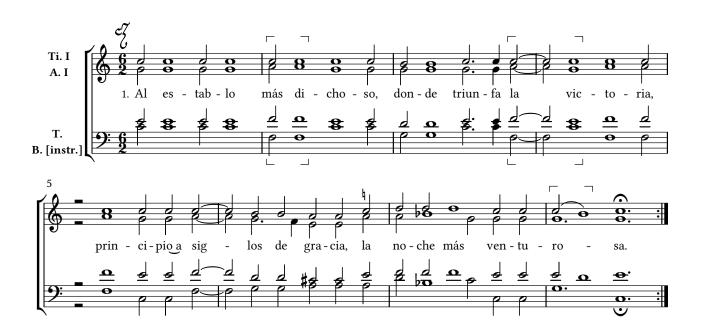
Rhythm as Representation of Society in an *Ensaladilla* from Colonial Puebla, Mexico, 1652

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Juan Gutiérrez de Padilla, *Al establo más dichoso*, *ensaladilla* from cycle of villancicos for Christmas Matins, Cathedral of Puebla de los Ángeles, 1652 (MEX-Pc: Leg. 1/3)

Excerpts from poetic and musical edition by Andrew Cashner

The Choral Narrators



- 1. Al establo más dichoso, donde triunfa la victoria, principio a siglos de gracia, la noche más venturosa.
- 1. At the most blessed stable, where victory triumphs, the beginning of the centuries of grace, the happiest night.

[...]

- 3. Un zagal de aquel contorno, en su templada zampoña, tocando el nuevo troyano, cantó en la pajiza choza.
- 3. A shepherd-boy from that scene, on his tempered panpipes, playing the "New Trojan," sang in the straw-filled hutch.

El Nuevo Troyano: The Shepherds



1. En Belén cantando están, todo es gloria, todo es cielo, y en un portalico pobre se ha estrechado él que es inmenso.

1. In Bethlehem they are singing, All is glory, all is heaven and in a poor little stable he who is immense has confined himself.

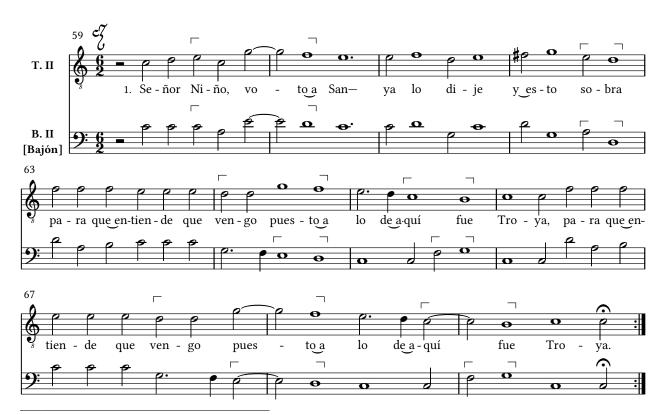
[...]

El Arriero: The Mule Driver and His Mule

[PROLOGUE (Chorus)]

- 1. Después Bartholo, él de marras, arriero de cala y gorra, que fue espadachín de antaño, y hoy mercader de panochas.
- 2. En busca de una mulilla que se le fue por tramoya, a darse una buena noche, en las pajas misteriosas.
- 3. Al portal con los pastores se entró arrojando bramonas y a quién ocupa el pesebre, dice como que se entona:

- 1. Next Bartholo—you know the one a mule skinner of the finest pedigree, who was a swordsman in days gone by, and now, a vendor of candies.¹
- 2. In search of a little mule who went off from him in a scheme to give himself a merry eve in the mysterious straw.
- 3. Into the stable with the shepherds he entered, braying up a storm, and to the one who occupies the manger, he says as it is entoned:



¹In Mexico today, "panocha" refers to range of candies; cf. American penuche, or brown sugar fudge, and Italian *panucci*.

1. Señor niño, voto a San ya lo dije, y esto sobrá para que entienda que vengo puesto a lo de aquí fue Troya.

. 1

- 3. Es bueno que de mis mulas, la más sucia y la más gorda me la traiga a este pesebre sin decir esta es mi boca.
- 5. Si arrobar viene a los hombres, paréceme cosa impropia dar principio con mi mula, si no ha de ocupar carroza.

[...]

- 7. Y por vida de Bartholo, que en aquestas y en esotras, cuando por esto la quiera, que aquí se las traiga todas.
- 8. Abra esa boca de perlas con que tanto me enamora, y pida que estos serranos no pretenden otra cosa.
- 9. Un baile quieren hacerle, que "papalotillo" nombran y como cantemos todos, más que rueden las panochas.

1. Mr. Baby, I swear to Saint—well now I said it, and it's more than enough for you to understand that I come on account of all this "Troy"/mess.²

- 3. It's just great that of my mules, the dirtiest and the fattest should bring me to this manger without knowing his mouth from a hole in the wall.
- 5. If you come to enrapture men³ it seems to me an improper thing to have my mule go first, if she's not going to carry the wagon.
- 7. And upon the life of Bartholo, whether in these things or those others, if you should want anything, they should all be brought here for you.
- 8. Open that mouth of pearls, with which I am so enamored, and request that these mountain folk don't try another thing.
- 9. They want to do a dance for you,⁴ named the "papalotillo,"⁵ and so, let us all sing, and let the candies go round all the more.

²"Algo fue Troya" is an idiom for "it was a hell of a fuss!" (as the *Oxford Spanish Dictionary* puts it); here it is has double meaning as an allusion to the Trojan horse.

³"Arrobar", also a play on "a robar" (to steal); Bartholo is indignant at the business he has lost.

⁴The term "baile" rather than "danza" suggests a specific, ordered dance form, rather than just dancing in general.

⁵The word is the diminutive of "papalote," which is derived from the Nahuatl "papalotl" (RAE). The Nahuatl word means "butterfly"; the Spanish word in modern Mexico could mean "little kite" or paper toy. In this usage, Bartholo says the word is the rustics' name for their dance.

El Papalotillo: The (Indian?) Mountain-Folk



Ven y verás un donoso chiquito. Míralo bien, que en su ojos me miro. Come and you will see a genteel little boy. Look on him well, for in his eyes I see myself.

COPLAS

[...]

- 2. Míralo bien entre pobres alajas, grano fecundo escondido entre pajas.
- Míralo bien que aunque agora se estrecha, nos ha de dar una fertil cosecha.

 $[\dots]$

6. Míralo bien, pequeñito pastor, pues cuando grande será labrador.

- 2. Look on him well: jewels among poor things, a fertile seed hidden in the straw.
- 3. Look on him well, for though now he confines himself, he will give us a fertile harvest.
- 6. Look on him well, the tiniest shepherd/pastor, since when he is big he will be a laborer.

La Negrilla: The Angolan Slaves

[PROLOGUE (Chorus)]

- 1. El Angola Minguelillo, acaudillando su tropa, no quiere ser el postrero en la fiesta en que se goza.
- 2. Dejando el tumbacatumba, y gruñendo a lo de Angola, desenvainó con la voz, de su tizón la tizona.
- 1. Little Miguel from Angola, marshalling his troop, does not wish to be the last one at the party that is being enjoyed.
- 2. Leaving the "tumbacatumba"⁶ and groaning like the Angolans do, he unsheathed his voice, like pulling a sword from his charred log.⁷

⁶The nonsense refrain of the negrilla in Padilla's 1651 ensaladilla was "tumbucutu, cutu, cutu"; the sounds evoke drumming, and also may be imitations of central African languages (the ancestors of modern Kikongo and Kimbundu).

 $^{^{7}}$ "Tizona" means a sword (after the name of the Cid's weapon), playing on the idea of Minguelillo "acaudillando su tropa" like a military leader; "tizón" means a charred log or a piece of coal, an emblem not only of blackness but here of Minguelillo's throat.

[INTRODUCCIÓN] Duo y a 6	[Proper Spanish equivalent]	
Diga plimo, ¿dónde sa la niño de nacimenta?	Diga, primo, ¿dónde está el niño de nacimiento?	Tell me, cousin, where is the baby who was born?
pluque samo su palenta v la venimo a husca	porque sabemos sus parientes	we know his relatives
[]		
Turturuyegá, aytá, aytá.	Turturuyegá, aytá, aytá. ⁸	[Nonsense lullaby words]
Caya, caya, mila no panta que duelme la siguetito, Sesu, Sesu, que bonito,	Calla, calla, mira, no [le] espanta, que duerme el chiquitito, Jesús, Jesús, qué bonito,	Hush, hush, look, don't startle him, for the tiny boy is sleeping, Jesu, Jesu, how lovely,
sucucna, que cantamo lo angemo:	escucitat, que cantamos a 10 angenco	, ior we are singing like the angels:
Gloria en las alturas y en la tierra paz.		Glory in the heights and on the earth, peace.
[]		
COPLAS a 6		
 Caya, caya, chiquito, aytá, que tlaemo plecente, aytá, mantiya pañalito, aytá, y uno papagayito, aytá, 	Calla, calla, chiquito, que traemos un presente, una mantilla, un pañalito, y un papagayito,	Hush, hush, baby boy, for we are bringing you a present: a little blanket, a diaper, and a little parrot [toy?],
que savemo habra.	que sabemos habrá.	for we know how things go [with babies].
2. Mi siñol Manuele, ese papa he sablosa	Mi señor Manuele [Emanuel], esa papa, qué sabrosa,	My lord Manuel/Emmanuel, this potato, how tasty,
pluque sa linda cosa	porque está linda cosa	since this is a nice thing,
mantequiya con mele,	mantequilla con mel,	butter with honey,
ay, Sesu, Ie, Ie, Ie,	ay, Jesus, Ie, Ie, Ie, Ie,	ay, Jesu, Iulia, Iulia,
ro, ro, ro, caya.	ro, ro, ro, calla.	ro, ro, ro, hush.

⁸Perhaps, "ahi está" (there he is).



The Polymetrical Gloria: Slaves and Angels

