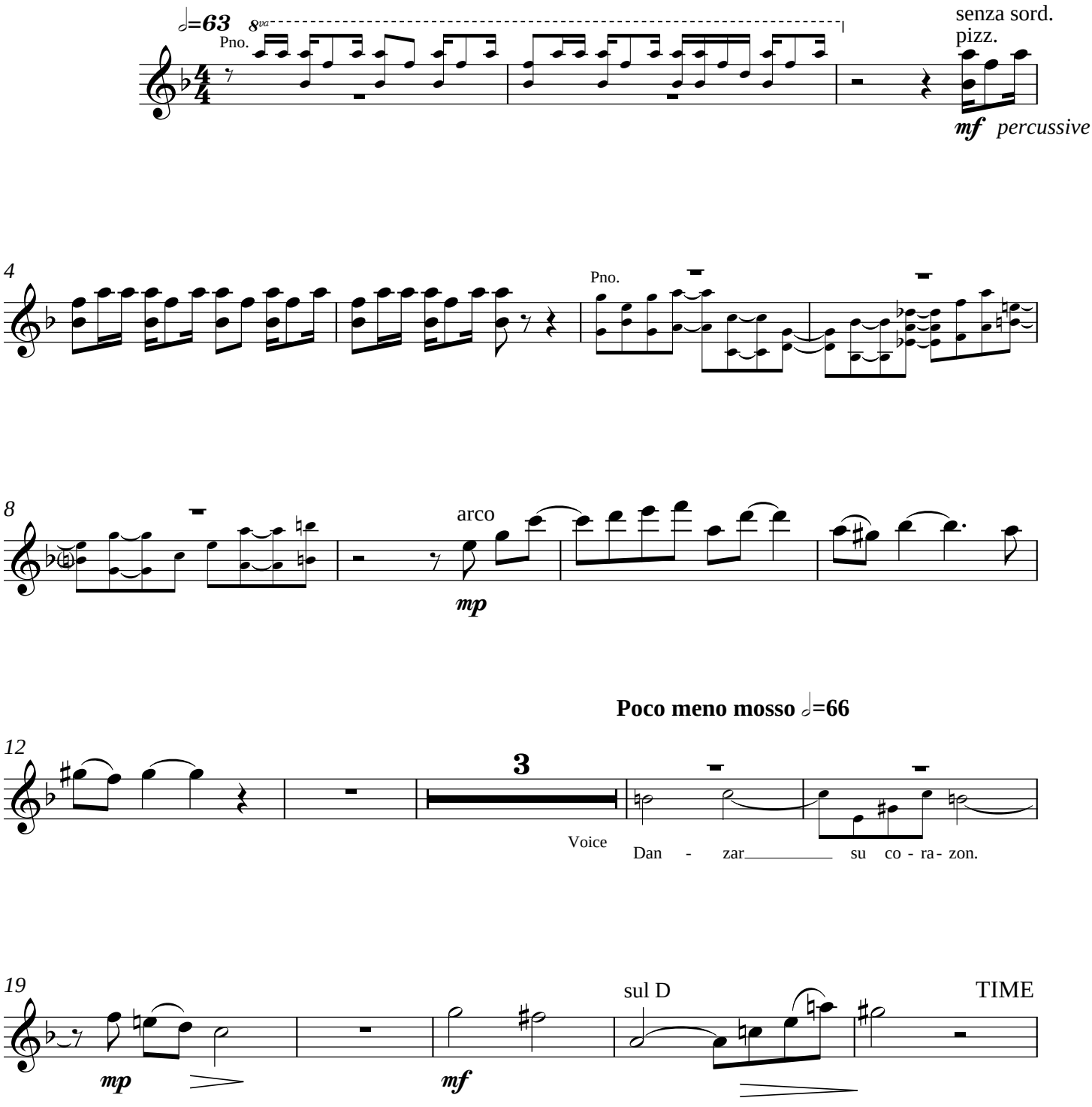


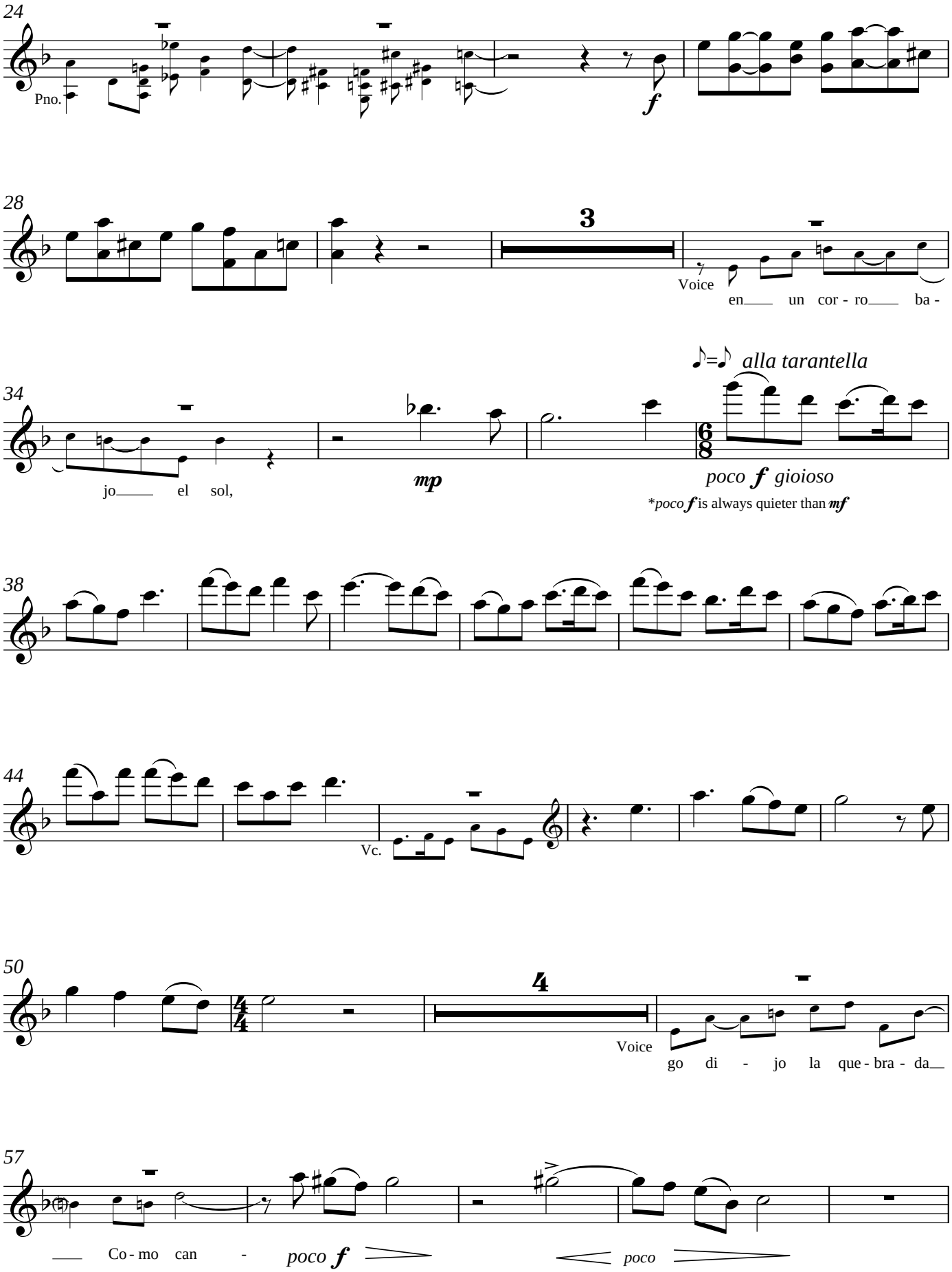

40
Voice
se - as tu me - nos ru - -
mf dolce
46
sul A
mp
mp dolce
54
3
60
Voice
Duer - ma en___ ti mi co - ra -
mf dolce
67
poco f espress.
p
Voice
zo - bra, sin ti -
76
mor.
Vc.
83
pp dolce espress.

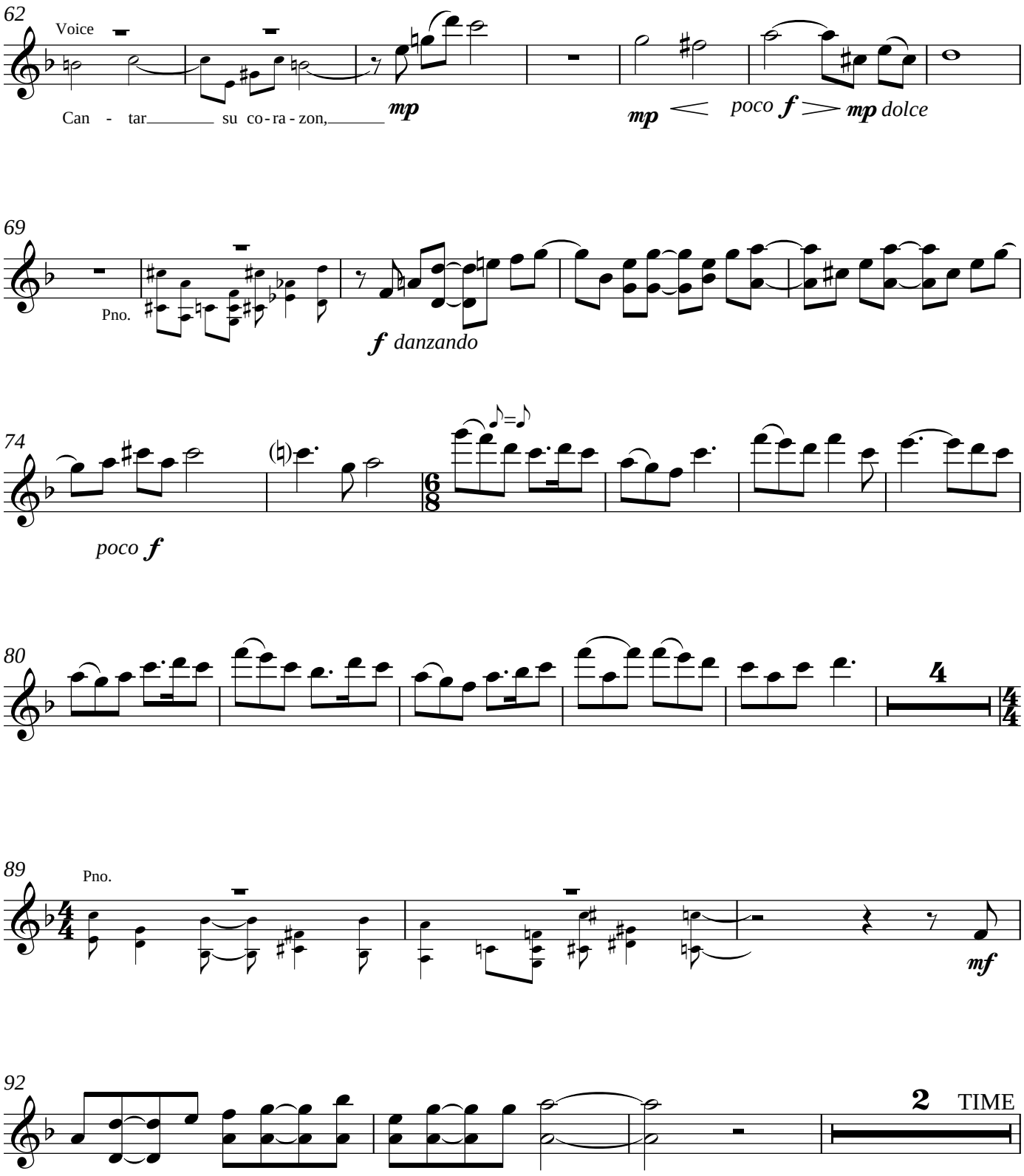
IV
Apegado a Mi
beside me

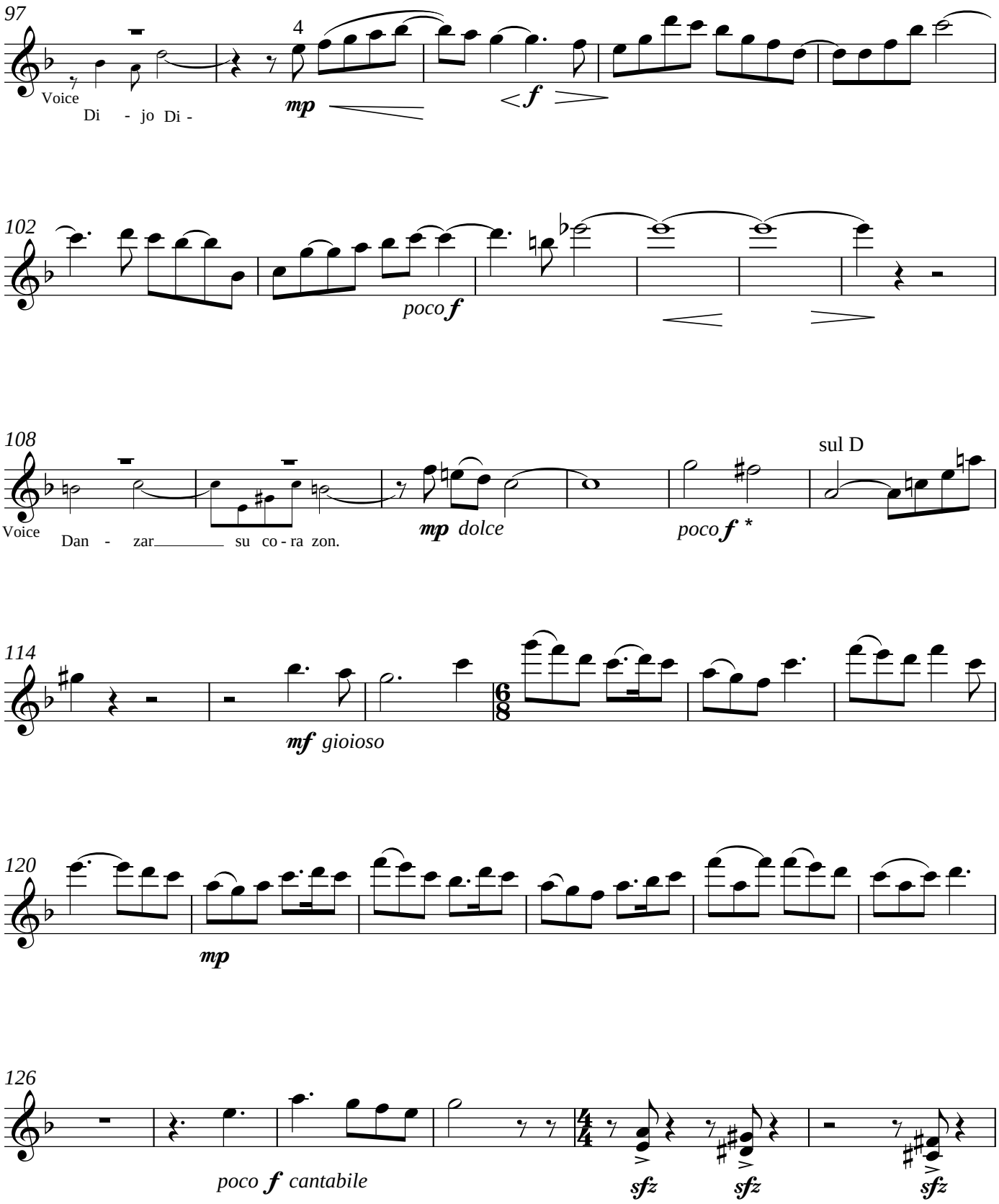


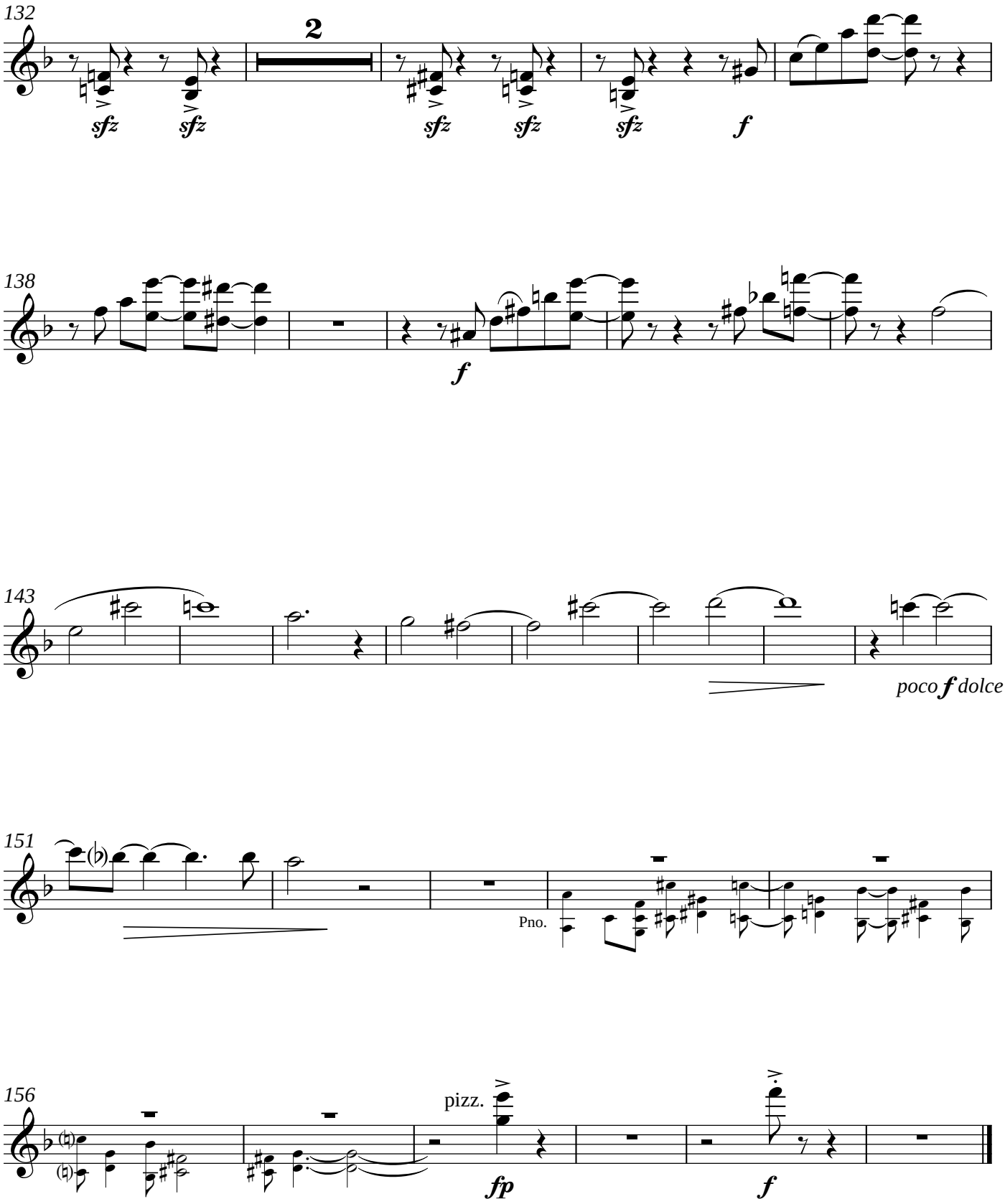
V
Los que no danzan
those who cannot dance




24
Pno.
f
28
3
Voice
en un cor - ro ba -
34
♪=♪ alla tarantella
jo el sol,
mp
poco f gioioso
*poco f is always quieter than mf
38
44
Vc.
50
4
Voice
go di - jo la que - bra - da
57
Co - mo can -
poco f
poco


62
Voice
Can - tar su co - ra - zon,
mp
mp
poco f
mp dolce
69
Pno.
f danzando
74
poco f
80
4
89
Pno.
mf
92
2
TIME


97
4
Voice
Di - jo Di -
mp
f
102
poco f
108
Voice
Dan - zar su co - ra zon.
mp dolce
poco f *
sul D
114
mf gioioso
120
mp
126
poco f cantabile
sfz
sfz
sfz


132
2
sfz
sfz
sfz
sfz
sfz
f
138
f
143
poco f dolce
151
Pno.
156
pizz.
fp
f

PIECECITOS - PROGRAM NOTE

Piececitos 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.

I Piececitos - Little Feet

Simple harmonies begin the journey and grow disturbing as a mother flees toward safety. A baby is tied to her back, while a toddler trudges beside her on tiny feet, blue from the cold and bruised from the terrain. Strings trill intermittently, evoking crowds of ululating women and wailing children, echoes and hallucinations of angelic or threatening voices. This movement, like each of the others, ends with a teardrop.

II Amanecer - Dawn

Bach's "*Schafe können sicher weiden*" a pastorale of peace and safety is paraphrased here, interrupted, distorted, overshadowed and overtaken by rhythms of battle, brutality, anxiety and fear.

III La Madre triste – The Sad Mother

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.

.

IV Apegado a mi – Close Beside Me

Little feet take tiny, tripping steps on the long walk toward safety, the toddler close beside his mother as threatening hands hover invisibly over their vulnerable shoulders.

V Los que no danzan – Those Who Cannot Dance

A nostalgic tarantella-like children's folkdance alternates with jagged rhythms which evoke distant gunfire and the struggle over difficult terrain. Dance sections move from brutal to naive, from crazily chromatic to simply triadic, until heavily syncopated, jagged motion is subsumed in the soothing hum of a mother's love.

Piececitos uses 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.

Violoncello

Piececitos

for violin, ‘cello, piano and voice

Joelle Wallach

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. The contrasting tarantella-like sections of V should be childlike and exuberant

- Extended trills may not be loud but represent sounds related to the trek to exile: ululating women, heart-pounding terror, echoes and hallucinations of alternately angelic or threatening voices

Piececitos

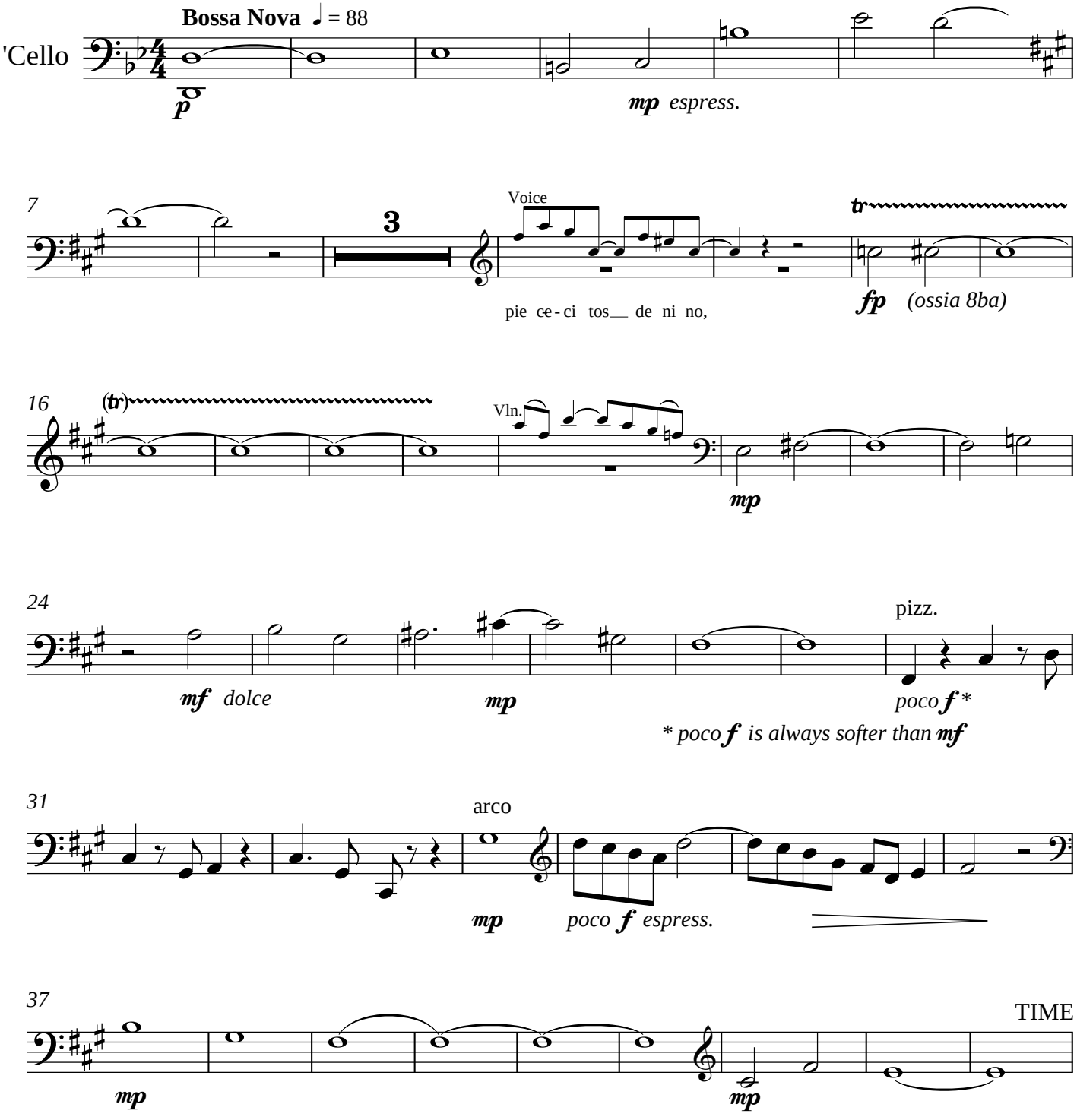
I

Piececitos

little feet

Gabriela Mistral

Joelle Wallach



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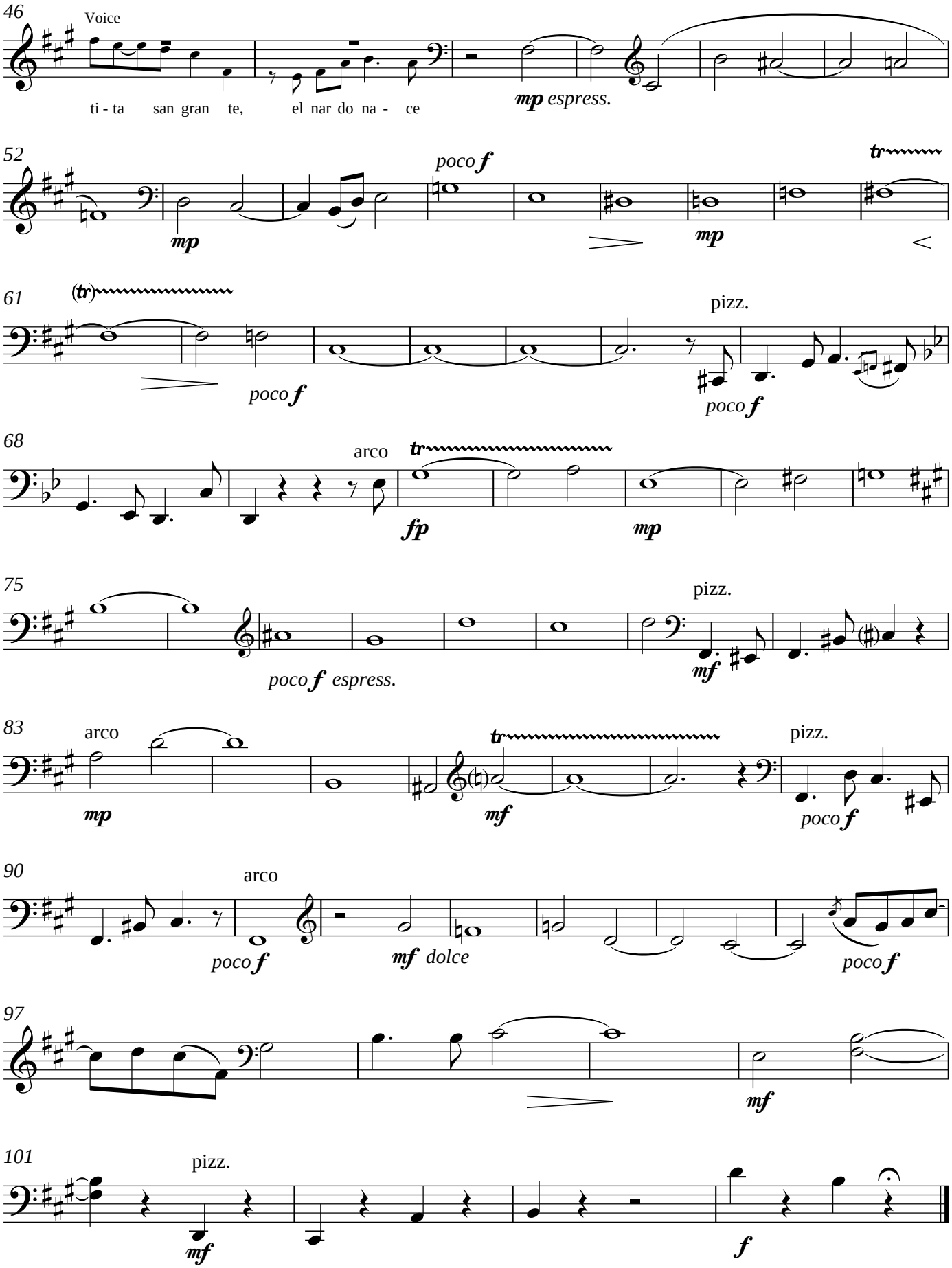
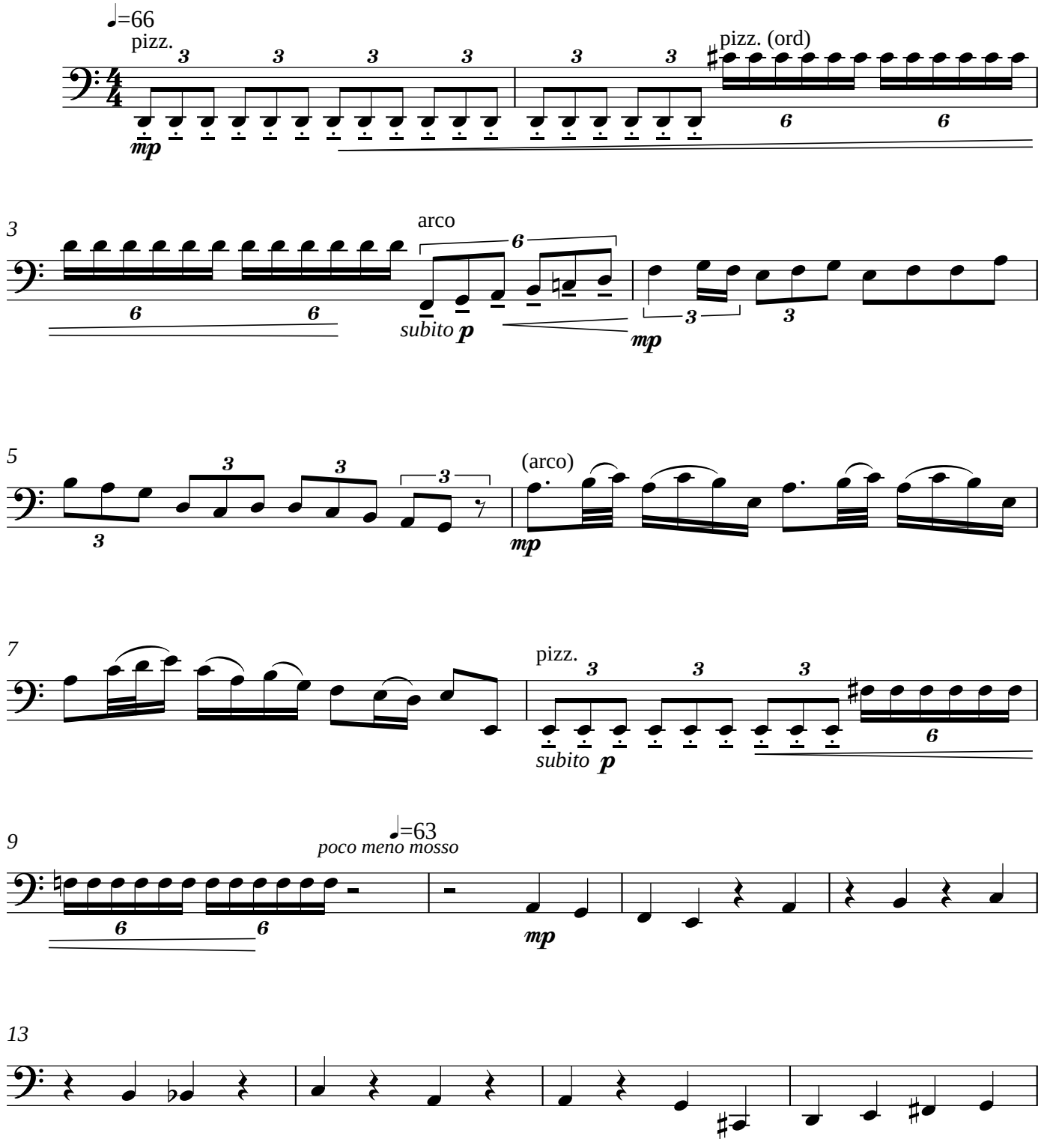
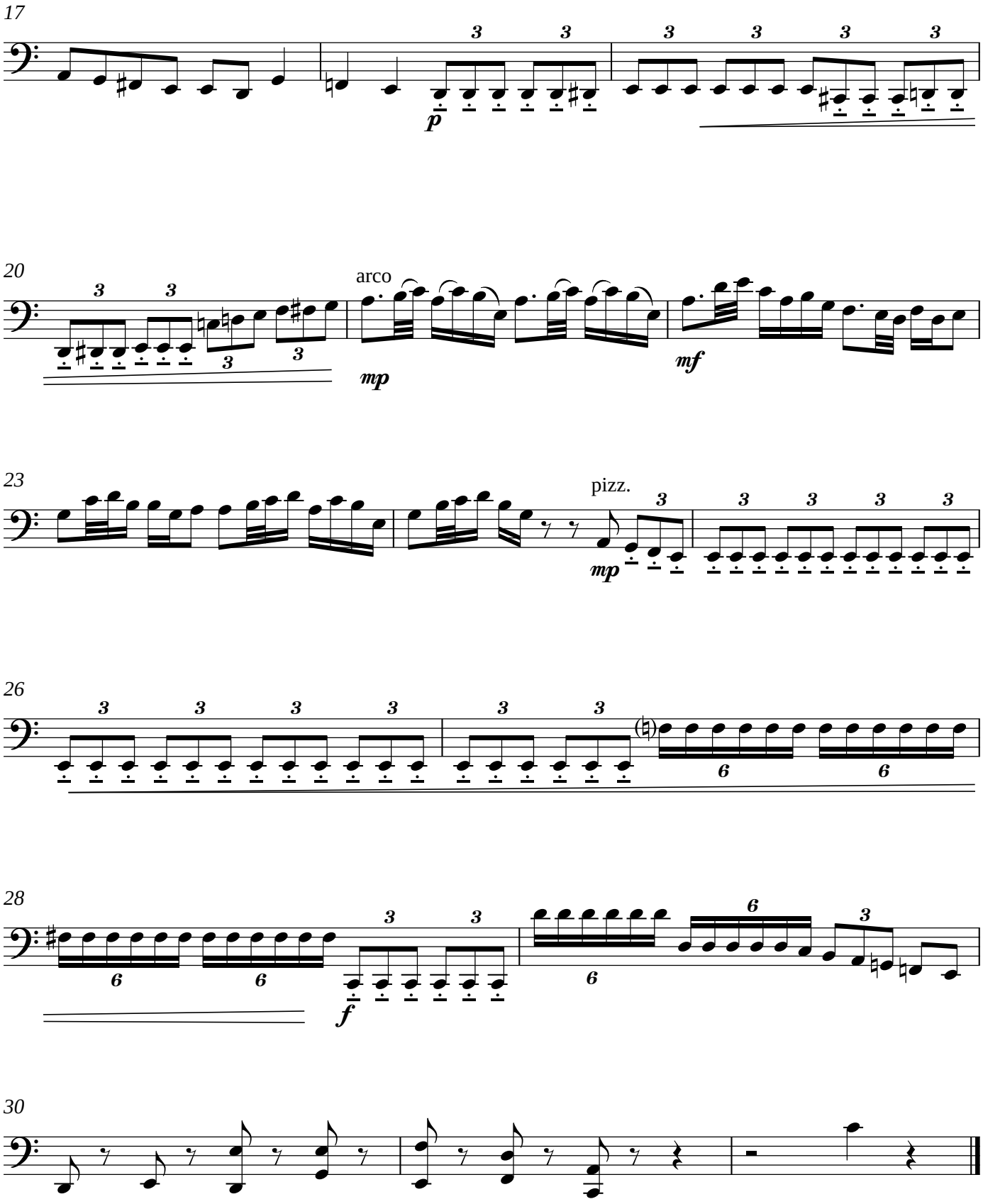

46
Voice
ti - ta san gran te, el nar do na - ce
mp espress.
52
poco f
mp
mp
tr
61
(tr)
poco f
pizz.
poco f
68
arco
tr
fp
mp
75
pizz.
poco f espress.
mf
83
arco
mp
tr
mf
pizz.
poco f
90
arco
poco f
mf dolce
poco f
97
mf
101
pizz.
mf
f

This page has been deliberately left blank to facilitate page turns.

II
Amanecer

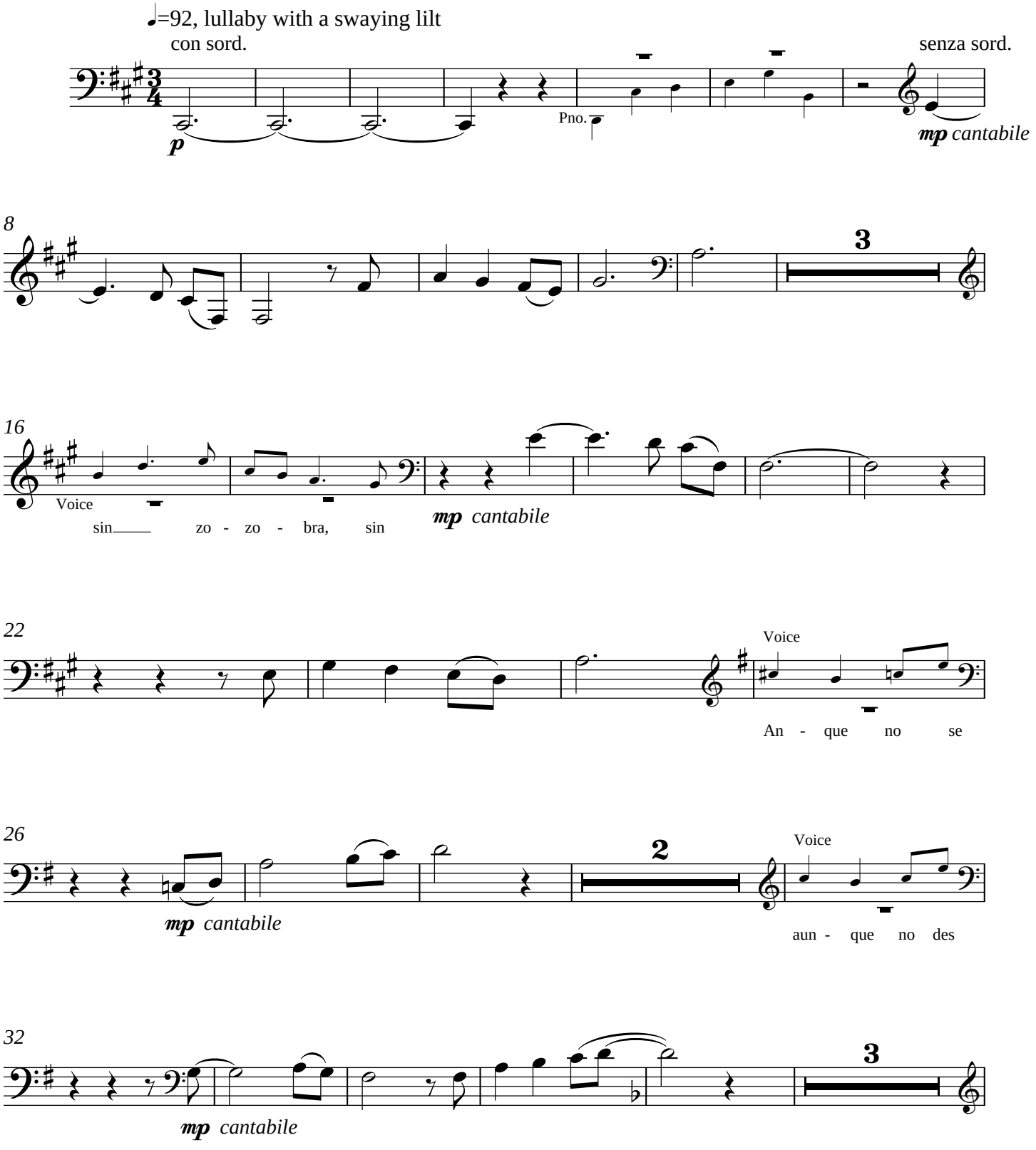
Dawn

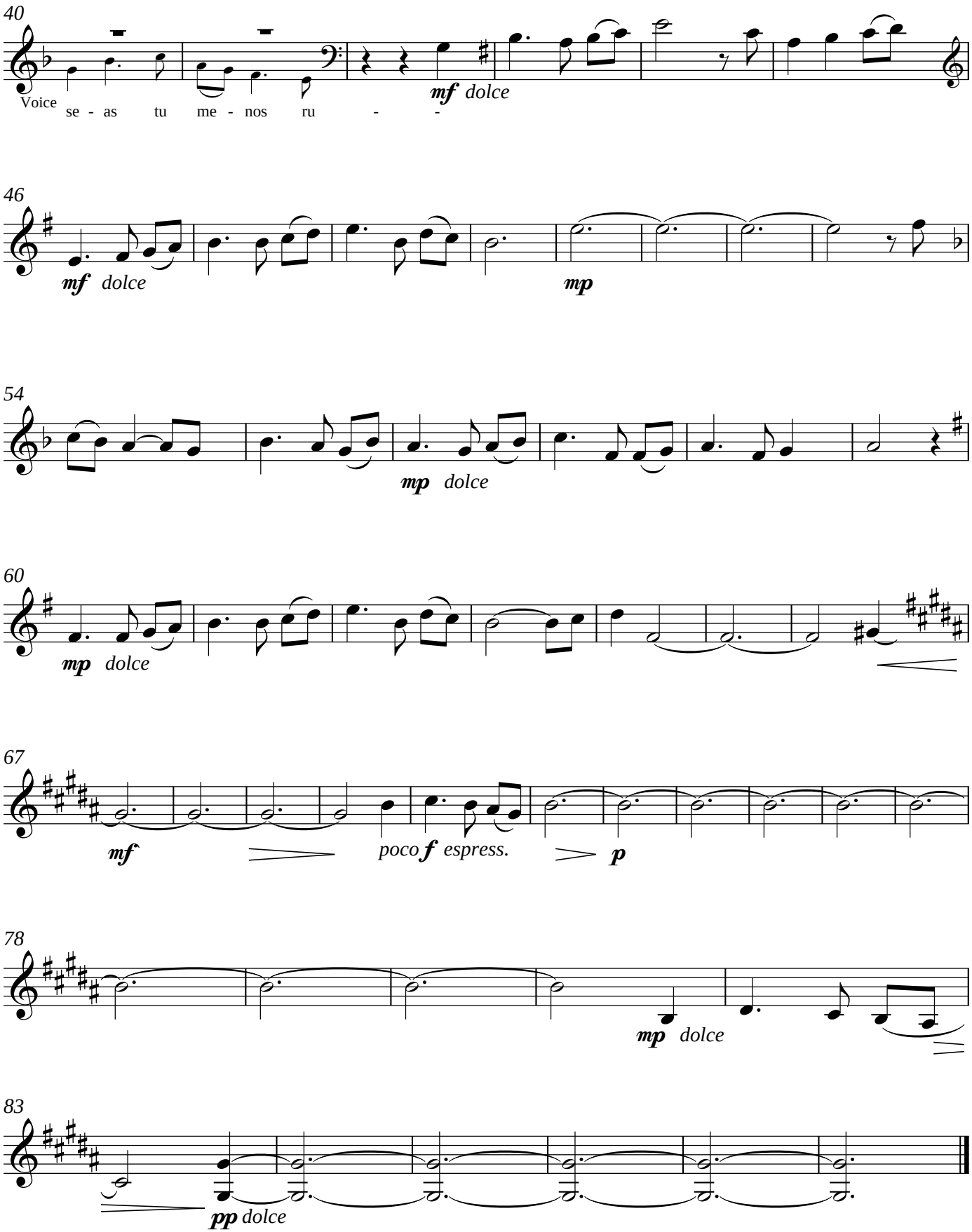



17
p
20
arco
mp
mf
23
pizz.
mp
26
6
6
28
6
6
f
6
30

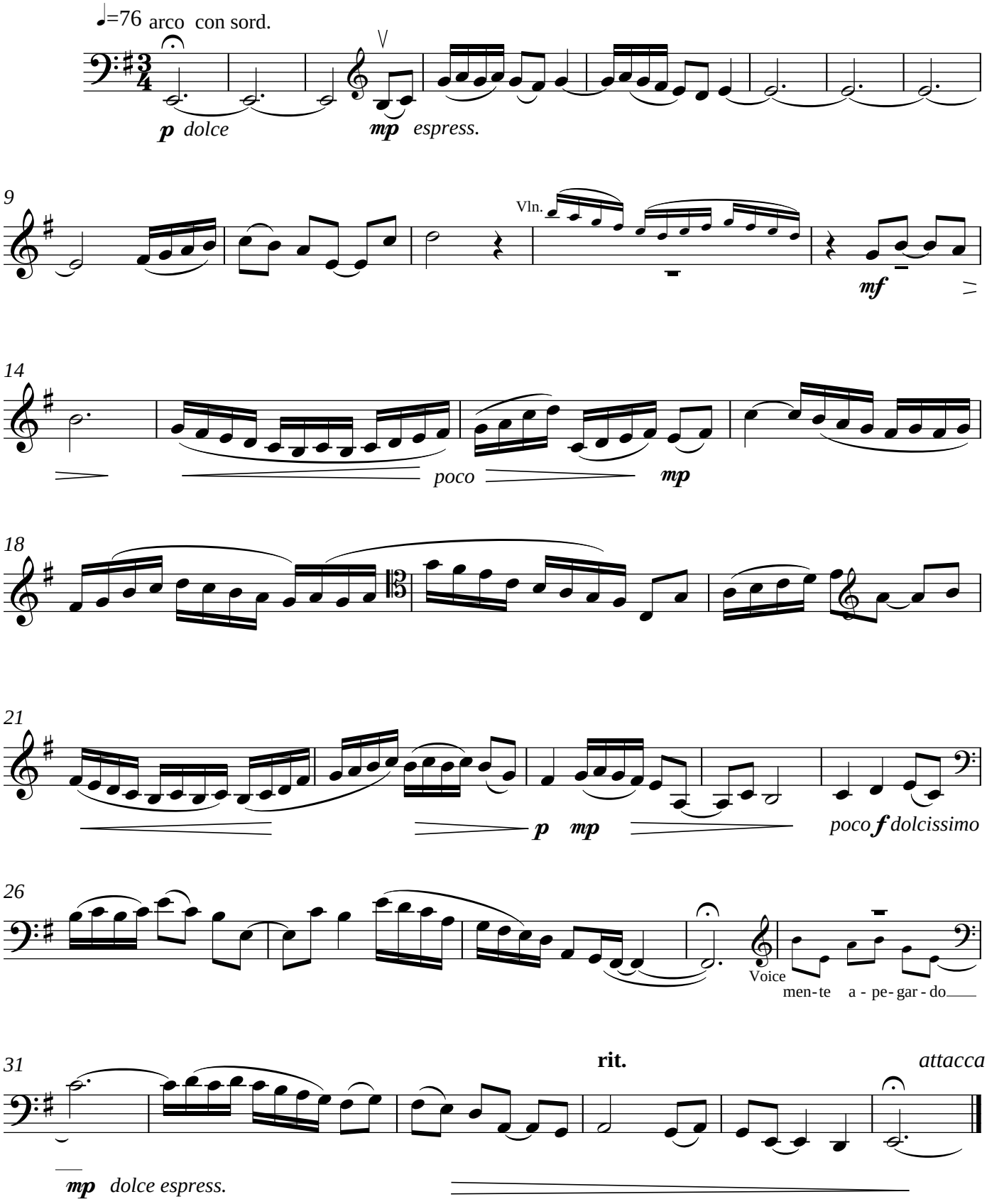
III
La Madre Triste

the Sad Mother

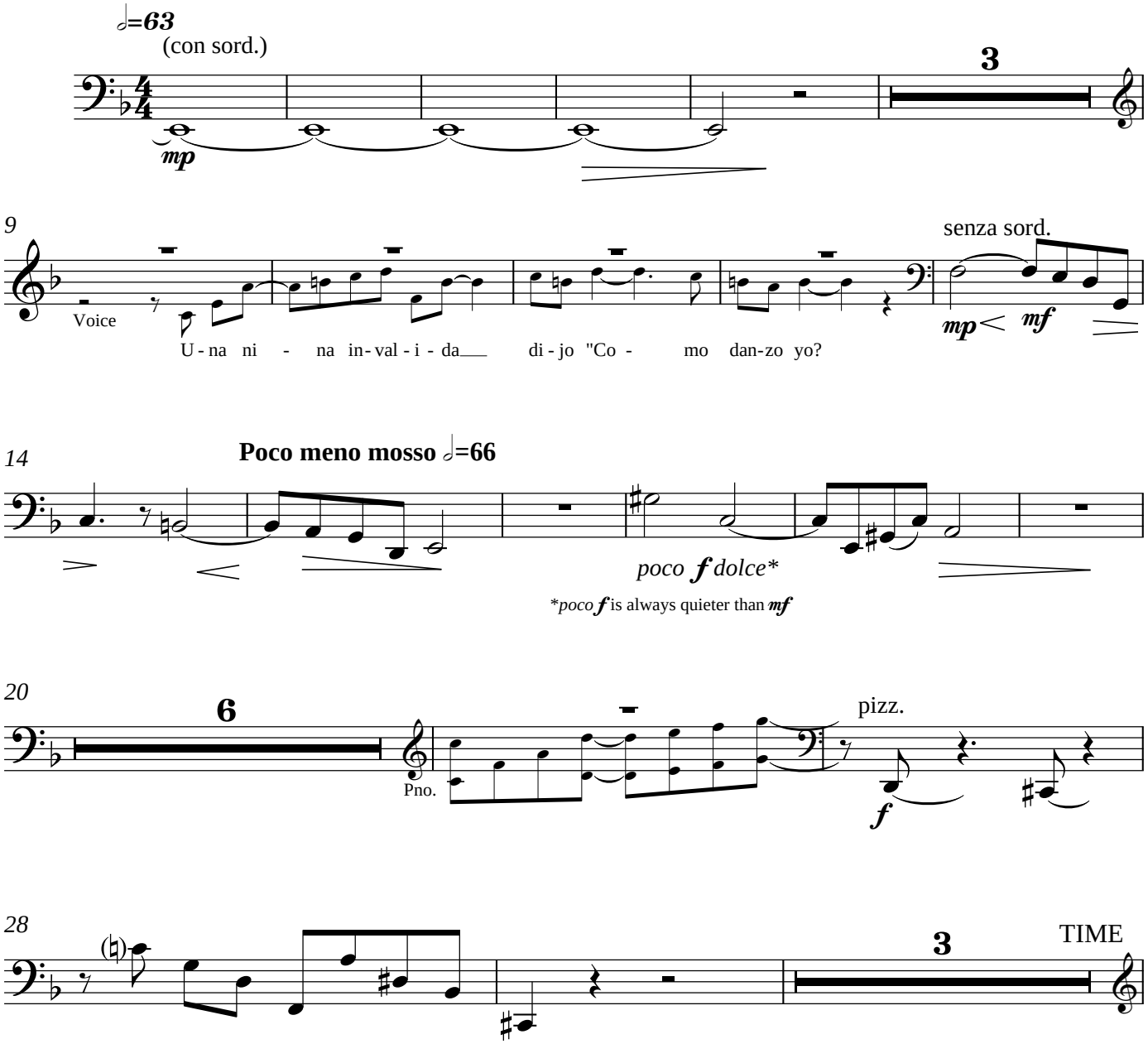


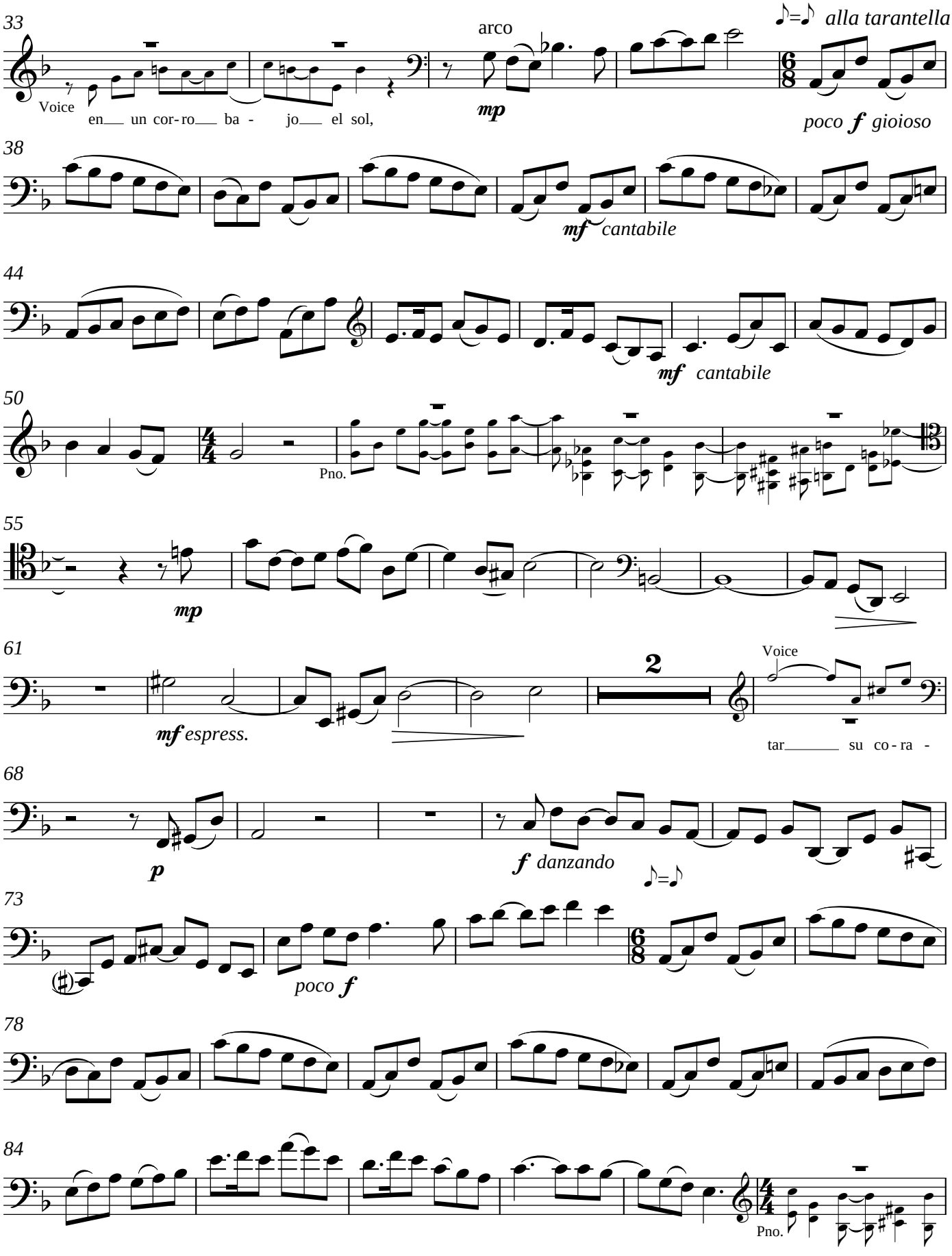

40
Voice
se - as tu me - nos ru - -
mf dolce
46
mf dolce
mp
54
mp dolce
60
mp dolce
67
mf
poco f espress.
p
78
mp dolce
83
pp dolce

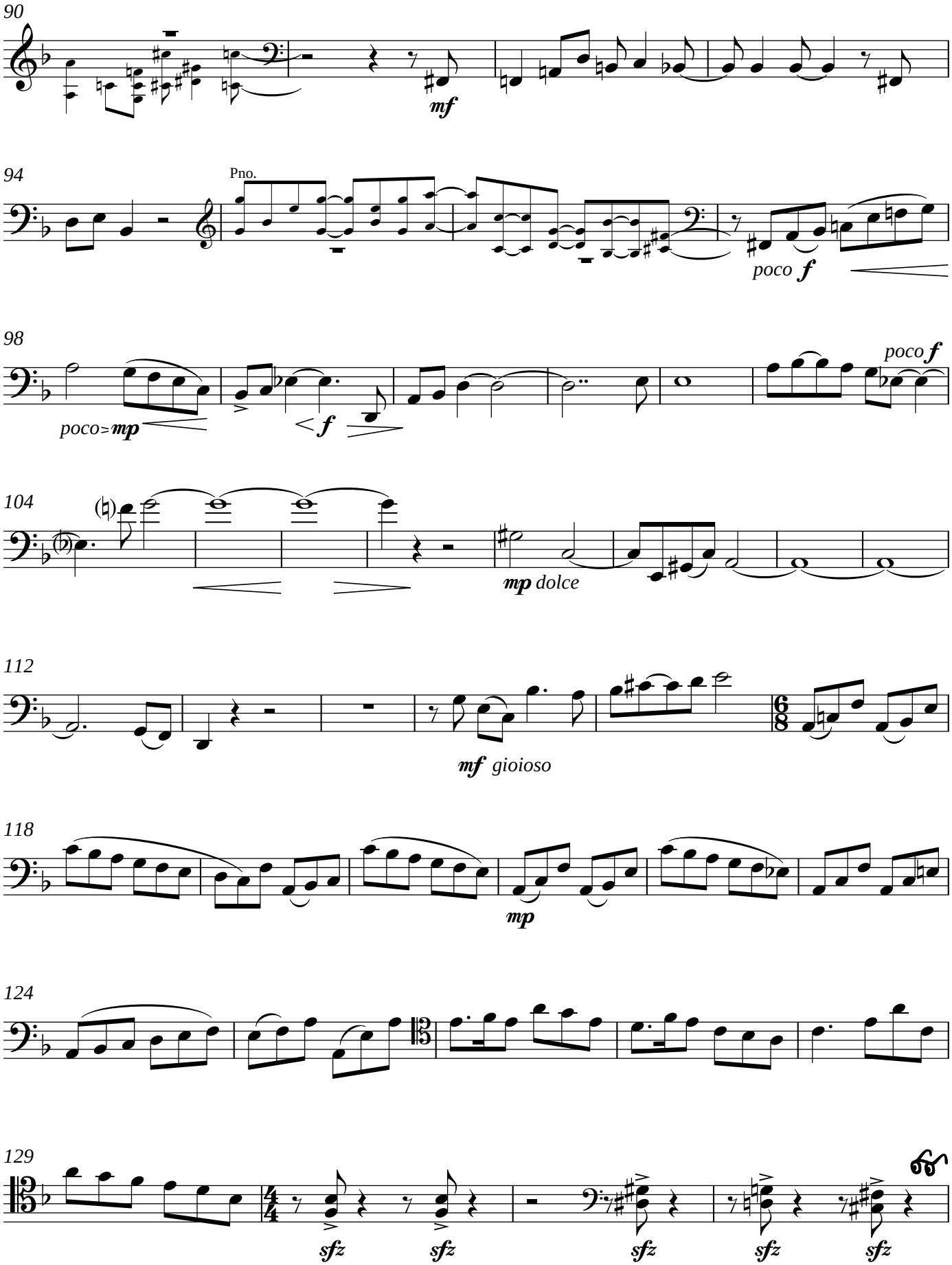
IV
Apegado a Mi
beside me

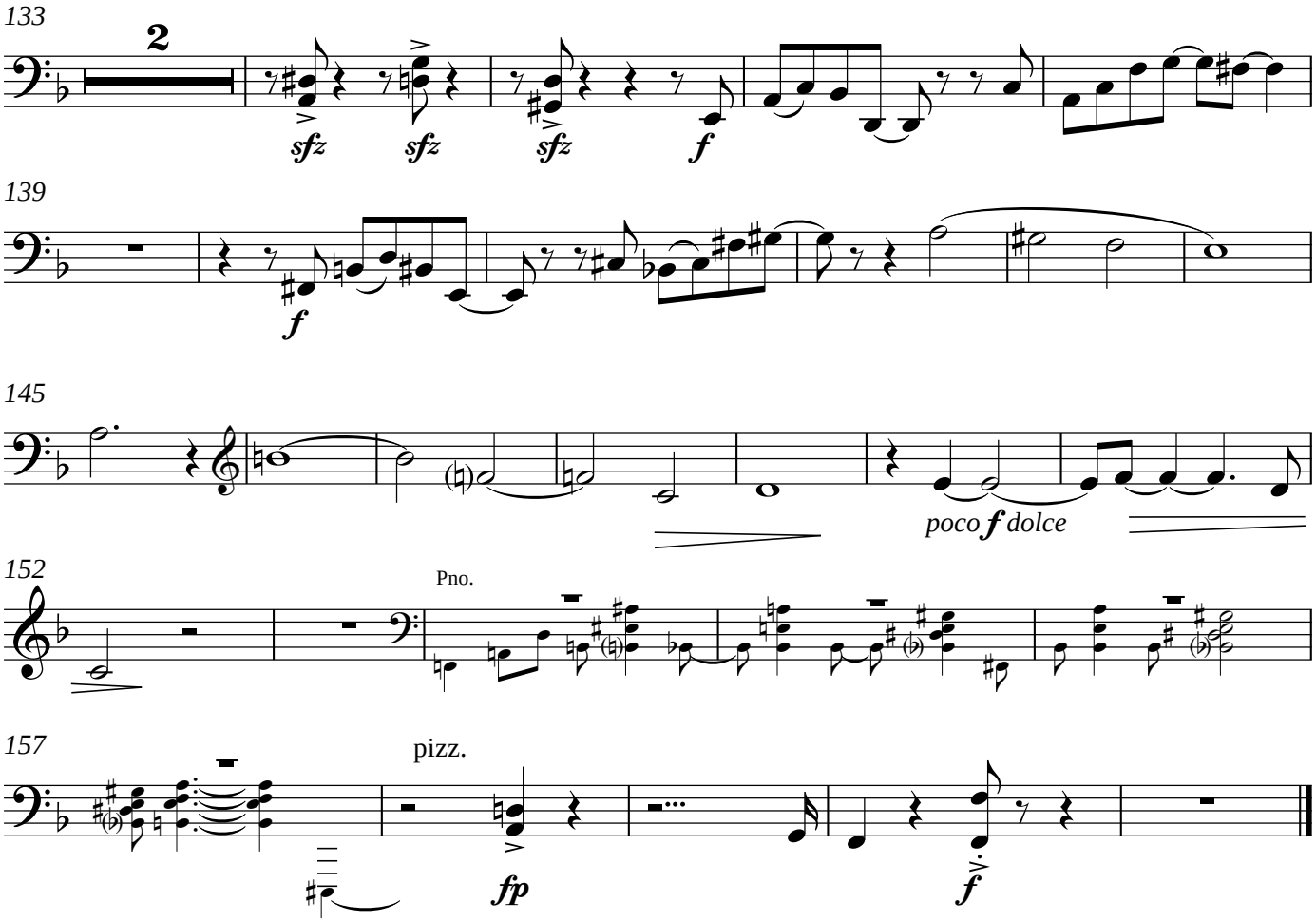


V
Los que no danzan
those who cannot dance




33
arco
♪=♪ alla tarantella
Voice
en un cor-ro ba - jo el sol,
mp
poco f gioioso
38
mf cantabile
44
mf cantabile
50
Pno.
55
mp
61
2
Voice
mf espress.
tar su co-ra -
68
p
f danzando
♪=♪
73
poco f
78
84
Pno.


90
mf
94
Pno.
poco f
98
poco mp
f
poco f
104
mp dolce
112
mf gioioso
118
mp
124
129
sfz
sfz
sfz
sfz
sfz


133
2
sfz
sfz
sfz
f
139
f
145
poco f dolce
152
Pno.
157
pizz.
fp
f

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