

RECORDING LABORATORY—AFS L18

FOLK MUSIC OF PUERTO RICO

From the Archive of Folk Song

Recorded and Edited by
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Of all the Spanish Provinces in the New World, Puerto Rico was the one that kept in closest touch with the mother country for the longest time. All the other colonies eventually revolted; Puerto Rico never did. Even today, after two generations of American control, the roots of Puerto Rican art and literature are in Spanish soil, and many educated Puerto Ricans feel that their spiritual kinship is with Spain, regardless alike of their political loyalty to the American Government and of undenied benefits resulting from American administration.

This situation is reflected in the folk music of Puerto Rico; the cross-section given on this record indicates a depth of Hispanicism unequalled elsewhere in the Caribbean. Although African musical patterns exist they are less marked than in any other New World area of comparable racial history and composition, and their influence has been mainly on instrumentation and on the rhythms of a few forms such as the *plena* (B1). The rest is Spanish.

A case in point is the prevalence of the *décima* in Puerto Rico. *Décimas* are 10-line stanzas, usually octosyllabic and rhyming *abbaaccddc*, that were common in 17th-century Spanish poetry. Although this difficult form is known in other Spanish-speaking New World areas, it occurs but rarely in folk music outside of Cuba and Puerto Rico. On the latter island, however, it is the mainstay of folksong, and the *jibaros*, or countrymen of the interior of the island, have developed amazing proficiency in improvising *décimas* on any given theme. The tournament between rival *cantadores* who create *décimas* to match subject and rhyme of a quatrain stated by the umpire of the contest is a prominent and exciting feature of many a patron saint's day *fiesta* among the small towns of the interior. The "Three Aguinaldos" (A1) and "Franklin Delano Roosevelt" (B4) are *décimas*, the first in the hexasyllabic verse which has come in Puerto Rico to be associated with themes of the Nativity, the second in the more usual octosyllabic form employed for secular *décimas*.

A word is in order regarding the character of the voices heard on this record. It is part of the folksong tradition of Puerto Rico to affect a clenched-throated manner of singing that results in a vocal *timbre* best compared to the *flamenco* style of Spain. The voice on B4 comes close to the norm. Many Puerto Rican singers sing usually in quite ordinary voice, adopting the peculiar tautness only when performing folksongs. The youth who sings the children's game songs on B2 and B3, without the "folk" tone quality, not only affords an interesting comparison with the vocalist on B4 but illustrates the

point that the singers are quite conscious of this "folk voice" and can turn it on or off at will.

For additional information concerning the folksongs of Puerto Rico, consult María Cadilla de Martínez, *La Poesía Popular en Puerto Rico* (Madrid, 1933) and *Juegos y Canciones Infantiles de Puerto Rico* (San Juan, P. R., 1940); also J. Alden Mason, "Porto-Rican Folk-Lore. Décimas, Christmas Carols, Nursery Rhymes, and Other Songs," (edited by Aurelio M. Espinosa) *Journal of American Folk-Lore*, volume 31, pages 289-450, July-September 1918.

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AI—THREE AGUINALDOS.

During the *Pascuas*, or Christmas season, from the 24th of December to the 15th of January, *aguinaldos* are sung. They are Puerto Rico's equivalent of Christmas carols. Costumed, sometimes masked, strolling trios of musicians on Three Kings' Day, January 6, follow the old custom called *reyar*, "to king." This entails traveling from house to house, singing and playing *aguinaldos*, and accepting alms from householders.

Aguinaldos are frequently, although not invariably, in *décima* form. The following *aguinaldos*, sung by Rafaela Padilla, of Barrio Lomas, Corozál, are representative. Some idea of the continuity of these songs may be gained from the fact that the first four lines of the second *décima* were published by Mason in 1918, a good many years before the present singer was born. The guitar introduction and accompaniment are played by Manuel Rodríguez Robles, of Barrio Sabana, Luquillo. The songs were recorded July 16, 1946, at Barrio Sabana, Luquillo, P. R.

1. Ay, lo, lá.

Jueves Santa fué, ¡Madre!
Cuando la desgracia
Que el río de Ponce
Se metió, a la plaza
Y no dejó casa
Que no se llevó.
Y el pueblo quedó,
Hecho una tiniebla,
Y eso daba pena, ¡Ay Diós!
Cuando amaneció,
Y eso daba pena,
Cuando amaneció.

Ay, lo, lá.

It was on Holy Thursday, Madre!
When the misfortune befell
That the river of Ponce
Overflowed into the plaza
And left no house
That was not carried away.
And the town remained,
Shrouded in darkness,
And that was a sorry sight, (Oh, God!)
When the sun rose,
And that was a sorry sight,
When the sun rose.

2. Ay, lo, lá.

Cuando Jesu Cristo
Pidió que beber,

Ay, lo, lá.

When Jesus Christ
Asked to drink,

Le dieron vinagre,
 Mezclado con hiel.
 No pudo beber
 Esa mala gota.
 Su madre piadosa
 Lo andaba buscando,
 Lo encontró, tomando, ¡Madre!
 Yo no sé qué cosa.
 Lo encontró tomando,
 Yo no sé qué cosa.

They gave him vinegar
 Mixed with gall.
 He could not drink
 That bitter draught.
 His pious mother
 Went looking for him,
 She found him drinking, (Madre!)
 I know not what.
 She found him drinking,
 I know not what.

3. Ay, lo, lá.

¡Quiera Dios que halles,
 Mujer de nobleza,
 Que sus portaciones
 De ella te convengan!
 Las mías no son buenas.
 Hasta el sol de hoy,
 Sabiendo que soy
 Muher de nobleza.
 Como me desprecia ¡Díós!
 Muy pronto me voy,
 Como me desprecia
 Muy pronto me voy.

Ay, lo, lá.

God grant that you may find,
 [My] gentle woman,
 That your qualities
 Are suitable to you!
 Mine are not good.
 Even today's sun
 Knows that I am
 A gentle woman.
 And since you despise me, Heavens!
 I am going away very soon.
 And since you despise me,
 I am going away very soon.

A2—SEIS VILLARAN.

This song comes from Orocovis, near the center of Puerto Rico. The *Seis Villarán* is meant to be sung at baptisms and during the Christmas season. The singer is Ernesto Marcano Piñero, who also plays the guitar. He is accompanied by José Mijón Martínez, accordion, Daniel Marcano Rodríguez, *sinfonía* (concertina), and Antonio Marcano Marcano, *maracas*. Recorded August 15, 1946, in San Juan.

1. Acuérdate los dulces ratos
 Que pasábamos a gusto,
 Que comíamos los dos juntos,
 Como hermanitos en un plato.

Remember the sweet moments
 That we passed with pleasure
 When we two ate together
 As brother and sister, from one plate.

Tú me echabas a mí los brazos
 Me decías "no me olvides"
 Como somos grandes amigos
 No te puedo olvidar;
 A buscarte vengo ya
 Si tú te quieres ir conmigo.

You put your arms around me;
 You said "Do not forget me."
 As we are great friends,
 I cannot forget you.
 To search for you I come,
 Do you wish to go with me?

2. Estas penas que pasaron
 Yo no quiero separarme

These sufferings that occurred
 I do not wish to separate myself.

¹ Words indistinguishable.

Este amor que tú dejarme
Como si fuera.¹

Que yo pregunto un asunto
Cuando siento de este amor:
¿Te separaste de hoy
Cuando no quieres amarme?
Si tú quieres olvidarme
Por tu gusto no me voy.

3. Ahora si yo me retiro
Yo a tu casa voy,
Si no quieres que este amante
Siga siempre te buscando.

Y te seguiré cantando
A tu ventana, niña,
Tú no quieres que te mire
A ver si te acuerdas de hoy
Este amor que te brindé
Ay, ¿cuando tu me lo digas?

4. Estas cosas que tenías
Con Chuito, el de Cayey,
Un amigo que conozco
Ahí sabía dónde viven.

Este amor tan separado
Que yo siempre que le canto,
Y separando este amor
A ver si te acuerdas tanto.

This love that you leave me,
As if they were . . . (?)

I ask one thing
When I feel this love:
Do you leave me today
Because you do not wish to love me?
If you wish to forget me
I shall not go away to please you.

Now if I retire,
I go to your home,
If you do not wish that this lover
Always keep searching for you.

I shall continue singing
At your window, girl.
You do not want me to look at you
To see if you remember today
This love I offered to you.
Alas, when will you tell it to me?

That affair you had
With Chuito, he of Cayey;
A friend whom I knew
There knew where you live.

This love so divided
That I always sing of it,
Dividing this love
To see if you remember so much.

A3—PALOMA DEL MONTE (Baquiné game song).

The *baquiné* is the wake held for a baby or a young child. The small corpse, rouged, beribboned, and surrounded by flowers, is placed on display in a cradle placed on a table in the center of the room. Since a child, on dying, immediately becomes an angel, the atmosphere is not unhappy, except for the parents.

“Paloma del Monte” is one of the many games by means of which the festive character of the occasion is maintained. It combines pantomime and “forfeits.” The action starts with the appearance of a “dove hunter,” brandishing a stick as if it were a gun. While he pretends to stalk his quarry the other participants in the game, marking the rhythm by clapping hands, sing the following song:

Triná, Triná y Sonte
Paloma, no vaya al monte.
(repeat twice)
Ahi viene el cazador Taita
Ahi viene el cazador
(repeat three times)

Triná, Triná y Sonte
Dove, do not go to the mountain.
There comes the hunter, Taita,
There comes the hunter.

Suddenly the hunter aims his stick and shouts "Pum!" The song stops. Approaching one of the girls in his audience he declaims:

"Sentenciado. Por los noventa mil nudos del espinaso, si es caballero se queda sentado, y si es una dama, pide para su boca."

"Sentenced. By the ninety thousand knots of my spine, if you are a gentleman remain seated, if you are a lady, beg for your mouth."

The girl now becomes the focus of attention. She asks of another member of the group, "¿Que me das para mi boca?" "What do you give me for my mouth?"

The answers vary with the wit of the participants. On this record, the first person replies, "Un puente." "A bridge." The second offers "Una cucaracha frita," "A fried cockroach." The third, male, offers "Un beso," "A kiss," and attempts delivery.

The song then begins again, led by the dove hunter. In the instance that was recorded, the original "hunter" yielded his place to another, older man, who knew a version he claimed was more accurate:

Al sori sorisonte²
Paloma no vaya al monte
(repeat twice)
Mira que soy cazador.
Que si yo te tiro
Y te mato para mí
Será el dolor
(repeat all)

Al sori sorisonte
Dove, do not go to the mountain.
Look, for I am a hunter.
If I shoot you
And kill you for myself
There will be sadness.

This recording was made in a house in Barrio Monacillas, near Guaynabo, Puerto Rico, July 29, 1946. The first "hunter" is Isaac Rivera Ayende; the second, Marcelino Guenda.

A4—NO LO LLORES MADRE (Baquiné song).

The philosophy of the *Baquiné* is revealed by this song: the child for whom the wake is given is gone; nothing can be gained by weeping, and in any case there will be another baby soon. Led by Ramona Pizarro, the group is the same one that sang "Paloma del Monte" (A3).

1. Su madre le daba
Un té de curía
A ver si su hijo
No se le moría.

His mother gave him
A curative tea
To see if her son
Would not die.

² It has been suggested that this line was originally "Al sol y su horizonte," "To the sun and its horizon," and has lost its meaning.

Refrain:

No lo llores, madre,
No lo llores mas;
Que ese se te ha ido
Y otro volverá.
(repeat)

Do not cry, mother,
Do not cry more;
For this one has gone away,
And another will come.

2. Su madre le daba
Un té de garbanzos
A ver si su hijo
Tiene algún descanso.

His mother gave him
A tea of chick-peas
To see if her son
Has some rest.

Refrain.

3. Cojan ese niño
Ponganlo en el suelo
A ver si su madre
Tiene algún consuelo.

Catch this child,
Put him on the floor,
To see if his mother
Has any consolation.

Refrain.

4. Cuando lo llevaban
Para el campo santo
Iban los soldados
Vestidos de blanco.

When they take him
To the burial ground
The soldiers go
Dressed in white.

Refrain.

5. Cuando los llevaban
Para el cementerio
Iban los soldados
Vestidos de negro.

When they take him
To the cemetery
The soldiers go
Dressed in black.

Refrain.

6. No lo llores, madre,
No lo llores mas;
Que ese se te ha ido
Y otro volverá.

Do not cry, mother,
Do not cry more;
For this one has gone away,
And another will come.

Refrain (repeating last two lines only).

A5—HIJO A LA GUERRA (Aguinaldo).

Some *aguinaldos* have lost their specifically religious character and become popular folksongs. "Hijo a la Guerra" is an example of these. It is sung by Arcadio Contares, who also plays the guitar. He is accompanied by Aristides Quiñones on *sinfonía*, and Francisco Pérez on *güiro*. The recording was made in Ponce, on the south coast of Puerto Rico, on August 8, 1946.

1. Adios, madre mía
de mi corazón,
Ven dame un abrazo
y la bendición
Que ya la nación
A buscarme viene.
Siento que me lleven
Por ti, madre mía
Rézame algún día,
por si no volvieré
Rézame algun día, madre
Por si no volvieré.
2. No te aflijas, madre,
Cuando me veas ir,
Porque mi partida
Me hace sufrir.
Te voy a pedir
Antes que me lleven
Cuando allí me entreguen
Junto al enemigo
Cuida de mis hijos, madre,
Por si no volvieré.
Cuida de mis hijos—sí—
Por si no volvieré.
3. Cuando los padres, madre,
Crían a sus hijos;
Cuando los padres,
Crían a sus hijos
El gobierno más tarde
Los cogen seguidos.
Siendo aquí nacidos
Y tan lejos que mueren.
Madre mía, si puedes
Préndeme una vela
Y hazme una novena
Por si no volvieré,
Y hazme un novena, madre
Por si no volvieré.
4. Que vida fatal, madre,
La que yo he tenido
Que vida fatal
La que yo he tenido
Tener que dejar
Mis queridos hijos.
Que triste martirio
Será el que yo lleve;
Ya que Dios me tiene
En tantos martirios.
Cuida de mis hijos, madre,
Por si no volvieré
Cuida de mis hijos, sí,
Por si no volvieré.
- Goodbye, my mother
Of my heart,
Give me an embrace
And your benediction
For already the nation
Has come to look for me.
I feel that they will take me
From you, my mother.
Pray for me some day,
In case I do not return.
Pray for me some day, mother,
In case I do not return.
- Do not grieve, mother,
When you see me go,
Because my departure
Makes me suffer.
I am going to beg of you
Before I am taken away,
When they deliver me there
Next to the enemy
Care for my children, mother,
In case I do not return.
Care for my children, yes,
In case I do not return.
- When parents, mother,
Rear their children;
When parents
Rear their children,
The government, later on,
Catches them in succession.
I belong here properly,
And so far away to die.
My mother, if you are able,
Keep for me a vigil,
And make me a Novena
In case I do not return.
And make me a Novena, mother,
In case I do not return.
- What a fateful life, mother,
That which I have had,
What a fateful life,
That which I have had,
To have to leave
My beloved children.
What sad martyrdom
Will be that which I carry;
Already God has me
In such martyrdom.
Care for my children, mother,
In case I do not return.
Care for my children, yes,
In case I do not return.

BI—CANDELA ES-(Plena).

The *plena* is Puerto Rico's own property. Akin in function and meaning to the derisive songs of West Africa and to the Calypsos of Trinidad, it has a rhythm and a melodic structure all its own. The *plenas*, like the *décimas*, are often improvised to commemorate newsworthy events, yet while the *décima* sings, so to speak, of the front page and the editorial section, the *plena* records the gossip columns. The *plenas* have sprung from the slums of the coastal towns, and it is only within the last generation that they have been admitted to polite society.

Francisco Pérez, who leads "Candela es" in this recording, is a well-known *plenero* of Ponce, Puerto Rico's second-largest city. He plays the *maracas*, Aristides Quiñones the *sinfonía*, and Arcadio Contares the guitar. The percussion effect during the last half of the recording is produced on the guitar. The recording was made in Ponce on August 8, 1946.

Refrain:

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|----------------------------|------------------------|
| Candela es; | He is a flame; |
| Candela, nada más, | A flame, nothing else. |
| Candela con las muchachas. | A flame with the girls |
| Cuando van a bailar. | When they go dancing. |
| (repeat) | |

| | |
|-----------------------------|--------------------------------|
| 1. Mamita, dame un consejo, | Mama, give me your counsel, |
| Mamita, lo voy a coger. | Mama, I am going to catch him. |
| Yo quiero mucha Candela | I like fire very much |
| Mañana al amanecer. | In the morning at dawn. |

Refrain.

| | |
|-----------------------------|---------------------------------|
| 2. A las muchachas de Ponce | The girls of Ponce |
| Les gusta que de den | Are pleased when they are given |
| Candela con las muchachas, | A flame for the girls, |
| Candela al amanecer. | A flame at dawn. |

Refrain.

B2—ARROZ CON LECHE (Children's game song).

Both of these games (B2 and B3) hail from Spain, the latter having proceeded there from France. Extremely old, they are sung today by children in all Spanish-speaking countries of the New World, the local versions differing only in details.

"Arroz con Leche," sometimes called "La Viudita," is usually played in the following way: A girl, who sings the solo part, stands in the center of a ring of boys. The ring revolves while the boys are singing the chorus parts, but remains stationary while "La Viudita" sings. The girls take turns at being "La Viudita."

Chorus:

Arroz con leche se quiere casar
Con una Viudita de la Capital
Que sepa tejer, que sepa bordar,

Que ponga su aguja en su campanar.
Tilín, tilán, soplitas de pan;
Alla viene Juan comiéndose el pan.

Rice and milk wants to get married
To a little widow from the Capital,
To know how to crochet, to know how
to embroider,
To stick her needle in her pincushion.
Tilín, tilán, little sops of bread,
Here comes John eating the bread.

Solo:

Yo soy la Viudita,
La hija del Rey;
Me quiero casarme
Y no encuentro con quien.

I am the little widow,
The daughter of the King,
I want to get married
And I have not met the one.

Chorus:

Y siendo tan bella,
No encuentro con quien.
Escoje a tu gusto,
Que a aquí tienes quien.
(repeat everything)

And being so pretty,
I have not met the one.
Choose to your taste,
For here you have the one.

Solo:

Contigo si, contigo no;
Contigo, mi vida,
Me casaré yo.
(repeat)

With you yes, with you no,
With you, my life,
I shall marry.

B3—MATA RILE (Children's game song).

“Mata Rile” is also known to the children of Puerto Rico as “Ambos a Dos.” The game is played by two lines of children singing the stanzas alternately, or, at times, by a single girl and two lines of children that take turns alternating their stanzas with the solo stanzas of the girl. At the end, all join hands and dance in a circle.

1. Ambos a dos,
Mata rile rile rile.
Ambos a dos,
Mata rile rile ron.
(Sung by first line, or solo by girl)

Two by two,
Mata rile rile rile.
Two by two,
Mata rile rile ron.

2. ¿Que quiere usted,
Mata rile rile rile?
¿Que quiere usted,
Mata rile rile ron?

What do you wish,
Mata rile rile rile?
What do you wish,
Mata rile rile ron?

3. Yo quiero un paje,
Mata rile, etc.

I wish a page-boy,
Mata rile, etc.

4. Escoja usted,
Mata rile, etc.

You choose,
Mata rile, etc.

(The next verse, to be sung by the girl or by the first line, which goes, "Yo escojo (or Escojemos) a Raúl (or Fulanito, or some other child's name), Mata ríle, *etc.*" was inadvertently omitted from this recording.)

- | | |
|---|---|
| 6. ¿Que oficio le va a poner, Mata ríle, <i>etc.</i> | What occupation will you put her in? Mata ríle, <i>etc.</i> |
| 7. Le pondremos costurera, Mata ríle, <i>etc.</i> | We will have her become a seamstress, Mata ríle, <i>etc.</i> |
| 8. Ella dice que sí, Mata ríle, <i>etc.</i> | She says yes, Mata ríle, <i>etc.</i> |
| 9. (all join hands and form a ring) Celebramos todos juntos, Mata ríle, <i>etc.</i> | We all celebrate together, Mata ríle, <i>etc.</i> |

Both of these children's game songs were sung by Emilio Santana Solís, a student at the University of Puerto Rico, who accompanies himself on the guitar. Recorded in San Juan on August 16, 1946.³

B4—FRANKLIN DELANO ROOSEVELT (Seis con décima).

One of the most important functions of the Puerto Rican *seis con décima*, and the one that draws forth the utmost skill of the *cantador* who composes it, is that of the obituary eulogy. The *décimas* on this recording, created by some unknown improvisator, are widely known in Puerto Rico because the death of President Roosevelt was felt to be a personal loss by most of the *jibaros*, who looked upon him as a savior. With the exception of a few lines that have lost something of their meaning through slipshod repetition, this song is in strict *décima* form, and worthy of a poet of 17th-century Spain. It is octosyllabic, with the "espinela" rhyme scheme *abbaaccddc*; and has the usual number of stanzas, although the introductory quatrain composed of the final lines of each of the stanzas, a common device, has not been used. The word *seis* refers to the meter of the music. The singer is Timoteo Quiñones, a boy of Arecibo, who sings in purest *jibaro* style; the accompanist, Manuel Rodríguez Robles of Barrio Sabana, Luquillo. The song was recorded at a 4-H club, near Luquillo, on July 16, 1946.

³ Francisco Rodríguez Marín (*Varios Juegos Infantiles del Siglo XVI*, Madrid, 1932. Chapter 2.) states that this game was introduced, with others, from France into Spain during the 19th century. The first line was originally *J'ai au bon chateau, matanti-re-lire-lire*. In Spain, according to a version collected by R. de Montalbán (*El corro de las niñas*, Madrid, 1894.) the line became *Ambos ató, mata ríle, ríle*. In Puerto Rico the effort to make sense, writes María Cadilla de Martínez (*La poesía popular en Puerto Rico*, Madrid, 1933, p. 276; *Juegos y Canciones Infantiles de Puerto Rico*, San Juan, P. R., 1940, p. 179.), has resulted in changing the *Ambos ató* of Spain into the *Ambos a dos* sung by young Mr. Santana on this record.

1. El día doce de abril
 La noticia se esparció
 El mundo se estremeció
 Con pena y hondo sentir
 Franklin Delano morir
 De una muerte inesperada,
 Y la Tierra Americana
 Inmortalizará su nombre
 Al perder tan grande hombre
 Que llora la America Hispana.
- On the twelfth day of April
 The news spread.
 The world shook
 With grief and deep feeling.
 Franklin Delano died
 Of an unexpected death,
 And the American Land
 Will immortalize his name
 On losing such a great man
 That Spanish America weeps.
2. El mundo de luto está
 Al saber la triste nueva
 En el curso de esta guerra
 Mucha falta nos hará
 Triste está la humanidad
 La pérdida de repente
 Del hombre que francamente
 Defendió la libertad.
 Hoy llora la humanidad
 Al querido Presidente.
- The world is in mourning
 On knowing the new sadness.
 In the course of this war
 We will want him very much.
 Sad is humanity
 The loss, so sudden,
 Of the man who open-heartedly
 Defended liberty.
 Today humanity weeps
 For the beloved President.
3. Del líder del Nuevo Trato
 Que fué un gran conferencista
 Siempre ferviente estadista
 Solo nos queda un retrato
 Porque el destino tan ingrato
 Ya nos ha sellado su suerte.
 Al hombre que francamente
 Defendió la libertad
 Y hoy llora la humanidad
 Al querido Presidente.
 Y hoy llora la humanidad
 Al querido Presidente.
- Of the leader of the New Deal
 Who was a great orator,
 Always the fervent statesman,
 All we keep is a portrait,
 Because destiny, so ungrateful,
 Already has sealed his fate for us.
 For the man who open-heartedly
 Defended liberty.
 And today humanity weeps
 For the beloved President.
 And today humanity weeps
 For the beloved President.
4. Un mensaje de su esposa
 A toda la humanidad
 Fué mensaje de bondad
 En sus frases valerosas
 Y la humanidad llorosa
 Consuela a la Primera Dama
 Que en le Tierra Americana
 Defendió la libertad.
 Triste está la humanidad,
 Y llora la historia humana.
 Triste está la humanidad,
 Y llora la historia humana.
- A message from his wife
 To all humanity
 Was a message of kindness
 In her valorous phrases,
 And humanity, weeping,
 Consoles the First Lady,
 Who, in the American Land,
 Defended liberty.
 Sad is humanity,
 And human history weeps.
 Sad is humanity,
 And human history weeps.

B5—GOZAS A LA SANTISIMA CRUZ (Rosario Canta'o).

The *Rosarios Canta'os*, sung rosaries, are a kind of sacred music not found in the same form outside of Puerto Rico. They undoubtedly had their beginning in the period when the devout were obliged, because of transportation difficulties and a shortage of priests, to take religious matters into their own hands; yet they represent the local development of a tradition going back to medieval Spain. The style of singing and the composition of the two choruses vary with the district in Puerto Rico. This recording captures the *Rosarios Canta'os* style of Carolina, near the middle of the northern coast of the island.

The usual occasion of the *Rosarios Canta'os* is in connection with the fulfillment of a *promesa*, a sort of bargain promising *Rosarios* if specific prayers are answered. The person giving the *Rosarios* has the expense of providing food and other refreshment for the singers during the all-night session. The words to most of the songs are to be found in a printed booklet entitled "*Novena a la . . . Santísima Cruz*" (the property of each literate singer of *Rosarios*), except for certain verses added "to give emphasis." The melodies, however, appear to be entirely traditional. The songs here recorded are only excerpts; the actual *Rosarios* are almost interminable.

This recording was made on August 14, 1946, in Hato Rey, P. R. The singers in the leading chorus are Marina Benitez, Barbarita Delgado, and María Cristina Rivera; in the response chorus are Luz María Encarnación, Matilda Rivera, and Felix Osorio.

1. (leading chorus)

Adórate; adórate Santa Cruz,

Puesta en, puesta en el monte
Calvario;

En ti murió, en ti murió mi Jesús
Para darnos, para darme eterna luz,
Y librarne, y librarne del contrario.

Amen Je', amen Jesús y María,
Jesús Ma', Jesús María y José.

I worship thee, I worship thee, Holy
Cross,
Standing on, standing on the mount of
Calvary;

On Thee died, on Thee died my Jesus
To give us, to give me eternal light,
And to free me, and to free me from
adversity.

Amen Je', Amen Jesus and Mary,
Jesus, Ma', Jesus, Mary, and Joseph.

2. (response chorus)

Concedénos por tu Cruz
Nuestra eterna salvación.
Concedénos por tu Cruz
Nuestra eterna salvación.

Concede to us through Thy Cross
Our eternal salvation.
Concede to us through Thy Cross
Our eternal salvation.

3. (leading chorus)

O Jesús, O Jesús Crucificado,
Muerto por, muerto por mi redención;
Concedénos, concedénos por tu Cruz

Nuestra eterna, nuestra eterna
salvación.

O Jesús, O Jesús Crucificado,
Muerto por, muerto por mi redención.

Oh Jesus, Oh Jesus Crucified,
Dead for, dead for my redemption,
Concede to us, concede to us through
Thy Cross

Our eternal, our eternal salvation.

Oh Jesus, Oh Jesus Crucified,
Dead for, dead for my redemption.

4. (response chorus as before)

5. (leading chorus)

Adóro', adórote Santa Cruz,
Adór', adóro muerto en tus brazos,
Al que no, al que no tuvo embarazo,
De morir, de morir por mi salud.
Admirable, admirable es tu virtúd,
Contra el ma', contra el maligna furor.

I adore, I adore thee, Holy Cross,
I adore, I adore death in Thy arms,
I have not, I have not been ashamed,
Of dying, of dying for my salvation.
Admirable, admirable is thy virtue
Against ma', against malignant fury.

6. (response chorus)

Concédenos, por tu Cruz,
Nuestra eterna salvación.

Concede to us, through Thy Cross,
Our eternal salvation.

B6—QUE VIVA and MAYO FLORIDO (Rosarios Canta'os).

These are the final songs of the complete *Rosario*; they are usually "prayed" (to employ the Puerto Rican term) at about dawn. Their tone is festive by comparison with the preceding songs, and handclapping marks their rhythm. This recording was made on August 14, 1946, in Hato Rey. The singers are Marina Benitez, Barbarita Delgado, María Cristina Rivera, Luz María Encarnación, Matilda Rivera, and Felix Osorio.

Que Viva

Refrain:

[Que viva, que viva,
La] Santísima Cruz,
Que el año que viene
Que Dios nos de Salud.

[It lives, it lives,
The] Holy Cross,
That in the year that comes,
God gives us health.

1. Santísima Cruz
Ya llegó tu día.
Dame de Aguinaldo
Lo que te pedía.

Holy Cross
Already thy day has arrived
Give me a gift
That which I beg for.

Refrain.

2. A Santa Cruz
Le pregunto yo
Que si su rosario
Bueno le quedo.

To the Holy Cross
I ask you
If your rosary
You find agreeable.

Refrain.

3. A la Santa Cruz
Vuelva y le pregunto
Que si su rosario
Le ha quedado a gusto.

To the Holy Cross
He returns and asks
If your rosary
Has agreed with your taste.

Refrain. (repeated)

4. Santísima Cruz
Le pregunto yo
Que si su rosario
Bueno le quedo.

Holy Cross,
I ask of you
If your rosary
Pleases you well.

Refrain. (repeated).

Mayo Florida

Mayo florido,
Mes de los flores,
Hoy te saludan
Los trovadores.
Son los admiradores
De tu belleza
Que abandonaron
Toda riqueza
(with loud handclapping)

Flowered May,
Month of the flowers,
Today salute thee
The verse-makers.
They are the admirers
Of your beauty
Who abandon
All riches,

Mayo florido,
Para adorarte,
Para cantarte,
Para cantarte,
Para adorarte,
Para adorarte,
Para adorarte.

Flowered May,
To worship thee,
To sing to thee,
To sing to thee,
To worship thee,
To worship thee,
To worship thee.

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