

Pastoral Lullaby

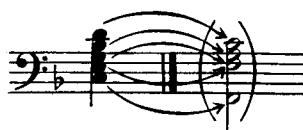
BERCEUSE CAMPESINA

(Un canto de cuna campestre)

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A pastoral song in free recitative style, built on an *ostinato* bass. Note how the *ostinato* shifts from the tonic to the dominant chords. At the very end there is a three-measure *ritardando* and *diminuendo* leading to a soft figure based on the unresolved dominant 9th chord. This chord disappears into space, but one feels quite strongly its implied resolution, the F major chord:

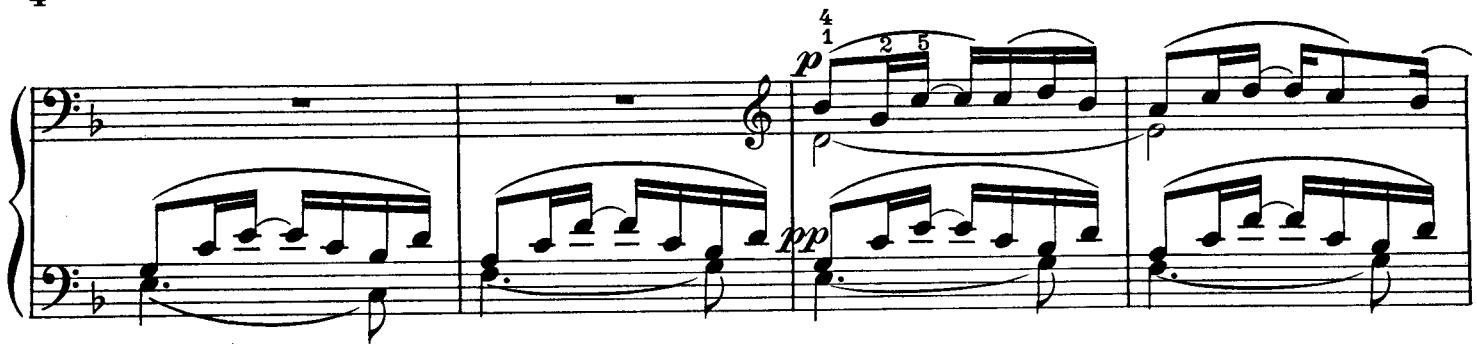
Un canto de cuna, del campo, escrita en un estilo recitativo libre, construido sobre un bajo "obstinato." Observese como éste se mueve del acorde de tonica al de dominante. Al final propiamente dicho, hay tres compases, ritardando y diminuendo, que llevan a una suave figura basada en un acorde de novena de dominante, sin resolver. Este acorde se disuelve en el espacio, pero se siente suficientemente fuerte su implícita resolución, el acorde de Fa mayor.



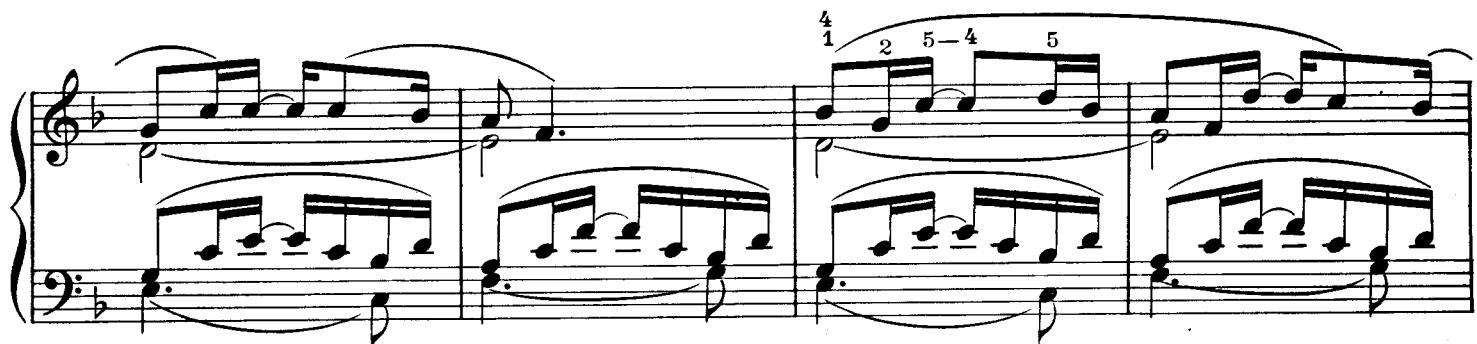
Andantino con moto

Piano

4



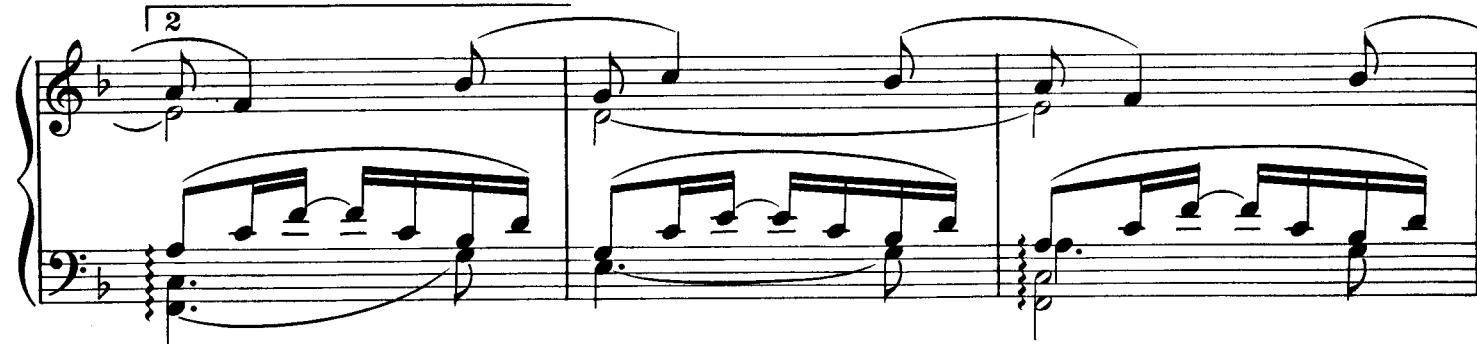
4



1



2



5 4



Sheet music for piano, page 5, featuring five staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a bass clef, followed by a dynamic marking *mf*. The second system begins with a bass clef. Fingerings are indicated above the notes, such as '1 2' and '5' in the first system, and '4 3 2' and '5' in the second system. The instruction *la mano sinistra sempre p* (left hand always *p*) is written below the second system. The music concludes with a dynamic *f* and a final instruction *rit. e dim. al fine*.