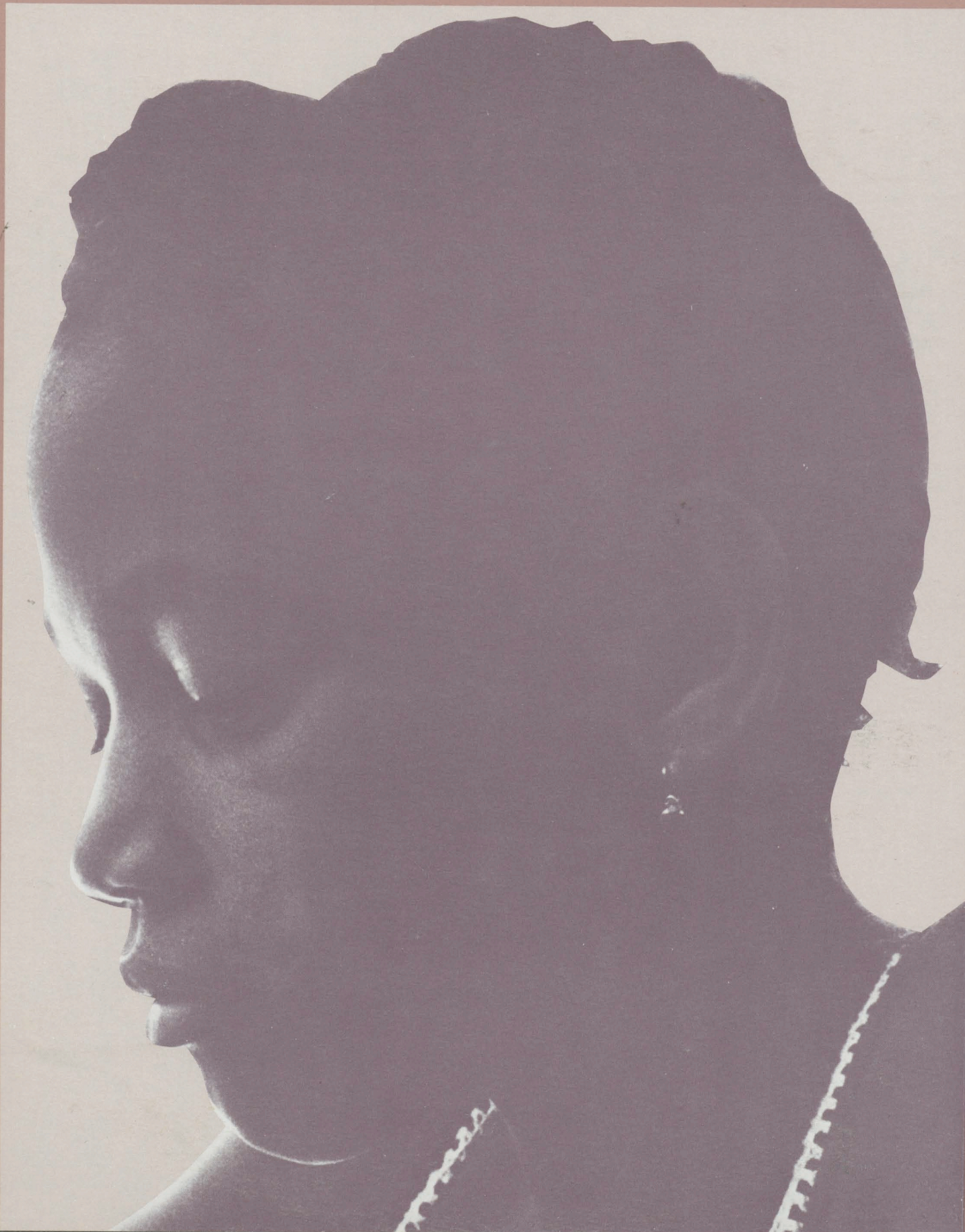


FOLKWAYS RECORDS FC 7854

# Children's Songs and Games from Ecuador, Mexico and Puerto Rico

RECORDED ON LOCATION BY HENRIETTA YURCHENCO    NOTES AND TRANSLATIONS BY HENRIETTA YURCHENCO  
TECHNICAL ASSISTANCE BY PETER GOLD AND PETER YURCHENCO    RESEARCH AND PRODUCTION BY MERYL GORDON



M  
1997  
C537  
1977

MUSIC LP



**SIDE I  
ECUADOR**

- Band 1 - A. Villancico - A Christmas Carol by Rafael Sojos  
 B. Villancico - A Christmas Carol by Rafael Sojos  
 Band 2 - A. La Fiesta de Juan - The Fiesta of Juan by Rafael Sojos  
 B. Natacha by Rafael Sojos  
 Band 3 - A. La Gallina - The Hen by Rafael Sojos  
 B. Mi Perro y Mi Gato - My Dog and My Cat  
 by Rafael Sojos  
 C. Arroz Con Leche - Rice and Milk  
 Band 4 - El Puente de Aviñon - The Bridge of Avignon  
 Band 5 - A. Tortitas de Tortones - Bean Cakes  
 B. Pom. Pom. Pom  
 Aserrín, Aserrán  
 Band 6 - A. Los Angelitos - The Little Angels  
 B. Lirón, Lirón  
 Band 7 - A. El Patio de Mi Casa - The Patio  
 of My House  
 B. Tengo Una Muñeca - I Have a Doll  
 Performed by **The Children of Cuenca** with  
 Guitar. String bass by David Nadvorney

**SIDE II  
MEXICO & PUERTO RICO**

- MEXICO**  
 Band 1 - A. La Rueda de San Miguel - The Circle Dance of  
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**The Children of Uruapan**  
**PUERTO RICO**  
 Band 4 - Ambos A Dos  
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 B. Mandandiro  
 Band 6 - A. Tía Mónica - Aunt Monica  
 B. El Gato y el Raton - The Cat and the Mouse  
 C. Chiquín Molina  
 Band 7 - Three Songs In English  
 A. Friends B. Bingo  
 C. Ten Little Indians  
**The Children of Loiza Aldea**

CHILDREN'S SONGS AND GAMES FROM ECUADOR, MEXICO AND PUERTO RICO  
 RECORDED ON LOCATION BY HENRIETTA YURCHENCO  
 NOTES AND TRANSLATIONS BY HENRIETTA YURCHENCO  
 TECHNICAL ASSISTANCE BY PETER GOLD AND PETER YURCHENCO  
 RESEARCH AND PRODUCTION BY MERYL GORDON

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# Children's Songs and Games from Ecuador, Mexico and Puerto Rico

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 BY MERYL GORDON

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER PHOTO BY JULIA SINGER

FOLKWAYS RECORDS FC 7854



## Children's SONGS and GAMES from Ecuador, Mexico and Puerto Rico

Recorded on Location by Henrietta Yurchenco Notes and Translations by Henrietta Yurchenco

Technical Assistance by Peter Gold and Peter Yurchenco

Research and Production by Meryl Gordon

Latin American children, regardless of ancestral origins, learn traditional Spanish folklore either from written sources, or from playing with other children. As taught in school, these songs and games become formal and controlled. Left to their own devices, children put their own stamp upon the songs as they sing and play in dusty streets and alleys, plazas and schoolyards.

In the exuberance and heat of play, many original texts become garbled, thus creating songs of different meaning, or no meaning at all. Tunes and words are lifted from one song to another. Some become rhythmic chants. Clapping patterns, animal imitations and dance steps take on ethnic and regional characteristics. Yet, despite change and variation, Spanish traditions remain clearly defined. This album demonstrates the persistence of the Spanish legacy in the New World.

Band 2 - A. La Fiesta de Juan

Mañana domingo se casa Juanito  
se casa Juanito muy calladito.

¿Quién es la Madrina?  
Doña Catalina.

¿Quién es el Padrino?

Don Juan del Camino.

¿Quién pone la fiesta?

Don Juan de la Cuesta.

Mañana iremos a comer la fiesta

a comer la fiesta con el señor  
Cuesta.

The Fiesta of Juan

by Rafael Sojos.

Tomorrow, Sunday, Juanito

is getting married

Juanito is getting married

very quietly

Who is the maid of honor?

Doña Catalina

Who is the best man?

Don Juan del Camino

Who gives the fiesta?

Don Juan de la Cuesta

Tomorrow we will eat at

the fiesta

Eat at the fiesta of

Señor Cuesta.

## SIDE I - ECUADOR

- Band 1 - A. Villancico - A Christmas Carol  
by Rafael Sojos  
B. Villancico - A Christmas Carol  
by Rafael Sojos
- Band 2 - A. La Fiesta de Juan - The Fiesta  
of Juan by Rafael Sojos  
B. Natacha by Rafael Sojos
- Band 3 - A. La Gallina - The Hen by Rafael  
Sojos  
B. Mi Perro y Mi Gato - My Dog and  
My Cat by Rafael Sojos  
C. Arroz Con Leche - Rice and Milk
- Band 4 - El Puente de Aviñon - The Bridge of  
Avignon
- Band 5 - A. Tortitas de Tortones - Bean  
Cakes  
B. Pom. Pom. Pom  
C. Aserrín, Aserrán
- Band 6 - A. Los Angelitos - The Little Angels  
B. Lirón, Lirón
- Band 7 - A. El Patio de Mi Casa - The Patio  
of My House  
B. Tengo Una Muñeca - I Have a Doll

Performed by The Children of Cuenca with  
Guitar. String bass by David Nadvorney

## SIDE I ECUADOR

These songs were performed in Cuenca, Ecuador by the  
Children of Cuenca, a trio of two young boys and a  
girl. Two kinds of songs are included:

1. a group composed by the children's distinguished grandfather, Rafael Sojos, a retired director of the Cuenca Conservatory of Music and ardent folklorist

2. children's traditional street folklore

Professor Sojos' charming songs, which reflect his Spanish and Andean roots, preserve the lyrical quality of an old-time Spanish tradition transplanted to the New World. They are accompanied on guitar. David Nadvorney, a member of the research team, assists on the string bass. The remaining songs, except for the well known Arroz Con Leche, are unaccompanied.

## SIDE II - MEXICO AND PUERTO RICO

## MEXICO

- Band 1 - A. A La Rueda de San Miguel - The  
Circle Dance of San Miguel  
B. Tierras Morenas - Dark Earth  
C. El Puerquito - The Little Pig
- Band 2 - El Lobo - The Wolf
- Band 3 - Los Tres Alpinos - The Three  
Mountain Climbers

## PUERTO RICO

- The Children of Uruapan
- Band 4 - Ambos A Dos
- Band 5 - A. La Pájara Pinta - The Spotted  
Bird  
B. Mandandiro
- Band 6 - A. Tía Mónica - Aunt Monica  
B. El Gato y el Raton - The Cat  
and the Mouse  
C. Chiquín Molina
- Band 7 - Three Songs In English  
A. Friends  
B. Bingo  
C. Ten Little Indians

The Children of Loiza Aldea

## Side I

Band 1 - A. VillancicoChristmas Carol

by Rafael Sojos.

En brazos de una doncella An infant sleeps in the arms  
un Infante se dormía, (2) of a maiden (2)  
Y en su lumbre parecía And in her splendor He seemed  
sol nacido de una estrella, (2) like a sun born of a star (2)  
Quisiera, Niño adorado, I wish I could, adored Child,  
calentarte con mi aliento, (2) warm you with my breath (2)  
Y decirte lo que siento And tell you what I feel  
en mi pobre corazón. (2) in my poor heart.

B. VillancicoChristmas Carol

by Rafael Sojos.

Ya Viene el Niño Here comes the Child  
jugando entre flores playing among flowers  
y los pajaritos And the birds sing to Him  
le cantan amores. of love  
Ya se despertaron The poor shepherds are now  
los pobres pastores awake  
y le van llevando And bring Him straw and  
pajitas y flores flowers  
la cama está dura. The bed is hard, the straw  
la paja está fría. is cold  
La virgen María llora con The Virgin Mary cries tenderly.  
ternura.

Band 3 - A. La Gallina

La gallina ponedora con el The laying hen promenades  
gallo se pasea with the rooster  
muy ufama, sí señora, todo el Very proudly, yes, indeed,  
día cacarea; she cackles all day long  
ella es tan conversadora como She's a great talker like  
el chorro de una fuente, a gushing fountain,  
pero el gallo va defrente But the rooster goes along,  
es un señor muy prudente, a very proper gentleman  
y a su lado clo, clo, clo, And at his side she clucks  
le conversa solamente. and clucks and clucks  
Sí señora como no, como no. And all he says to her is  
Sí señora, - of course, of course.

B. Mi Perro y Mi GatoMy Dog and My Cat

by Rafael Sojos

En mi casa tengo un gato In my house I have a cat  
que se llama Sapirón, Sapirón. Who is called Sapirón, Sapirón  
Y un perrito ñato, ñato, And a little pug-nosed dog  
que responde a Tiburón, Tiburón. Who answers to Tiburón,  
Tiburón

Las mañanas el gatito In the morning my kitten  
toma leche con arroz, Has rice and milk  
Y el perrito agachadito And the little squatting dog  
tiene un hambre atros, hambre Is dreadfully hungry,  
atroz. dreadfully hungry

C. Arroz con Leche Rice and Milk

Holding hands, form a circle and select someone to stand in the center. As the circle moves around the child does the motions of the song. At the chorus, everyone stands still, but the singing continues as the child in the ring selects a new child.

Arroz con leche me quiero casar con una señorita de San Nicolás	Rice and milk I want to marry A señorita from San Nicolás
Que sepa coser que sepa bordar que sepa abrir la puerta	Who knows how to sew Who knows how to embroider Who knows how to open the door
para ir a jugar.	To go out and play

<u>Chorus</u> Con esta sí, con esta no, con esta señorita me caso yo.	<u>Chorus</u> With this one, yes With this one, no This señorita I will marry
--	--

Reference: Monserrate Deliz, Renadío del Cantar Folklórico Puertorriqueño - pg. 135-137.

Band 4 - El Puente de Aviñón The Bridge at Avignon

(The Bridge at Avignon is an Ecuadorian version of San Sereni, a popular game song of Spain and Latin America.) Play it as a circle game. Each child gets a chance to do a motion. The others imitate.

En el puente de Aviñón todos bailan y yo también. Hacen así, así, las lavanderas Hacen así, así me gusta a mí.	On the bridge at Avignon Everyone dances and so do I. This is what they do This is the way the washer-women do They do like this (imitate the motions) That's the way I like it.
---	---

The game proceeds with other occupations such as the following, or you can make up your own:

las planchadoras los lustrabotos los cocineros los hiladores los peluqueros los tejedores los carniceros los costureros las tortilleras las vanidosas las escribanas	ironers shoe shine boys cooks spinners (of cloth) hairdressers weavers butchers dressmakers tortilla makers vain people writers
--	---

Reference: D.S. Córdova y Oña, Cancionero Infantil Español - pg. 63. Monserrate Deliz, Renadío del Cantar Folklórico Puertorriqueño - pg. 115.

In Lírica Infantil de Mexico, San Sereni appears under the following titles: Cáscaras de Huevo - pg. 85, Don Pirulí and Santo Domingo (pg. 86, songs 108 and 109).

Band 5 - A. Tortitas de Tortones Bean Cakes

Tortones are large colored beans used not only as food but also for playing games, such as this one.

Tortitas de tortones,  
para mama que da calzones  
tortitas de manteca,  
para mama que da la teta  
Tortitas de cebada,  
para el niño que no da nada.

B. Pom, Pom, Pom

Pom, pom, pom, dinerito en el bolsón  
pon aquí ochavito en el maravedí,  
Haga la mocita, en la cabesita,  
con una piedrita, que sea chiquita.

Pom, pom, pom, dinerito en el bolsón  
Pon aquí, pon acá, ochavito en el maravedí,  
Haga la mocita, en la cabesita,  
con una piedrita, que sea chiquita.

ochavito and maravedí are old Spanish coins.

C. Aserrín, Aserrán Aserrín, Aserrán

This song is found in many versions throughout the Spanish-speaking world. Its origin is uncertain. Sometimes it is attributed to José Asunción Silva, a Colombian poet of the late nineteenth century. He used the verses of this song as interpolations in a nostalgic poem recalling his childhood when his grandmother dangled him on her knee as she sang, Aserrín, Aserrán.

Note: Aserrín is the word for sawdust but the word could also suggest the sound of wood being sawed. Madero is the word for wood, but it is often used to denote someone dull and rather stupid.

Aserrín, aserrán, los maderos de San Juan,  
piden pan, no les dan,  
piden queso, les dan hueso  
y les cortan el pescueso.

Band 6 - A. Los Angelitos

Los Angelitos alaban a dios,  
alaban a dios,  
y tienen abierto su lindo boton.  
Ven chiquitita, ven para acá,  
ven para acá,  
y saca una niña que sepa bailar.  
La la la la la etc.

B. Lirón, Lirón

This game is a variant of A La Víbora De La Mar, the Spanish equivalent of London Bridge. Two players, holding hands high, join hands to form an arc. Before the game begins, each one selects a secret name. The children pass through the arc one at a time as the song is sung. On the last line one player is detained. The two secret names are whispered to him. He selects one and lines up behind the appropriate person. The game proceeds until everyone has been "captured". The game ends with a tug of war.

Bean cakes, for mother who gives us pants  
Butter cakes, for mother who gives us milk  
Barley cakes, for brother who gives us nothing

Pom, Pom, Pom

Pom, Pom, Pom, little coins in the bag  
Put it here, ochavito\* on the maravedí\*  
Hit the little girl on the head  
With a little stone, let it be small

Pom, Pom, Pom, little coins in a bag  
Put it here, put it there, ochavito on the maravedí  
Hit the little girl on the head  
With a little stone, let it be small

Lirón, lirón, ¿dónde viene tanta gente?  
de la casa de San Pedro  
Una puerta se ha caído,  
mandaremos a componer.  
¿Con qué plata, qué dinero?  
con las cáscaras de huevo.

Lirón, lirón, so many people where are they from?  
From the house of San Pedro  
A door has fallen down  
We'll have it repaired.  
With what money, with what money?  
With eggshells

Que pase el rey  
el hijo de rey  
el hijo del Conde  
se ha de.. se ha de..  
se ha de quedar.

Let the king pass by  
The son of the king  
The son of the Count  
Some one, some one  
Some one will remain.

This game is played like A La Víbora de la Mar.

Reference: V.T. Mendoza, Lírica Infantil de Mexico - pg. 133 and 134.  
(It is listed here as Pasen, Pasen, Caballeros, and Que Pase El Rey)  
A. Sánchez Fraile, Nuevo Cancionero Salmantino - pg. 171

Band 7 - A. El Patio de Mi Casa The Patio of My House

Circle game. Follow directions given in the words.

El patio de mi casa es muy particular  
cuando llueve se moja, igual que los demás,  
agachate y vuelvete a agachar,  
que las agachaditas saben bailar.  
Hache, i, jota, ka, ele, eme, ene, a  
si ud. no me quiere,  
mi maestra me guerra.

The patio of my house is very special  
When it rains it gets wet just like the rest  
Stoop down and stoop down again  
Those who stoop know how to dance.  
H, I, J, K, L, M, N, A  
If you do not love me  
My teacher will love me.

Reference: A. Sanchez Fraile, Nuevo Cancionero Salmantino - (Spain) pg. 160 and 167  
Monserrate Deliz, Renadío del Cantar Folklórico Puertorriqueño - pg. 177-179

B. Tengo una Muñeca I Have a Doll

Tenga una muñeca vestida de azul,  
zapatitos blancos, delantal de tul,  
la saqué a paseo, se me agripó,  
la metí en la cama con mucho dolor,  
esta mañana me dijo el doctor,  
que le dé jarabe con un tenedor,  
dos y dos son cuatro,  
cuatro y dos son seis,  
seis y dos son ocho y ocho,  
diez y seis.

I have a doll dressed in blue  
White shoes, apron of tulle  
I took her for a walk  
She caught a cold  
I put her to bed with aches and pains  
This morning the doctor told me  
To feed her syrup with a fork  
Two and two are four  
Four and two are six  
Six and two are eight  
And eight and eight sixteen.

Reference: V. T. Mendoza, Lírica Infantil de Mexico - pg. 88  
(This is an interesting variant of this traditional Spanish song.)  
D. S. Córdova y Oña, Cancionero Infantil Español - pg. 256 and 275



## MEXICO

Mexican children's songs usually demonstrate strong Spanish qualities. Other types of Mexican folk music, however, though built on Spanish foundations, have developed distinctive national characteristics and performance styles. Mariachi Bands, the corrido, (ballad), such folk dances as el jarabe, huapango and sandunga are not imitations of Spain, but genuinely Mexican.

The Mexican songs (Bands 1 and 2) were recorded in Uruapan, Michoacan, at the home of Walter and Bundy Illsley, long-time American residents in this sub-tropical city. Nine-year-old Cathy, one of their five Spanish-speaking children, rounded up the kids on the block for the recording session held in the peaceful, lush, tropical patio. It was a joyous occasion.

The Puerto Rican songs (Bands 3-7) were recorded under far less favorable conditions. Huge trucks rumbled thunderously down the nearby dirt road. Jet planes en route to the San Juan airport roared overhead. We were almost defeated by these "blessings" of modern life. But the children's vibrant voices and infectious laughter transcended the blight.

Our work was done at Sofia Parilla's home in the Baja Medianía section of Loíza Aldea, one of the few black villages of the Island. Sofia's ten-year-old daughter,

Deisy, brought the neighborhood kids and relatives together. Using the empty carport of Sofia's modest house as headquarters, the children painted and drew pictures (we brought supplies) all day long. When they tired, they sang and played their games enthusiastically and energetically.

Like Mexico, Puerto Rico has its own musical signature. The mixture of African and Spanish qualities produced such typical folk music as the plena, bomba, and the decima. When the Island became an American colony, jazz and religious music became part of Puerto Rico's musical scene.

As part of their English training, the children were taught American songs and games in school. Three examples are given on Band 7. BINGO and Ten Little Indians are familiar schoolroom songs, but Friends, a poem set to music, is unknown to us.

SIDE II - A. A la Rueda de San Miguel The Circle Dance of San Miguel.

Recorded in Uruapan, Mexico

Form as wide a circle as possible. Everyone holds hands. At the end of the verse, one player turns around to face the outside of the circle. The game continues until everyone faces the outside. It concludes with the players bumping backsides while still holding hands. This is one of several Mexican versions of the popular Spanish game song, A La Víbora De La Mar.

A la rueda, a la rueda de San Miguel, San Miguel todos traen su caja de miel a lo verde y a lo maduro que se voltee Esperanza del burro.	Let's do the circle dance of San Miguel, San Miguel Let everyone bring his honeycomb The green and the ripe Let Esperanza fall off the donkey
--	---

A la rueda, a la rueda de San Miguel, San Miguel todos traen su caja de miel, a lo verde y lo maduro que se voltee Mariana del burro.	Let's do the circle dance of San Miguel, San Miguel Let everyone bring his honeycomb The green and the ripe Let Mariana fall off the donkey
---	---

Reference: Monserrate Deliz, Renadío del Cantar Puertorriqueño - pg. 83-85  
V.T. Mendoza Lírica Infantil de Mexico - pg. 97  
D.S. Córdova y Oña Cancionero Infantil Español - pg. 24

B. Tierras Morenas Dark Earth

Dark Earth and La Paloma Azul (The Blue Pigeon), found in Lírica Infantil de Mexico, pg. 85, are closely related songs sharing the same melody. However, Dark Earth has a melodic extension exactly like part of a Mexican version of A La Víbora de la Mar.

Una paloma blanca que del cielo bajó  con sus alas moradas y en el pico una flor de la flor a la lima, de la lima al limón vale más mi morena que los rayos del sol a los titiriteros yo le pago la entrada y me muero por ella y me muero por tí, con tierras morenas que vienen bajando, con 4 borreguitos y un viejo arando. Se queman, se queman, las calabazas y el que no se abraza se queda de guaje.	A little white dove de- scended from heaven  With purple wings and in his beak a flower From the flower comes the lime, from the lime the lemon. My darling is worth more than the rays of the sun. I will pay her way to the puppet show And I die for her and I die for you Four sheep and an old man plowing descend to the dark earth They burn, they burn the calabashes And he who does not burn them is a fool
--	---

C. El Puerquito The Little Pig

Mataremos un puerquito comeremos chicharrón a las dos de la mañana nos haremos un centón.	We will eat a little pig We will eat cracklings At two in the morning We will make a patchwork quilt
--	---

Band 2 - El Lobo The Wolf

Recorded in Uruapan, Mexico

The wolf hides while the children sing. When he finally appears, the players scatter in all directions. The one he catches becomes the next wolf.

All: Jugaremos en el bosque, mientras el lobo no está, porque si el lobo aparece a todos nos comerá, ¿Lobo estas ahí? Wolf: Apenas me estoy levantando. All: Jugaremos en el bosque mientras el lobo no está, porque si el lobo aparece a todos nos comerá. ¿Lobo estas ahí? Wolf: Me estoy poniendo las calcetines.	All: We will play in the forest While the wolf is away. Because if the wolf appears He will eat us all. Wolf, are you there? Wolf: I'm hardly awake. All: We will play in the forest While the wolf is away.
--	--

All: Jugaremos en el bosque, mientras el lobo no está, porque si el lobo aparece a todos nos comerá, ¿Lobo estas ahí? Wolf: Me estoy poniendo los zapatos.  Continue the game: Wolf: Me estoy poniendo pantalones. Me estoy poniendo la camisa. Estoy buscando los lentes. Me estoy poniendo el sombbrero. Estoy buscando la llave. Estoy buscando la llave, estoy abriendo.	Because if the wolf appears He will eat us all. Wolf, are you there? Wolf: I am putting on my socks. All: We will play in the forest While the wolf is away Because if the wolf appears He will eat us all. Wolf, are you there? Wolf: I'm putting on my shoes.  Continue the game: Wolf: I'm putting on my pants
---	--

Estoy cerrando la puerta. Voy por el camino. Ya llegué.	I'm putting on my shirt I'm putting on my glasses I'm putting on my hat I'm looking for the key I'm looking for the door I'm opening the door I'm on my way I have arrived. (screams)
---	--

Reference: Lírica Infantil de Mexico, pg. 102

Band 3 - Los Tres Alpinos The Three Mountain Climbers

Recorded in Loíza Aldea, Puerto Rico

The theme of Death and Resurrection is popular in folklore around the world. Leadbelly's Grey Goose, Don Gato, the royal cat of Spanish and Latin American fame, and the characters in this song are fascinating stories of the inevitability of Death and the persistent belief in the Rebirth.

Eran tres alpinos que venían de la guerra y el más chiquitín traía, un ramo de flores di ay dá rataplán, traía un ramo de flores.	There were three mountain climbers who came from the wars And the smallest held a bouquet of flowers Di ay dá rataplán, held a bouquet of flowers
La hija del rey, estaba en la ventana la hija del rey, estaba en la ventana, di ay dá rataplán, estaba en la ventana.	The king's daughter was at the window The king's daughter was at the window Di ay da rataplán, was at the window
O, mi bello alpino, regálame esas flores o mi bello alpino, regálame esas flores di ay dá rataplán, regálame esas flores.	Oh my handsome mountain climber, give me those flowers Oh my handsome mountain climber, give me those flowers Di ay dá rataplán, give me those flowers
Yo te las daré, si quieres ser mi esposa Yo te las daré, si quieres ser mi esposa di ay dá rataplán, si quieres ser mi esposa.	I will give them to you if you will be my wife I will give them to you if you will be my wife Di ay da rataplán, if you will be my wife

Pregúntale a Papá, el te contestará  
Pregúntale a Papá, el te contestará,  
di ay dá rataplán, el te contestará.

Buen día le dijo al rey, me caso con su hija  
Buen día le dijo al rey, me caso con su hija

di ay dá rataplán, me caso con su hija.

Fuera de aquí, a le hago fusilar  
Fuera de aquí a le hago fusilar  
di ay dá rataplán, o le hago fusilar.

Al otro día, caía fusilado  
al otro día, caía fusilado  
di ay dá rataplán, caía fusilado.

De pura pena, murióse la princesa  
de pura pena, murióse la princesa  
di ay dá rataplán, murióse la princesa.

Y el rey también, se fue a morir a China  
y el rey también, se fue a morir a China  
di ay dá rataplán, se fue a morir a China.

Al poco tiempo, murieron los vasallos  
al poco tiempo, murieron los vasallos  
di ay dá rataplán, murieron los vasallos.

Al poco tiempo, todos resucitaron  
al poco tiempo, todos resucitaron  
di ay dá rataplán, todos resucitaron.

Y fueron muy felices, y este cuento ya se acabó,  
y fueron muy felices, y este cuento ya se acabó  
di ay dá rataplán, este cuento ya se acabó.

Band 4 - Ambos a Do

Recorded in Loíza Aldea, Puerto Rico

Games dramatizing life in medieval castles of Europe are found in Spain and Latin America. Ambos a Dos, or, Ambo Ato, the most popular of them all, probably came to Spain in the eighteenth century from France. Known as Un Beau Chateau (A Beautiful Castle) the sound of the French words was partially retained, but lost its meaning on Spanish soil. Ambos a Dos, or, Ambo Ato, are nonsense syllables.

Ask my father, he will give you an answer  
Ask my father, he will give you an answer  
Di ay dá rataplán, he will give you an answer

"Good day," he said to the king, I'm going to marry your daughter  
"Good day," he said to the king, I'm going to marry your daughter

Di ay dá rataplán, I'm going to marry your daughter

Get out of here, or I'll have you shot  
Get out of here, or I'll have you shot  
Di ay dá rataplán, or I'll have you shot

The next day he was shot  
The next day he was shot  
Di ay dá rataplán, he was shot

Of innocent sorrow, the princess dies  
Of innocent sorrow, the princess dies  
Di ay dá rataplán, the princess dies

And the king went to China and died  
And the king went to China and died  
Di ay dá rataplán, went to China and died

In a short time his vassals died  
In a short time, his vassals died  
Di ay dá rataplán his vassals died

In a short time they were all resurrected  
In a short time they were all resurrected  
Di ay dá rataplán, they were all resurrected

And they were very happy and this story is now ended  
And they were very happy and this story is now ended  
Di ay dá rataplán, and this story is now ended

Ambos a Do

It was considered a great honor to serve the nobility as part of their households. In this game the Queen chooses new pages and allows them to select their own occupations. It is played in line formation. Two lines face each other. As the children sing the chorus they step towards each other and then step back to their original places. The Queen and her page stand in between the two lines and engage in dialogue, supported by the whole group. When everyone has been chosen, or the children tire, they all form a circle to sing and dance the last stanza.

Chorus: Ambos a do, matarire, rire, rire  
Ambos a do, matarire, rire, rire, ron.

All: ¿Que quiere ud? matarire, rire, rire  
¿que quiere ud? matarire rire, ron.

Queen: Yo quiero un paje, matarire, rire, rire.  
yo quiero un paje, matarire, rire ron.

All: Pues cójalo ud. matarire, rire, rire  
pues cójalo ud. matarire, rire, ron.

Cojeremos a Magui, matarire, rire, rire  
cojeremos a Magui, matarire, rire, ron.

¿Qué oficio le va a poner? matarire, rire, rire  
¿qué oficio le va a poner? matarire, rire, ron.

Le pondremos maestra, matarire, rire, rire  
le pondremos maestra, matarire, rire, ron.

Ella dice que sí le gusta, matarire, rire, rire  
ella dice que sí le gusta, matarire, rire, ron.

REPEAT CHORUS AND THE FIRST THREE STANZAS, THEN CONTINUE:

Cojeremos a Papiro, matarire, rire rire  
cojeremos a Papiro, matarire, rire, ron.

¿Que oficio le va a poner? matarire, rire, rire  
¿que oficio le va a poner? matarire, rire, ron.

Le pondremos cocinero matarire, rire, rire  
le pondremos cocinero matarire, rire, ron.

We will take Papiro, Matarire, rire, rire  
We will take Papiro, Matarire, rire, ron

What job will you give him, Matarire, rire, rire  
What job will you give him, Matarire, rire, ron  
We'll make him a cook, Matarire, rire, rire  
We'll make him a cook, Matarire, rire, ron

El dice que no le gusta, matarire, rire, rire  
el dice que no le gusta, matarire, rire, ron.

Le pondremos doctor, matarire, rire, rire  
le pondremos doctor, matarire, rire, ron.

El dice que sí le gusta matarire, rire, rire  
el dice que sí le gusta matarire, rire, ron.

Celebremos todos juntos matarire, rire, rire  
celebremos todos juntos matarire, rire, ron.

Reference: V.T. Mendoza, Lírica Infantil de Mexico - pg. 104  
D.S. Córdova y Oña, Cancionero Infantil Español - pg. 261

\*Puerto Ricans often eliminate the s sound  
\*\*R is substituted for L. Thus matarile becomes matarire in Puerto Rico.



Credit: Paige Lyons — Loíza Aldea, Puerto Rico

Band 5 - A. La Pájara Pinta The Spotted Bird

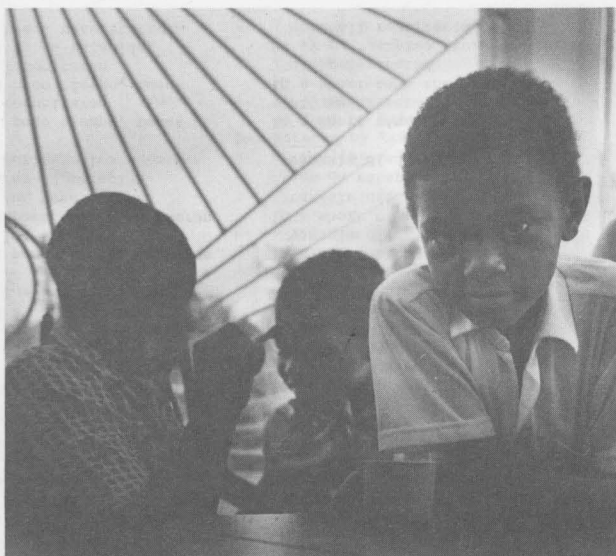
Recorded in Loíza Aldea, Puerto Rico

Holding hands, the children form a circle. One player, The Bird, stands in the center. He chooses someone to be The Beloved and brings her into the ring. Then they follow the directions in the song. When the song is finished, The Beloved becomes The Bird. The game ends when everyone has had a turn. Actions should be performed by the personages indicated. The singing can be done by all.



Estaba la pájara pinta sentadita All: A spotted bird was  
 en un verde limón, perched on a green  
 lemon tree  
 con el pico recoge la hoja With his beak he  
 gathers the leaf  
 con la hoja recoje la flor With the leaf he  
 gathers the flower,  
 Ay mi amor, ay mi amor. Oh my love, oh my  
 love.

Me arrodillo a los pies de Bird: I kneel at the feet  
 mi amada, of my beloved  
 me arrodillo porque me da gana, I kneel because it  
 pleases me  
 me arrodillo a los pies de I kneel at the feet  
 mi amante, of my beloved  
 me arrodillo con quien es I kneel with someone  
 importante. important



Credit: Julia Singer — Loiza Aldea, Puerto Rico

Dame la mano, Bird: Give me your hand,  
 dame la otra give me the other  
 dame un besito Give me a kiss, a  
 saludo en la boca. sweet one on the mouth  
 Ud. dé la media vuelta, Do a half turn, now  
 ud. dé la vuelta entera a whole turn  
 ud. dé un pasito atrás, Do a step backward,  
 con toda su reverencia. very respectfully

Pero no, pero no, The Loved One: But no, no, no  
 pero no. But no, it makes  
 pero no que me da vergüenza. me shy  
 pero sí, pero sí, pero sí But yes, yes, yes  
 como quiera te quiero yo a tí. I love you so, regardless

Reference: V.T. Mendoza, Lírica Infantil de Mexico -  
 pg. 88  
 D.S. Córdova y Oña, Cancionero Infantil  
 Español - pg. 275

B. Mandandiro

Holding hands, the children form a circle. The Lord  
 stands in the center, chooses a Daughter and brings  
 her into the ring. When the song is over, the  
 Daughter becomes the Lord. The game ends when  
 everyone has had a turn.

Buenos días mi señora, Lord: Good morning, señora,  
 mandandiro diro dan (2) mandandiro diro dan (2)  
 ¿Que quiere su señoría? All: What does your lordship want?  
 mandandiro diro dan (2) mandandiro diro dan (2)  
 Yo quiero una de sus hijas, Lord: I want one of your daughters,  
 mandandiro diro dan (2) mandandiro diro dan (2)  
 ¿A cuál de ellas escogería, All: Which one do you want?  
 mandandiro diro dan (2) mandandiro diro dan (2)  
 Escoja a Margarita, Lord: I choose Margaret,  
 mandandiro diro dan (2) mandandiro diro dan (2)

Band 6 - A. Tía Mónica

Aunt Mónica

Recorded in Loiza Aldea, Puerto Rico

A circle game. The children stand around a player  
 representing a pen. The "pen" does an appropriate  
 motion imitated by the others. The game continues  
 with the imitations of the hat, monkey, skirt, or  
 aunt - or other characters invented by the children.

Tenemos una tía, la tía All: We have an aunt, Aunt  
 Mónica Monica  
 que cuando va de compra When she goes shopping  
 decimos ula, la. We say, ula, la  
 Así baila la pluma, This is the way the pen  
 la pluma baila así, dances  
 así baila la pluma, The pen dances like this.  
 la pluma baila así. This is the way the pen  
 dances  
 The pen dances like this:

SUBSTITUTE THE FOLLOWING WORDS FOR PEN

sombrero	hat
monito	monkey
falda	skirt
tía	aunt

Tenemos una tía, la tía All: We have an aunt, Aunt  
 Mónica Monica  
 que cuando va de compra When she goes shopping  
 decimos ula, la. We say ula, la.  
 Adiós dice la tía Goodby says our aunt  
 la tía dice adiós Our aunt says goodby.  
 adiós dice la tía Goodby says our aunt  
 la tía dice adiós. Our aunt says goodby.

B. El Gato Y El Raton

The Cat and the Mouse

Form a circle holding hands. The cat pursues the  
 mouse, entering and leaving the circle. The circle  
 expands or shrinks to favor the mouse, and prevent  
 the cat from catching it.

Allá viene el gato y el ratón, All: Here comes the cat  
 and the mouse  
 la gata combate al tiburón. The she-cat fights  
 the shark  
 Huye que te cogió Run away, or he will  
 catch you  
 Huye que te cogió. Run away, or he will  
 catch you

Sale de la cueva The shark comes out  
 el tiburón of the cave  
 y comete a Pancho And eats Pancho  
 el barrigón Big-belly  
 Huye que te cogió Run away, or I  
 will catch you  
 Huye que te cogió. Run away, or I  
 will catch you.

Reference: Monserrate Deliz, Renadío del Cantar  
Folklorico de Puerto Rico - pg. 108

C. Chiquín Molina

Chiquín Molina

Chiquín Molina, Chiquín Molina Chiquín Molina, Chiquín Molina  
 Chiquín Molina hué! Chiquín Molina, hué!  
 Que ¿a donde estará ese Where is the rhythm,  
 ritmo, caramba, caramba,  
 del merecumbé? hué! Of the merecumbé, hué!

El juez le dijo al cura, The judge said to the priest  
 el cura le dijo al juez, The priest said to the judge  
 que ¿a donde estará ese Where is the rhythm,  
 ritmo, caramba, caramba!  
 del merecumbé? hué! Of the merecumbé, hué!

\*Merecumbé is a dance.

Band 7 - A. Friends

As around the earth we go  
 Mountain high and valley low  
 River deep and desert wide

Children are the same inside  
 Kids are different indeed we know  
 White or black or copper glow  
 Where we play and where we do  
 Home and school are different too  
 But we wish and hope that one day  
 We are all the same as others  
 Oh we pray we all could be  
 When we're far across the sea  
 Boys and girls all work as one\*

B. Bingo

A big black dog was on the big floor  
 And Bingo was his name (2)  
 B-I-N-G-O, B-I-N-G-O,  
 And Bingo was his name  
 B-I-N-G-O, Bingo

C. Ten Little Indians

One little, two little, three little Indians,  
 four little, five little, 6 little Indians  
 seven little, eight little, nine little Indians  
 Ten little boys and girls.

\*Approximate transcription.

Credits:

Arturo Jimenez for Spanish transcriptions  
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Credit: Julia Singer — Loiza Aldea, Puerto Rico

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