

## 6. Spanish Lullaby *Duerme, Niñi Chiquito*



In the Malagan lullaby we find a reflection of Moorish influence which left an indelible mark on the culture of Southern Spain. Andalusian music and architecture are dominated by the same Oriental spirit. Elaborately decorative as the arches and galleries of the Alhambra are, their lines are graceful and unpretentious. In this song too, the melody line is fixed, and it is left to the individual singer to decorate the 'curve of the song' with ornamentations and variations that arise from mood and personality.

Duerme, niño chiquito  
Duerme, mi alma;  
Duérmete lucerito  
De la mañana.

Sleep my little babe  
Sleep my precious soul;  
Sleep all through the  
night  
My little morning star.

Notes Used	Span
- C# D Eb E - F# G G# Eb to G#	
ScaleCoding	Tempo b.p.m. Tonic
11/34/10	43.02
	F#

## 2. Hopi Lullaby *Pu'va, Pu'va, Pu'va*



Pu'va pu'va, pu'va,  
Ho ho ya wu  
Shuh po pa ve e.  
No i kwi o Kian go  
Pu'va, pu'va, pu'va.  
Pu'va, pu'va, pu'va.

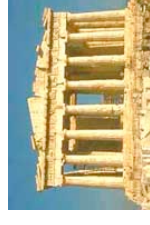
On the trail the beetles  
On each others' backs are sleeping  
So on mine my baby, thou.  
Pu'va, pu'va, pu'va.  
Pu'va, pu'va, pu'va

This lullaby from the Hopi tribe from Arizona serves to quiet a restless child. It is sung by both mothers and fathers, and makes the amusing analogy between the custom of carrying infants on adult backs, and that of the beetles on the trail who sleep on each-other's backs.

This is the second lullaby in the eight lullaby sequence from wakefulness to sound sleep. It was recorded in England, in the same sessions as the other seven, although it had originally been arranged and programmed during my son's first year of life in Hawaii. The source was *Lullabies of The World* by Dorothy Berliner Commins, a copy of which I had found in the Hilo library shortly before my son's birth in 1992.

Notes Used	Span
C - D - F F# G - A Bb B Bb to F#	
ScaleCoding	Tempo b.p.m. Tonic
8/7/4	92.35
	G

## 3. Greek Lullaby *Aíde, aíde, kimísou, kóri mou*



Aíde, aíde, kimísou, kóri mou  
K'eghó k'eghó ná sou kharíso tín  
Alexandra zákhari  
Ké to ké to Misi ri ri zi  
Ke tín Konstantantinoúpoli  
Trís khrónous ná tín rízis

This cradle song with its cry of "*Nani, Nani, Nani*" is found throughout Greece in a variety of versions. The Latin poet Horace referred to it in the first of his Epistles as "the lullaby of children which promises a kingdom to those who are good."

There is an old notion that on the third night following the birth, each child is visited by the "Moirai", the three fates. They will decide the future fortunes and misfortunes of the child and the length of this life. Although periods and times of visitations vary, the manner of receiving these supernatural visitors seems to be universal. Dogs must be tied up. All superfluous furniture must be removed, lest they should trip. They are propitiated by a banquet of cakes, honey, bread, and wine. Sometimes gold and silver are left, as though even the fates are susceptible to a bribe. The convention of the promise of kingdoms to the child is an old one.

Now then sleep, sleep my child.  
Sleep and dream my lovely child.  
I'll give you the city of Alexandria  
in sugar;  
All of Cairo in rice.  
And rich Constantinople.  
And there you shall reign for three  
years.

Notes Used	Span
- C# D - E - F# G - - A# B	G to A#
ScaleCoding	Tempo b.p.m. Tonic
9/389/6	86.04
	F#