CANCIONES DE MI PADRE
SPANISH FOLKSONGS
FROM SOUTHERN ARIZONA

Collected by
LUISA ESPINEL
from her father
DON FEDERICO RONSTADT Y REDONDO

PUBLISHED BY
University of Arizona
TUCSON, ARIZONA
University of Arizona Bulletin

Vol. XVII, No. 1                      January 1, 1946

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The University of Arizona Bulletin is issued quarterly.
Entered as second-class matter December 29, 1936, at the Post Office at Tucson, Arizona, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized June 29, 1921.
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FROM SOUTHERN ARIZONA
Collected by
LUIZA ESPINEL
from her father
DON FEDERICO RONSTADT Y REDONDO

Thirty-five cents
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To my Father

with affection

Those long summer evenings of my childhood, when the moon made strange patterns on father's guitar as he sang enchanting songs to me, are no more. But the imagination hears the romance and wistfulness of their melodies, hears them with a sweetness as subtle as the fragrance of wild flowers dried in herbs.

—L. E.
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FOREWORD

The Folklore Committee of the University of Arizona takes pleasure in the publication of this collection of folksongs. It is appropriate that the first such collection in this area should be made by Luisa Espinel, whose family roots are in Arizona and Sonora and whose knowledge of the songs has been part of her since childhood. During her professional career she has made extensive studies of Spanish folksong in Spain, Columbia University, through the Instituto de Las Españas, sponsored her first concert tour of the United States; and since then, in recitals in the United States and in Latin America, she has sung folksongs from twenty Hispanic countries. It is with this wide background in Spanish folksongs that she turns now with the help of her father, to making this record of songs from Arizona and Sonora.

Except in the case of the Canto de Cuna al Niño Jesús which Mary Van Stone translated into English and which Luisa Espinel herself harmonized, the harmonizations have been made by Earle Voorhies, and the English translations by Eleanor Hague. Mr. Voorhies—pianist, teacher, and lecturer—was assistant soloist and accompanist for Miss Espinel for a number of years and harmonized the songs originally for her use in concert. Miss Hague, one of the pioneer collectors and translators of Latin American folksong in the United States, numbers among her publications Latin American Music Past and Present, Fine Arts Press, Santa Ana, Calif., 1934, and Spanish American Folksongs (Memoirs of the American Folklore Society, 1918). With Marion Leffingwell she translated and abridged La Música de Las Cantigas by Julian Ribera which appeared as Music in Ancient Arabia and Spain, Oxford University Press and Stanford University Press, 1929.

Special reference should be made to two members of the Folklore Committee: Dr. John Brooks, head of the Department of Latin-American Cultures, who through his acquaintance with the family of Miss Espinel knew of the manuscript and brought it to the attention of the University for publication; and Dr. Arthur Olaf Andersen, Dean of the College of Fine Arts, who made a critical examination of the music.

The thanks of the Committee are due Professor Vicente T. Mendoza for his kindness in reading the words of the songs in manuscript and in expressing his appreciation of their value in relation to the study of folklore in Mexico as well as in the United States. The Committee was grateful for the privilege of consulting with one so cognizant of the whole field as Professor Mendoza, folklore investigator for the Instituto de Investigaciones Estéticas of the Universidad Nacional Autónoma de México; president of the Sociedad Folklórica de México; and author of many books and articles on Mexican folksong.

It is hoped that the publication of this collection will make these songs an enduring part of the heritage of the English-speaking and Spanish-speaking people of both Mexico and the United States.

Frances Gillmor
Chairman, Folklore Committee
INTRODUCTION

The songs in this collection are the songs of my father's people. They were descendants of a group of Spaniards who settled during the late eighteenth century in the little valley of Altar in Sonora, Mexico.

The remoteness of the valley made them entirely dependent upon themselves and each other for every detail of living, including their amusements. This insularity provided fertile soil for the development of folk music.

After a century in this environment their descendants had become an integral part of the region. They believed in Mexico's freedom and their sons fought bravely for independence during the Maximilian wars. But acute financial depletion and successive years of drought which followed spelled ruin for many. It was these who left their ancestral lands to seek a new start elsewhere.

They moved farther north into Arizona, then recently become a part of the United States through the Gadsden Purchase. There, the customs, traditions, and songs which they brought from Altar became part of the heritage of the Spanish-speaking people. The songs, like many others of the Southwest having their origin in northern Mexico, are now largely forgotten in the region from whence they came.

The first seven songs in the volume are Old-World Spanish, as was the earlier popular music of Mexico.

The next three belong to a period when Mexico, together with Spain and all her other colonies, was saturated in Italian culture. It submerged Mexican music in a happy limbo of cavatinas, romanzas, and the fioritura of its gods, Bellini, Rossini, and Donizetti, while composers such as Scarlatti, Monteverde, and Palestrina were ignored. Italy's culture, nonetheless, contributed a mellifluous quality to Mexican music which is not the least of its charms.

Many of the song composers of this period were men of humble background with no musical training but with a natural talent for melody. Like minstrels, they would journey from hacienda to hacienda, singing and using the guitar or a little native harp for accompaniment. Their songs were the popular songs of that day, as were those of Stephen Foster in this country. The majority of them are now lost never having been recorded. Some, which have survived the generations from singer to singer, show a fine feeling for melodic line. Often they are as brief as a sigh and a sweet, haunting sadness permeates them. Even though they may lack variety in harmony, they are always inspirational.

The remaining songs in the volume belong to a later period when Mexican folk music had acquired a national character of its own. This was a gradual development, beginning during the latter half of the nineteenth century when Mexico achieved its independence. Throughout the history of Mexican music, however, the influence of Spain has persisted and is still apparent today even in much of the music of the indigene.
Elena

This is a folk ballad that dates back to the time of the Conquest. It is still heard in certain parts of the Southwest and in California. In Spain this ballad has several versions.

Canto de Cuna al Niño Jesús (Cradle song to the Infant Jesus)

No collection of folksongs from the Southwest would be complete without including some song from Los Pastores, an enchanting medieval mystery play of the Nativity. Wherever there are communities of Spanish-speaking people throughout the Southwest, this play is performed each year at Christmas time.

There are many existing versions but all are in the classic verse of sixteenth century Spain. It was written, most likely, by the first missionaries to teach the neophytes the mystery of the Nativity.

The cradle song selected here is sung by the shepherds upon their arrival in Bethlehem when they see the Divine Child in the arms of His mother. At the end of the song, they offer Him bread and some cheese, begging Him to accept their gifts.

Alabado (Hymn to the Dawn)

It was the custom in the hacienda, for the owner, his family, and his servants to assemble each morning in the chapel to pray and to sing hymns before going about their various duties. The ceremony began with this hymn of thanksgiving for the new day.

El Borrachito (The Little Drunkard)

The young men of father’s generation sang this song when they went out together at night to celebrate. It is from a Tonadilla of the latter part of the eighteenth century known as El Caramba. A Tonadilla was a short lyric comedy with music and dancing in one act, never having more than three characters, and sometimes only one. Its subject matter was satirical or picaresque, very often dealing with the political scene during the most romantic period of Madrid’s history. It reflected the revolt of the best composers against the influence of Italy and France which permeated Spanish music, particularly the national form of operetta, the zarzuela. Often the Tonadillas were used as “curtain-raisers” or between acts of the zarzuela.

Canto de Cuna (Cradle Song)

Every child of Mexican heritage in the Southwest and northern Mexico has been rocked to sleep by this lullaby. Although this song is sung by the Yaquis and some folklorists contend its origin is with this tribe, I believe that it is Spanish, because a melody very similar to it is found in Morfy’s collection of Songs of the Spanish Lutenists, and it is well known that they were fond of creating their own versions of popular folk tunes of that day. It is, therefore, most probable that the Yaquis,
hearing the early settlers of Sonora sing this cradle song, liked it and
adopted it as their own, and thus it acquired a definite indigene char-
acter. Reference to the word “coyote” in one of the verses, leads one to
believe that these settlers, owing to their environment added other verses
to those which were already familiar in other cradle songs.

El Vestido Azul (The Blue Dress)
This song is a jota which was popular in Madrid the latter part of the
nineteenth century and continued its popularity with the people of Altar.

Sueño de un Marino (A Sailor’s Dream)
This belongs to that type of folksong known as Canciones de Teatro
brought to Mexico by travelers in the nineteenth century. The people
of the valley of Altar probably brought this song from Spain. Another
variant of it is familiar in Costa Rica, which adds to our conviction of its
Spanish origin.

Adios, Mi Sueño (Farewell, My Dream)

Amar, Amar (Love Song)

Las Golondrinas (The Swallows)

Desventurado (The Tragic Lover)

These four songs, listed above, were by forgotten minstrels of the
romantic period when love songs were either cavatinas or romanzas.
The lyric of Las Golondrinas is a well-known poem by Gustavo Bécquer,
one of the most beloved poets of Spain. With the exception of the first
song which dates from about 1840, this group belongs to the latter part
of the nineteenth century.

La Ciriaca (Love Song)

El Gallito (The Rooster)

These two songs like El Borrachito were of the type sung by the young
men on their nightly rounds. El Gallito belongs to that group of Mexican
folksongs identified as Canciones de Aliento Entrecortado, songs where
the breathing is interrupted in the middle of a word.

La Brisa (The Breeze)
The song is a danza, one of the most popular rhythms in Mexican
music. It was introduced into Mexico by way of Cuba, where it was
also known as the habanera. This danza dates back to 1875.

El Chiflido (The Whistle)
The children sang this song, the refrain of which was whistled.
Very often the children’s songs of Mexico as well as Spain contained
lyrics that are far removed from child life. They are usually tunes that
catch their fancy and which have been heard so often from their elders
that they repeat them during their play time and games.
El Chiflido belongs originally to that type of song known in Mexico as Estudiantinas or student tunes.

Guajito (Little Punkin’ Head)

This is another danza of the time when the town of Hermosillo, now the capital of Sonora, was known as El Pitique. The “Banderas” mentioned in the song was a notorious bandit of that time.

EXTRA STANZAS

El Borrachito

Anoche soñé un sueño
ti Què caramba!
Que te ha de dar mucha risa.
Soñé que dormí en tus brazos
¿Qué caramba!
Y amanecí en la ceniza.
Refrán

Yo soy ese borrachito,
¡Qué caramba!
Porque me ando emborrachando.
La vida vale bien poco,
¡Qué caramba!
Si no se pasa gozando.
Refrán

Canto de Cuna

Y más arriba
Estar un agujero
Por donde se asoman
Narices de cuero.
Refrán

¿Dónde vas niñita
Tan de madrugada?
A traer lechugas
Para la ensalada.
Refrán

Más abajo
Estar un boquerón
Por donde se asoma
El mero pelón.
Refrán

Señora Santa Ana,
¿Porqué llora el niño?
Por una manzana
Que se le ha perdido.
Refrán

¿Dónde vas niñita
Tan de mañana?
A traer florecitas
Para mi hermanita.
Refrán

Dígale Ud. al niño
Que yo daré dos,
Una para él
Y otra para vos.
Refrán

Señora Santa Ana
Toca la jarana.
Señor San Joaquín
Toca el violín.
Refrán

Este niño quiere
Que me cante yo.
Que lo haga su madre,
Que Dios se lo dió.
Refrán
Duérmete niñito,
Que tengo que hacer,
Lavar tus panales,
Sentarme a coser.
Refrán

Una camisita
Que te has de poner,
El día de tu santo
Al amanecer.
Refrán

**El Gallito**

Yo te ruego tengas calma,
Mi tontería ya acabó.
Toma este traguito, mi alma,
Mira que te lo doy yo.
Refrán

**El Chistido**

Duérmete niñito,
Duérmete y descansa,
Porque en el cielo
Está toda tu esperanza.
Refrán

Angeles del cielo
Vénganse volando,
A llevarse al niño
Que aquí está llorando.
Refrán

A la noche voy a verte
Escondidito del tío.
Dime si estarás despierta
Para cuando te haga ... pzzz.

bis.

{
Elena

(English translation by Eleanor Hage)

Harmonization by Earle Voorhies

Andantino ingenuo \( \frac{d}{=120} \)

Voice

Estaba una niña, bordando corbatas,
broided, a maid-en embroidered, a kerchief her labor,

niña, estaba una niña, bordando corbatas,
broided, a maid-en embroidered, a kerchief her labor,

Agujas de oro de- sal de plata,
Golden was her thimble, her needle was sil- ver.

Piano
Llegó un caballero.
Then entered a
stranger, then entered a stranger who sought for a lodging.

Si mi madre quiere yo le daré entrada.
If my mother wishes we'll give him a shelter.

Le puse la cama.
A bed she made
dolcissimo

senza pedal

 senza pedal
ca-ma, le pu-so la ca-ma, en el cuar-to e la sa-la, read-y, a bed she made read-y, With-in the best cham-ber,

Col-chon-es de hi-lo, y sa-ba-na de Ho-lan-da. Fine — were the sheets and the cov-ers were sin-er.

A la media noche, a la media noche, jue y se levantó De las tres que había, Elena cogió.

Se monta a caballo, se monta a caballo, y se la llevo Y en el mismo monte, allí la dejó.

A los veinte años, a los veinte años, por allí pasó Tiro de una rama y Elena salió.

As midnight was sounding, as midnight was sounding, awakened the stranger, From the three young maidsens Elena was chosen.

His steed then he mounted, his steed then he mounted, before him he set her, But up on the mountain, deserted he left her.

Full twenty years after, full twenty years after, he came back to seek her, He fired his matchlock, she came out to meet him.
Canto de Cuna
al Niño Jesús.

English translation
by Mary Van Stone
(J. 42 mm.)

Harmonization
by Luisa Espinel

voice

Ingenuo e sostenuto

Duérme-te
Sleep thou

Piano

pp semplice a legatissimo

Niño lindo
beauteous Child

Déjame lile
que te mule
For fast thy mother holds Thee

moro
love

can - do - te a la ru
As she sings to Thee a la ru

A la
II
No temas a Herodes
Ahí nada te ha de hacer
En los brazos de tu madre
Ahí nadie te ha de ofender.
A la ru .... etc.

II
of Herod have thou no fear
For he shall do you no harm
Safe in the arms of thy Mother
There's nothing can harm thee at all.
A la ru .... etc.
ALABADO
Hymn to the Dawn

Collected by Luisa Espinel
English translation by Eleanor Hoque
Harmonization by Earle Voorhies

Largo \( d = \# \)

Ya viene el alba
The dawn is breaking
Bright glows the

molto pedal

Yo veo el alba
Let us sing praises
The dawn is

Ave Maria
Ave Maria
Ya viene el
alba
Bright glows the morning

Daremos gracias
Let us sing praise,

Piano

rit.

f

Alba
Ya viene el día

Daremos gracias
Ya viene Ma-

Voice

f

f

cresc.
El Borrachito

The Little Drunkard

Collected by Luisa Espinel

English translation by Eleanor Haque

Harmonization by Earle Voorhies

\( \text{\textit{Giocoso}} \)  
\( \text{\textit{Marcato}} \)  
\( \text{\textit{Fine}} \)

Por la calle van vendiendo, ¡qué ca-ram-bal!
Down the street I hear them selling, Oh ca-ram-bal!

\( \text{\textit{Subito P}} \)

a jugo-diente una ta-za, Muchachas ca-sen-se
cups of po-tent fire wa-ter, Girls now is the time to
pron- to, újue ca- ra- ba! Por este tiem- po se les
mar- ry, Oh ca- ra- ba! For your chan- cees pass by

pa- sa.
quick- ly.
Upa yu- pa yu pa ya- pa,

lo- s cu- le- bras es- tán mu- das
All the rat- tle snakes are si- lent
Va- mo- nos en- bor- ra-
So come on lets keep on

- chon- do
drink- ing
Has- ta que nos lle- ve Ju- das.
Till the dev- il, Ju- das takes us.
CANTO de CUNA  
(CRADLE SONG)

COLLECTED BY LUÍZA ESPÍNÉL  
ENGLISH TRANSLATION BY ELEANOR HAGUE  
HARMONIZATION BY EARLE VOORHIES

ANDANTE CON MOTO  \( \text{Tempo: } 69 \text{ MM} \)  
DOLCESSIMO

\[ \text{Con pedal} \]

\[ \text{Con irrisozna} \]

\begin{align*}
\text{Arrében el cielo} & \quad \text{Es-ta'-na ven-ta'-na}, \\
\text{There's an open window} & \quad \text{High up in God's heav-en}, \\
\text{Por donde se-a-so-ma} & \quad \text{Se'-ño-ra San-ta-A-na—} \\
\text{Where Saint Anne the bles-sed} & \quad \text{Watch-es lit-tle chil-dren—} \\
\text{Lu-lo que lu-lo aue San Cam-a-} & \quad \text{Lu-lu now lu-lu now sing dey}
\end{align*}
- león de bajo de un hueco salió un rato.

Ma' ta-lo ma' ta-lo por la drón dey.

II
Arriba en el cielo
Torearon un toro
Con llaves de plata
Y pesuñas de oro.

Refrán

III
Duerme chiquito
Ya viene el coyote,
A matarlo viene
A puros garrotes.

Refrán

II
There's a big bull prancing
High up in God's heaven
His big horns are silver
And his hooves are golden.

Refrain

III
Go to sleep my baby
Here comes the coyote
Mother will protect you
So be still and slumber.

Refrain
El Vestido Azul

THE BLUE DRESS

collected by Luisa Espinel

English translation by Eleanor Hauge

Harmonization by Earle Voorhies

* con gailezza *144 mm *

leggero

ninva que te mi-re por que te quie-ro mi-rar. De-ja
let me gaze for-ev-er for I love to look at you. Dear-est

* pp *

ninva que te mi-re por que te quie-ro mi-rar mira
let me gaze for-ev-er for I love to look at you. Will you
que por ti suspiro porque quiero suspirar,
let me sigh for you dear, for my love is really true.
Will you

que por ti suspiro porque quiero suspirar.
let me sigh for you dear, for my love is really true.
Yo

no voy al Prado si no vienes tu,
I won't go a-walking if you don't come too;
In your best man-

yo no voy al Prado si
I won't go a-walking if

"ti-lla y el vestido azul."
"ti-lla and your dress so blue."
no vienes tú con esa mantilla y el vestido de azul.
Aux to the dance let us go both together.
If you will be friendly I should like to be, too.
Que sí tú eres buena, lo seré con

If you will be friendly

mí!

Ay, de mí!

like to be, too

So you see!

Que no puedo estar, que no puedo

That I cannot do, that I cannot

tar, que no puedo estar sin ti.

That I cannot do without you.

Ay, de

So you.
mil! — Ay, de mi! —
see! — So, you see! —
Que no pue-do-es-
no that I can-not

que no pue-do-es-tar, que no pue-do-es-tar sin ti. A la do, that I can-not do, that I can-not do without you, let us

go to the dance — both to-get-her, If you will be

gracia — vi-va la man-ti-lla. A la friendly I should like to be too. To the
Ay, de mí!
So you see!
Ay, de mí!
So you see!

Que no puede estar, que no puede estar,
That I cannot do, that I cannot do,
Que no puede estar sin ti.
That I cannot do without you.
Sueño de un Marino

A Sailor's Dream

collected by Luisa Espinel

English translation by Eleanor Haque

Harmonization by Earle Voorhies

\[ \text{voice} \]

\[ \text{Piano} \]

\[ \text{Qui} \]

\[ \text{sienra ver-te-un día, un día y no} \]

\[ \text{wish that I might see thee, before I leave once} \]

\[ \text{sempre legato} \]

\[ \text{más, And that would be my lode star to} \]
undo e ter ni dad    Qu i dad

last for ev er more    I more

con grazia

cu an do el mar i no    por la mar se
When e'er a sail or leaves, goes with his

lan za,    Per dió los    per an za      Queen
ves se,    All hope dies with in him they

s u a mor te n i a,      Y cuan do es e
girls will be faith ful,  So when this
Cielo dese de lucir,
heaven closes for him,
Adios mi Sueño
(Farewell - My Dream)

collected by Luisa Espinel
English translation by
Eleanor Haque
Harmonization by
Earle Voorhies

Andante con sentimiento (d = 12 mm.)

a dos mi sueño de ventura
Farewell my dream of joy and

molti legato

ranza,
De mi esperanza murio la
for-tune, When Hope was Kill'd then died its

muito pedal

flor,
I ran con ti go donde a tu
flower, With thee will go where-ever thou may-st
va—nder  Los tristes ayes que ex—halo mi de—

lor.  Por qué si me a—mas de mi tea—

go—lem.  If thou dost love me why dost thou

le—jas, Y heri do de—jas mi co—ra—

leave me. To pine for—sak—en with bro—ken

zon____? Mi en—tras a—gue—n ángel—gel mi pe—cha—

heart____? An—gel—ic mem—ries of thee sus—
Thine is my spirit, though we part.
But I go weeping and send thee blessings.
For thy good fortune, farewell, farewell.
Amar, Amar

Love Song

cantabile \( \frac{d}{\text{mm}} \)

collected by Luisa Espinel

English Translation by Eleanor Hayne

Harmonization by Earle Voorhies

A-ma-r, a-
To love and

mar _ co-mo nun-ca ja-más ha-brán a-ma-do_,
love _ as no one has ev-er loved be-fore_,

Sen-
To

tir, sen-tir _ co-mo ja-más ha-brán se-n-ti-do_
yearn to yearn _ as no one ev-er yearned be-fore_
— Y sin poder decir al bien querido... And still not tell, not tell the dear—

de la mendicidad de nuestro amor. How vast this passion in its consuming power.

A mirar... To love to... Despairing of life and of this

vi-da... Y sin poder decir tejida la world... Yet keeping silence oh, my dear—

espess marcato
tend da
heart!

Y en si-len-cio llo-rar co-mo llo-

Ev er more to weep as I am

ro- weep
ba

A y es muy tris-te.

A-dios, a-dios

In des-o-la-tion.

Good bye, for we

mi must part.

Des-es-pe bien part

Des- part
LAS GOLONDRINAS
The Swallows

collected by Luisa Espinel
lyric by Gustavo Becquer
English translation by Eleanor Hague
Harmonization by Earle Voorhies

Voice

Andante tranquillo

Piano

exp. 3

rían las oscuras golondrinas de tu bal-
wing ed swallows will return again to hang their

con, sus nidos a colgar.

Y otra vez

Once a -
vez con el a la a tus cris ta les
 gain they'll flutter near your win dow pane
 They'll come

gan-do ju-gan-do lla ma ran.
calling while pass ing in their play.
But those

que-las que el nue lo re fre na ban
swallows who paused in flight to mar vel
At your

su-ra y di cha con tem plar
beauty and at my hap pi ness
And
II

Volverán las tupidas madreselvas
De tu jardín, las tapías a escalar,
Y otra vez a la tarde, aun más hermosas
Sus flores, sus flores abrirán.

Pero aquellas cuajadas de rocío,
Cuyas gotas mirábamos temblar
Y caer como lágrimas del día
//Esas, esas, esas no volverán.//

II

Spreading boughs of the fragrant honeysuckle vine
Will cover all your garden wall with bloom.
Once again every blossom will unfold itself
To add more glory to the afternoon.

But the blossoms we watched with hearts a trembling
While their petals were shimmering with dew,
Like tear drops they seemed to us that evening.
//Never, never will those return again.//
Desventurado
The Tragic Lover

Collected by Luisa Espinel

English Translation by
Harmonization by

Andante con moto, 1.-46

voice

molto legato

Piano

mf

con pedal

Hayo ve-

Swift-ly

lozun tiem-po de ven-tu-
flies life's mo-ment brief of hap-

pi-

ro, Tiem-po de glo-ria y de a-mor pa-

ness, Mo-ment of glo-ry and sweet-est dream of
so love

Bitterness and

huella lea mar guerra, De un re-

son row never ending, These come a-

en

and these alone remain

De amor la lla ma que brazo mi

The fire of love that rose in my joyous

creste.
Within my veins, seared all my veins

I felt the corrode

With a poisoned flame

In coppage oro

From precious goblet

molto cresc.

A puréed

Was this

Que me brin-

And the toast

subito PP

Do con sus besar

Sealed with a woman's kiss
La Ciriaca

collected by Luisa Espinel

English translation by Eleanor Haque

Harmonization by Earle Voorhies

giocoso (L. 7/8 m.m.)

Piano

voice

Ah! Ciriaca tu non com prende

Lo que sufre mi pobre

All the sorrow that you are
Tu me have.

has ro-ba-do
sto-len my peace
la cal-heart
and mind

Y Stol'n
the calm that I've tried to
find. Come find.

cer-ca-tea mi con
now-- with all your
fue-go
yes-tre-cha-meen-tre tus
bra-zos  Has-ta que se-ha ge be-
ria-ca  my aching heart is hea-
da-zos  l-ed  And
mi

cor-a-zon con-tu-
we nev-er more may
mor-
pal-
D.C. alsegno X

D.C. alsegno X
EL GALLITO
The Rooster

Collected by Luisa Espinel
English translation by Eleanor Haque
Harmonization by Earle Voorhies

con gaietézza \[ 168 \text{ mm.} \]

Qui-qui-ri-qui-ri-qui lia’-ga
Qui-qui-ri-qui-ri-qui lia’-ga

mf sempre staccato mp

senza pedal

cantel gallito, cómo quieres que te
the cock is singing, how can I give all my

tenuto

quire-ra a ti solo li-ito?
loving to you alone?

ten


Qui-qui-ri-aui-aui lia-ga. The cock is
can-ta el ga.

(pod)

li-te, Co-mo quie-res que te quie-ra
sing-ing, How can I give all my lov-ing

a ti so-li-to? To-da la no-, to-da la
to you a-lone? All thru the night, all thru the

no-, to-da la no-che te tu-ve, De-ba-jo
night, I had you close to my win-dow, Un-der the
de debajo de, de debajo de las estrellas, Contándote, contándote, contándote,
heaven, Telling you lies, telling you lies, telling you lies by the thousand, And you believe, and you believe, and you believe, y tú creyendo de ellas.
La Brisa

The Breeze

collected by Luisa Espinel
English translation by Eleanor Hague
Harmonization by Earle Voorhies

Tempo di danza e molto rubato 1:2:3

Piano
mf molto espr.
con pedal

voice
con sentimento

Bri-lla la no-che se-
Qui-et-ly gleams the

ve- na-

stori-kit night,
Soft-ly rustle the bree-zes,
Yan-ella viene tu risa
While for my songs in spiration,

Mis canciones aniar
I have your soft radiant smile.

lo ma
dove
own
dec ja tu ni do
Come leave your nest now

Por que her perdi do
For love is waiting

tu lib
your li ber
Tien-de tu vuelo, sí,
Wing your flight towards him.

Hacías aquel he
whosoever yearning
El ser tales
expr.

man - te, si
love now and ever more.

Bien-ca, pa-
My sweet, my
con ever more
El Chiflido

collected by Luis Espinel
English translation by Eleanor Hoque
Harmonization by Earle Yorkhies

Tempo di Valse

A la noche voy a verte
Tonight in the cold and darkness I'm

* Final eight measures may be used for an introduction.
ras des pier-ta
you'll be wake-ful
Para cuan-do
teha-ga pazz (chiflante)
sig-nq (whistle)
To hear my faint
Guajito

English translation by Eleanor Hague

Harmonization by Earle Voorhies

con spirito e grazia \( \text{\textit{d=96}} \)

I am the one who says, (I am)
con spirito e grazia

Ella Guajito, a donde te vas Guajito,
(she) Guajito, where do you go to

morro my handsome Guajito,
I

voy para tierra a suerte, En busca de la Vi-

gos many leagues a way, In search of lovely Vi-

legato
Biana who was stolen by the bandits,

En busca de la

Vibiana who was stolen by the

-deras. (Ella) Yo dire que no.

bandidos. (She) You say that is true.

Tú dirás que sí. Yo te daría

I deny it so. What am we to.

mp

ms
ti,  do,  Pe - ro tua mi  no?  

When I love but you?

dolce cantando
(E)  ¡Al - bri - cias, en - a - mor - a - des!  
(He)  Springtime is here with good tid - ings,
El Pi - ti - que is in
p > dolce e grazioso

nan - za  blos - som  
Cuatro muchachas por medio
With love - ly dark girls and fair ones

Yu - na vie - ja de gan - cia.  
Love, tis the Sea - son for mat - ing.
(E)  Gua - (She)  Gua -  

ma - lazza e cotto

rit.
Si, mi go, sí, quito, yes?
(Tú dirás que, no)
Yo te que re ati, Pero tua más, no.
(El) Yo diré que, (He) If I answer, you'll regret it, so.
(El) Yo diré que, no.

Chi quit to, come then my darling, my own Guad.

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This digital version of Canciones de Mi Padre
was prepared from the original
University of Arizona Bulletin
(General Bulletin No. 10)
published in 1946

Original dimensions
15.5 x 22.5 cm

Digitized at The University of Arizona Library
in July 1997 from a copy
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