



Aserrín, aserrán (Sawdust)

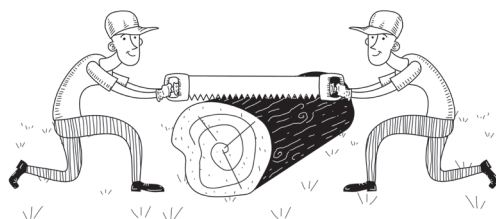
Sample pages from
"A la rueda, rueda"

Book/CD 09971338 U.S. \$29.99
Hal Leonard Corporation, Publisher



ABOUT THE SONG

The opening words "aserrín, aserrán" are onomatopoeic and imitate the rhythmic action of two sawyers pulling back and forth on a large two-man saw. This variant likely refers to the colonial-era shipyards of San Juan, Puerto Rico. It alternates back and forth between two tones, in which each sawyer asks for something (often nonsensical) that rhymes with his name—*Juan* with *pan*, *Pedro* with *queso*, *Roque* with *alfandoque*, *Enrique* with *alfeñique*. Tickling songs provide a fun, interactive activity for both young children and adults. The adult is supposed to rock the child back and forth in rhythm with the saw, and then tickle on the final words *triqui-trán*, to make the child laugh.



s m
Use: s-m,
steady beat

Child play, tickling (♩ = ca. 96)

Traditional
Variant from *Cuidad Habana*, 1980s;
used by permission.

A - se - rrín, a - se - rrán, los ma - de - ros de San Juan,
los de Juan pi - den pan, los de Pe - dro pi - den que - so,
los de Ro - que al - fan - do - que, los de En - ri - que, al - fe - ñi - que,
los de a - rri - ba a - sie - rran bien, los de a - ba - jo a - sie - rran mal,
tri - qui tri - qui tri - qui tri - qui tri - qui tri - qui tri - qui - trán.



TRANSLATION

Sawdust, sawduster, the sawyers of San Juan,*
John's sawyers ask for bread, Peter's ask for cheese,
Roque's ask for *alfandoque*, Henry's ask for *alfeñique*,**
The ones on top saw well, the ones on the bottom saw badly,
triqui, triqui, triqui, triqui, triqui, triqui, triqui, tran. ***

* each group's request rhymes with their group's leader name

** thin strips of sugar candy

*** onomatopoeia for "sawing"



ACTIVITY

The child sits on mother's lap as mother grabs child by the hands and moves child back and forth, then tickles child at the end of the song on the nonsense words.



Manola

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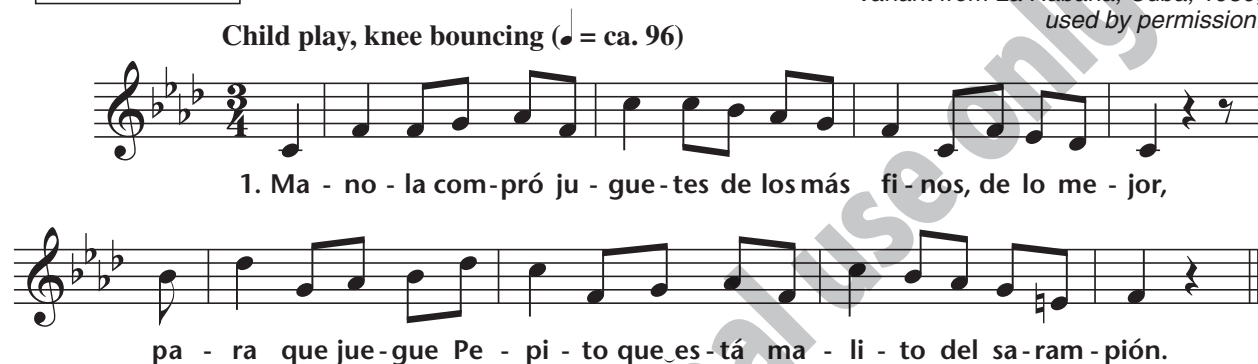
This beautiful song, with the quality of a lullaby, is a knee-bouncing song for young children. It is known variously as *La Lola*, *La Lola tiene un caballo*, *La Lola compra pañales*; Lola is a common nickname for Dolores. The title of this variant from Cuba, *Manola*, is a twist on the better-known title, and refers to the baby's mother, grandmother, nanny, or other caregiver. The variant focuses on a sickly boy. The first verse mentions *sarampión* or measles, a serious contagious disease now prevented by childhood vaccination; in one Cuban variant, the boy dies at the end. The second verse refers to a rocking chair made of fine materials. In Cuba and many other countries, mahogany was the preferred hardwood used to make the frame, and cane (*mimbre*) to make the woven seat and backing.

mr dt, l, si, s, f, m,

Traditional

Variant from *La Habana, Cuba, 1980*;
used by permission.

Child play, knee bouncing (♩ = ca. 96)



1. Ma - no - la com-pró ju - gue-tes de los más fi - nos, de lo me - jor,

pa - ra que jue-gue Pe - pi - to que es-tá ma - li - to del sa-ram - pión.

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A LA RUEDA, RUEDA



1. Manola compró juguetes
de los más finos, de lo mejor,
para que juegue Pepito
que está malito del sarampión.

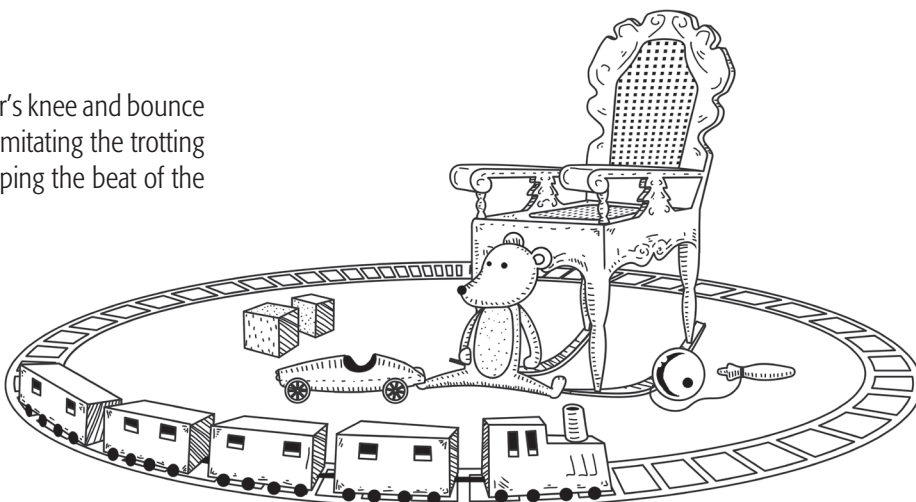
1. Manola bought toys,
of the finest, of the best,
so that little Joey could play
while he is sick with the measles.

2. Manola compró sillones
de mimbre fino, de lo mejor
Para mecer a Pepito
que está malito del corazón.

2. Manola bought chairs
of the finest cane, of the best,
so she could rock Pepito
who is sick with a bad heart.



Place baby on mother's knee and bounce baby up and down, imitating the trotting of a horse, while keeping the beat of the song.





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Si este niño se durmiera (If This Baby Would Go to Sleep)



Lullabies often make promises to children if they go to sleep. The most widespread variant of this song promises to give the child a silver coin, then to take it back after she goes to sleep. A Mexican version promises to make the baby a beautiful nightgown, while a Spanish one promises to buy a pair of fine leather shoes from Santander. The melody of this variant is a fragment from the *romance* titled *La Isabel*.

d'1sfmrd
Use: M6 & m6

Traditional

Variant from *La Habana, Cuba, 1981*;
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Lullaby (♩ = ca. 60)

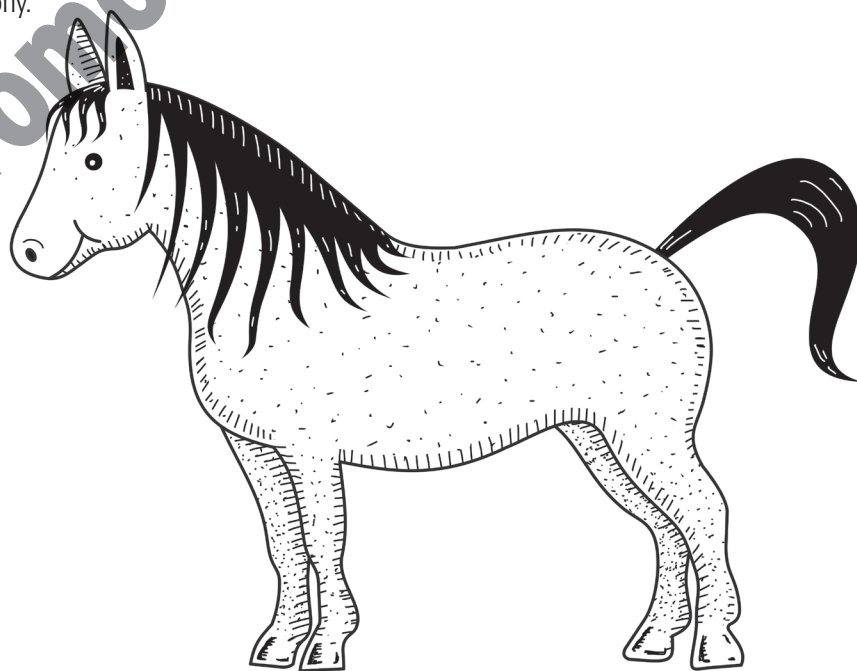


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A LA RUEDA, RUEDA



If this baby could go to sleep,
I would give him a little present,
a coach with one hundred coachmen
and a beautiful little pony.





Estaba la caravela (There Was a Skull)

ABOUT THE SONG

This humorous vowel game song is of Mexican origin. This Cuban variant uses all five Spanish vowels, and is usually performed with the original verse at the beginning and end of the song. It is about a skull that is treated as a normal person and assumes human qualities. This song forms part of a large body of folk songs associated with the Day of the Dead, November 1, an important holiday for remembering deceased relatives within the Catholic world. A Costa Rican variant, *Estaba la muerte un día*, has the skull sitting at a desk looking for paper and pencil to write a letter to the wolf, and another to her boyfriend. A Mexican variant, *La media muerte*, has the skull sitting on top of a bed of reeds, eating tortillas to gain weight while mischievous boys knock off her bonnet.

sfmr dt, s,

Traditional

Variant from *Guantánamo, Cuba, 2005*;
used by permission.

Vowel song (♩ = ca. 100)

* Es-ta-ba la ca-ra - ve-la sen-ta-da en u-na bu - ta-ca. ta-ca.

Vi-no la muer-te y le di-jo vi-no la muer-te y le di-jo,

vi-no la muer-te y le di-jo ¿por qué te has pues-to tan fla-ca?

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A LA RUEDA, RUEDA



There was a skull seated on a chair.
Then Death came and asked her,
then Death came and asked her,
then Death came and asked her,
why have you grown so thin?

* Keep repeating the song; each time using a different Spanish vowel.

For example, the 2nd time would be sung with "a" (ah) vowel – "astaba la caravala, santada an ana bataca," followed by e (eh), i (ee), o (oh), u (oo).

A...

Astaba la caravala
Santada_an ana bataca, (bis)
Vana la marta_a la daja, (3x)
¿Par ca ta_has pasta tan flaca?

O...

Ostobo lo corovolo
Sontodo_on ono botoco, (bis)
Vono lo morto_o lo dojo, (3x)
¿Por co to hos dosto ton floco?

E...

Estebe le querevele
Sentede_en ene betequé, (bis)
Vene le merte_e le deje, (3x)
¿Per qué te_hes peste ten fleque?

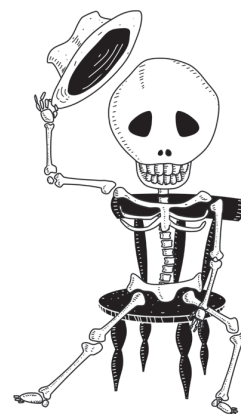
U...

Ustubu lu curuvulu
Suntudu_un unu butucu, (bis)
Vunu lu murtu_u lu duju, (3x)
¿Pur cu tu hus dustu tun flucu?

I...

Istibi li quirivili
Sintidi_in ini bitiqui, (bis)
Vini li mirti_y li diji, (3x)
¿Pir qui ti_his pisti tin fliqui?

Repeat original verse





Las señas del esposo

(The Husband's Signs)

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This romance is known by many names within the Hispanic world, including *La esposa fiel*, *Este es el Mambrú*, *Estaba Catalinita*, *¿Ha visto usted a mi marido?*, *El soldadito*, *La vuelta del marido*, and *La recién casada*. This well-known variant from eastern Cuba is about a faithful wife who lost her husband. In the opening lines, a traveler announces his departure for France the next day, and asks the lonely wife if she wants to send a letter to her husband there. After she describes him, the traveler realizes that her husband is dead, bringing the song to a sad end. In another common variant, the wife has waited for her husband's return for seven years, and announces that she will wait for seven more, at which time she will send her sons off to war, her daughters to be raised by relatives, and spend the rest of her life in a convent. In other versions, the unrecognized traveler reveals himself as her husband returning from war, and a happy reunion follows. In the days before steamships and airplanes, families were often separated in this way for years at a time.

mr dt, l, si, m,

Traditional

Variant from Antilla, Cuba, 1980;
used by permission.

Romance (♩ = 112)



1. Ma - ña - na me voy pa' Fran - cia,



ma - ña - na me voy pa' Fran - cia ¿qué es lo que que - rés man - dar,



¿qué es lo que que - rés man - dar?



Alegre canta el burro

(Happily Sings the Donkey)

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ABOUT THE SONG

sfmr d s
Use: part singing

In this 1970s variant of *El burro* from Holguín, Cuba, the donkey sings to make the hard work pass quickly. In another Cuban variant, the donkey sweetly sings "ji-jó" when asking for food. This two-part canon has all the technical musical elements of traditional Western folk rounds, particularly in its harmonic structure.

Traditional

Variant from Holguín, Cuba, 1976;
used by permission.

Round (♩ = ca. 138)

I

A - le - gre can - ta el bu - rro el dí - a del pe - sar, mien -

II

tras se po - ne a le - gre se po - ne a re - buz - nar, i - jú, i - jú, i -

jú, i - jú, i - jú. I - jú, i - jú, i - jú i - jú i - jú.

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A la rueda, rueda

(To the Ring, Ring)



ABOUT THE SONG

sfmr d
Use: s-f-m-r-d

This Cuban children's *ronda* is also popular in a number of versions in Spain and its former colonies in the Americas. It is sung by children while moving in a *rueda*, or singing circle. In a Spanish variant, the child is told to take two *cuartos* (small copper coins) to school or go back to bed. The children always end the song by pretending to sleep. Another variant *A la rueda la patata* (Ring around the Potato), similar to *Ring around the Rosie*, focuses on a disaster, in this case a famine: The singers will have nothing to eat but salad, while the lords—who usually eat meat—will have to do with limes and potatoes. Another more humorous variant from Argentina tells the child to drink wine before going to school.

Traditional

Variant from Holguín, Cuba, 1970s;
used by permission.

Singing circle, *rueda* (♩ = ca. 112)

A la rue - da, rue - da de pan y ca - ne - la,

Dá - me un be - si - to y ve - te pa' la es - cue - la,

y si no quie - res ir, ja - cués - ta - te a dor - mir!

en la hier - ba - bue - na y en el to - ron - jil.

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JUEDA