

SUNi PAZ

ALERTA Sings &
Songs for the playground
Canciones para el recreo



Smithsonian Folkways

Composed, produced and arranged by Suni Paz

Suni Paz has devoted her career to opening children's minds to new languages and new sounds through music. This release includes two of her acclaimed Folkways children's recordings. **ALERTA Sings** presents easy-to-learn songs from Latin America and the Caribbean. **Canciones para el recreo** presents fun songs from Argentina and Chile. Suni is accompanied by children singing and a number of musicians playing Latin American instruments, including guitar, *charango*, *bombo*, *cuatro*, and *afuche*. 20-page booklet, lyrics in English and Spanish, 63 minutes.

- 1 Los vecinos (The Neighbors) 1:39
- 2 Naranja dulce (Sweet Orange) 0:44
- 3 Tengo una muñeca (I Have a Doll) 1:05
- 4 Little David 1:51
- 5 Dis Lang Time Gal 1:16
- 6 Pizza, Pizza, Daddy-O 0:53
- 7 San Sereni (Saint Sereni) 0:58
- 8 Andando, andando (Walking, Walking)/Tortitas tortitas (Cakes, Cakes) 1:05
- 9 Sana, sana (Heal, Heal)/Pon, pon 0:48
- 10 Brown Girl in the Ring 1:12
- 11 Willoughby 1:12
- 12 Room for Rent/Cinderella 1:16
- 13 Mambrú 0:56
- 14 A la limón (To the Lemon) 1:12
- 15 El coquí 0:58
- 16 La rana (The Frog) 2:02
- 17 Noah 1:52
- 18 Head to Shoulders 1:17
- 19 Little Sally Walker 0:57
- 20 ¡Que llueva! (Let It Rain!) 1:03
- 21 La pájara pinta (The Polka-dotted Bird) 0:52
- 22 Los números (The Numbers) 0:41
- 23 La manita (The Small Hand) 0:31
- 24 Los animalitos (The Little Animals) 0:41
- 25 Walk Together, Children 1:06
- 26 Hush, Little Baby 1:08
- 27 Punchinella 1:09
- 28 A Sailor Went to Sea 1:04
- 29 Brinca la tablita (Jump the Wooden Beam) 0:44
- 30 Matarile 2:11
- 31 Circle Around 0:54

Canciones para el recreo
Songs for the playground

- 32 Lega la mañana (In the Morning) 2:49
(Words & music by Angel Parra)
- 33 La gatita Carlota (Kitty Carlota) 1:54
- 34 Los pollitos dicen pío, pío, pío
(The Chicks Cry, Cry, Cry) 1:12
- 35 Quenepa (Tree Fruit) 2:00
(Words by Rubén del Rosario & Isabel Freire de Matos, music by Suni Paz)
- 36 Niño lareño (Boy of Lares) 2:15
(Words by Rubén del Rosario & Isabel Freire de Matos; music by Suni Paz)
- 37 El águila y la paloma
(The Eagle and the Dove) 3:32
(Words & music by Rolando Alarcón)
- 38 Cocorocó 1:53
(Words & music by Nicanor Molinare)
- 39 Tengo dos cabritillas
(I Have Two Mountain Goats) 1:09
- 40 Canción de tomar el té (Song for Tea Time) 2:00
(Words & music by María Elena Valde)
- 41 Resfalsa de mi escuela
(Dance of My School) 2:12
(Words & music by Rolando Alarcón)
- 42 Cuando estoy triste (When I Am Sad) 1:46
(Words by José Pedroni Santa Fe; music by Damián Sánchez)
- 43 Papaloapán (River of Butterflies) 1:46
- 44 Por un ratoncito (The Little Mouse) 1:36
(Melvina Reynolds/Schroder Music: ASCAP; Spanish translation by Suni Paz)
(Words & music in Spanish by Suni Paz/Schroder Music Co., ASCAP)



SUNI PAZ

ALERTA Sings & Canciones para el recreo/ Children's Songs for the Playground SFW CD 45055 © Smithsonian Folkways Recordings

Originally issued as *ALERTA Sings: Children's Songs in Spanish and English* Folkways 7830 (1980), SFW 45012 (1992); and as *Canciones para el recreo: Children's Songs for the Playground* Folkways 7850 (1977), SFW 45013 (1990)

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Introduction

This recording brings you two different, but related, recordings produced by Suni Paz for children in 1977 and 1980. Part A includes the 31 songs from *ALERTA Sings* (originally issued on Folkways in 1980), which includes songs from Latin America and the Caribbean, prepared and performed by a group of musician-educators. Part B (tracks 32-44) includes the songs from *Canciones para el recreo: Children's Songs for the Playground*, which consists mostly of arrangements of songs Suni Paz learned in Argentina and Chile, and has sung in schools in many parts of the United States. The original Spanish texts and English translations are provided in this CD.

Suni Paz is a talented and multifaceted artist, whose many recordings include those that address adults as well as those for children. Throughout her personal and professional life Suni Paz has been drawing together different influences from the places she has lived and the people she has worked with and created music that is accessible and fun for children to sing, as well as recordings for adults that are powerful and moving.

Part A

ALERTA (A Learning Environment Responsive To All) is a curriculum for young children that was developed in the Institute for Urban and Minority Education at Teachers College, Columbia University, by a team of people who believed in the value of bilingualism, the beauty of multiculturalism, and the wonder of childhood. We were all educators who believe that the source of a curriculum is found within the child. We therefore taped the children with whom we worked and combined this material with memories of our own childhoods to find songs, rhymes, and games that were important to all of us.

The idea of the program *ALERTA*, founded by the Department of Health and Human Services (Contract # 105-76-1164, Head Start Strategy, Soledad Arenas, Project Officer), was originally conceived and developed by Leslie Williams (Teachers College) in collaboration with Dr. Yvonne De Gaetano and Leila Arjona. Working as a team, they provided training to early childhood teachers who also contributed with their voices and talents to this recording. At the team's request, I joined the effort, bringing my voice and expertise on Latin American and children's folklore. All the people involved in the recording took great delight in singing and playing along for and with the children. We wish you the same joy.

All *ALERTA* materials are available in both Spanish and English. For further information about the program, contact: Dr. Leslie Williams, Box 9, Teachers College, New York, NY 10027

— Suni Paz

ALERTA *Sings* (English translations by Suni Paz)

(One slash (/) divides lines in the same verse;
2 slashes (//) divide the verses)

1 Los vecinos (The Neighbors)

"Los vecinos" was written by Suni Paz, in celebration of the beauty of bilingualism. The message of the song reflects the spirit of the ALERTA curriculum.

Ayer por la tarde/Por nuestra ventana/
Vi nuevos vecinos/Llegando a la casa//
Traían mesitas/Camas y sillones/
Lámparas y cuadros/Libros en cajones//
Y vi a una niña/De mi misma edad/
Se llama Juanita/Y es de otra ciudad//
Yo no hablo español/Ella no habla inglés/
Seguro por gestos/Vamos a entender//
Por unos idiomas/No haremos problemas/
Los niños jugando/Se entienden por señas//
Ya hablaré español/Cuando pase un tiempo/
Ella hablará inglés/En cualquier momento....//
Coda: ¡Arriba vecina/Vamos a jugar/
Que vivan las niñas/De cualquier edad//

Yesterday afternoon/From our window/
I saw new neighbors/Arriving home.//
They brought little tables/Beds and sofas/
Lamps and paintings/Boxes of books.//
And I saw a little girl/Of my same age./
Her name is Juanita/And she is from another city.//
I don't speak Spanish/She doesn't speak English./
Surely by gestures/We'll understand each other//

For in some languages/We don't have any problems./
Children, when playing/Communicate through gestures.//
I will speak Spanish./As time goes by/She will speak English/
In no time.// **Chorus:** Stand up, neighbor/
Let's go and play/Long live girls/Of any age!

2 Naranja dulce (Sweet Orange)

"Naranja dulce" is a gentle song which can be sung by singers in unison, in parts, or as a round. It is a tune well known in many Hispanic countries.

Naranja dulce/Limón partido/Dame un abrazo/
Que yo te pido// Si fueran falsos/Mis juramentos/
En el momento/Te olvidaré//

Sweet orange/Sliced lemon/Give me a hug/I beg you.//
If my promises/Were false/In a moment/I'll forget you.

3 Tengo una muñeca (I Have a Doll)

"Tengo una muñeca" has many variations which are heard throughout the Latin world.

Tengo una muñeca/Vestida de azul/Con zapatos blancos/Y el
velo de tul//La saqué a pasear/Y se me enfermó/La tengo en la
cama/Con mucho dolor//Esta mañanita/Me dijo el doctor/Que
le dé jarabe/Con un tenedor.//

I have a doll/Dressed in blue/With white shoes/
And a sheer veil.// I took her for a walk/And she got sick./
I put her in bed/In great pain//This morning/
The doctor told me/To give her syrup/With a fork.

4 Little David ★

"Little David" is an adaptation of an African-American spiritual from the Southern United States, which became popular in the English-speaking Caribbean. In this version, the words are changed to reflect the use of instruments made by the children.

Little David, play on your harp/Hallelu, Hallelu/
Little David, play on your harp/Hallelu.//
Little Tommy, play on your drum/Hallelu, Hallelu/
Little Tommy, play on your drum/Hallelu.//
Little Mary, play on your jingles/Hallelu, Hallelu/
Little Mary, play on your jingles/Hallelu.//
Little Johnny, shake your maracas/Hallelu, Hallelu/
Little Johnny, shake your maracas/Hallelu.

5 Dis Lang Time Gal ★

This popular dance-game originates in Jamaica. The words, sung in Jamaican dialect, express the joy of seeing again a girl who has been away for a long time.

Dis lang time gal/A neva see you/
Come mek me hol' /You han'//

(**Actions:** Children step left once, then step right. Each child stretches right hand out and shakes partner's right hand.)

Dis lang time gal/A neva see you/Come mek me hol'/
You han' (Repeat the actions.)

Chorus** – Peel head John Crow/Si dun' pon tree top/
Pick off de blossom

(Children in one line place right foot forward and pirouette twice while their partners place fingers lightly on pirouetting child's head. At the word "blossom," partners face each other and bend knees.)

Mek me hol' you/Han' gal/Mek me hol'/You han

(**the last three lines of the chorus change to reflect the last line of the preceding verse, each time the chorus is sung.)

Dis lang time gal/A neva see you/Come mek we walk/
And talk

(Action as in the first stanza, but instead of shaking hands, partners take hands and walk to the left at the words "Come mek we walk and talk.")

Dis lang time gal/A neva see you/Come mek we walk/
And talk

(Repeat the above actions, but children now walk to the right at the words "Come mek we walk and talk.")

Chorus (Actions for chorus are repeated, as chorus is sung.)

Dis lang time gal/A neva see you/Come mek we wheel/
An' tun//

(Repeat the action for first stanza, except that partners hold hands and make one turn to the left.)

Dis lang time gal/A neva see you/Come mek we wheel/
An' tun//

(Repeat the action of the first stanza, this time making one turn to the right.)

Chorus: Mek we wheelan'/Tun till we tumble don/
Mek me hol' you han' gal//

(Do two double turns, i.e., both partners holding two hands and turning together with arms above heads.)

Mek we wheel an'/tun till we tumble don/
Mek me hol' you han' gal.

6 Pizza, Pizza, Daddy-O

"Pizza, Pizza, Daddy-O" is a street rhyme which evolved in the western and northeastern parts of the United States. Words can be changed to reflect children's current interests.

Paula had a baby (Tanya, Sherry, etc.)/
Pizza, Pizza, Daddy-O/How do you know it?/
Pizza, Pizza, Daddy-O/'Cause she told me/
Pizza, Pizza, Daddy-O/What's his name?/
Pizza, Pizza, Daddy-O/Jesse James/
Pizza, Pizza, Daddy-O/What's special?/
Pizza, Pizza, Daddy-O/Disco dancing/
Pizza, Pizza, Daddy-O/Let's do the Freak/
Pizza, Pizza, Daddy-O/Let's do the Swim/
Pizza, Pizza, Daddy-O/Let's do the Hustle/
Pizza, Pizza, Daddy-O/Let's skate it/
Pizza, Pizza, Daddy-O/Let's twine it/
Pizza, Pizza, Daddy-O/Let's bat it/
Pizza, Pizza, Daddy-O/Let's fan it/
Pizza, Pizza, Daddy-O/Let's spin it/
Pizza, Pizza, Daddy-O/And that's the end!

7 San Serení (Saint Serení)

San Serení is a place name, and the song reflects the activity of the town. Names of other occupations may be substituted for *lavanderas* and *carpinteros*.

San Serení, de la buena, buena vida/Hacen así, así las lavanderas./Así, así, así...así me gusta a mí// San Serení, de la buena, buena vida/Hacen así, así los carpinteros/Así, así, así...así me gusta a mí.//

Saint Serení/Of the good, good life/
This way, this way, the laundress washes/
This way, this way, is the way I like it.//
Saint Serení/Of the good, good life/
This way, this way, the carpenter works/
This way, this way, is the way I like it.

Actions: Three to four pairs of children (6 to 8 children) make a circle and sing "San Serení." As each occupation is named in the song, the children clap their hands in unison, turn toward their partners, link right arms, and swing around once.

8 Andando, andando (Walking, Walking)/ Tortitas, tortitas (Cakes, Cakes)

Both of the little rhymes that follow are used to encourage young children. "Andando" encourages children to walk. "Tortitas" is done with a clapping motion, as if the child were actually making *tortitas*. (*Tortitas* are similar to Mexican *tortillas*).

Andando, andando (Walking, Walking)
*Andando, andando/Que mamita te va ayudando//
Andando, andando/Que papito te va ayudando.*

Walking, walking/With Mommy's help//
Walking, walking/With Daddy's help.

Tortitas, Tortitas (Cakes, Cakes)
*Tortitas, tortitas/Tortitas de manteca/
Para mamita, para mamita, para mamita/Que besa y besa.*

Cakes, cakes/Cakes made of butter/For Mom, for Mom/
For Mom who kisses and kisses me.

9 Sana, sana (Heal, Heal)/Pon, pon

"Sana, sana" is a short rhyme used to smooth away the pain of a small injury a child has received. "Pon, pon" is a hand game in which a child uses the index finger of one hand in the palm of the other to show the action of a mortar and pestle.

Sana, sana (Heal, Heal)
*iSana, sana/Colita de rana/
Si no se sana hoy/Se sana mañana!*

Heal, heal/Little frog's tail/
If it doesn't heal today/Surely it will heal tomorrow!

Pon, pon
*Pon, pon/Pon, pon/El dedo en el pilón/
Acetón a la macetita/iAy, ay, ay /Mi cabecita!*

Pon, pon/Pon, pon/The little finger on the mortar/
Hit hard the little mortar/Ay, ay, ay, my little head!

10 Brown Girl in the Ring ★

"Brown Girl in the Ring" is a circle game. The child in the center makes a "motion" which is imitated by the other children during verse 2. In verses 3 and 4, each child carries out the action named with a partner.

There's a brown girl (boy) in the ring/Tra la la la (3x)/
For she (he) likes sugar and/I like plum.//
Show me your motion/Tra la la la (3x)/
For she (he) likes sugar and/I like plum.//
Stand and face your partner/Tra la la la (3x)/
For she (he) likes sugar and/I like plum.//
Wheel and turn your partner/Tra la la la (3x)/
For she (he) likes sugar and/I like plum.

11 Willoughby

"Willoughby" originated on Willoughby Street in Brooklyn, New York. The game is played by two lines of children facing each other. The two children "strut" down the "alley" using any motions they like as they go along.

This is the way you Willoughby/Willoughby, Willoughby/
This is the way you Willoughby all day long. (2x)//
Oh, strutting down the alley, alley, alley/
Strutting down the alley all day long.//
Oh, here comes another one just like the other one/
Here comes another one all day long.

12 Room for Rent/Cinderella

"Room for Rent" and "Cinderella" are jump-rope games. The rhymes are said in time to the turn of the rope.

Room for Rent
Room for rent/Apply within/When I run out/You run in!

Cinderella
Cinderella, Cinderella, dressed in yellow/
Went downtown to meet her fellow/
How many kisses did she get?/1, 2, 3, 4, etc.

13 Mambrú

This is one of the many versions of "Mambrú" which can be heard in Spanish-speaking countries throughout the Caribbean and Latin America.

*Mambrú se fue a la guerra/¡Qué dolor, qué dolor, qué pena!/
Mambrú se fue a la guerra/No sé cuando vendrá/
Que do re mi, que do re fa/No sé cuando vendrá//
Allá viene un barquito/¡Qué dolor, qué dolor, qué pena!/
Allá viene un barquito/¡Qué noticias traerá!/
Que do re mi, que do re fa/¡Qué noticias traerá!//
Las noticias que traigo/¡Qué dolor, qué dolor, qué pena!/
Las noticias que traigo/Los han de hacer cantar/
Que do re mi, que do re fa/Los han de hacer cantar!//
Que ya Mambrú regresa/¡Ay qué bueno, ay qué bueno!/
Que ya Mambrú regresa/Y pronto llegará/
Que do re mi, que do re fa/¡Y pronto llegará!*

Mambrú went to war/
What sorrow, what sorrow, what pain!/
Mambrú went to war/
Don't know when he'll return/Do, re, mi, do, re, fa/
I don't know when he'll return//
There comes a little boat/
What sorrow, what sorrow, what pain!/
There comes a little boat/It might bring some news/
Do, re, mi, do, re, fa/It might bring some news//
The news I bring/What sorrow, what sorrow, what
pain!/The news I bring/Will make you sing/
Do, re, mi, do, re, fa/Will make you sing//
Mambrú is arriving/Ay, how good, ay, how wonderful!/
Mambrú is about to return/He will be here soon/
Do, re, mi, do, re, fa/He will be here soon.//

14 A la Limón (To the Lemon)

"A la limón" has both long and short forms that are popular. This is one of the short forms.

*A la limón, a la limón/Que se rompió la fuente/
A la limón, a la limón/Mandarla a componer.//
Coro: Uri, uri, urá/La estrella va a pasar/
La de d'lante corre mucho/La de atrás se quedará//
A la limón, a la limón/Con qué se hace el dinero/
A la limón, a la limón/De cascarón de huevo.//* **Coro**

To the lemon, the lemon/The fountain broke/
To the lemon, the lemon/Send it be fixed.//
Chorus: Uri, uri, ura/The star is about to pass/
The one in front runs fast/The last one will be trapped.//
To the lemon, the lemon/With what is money made/
To the lemon, the lemon/With the shell of an egg.//
Chorus

15 El coquí

"El coquí" is one of a collection of children's songs written by Isis Pérez de Menéndez-Penate and María Luisa Muñoz to reflect special aspects of life in Puerto Rico. The coquí is a tiny green tree frog found only on the island. The singing voice of the coquí is imitated in the chorus of the song.

*Coquí, coquí, coquí/Coquí, qui, coquí!/
En el jardín de mi casa/Entre el espeso follaje,
Una ranita se esconde/Y canta su serenata./
Coquí, coquí, qui, coquí/¡Parece que está de fiesta!/
Coquí, coquí, qui, coquí/¡Qué lindo canta el coquí!//*

Coquí, coquí, coquí/Coquí, qui, coquí!/
In my home's garden/Inside dense foliage/
A little frog hides/And sings a serenade/
Coquí, coquí, qui, coquí/It seems to be in a party mood!/
Coquí, coquí, qui, coquí/How beautiful the Coquí sings

16 La rana

"La rana" is a cumulative song—one that adds a line with each verse that is sung. In the last verse, all the lines added must be sung in the correct order.

*Estaba la rana/Sentada cantando debajo del agua/
Cuando la rana salió a cantar/Vino la mosca y la hizo callar.//
La mosca a la rana que estaba/
Sentada cantando debajo del agua/
Cuando la mosca salió a cantar/Vino la araña y la hizo
callar.// La araña a la mosca/La mosca a la rana que/
Estaba sentada cantando debajo del agua/
Cuando la araña salió a cantar/Vino el ratón y la hizo callar.//
El ratón a la araña, etc. (gato)// El gato al ratón, etc.
(perro)// El perro al gato, etc. (hombre)//
El hombre al perro, el perro al gato, el gato al ratón, el
ratón a la araña/La araña a la mosca, La mosca a la rana
que estaba sentada cantando debajo del agua/
Cuando el hombre salió a cantar/
¡Ni el mismo diablo lo hizo callar!//*

The frog was sitting, singing underneath the water./
When the frog came out to sing/
The fly came out and made her stop.//
The fly to the frog sitting, singing underneath the water./
When the fly came out sing/
The spider came out and made her stop.//
The spider to the fly, the fly to the frog./
who was sitting, singing underneath the water./
When the spider came out to sing/
Out came the mouse and made her stop.//
The mouse to the spider, etc.// (cat), (dog), (man), etc.//
The man to the dog, the dog to the cat,
the cat to the mouse./The mouse to the spider, the
spider to the fly, the fly to the frog./
Who was sitting, singing underneath the water./
When the man came out to sing/
Not even the devil could make him stop!

17 Noah

"Noah" comes from the African-American musical tradition. Its lively tune and sense of humor have made the song a favorite of children for many years.

*Old Noah he built himself an ark/
One wide river to cross!/He built it all of hickory bark/
One wide river to cross!//
The animals went in one by one/
One wide river to cross!/And Japhet with a big brass drum/
One wide river to cross!//*

Chorus: There's one wide river/
And that wide river is Jordan./There's one wide river/
There's one wide river to cross.//
The animals went in two by two/
One wide river to cross!/
The elephant and kangaroo/
One wide river to cross!//
The animals went in three by three/
One wide river to cross!/
The hippopotamus and the bumble bee/
One wide river to cross!//
The animals went in five by five/
One wide river to cross!/
Shem, Ham, and Japhet and their wives/
One wide river to cross!//

Chorus: And when he found he had no sail/
One wide river to cross!/
He just ran up his old coat tail/
One wide river to cross!//
And as they talked on this and that/
One wide river to cross!/
The ark it bumped on Ararat/
One wide river to cross!// **Chorus:**
Perhaps you think there's another verse/But there ain't!

18 Head to Shoulders

"Head to Shoulders" moves through each verse with movements which can be easily done by the children. In the last verse, all the preceding lines are repeated in the correct order.

Head to shoulders, baby, 1, 2, 3 (2x)/
Head to shoulders (4x)/Head to shoulders, baby, 1, 2, 3, 4//
Knee to ankle, baby, 1, 2, 3 (2x)/Knee to ankle (4x)/
Knee to ankle, baby, 1, 2, 3, 4//
Push the buggy, baby, 1, 2, 3, etc.//
Round the world, baby, 1, 2, 3, etc.//
That's all baby, 1, 2, 3, etc.// Head to shoulders/
Knee to ankle/Push the buggy/Round the world/
That's all baby, 1, 2, 3.

19 Little Sally Walker

Little Sally Walker/Sitting in a saucer/
Rise, Sally, rise/Wipe your weeping eyes//
Turn yourself to the one you love/
And tell us who you love the best.//
Oh, shake it to the east/Oh, shake it to the west/
Oh, shake it to the very one that you love the best.//
Put your hands on your hips/And let your backbone slip!

20 ¡Que llueva! (Let It Rain!)

"¡Que llueva!" is an old song expressing longing for the rains to come, so that the crops will grow well.

¡Que llueva, que llueva!/La virgen de la cueva/
Los pajaritos cantan/Las nubes se levantan//
¡Que llueva, que llueva!/La virgen de la cueva/
¡Que llueva, que llueva!/Que llueva un chaparrón//
Que pronto grane el trigo/Que luego luzca el sol (2x)

Let it rain, let it rain!/The Virgin of the Cave/
The birds are singing/The clouds are rising//
Let it rain, let it rain!/The Virgin of the Cave/
Let it rain, let it rain!/Let it rain a strong shower//
I hope the wheat will sprout soon/
And that the sun will come out. (2x)

21 La pájara pinta (The Polka-dotted Bird)

This bright, cheerful song combines the hint of a love story with descriptions of actions that can accompany the music.

Estaba la pájara pinta/Sentadita en un verde limón/
Con el pico cortaba la rama/Con la rama cortaba la flor/
¡Ay, ay, ay, cuándo vendrá mi amor! (2x)//
Me arrodillo a los pies de mi amante/Me levanto por fiel y
constante/Dame la mano, dame la otra/
Dame un besito sobre la boca// Daré la media vuelta/
Daré la vuelta entera/Con un pasito atrás/
Haciendo una reverencia// ¡Pero, no! ¡Pero, no! ¡Pero, no!/
Porque me da vergüenza/¡Pero, sí! ¡Pero, sí! ¡Pero, sí!/
Porque te quiero a ti.

The polka-dotted bird/
Was sitting in the green lemon tree./
With its beak it cut a branch/
With the branch it cut a flower./
Ay, ay, ay, when will my love return? (2x)//
I kneel down at my love's feet/
I get up with a faithful heart./
Give me your hand, give me your other/
Give me a little kiss on the lips.// I'll make a half turn/
I'll make a full turn// Take a step back/Bowing down./
But no, no, no, because I feel shy/
But yes, yes, yes, because I love you.

22 Los números (The Numbers)

"Los números" is a counting game in which the children act out the movements named in the verses.

Uno, dos y tres/Formemos la rueda./Cuatro, cinco y seis/
Una vuelta entera// Contando hasta siete/Giro a la derecha/
Y al llegar a ocho/Una reverencia//Luego con el nueve/
Un giro a la izquierda/Ha llegado el diez/Se acabó la cuenta.

One, two, three/Let's form a circle./Four, five, and six/
Make a full turn.// Counting up to seven/
Turn to the right./Arriving at eight/Bow down.//
Then with number nine/Turn to the left./
Number ten arrived/Counting is over.

23 La manita (The Little Hand)

"La manita" is a hand-play game that mothers or older children do with infants.

¡Qué linda la manita/Que tiene mi bebé/
Qué linda/Qué bella/Qué bonita es!

How beautiful the small hand/My baby has!/
How beautiful/Adorable/How lovely it is!

24 Los animalitos (The Little Animals)

This poem describes how animals move through the air and water, and over land.

Los animalitos/Que van por el aire/Vuelan, vuelan, vuelan//
Los animalitos/Que van por el agua/Nadan, nadan, nadan//
Los animalitos/Que van por la tierra/Marchan, marchan,
marchan// Unos y otros son/Los animalitos/ De la creación//

The little animals that go through the air/Fly, fly, fly.//
The little animals that go through the water/
Swim, swim, swim.// The little animals that go on the land/
March, march, march.//
One and all, animals are part of creation.

25 Walk Together, Children

"Walk Together, Children" is an African-American spiritual. Here it appears in a shortened version for use with young children.

Walk together, children/Don't you get weary (3x)/
There's a great camp meeting in the Promised Land!//
Chorus: Going to mourn and never tire!//
Sing together, children /Don't you get weary (3x)/
There's a great camp meeting in the Promised Land!

26 Hush, Little Baby

"Hush, Little Baby" is an old Southern lullaby. It was popularized by Joan Baez in the 1960s.

Hush, little baby, don't say a word/
Daddy's (Mommy's) going to buy you a mockingbird./
If that mockingbird don't sing/
Daddy's (Mommy's) going to buy you a diamond ring.// If
that diamond ring is brass/
Daddy's (Mommy's) going to buy you a looking glass./
If that looking glass gets broke/
Daddy's (Mommy's) going to buy you a billy-goat.

27 Punchinella

"Punchinella" is played by forming a circle with one child standing at the center. Verses 1 and 2 of the song are sung by the children in the circle. The child in the center sings verse 3 while showing an action of his or her choice. All the children repeat the action while singing verse 4.

What can you do Punchinella, funny fellow?/
What can you do, Punchinella, forty-two?//
I can do this—Punchinella, funny fellow/
We can do it too—Punchinella, forty-two.// (Repeat all)

28 A Sailor Went to Sea

"A Sailor Went to Sea" is one of the main hand-clapping games that continue to be popular throughout the United States. In this one, two children face each other and alternately clap their own hands and the hands of their partners.

A sailor went to sea, sea, sea/
To see what he could see, see, see/
And all that he could see, see, see/
Was the bottom of the deep blue sea, sea, sea.//
A sailor went to China/
To see what he could finda/
And all that he could finda/
Was a country by the name of China.

29 Brinca la tablita (Jump the Wooden Beam)

Originally, the children said these verses as they jumped back and forth across a wooden beam. Nowadays, the jumping is done over a jump rope, held taut and slightly above the ground by two of the children playing the game.

Brinca la tablita/Que yo la brinqué/Bríncala tu ahora/
Que yo me cansé// Dos y dos son cuatro/
Cuatro y dos son seis//Seis y dos son ocho/
Y ocho – diez y seis//Y ocho – veinticuatro/
Y ocho – treinta y dos// Anima bendita/Me arrodillo yo//

Jump over the wooden beam/I already jumped./
You jump now/I'm already tired.//
Two plus two is four/Four plus two is six./
Six plus two is eight/Eight plus eight is sixteen.//
Plus eight is twenty-four/Plus eight is thirty-two./
Blessed soul, I kneel in front of you.

30 Matarile

"Matarile" is a very popular game in many Latin countries. The child who faces the line of players is able to choose which occupation he or she would like to have. In this version of the song, the responding girl rejects occupations traditionally held by women to select one more suited to her interests.

Ambos a dos, matarile, ríle, ríle/
Ambos a dos, matarile, ríle, ron.//
¿Qué quiere usted? Matarile, ríle, ríle/
¿Qué quiere usted? Matarile, ríle, ron.//
Yo quiero un paje, matarile, ríle, ríle/
Yo quiero un paje, matarile, ríle, ron.//
Escójalo usted, matarile, ríle, ríle/
Escójalo usted, matarile, ríle, ron.//
Yo escojo a María, matarile, ríle, ríle/
Yo escojo a María, matarile, ríle, ron.//
¿Qué oficio le va a poner? Matarile, ríle, ríle/
¿Qué oficio le va a poner? Matarile, ríle, ron.//
Le pondremos, costurera o sastre/Maestra/o lavandera/
o doctor/o escritor/ingeniero/a Matarile, ríle, ríle/
Le pondremos, costurera o sastre, matarile, ríle, ron.//
Ella (o él) dice que sí (no) le gusta/Matarile, ríle, ríle/
Ella (o él) dice que sí (no) le gusta, matarile, ríle, ron.//
Celebremos todos juntos, matarile, ríle, ríle/
Celebremos todos juntos, matarile, ríle, ron.//

Two by two, matarile, ríle, ríle/
Two by two, matarile, ríle, ron.//
What do you want? Matarile, ríle, ríle/
What do you want? Matarile, ríle, ron.//
I want a page-boy. Matarile, ríle, ríle/
I want a page-boy, matarile, ríle, ron.//
I choose María, matarile, ríle, ríle/
I choose María, matarile, ríle, ron.//
What job are you offering? Matarile, ríle, ríle/

What job are you offering? Matarile, ríle, ron.//
We'll make him/her a seamstress, teacher, doctor,
writer, engineer, etc/Matarile, ríle, ron.//
She/he says she/he likes it/doesn't like it, matarile, ríle,
ríle/etc.// Let's celebrate together, matarile, ríle, ríle/
Let's celebrate together, matarile, ríle, ron.

31 Circle Around ★

"Circle Around" is a waltz tune which has become a circle game in Jamaica. The children act out the motions of each line of the song.

Circle around to the right in a ring/
Then to the left as so gaily we sing/
Walk to the middle as close as you can/
Step back in rhythm to where you began.//
Circle around to the right in a ring/
Then to the left as so gaily we sing/
Swing with your partner around and around/On to the next one and bow to the ground.

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Part B

Canciones para el recreo/ Children's Songs for the Playground (English translations by Robin Palmer)

Musicians and Their Instruments:

Suni Paz vocals, guitar and *charango*

Norton Torres guitar and *cuatro*

Jorge Morales percussion

Martha Sieeal cello

Juan Fernández electric piano

Ramiro Fernández *bombo* and sour bender

Latin American Instruments Played:

Charango: In addition to the guitar and the cello, you will hear the high, strong voice of the *charango*, a small ten-stringed instrument, usually made from the shell of the *quirquincho*, first cousin to the armadillo. Its original strings were of goat-gut, but now they are the more conventional steel or nylon. Originating in Bolivia, it is used in Chile, Peru, Argentina, and by the Indios concheros in southern Mexico. It is an Andean instrument.

Bombo: This deep drum is played in Argentina, Chile, Bolivia, and Peru. It has two heads made of cowhide with a body made from a hollow tree trunk. It is played with a padded stick on the drumhead and a plain one on the rim, which gives listeners the impression of hearing two instruments. It has become well known throughout the continent.

Cuatro: The *cuatro* is a ten-stringed instrument from Puerto Rico. It comes in four different sizes which correspond to the soprano, alto, tenor, and bass voices.

Afuche: Instead of a *güiro* (hollowed, notched gourd against which a small stick is rubbed) you will hear the sound of an *afuche*. This is a round maraca made out of wood and covered with metal. Metallic seeds that are strung around it move, producing a rhythmic, mellow sound.

Assorted Bells: We will hear assorted bells, a triangle, and a wooden box which, when struck by a stick, produces its own special sound.

"Los pollitos dicen," "Llega la mañana," "Quenepa," "Gatita Carlota," and "Cocoroco" have been translated so well that they can be sung in English as well!
Try them!

32 *Llega la mañana* (In The Morning)
Llega la mañana/Hay que levantarse/Lavarse la cara/
Y después peinarse./Esto no me gusta/Lo tengo enredado./
Mi pelo se queja/Lo han lastimado./La, la lalalalalala/
La, la, lalalalala// Me voy a la escuela/Tocan la campana/
Por entrar corriendo/Quedé castigada./La, la, etc.//
Por fin el recreo/No traje cordel/Tampoco pelota/
¡Qué vamos a hacer!/La, la, etc.// Hagamos la ronda/
Hagámosla pues./Al arroz con leche/A la San Miguel./
La, la, etc.// A volver a casa/Hago las tareas./
Me tomo la leche/Que me da la abuela./La, la, etc.//

(Los niños pueden acompañar la canción, haciendo los gestos apropiados, siguiendo la letra.)

Early in the morning/I have to get moving./
Give my face a washing/And my hair a combing./
Oh! Oh! I don't like it/My hair's getting tangled./
My hair's complaining/My hair's getting mangled./
I hear the bell ringing/I enter the school./
I run in the hallway/I'm breaking the rule./
At last comes the recess/I forgot the ball./
I forgot the rope/You can't win 'em all!//

Let's make a big circle/Why not make it now?/
Let's sing "Rice and Milk"*/ And "la San Miguel"*/
Afterwards I go home/Homework is a bother/
But then I get milk/Served by my grandmother.

* "Arroz con leche" and "A la San Miguel" are Chilean-Argentinian children's rounds.

Children can accompany the singing doing gestures suggested by the words of the song.

33 *La gatita Carlota* (Kitty Carlota) (from Argentine folklore)

"La gatita Carlota" came to me from my twin nieces on my last visit to Argentina.

Yo soy la gatita Carlota/Mi novia es el Gato con Botas/
Que usa sombrero de copa/Y unos guantes colorados./
Mi novio es un gato educado/Que habla francés e italiano/
Que toca el violín con la mano/Con la cola toca el piano.//
Micifuz, Micifuz, yo por ti estoy cucú (2x)//
*
Gato con botas: Buen día, Gatita Carlota./
Gatita Carlota: Buen día, mi Gato con Botas./
Gato con Botas: Te invito a dar un paseo/
Por la orilla del tejado./
Gatita Carlota: No puedo, Mamita ha salido/
Me ha ido a comprar un vestido./
Gato con Botas: Entonces, te espero mañana/
Como siempre en la ventana./
Gatita Carlota: Micifuz, Micifuz, yo por ti estoy cucú./
Gato con Botas: Micifuz, Micifuz, yo por ti estoy cucú... (miau, miau)//

I am Carlota, the kitty-cat/
My sweetheart wears boots and a top hat./
His gestures all look like a million/
For his gloves are red vermillion./
In his rooms he has hanging a sheepskin/
For he can speak French and Italian./

With his paws he plays violoncello/
With his tail he plays piano.//

Micifuz, Micifuz, Oh, I am crazy for you! (2x)//
Cat with boots: "Hello, dear kitty, how do you do?"
Kitty Carlota: "Quite fine, Mr. Boots dear, and how are you?"/
Cat with boots: "Won't you come walk with me, by your pardon/At the edge of the roof garden?"/
Kitty Carlota: "Mama says I cannot go out today/She's buying me a brand new dress anyway."/
Cat with boots: "In that case I'll meet you tomorrow/At the window with a sparrow."/
Kitty Carlota: "Micifuz, Micifuz, oh, I am crazy for you!"
Cat with boots: "Micifuz, Micifuz, oh, I am crazy for you!/Meow! Meow!"

34 *Los pollitos dicen pío, pío, pío* (The Chicks Cry Pío, Pío, Pío)

This is a song from Puerto Rico. Songs like this one are a good way to begin learning a language.

Los pollitos dicen: "pío, pío, pío"/
Cuando tienen hambre/Cuando tienen frío.//
La gallina busca/El maíz y el trigo/
Les dará comida/Y les presta abrigo./
(Repeat verse)// Bajo sus dos alas/
Acurrucaditos/Hasta el otro día/
Duermen los pollitos.//

The chick-chicks cry, cry "oh!, oh!, oh!"/
When they are hungry/When they are cold.//
Mama chicken looks for/The corn and the wheat./
That will give them dinner/That will give them heat.//
Under her wings/Her chicks she'll keep./
Until the morning/They all will sleep.

35 *Quenepa** (Tree fruit)

I put music in "Quenepa" and "Niño Lareño," whose verses are from the ABC from Puerto Rico, discovered for me by José Olmo.

Mi casita aérea/No tiene ventanas/Pero está a la sombra/
De las frescas ramas. (2x)// Llevo un abrigoito/De lana rosada,
Que cubre mi cuerpo/De forma ovalada.//
Por ser agrí dulce/Los niños me aclaman/
Y en toda la isla/Quenepa, me llaman. (2x)

*Quenepa: fruta agri dulce típica de Puerto Rico

My nest in high reaches/In it has no windows/
But hangs in the branches/Among the dark shadows.//
My well-rounded body/Everywhere is covered/
By a coat of pink wool/That fits tightly over.//
'Cause I'm sweet and sour/The children adore me/
From shore to island shore/Quenepa they call me.

*Quenepa: delicious sweet-and-sour fruit from a Puerto Rican tree.

36 *Niño lareño** (Boy of Lares)*

Niño, sube a la montaña/Donde habita el buen Lareño./
Allí el paisaje es un sueño/Y el valor en luz se baña. (2x)//
Le, lo lai....// Su historia que tanto encierra/
Está viva en los cantares/Que sobre al alma de Lares/
Dejó Llorens** a esta tierra. (2x)/Le, lo lai....

*Lareño: nacido en Larens, región montañosa de Puerto Rico donde se peleó por la independencia. Región de gran significación histórica para los Puertorriqueños.

**Llorens Torres: Patriota y poeta Puertorriqueño.

Boy, go climb up on the mountain/
And you'll find the man of Lares./
The landscape is a dream/
where there is courage bathed in a lighted fountain.//

Its history that so much imprisons/
Songs will keep alive and whole./
And Lares offers with its soul/
On this land the name of Llorens.**

*Lares: mountain town where independence wars were fought. Place of historical significance for Puerto Ricans.
**Llorens Torres: Puerto Rican patriot and poet.

37 El águila y la paloma
(The Eagle and the Dove)

El águila y la paloma/Se quisieron conocer (2x)//
A la sombra de un nopal/Se ven al atardecer (2x)//
Coro: Mira como se verán/El águila y la paloma (2x)//
Que por mas vueltas que den/El cariño no se asoma (2x)//
A la sombra de un nopal/Quisieron hacer un nido (2x)//
Por más ramas que pusieron/Ya no tenía sentido (2x)//
Coro: Desde las sierras bajaron/Los quetzales de colores* (2x)//
Y traían en sus picos/Blancas coronas de flores (2x)//
Coro: Un pájaro muy bonito/Los quería saludar (2x)//
El águila y la paloma/Ya no querían volar (2x)// **Coro:** ¡Se acaba!!

***Quetzal:** pájaro de brillantes colores de México y Guatemala. El ave tiene el plumaje verde y oro muy hermoso con la cola larga.

One day the eagle and the dove/
Thought they should be mated./
Under a cactus, in the shade thereof/
They tried to get acquainted./
Chorus: Look how they look at one another/
The eagle and the dove/But no matter how they bother/
For them there is no face of love./
In the shade of the cactus plant/
They started to build a nest;/
No matter how they piled the sticks/
They would not come to rest./ **Chorus:** Then,

down from the mountains/Flew the quetzals* of many colors/And they carried in their beaks/
White bouquets of flowers.// **Chorus:** A very lovely bird/
Tried to bring a greeting./But the eagle and the dove/Were no longer speaking.// **Chorus**

***Quetzal:** Mexican bird of bright colors. It lives also in Guatemala. It has green and gold feathers and a long tail.

38 Cocorocó (Chilean folksong)

Coro: Cocorocó, cocorocó, cocorocó.../
Este es el cuento del gallo pela'o/Que al saltar la tapia/
Se quedó enreda'o (2x)// Revolvía el gallinero/
Un gallo de la pasión/Que aunque era muy chiquitito/
Era puro corazón (2x)// **Coro:** Los perseguía un gallo grande/
Y en su desesperación/Dio tres vueltas en el aire/
No supo donde cayó// **Coro:** (2x)// Gallito de la pasión/
No salgas a enamorar/Que el día menos pensado/
Algo te puede pasar (2x)// **Coro:** (2x)

A riot in the barnyard/And always doing his part./
A gritty bantam rooster/With a fire in his heart.//
Chorus: Cocoroco/Cocoroco/Cocoroco/
Here's the tale of a rooster/
Who should have jumped higher;
When he leaped through the fence/
He got caught in the wire.// A giant rooster chased him/
And made his life a hell/Three times he jumped in the air/
But he didn't know where he fell.// **Chorus:**
Bantam rooster, bantam rooster/Be careful what you do./
Don't play cock-of-the-walk, or something bad will happen to you.// **Chorus**

39 Tengo dos cabritillas (I Have Two Mountain Goats)
Dedicated to my sister, Nieves, who taught me to sing in harmony.

Tengo dos cabritillas/Le, lelelelele (2x)// Arriba en la montaña
Le, lelelelele (2x)// Cabritilla que te vas/No vayas a despeñar.
Una me da la leche/Le, lelelelele (2x)//
Y otra me da la lana/Le, lelelelele (2x)//
Cabritilla que te vas/No vayas a despeñar.//

I have two mountain goats/Le, lele, lele, le (2x)//
Up on the mountain/Le, lele, lele, le (2x)//
Cabritilla, going up/Don't fall off the cliff./
One gives me the milk/Le, lele, lele, le (2x)//
And the other one gives wool/Le, lele, lele, le (2x)//
Cabritilla, going up/Don't fall off the cliff.//

40 Canción de tomar el té (Song for Tea Time)

Estamos invitados a tomar el té/
La tetera es de porcelana, pero no se ve./
Yo no sé por qué.// La leche tiene frío y la abrigaré/
Le pondré un sobretodo mío, largo hasta los pies./
Yo no sé por qué. // ¡Cuidado! cuando beban, se les va a caer/La nariz dentro de la taza y eso no está bien./
Yo no sé por qué.// Detrás de una tostada, se escondió la miel/La manteca muy enojada, la retó en inglés.//
Yo no sé por qué.// Parece que el azúcar siempre negra fue
Y de un susto se puso blanca, tal como la ve./
Yo no sé por qué.// Mañana se lo llevan preso a un coronel
Por pinchar a la mermelada con un alfiler./
Yo no sé por qué.// Un plato timarato se casó anteayer/
A su esposa la cafetera la trata de Usted/
Yo no sé por qué.// Los pobres coladores tienen mucha sed
Porque el agua se les escapa cada dos por tres./
Yo no sé por qué...//

Everybody here is invited to tea/The teapot is porcelain,
but we can't see./I don't know why.// The milk is cold,

so I will cover it/I'll put a great big overcoat over it./
I don't know why.// Don't fall in when you start to drink/
Your nose in the teacup is liable to sink./
I don't know why.//
Behind the muffin, the honey is hiding/So the butter,
in English, gives her a chiding./I don't know why.//
The sugar used to be black and sweet/
But then it got scared and turned white as a sheet./
I don't know why.// Tomorrow a colonel gets taken to jail/
For poking the marmalade with a nail./I don't know why.//
Mr. Milktoast, the plate, has created a stir/
By marrying the coffee pot, but calling her "sir."
I don't know why.// All the colanders are thirsty and blue/
Because all the water keeps slipping through./
I don't know why.

41 Resfalosa de mi escuela (Dance of My School)*

Señores, vengo a cantar/De una fortaleza de esas/
Con torres de caracol/Muros de tiza, mi escuela (2x)//
Coro: Y si bailo resfalosa/En el patio de mi escuela./
Mi pañuelo al viento irá/Como florida bandera/
Y en mi pecho dejará/Una eterna primavera. (2x)//
¡Huifa!***// Mis soldados son pequeños/
De ojos negros, verde, azules./Pasan la vida cantando/
Sueñan con mares y nubes (2x)// **Coro:**
Construyen barcos y aviones/Que no mandan a la guerra/
Sueñan que corren veloces/Van y vienen por la tierra (2x)//
Coro

*Resfalosa: danza folklórica chilena. ***Huifa: expresión de alegría.

Ladies and gentlemen, I'm going to sing you a song/
Of one of those fortresses/With towers made of sea shells
Walls of chalk - my school.//
Chorus: And if I dance the resfalosa*/
In the playground of my school/
My handkerchief will fly in the wind/Like a flowery flag/

And in my breast there will remain an eternal spring.
(2x)// Huifa! **// My soldiers are small/
With black, green, blue eyes./Passing their lives singing/
Dreaming of oceans and clouds. (2x)// **Chorus**//
They build boats and airplanes/That do not go to war./
They dream of speedy goings and comings/
All over the world. (2x)// **Chorus**

*Resfalosa: Chilean folk dance. **Huifa!: expression of joy.

42 Cuando estoy triste (When I Am Sad)

Coro: Cuando estoy triste lijo/Mi cajita de música/
No lo hago para nadie/Sólo porque me gusta.//
Hay quien escribe cartas/Quien sale a ver la luna/
Para olvidar yo lijo/Mi cajita de música.//
Amarga es la madera/De palo santo/Pero es como el amor/
Que no muere y perfuma.// Cuando estoy triste lijo/
Mi cajita de música./Porque te vas y vuelves/
No he de acabarla nunca.// Te espero...//
Mi tristeza huele a ti/Y es muy menuda/
Tengo las manos verdes/Esta noche de lluvia.// **Coro**//

Chorus: I have a little music box/
I like to sand when I am sad./Just for me alone I do it/
To keep myself from feeling bad.//
Some go out and watch the moon/
And others letters write by hand./But for me to forget/
My little music box I sand.// Bitter is the sandalwood/
Holy and profane/But like the love that does not die/
Its perfume will remain.//
I have a little music box/I like to sand when I am sad./
Because your movements come and go/
Your tones never fade.// I wait for you...//
My sadness is a faint smell/Of your resinous grain./
And I have green hands tonight/
That are sanding in the rain.// **Chorus**

43 Papaloapán (Río de las Mariposas)

(River of Butterflies)

Papaloapán por tus aguas/Por tus aguas represadas/
Muchas naves surcarán/Con las piñas y los mangos/
Que por todo el mundo irán/También caña y mucha azú-
car/Que a los pueblos surtirán.//
Por tu ruta embravecida(2x)/Va serpenteando mi suerte/
A veces me das la vida,/A veces me das la muerte/
Papaloapán de mi vida/Yo no puedo estar sin verte.//
Quiero como gran regalo(2x)/Pa' mi paladaricita/
Comer en el río robalo/Y en el mar mojarra frita/
Y en mis brazos yo tener/Una linda jarochita//
Ya con ésta me despido (2x)/Con el alma y mucho ruido (3x)

River of Butterflies, along your waters/
Many ships navigate/With the pineapples and the mangos/
Heading out for all the world./Also cane and much sugar/
That are supplied to the people.//
Along your stormy route/My serpentine fate/
Many times gives me life/Many times gives me death./
Papaloapan of my life/I cannot exist without seeing you.//
I want as a great gift/I want as a fine gift/
For my refreshment/To eat bass from the rivers./
Fried minnows from the sea/And in my arms to have/
A beautiful Veracruzana.// With this, I say farewell (2x)/
With all that is in me.(2x)

44 Por un ratoncito (The Little Mouse)

(Basado en una canción de Malvina Reynolds/

Based on a song by Malvina Reynolds.)

La Agencia Reuters nos cuenta/Que en Buenos Aires se armó./
Un lío de proporciones/Que al país paralizó:/
Por un ratoncito, chiquito, chiquito/Que asomaba el morro/
Por un agujerito.// Dice el diario un ratoncito/
Meterete y tesonero./Trabó las computadores/
Al entrar por un agujero./ Creando un corto circuito/
Por todo el Banco Central/Parando la economía/
Del Tesoro Nacional.// Como lagartos/
Lloraban los banqueros./Los ejecutivos/Se jalaban del pelo./
Por un ratoncito que al país paralizó./
Que pasaría si lo hiciéramos/Tú y yo.

A little mouse got into the wires/
At the Central Clearing House in Buenos Aires./
One little mouse short-circuited the computers/
Says a press dispatch from Reuters.//
Hooray for the little mouse/
That mucked up the Clearing House/
And threw the Stock Exchange in a spin/
And made the bankers cry.//
So much for the electronic brains/
That run the world of banks and airplanes./
And if one little mouse can set them awry/
Why not you and I?

BECAUSE OF A LITTLE MOUSE

"Por un ratoncito" is based on the wonderful song by Malvina Reynolds called "The Little Mouse" and is the result of a friendly challenge to me to give her work a Latin American adaptation.

Words and music by Suni Paz; Literal translation of Suni Paz's song (Based on the "The Little Mouse" by Malvina Reynolds) by Robin Palmer

The Reuters Press Service tells us/
That in Buenos Aires a mess was made/
Of paralyzing proportions/By a little mouse./
A very little mouse/A very, very, little, little mouse who
stuck his nose through a very little hole.//
The paper says this little/Busybody, stubborn rodent/
Fouled up the computers/By poking around in a hole/
Short-circuiting the Central Bank, stopping the economy/
Of the National Treasury.// The bankers cried/
Like crocodiles./The executives tore their hair/
Because a little mouse/Paralyzed the whole country.//
What would have happened/If we had done it/
you and I?(2x)

SUNI PAZ Recordings on Folkways

- **Breaking Out of the Silence** (1973) Paredon P-1016
- **Earth and Ocean Songs/
Canciones del Mar y De La Tierra**
(1982) Folkways F-8785
- **Entre Hermanas/ Between Sisters**
Women's Songs in Spanish Sung by Suni Paz
(1977) Folkways F-8768
- **From the Sky of My Childhood**
(1979) Folkways F-8875

Suni Paz also has four children's music collections on Santillana, more than 200 songs for Del Sol, 36 songs for Harcourt-Brace, 36 songs for Mimosa, 18 songs for Scholastic, and more. Visit her Web site at www.sunipaz.com for more information and to order her books and recordings.

Suni Paz has recorded and has been published extensively. Singing in English and Spanish, she has performed children's music and folk music, thrilling audiences of all ages on stage, radio, and television all over the world.

Among the many concert halls she has graced are the famed Bottom Line in New York (performing with Bob Dylan, Pete Seeger, Don Maclean, Richie Havens, and the late folk icon Phil Ochs) and Madison Square Garden. She has been part of some of the most important folk music festivals of our time. Her unique songs inspire positive ideas, the strength of the human spirit, and a caring world view.

Suni has an ongoing collaboration with award-winning writer and poet Alma Flor Ada, setting her lyrics to music and also with the poet Isabel Franciscia Campoy, who writes children's books on Latin America and Spain. Suni's talents also encompasses voice-overs for radio and television, transcription of songs from English and French into Spanish, and songwriting for well-known Latin and French performers.

CREDITS

Produced by Suni Paz

ALERTA Sings recorded by Mike Sobol; mixed by Mike Sobol and Suni Paz

Canciones para el recreo recorded by Mike Sobol; remixed by Pete Reiniger, October 1999

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ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

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and American Express accepted)

For further information about all the labels distributed through the Center for Folklife and Cultural Heritage, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on **database search**).

To request a printed catalogue write to the address above, use our catalogue request phone **(202) 287-3262**, or e-mail folkways@aol.com



The purpose of the Adopt-A-Tape Program is to preserve the unique recordings and documentation released on the Folkways Records label over the past fifty years. By adopting one or more recordings, your tax-deductible donation contributes to the digitization of the 2,168 master tapes, album covers, and liner notes, thus preserving the Folkways collection and ensuring its accessibility in the future. To adopt an original Folkways tape, send your check for \$250.00 (per title) payable to: Smithsonian Folkways Recordings/Adopt-A-Tape, 955 L'Enfant Plaza, Suite 7300, Washington, DC 20560-0953. Please include your name, address, phone, and e-mail address.

For more information, visit our Web site at www.si.edu/folkways/adopt.htm or e-mail adopt@folkways.si.edu or write to D.A. Sonneborn, assistant director (202-287-2181) at the address above.





SUNIPAZ



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SFWR CD 45035 © 2000 Smithsonian Folkways Recordings

www.si.edu/folkways

Manufactured in USA

