

Spanish & Mexican Folk Music of New Mexico

Recorded and with notes by J. D. Robb

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Matachines Dances
Polka
La Luna se va Metiendo
Cuatro Caminos
El Zapatero
Grasshopper Waltz
Cancion Ingles
Hymn of Farewell
Huapango
Entrega de Novios
Corrido de Elena
Jesusita
Para Que Me Sirvo
Trovo de Viego Vilmas
Cuna
Principio del Trovo del Viejo y Gracia

DESCRIPTIVE NOTES ARE INSIDE POCKET

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SPANISH MEXICAN FOLK MUSIC OF NEW MEXICO



JACOBO MESTAS

INTRODUCTION AND NOTES ON THE RECORDINGS BY J. D. ROBB

THE HISPANIC FOLK MUSIC OF THE SOUTHWEST IS A CHANNEL THROUGH WHICH DIVERSE MUSICAL INFLUENCES ARE FLOWING NATURALLY INTO THE MUSICAL CULTURE OF AMERICA. THERE IS NOTHING NEW UNDER THE SUN BUT THERE ARE NEW COMBINATIONS. THE BRINGING TOGETHER IN A NEW SYNTHESIS OF DIVERSE MUSICAL ELEMENTS NEVER BEFORE COMBINED CREATES THE CONDITION FOR A NEW DEVELOPMENT OF MUSIC. ELEMENTS ARE HEARD IN THIS MUSIC WHICH PRESUMPTIVELY AT LEAST, ARE DERIVED FROM SUCH REMOTE AND DIVERSE SOURCES AS THE COURTLY SPANISH ROMANCES, MOORISH ORNAMENTATION, FLAMENCO SINGING, GREGORIAN PLAIN-SONG AND HEBREW PSALM TONES ARE FOUND ALREADY ACCLIMATED AND LIVING AND MIXING WITH THE ANGLO-AMERICAN BALLAD AND THE PENTATONIC MELODIES OF THE SOUTHWESTERN INDIANS. A NEW NATURAL SYNTHESIS IS IN THE MAKING.

WHILE WE LISTEN TO THE HISPANIC FOLK MUSIC OF THE SOUTHWEST, IF WE ARE MUSICIANS, WE ARE AMAZED AT SUBTLETIES OF RHYTHM AND THE OCCURRENCE OF MEDIAEVAL SCALES AND MEDIAEVAL PRACTICES SUCH AS TRUE MODULATION AND MUSICA FICTA.

THE MEDIAEVAL PRACTICE OF GYMEL (SINGING IN THIRDS) WHICH HAS BEEN FORGOTTEN BY ALL BUT SCHOLARS IS COMMONPLACE TO THE TROUBADOURS OF NEW MEXICO. I HAVE A FEELING THAT HERE IN THE MOUNTAINS OF THE SOUTHWEST HAVE BEEN PRESERVED THE FUNDAMENTALS OF ONE OF THE GREAT PERIODS OF THE HISTORY OF THE ART OF MUSIC. SOME OF THE GREAT MADRIGALS OF THE 16TH CENTURY GREW OUT OF FOLK SONGS SUCH AS THESE.

IF THERE ARE VALUES INHERENT IN FOLK MUSIC, THE COLLECTION AND STUDY OF FOLK MUSIC AND THE CONSEQUENT PRESERVATION OF SOME OF THOSE VALUES IS AN ENTERPRISE TO BE ENCOURAGED. OF COURSE THIS ENTERPRISE, IN A SENSE, DOES VIOLENCE TO THE VERY NATURE OF FOLK MUSIC WHICH IS THEREBY FROZEN INTO SOMETHING STATIC AND, HENCE, VERY DIFFERENT FROM ITS RATHER UNCONSCIOUS AND CONSTANTLY CHANGING CHARACTER.

ON THE OTHER HAND, UNLESS THE EFFORT IS MADE, THE FORMS WHICH CHARACTERIZE A PARTICULAR EPOCH WILL BE RELEGATED TO THE LIMBO OF THINGS FORGOTTEN. SUCH FORMS AS THE DECIMA IN NEW MEXICO, FOR INSTANCE, ARE QUITE CLEARLY DYING OUT AND THE TIME TO RESCUE THEM FROM OBLIVION IS NOW. AS THE OLD MEN WHO KNOW THE SONGS DIE, THE SONGS DIE WITH THEM. WITH RARE EXCEPTIONS, THE YOUNGER PEOPLE ARE NO LONGER SINGING THE OLD SONGS.

THE RECORDINGS IN THIS ALBUM HAVE BEEN SELECTED FROM SEVERAL HUNDRED WHICH COMPRISE THE J.D.ROBB COLLECTION OF SOUTHWESTERN POPULAR AND FOLK MUSIC. MOST OF THESE WERE COLLECTED IN NEW MEXICO.

IT IS OBVIOUS THAT AN ALBUM OF THIS SORT CANNOT DO MORE THAN PRESENT SPECIMENS OF THIS MUSIC.

FURTHERMORE, THE EDITOR HAS SELECTED ONLY EXAMPLES OF WHICH THE RECORDING WAS AT LEAST REASONABLY ADEQUATE. THIS RULED OUT MANY TYPES OF FOLK MUSIC WHICH PRESENT CHARACTERISTICS OF GREAT INTEREST AND RESULTED IN THE INCLUSION OF A NUMBER OF EXAMPLES OF POPULAR AND FOLK MUSIC FROM OLD MEXICO AS ADOPTED AND SUNG IN NEW MEXICO.

THE INCLUSION OF A FEW RECORDINGS WHICH MUST BE CLASSIFIED AS POPULAR RATHER THAN FOLK MUSIC IS, I THINK, JUSTIFIED BY TWO CONSIDERATIONS.

IN THE FIRST PLACE, IT IS DIFFICULT TO DRAW A HARD AND FAST LINE BETWEEN POPULAR MUSIC AND FOLK MUSIC AND THAT LINE IS CONSTANTLY SHIFTING, AS THE WRITER HAS POINTED OUT IN THE INTRODUCTION TO AN ALBUM OF COWBOY BALLADS RECENTLY RELEASED BY FOLKWAYS (FP 22). POPULAR MUSIC IS USUALLY DISTINGUISHED FROM FOLK MUSIC CHIEFLY BY THE FACT THAT IT HAS NOT CIRCULATED LONG ENOUGH TO HAVE ACQUIRED THE IMPERSONAL CHARACTERISTICS OF FOLK MUSIC.

IN THE SECOND PLACE, THE POPULAR TUNES FROM OLD MEXICO SUNG IN NEW MEXICO ILLUSTRATE THE CONTINUING CULTURAL INFLUENCE OF THE HISPANIC-MEXICAN TRADITION IN THE SOUTHWEST. THAT TRADITION IS ONE OF THE INGREDIENTS OF THE UNIQUE RECIPE WHICH HAS MADE THE FOLK MUSIC OF THE SOUTHWEST SOMETHING DIFFERENT FROM THAT ENCOUNTERED IN ANY OTHER PART OF THE UNITED STATES.

OF THE EXAMPLES INCLUDED, ELEVEN MAY BE SAID, BY REASON OF ORIGIN OR ASSIMILATION, TO BE NEW MEXICAN. THE REMAINING FIVE, ARE FOLK OR POPULAR MUSIC FROM OLD MEXICO.

OF THE ELEVEN MENTIONED ABOVE, NINE BEAR THE EARMARKS OF TRUE FOLK MUSIC. THESE ARE THE TWO MATACHINES DANCES, THE "ENTRIEGA DE NOVIOB", THE POLKA, THE "CANCION INGLEB", THE "HYMN OF DEPARTURE", THE "CORRIDO DE ELENA", THE "TROVO DEL VIEJO VILMAS", AND THE GUNA.

MATACHINES DANCES. RECORDED AT SAN ANTONIO, BERNALILLO COUNTY, N.M., JUNE 13, 1949. THE DANCE OF LOS MATACHINES IS AN ANCIENT RELIGIOUS RITUAL. IT IS DANCED IN VARIOUS SPANISH SETTLEMENTS OF NEW MEXICO ON THE FEAST DAY OF THE PATRON SAINT. IT IS ALSO DANCED IN VARIOUS INDIAN PUEBLOS. A STRANGE VERSION IS DANCED AT THE JEMEZ PUEBLO (NEW MEXICO) IN WHICH TWO TEAMS OF DANCERS DANCE. ONE TEAM WEARS THE TRADITIONAL MATACHINES COSTUMES AND DANCES TO THE MUSIC OF FIDDLE AND GUITAR PLAYED BY TWO SPANISH MUSICIANS FROM NEIGHBORING JEMEZ SPRINGS, WHILE THE OTHER TEAM WEARS INDIAN CEREMONIAL COSTUMES AND DANCES TO INDIAN MUSIC FURNISHED BY A CHORUS OF INDIANS ACCOMPANIED BY A DRUMMER. THE MATACHINES DANCES ARE DANCED ALSO AMONG THE YAQUI INDIANS OF SONORA, MEXICO, AND ELSEWHERE IN OLD MEXICO AND OTHERS SIMILAR TO THE MATACHINES DANCES ARE DANCED IN TAXCO, MEXICO.

THE TWO DANCES INCLUDED IN THIS ALBUM WERE SELECTED FROM A GROUP OF SIX SUCH DANCES RECORDED ON THE OCCASION OF THE FIESTA IN HONOR OF SAINT ANTHONY IN SAN ANTONIO, NEW MEXICO.

A YOUNG MAN WHO WAS BORN IN THIS HAMLET, TOLD ME THE FOLLOWING LEGEND. HE SAID THAT HE HAD BEEN TOLD OF THIS BY HIS MOTHER.

IN THE EARLY DAYS THERE WAS A BATTLE AT SAN ANTONIO. IN THE MIDST OF THE FIGHTING THE SETTLERS SAW A LITTLE BOY IN BLUE FIGHTING ON THEIR SIDE. THEY KNEW AT ONCE THAT IT WAS THEIR PATRON SAINT, SAN ANTONIO, COME TO AID THEM. THEN AND THERE THEY VOWED THAT IF VICTORY WERE VOUCHSAFED TO THEM, THEY WOULD ERECT A CHURCH IN HONOR OF SAN ANTONIO, AND WOULD DANCE THE MATACHINES DANCES IN HIS HONOR EVERY YEAR ON JUNE 13, HIS FEAST DAY. THE SETTLERS WERE VICTORIOUS AND ACCORDINGLY BUILT THE CHURCH AND INSTITUTED THE CUSTOM OF DANCING THE MATACHINES DANCES AS PROMISED.

THE DANCES AT SAN ANTONIO ARE DANCED NOT ONLY IN THE PLAZA BUT IN THE CHURCH AND DURING THE PROCESSION WHICH LEAVING THE CHURCH PROCEEDS TO A SPRING IN THE MOUNTAINSIDE (THE VILLAGE'S SOURCE OF WATER), RETURNING THENCE TO THE CHURCH, DURING THE PROCESSION THE DANCERS DANCE BACKWARD FACING TOWARD THE EFFIGY OF SAN ANTONIO WHICH IS BORNE FORWARD TOWARD THEM ON A LITTER FESTOONED WITH BRIGHT COLORED PAPER STREAMERS.

ONE YEAR, HOWEVER, THE MATACHINES DANCES WERE OMITTED. THE VILLAGE SPRING DRIED UP. REALIZING THE ERROR OF THEIR WAYS, THE VILLAGERS REINSTATED THE CUSTOM OF DANCING THE MATACHINES DANCES AND THE SPRING RESUMED ITS STEADY FLOW OF WATER.

EACH OF THE DANCES HAS A NAME SUCH AS "LA CARRERITA" (THE LITTLE RUN). THE LEADING DANCER IS KNOWN AS MONARCA, OR MONAROH, AND A LITTLE GIRL DRESSED IN WHITE COMMUNION DRESS WHO USUALLY DANCES WITH THE MONARCA IS KNOWN AS LA MALINCHÉ (APPARENTLY A REFERENCE TO THE INDIAN MISTRESS OF HERNANDO CORTÉZ). THERE ARE ALSO SOME COMIC FIGURES WHO LEND RELIEF TO THE SOLEMNITY OF THE OCCASION. ONE IS EL TORO, THE BULL. AT SAN ANTONIO ANOTHER IS A MAN DRESSED AS A WOMAN WHO IS PURSUED BY THE BULL WHILE THE CROWD ROARS WITH LAUGHTER. THERE IS STILL A THIRD CLOWN WHO ARMED WITH A WHIP CHASES THE BULL. THIS PORTION OF THE DANCE OCCURS IN THE PLAZA BUT I HAVE NOT SEEN IT IN THE CHURCH. BESIDES THESE THERE ARE ABOUT A DOZEN OTHER DANCERS.

IN THE CHURCH THE DANCERS, AFTER PRAYERS AND HYMNS, DANCE TOWARD THE ALTAR WHERE THE MAJOR DOMO (THE VILLAGER WHO FOR THE PAST YEAR HAS HAD CUSTODY OF THE SAINT) SITS WITH HIS WIFE HOLDING THE IMAGE OF THE SAINT AND FACING THE CONGREGATION. THE DANCERS DANCE AND THEN PAUSE WHILE ONE OF THE DANCERS KNEELS BEFORE THE SAINT AND KISSES THE HEM OF HIS GARMENT. THEN THE DANCE IS RESUMED. DURING THE NEXT PAUSE ANOTHER OF THE DANCERS SIMI-

LARLY PAYS HIS RESPECTS TO THE SAINT. THIS CONTINUES UNTIL ALL OF THE DANGERS HAVE DONE SO. THEN FOLLOWS THE INVESTITURE OF THE NEW MAJOR DOMO WHO WITH HIS WIFE TAKES OVER THE CUSTODY OF THE SAINT'S IMAGE.

POLKA. RECORDED AT LEYBA, NEW MEXICO, ON APRIL 22, 1950. THE POLKA IS ONE OF A VERY LARGE NUMBER OF DANCE FORMS, MANY OF EUROPEAN ORIGIN, WHICH HAVE BEEN USED IN THE PAST AND ARE STILL TO SOME EXTENT USED IN COUNTRY DANCES IN NEW MEXICO, DESPITE THE ENCROACHMENTS OF A RUSTIC VERSION OF AMERICAN POPULAR MUSIC AND JAZZ. THE ORCHESTRA AT THESE DANCES GENERALLY CONSISTS OF VIOLIN AND GUITAR AND OCCASIONALLY OTHER INSTRUMENTS SUCH AS THE ACCORDION OR EVEN A TRUMPET OR DRUMS. THE MEXICAN MARIACHI TYPE OF ORCHESTRA DOES NOT SEEM TO HAVE MADE MUCH, IF ANY, HEADWAY IN NEW MEXICO ALTHOUGH JUST ACROSS THE BORDER IN JUAREZ AND THE OTHER TOWNS ON THE MEXICAN SIDE OF THE BORDER MARIACHI BANDS WITH THEIR VIOLINS, TRUMPETS, VIHUELAS, GUITARS AND GUITARRONES PLAY EVERY NIGHT IN THE BARS.

LA LUNA SE VA METIENDO. RECORDED AT ALBUQUERQUE, NEW MEXICO, FEBRUARY 14, 1951. "LA LUNA SE VA METIENDO" IS A GOOD EXAMPLE OF RECENT MEXICAN POPULAR MUSIC. LIKE THE PREVIOUS HUAPANGO IT IS IN THE CHARACTERISTIC 6/8 METER INTERSPERSED WITH MEASURES IN 3/4 (LIKE THE HEMIOLA RHYTHM OF THE EARLY BAROQUE PERIOD IN EUROPE (1) AND OTHER RHYTHMIC SUBTLETIES.

"LA LUNA SE VA METIENDO" IS A POPULAR SONG OF CONSIDERABLE CHARM. ITS BEAUTY, HOWEVER, IS OF A MORE SOPHISTICATED TYPE THAN THAT WHICH IS FOUND IN FOLK MUSIC. IT IS MORE PERSONAL AND INTROSPECTIVE FOR IT IS CLOSER TO ITS SOURCE IN THE HEART OF AN INDIVIDUAL COMPOSER. IT DEPENDS MORE UPON COMPLEX ELEMENTS SUCH AS THE FINE TWO-GUITAR ACCOMPANIMENTS.

CUATRO CAMINOS. RECORDED ON FEBRUARY 14, 1951, AT ALBUQUERQUE, NEW MEXICO. THIS IS A CANCION OR INTROSPECTIVE SONG. IT IS LISTED IN A RECENT MEXICAN CANCIONERO (BROADSIDE) AS A CANCION RANCHERO, ALTHOUGH THERE IS NO REFERENCE TO RANCH LIFE IN THE TEXT AND IT IS SAID TO HAVE BEEN COMPOSED BY J. ALFONSO JIMENEZ. WHEN I ASKED THE SINGERS IF IT WAS AN OLD SONG, THEY SAID NO. THEY ADDED THAT IT HAD BEEN ON THE MEXICAN HIT PARADE THE PRECEDING WEEK. THE APPEAL TO OR INVOCATION OF THE DOVE IS VERY COMMON BOTH IN THE POPULAR AND FOLK MELODIES OF NEW MEXICO AND MEXICO.

EL ZAPATERO. RECORDED AT CHIMAYO, NEW MEXICO, MARCH 16, 1946. (SUNG AND PLAYED ON GUITAR BY ARTHUR L. CAMPA) DR. CAMPA, WHO IS HEAD OF THE DEPARTMENT OF MODERN LANGUAGES AT DENVER UNIVERSITY, WAS BORN IN MEXICO AND LIVED IN NEW MEXICO FOR MANY YEARS WHERE HE WAS A MEMBER OF THE FACULTY OF THE UNIVERSITY OF NEW MEXICO. DR. CAMPA IS THE AUTHOR OF A NUMBER OF IMPORTANT STUDIES OF THE FOLK MUSIC OF NEW MEXICO. (2) HE SAID THAT HE LEARNED THIS SONG WHEN HE WAS A BOY. THE WORDS ARE IN THE FORM OF COPLAS, OR COUPLETS.

GRASSHOPPER WALTZ. RECORDED AT ALBUQUERQUE, NEW MEXICO, APRIL 9, 1947. (PLAYED ON GUITAR BY DANIEL LOPEZ) LOPEZ STATED THAT HE HAD COMPOSED THIS PIECE HIMSELF. GUITARISTS FREQUENTLY COMPOSED LITTLE SOLOS LIKE THIS FOR THEIR OWN PLEASURE. ALTHOUGH THE COMPOSER CALLS IT A WALTZ, IT IS TOO FAST TO BE DANCED TO AND IS NOT EVEN IN THE USUAL WALTZ TIME. INSTEAD, LOPEZ HAS ADOPTED THAT FAVORITE NEW MEXICAN METER 6/8.

CANCION INGLES. RECORDED AT LLANO, NEW MEXICO, JANUARY 28, 1951. THE COMEDIANS WHO FREQUENT THE FIESTAS IN NEW MEXICAN VILLAGES FIND THE INTERPOLATION OF ENGLISH WORDS A NEVER FAILING SOURCE OF AMUSEMENT FOR THEIR AUDIENCES. THIS DEVICE IS EMPLOYED IN THE "CANCION INGLES". THE PERCUSSIVE SOUND IS MADE BY THE SINGER AS HE KEPT TIME WITH HIS FOOT. THIS IS ONE OF A LARGE NUMBER OF VERSIONS (ALL DIFFERENT) OF THIS SAME SONG COLLECTED IN NEW MEXICO. (3)

HYMN OF FAREWELL. RECORDED IN THE CHURCH AT SAN ANTONIO, NEW MEXICO, ON JUNE 13, 1940, DURING THE CEREMONY WHICH ACCOMPANIES THE TRANSFER OF THE CUSTODY OF THE IMAGE OF THE PATRON SAINT TO THE NEW MAJOR DOMO AND HIS WIFE, AS EXPLAINED IN THE NOTES ON THE MATACHINES DANCES ABOVE. THIS IS THE CLOSING HYMN OF THE CEREMONY.

LIKE MANY VERY OLD FOLK TUNES, THE FIRST OF THESE DANCES CONSISTS OF THE MONOTONOUS REITERATION OF A FOUR MEASURE PHRASE. THE SECOND, ALTHOUGH SIMILARLY MARKED BY SOMEWHAT MONOTONOUS REPETITION,

(1) SEE BUKHOFZER, THE MUSIC OF THE BAROQUE ERA, P. 36; W. W. NORTON; N.Y.

(2) SPANISH FOLK-POETRY IN NEW MEXICO, SPANISH FOLKSONG IN THE SOUTHWEST, SPANISH RELIGIOUS FOLKTHEATRE IN THE SOUTHWEST (CYCLES ONE AND TWO) ALL PUBLISHED BY THE UNIVERSITY OF NEW MEXICO PRESS, AND OTHER MONOGRAPHS AND ARTICLES.

(3) BEE CAMPA; SPANISH FOLK POETRY IN NEW MEXICO, SUPRA, P. 214.

DISPLAYS THE FOLLOWING SURPRISING PATTERN IN WHICH EACH NUMERAL DESIGNATES A PHRASE HAVING THE CORRESPONDING NUMBER OF MEASURES, TO WIT: 3,2,2,2,3,2. FURTHERMORE, IN SOME OF THE DANCES THE MEASURES DO NOT ALWAYS HAVE THE SAME NUMBER OF BEATS. ONE OF THESE, FOR INSTANCE, IS BASED ON A THREE-MEASURE PHRASE IN WHICH THE MEASURES HAVE RESPECTIVELY TWO, THREE AND TWO BEATS. THIS COMBINATION OF SIMPLICITY AND REGULARITY IS CHARACTERISTIC OF MUCH OF THE TRUE FOLK MUSIC OF NEW MEXICO.

HUAPANGO. RECORDED AT CORDOVA, NEW MEXICO ON FEBRUARY 26, 1950. (SUNG AND PLAYED ON GUITAR BY GARCILAN PACHEGO) GARCILAN IS A VILLAGER BUT ONE WHO HAS TRAVELLED MORE WIDELY THAN MOST OF HIS FELLOW VILLAGERS. HE LEARNED THIS HUAPANGO IN 1945, NOT IN OLD MEXICO BUT IN SLATER, WYOMING, WHERE HE HAD GONE TO HERD SHEEP, FROM SOME TEXANS WHOM HE MET THERE.

THE HUAPANGO IS A MEXICAN DANCE FROM THE REGION OF VERA CRUZ. IT IS APPARENTLY USED NOWADAYS AS A SONG MORE OFTEN THAN AS A DANCE. THE HUAPANGO, I AM TOLD, SOMETIMES TELLS A STORY LIKE THE CORRIDO, OR BALLAD, ALTHOUGH THE TWO EXAMPLES INCLUDED IN THIS ALBUM ARE LOVE SONGS MORE LIKE THE NEW MEXICAN CANCION, OR INTROSPECTIVE SONG. THE HUAPANGO MELODY IS SOMETIMES USED AS THE BASIS FOR IMPROVISED VERSES MADE UP BY TWO SINGERS AS THEY GO ALONG SOMEWHAT IN THE MANNER OF THE TROVOS DISCUSSED BELOW. A YOUNG MEXICAN MUSICIAN TOLD ME THAT HE LEARNED THE RHYTHM OF THE HUAPANGO TO THE WORDS "TOMA TU MUÑECA" (TAKE YOUR DOLL), WITH A STRONG ACCENT ON THE SECOND SYLLABLE OF THE WORD TOMA.

THE HUAPANGO INCLUDED IN THIS RECORDING IS IN 6/8 TIME. IT ILLUSTRATES THE CONSTANT INFILTRATION AMONG THE SPANISH PEOPLE OF THE SOUTHWEST OF MEXICAN TUNES WHICH THEY PASS ON FROM ONE TO ANOTHER.

ENTRIEGA DE NOVIOS. RECORDED AT CHIMAYO, NEW MEXICO, ON JANUARY 19, 1951. IN THE SPANISH VILLAGES OF NEW MEXICO THE WEDDING IS FOLLOWED BY A WEDDING DANCE. AFTER THE DANCE IS OVER THE BRIDEGROOM, GODPARENTS, PARENTS AND OTHER RELATIVES PROCEED TO THE HOME WHICH THE NEWLY MARRIED COUPLE ARE TO OCCUPY. THEY ARE PRECEDED BY "THE MUSIC". AT THE HOME OF THE BRIDE'S PARENTS THE GROOM IS DELIVERED TO HIS PARENTS-IN-LAW AND THE BRIDE TO MOTHERS. THE "ENTRIEGA DE NOVIOS" (THE DELIVERY OF THE BRIDE AND GROOM) IS RECITED OR SUNG BY THE GODFATHER OR IF HE DOES NOT KNOW THE VERSES, THE LOCAL POETA SINGS OR RECITES THEM. THESE VERSES HAVE OF COURSE A VERY TENDER SIGNIFICANCE FOR YOUNG MEN AND WOMEN SYMBOLIZING THE INCEPTION OF MARRIAGE AND THE YOUNG WOMEN, PARTICULARLY, SOMETIMES ASK TO HEAR IT SUNG ON OTHER OCCASIONS. THE WORDS OF THE ENTRIEGAS DIFFER SOMEWHAT IN THE DIFFERENT VILLAGES. THE MUSIC DIFFERS WIDELY. ONE OLD TROUBADOUR TOLD ME "ANY WALTZ WILL DO FOR THE ENTRIEGA DE NOVIOES".

THE MUSIC HERE RECORDED RESEMBLES A FAST WALTZ AND CONSISTS OF A DOUBLE PERIOD IN PARALLEL CONSTRUCTION.

Few of the rural churches of New Mexico have organs of any description. Music is usually unaccompanied singing but on occasions like this violin and guitar are employed with unconsciousness of any incongruity. I HAVE BEEN A PREACHER IN A PENTECOSTAL CHURCH, AFTER THE SERMON, TAKE UP THE GUITAR AND FROM THE ALTAR ACCOMPANY THE HYMNS WHILE A LITTLE BOY INNOCENTLY BEAT TIME WITH A DRUM. IN THE MIST OF A SOLEMN EASTER SERVICE THE HERMANO MAJOR OF THE PENITENTES WILL LEAN AGAINST A PILLAR WITH HIS LEGS CROSSED NONCHALANTLY AS HE INTONES THE PRAYERS FROM A LITTLE HANDWRITTEN NOTEBOOK. MANY SERVICES ARE CONDUCTED BY THE PEOPLE THEMSELVES WITHOUT THE PRESENCE OF A PRIEST. WHENEVER A PRIEST IS PRESENT, THE CEREMONIES ARE CONDUCTED WITH TRADITIONAL DIGNITY. BUT THE CATHOLIC CHURCH TOLERANTLY PERMITS SUCH CEREMONIES AS INDIAN DANCES ACCOMPANIED BY DRUMS, INDIAN CHANTS, BIRD WHISTLES, AND DANCING BY PAINTED BARRIORS AND EVEN HUMOROUS ANTICS BY THE KOSHARI, OR CLOWNS. THE WORDS ARE UNDECIPHERABLE.

CORRIDO DE ELENA. RECORDED AT CHIMAYO, NEW MEXICO MARCH 16, 1946. THIS IS ONE OF THE MOST INTERESTING SONGS IN THIS COLLECTION FROM AN HISTORICAL POINT OF VIEW FOR IT IS ONE OF THE OLDEST. IT IS A NEW MEXICAN VERSION OF A SPANISH ROMANCE, KNOWN IN SPAIN AND LATIN AMERICA UNDER VARIOUS TITLES INCLUDING "BERNAL FRANCES" AND "LA ESPOSA INFIEL" (THE UNFAITHFUL WIFE). A NUMBER OF OTHER VERSIONS OF THIS ROMANCE HAVE BEEN COLLECTED IN NEW MEXICO. IT IS A TRUE FOLK SONG OF WIDE DISSEMINATION. (1) IN THIS VERSION STANZAS 9 AND 10 ARE APPARENTLY OUT OF PLACE. THEY SHOULD IT SEEMS FOLLOW STANZA 12. THIS VERSION IS LONG (CONTAINING 21 COPLAS OR COUPLETS, THAT IS: FOUR-LINE STANZAS OF OCTOSYLLABIC VERSES). IT ENDS WITH THE FAMILIAR INVOCATION OF THE DOVE "VUELA, VUELA PALOMITA" (FLY, LITTLE DOVE). GO AND SEE HOW IT WAS WITH ELENA AND HER HUSBAND.

(1) FOR THE ORIGIN OF AN AUTHENTIC NEW MEXICAN CORRIDO SEE THE AUTHOR'S ARTICLE "THE SOURCES OF A NEW MEXICAN FOLKSONG", NEW MEXICO FOLKLORE RECORD, VOL.V; 1950-1, P.9.

JESUSITA. RECORDED AT ALBUQUERQUE, NEW MEXICO, APRIL 9, 1947. (SUNG BY VIDAL VALDEZ AND LUPE RODRIGUEZ, WITH GUITAR) THIS IS A MEXICAN CORRIDO. RODRIGUEZ STATED THAT HE LEARNED IT AS A BOY IN GUADALAJARA, MEXICO. IT IS SUNG IN THIRDS. IT IS DISTINGUISHABLE FROM THE RUSTIC EXAMPLES WHICH WE HEAR IN SUCH RECORDINGS AS THE "CORRIDO DE ELENA" ABOVE BY THE SOMEWHAT MORE SOPHISTICATED PERFORMANCE. IT CONTAINS INTERESTING SYNCOPATIONS AND THE CHARACTERISTIC DOWNWARD GLISSANDO AT THE CADENCE WHICH IS HEARD IN SO MANY CORRIDOS OF MEXICAN ORIGIN. FOR INSTANCE, AT THE FINAL CADENCE ON THE LAST SYLLABLE THE MELODY SLIDES DOWN FROM THE FIFTH TO THE THIRD.

PARA QUE ME SIRVO EL VINO. RECORDED AT ALBUQUERQUE, NEW MEXICO, APRIL 9, 1947. THE RECORDING CONTAINS A SIMULATED TRUMPET INTRODUCTION AND INTERLUDES PERFORMED BY VIDAL VALDEZ WITH HIS CUPPED HANDS. THE NEW MEXICAN TROUBADOUR IS AN INGENIOUS PERSON WHO NOT ONLY INVENTS SONGS OR MELODIES, BUT PROVIDES HIS OWN INSTRUMENTAL EFFECTS IF THE NECESSARY INSTRUMENT IS LACKING. VALDEZ LEARNED THIS TUNE FROM A FRIEND AND BELIEVES IT TO BE OF NEW MEXICAN ORIGIN. THE FORM OF VERSES INTERSPERSED WITH INTERLUDES, IN WHICH THE TRUMPET TAKES THE LEAD, IS HOWEVER IN THE MANNER OF THE MARIACHI ORCHESTRAS OF OLD MEXICO.

TROVO DE VIEJO VILMAS. RECORDED AT TIERRA AZUL NEAR ABIQUI, NEW MEXICO, JANUARY 26, 1951. THE TROVO IS A TYPE OF DIALOGUE SONG IN WHICH TWO OR MORE PERSONS SING ALTERNATE VERSES, OR, IF ONLY ONE IS AVAILABLE AS IN THIS RECORDING, THE SINGER PREFACES EACH VERSE WITH THE NAME OF THE PERSON WHO IS SUPPOSED TO BE SINGING. THE WORD "TROVO" IN SPANISH IS DEFINED AS MEANING A METRICAL COMPOSITION OR A PARODY. THE WORD, APPARENTLY DERIVED FROM THE WORD "TROVADOR" FOR VERSIFIER, POET OR TROUBADOUR, MAY MERELY HAVE BEEN GIVEN A MASOULINE ENDING AND APPLIED TO THE PARTICULAR TYPE OF SONG OF WHICH THE ABOVE IS AN EXAMPLE. A NUMBER OF ALMOST MYTHICAL TROUBADOURS OF NEW MEXICO AND OF NORTHERN MEXICO ARE USUALLY REPRESENTED AS TAKING PART. THEY ARE KNOWN BY NAMES SUCH AS "EL ZURDO" (THE LEFT-HANDED ONE), "EL PELON" (THE BALD OR POOR ONE), "CHICORIA", "EL NEGRITO" (THE LITTLE NEGRO), "GRACIAS", "CIENFUEGOS", AND "TAVERAS". "EL VIEJO VILMAS" (THE OLD VILMAS) WAS ONE, AND PROBABLY THE MOST FAMOUS, OF THESE. ARTHUR CAMPA RELATES (1) THAT THESE TROUBADOURS OFTEN TRAVELLED WITH THE WAGON TRAINS FROM CHIHUAHUA OR ALONG THE SANTA FE TRAIL TO NEW MEXICO AND NOT INFREQUENTLY TWO WAGON TRAINS WOULD MEET. ARRANGEMENTS WOULD BE MADE FOR THE TWO TRAINS TO CAMP TOGETHER FOR THE NIGHT. NEWS WOULD BE EXCHANGED AND FRIENDSHIPS RENEWED. AFTER THE EVENING MEAL HAD BEEN SERVED, THE TROUBADOURS WHO ACCOMPANIED THE TWO TRAINS WOULD SIT DOWN TOGETHER IN THE LIGHT OF A FIRE IN THE MIDST OF A CIRCLE OF PRAIRIE SCHOONERS AND HOBBLED OXEN AND ARRANGE THE RULES OF A SONG CONTEST. EACH WOULD SING IN TURN UNTIL HE HAD EXHAUSTED HIS REPERTORY OF "DECIMAS DE AMOR" WITH A RECESS FOR RECITING VERSES OF THEIR OWN COMPOSITION. THEN THEY WOULD TURN TO RELIGIOUS DECIMAS AND TO TROVOS IMPROVISED ON THE SPOT IN WHICH THEY WOULD ALTERNATELY SING THE IMPROVISED VERSES IN THE FORM OF COPLAS TO THE SAME TUNE. IN SOME CASES EACH TROUBADOUR WOULD SING HIS OWN VERSION OF THE MELODY. THE PRESENT EXAMPLE, HOWEVER, IS OF THE FORMER TYPE. IN THE VERSES THEY WOULD PROPOUND QUESTIONS TO ONE ANOTHER WHICH THEY WOULD ANSWER IN VERSE FORM. IN THE PRESENTLY RECORDED TROVO SEVERAL OF THESE TROVADORES ARE REPRESENTED AS SINGING TO ONE ANOTHER. THE PARTICIPANTS ARE EL VIEJO VILMAS, GRACIA, SINUEGAS, AND TABERAS. IT WILL BE NOTED THAT THE SPELLING OF THE NAMES IS NOT CONSISTENT. THESE SPELLINGS COME DIRECT FROM THE NOTEBOOK OF THE SINGER, ARVINO MARTINEZ. THIS SONG SIMULATES (POSSIBLY IT WAS RECONSTRUCTED FROM MEMORY) ONE OF THESE CONTESTS WITH IMPROVISED VERSES IN WHICH QUESTIONS WERE PROPOUNDED AND ANSWERED.

THE CHAMPIONS OPEN THE TOURNEY BY TAUNTING ONE ANOTHER AND BOASTING OF THEIR FAME AND PROWESS. EVENTUALLY THEY GET DOWN TO BUSINESS WHEN EL VIEJO PROPOUNDS A LONG AND RAMBLING QUESTION IN THE FOURTEENTH STANZA. UNFORTUNATELY, IT IS POSSIBLE TO INCLUDE ONLY FOURTEEN OF THE THIRTY VERSES OF THIS TROVO, AND THE ANSWERS TO THE QUESTIONS THEREFORE DO NOT APPEAR IN THIS RECORDING.

CUNA. RECORDED AT LLANO, NEW MEXICO, JANUARY 28, 1951. THE CUNA, OR CRADLE, IS ANOTHER FOLK DANCE WHICH TAKES ITS NAME FROM THE CRADLE ARRANGEMENT OF THE HANDS OF TWO COUPLES WHO DANCE IN A SQUARE WITH INTERLOCKING HANDS. THE DANCE AND ONE OF THE MANY TUNES TO WHICH THE CUNA IS, OR WAS, DANCED ARE DESCRIBED AT PP. 30 AND 39 OF MEXICAN AND NEW MEXICAN FOLKDANCES BY MELA SEDILLO-BREWER. (1) THIS WITH THE POLKA, ROUND DANCE, WALTZES OF VARIOUS SORTS, COTILLIONS, AND MANY OTHER TYPES OF DANCE HAVE BEEN POPULAR AT DANCES PARTICULARLY IN THE RURAL DISTRICTS OF NEW MEXICO.

(1) SPANISH FOLK POETRY IN NEW MEXICO, SUPRA, P.18 ET SEQ.

(1) UNIVERSITY OF NEW MEXICO PRESS; ALBUQUERQUE, N. MEX.; SECOND EDITION; 1938.

HUAPANGO

1.
Debajo del brazo voy con mi guitarra
pa' echar un cantar,
a ver si consigo que vuele conmigo
una palomita de aquí del lugar.

2.
Ya varias noches que le hablo de
amores
pero como nadie me quiere entender
aunque yo le cante los versos
mejor
esa ingrata no quiere darme su
querer.

(verses 1 and 2 repeated)

Refrain
Su querer
y su amor!
eso pido!
nada más!
¡dulce bien!
mi ilusión!
ya no me haga padecer.

3.
La luz de la luna llena) Repeated
corre por todo el potrero)
la van siguiendo las nubes) Repeated
con gotitas de aguacero)

4.
Me acuesto pensando en ti) Repeated
que en mi sueño estás conmigo)
y me siento muy feliz) Repeated
con soñar que estoy contigo.)

5.
Hubo noches que soñé
que tu boquita besaba
y cuando yo desperté
fui viendo que era la almohada
la que de besos llenaba.

(verse 1 repeated)

1.
I go with my guitar under my arm
To make a song
To see if I get a little dove
From this place to run away with me.

2.
It's already several nights that I
have spoken to her of love
But as nobody wants to understand me
Even if I sing her the verses better
and better
That ungrateful one does not want to
give me her love.

(verses 1 and 2 repeated)

Refrain
Her affection
And her love!
That I ask!
Nothing else!
My sweetheart!
My illusion!
Don't make me suffer any more.

3.
The light of the full moon
Floods the entire pasture
And the clouds follow it
With droplets of rain.

4.
I go to bed thinking of you
Who in my dreams are with me
And I feel very happy
In dreaming that you are with me.

5.
There were nights when I dreamt
That I was kissing your little mouth
And when I woke up
I found out that it was the pillow
That I was showering with kisses.

(verse 1 repeated)

EL ZAPATERO

Verse
Yo le dije a un zapatero
que me hiciera unos zapatos,
con el piquito redondo
como lo tienen los patos.
(repeated)

Refrain
¡Mal haya el zapatero
cómo me engañó!
Me hizo los zapatos,
y el piquito no.
(repeated)

1.
La luna se va metiendo
y el sol empieza a brillar
Apenas te estoy queriendo
cómo te podré olvidar.
Bien sabes que yo te quiero
y sin ti no puedo estar
dame sólo una esperanza
para podernos casar.

2.
La luna se va metiendo
y el sol empieza a brillar
Apenas te estoy queriendo
cómo te podré olvidar.
Bien sabes que mis canciones
alegran los corazones
Si es que te encuentro triste
te te vengo a consolar.

Refrain
Paloma que alegre canta
Paloma que alegre canta
llegué tanto al balcón
Canta alegre canta
Canta alegre canta
Mi rendido corazón.
(Refrain repeated)

3.
La luna se va metiendo,
etc.....

Verse
I told an old shoemaker
To make me a pair of shoes
With the toes all nicely rounded
Like the bill of a duck or goose.
(repeated)

Refrain
Oh wretched old shoemaker
How could you cheat me so.
You made me a pair of shoes, yes,
But toes like a duck bill? No!
(repeated)

1.
The moon it is slowly setting
And the sun begins to shine.
I am only beginning to love you
And to think of you as mine.
You know well that I love you.
Life without you I cannot see,
Give me only a little hope dear
That one day my wife you'll be.

2.
The moon it is slowly setting
etc.....

You know that my songs bring gladness
And drive away care and fear.
If you're ever sad and lonely,
You will know that I'll be near.

Refrain
Oh pigeon who sings so sweetly,
Oh pigeon who sings so sweetly,
Now come to my true love's door
A-singing so gladly singing
A-singing so gladly singing
To the one that I adore.
(Refrain repeated)

3.
The moon it is slowly setting
etc.....

CUATRO CAMINOS

1.
Es imposible que yo te olvide
Es imposible que yo me vaya
por donde quiera que voy te miro
yo ando con otra y por ti suspiro
Es imposible que todo acabe,
yo sin tus ojos me arranco el alma
si ando en mi juicio no ando contento
si ando borracho pa' que te cuento.

Refrain
Cuatro caminos hay en mi vida
Cuál de los cuatro será el mejor?
tú que me viste llorar de angustia
dime paloma, por cuál me voy.

2.
Tu me juraste que amor del bueno
cienpre en tus brazos yo encontraría,
ya no te acuerdas cuando dijiste
que yo era tuyo y que tú eras mía.
que te marchas paloma blanca
para ir a vuelo poquito a poco,
¡lévate mi alma bajo tus alas
y dime adiós, a pesar de todo.

1.
It is impossible for me to forget you.
It is impossible for me to go away.
Wherever I go I always see you.
I go with another and sigh for you.
It is impossible that all should end,
Without your eyes I root out my soul.
If I rely on my reason, I am not contented.
If I get drunk, I still think of you.

Refrain
There are four roads in my life.
Which of the four will be the best?
You who see me weeping in anguish
Tell me, oh Dove, which way to go.

2.
You who swore that I should always find
Love in your arms,
Don't you remember when you said
That I should be yours and you should
be mine.
If you are going, white dove,
Raise your wings gently.
Carry my heart beneath your wings
And tell me farewell, in spite of all.

ENTREGA DE NOVIOS

1.
Es un ser infinito
y más un ser verdadero
pues el mismo Jesucristo
nos lo ha dado a entender.

2.
Estando el mundo formado
con el nombre de Adán
el mismo que el verdadero.

3.
Ya volvieron de sus sueños
con una voz admirable;
te recibo por esposa
para obedecer al Padre.

4.
Le hizo ahora que se durmiera
en un hermoso vergel
y le dió una compañera
que se estuviera con él.

5.
Por ser hueso de mi hueso,
por ser carne de mi carne
te recibo por esposa
para obedecer al Padre.

6.
Ya de la iglesia salieron
con muchísima alegría;
ya quedaron esposados
como San José y María.

7.
Piensan los malos casados
piensan a Dios engañar;
ellos son los engañados.
no se vayan a equivocar.

8.
Atiéndame el esposado
lo que le voy a mentar;
ya no hay padre ya no hay madre
¡ora lo que hay es mujer.

9.
Atiéndame la esposada
de amor muestre su cariño;
Ya no hay padre y no hay madre
¡ora lo que hay es marido.

10.
Los padrinos de estos novios
ya saben su obligación:
de entregar a sus ahijados
y echarles la bendición.

11.
Los padres de estos novios,
que ha de aumentar su cariño,
ya aquí están sus dos hijos
siguiéndoles por el camino.

1.
It is an infinite being
And also a true being
Because Jesus Christ himself
Has made us understand it.

2.
The world being already formed
With the name of Adam
The same as the true one.

3.
They come back from their dreams
With an admirable voice.
I receive you as my wife
In order to obey the Father.

4.
Now he made him to sleep
In a beautiful garden
And gave him a companion
That should always be with him.

5.
To be bone of my bone,
To be flesh of my flesh
I receive you as my wife
In order to obey the Father.

6.
Now they come out from the church
With the greatest joy
Already married
Like Joseph and Mary.

7.
Bad spouses think
That they can cheat God.
They are the ones that are cheated;
Do not be mistaken.

8.
Hear, oh groom,
What I am going to say.
Henceforth you have neither father or
mother.
What you have now is a wife.

9.
Hear, oh bride,
And show your love.
Henceforth you have neither father or
mother.
What you have now is a husband.

10.
The godparents of these newlyweds
Know their duty which is
To give away their children
And give them their blessing.

11.
The parents of these newlyweds
Must increase their love.
Here are your two children
Following in your way.

CANCION INGLÉS

1.
Desde que llegué a este punto
ya voy aprendiendo inglés,
y estoy tan aventajado
que ya aprendí a decir, "yes."

2.
Se contar perfectamente
del número one al ten;
saludar con el good morning.
good morning how are you my friend.

3.
Oyeme, americana.
No desprecies nuestra lengua,
que sería derrota y mengua
el ser americano.

Since I came to this place
I have begun to learn English
And I am already so advanced
That I have learned to say "yes."

2.
I can count perfectly
from the number one to ten;
Greet a person with good morning,
Good morning, how are you, my friend.

3.
Listen to me American girl.
Don't dispise our language.
That would be to lessen our pride
in being American.

4.
Yo soy un mejicanito
de la lengua verdadera.
Ya no quiero una morenita;
No quiero mas que a mi güera.

5.
Sino quiere que esté mudo
pregunte: ¿como estás tú?
salude con el good morning,
good morning how are you?

4.
I am a little Mexican
Of the true language.
I do not want a little brunette;
I only want my blonde.

5.
If you don't want this dumb one
To ask "como estás?"
Greet me with a good morning,
Good morning, how are you?

JESUSITA

1.
Cuando salí de mi tierra
y entré a Villamar
me encontré a Jesusita
y la empecé a enamorar

2.
Le pregunté a su mamá
por los años que ella tiene
y qué año cumple
el 16 de Septiembre.

3.
No debes pasar el tiempo
vamos abordando vapores.

4.
Para podernos casar
que le cuente les estrellas
yo a la orilla del mar.

5.
Yo le cuente las estrellas
y a la orilla del mar.
Que te las cuente tu mamá
porque yo no sé contar.

6.
(entire verse undecipherable)

7.
Y a comenzar ma despido
y aquí se acaban cantando
los versos de Jesusita.

1.
When I went out from my country
And entered Villamar
I met Jesusita
And began to make love to her.

2.
I asked her mother
How old she was
And how old she would be
On the sixteenth of September.

3.
Do not let time go by.
Let's go aboard ship.

4.
That we may get married,
That I count the stars for her
By the seashore.

5.
I would gladly count the stars
For you by the seashore.
But let your mother count them for you
Because I don't know how to count.

6.
(undecipherable)

7.
No I commence my farewell
And here ends the singing
Of the verses of Jesusita.

*While parts of the song are undecipherable, it is clear from other versions collected in New Mexico that the mother of Jesusita, in order to prevent the marriage, requires the boy to count the stars as a condition of her consent.

EL CORRIDO DE ELENA

1.
Elena, querida mía,
y una cosa has de escuchar,
unas dos o tres palabras
que contigo quiero hablar.

2.
Y tú, Benito ¿qué tienes
que vienes tan enojado?
Mira no te andes creyendo
de cuentos que te han contado.

3.
Elena, no digas eso,
ni lo vuelvas a decir,
que el día que encuentre a Fernando
ese día van a morir.

4.
En ese Plan de Barrancas (1)
sin saber cómo ni cuándo,
allí fue donde encontró
don Benito a don Fernando.

5.
Perdoname, don Benito,
mira no te andes creyendo
que ni conozco a tu esposa.

6.
Del más alto firmamento
yo vi bajar una estrella,
mire no se ande rajando,
un lunes lo hallé con ella.

7.
Fechó mano a su mosquete,
calibre cincuenta y tres,
le dió los cinco balazos
a don Fernando el francés.

8.
Le quitó la pelerina, (pelerina)
se puso la ropa de él
y se fue para la casa
y a matar a la mujer.

9.
Pero, Benito, ¿qué tienes,
que nunca venías así?
¿Tienes amores en Francia
o quieres a otra más que a mí?

1.
Elena, my dear,
There is one thing you must hear,
One, two or three words
That I want to speak to you.

2.
And you, Benito? What is wrong,
That you come here so angry?
Take care before you believe
The tales that they have told you.

3.
Elena, do not say that,
Nor try to change my mind,
For the day that I meet Fernando
That day you both shall die.

4.
In the plain of Barranca
Without knowing when or where
They should meet,
Don Benito encountered Don Fernando.

5.
Pardon me, Don Benito
Take care before you believe
That I have wronged you with your wife.

6.
From the highest firmament
I saw a star falling.
Take care lest you destroy
The moon that is found with it.

7.
Laying hands on his musket
Of the calibre of thirty-three
He fired the five bullets
Into Don Fernando, the Frenchman.

8.
He quit then his search.
He put on Don Fernando's clothes
And he returned then to his house
To kill his wife.

9.
But, Benito, What is the matter
That now you come in this manner?
Do you have sweethearts in France
That you love more than me?

10.
No tengo amores en Francia.
ni quiero a otra más que a tí,
no soy más que tu marido,
que me hallo al lado de tí.

11.
Ya se agarran de la mano
y se fueron para el jardín,
al abrir la media puerta
se les apagó el candil.

12.
Elena, muy asustada,
se agachaba y lo miraba
y don Benito tan serio,
que ni siquiera la hablaba

13.
Perdóname, esposo mío,
perdóname por piedad,
que no soy la primer mujer
que ha caído en fragilidad.

14.
Perdóname, esposo mío
perdona mi desventura,
mira, no lo hagas por mí,
haslo por mis dos criaturas.

15.
De mí no alcanzas perdón,
de mí no alcanzas ventura,
que te perdono el francés,
que gozó de tu hermosura.

16.
Mas te encargo a mis chiquitos
se los llevas a mis padres,
si te preguntan por mí,
los dirás que tú no sabes.

17.
A mis hermanas les dícos
que pongan luto por mí
y a las mejores casadas,
que pongan ejemplo en mí.

18.
Le quitó la crinolina
y la dejó en canisón;
se le hincaba de rodillas,
pero no alcanzó perdón.

19.
Le quitó la crinolina
y la dejó en canisón,
le dió los cinco balazos
en el nero corazón.

20.
Vuela, vuela, palomita,
dale fuera a tu volido,
anda a ver cómo le fué
a Elena con su marido.

21.
Vuela, vuela, palomita,
párate en aquella higuera,
aquí se acaban cantando
los versitos de la Elena.

10.
I have no sweethearts in France
Nor do I love anyone more than you.
I am only your husband
Who find myself here beside you.

11.
They took each other by the hand
And went out into the garden.
When she opened the middle door
Her candle went out.

12.
Elena, very excited,
Stooped and regarded him
And Don Benito was very grave
And spoke not a word.

13.
Pardon me, my husband,
Pardon me for the love of God.
For I am not the first wife
Who has fallen in her weakness.

14.
Pardon me, my husband
Pardon my misdeed
Look, I do not beg mercy for my own sake
I beg mercy for the sake of my two babies.

15.
You shall have no pardon from me
From me you shall get no mercy
Let the Frenchman pardon you
Who rejoiced in your beauty.

16.
Alas! Then I charge you with my children
That you take them to my relatives
If they ask you about me
Tell them you know nothing.

17.
Tell my sisters
To go into mourning for me
And tell all married women
To take a lesson from me.

18.
He stripped off her gown of crinoline.
He stripped off her underclothes.
She sank to her knees before him
But no pardon she received.

19.
He stripped off her gown of crinoline.
He left her in her nightgown.
He fired all five bullets
Right into her heart.

20.
Fly, fly little dove.
Fly with all your strength.
Go and see how it was
With Elena and her husband.

21.
Fly, fly little dove.
Perch in that fig tree.
Here concludes the singing
Of the verses of Elena.

PRINCIPIO DEL TROVO DEL VIEJO Y GRACIA

Maestro Dimas ¿dónde estás
Entre semanas y días
Que te han salido a buscar
Más de cuatro compañías
Y no te han podido hallar
Entre semanas y días?

GRACIA
Nulas son tus fantasías
Te acabo de noticiar
¿Dónde son tus compañías
Que me han salido a buscar
Que no me han podido hallar
Entre semanas y días?

VIEJO
Por la flor de Alejandría
Breve lo pondré in mi lista
Maestro Dimas la menor
El que era de Buena Vista.

GRACIA
También yo te pondré en mi conquista
Para que puedas discurrir
Me han dicho que tú eres Gracia
Conmigo no has de jugar.

VIEJO

1. Gracia
Master Dimas where have you been
These weeks and days
For more than four parties
Have gone out to find you
But have not been able to do so
All these weeks and days?

2. Viejo
I begin to think
All your fantasies are false.
Where are all these parties
Who have gone out to find me
But have not been able to do so
All these weeks and days?

3. Gracia
By the flower of Alexandria
Let us get started.
Maestro Dimas the smallest party
Is the one from Buena Vista.

4. Viejo
I will add you to my conquests
So that you may amuse us.
They have told me that you were Gracia
But you are not going to play with me.

Maestro se tiene que dar
Como tierra de verano
Que tal chulliaran a Gracia
Si le ganaba un anciano.

GRACIA
Torpes estás como el gusano
Te acabo de competir.
Yo también canto lezang
No me has de contradecir.

VIEJO
Maestra le voy aplaudir
Mi trovo no tiene taja
Si alguna plana me inmienda
Ni en la tierra queda Gracia.

GRACIA
Gracia fuera que conmigo
Gracia dijiera soy bueno
Y en puntito tan tano
Canteras con eficacia.

VIEJO
Breve daremos la traza
Pongan al verso refleja
Maestro aunque quiera ser bueno
Su antigüedad no lo deja.

GRACIA
De mí voz naíjen se queja
De lo dicho a lo vulgar
Yo soy como el astro sereno
Cuando subo a diversar.

VIEJO

Yo soy el Gracia mentado
que ha transitado la aurora
Yo soy el poeta mentado
Que alaban mucho en Sonora.

GRACIA O
Me bajé a la cantinplora
Con satisfacción completa
Y sino mírame aquí
El viejo carga paleta
Mi voz ha sido discreta
Y en todo soy victorioso
Que tal Chulliaran al Viejo
Si le ganaba un Mocosito.

VIEJO

Maestro no se muestre reguroso
Que yo canto de noche y día
Ahora quiero que me cante
Textos de Filosofía.

GRACIA
Si entiendes filosofía
Dale a tu discurso vuelo
Para gobierno del cielo
Qué cosa mi Dios haría
Ahora les pregunto yo puetas
Y compositores cuantos fueron
los colores que Dios a la gloria
Dió cuántos jardines plantó
Cuando su muerte notaría
Dice la sagrada historia
De esa ciudad solemada
En qué modo fue formada
Ahora les pregunto yo
Acuales son los querubines
que un serafín alto y goza
Acual es la estrella más hermosa
Que al mundo da claridad
Qué título se le da al jardín
Más esencial, acual es el río
De Jordán donde se paseó María
Si entiendes filosofía dale a tu
discurso vuelo para gobierno
del cielo qué cosa mi Dios haría.

5. Gracia
Master it would be a victory
Of winter over Summer
It would make a laughing stock of Gracia
If an old man could beat him.

6. Viejo.
You are dull as a worm.
I have competed with you before.
I sing proudly,
You cannot contradict me.

7. Gracia
Master I shall applaud you
But my trovo is matchless.
If any one could outdo him
Gracia would not even remain in the field.

8. Viejo
It would be very gracious
If Gracia would acknowledge that I am good
And in such a little point
You would be singing the truth.

9. Gracia
We shall begin the contest shortly
Let our verses reflect our skills.
Even if the old Maestro wants to be good
His age does not permit him.

10. Viejo
Of my voice nobody is complaining
Oblivious to the slanders of vulgar ones
I am like a serene planet
When I start discoursing.

11. Gracia
I am the often mentioned Gracia
Who am coming through the dawn.
I am the famous poet
Whom they praise so much in Sonora.

12. Viejo
I hear your remarks
With complete equanimity.
If you don't think it's so, look at
me here.
The Old One carries with him what is
necessary.

My voice has been discreet,
And in everything I am victorious.
How could they make fun of the Old One
If a brat should beat him?

13. Gracia
Maestro don't show yourself too unhappy
If I sing all night and day.
Now I want you to sing to me
Texts of philosophy.

14. Viejo
If you understand philosophy
Give wings to your speech.
In the government of heaven
With what would God first concern
himself?

Now I ask you poets
And composers how many were
The colors that God gave to paradise
How many gardens he planted
When his death he predicted?
The sacred story tells
Of the holy city. Only tell me
In what way it was formed.
Now I ask these poets
What are the Cherubim,
The Seraphim, high and rejoicing.
What is the most beautiful star
Which gives clarity to the world,
The title given to the garden,
More important which is that river
Jordan,

Where Mary walked.
If you understand philosophy
Give wings to your speech
In the government of heaven
With what would God first concern
himself?