

LAS HERMANAS DEGOLLADO

Duet by Adela y Panchita Degollado

1. POSTAS DE RETROCARGA (ranchera)
2. NO SÉ PORQUE TE QUIERO (ranchera)
3. ELENA (ranchera)
4. FUE MI DESGRACIA (ranchera)

LAS HERMANAS SEGOVIA

Duet by Aurelia y Lucita Segovia

5. CONTESTACIÓN A "QUISIERA SER PAJARILLO" (ranchera)
6. CONTESTACIÓN A "MUJER PASEADA" (ranchera)
7. ESTARÁS CONTENTA (ranchera)
8. CONTESTACIÓN A "TRES DÍAS" (ranchera)

LAS HERMANAS CANTÚ

Duet by Ninfa y Nori Cantú

9. JABÓN DE OLOR (ranchera)
10. ESPECIALMENTE PARA TI (bolero)
11. MIL PUÑALADAS (ranchera)
12. PEGANDO CON TUBO (ranchera)

LAS HERMANAS MENDOZA

Duet by María & Juanita Mendoza (María also plays guitar)

13. CUATRO VICIOS (ranchera)
14. UNA NOCHE ME EMBRIAGUÉ (canción)
15. CARTA DE AMOR (canción)
16. UN DÍA CON OTRO (ranchera)

ROSITA Y AURELIA

Duet by Rosita Fernández & Aurelia Segovia

(Aurelia Segovia also plays maracas)

17. LA PAJARERA (ranchera)
18. HIERBA MALA (ranchera)
19. MENTIRAS TUYAS (bolero)
20. BALA PERDIDA (ranchera)

LAS DOS MARIAS

21. TIERRA MALA (ranchera)
22. NADA PERDÍ (ranchera)
23. TU VIDA ES TU VIDA (ranchera)
24. SE VA A ACABAR (ranchera)

Original recordings made for
FALCON Records in McAllen, TX.
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Re-issue edited & produced by Chris
Strachwitz, assisted by Hilda Méndez.

Notes by Chris Strachwitz.

Transcriptions and translations of songs
by Zac Salem.

Cover photo: Las Hermanas Cantú
(l to r) Ninfa and Nori Cantú.

Graphic design by Morgan Dodge.



THE SOULFUL WOMEN DUETS OF SOUTH TEXAS



Hermanas Degollado
Rosita y Aurelia
Hermanas Cantú
Hermanas Mendoza
Hermanas Segovia
Las Dos Marías



THE SOULFUL WOMEN DUETS OF SOUTH TEXAS

The delightful vocal duets heard in this collection range from the pure, wide-open, crying, "country" or Norteño sound of Las Hermanas Degollado and Las Dos Marías, to the more sophisticated sounds of Rosita Fernández and Aurelia Segovia with selections from the well established Mendoza sisters and the versatile Cantú and Segovia sisters along the way. With the ongoing Mexican diaspora throughout the United States, Texas-Mexican border music (often also called **Norteño**, **Conjunto**, **Tejano**, or **Tex-Mex**) along with other Mexican regional traditions has continued to spread throughout the greater southwest and beyond.



Las Hermanas Segovia

Rural music forms the roots of these genres and they can be compared in many ways with their Anglo-American counterpart: Country & Western which also rose to great popularity during this period. Both traditions were well represented on commercial phonograph records ever since the late 1920s. Both were also influenced by various other streams of popular music, both grew up in relative isolation and appealed to a fairly traditional audience. By mid-century, American Country music also began to feature women, if mostly as solo singers. The content of C&W songs can also be compared with that of the "Ranchera" genre heard here. With some

wonderful exceptions, the themes which the women duets were hired to record were usually written by men, from a man's point of view, blaming their heartaches on the women. That's because men bought the records or put their nickels in the juke box in the cantinas where nice women were not welcomed nor even allowed. Most women listeners seem to prefer the more romantic songs, especially boleros, which can however also be quite melancholy. Besides the quality of the duet voices and the songs, the sound of the accompanying group became an important factor in making the records successful. On this collection you will hear many duets backed by what I like to call the "classic Monterrey Sound" where the accordion leads and harmonizes with an alto sax in total synch, backed by a bajo sexto (12 string bass-like guitar), bass, and sometimes drums. The opening cut is a perfect example of this delightful, joyous sound which not only propels the voices but has the accordion and sax underscore and even answer the voices! It's a totally unique sound which grabs your heart, body, and soul and which has since those days become a permanent

feature of most contemporary conjuntos on both sides of the border. Los Hermanos Prado, heard here on many cuts backing the duets, were one of the great masters of this regional sound at its authentic best!

Duet singing has been a popular feature of Mexican regional music for over a hundred years. In the late 1930s women duets became as popular as their male counter parts, boosted by the remarkable popularity of the Padilla sisters, originally from Mexico but living and recording in Los Angeles. **Las Hermanas Padilla**, accompanied on records mostly by a generic studio "mariachi," became as popular among Spanish-speaking Americans as the Andrews sisters among English-speakers. Their ranks were soon swelled by other sister duets as well as unrelated duets from both sides of the border. In Texas the first women duet stars were **Las Hermanas Mendoza**, María and Juanita, siblings of the already famous solo star, Lydia Mendoza. They began to record prolifically during World War II, accompanied mostly by their own guitars and a bass, (Note Arhoolie CD 430 - Las Hermanas Mendoza) and their career

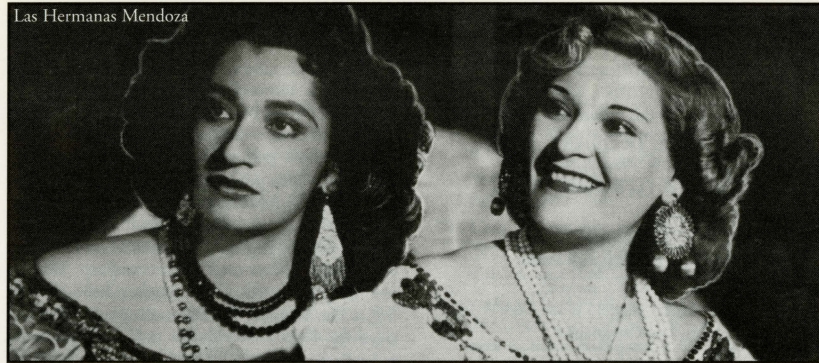
continued well into the late 1950s . Shortly after the war with the birth of regional record companies in south Texas and Los Angeles, **Carmen y Laura** (Las Hermanas Hernández) began a long career recording for the newly established IDEAL label in Alice, Texas and soon toured widely accompanied by both orchestras and accordion conjuntos (note Arhoolie CD 343 - The Women). Another combination of Mendoza siblings, this time Lydia and sister María recorded a large number of discs under the name of **Dueto Monterrey**. Again they were accompanied only by their own guitars and a bass but they continued to sell widely on both sides of the border into the 1960s. By the early 1950s, besides mariachi-backed stars such as Las Hermanas Huerta, such Mexican duets as Las Palomas, Dueto Río Bravo, and Las Jilguerrillas were becoming very popular with their mostly accordion back-up, especially in the north. With the rapidly increasing popularity and wider acceptance of the accordion in the 1950s, especially in the rural border regions of Texas and northern Mexico, most duets, both male and female, were soon recording and

performing accompanied by accordion-led Conjuntos Nortesños.

The record producers were constantly striving for various combinations of voices in their attempts to create hit records. Of course sister acts were a natural since they would often grow up harmonizing together, but this did not preclude producers' attempts to match unrelated singers known to them who they felt could create a more popular duet sound. After all, many of the most popular male duets were not brother acts but were combinations of voices which were tried and tested, sometimes over a period of years, until just the right combination was discovered to make a hit! Such was the case with Los Alegres De Terán and Los Tremendos Gavilanes just to give you two examples.

The records appealed mainly to blue collar workers and cantina patrons who enjoyed the women duets but who were also attracted by the song and the sound of the accompanying musicians. The sound of the accordion, once enjoyed almost exclusively by humble country folks, was by the 1950s rapidly gaining popularity among most classes and on

Las Hermanas Mendoza



both sides of the Río Bravo, especially as accompaniment to popular singers. Almost every male duet I ever met who began their careers in the 30s, 40s, and 50s, told me that by the 1950s if you didn't have an accordion you were out of work as a musician. The particular sound especially favored by *cantineros* around Monterrey, Nuevo León and the vast rural areas south of the border, was the incredibly haunting almost voice-like quality achieved by an accordion playing slightly lead with an alto saxophone harmonizing close behind. If you want to find out more about the history of this

unique regional tradition, may I suggest Professor José B. Cuéllar's article "El Saxofon in Tejano and Norteño Music." At any rate this music, locally known simply as "musica regional," originated in a vast isolated area, straddling both sides of an international border but sharing long and deep cultural traditions.

If anyone reading this should know of the present whereabouts of the Degollado sisters, the Segovia sisters, or the two Marías, please contact me!

Chris Strachwitz - August 2000

website: www.arhoolie.com
email: chris@arhoolie.com

LAS HERMANAS DEGOLLADO

Duet by Adela y Panchita Degollado

1. **POSTAS DE RETROCARGA** (ranchera)
(Esteban Tirado) (N-1083; BR45-70)
with conjunto de **Los Hermanos Prado**
2. **NO SÉ PORQUE TE QUIERO** (ranchera)
(Catarino Leos) (N-1084; BR45-70)
with conjunto de **Los Hermanos Prado**
3. **ELENA** (ranchera)
(DAR) (N-1096; BR-108)
probably with **Los Hermanos Prado**
4. **FUE MI DESGRACIA** (ranchera)
(Pablo G. Chavez) (F-3995 6/10/1963; A-1325)
with conjunto **Los Caminantes**

LAS HERMANAS SEGOVIA

Duet by Aurelia y Lucita Segovia

5. **CONTESTACIÓN A "QUISIERA SER PAJARILLO"** (ranchera)
(DAR) (F-2020 ca.1954; A-498, IMLP 1040)
with conjunto **Los Fronterizos**
6. **CONTESTACIÓN A "MUJER PASEADA"** (ranchera)
(Daniel Garcés) (F-2078 ca. 1954; IMLP 1040)
with conjunto **Los Fronterizos**
7. **ESTARÁS CONTENTA** (ranchera)
(Adan Moreno) (F-2396 5/23/1957; IMLP 1040)
with conjunto de **Los Hermanos Robledo**
8. **CONTESTACIÓN A TRES DÍAS** (ranchera)
(Tomás Méndez y Memo Codino)
(F-1906 10/11/1954; A-452; IMLP 1040)
with **Los Donneños** etc.

LAS HERMANAS CANTÚ

Duet by Ninfa y Nori Cantú

The Cantú sisters are native Texans, born in Falfurrias in the center of south Texas. Nori was born in 1935 and Ninfa in 1937. In the mid 1950s the sisters won a singing contest in Alice, Tx. which resulted in their being offered to record for Armando Marroquin who recorded all the material for the IDEAL label in his little studio in Alice. In 1956 the duet was joined by their younger sister Nellie (born in 1943) but apparently on records it was mainly Nori and Ninfa singing. Besides recording for IDEAL records (note Arhoolie CD 343 - The Women) the sisters also recorded many sides for FALCON records and, as heard here, were often accompanied by Los Alegres De Terán, probably the most famous norteño conjunto on that label with Eugenio Abrego playing the accordion. In 1961 Ninfa got married and retired from the group but Nori and Nelly continued to perform and record until 1978.

9. **JABÓN DE OLOR** (ranchera)
(Jesus Silvestre T.) (F-2348 3/1/1957; A-677)
with **Eugenio Abrego** - accordion etc.
10. **ESPECIALMENTE PARA TI** (bolero)
(Estella P. Lane) (F-2251 7/18/1956; A-617)
with **Los Alegres De Terán** etc.
11. **MIL PUÑALADAS** (ranchera)
(Jesus Silvestre T.) (F-2116 1/9/1955; FLP -117)
with conjunto de los **Hermanos Robledo**
12. **PEGANDO CON TUBO** (ranchera)
(Esperanza Rangel M.) (F-2250 7/18/1956; A-617, FLP-117)
with **Los Alegres De Terán**

LAS HERMANAS MENDOZA

Duet by María & Juanita Mendoza (María also plays guitar)

María (1922 - 1990) and Juanita (1927) were both born in Monterrey, Nuevo León, Mexico. María was already an active member of the Mendoza Family group when they made their first recordings in San Antonio in 1928 under the name of Cuarteto Carta Blanca which also included sister Lydia on violin (note Arhoolie CD 7002 - Mal Hombre, & CD 7008 - Vida Mia). During the Great Depression of the 1930s the family made their living from singing and performing anywhere they would let them as well as trying their luck at field work. Lydia made her first solo hit with "Mal Hombre" which she first recorded alone with just her 12 string guitar in 1934 and became the leader of the family band until World War II when she got married and retired from the group. At that point mother Leónor Mendoza decided the two younger girls, María and Juanita should promote their duet and hopefully make some money for the family. The new female duet sound was gaining in popularity and the sisters did quite well for many years making appearances throughout the southwest and making many recordings for labels like Azteca, Columbia, Falcon, Ideal, etc.(note Arhoolie CD 430 - Las Hermanas Mendoza) The recordings presented here are among their last when the duet had already retired from the music business. Although the Mendoza sisters also recorded with accordion conjuntos, they are heard here in the traditional style with only guitar and bass accompaniment, and Lydia usually helped them

out on her powerful 12 string guitar. For more information about the Mendoza family, I suggest the wonderful book: "Lydia Mendoza - A Family Autobiography" by Chris Strachwitz and James Nicolopoulos (available from Arhoolie Records).

13. **CUATRO VICIOS** (ranchera)
(DAR) (F-3567 7/10/1961; A-1120, BLP-006)
with **Lydia Mendoza** - 12 string guitar & **Fabián Garza** - bass
14. **UNA NOCHE ME EMBRIAGUÉ** (canción)
(M.C. Valdez) (F-3312 6/7/1960; A-1012, BLP-006)
with **Enrique Rodríguez** & **Henry Ojeda**
15. **CARTA DE AMOR** (canción)
(M.C. Valdez) (F-3314 6/7/1960; A-1034, BLP-006)
with **Enrique Rodríguez** & **Henry Ojeda**
16. **UN DÍA CON OTRO** (ranchera)
(DAR) (F-3566 7/10/1961; A-1095; BLP-006)
with **Lydia Mendoza** - 12 string guitar & **Fabián Garza** - bass

ROSITA Y AURELIA

Duet by Rosita Fernández & Aurelia Segovia
(Aurelia Segovia also plays maracas)

Rosita Fernández was also born in Monterrey, Nuevo León while her father, a captain in the Mexican army, was persuing Pancho Villa in 1916. But while still a child, the Fernández family moved to San Antonio, Texas, where Rosita's maternal uncles earned their living as the Trio San Miguel. Young Rosita was recruited by her uncles to sing with them and in 1932 won a singing contest on a local radio station. This

resulted in her making several records with her uncles and launched her long career in radio, television and later motion pictures. She is probably best known in San Antonio for the 26 seasons she spent as the star performer of the summer-long Fiesta Noche del Río in that city where she still makes her home. These recordings were made at the request of the record producers who, as I mentioned above, were always trying to find the magic sound to get them a hit! I was surprised, considering the relatively sophisticated voice of Rosita Fernández, to hear her and Aurelia Segovia backed by Andrés Méndez and Félix González (note track number 20), who sang duet as Los Costeños Del Valle, a very earthy norteño conjunto!

17. **LA PAJARERA** (ranchera) PD
(Manuel M. Ponce) (F-2939 7/3/1959; A-933; FLP-127; BLP-025)
with **Pedro Ríos, Hnos. Prado, Marcelo García** etc
18. **HIERBA MALA** (ranchera)
(Enrique Fabregat & Mario Molina) (F-2890 3/27/1959; A-879; FLP-127; BLP-025)
with **Pedro Ríos, Amador Gallardo, Andrés Méndez & Félix González**
19. **MENTIRAS TÚYAS** (bolero)
(F.V.Leal) (F-2936 7/3/1959; A-918; BLP-025)
with **Pedro Ríos, Hnos. Prado, Marcelo García** etc
20. **BALA PERDIDA** (ranchera)
(Tomas Méndez) (F-2889 3/27/1959; A-879; FLP-127; BLP-025)
with **Pedro Ríos, Amador Gallardo**, and the well known **COSTEÑOS DEL VALLE: Andrés Méndez & Félix González** who sings the answering chorus!

LAS DOS MARIAS

Unfortunately we don't know the last names of these two fine women singers. In the Falcon recording logs it is noted that they were paid cash with Mexican pesos and I assume they were, as well as Las Hermanas Degollado, from Mexico along with the accompanying conjuntos. Note that Rogelio Gutierrez who accompanies the duet, is known as one of the finest exponents of the "Monterrey sound" with the beautiful blending of the accordion with his alto sax.

21. **TIERRA MALA** (ranchera)
(Juan Antonio Lopez) (F-4092 11/11/1963; A-1319; FLP-180) with conjunto de **Los Hermanos Prado**
22. **NADA PERDÍ** (ranchera)
(Tony Rodriguez) (F-4244 7/2/1964; A-1379; FLP-180)
with **Rogelio Gutierrez** y su conjunto
23. **TU VIDA ES TU VIDA** (ranchera)
(DAR) (F-4174 3/20/1964; FLP-180)
with **Los Caminantes**
24. **SE VA A ACABAR** (ranchera)
(Baudelio Garcia) (F-4245 7/2/1964; A-1439; FLP-180)
with **Rogelio Gutierrez** y su conjunto

NOTE: The numbers appearing after the composer credits indicate: **1)** the Falcon master # (F or N), **2)** the recording date if found in the Falcon ledgers, **3)** original release on 78s, 45s, or LPs: A- for Falcon or BR- for Bronco, **4)** previous LP releases (F-Falcon, B-Bronco, IM-Impacto).

Some of the Songs:

POSTAS DE RETROCARGA I SHOTGUN SHELLS

No sé que hacer en este mundo,
en este mundo engañador,
ya no hay cariño, todo es mentira
todo es mentira, no existe amor.

Hay mentirosas y vanidosas,
que facilmente cariño dan,
que nos prometen amor eterno
y facilmente se va, se va.

Pido disculpas a las que son buenas,
y me perdonan mi aventura,
solo maldigo a una fiel ingrata
que mi cariño vino a enlodar.

No se conforman con tener uno,
con varias caras quieren jugar.
Son como postas de retrocarga
que en todas partes quieren pegar.

Son muy melosas y resbalosas
cuando el dinero miren brillar,
no les importa si es viejo o joven,
con su dinero quieren gozar.

Pido disculpas a las que son buenas,
y me perdonan mi aventura,
solo maldigo a una fiel ingrata
que mi cariño vino a enlodar.

I don't know what to do in this world,
in this world so full of deceit,
there's no more love, all is a lie,
all is a lie, love does not exist.

There are vain and deceitful women
that easily give their heart,
they promise us eternal love,
then just as easily go their way.

Please excuse, you that are good women,
please pardon my wild words.
I only refer to one ungrateful woman
who trampled my heart in the mud.

They are not content with having just one,
they want to fool around with many,
they are like shotgun shells,
they want to hit all over the place.

They are very sweet and slick
when they see the money shine,
they don't care if you are young or old,
they just want to enjoy themselves with your money.

Please excuse, you that are good women,
please pardon my wild words.
I only refer to one ungrateful woman
who trampled my heart in the mud.

NO SÉ PORQUE TE QUIERO 2 I DON'T KNOW WHY I LOVE YOU.

No sé porque te quiero
si nunca me quisiste,
no sé porque te adoro,
no sé, no sé porque,
si fuiste en mi vida
la causa de este llanto,
por adorarte tanto mi vida destrocé.

No sé si con el tiempo pudiera yo olvidarte,
de cerrarte pa' siempre
dentro del corazón,
no sé si al encontrarte
pudiera yo olvidarte,
tal vez sería muy tarde
borrar esta ilusión.

Yo le he pedido al cielo
que te arranque de mi alma
porque hoy dentro del pecho
ya tengo otra ilusión,
ya tengo otro amorcito
que quiero con el alma,
a la que le he entregado todo mi corazón.
(Se Repite)

I don't know why I love you
since you never loved me,
I don't know why I adore you,
I don't know, I don't know why,
since in my life you've been
the cause behind this lament,
for adoring you so much I have destroyed my life.

I don't know if over time I could forget you,
or close you up forever
within the walls of my heart,
I don't know that if I see you again
I would be able to forget you,
maybe it would be too late
to wipe out my love for you.

I have asked the heavens
to tear you away from my soul,
because now within my breast
there is a new love,
I have another sweetheart now
that I love with all my soul
and to whom I have given all of my heart.
(Repeat all)

ELENA 3 ELENA

Yo tengo una morena
y que se llama Elena
y como ella es muy buena
la quiero con pasión,
y cuando no la miro
le lloro y le suspiro
pues sin ella no vivo,
me muero por su amor.

Elenita querida, Elenita adorada,
sin ti la vida nada ya me podría importar,

I've got a girl
by the name of Elena,
and since she's so good
I love her passionately.
And when I see her
I cry and I sigh,
because I can't live without her,
I'm dying of love for her.

Elenita my dear, Elenita my love,
without you nothing in life matters,

ELENA (continuado)

por eso yo te pido que nunca me abandones,
que nunca me traiciones, ni me dejes de amar.

Ay Elena, te quiero con el alma,
supieras que me siento feliz con su querer,
si tu sabes querer, dueña de mi alma,
por eso yo te quiero, por ser linda mujer.
(Se repite)

FUE MI DESGRACIA 4 IT WAS MY MISFORTUNE

Los años pasan, se va la vida,
y aquellos tiempos no volverán,
y los amores que nos olvidan
solo recuerdos nos dejarán.
Voy por el mundo como ave herida,
mis pobres alas no vuelan ya,
fue mi desgracia un mal cariño
de amor ingrato, no he visto mas.

Fue mi desgracia quererlo tanto
porque sin ello no puedo estar, Ay, Ay Ay Ay,
no me averguenzo de andar llorando,
tarde o temprano la has de pagar.

Ya se borraron las ilusiones
que por montones, por caballo,
hoy solo quedan obscuridades
de aquella hoguera que me alumbró.
No quiero herirlo con mis palabras
pero es muy malo de corazón,
quise odiarlo, pero no puedo
que Diós me libre de este dolor.

Fue mi desgracia quererlo tanto
porque sin ello no puedo estar, Ay, Ay Ay Ay,
no me averguenzo de andar llorando
tarde o temprano la has de pagar.

ELENA (continued)

so I ask you never to leave me
nor betray me, nor ever stop loving me.

Oh Elena, I love you with all my soul,
you know I feel happy knowing you are mine,
since you know how to love, my heart is yours,
that's why I love you, for being a fine woman.
(Repeat all)

The years pass, and life goes by,
and times past will never return,
and lovers who forget us
only leave us with their memory.
I pass through life like a wounded bird,
my poor wings cannot fly now,
an ungrateful lover was my misfortune,
one who has gone and never returned.

It was my misfortune to love him so much,
because I can't be without him, Ay, Ay Ay Ay ,
I'm not ashamed to go about crying,
sooner or later you will get what's coming to you.

Now my dreams have been erased,
mountains of them have gone away,
now there is only darkness
where once a bright fire blazed.
I don't want to wound him with my words,
but he has a cruel heart,
I wanted to hate him, but I can't,
I hope God will free me from this pain.

It was my misfortune to love him so much,
because I can't be without him, Ay, Ay Ay Ay ,
I'm not ashamed to go about crying,
sooner or later you will get what's coming to you.

CONTESTACIÓN A "QUISIERA SER PAJARILLO"

Quieres volar por las nubes,
ni que fueras aeroplano,
traes tequila en la barriga
y marihuana en la mano.

Déjate ya de las nubes
de lucero y mi suspiro,
no eres tú quien me convences,
siento desprecio cuando te miro.

¿Que no puedes olvidarme?
Necesitas unos baños.
Los centavos que me debes
no me los pagas, ni en cincuenta años.

Quieres volar por las nubes,
lo mismo piensa una vaca.
Búscate ramitas secas
y hazte tu nido de urraca.

Déjame, ya no molestes,
que no creo en tus papeles,
con querer ser pajarillo
no me convences, Panchito Pérez.

Note: These "contestaciones" are clever sequels to popular songs from the period.

CONTESTACIÓN A "MUJER PASEADA"

Si fueras hombre formal
no andarías divulgando,
si me quieres como dices,
para que lo andas contando.

Si he sido mujer paseada
es porque a mí me ha gustado,

5 RESPONSE TO "I WISH I WERE A BIRD"

You want to fly up in the clouds,
what, do you think that you're an airplane?
You've got tequila in your belly
and a marijuana joint in your hand.

Forget about the clouds
and the stars and my sighs,
you're not the one who moves me,
I only feel disdain when I look at you.

So you can't forget me, eh?
You need to take a cold bath.
You will never pay me the money
you owe me, not in fifty years.

You want to fly up in the clouds,
a cow has the same thought.
Go find some dry twigs
and build yourself a crow's nest.

Leave me alone already,
I don't buy your nonsense.
With this "wanting to be a bird"
you don't fool me, Mr. Panchito Pérez.

6 RESPONSE TO "MUJER PASEADA"

If you were a real man
you wouldn't run around gossiping,
if you love me as you say you do
why do you run around telling everyone?

If I've been a loose woman
it's because I've wanted it that way,

CONTESTACIÓN A "MUJER PASEADA" (continuado)

pero del hombre que es hombre
nunca jamás me he burlado.

Si yo te llegué a querer
fué porque nunca pensaba
que anduvieras difamando
a la mujer que te amaba.

A los hombres como tu
pronto les doy su portada,
porque yo tengo palabra,
aunque sea mujer paseada.

(se repitan los últimos tres versos)

RESPONSE TO "MUJER PASEADA" (continued)

but I would never cheat on
a man who is a real man.

If I ended up loving you
it's because I never thought
that you would run around scandalizing
the name of the woman who loved you.

With men like you
I quickly show them what they are,
because I am an honest person
even if I am a loose woman.

(repeat the last two verses)

ESTARÁS CONTENTA 7 YOU'LL BE HAPPY NOW

Estarás contenta, pues ya me dejaste
llorando y sufriendo tu pérfido amor.
Hoy soy como muchos, un zero a la izquierda,
un pobre bohemio que da compasión.

La piedras rodando rodando se encuentran,
pero es muy difícil volverte a encontrar.
Y tu vas rodando, pero es cuesta abajo,
va a ser muy difícil que logres parar.

Que estarás contenta con tus falsos triunfos,
¿pues crees que tu vida siempre será igual?
Pero hay una cosa que tu no has pensado,
que quién mal comienza siempre acaba mal.

La piedras rodando rodando se encuentran,
pero es muy difícil volverte a encontrar.
Y tu vas rodando, pero es cuesta abajo,
va a ser muy difícil que logres parar.

You'll be happy now, since you've left me
crying and suffering for your perfidious love.
Today I'm like many others, a zero on the left,
a poor bohemian who inspires pity.

Stones roll, and in rolling they run into each other,
but it will be very hard to run into you again.
And you are rolling, but rolling downhill,
and it will be very hard for you to stop.

So you're happy with your false victories,
so you think your life will always be the same?
There's something you haven't realized,
and that's that a bad beginning always leads to a bad end.

Stones roll, and in rolling they run into each other,
but it will be very hard to run into you again.
And you are rolling, but rolling downhill,
and it will be very hard for you to stop.

CONTESTACIÓN A "TRES DÍAS" 8 RESPONSE TO "THREE DAYS"

¿Tres días sin verme mi bien?
¡No puedes ya ni contar!
Son seis que miras obscurecer.
Seis días solo te aguanté,
la cuerda se reventó,
hace seis días que te dejé.

¿Dónde, dónde estoy?
¿Que te interesa?
Sí que tu pasión es puro cuento.
Sigue con el vino de alimento,
solo solito te has podido tu engañar.

Ay ay ay ay ay, ay ay ay ay ay,
ay ay ay ay ay, que triste le haces, ay,
déja de gemir, ponte a trabajar,
déjame vivir, caray, caray.

¿Dónde, dónde estoy?
Me lo preguntas,
tú que de los días pierdes la cuenta.
Sigue de holgazán, yo muy contenta,
poco me importa quien te pueda consolar.

Ay ay ay ay ay, ay ay ay ay ay,
ay ay ay ay ay, que triste le haces, ay,
déja de gemir, ponte a trabajar,
tienes ya seis días de parrandear.

So it's been three days since you've seen me?
You don't even know how to count!
It's been six days since the sun set on you.
I only put up with you for six days,
and now the knot is untied,
it's been six days since I left you!

Where, oh where am I?
What do you care?
I know your passion is a lot of bull.
Go on with your diet of wine,
you have managed to fool only yourself.

Ay ay ay ay ay, ay ay ay ay ay,
ay ay ay ay ay, what a whiner you are, ay!
Quit your sniveling and get to work,
let me live my life, caray, caray!

Where, oh where am I?
And you ask me,
you who can't keep track of time.
Keep being lazy, I'll be happy,
I don't care where you have to go to get sympathy.

Ay ay ay ay ay, ay ay ay ay ay,
ay ay ay ay ay, what a whiner you are, ay!
Quit your sniveling and get to work,
you've had six days of partying!

JABÓN DE OLOR 9 PERFUMED SOAP

Pos que te crees, que vales tanto
que te estas engrandeciendo
con tan bajo descotismo,
pos no te vengo a rogar,
si me quieres olvidar
para mi me da lo mismo.

Pos que te crees, que por tu amor
ya voy a soltar el llanto,
ya estarás jabón de olor,
ni que perfumaras tanto.

Como la vez, después de todo
si vas a seguir creyendo
que eres una joya de oro,
buscaré otro en tu lugar
y a ti te mando a volar
ya que veas que no te lloro.

Pos que te crees, que por tu amor
ya voy a soltar el llanto,
ya estarás jabón de olor,
ni que perfumaras tanto.

Puedes andar con quien tu quieras
dándole vuelo a la hilacha
contando de mil amores,
pos ya no se va a poder
que me vas a convencer
porque en el mundo hay mejores.

Pos que te crees, que por tu amor
ya voy a soltar el llanto,
ya estarás jabón de olor,
ni que perfumaras tanto.

So you think that you're so great,
and your ego is swelling
with your shameless behavior,
well, I won't beg you to stay
if you want to forget me,
it all means the same to me.

Well, do you think you're so hot
that for your love I'm going to start crying?
You think that you're perfumed soap,
well you don't smell that good to me.

What do you think, after all,
if you're going to continue believing
that you're a precious jewel,
I'll find another to take your place
and I'll show you the door,
now that you see I'm not crying for you.

Well, do you think you're so hot
that for your love I'm going to start crying?
You think that you're perfumed soap,
well you don't smell that good to me.

You can be with whomever you want,
and party and have a good time,
and have a million lovers,
because it's over between us
and you can't change my mind,
in the world there are better ones than you.

Well, do you think you're so hot
that for your love I'm going to start crying?
You think that you're perfumed soap,
well you don't smell that good to me.

ESPECIALMENTE PARA TI **IO** ESPECIALLY FOR YOU

Especialmente para ti
hizo Diós el firmamento,
especialmente para ti
hizo también las estrellas.

Especialmente para ti
hizo mi amor tan inmenso,
y especialmente para mi
y especialmente para mi,
te hizo a ti.

Mi amorcito consentido
yo te quiero con locura,
y eternamente estoy contigo
en el ensueño del amor.

Especialmente para ti
hizo mi amor tan inmenso,
y especialmente para mi
y especialmente para mi,
te hizo a ti.

Mi amorcito consentido
yo te quiero con locura,
y eternamente estoy contigo
en el ensueño del amor.

Especialmente para ti
hizo mi amor tan inmenso,
y especialmente para mi
y especialmente para mi,
te hizo a ti.

Especially for you
God made the firmament,
especially for you
God also made the stars.

Especially for you
God made my immense love for you,
and especially for me
and especially for me
God made you.

My dearest one,
I love you madly,
and I'm eternally with you
in this vision of love.

Especially for you
God made my immense love for you,
and especially for me
and especially for me
God made you.

My dearest one,
I love you madly,
and I'm eternally with you
in this vision of love.

Especially for you
God made my immense love for you,
and especially for me
and especially for me
God made you.

MIL PUÑALADAS **II** A THOUSAND HEARTACHES

Estoy perdido sin esperanzas
sin esperanzas de tu querer,
lo que te adoro, con toda el alma.
y tu me hieres con tu desdén.

Mejor me dieras mil puñaladas
mil puñaladas en el corazón.
Pero no quiero ya tu desprecio
que así me matas sin compasión.

Si me marchara, lejos muy lejos
a donde nunca me oigas hablar,
siempre me llevo mis sufrimientos
que tal vez nunca pueda olvidar.

Mejor me dieras mil puñaladas
mil puñaladas en el corazón.
Pero no quiero ya tu desprecio
que así me matas sin compasión.

Si me marchara, lejos muy lejos
a donde nunca me oigas hablar,
siempre me llevo mis sufrimientos
que tal vez nunca pueda olvidar.

Mejor me dieras mil puñaladas
mil puñaladas en el corazón.
Pero no quiero ya tu desprecio
que así me matas sin compasión.

I'm lost and without hope,
without the hope of your love,
I love you so much, with all my soul,
and you wound me with your disdain.

Better if you stab me a thousand times,
a thousand times in the heart.
But I can no longer take your rejection,
with it you are killing me without compassion.

If I were to go far, very far away,
to where you would never hear me speak,
I will always carry my sufferings with me,
that I may never be able to forget.

Better if you stab me a thousand times,
a thousand times in the heart.
But I can no longer take your rejection,
with it you are killing me without compassion.

If I were to go far, very far away,
to where you would never hear me speak,
I will always carry my sufferings with me,
that I may never be able to forget.

Better if you stab me a thousand times,
a thousand times in the heart.
But I can no longer take your rejection,
with it you are killing me without compassion.

CUATRO VICIOS ¹³ FOUR VICES

Cuatro vicios en el mundo
no tienen comparación:
ser borracho y jugador,
y enamorado y ladrón.

El vicio de la baraja
es del hombre tentación,
no tiene hogar ni trabaja,
y muere en la perdición.

Él que se mete a robar
en su caballo confía,
se tira a andar su misión,
a rifar su valentía.

Su destino es muy cruel,
acabará fusilado.
Nadie hará recuerdos de él,
porque no fue un hombre honrado.

Él que se mete a querer
en el mundo a las mujeres,
con el tiempo llega a ser
víctima de sus placeres.

El vicio del aguardiente
hace al hombre receloso,
lo hace ser malo e imprudente,
sinvergüenza y muy mañoso.

Y te doy este consejo:
deje ese vicio malvado.
Que llegará a ser viejo
y de todos respetado.

Estos los cuatro vicios,
la razón en que me fundo,
que por estos cuatro vivios
se ha prostituido ya el mundo.

In this world there are four vices
that have no comparison:
being a drunkard, a gambler,
a womanizer, and a thief.

The game of cards
is a great temptation to man,
he has no home or employment
and he ends up dying in ruin.

He who becomes a thief
can only trust his horse,
he ends up on the run and
gambles his existence on his daring.

His destiny is a cruel one,
and he ends up being shot.
No one remembers his name
because he was not an honorable man.

He who chases after
women in this world,
as time goes on will become
a victim of his own pleasures.

The habit of strong drink
makes a man very jealous,
it makes him mean and imprudent,
shameless and underhanded.

My advice to you is this:
leave these evil vices alone.
You'll live to a ripe old age
and everyone will respect you.

These are the four vices
on which I base my argument,
because of these four vices
the world has been corrupted.

LA PAJARERA ¹⁷ THE BIRD SELLER

Al llegar a la estación cariñosa,
donde alegres cantaban las aves,
vamos pues mi querida Rosita
a escuchar esos dulces cantares.

Cuando a México vayas Rosita
a venderlos a la capital,
cinco pesos será el menor precio
que ellos puedan valer por allá.

Ya cayó un pajarillo silvestre,
ya cayó un pajarillo jilguero,
ya cayó un par de gorriones,
ya cayó un gavilán prisionero.

Si al pasar te pregunta una dama
que si son pajarillos silvestres
les dirás que su tierra no es ésta,
que los traes de la tierra caliente.

Ya se va mi querida Rosita,
se despide con gusto y afán,
soy señores la pajarerita,
¿quién de ustedes conmigo se va?

Ya lo sabes que soy pajarera,
que de diario yo vivo en los campos
disfrutando de la primavera
y de las aves sus pulidos cantos.

When the gentle season arrives,
where the birds happily sing,
let's go over, dear Rosita
and listen to their sweet songs.

When you go to Mexico, Rosita,
to sell your birds in the capital city,
five pesos is the lowest price
that they should fetch there.

Now I've caught a wild bird,
now I've caught a goldfinch,
now I've caught a pair of sparrows
and I've captured a hawk.

If in passing a lady should ask you
if these are wild birds you are selling,
tell them that they aren't from this area,
they are from Tierra Caliente.

Now my dear Rosita is leaving,
she bids farewell with much enthusiasm.
"I am the little bird seller, folks,
which one of you wants to come along with me?"

"You already know that I'm a bird seller,
and that I live my life in the country
enjoying the Springtime and
the polished singing of the birds."

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The Soulful WOMEN DUETS of South Texas

LAS HERMANAS DEGOLLADO

Duet by Adela y Panchita Degollado

1. POSTAS DE RETROCARGA (ranchera)
2. NO SÉ PORQUE TE QUIERO (ranchera)
3. ELENA (ranchera)
4. FUE MI DESGRACIA (ranchera)

LAS HERMANAS SEGOVIA

Duet by Aurelia y Lucita Segovia

5. CONTESTACIÓN A "QUISIERA SER PAJARILLO"
(ranchera)
6. CONTESTACIÓN A "MUJER PASEADA"
(ranchera)
7. ESTARÁS CONTENTA (ranchera)
8. CONTESTACIÓN A "TRES DÍAS" (ranchera)

LAS HERMANAS CANTÚ

Duet by Ninfa y Nori Cantú

9. JABÓN DE OLOR (ranchera)
10. ESPECIALMENTE PARA TI (bolero)
11. MIL PUÑALADAS (ranchera)
12. PEGANDO CON TUBO (ranchera)

LAS HERMANAS MENDOZA

Duet by María & Juanita Mendoza

(María also plays guitar)

13. CUATRO VICIOS (ranchera)
14. UNA NOCHE ME EMBRIAGUÉ (canción)
15. CARTA DE AMOR (canción)
16. UN DÍA CON OTRO (ranchera)

ROSITA Y AURELIA

Duet by Rosita Fernández & Aurelia Segovia (Aurelia

Segovia also plays maracas)

17. LA PAJARERA (ranchera)
18. HIERBA MALA (ranchera)
19. MENTIRAS TUYAS (bolero)
20. BALA PERDIDA (ranchera)

LAS DOS MARIAS

21. TIERRA MALA (ranchera)
22. NADA PERDÍ (ranchera)
23. TU VIDA ES TU VIDA (ranchera)
24. SE VA A ACABAR (ranchera)

The delightful duets heard on this collection, range from the pure, wide-open, crying "country" or Norteño sound of Las Hermanas Degollado and Las Dos Marías, to the more sophisticated sounds of Rosita Fernández and Aurelia Segovia with selections from the well established Mendoza sisters and the versatile Cantú & Segovia sisters along the way, with accompaniment by some of the best Norteño conjuntos. The original master recordings were produced by FALCON Records of McAllen, Texas.



FILE UNDER: **TEJANO**

