SUNÍ 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.

32 Lega la mañana (In The Morning) 2:49
(Word & 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 Quenepea (Tree Fruit) 2:00
(Word by Rubén del Rosario & Isabel Freire de Mateo, music by Suni Paz)
36 Niño jaréno (Boy of Lares) 2:15
(Word by Rubén del Rosario & Isabel Freire de Mateo, music by Suni Paz)
37 El aguila y la paloma
(The Eagle and the Dove) 3:32
(Word & music by Rolando Alarcón)
38 Cocorocó 1:53
(Word & music by Nicandro Molinaro)
39 Tengo dos cabritillas
(I Have Two Mountain Goats) 1:09
40 Canción de tomar el té (Song for Tea Time) 2:00
(Word & music by María Elena Walsh)
41 Resfriada de mi escuela
(Dance of My School) 2:12
(Word & music by Rolando Alarcón)
42 Cuando estoy triste (When I Am Sad) 1:46
(Word by José Pedrini Santa Fe; music by Domingo Sánchez)
43 Papaloapan (River of Butterflies) 1:46
44 Por un ratoncito (The Little Mouse) 1:36
(Malvin Reynolds Schroder Music ASCAP, Spanish translation by Suni Paz)
(Word & music in Spanish by Suni Paz/Schroder Music Co., ASCAP)
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 world. 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.

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 Goeta 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
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/Tronan mesitas/Camas y sillones/Lámparas y cuerdas/Latas en las cocinas/
Y vi a una niñita/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 unas 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/Límnón partida/Dame un abrazo/
Que yo te pida/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/Se me enfermó/La tengo en la cama/Con mucha dolor/Esta mañana/Me dijo el doctor/Que le dí jarabe/Can you tell me what is wrong?

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/
Little Tommy, play on your drum/Hallelu/
Little Mary, play on your jingles/Hallelu, Hallelu/
Little Mary, play on your jingles/Hallelu/
Little Johny, shake your maracas/Hallelu, Hallelu/
Little Johny, shake your maracas/Hallelu.

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

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 fing time gal/A neva see you/Come me ho! You han!/

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

Dis long time gal/A neva see you/Come me ho!/
You han! (Repeat the actions.)

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

Children in one line place right foot forward and piroette twice while their partners place fingers lightly on piroetting child's head. As the word "blossom," partners face each other and bend knees.

Mek me ho! you han/Han' gal/Mek me ho! 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 me we walk/And talk

(As in the first stanza, but instead of shaking hands, partners take hands and walk to the left at the words “Come me we walk and talk.”)

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

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

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

Dis lang time gal/A neva see you/Come me we wheel/An' tune/

(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 me we wheel/An' tune/

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

Chorus: Mek we wheeler/Tun till we tumble don/ Mek me ho! 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 ho! you han' gal.
Actions: Three to four pairs of children (6 to 8 children) make a circle and sing "San Sereni." 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 one.

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 children were actually making tortitas.

Andando, andando (Walking, Walking)
Andando, andando/Que mamita te va ayudando/
Andando, andando/Que papiito te va ayudando.
Walking, walking/With Mommy's help/
Walking, walking/With Daddy's help.

Tortitas, Tortitas (Cakes, Cakes)
Tortitas, tortitas/Tortitas de montecito/
Para mamita, para mamita/Que beso y besa.

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

San 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.

San Sana (Heal, Heal)/Sana, 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/El dedito en el pilón/Actúa a la maestral/Ay, ay, ay/Mi cabecita!

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.
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 cuándo vendrá/Qué do re mi, qué do re fa/No sé cuándo vendrá/Allí viene un barquito/Qué dolor, qué dolor, qué pena!/Allí viene un barquito/Qué noticias traerán!/Qué do re mi, qué do re fa/Qué noticias traerán!/Las noticias que traigo/Qué dolor, qué dolor, qué pena!/Las noticias que traigo/Las han de hacer cantar!/Qué ya Mambrú regresa/¡Ay qué buenos, ay qué buenos!/Qué ya Mambrú regresa/¡Pronto llegará!/Qué do re mi, qué do re fa/¡Pronto llegará!/Mambrú want to war/
What sorrow, what sorrow, what pain!/
Mambrú want 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/may 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 (So 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/Qué se rompió la fuente!/A la limón, a la limón/Mandarla a comprar//Coro: U, uri, uri, uri/El estrella va a poner/ La de aliento 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, uri/The star is about to pass/The one in front runs fast/The last one will be trapped./To the lemon, the lemon/What is money made/To the lemon, the lemon/With the shell of an egg./Chorus
15 El coqui
“El coqui” is one of a collection of children’s songs written by Luis Pérez de Méndez-Penate and María Luisa Muñoz to reflect special aspects of life in Puerto Rico. The coqui is a tiny green tree frog found only on the island. The singing voice of the coqui is imitated in the chorus of the song.
Coqui, coqui, coqui/Coqui, qui, qui! En el jardín de mi casa/Entre el espeso follaje/Una ranita se esconde/Y canta su serenata./Coqui, coqui, qui, qui/Paréce que está de fiesta!/Coqui, coqui, qui, qui/¿Qué lívido canta el coqui?/Coqui, coqui, coqui/Coqui, qui, qui! In my home’s garden/Inside dense foliage/A little frog hides/And sings a serenade/Coqui, coqui, qui, qui/It seems to be in a party mood!/Coqui, coqui, qui, qui/How beautiful the Coqui 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.
E斯塔 la rana/Send tond amando dabo del agua/ Cuando la rana salió a cantar/Vino la mosca y la hizo callar./La mosca a la rana que estaba/Send tond amando dabo 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 sendado tond amando 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 sendado tond amando del agua/ Cuando el hombre salió a cantar/¡No el miedo diablo la hizo callar!/El gato, la rana and the frog sing/When the frog came out to sing/The fly came out and made her stop/The fly to the frog singing, 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 singing, 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!“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/Sherm, Harn, 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 is bumped on Ararat/One wide river to cross!/Chorus: Perhaps you think there’s another verse/But there ain’t!
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! A strong shower!
I hope the wheat will sprout soon
And that the sun will come out. (2x)

21 La pajara pintada (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 pajaro pintado/Sentado en un verde limón/Con el pico curtido la rama/Con la rama curtida la flor/ Ay, ay, ay, cuando vendrá mi amor! (2x)/
Me arrodilé a los pies de mi amante/Me levanto por fiel y constante/Dame la mano, dame la otra/
Dame un beso sobre la boca! Daré la media vuelta/Daré la vuelta entera/Con un pasito extrá/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/Bow 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.
Una, dos y tres/Forazenemos la rueda (four, cinco y seis)/Una vuelta entera/ Contando hasta siete/Giro a la derecha/Tú llamas un ocho/Cuando llegues a diez/Me llegaste a la izquierda/Debemos acabar 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 to 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 in 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 animales 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.
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, rile, rile!  
Ambos a dos, matarile, rile, rile!  
¿Qué quiere usted? Matarile, rile, rile!  
¿Qué quiere usted? Matarile, rile, rile!  
Yo quiero un poje, matarile, rile, rile!  
Yo quiero un poje, matarile, rile, rile!  
Escójalo usted, matarile, rile, rile!  
Escójalo usted, matarile, rile, rile!  
Yo escóijo a María, matarile, rile, rile!  
Yo escóijo a María, matarile, rile, rile!  
¿Qué oficio le va a poner? Matarile, rile, rile!  
¿Qué oficio le va a poner? Matarile, rile, rile!  
Le pondremos, costurer o sastre/Maestra de niñera/  
Le pondremos, costurer o sastre/Maestra de niñera/  
un doctorito, escritor/ingeniero/  
od un doctorito, escritor/ingeniero/  
Matarile, rile, rile!  
Matarile, rile, rile!  
Ella (o él) dice que sí (no) le gusta/Matarile, rile, rile!  
Ella (o él) dice que sí (no) le gusta/Matarile, rile, rile!  
Celebramos todos juntos, matarile, rile, rile!  
Celebramos todos juntos, matarile, rile, rile!

Two by two, matarile, rile, rile!  
Two by two, matarile, rile, rile!  
What do you want? Matarile, rile, rile!  
What do you want? Matarile, rile, rile!  
I want a page-boy, Matarile, rile, rile!  
I want a page-boy, Matarile, rile, rile!  
I choose Maria, matarile, rile, rile!  
I choose Maria, matarile, rile, rile!

What job are you offering? Matarile, rile, rile!

31 Circle Around

"Circle Around" is a valse 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!  
Sweep with your partner around and around/On to the next one apd bow to the ground.

From the Four-Year-Old Manuals of the curriculum designed by the faculty at the University of the West Indies School of Education. Reprinted with permission of D.R.B. Grant, Director of the Centre for Early Childhood Education, at the University of the West Indies, Kingston, Jamaica.

Part B

Canciones para el recreo/  
Children's Songs For The Playground  
(English translation by Robin Palmer)

Musicians and Their Instruments:

Suní Paz vocals, guitar and charango  
Norton Torres guitar and cuatro  
Jorge Morales percussion  
Martha Siegal 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 quinquiche, first cousin to the armadillo. Its original strings were of goat-gut, but nowadays 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.
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,
* "Aroz 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 novio es el Gato con Botas/
Que usa sombrero de cupé/un gato guantes colorados./Mi novio es un gato educado/Que habla francés e italiano/Que toca el violín con la mano/Cola la toca todo el piano./
Mufiez, Mufiez, yo por ti estoy coci (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: Mufiez, Mufiez, yo por ti estoy coci.
Gato con Botas: Mufiez, Mufiez, yo por ti estoy coci. (miuse, miuse)/
I am Carlota, the kitty cat/
My sweetheart wears boots and a top hat; /
His gestures all look like a million:/
For his glasses are red and revolution./
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.//
Mufiez, Mufiez, 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 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: "Mufiez, Mufiez, oh, I am crazy for you!"
Cat with boots: "Mufiez, Mufiez, oh, I am crazy for you!
Meow! Meow!"

34 Los pollitos dicen pio, pio, pio
(The chicks: Cry Pio, Pio, Pio)
This is a song from Puerto Rico. Songs like this one are a good way to begin learning a language.
Las pollitos dicen: "pio, pio, pio/
Cuando tienen hambre/Cuando tienen frio."
La gallina busca/El maíz y el trigo/
Les dará comida/les presta abrigo/ (Repeat verse)/Bajo sus dos alas/ Acurrucándose/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.
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/We 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 Corocoroc (Chilean folk song)

**Lorens 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/Si en el atardecer (2x)/
Coro: Mira como se ven/El águila y la paloma (2x)/
Que por mas vueltas que den/El coro no se asoma (2x)/
A la sombra de un nopal/Quisieron hacer un nido (2x)/
Por mas ramos que pusieron/no tenia sentido (2x)/
Coro://
Desde las sierras bajaron/los quetzales de colores (2x)/
En sus picos/Blancas coronas de flores (2x)/
Coro/Un pajarito muy bonito/Lo quería salvar (2x)/
El águila y la paloma/No querían volar (2x)/
Coro/ (Casi acab%)

*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 mates; 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 there is none of face of love. In the shade of the cactus plant/ They started to build a nest:/ No matter how they piddled the site/ They would not come to rest.// Chorus/ Then, so I will cover it//Ill put a great big overcoat over it./ I don’t know why./I don’t fall 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 butcher, 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 coffeepot, 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.

40 Canción de tomar el té (Sing for tea time)

Estamos invitados a tomar el té/ La tetera es de porcelana, pero no se ve./ Yo no sé por qué:/ Su leche tiene frío y la abrasada:/ Le ponéis un sobretodo, largo hasta los pies./ Yo no sé por qué:/ ¡Cuidado! cuando bebéis, se les va a correr/Lo patín dentro de la taza y eso no está bien./ Yo no sé por qué:/ Después de una tostada, se escondió la miel/Lo mantecas muy enojada, la retó en inglés./ Yo no sé por qué:/ Parece que el azúcar siempre fue negro/ Y de un susto se puso blanca, tal como la ve./ Yo no sé por qué:/ Manifiestan lo que llevan arriba a un coronel/ Porchín con la melamenda con un oficiál:/ Yo no sé por qué:/ Un plato timorato se cayó anteayer:/ A su esposa la cafetera la triste 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:/ Everyday here is invited to tea/The teapot is porcelain, but we can’t see.

39 Yerno dos caballeros (II have two Mountain Goats) Dedicated to my sister, Nieves, who taught me to sing in harmony.

Tengo dos caballeros, le, le, le (2x)/ Arriba en la montaña Le, le, le (2x)/ Caballero que te vas/No voyas a despertar./ Una me da la leche, Le, le, le (2x)/ Y otra me da la leche, Le, le, le (2x)/ Caballero que te vas/No voyas a despertar.//

We have two mountain goats/Le, lere, lere, le (2x)/ Up on the mountain/Le, lere, le (2x)/
Caballero, going up/Don’t fall off the cliff./
One gives me the milk/Le, lere, le, le (2x)/
And the other one gives wool/Le, lere, le, le (2x)/
Caballero, going up/Don’t fall off the cliff.

41 Refosados da mi escuela (Vigas de mi School)//

Señores, vengo a contar/De una fortaleza de esas/ Con torres de coro/coros de taza, mi escuela (2x)/
Coro: Y si bailo refosados/En el patio de mi escuela./ Mi pecho al vento al viento/Como flor de bandera/ Y en mi pecho dejo/Una eterna primavera (2x)/
(Huiauf!) Mi solos están pequeños/ De ojos negros, verdaderamente azules/ Pasan la vida cantando/ Suelen con mares y nubes (2x)/
Coro:// Construyen barcos y aviones/Que no manosean a la guerra/ Suelen que corren velozes/ Vienen por la tierra (2x)/
Coro:

**Refosados: danza folklórica chilena.** **Huiauf**: 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 refosados// 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)// Hufia//"/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


41 Cuando estoy triste (When I Am Sad)
Core: Cuando estoy triste lile/Mi cañita de música/
No la hago para nadie/Sólo porque me gusta. //
Hay quien escriva cartas/Quien sale a ver la luna /
Para olvidar yo lile/Mi cañita de música. //
Amarla es la madre/De palo santo/Perro es como el amor/
Que no muere y perfume. // Cuando estoy triste lile //
Mi cañita de música./Porque te vas y vuelves/ No he de acabarla nunca. / Te espero. //
Mi tristeza huele a olí/red muy meneada /
Tengo las manos verdes/Esta noche de lluvias. / Core/ Chorus:
I have a little music box /
I like to sand when I am sad./For me alone I do it is /
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/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

44 Por un ratoncito (The Little Mouse)
(Raíz de mi canción de Malvina Reynolds)/
Based on a song by Malvina Reynolds. //
La Agencia Reuters nos cuenta/Que en Buenos Aires se armó /
Un hilo de proporciones/Que al país paralizó/
Por un ratoncito, chiquito, chiquito/Que asomaba el morro /
Por un agujero. // Dice el diario un ratoncito /
Meterse y tesonero/Traerían las computadoras/
Al entrar por un agujero. / Creando un cero circuito /
Por todo el Banco Central/Parando la economía /
Del Tesoro Nacional. // Como lagartos/ 
Llenaban las banquetas/Los ejecutivos se jalaron del pelo. /
Por un ratoncito que al país paralizó. /
Que pasaría si le hicieramos/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. //
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 Pinnaso, 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 Francisca 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

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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 Folklore 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:

Smithsonian Folkways Mail Order
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For further information about all the labels distributed through the Center for Folklore 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.