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

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

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

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

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

This record forms part of a collection made during the summer of 1946 under the joint sponsorship of the Library of Congress and the Office of Information for Puerto Rico.

A1—THREE AGUINALDOS.

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

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

1. Ay, lo, lá.

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

Cualdo amanece, 
Y eso daba pena, 
Cualdo amaneció.

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

2. Ay, lo, lá.

Cuando Jesu Cristo 
Pedió que beber,

Ay, lo, lá.

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

3. Ay, lo, lá.

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

A2—SEIS VILLARAN.

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

1. Acuérdate los dulces ratos
Que pasábamos a gusto,
Que comíamos los dos juntos,
Como hermanitos en un plato.
Tú me echabas a mí los brazos
Me decías "no me olvides"
Como somos grandes amigos
No te puedo olvidar;
A buscarte vengo ya
Si tú te quieres ir conmigo.

2. Estas penas que pasaron
Yo no quiero separarme

Words indistinguishable.
Este amor que tú dejasme
Como si fuera.¹

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

3. Ahora si yo me retiro
Yo a tu casa voy,
Si no quieres que este amante
Siga siempre te buscando.
Y te seguiré cantando
A tu ventana, niña,
Tú no quieres que te mire
A ver si te acuerdas de hoy
Este amor que te brindé
Ay, ¿cuando tu me lo digas?

4. Estas cosas que tenías
Con Chuito, el de Cayey,
Un amigo que conozco
Ahi sabía donde viven.
Este amor tan separado
Que yo siempre que le canto,
Y separando este amor
A ver si te acuerdas tanto.

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

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

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

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

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

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

A3—PALOMA DEL MONTE (Baquíné game song).

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

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

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

Triná, Triná y Sonte
Dove, do not go to the mountain.

There comes the hunter, Taita,
There comes the hunter.
Suddenly the hunter aims his stick and shouts “Pum!” The song stops. Approaching one of the girls in his audience he declaims:

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

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

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

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

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

\[
\begin{align*}
\text{Al sori sorisonte} & \\
\text{Paloma no vaya al monte} & \\
(\text{repeat twice}) & \\
\text{Mira que soy cazador.} & \\
\text{Que si yo te tiro} & \\
\text{Y te mato para mí} & \\
\text{Será el dolor} & \\
(\text{repeat all}) & \\
\text{Dove, do not go to the mountain.} & \\
\text{Look, for I am a hunter.} & \\
\text{If I shoot you} & \\
\text{And kill you for myself} & \\
\text{There will be sadness.} & \\
\end{align*}
\]

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

A4—NO LO LLORES MADRE (Baquine song).

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

1. Su madre le daba  
   Un té de curia  
   A ver si su hijo  
   No se le moría.  
   His mother gave him  
   A curative tea  
   To see if her son  
   Would not die.

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

No lo llorés, madre,
No lo llorés más;
Que ese se te ha ido
Y otro volverá.

(Repeat)

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

**Refrain.**

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

**Refrain.**

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

**Refrain.**

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

**Refrain.**

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

**Refrain** (repeating last two lines only).

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**A5—Hijo a la Guerra (Aguinaldo).**

Some *aguinaldos* have lost their specifically religious character and become popular folksongs. “Hijo a la Guerra” is an example of these. It is sung by Arcadio Contares, who also plays the guitar. He is accompanied by Aristides Quiñones on *sinfonia*, and Francisco Pérez on *güiro*. The recording was made in Ponce, on the south coast of Puerto Rico, on August 8, 1946.
1. Adiós, madre mía
   de mi corazón,
   Ven dame un abrazo
   y la bendición
   Que ya la nación
   A buscarme viene.
   Siento que me lleven
   Por ti, madre mía
   Rézame algún día,
   por si no volvieré
   Rézame algún día, madre
   Por si no volvieré.

   Goodbye, my mother
   Of my heart,
   Give me an embrace
   And your benediction
   For already the nation
   Has come to look for me.
   I feel that they will take me
   From you, my mother.
   Pray for me some day,
   In case I do not return.
   Pray for me some day, mother,
   In case I do not return.

2. No te aflijas, madre,
   Cuando me veas ir,
   Porque mi partida
   Me hace sufrir.
   Te voy a pedir
   Antes que me lleven
   Cuando allí me entreguen
   Junto al enemigo
   Cuida de mis hijos, madre,
   Por si no volvieré.
   Cuida de mis hijos—sí—
   Por si no volvieré.

   Do not grieve, mother,
   When you see me go,
   Because my departure
   Makes me suffer.
   I am going to beg of you
   Before I am taken away,
   When they deliver me there
   Next to the enemy
   Care for my children, mother,
   In case I do not return.
   Care for my children, yes,
   In case I do not return.

3. Cuando los padres, madre,
   Crían a sus hijos;
   Cuando los padres,
   Crían a sus hijos
   El gobierno más tarde
   Los cogen seguidos.
   Siendo aquí nacidos
   Y tan lejos que mueren.
   Madre mía, si puedes
   Préndeme una vela
   Y hazme una novena
   Por si no volvieré,
   Y hazme un novena, madre
   Por si no volvieré.

   When parents, mother,
   Rear their children;
   When parents
   Rear their children,
   The government, later on,
   Catches them in succession.
   I belong here properly,
   And so far away to die.
   My mother, if you are able,
   Keep for me a vigil,
   And make me a Novena
   In case I do not return.
   And make me a Novena, mother,
   In case I do not return.

4. Que vida fatal, madre,
   La que yo he tenido
   Que vida fatal
   La que yo he tenido
   Tener que dejar
   Mis queridos hijos.
   Que triste martirio
   Será el que yo lleve;
   Ya que Dios me tiene
   En tantos martirios.
   Cuida de mis hijos, madre,
   Por si no volvieré
   Cuida de mis hijos, sí,
   Por si no volvieré.

   What a fateful life, mother,
   That which I have had,
   What a fateful life,
   That which I have had,
   To have to leave
   My beloved children.
   What sad martyrdom
   Will be that which I carry;
   Already God has me
   In such martyrdom.
   Care for my children, mother,
   In case I do not return.
   Care for my children, yes,
   In case I do not return.
The plena is Puerto Rico's own property. Akin in function and meaning to the derisive songs of West Africa and to the Calypsos of Trinidad, it has a rhythm and a melodic structure all its own. The plenas, like the décimas, are often improvised to commemorate newsworthy events, yet while the décima sings, so to speak, of the front page and the editorial section, the plena records the gossip columns. The plenas have sprung from the slums of the coastal towns, and it is only within the last generation that they have been admitted to polite society.

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

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

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

Refrain.

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

Refrain.

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

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

“Arroz con Leche,” sometimes called “La Viudita,” is usually played in the following way: A girl, who sings the solo part, stands in the center of a ring of boys. The ring revolves while the boys are singing the chorus parts, but remains stationary while “La Viudita” sings. The girls take turns at being “La Viudita.”
Chorus:
Arroz con leche se quiere casar
Con una Viudita de la Capital
Que sepa tejer, que sepa bordar,
Que ponga su aguja en su campanar.
Tilín, tilán, soplitas de pan;
Alla viene Juan comiéndose el pan.

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

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

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

B3—MATA RILE (Children’s game song).

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

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

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

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

4. Escoja usted,
Mata rile, etc.
(The next verse, to be sung by the girl or by the first line, which goes, “Yo escojo (or Escojemos) a Raúl (or Fulanito, or some other child’s name), Mata rile, etc.” was inadvertently omitted from this recording.)

6. ¿Qué oficio le va a poner,
   Mata rile, etc.
   What occupation will you put her in?
   Mata rile, etc.

7. Le pondremos costurera,
   Mata rile, etc.
   We will have her become a seamstress,
   Mata rile, etc.

8. Ella dice que sí,
   Mata rile, etc.
   She says yes,
   Mata rile, etc.

9. (all join hands and form a ring)
   Celebramos todos juntos,
   Mata rile, etc.
   We all celebrate together,
   Mata rile, etc.

Both of these children’s game songs were sung by Emilio Santana Solís, a student at the University of Puerto Rico, who accompanies himself on the guitar. Recorded in San Juan on August 16, 1946. ³

B4—FRANKLIN DELANO ROOSEVELT (Seis con décima).

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

³ Francisco Rodrigues Marín (Varios Juegos Infantiles del Siglo XVI, Madrid, 1932. Chapter 2.) states that this game was introduced, with others, from France into Spain during the 19th century. The first line was originally J’ai au bon chateau, matanti-re-lire-lire. In Spain, according to a version collected by R. de Montalbán (El coro de las niñas, Madrid, 1894.) the line became Ambos ató, mata rile, rile. In Puerto Rico the effort to make sense, writes María Cadilla de Martínez (La poesía popular en Puerto Rico. Madrid, 1933, p. 276; Juegos y Canciones Infantiles de Puerto Rico. San Juan, P. R., 1940, p. 179.), has resulted in changing the Ambos ató of Spain into the Ambos a dos sung by young Mr. Santana on this record.
1. El día doce de abril
La noticia se esparció
El mundo se extremeó
Con pena y hondo sentir
Franklin Delano morir
De una muerte inesperada,
Y la Tierra Americana
Inmortalizará su nombre
Al perder tan grande hombre
Que llora la America Hispana.

2. El mundo de luto está
Al saber la triste nueva
En el curso de esta guerra
Mucha falta nos hará
Triste está la humanidad
La pérdida de repente
Del hombre que francamente
Defendió la libertad.
Hoy llora la humanidad
Al querido Presidente.

3. Del líder del Nuevo Trato
Que fue un gran confrerencista
Siempre ferviente estadista
Solo nos queda un retrato
Porque el destino tan ingrato
Ya nos ha sellado su suerte.
Al hombre que francamente
Defendió la libertad
Y hoy llora la humanidad
Al querido Presidente.
Y hoy llora la humanidad
Al querido Presidente.

4. Un mensaje de su esposa
A toda la humanidad
Fue mensaje de bondad
En sus frases valerosas
Y la humanidad llorosa
Consuela a la Primera Dama
Que en la Tierra Americana
Defendió la libertad.
Triste está la humanidad,
Y llora la historia humana.
Triste está la humanidad,
Y llora la historia humana.

On the twelfth day of April
The news spread.
The world shook
With grief and deep feeling.
Franklin Delano died
Of an unexpected death,
And the American Land
Will immortalize his name
On losing such a great man
That Spanish America weeps.

The world is in mourning
On knowing the new sadness.
In the course of this war
We will want him very much.
Sad is humanity
The loss, so sudden,
Of the man who open-heartedly
Defended liberty.
Today humanity weeps
For the beloved President.

Of the leader of the New Deal
Who was a great orator,
Always the fervent statesman,
All we keep is a portrait,
Because destiny, so ungrateful,
Already has sealed his fate for us.
For the man who open-heartedly
Defended liberty.
And today humanity weeps
For the beloved President.
And today humanity weeps
For the beloved President.

A message from his wife
To all humanity
Was a message of kindness
In her valorous phrases,
And humanity, weeping,
Consolles the First Lady,
Who, in the American Land,
Defended liberty.
Sad is humanity,
And human history weeps.
Sad is humanity,
And human history weeps.
The Rosarios Canta’os, sung rosaries, are a kind of sacred music not found in the same form outside of Puerto Rico. They undoubtedly had their beginning in the period when the devout were obliged, because of transportation difficulties and a shortage of priests, to take religious matters into their own hands; yet they represent the local development of a tradition going back to medieval Spain. The style of singing and the composition of the two choruses vary with the district in Puerto Rico. This recording captures the Rosarios Canta’os style of Carolina, near the middle of the northern coast of the island.

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

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

1. (leading chorus)
   Adórate; adórate Santa Cruz,
   Puesta en, puesta en el monte Calvario;
   En ti murió, en ti murió mi Jesús
   Para darnos, para darme eterna luz,
   Y librarme, y librarme del contrario.
   Amen Je’, amen Jesús y María,
   Jesús Ma’, Jesús María y José.

2. (response chorus)
   Concedénos por tu Cruz
   Nuestra eterna salvación.
   Concedénos por tu Cruz
   Nuestra eterna salvación.

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

3. (leading chorus)
   O Jesús, O Jesús Crucificado,
   Muerto por, muerto por mi redención;
   Concedénos, concedéns por tu Cruz

   Nuestra eterna, nuestra eterna salvación.
   O Jesús, O Jesús Crucificado,
   Muerto por, muerto por mi redención.

I worship thee, I worship thee, Holy Cross,
Standing on, standing on the mount of Calvary;
On Thee died, on Thee died my Jesus
To give us, to give me eternal light,
And to free me, and to free me from adversity.
Amen Je’, Amen Jesus and Mary,
Jesus, Ma’, Jesus, Mary, and Joseph.

Oh Jesus, Oh Jesus Crucified,
Dead for, dead for my redemption,
Concede to us, concede to us through Thy Cross
Our eternal, our eternal salvation.
Oh Jesus, Oh Jesus Crucified,
Dead for, dead for my redemption.
4. (response chorus as before)

5. (leading chorus)

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

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

6. (response chorus)

Concédenos, por tu Cruz,
Nuestra eterna salvación.

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

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

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

Que Viva

Refrain:

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

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

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

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

Refrain.

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

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

Refrain.

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

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

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

Refrain. (repeated).

Mayo Florida

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

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

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