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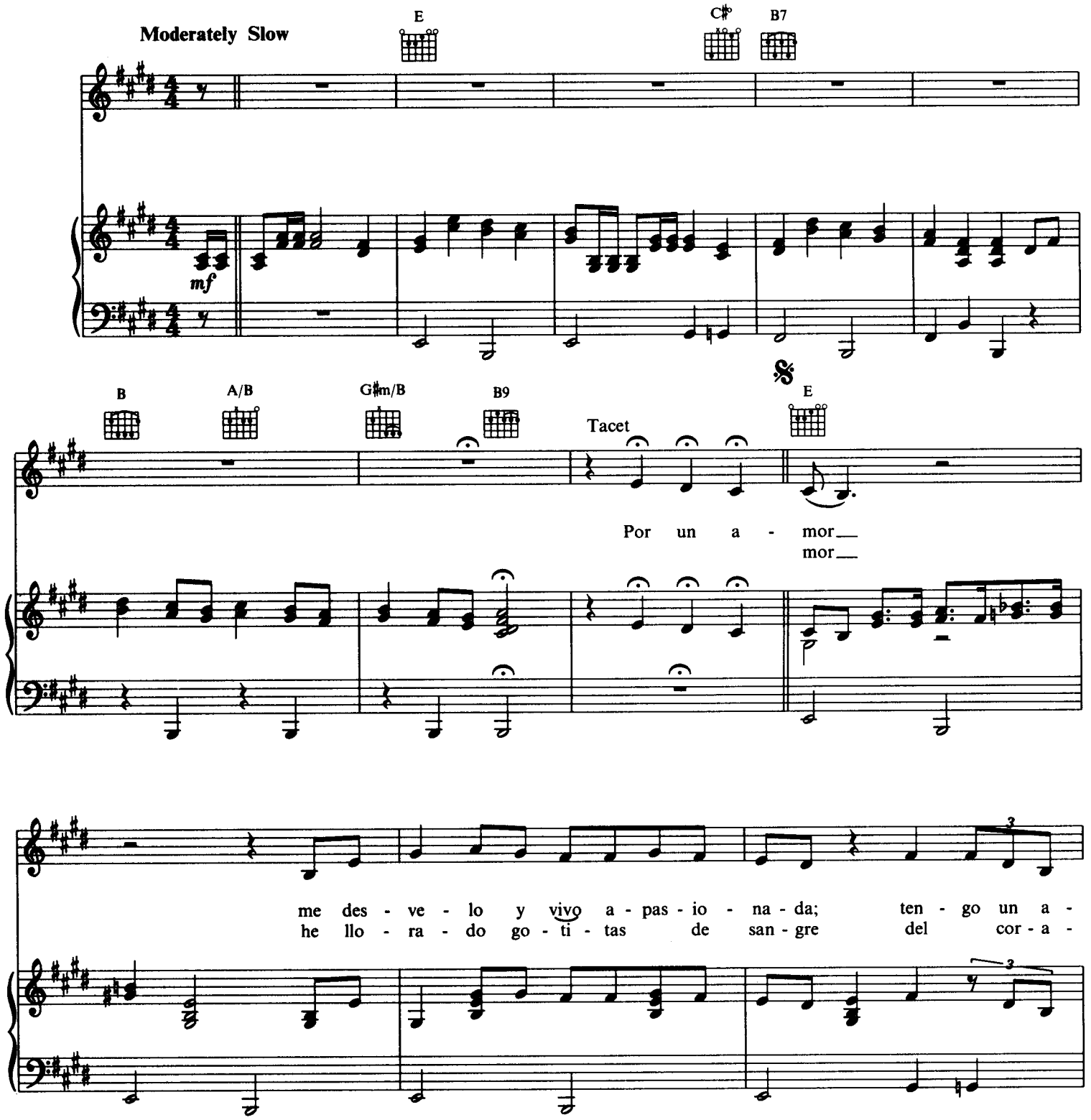
POR UN AMOR

Words and Music by
GILBERTO PARRA

I learned this ballad by Gilberto Parra from the singing of Lucha Reyes, who is a cornerstone of Mexican female vocal tradition. She recorded a most charming version of it in the 1930's. L.R.



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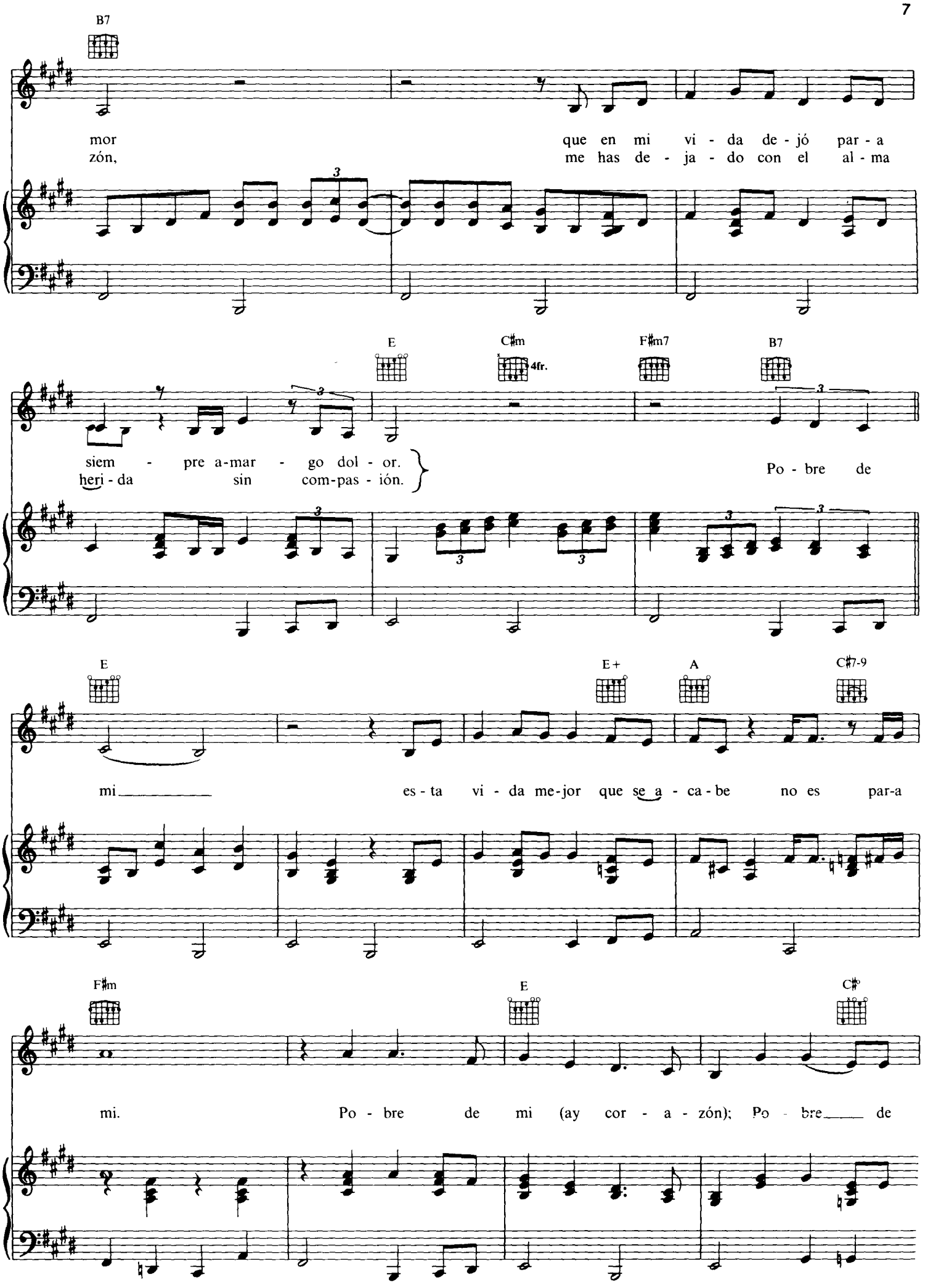
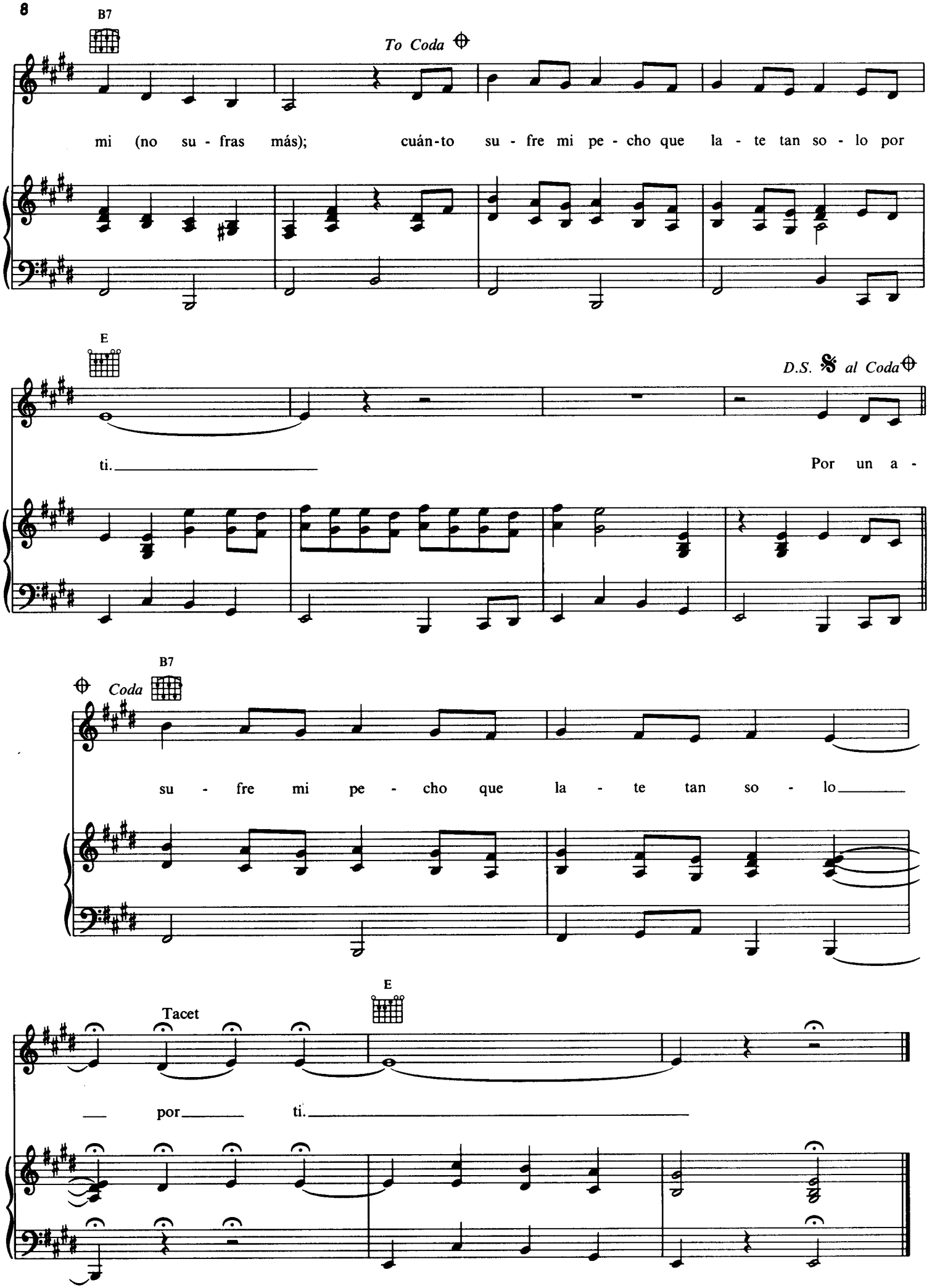
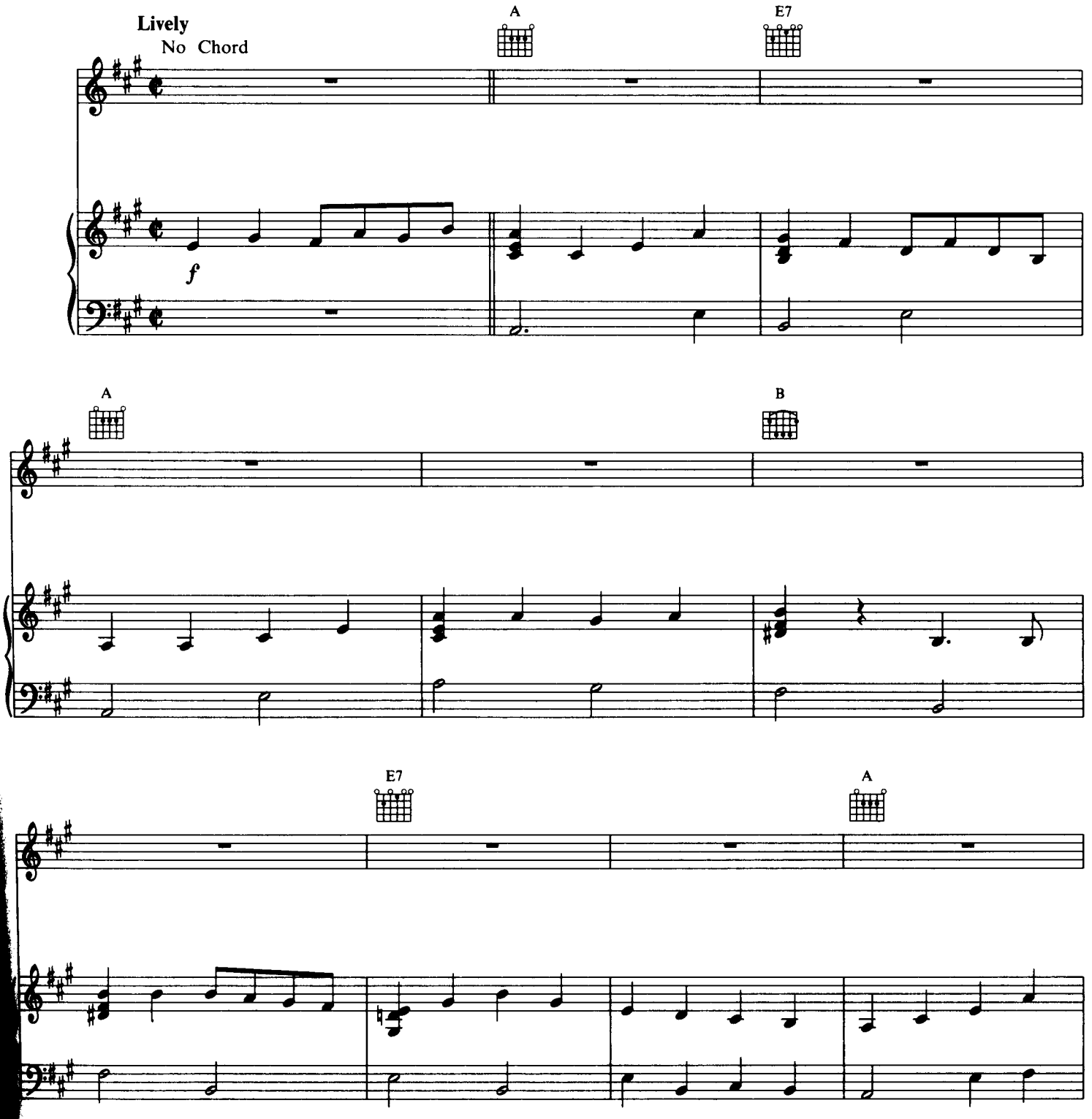

B7
mor
que en mi vi - da de - jó par - a
zón,
me has de - ja - do con el al - ma
E
C♯m
4fr.
F♯m7
B7
siem - pre a-mar - go dol - or.
heri - da sin com-pas - ión.
Po - bre de
E
E+
A
C♯7-9
mi
es - ta vi - da me-jor que se a - ca - be no es par-a
F♯m
E
C♯
mi.
Po - bre de mi (ay cor - a - zón); Po - bre de


B7
To Coda
mi (no su - fras más); cuán-to su - fre mi pe - cho que la - te tan so - lo por
E
D.S. 𝄋 al Coda
ti.
Por un a -
B7
Coda
su - fre mi pe - cho que la - te tan so - lo
E
Tacet
por ti.

LOS LAURELES

Words and Music by
JOSÉ LÓPEZ

This ranchera is a standard for all marichis and dates back to the 1920's or 1930's. It is supposed to have been written by Consuelo Velásquez; it was common, especially during the Mexican Revolution in 1910, for women to write songs and include the couplets that men customarily used. This would explain the line, *la perdición de los hombres son las maldites mujeress* (cursed women), in the original verse. L.R.



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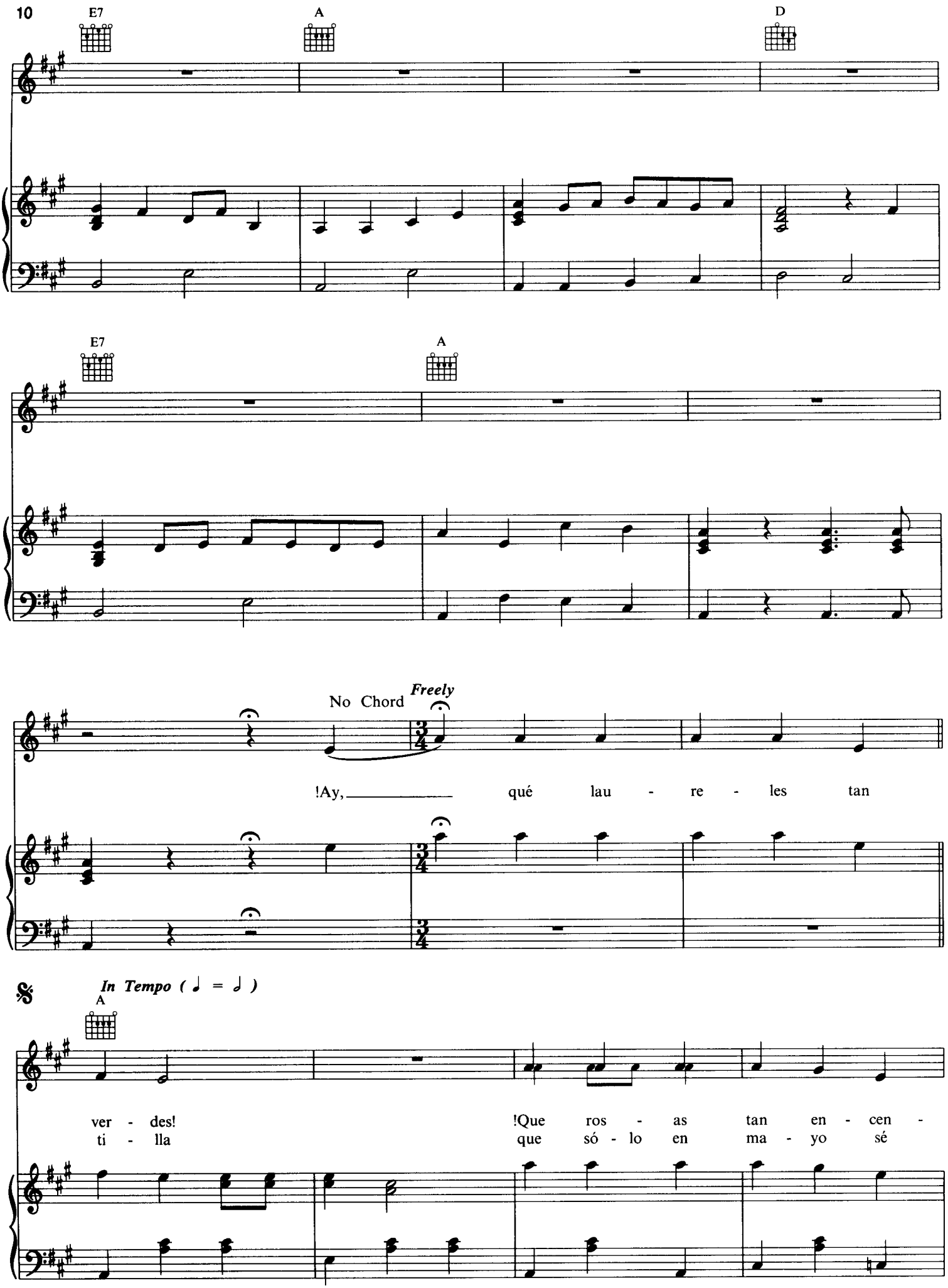
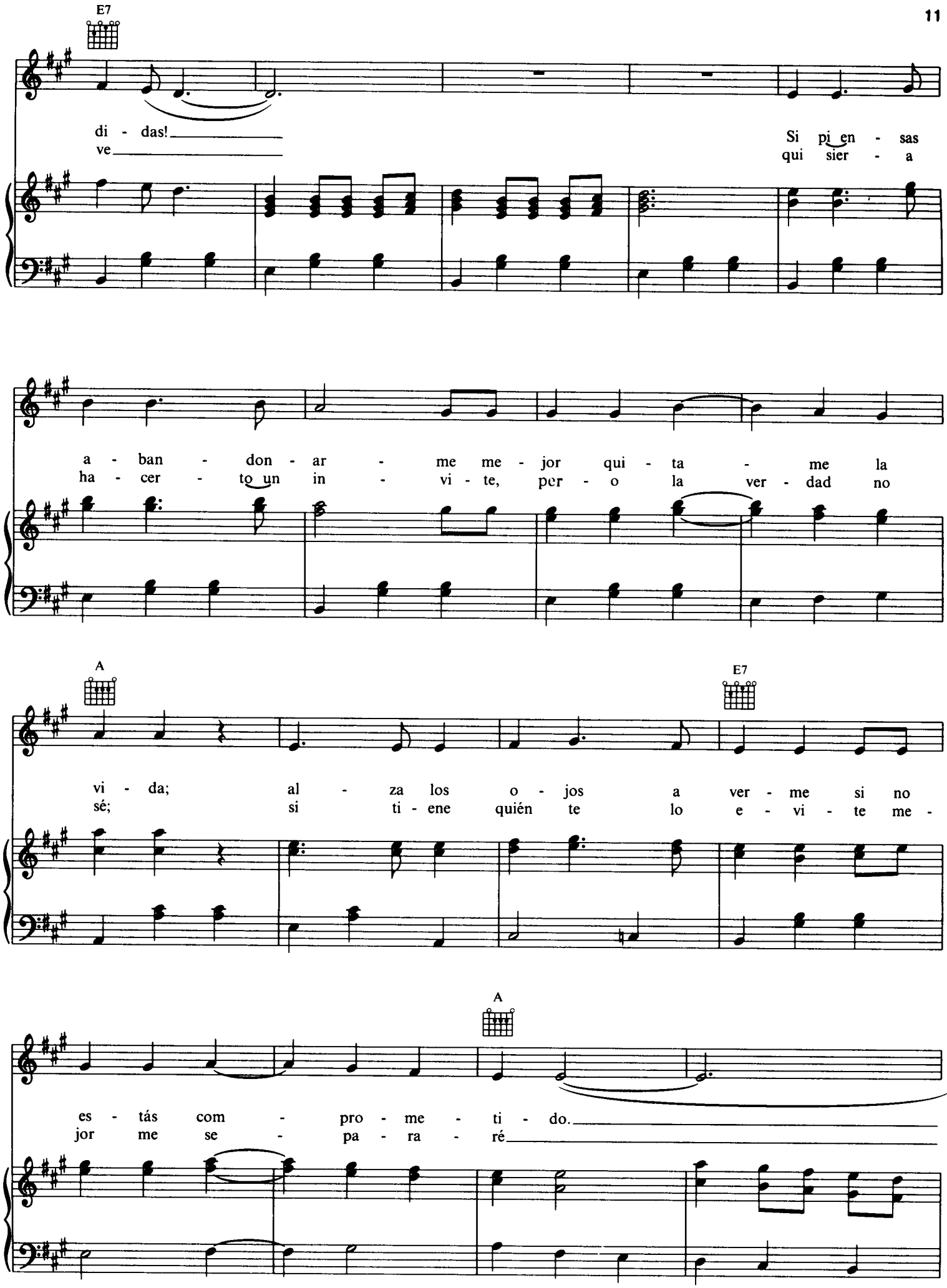
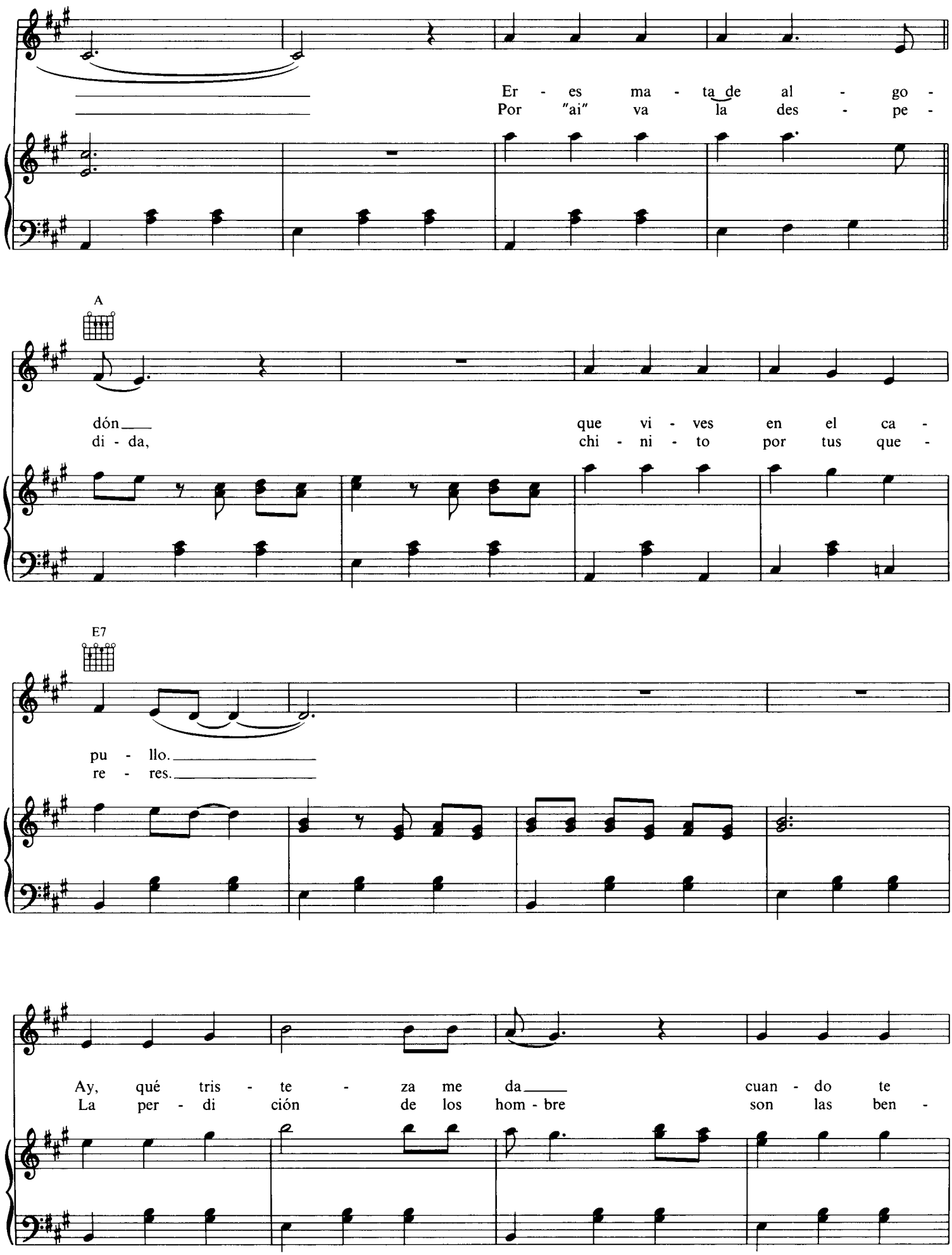
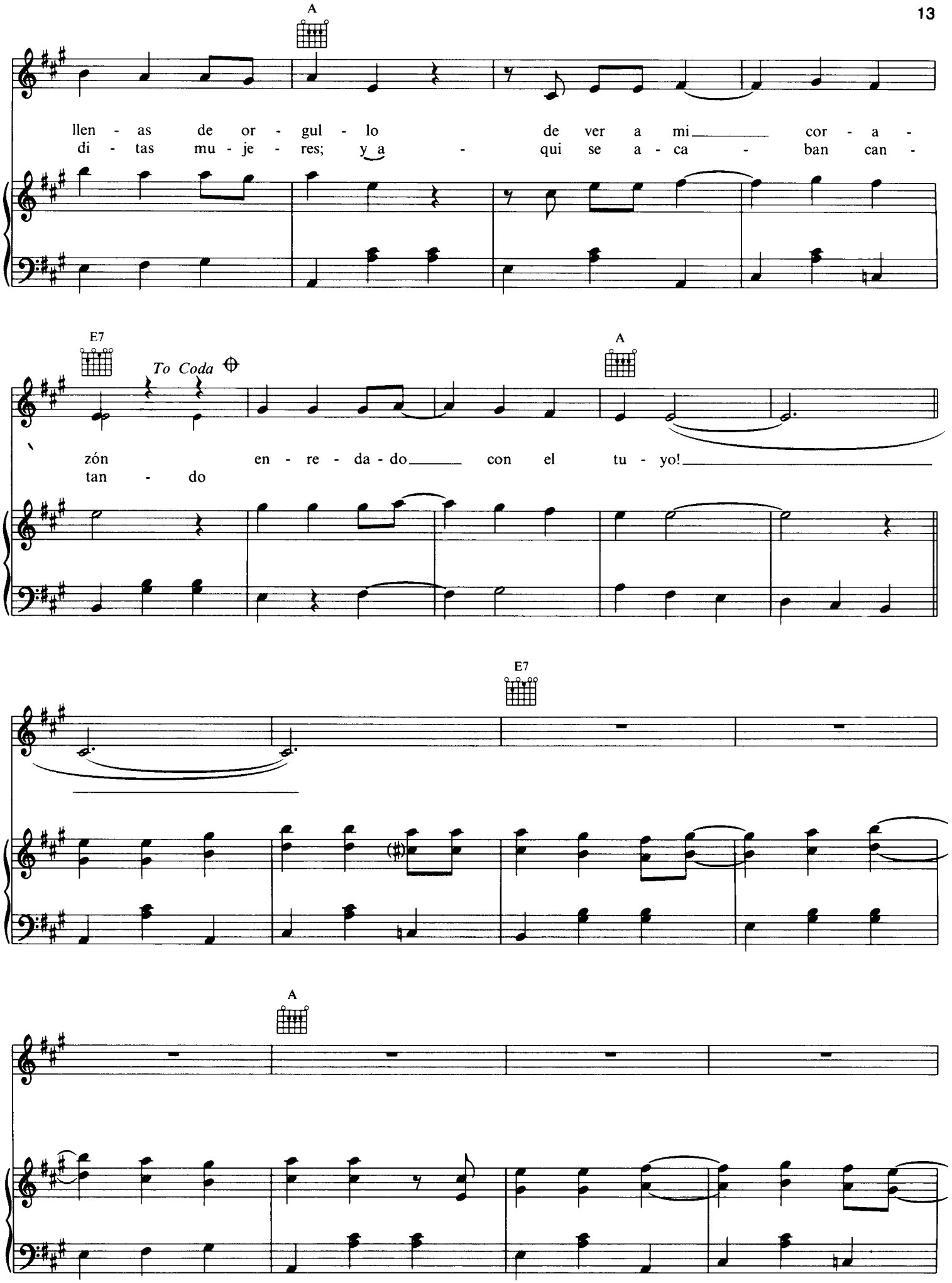
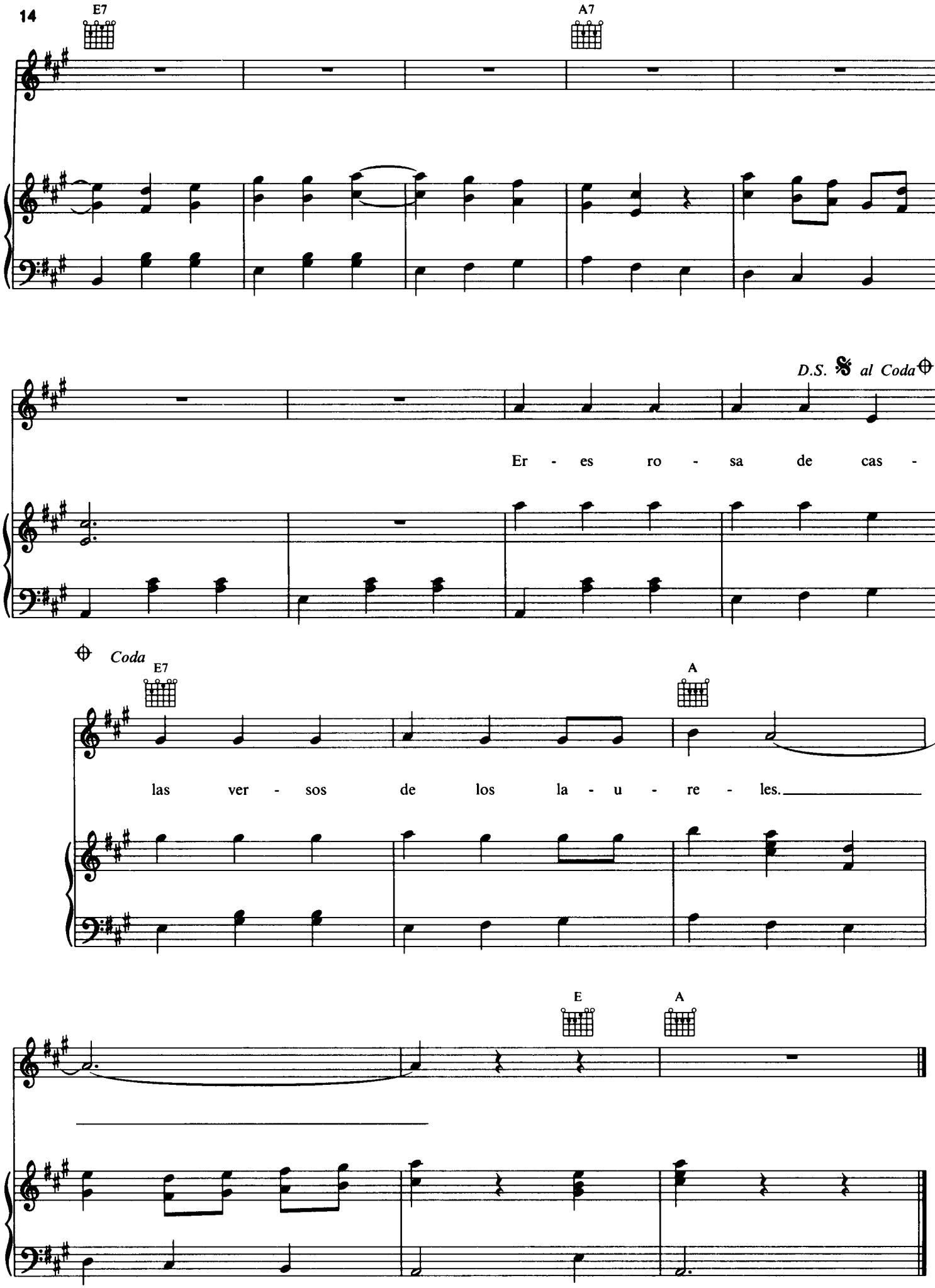

10
E7
A
D
E7
A
No Chord
Freely
!Ay, qué lau - re - les tan
In Tempo (♩ = ♩)
A
ver - des!
ti - lla
!Que ros - as tan en - cen -
que só - lo en ma - yo sé


E7
di - das!
ve
Si pi en - sas
qui sier - a
a - ban - don - ar - me me - jor qui - ta - me la
ha - cer - to un in - vi - te, per - o la ver - dad no
A
E7
vi - da; al - za los o - jos a ver - me si no
sé; si ti - ene quién te lo e - vi - te me -
A
es - tás com - pro - me - ti - do.
jor me se - pa - ra - ré


Er - es ma - ta de al - go -
Por "ai" va la des - pe -
A
dón
di - da,
que vi - ves en el ca -
chi - ni - to por tus que -
E7
pu - llo.
re - res.
Ay, qué tris - te - za me da
La per - di ción de los hom - bre
cuan - do te
son las ben -

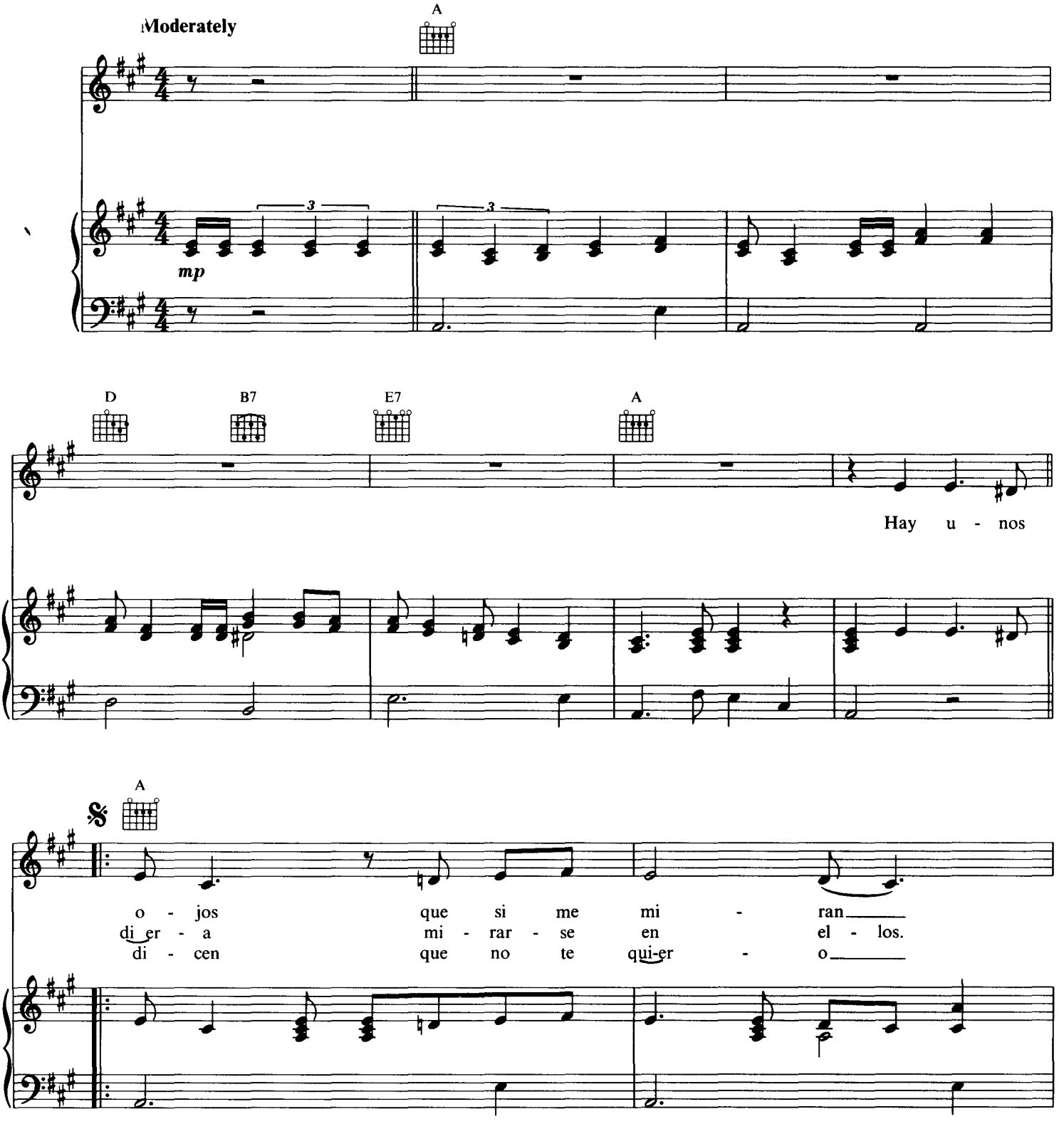

A
llen - as de or - gul - lo de ver a mi cor - a -
di - tas mu - je - res; y a - qui se a - ca - ban can -
E7
To Coda
A
zón en - re - da - do con el tu - yo!
tan - do
E7
A


E7
A7
D.S. 𝄋 al Coda
Er - es ro - sa de cas -
Coda
E7
A
las ver - sos de los la - u - re - les.
E
A

HAY UNOS OJOS

Words and Music by
RUBEN FUENTES

According to Mendoza, this is a *danza habanera,* a folk dance reflecting the Cuban influence which was strong in Mexico following the revolution of 1910. The rhythm of this waltz has a elegantly graceful nineteenth century Creole cadence. L.R.



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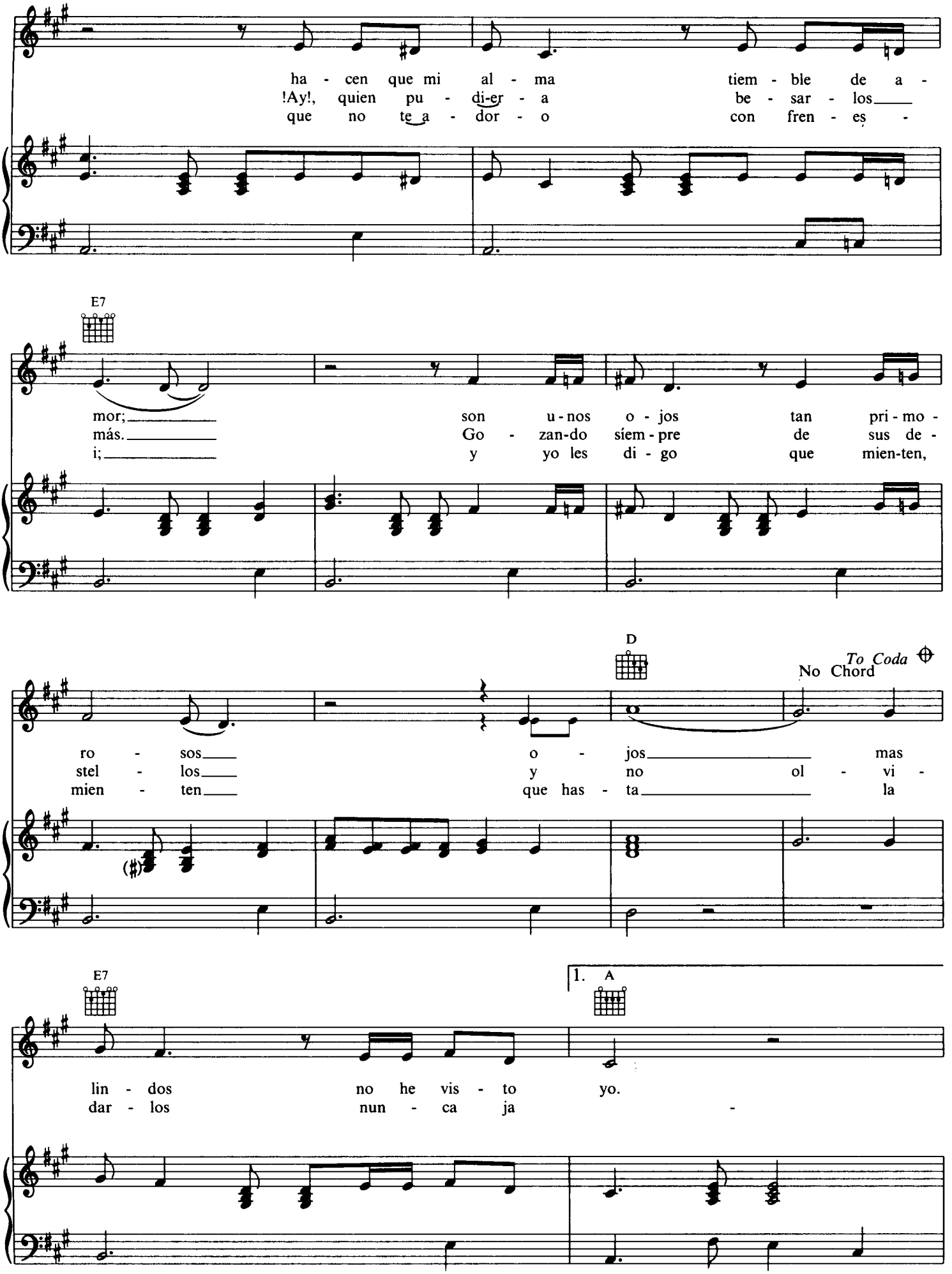
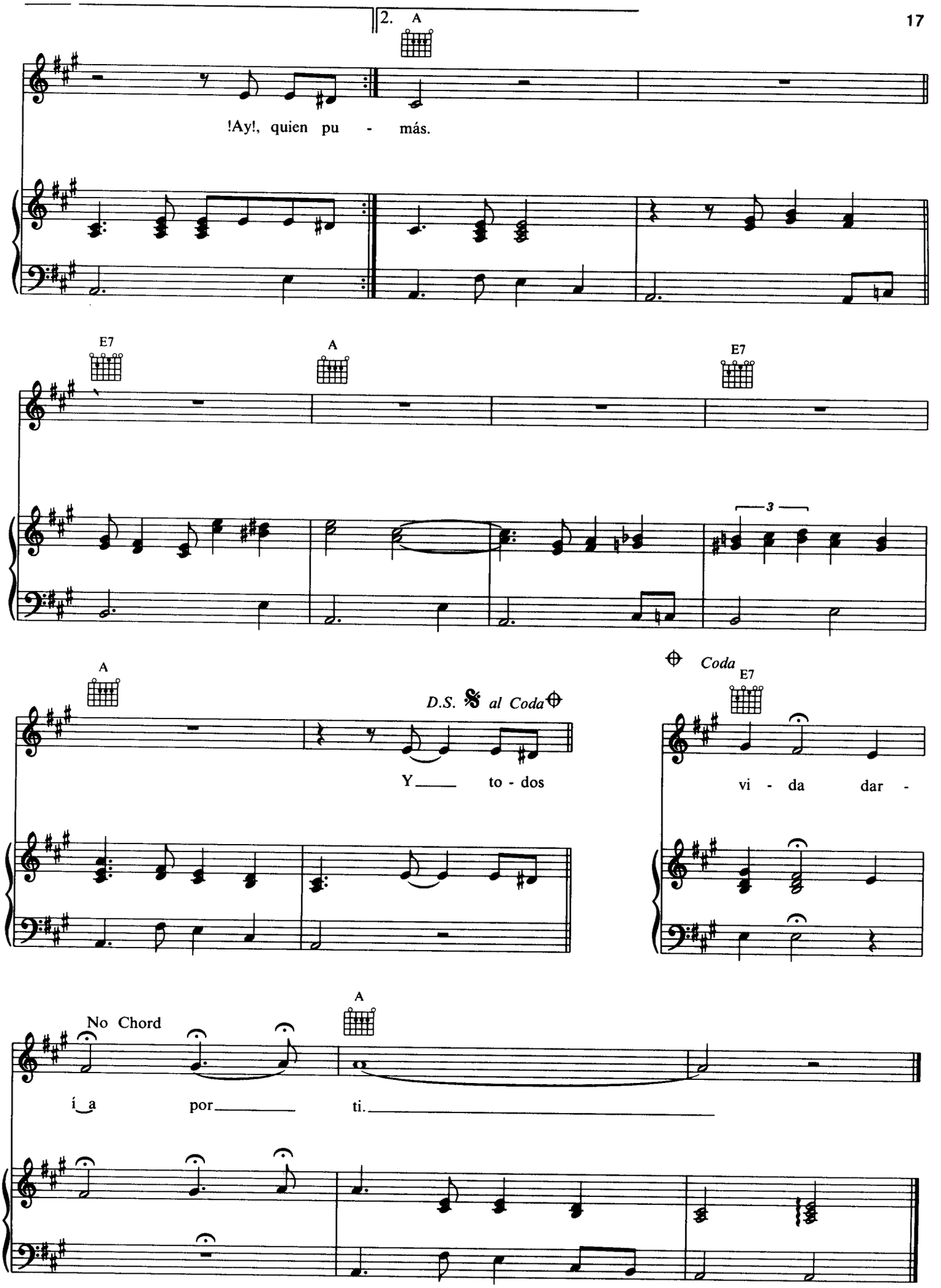
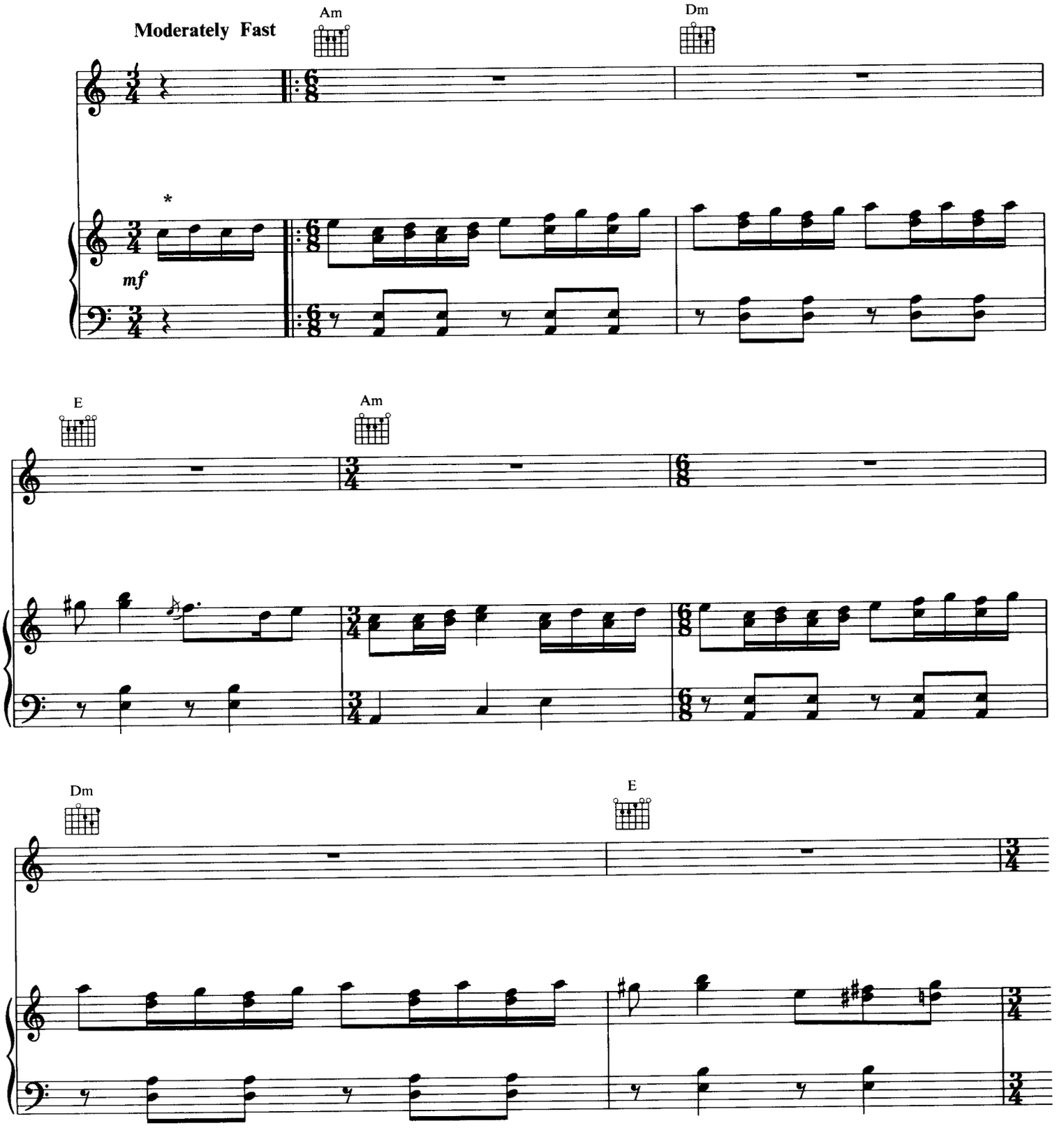

ha - cen que mi al - ma tiem - ble de a -
!Ay!, quien pu - di-er - a be - sar - los
que no te a - dor - o con fren - es -
E7
mor;
más.
i;
son u - nos o - jos tan pri - mo -
Go - zan-do siem - pre de sus de -
y yo les di - go que mien-ten,
D
To Coda
No Chord
ro - sos
stel - los
mien - ten
o - jos
y no ol - vi -
que has - ta la
E7
1. A
lin - dos no he vis - to yo.
dar - los nun - ca ja -


2.
A
!Ay!, quien pu - más.
E7
A
E7
3
A
D.S. 𝄋 al Coda
Y to - dos
Coda
E7
vi - da dar -
A
No Chord
í a por ti.

LA CIGARRA

Words and Music by
RAY PEREZ Y SOTO

This *huapango* was written by Ray Pérez Y Soto. It was recorded in the 1940's by Jorge Negrete when he sang with the trio Calaveras, and more recently by Lola Beltran, who is, in my opinion, the geratest voice to ever come out of Mexico.
The image of the wounded dove in the third verse is a popular symbol; it is a messenger of afflicted love. L.R.



***Rhythmic value of eighth-notes remains constant throughout.**

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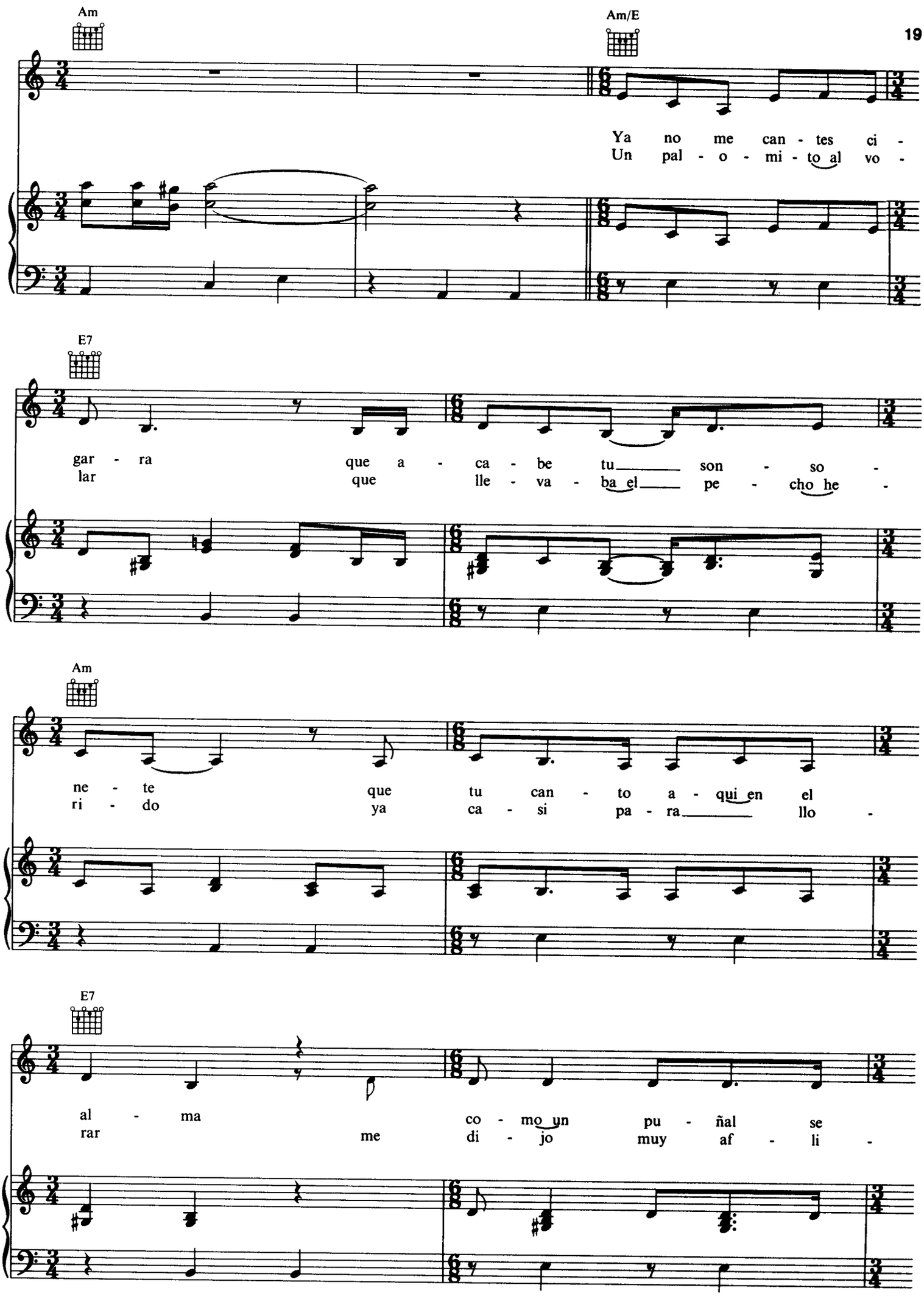
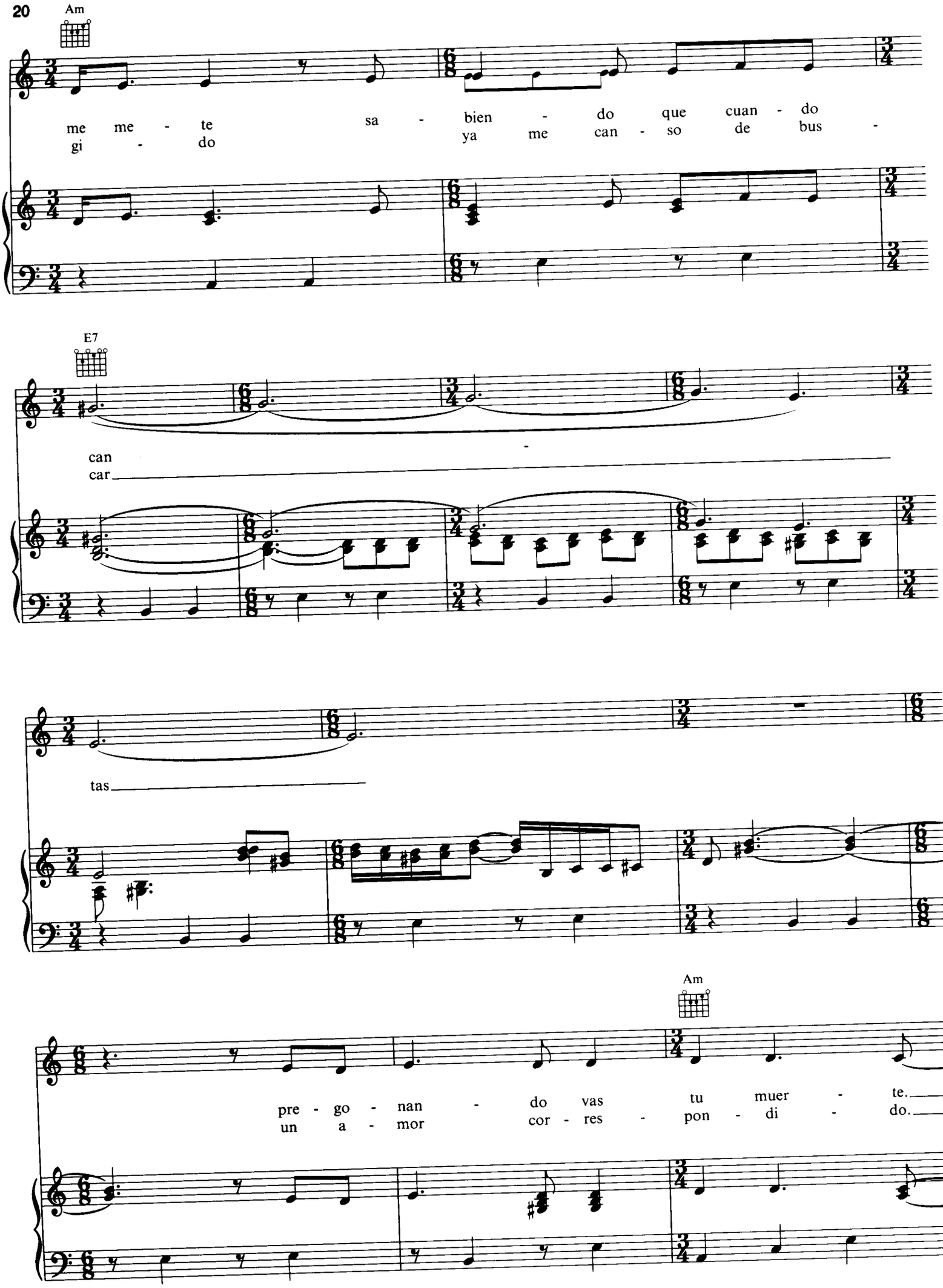
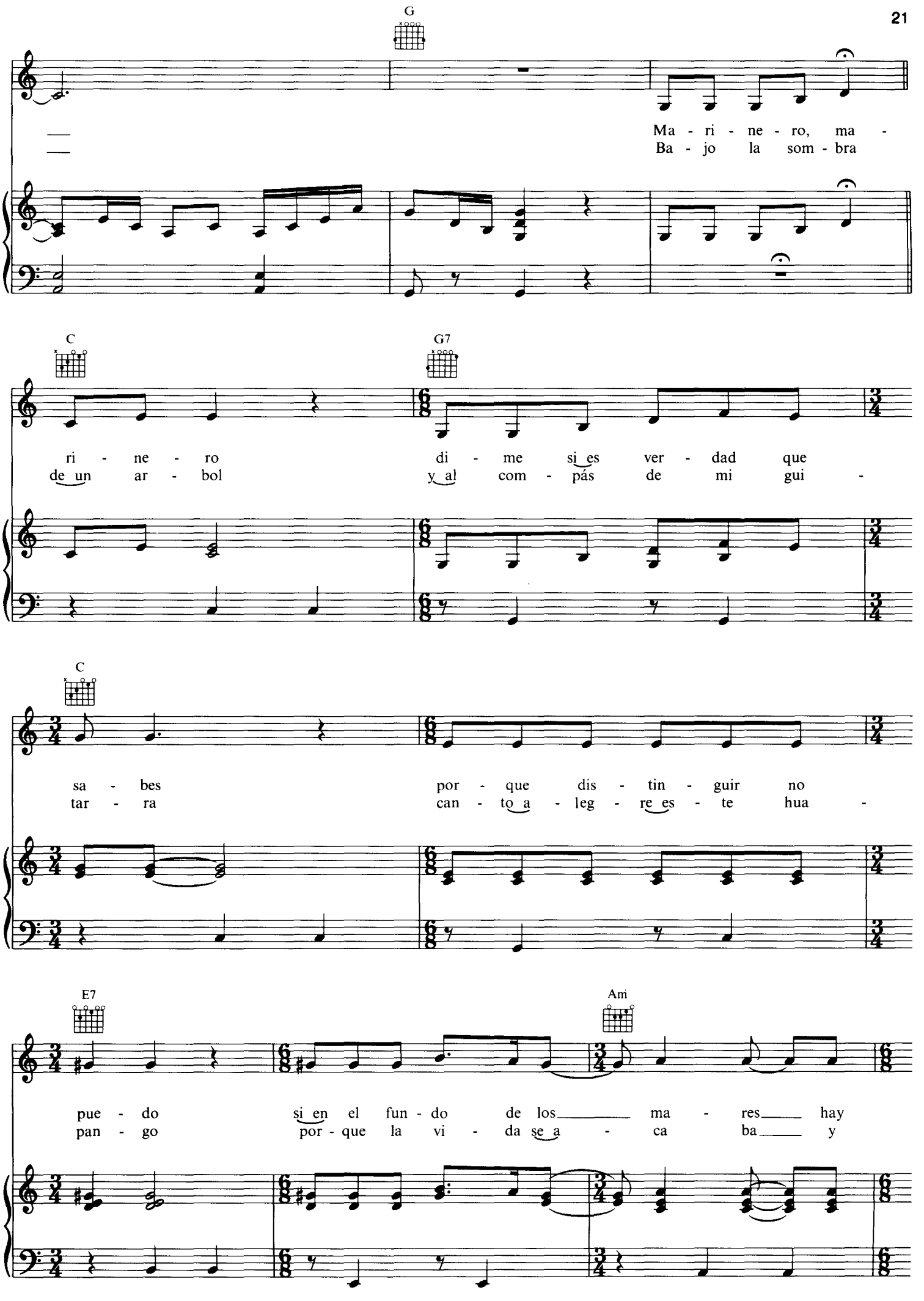
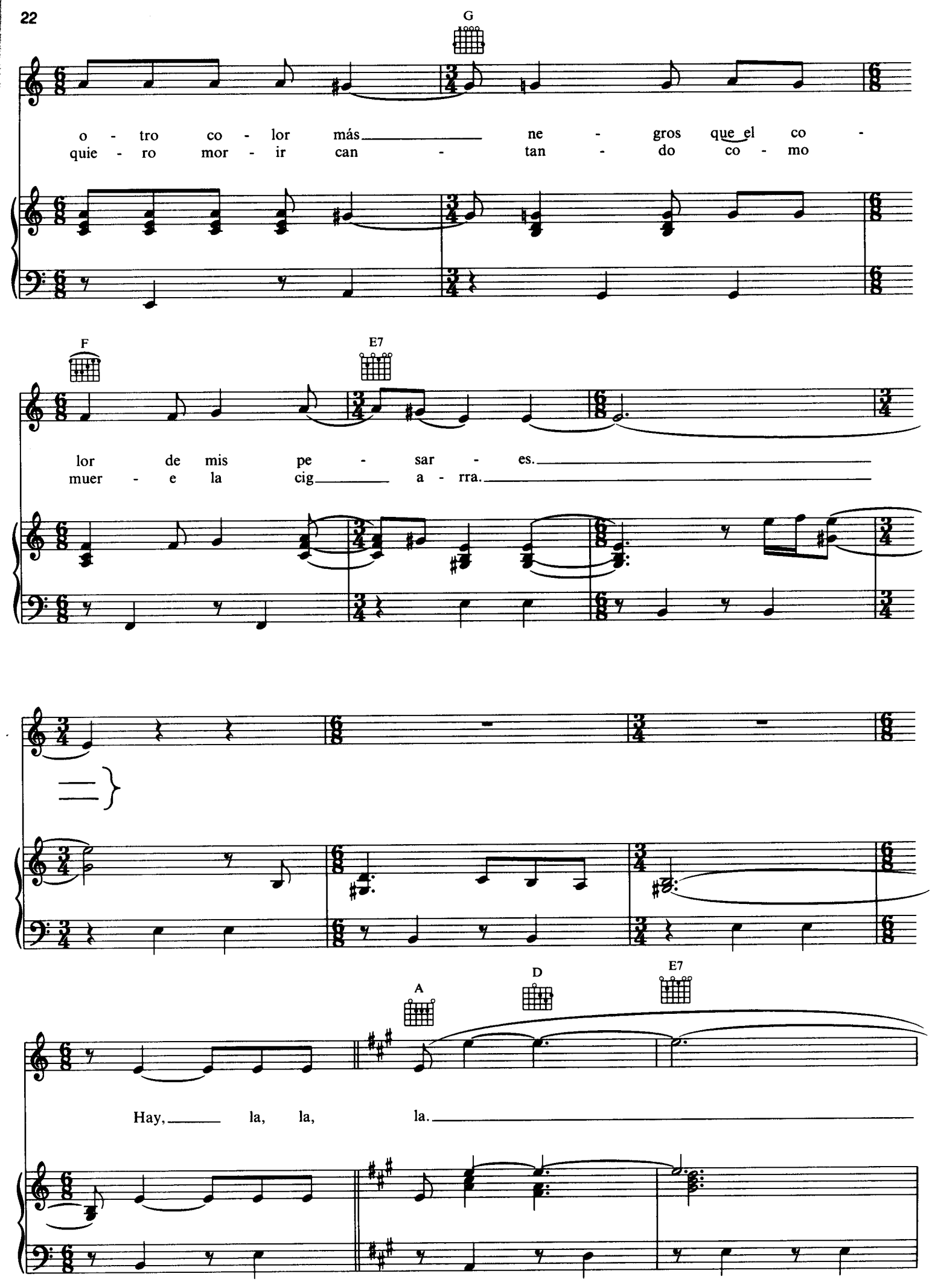
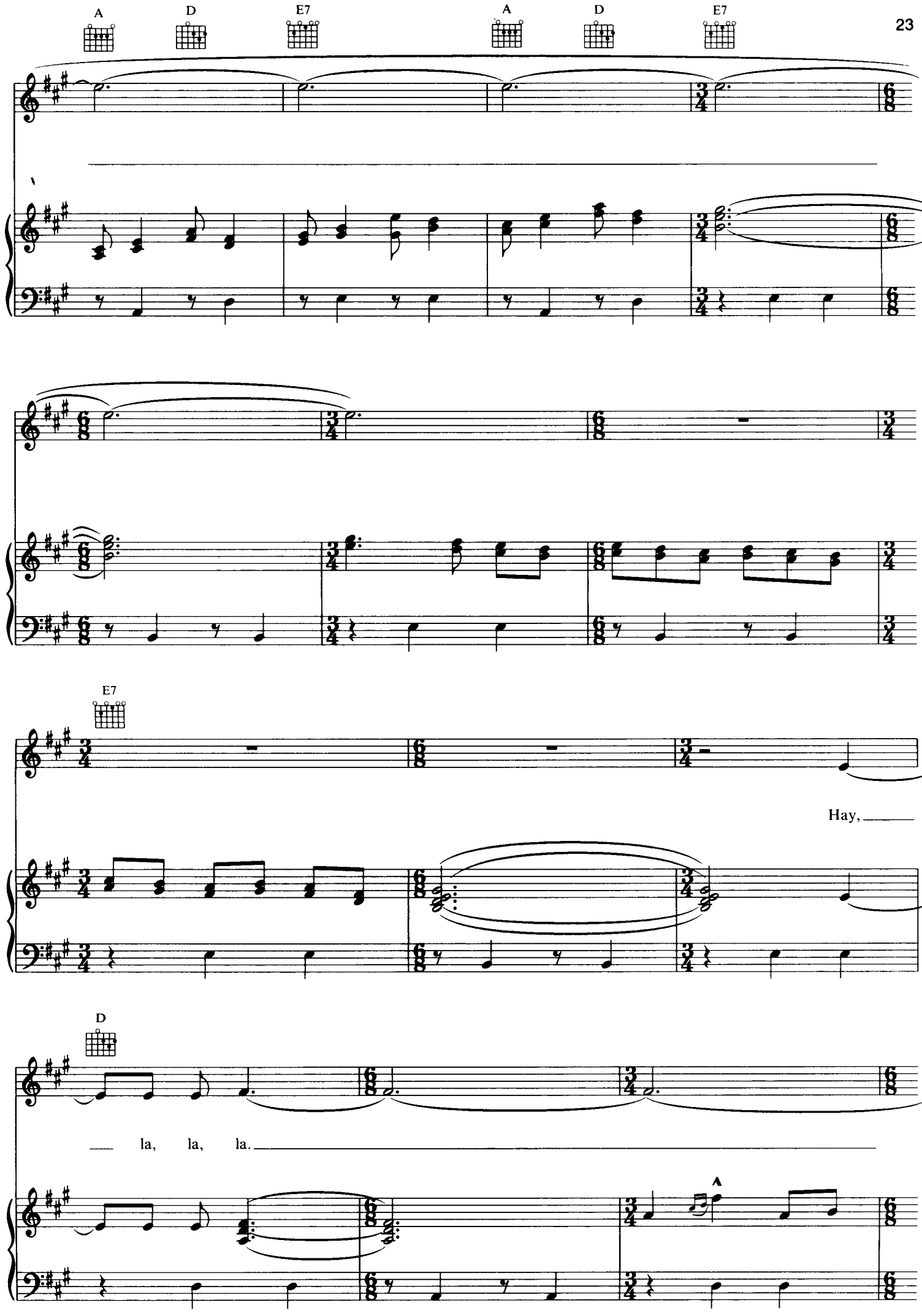
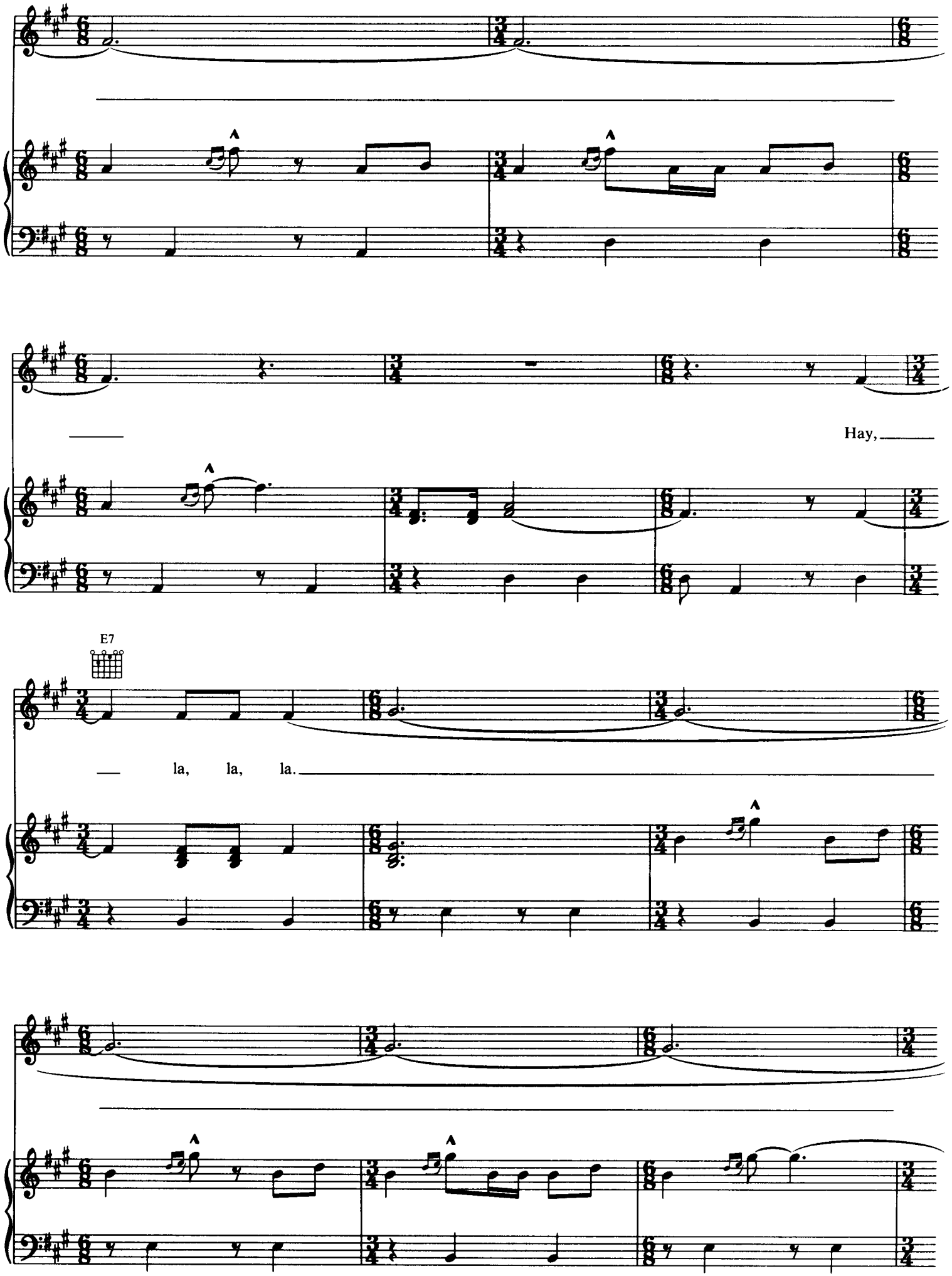

Am
Am/E
Ya no me can - tes ci -
Un pal - o - mi - to al vo -
E7
gar - ra que a - ca - be tu son - so -
lar que lle - va - ba el pe - cho he -
Am
ne - te que tu can - to a - qui en el
ri - do ya ca - si pa - ra llo -
E7
al - ma co - mo un pu - ñal se
rar me di - jo muy af - li -

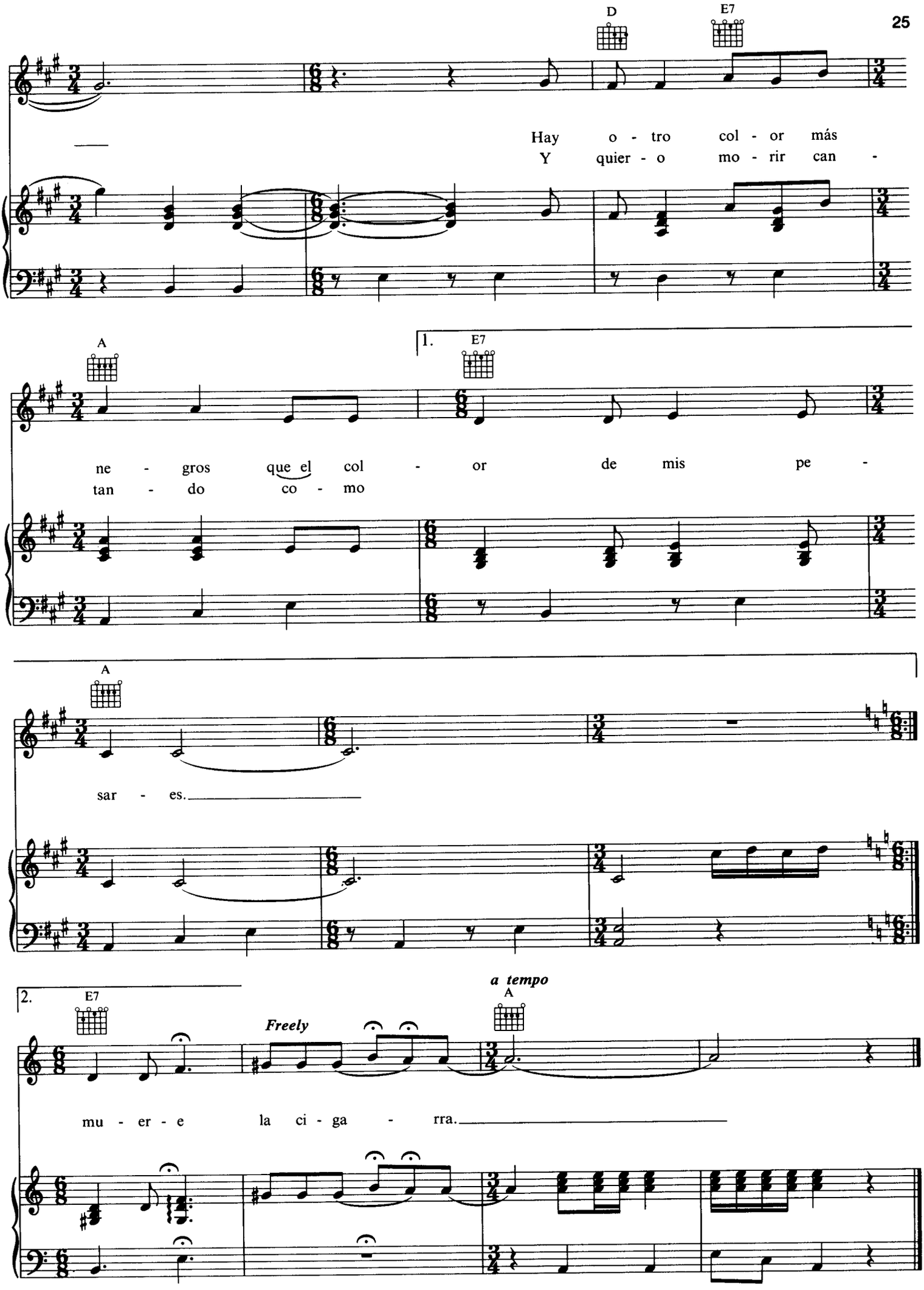

Am
me me - te sa - bien - do que cuan - do
gi - do ya me can - so de bus -
E7
can
car
tas
Am
pre - go - nan - do vas tu muer - te.
un a - mor cor - res - pon - di - do.


G
Ma - ri - ne - ro, ma -
Ba - jo la som - bra
C
G7
ri - ne - ro
de un ar - bol
di - me si es ver - dad que
y al com - pás de mi gui -
C
sa - bes
tar - ra
por - que dis - tin - guir no
can - to a - leg - re es - te hua -
E7
Am
pue - do
pan - go
si en el fun - do de los ma - res hay
por - que la vi - da se a - ca ba y


G
o - tro co - lor más ne - gros que el co -
quie - ro mor - ir can - tan - do co - mo
F
E7
lor de mis pe - sar - es.
muer - e la cig a - rra.
A
D
E7
Hay, la, la, la.


A
D
E7
A
D
E7
E7
Hay,
D
la, la, la.

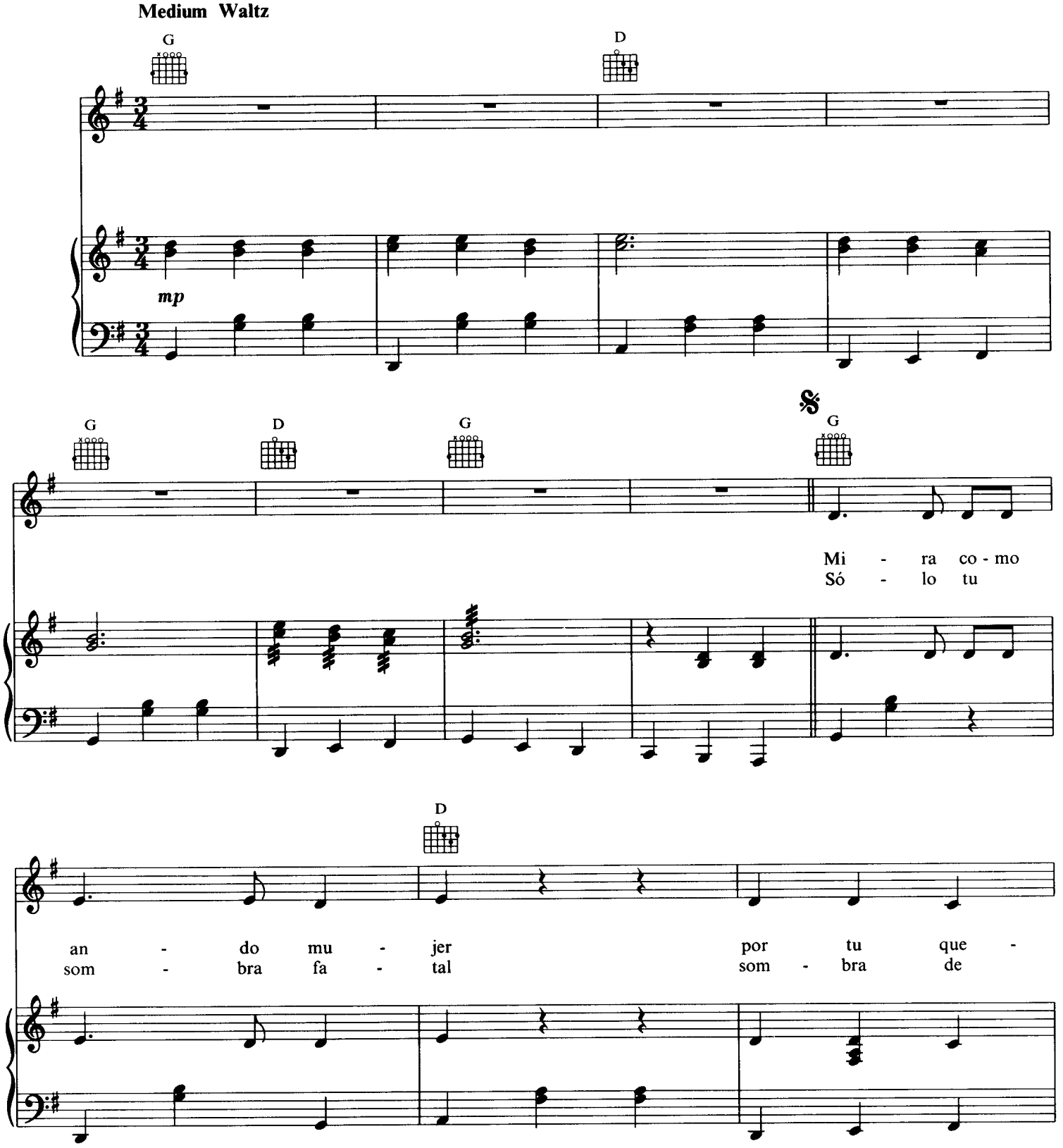

Hay,
E7
la, la, la.


D
E7
Hay o - tro col - or más
Y quier - o mo - rir can -
A
1.
E7
ne - gros que el col - or de mis pe -
tan - do co - mo
A
sar - es.
2.
E7
Freely
a tempo
A
mu - er - e la ci - ga - rra.

TÚ SÓLO TÚ

Words and Music by
FELIPE BERMEJO

Tú Sólo Tú is a famous *canción ranchera* written by Felipe Valdez Leal. It was sung by pedro Infante as well as Las Hermanas Padillas in the late 1930's, early 1940's. A more contemporary version exists by Maria Dolores Pradera, a favorite singer of mine, who is from Spain. L.R.



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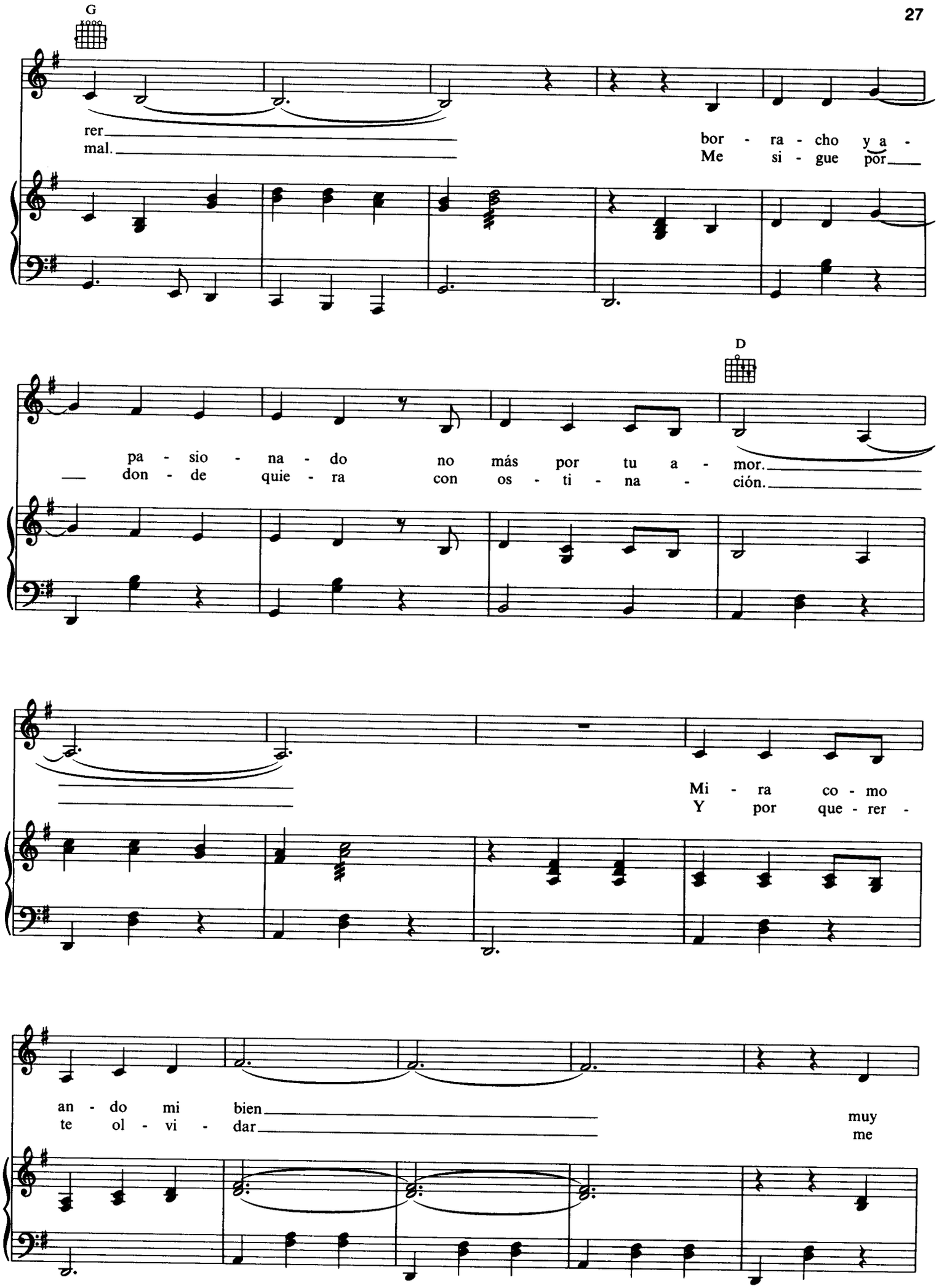
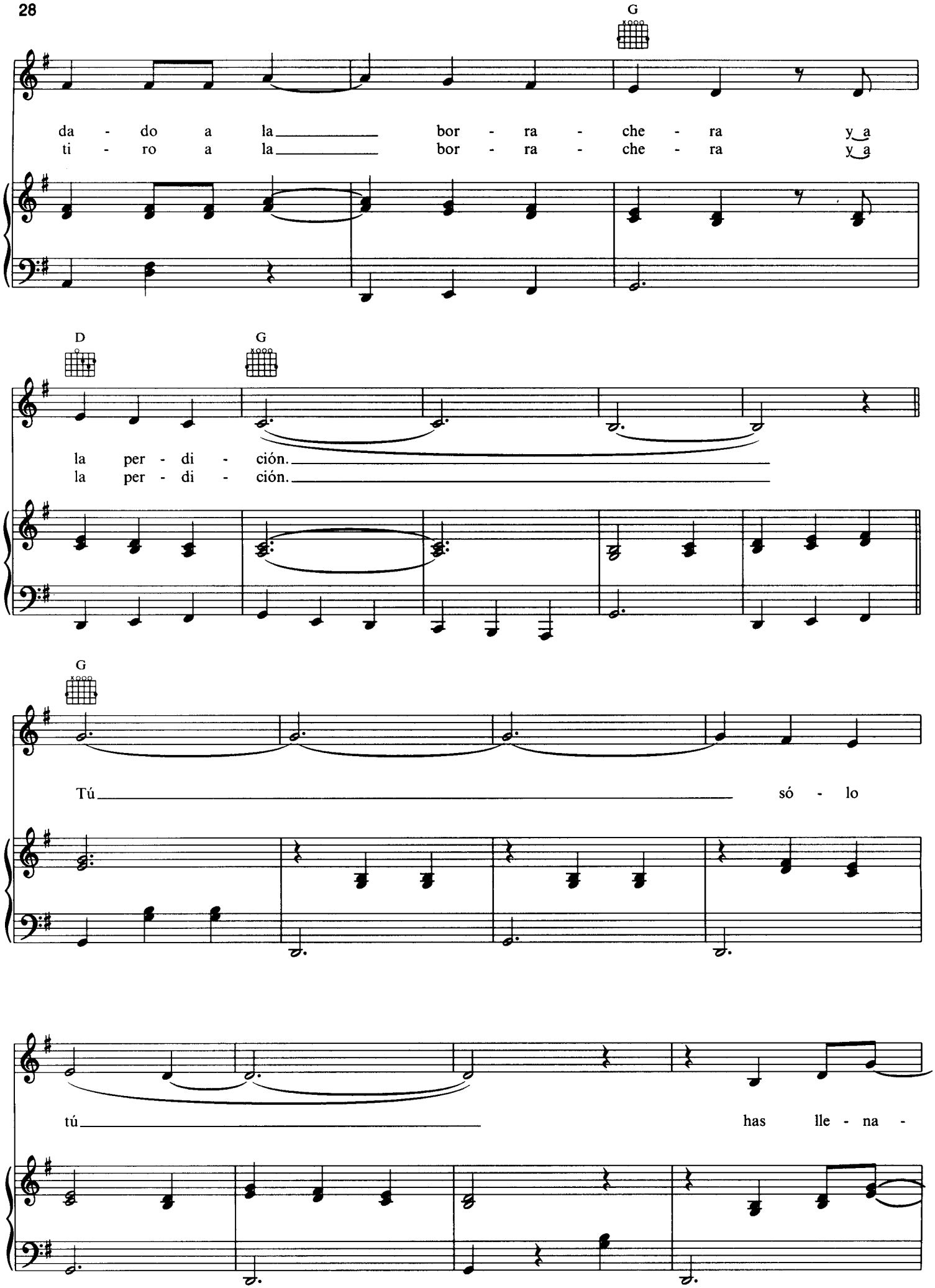
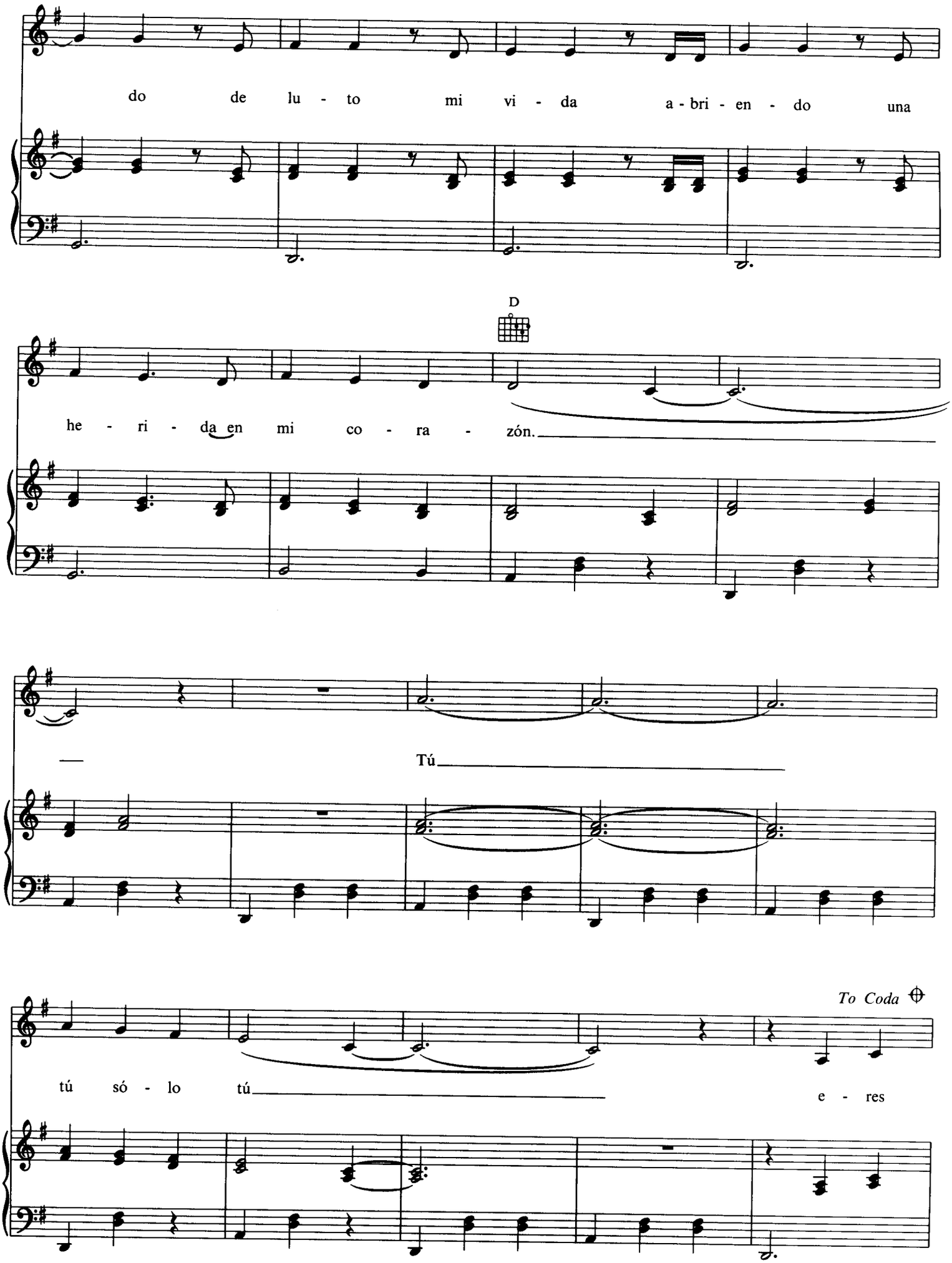
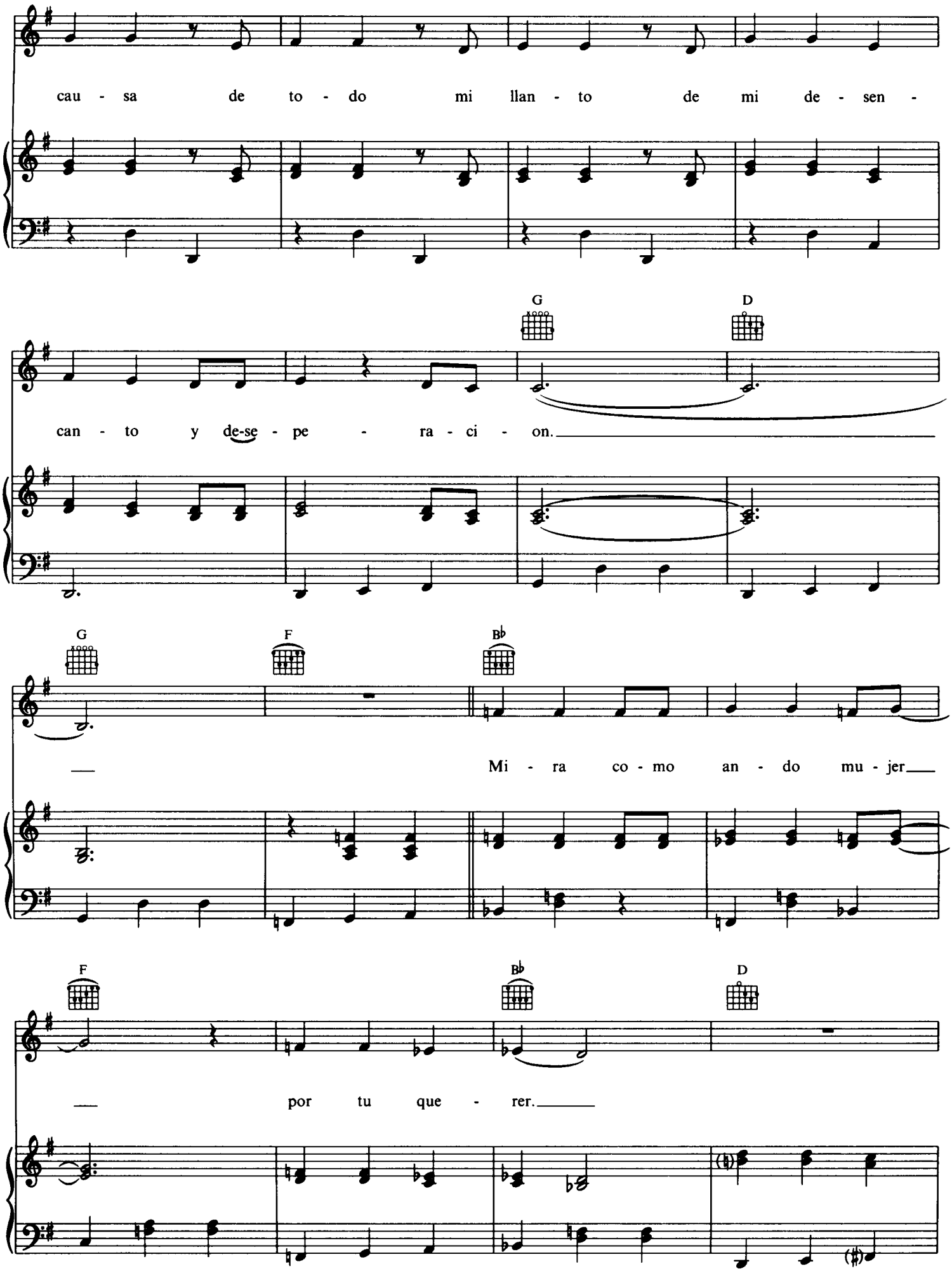

G
rer
mal.
bor - ra - cho y a -
Me si - gue por
D
pa - sio - na - do no más por tu a - mor.
don - de quie - ra con os - ti - na - ción.
Mi - ra co - mo
Y por que - rer -
an - do mi bien
te ol - vi - dar
muy
me


G
da - do a la bor - ra - che - ra y a
ti - ro a la bor - ra - che - ra y a
D
G
la per - di - ción.
la per - di - ción.
G
Tú só - lo
tú has lle - na -


do de lu - to mi vi - da a - bri - en - do una
D
he - ri - da en mi co - ra - zón.
Tú
To Coda
tú só - lo tú
e - res


cau - sa de to - do mi llan - to de mi de - sen -
G
D
can - to y de-se - pe - ra - ci - on.
G
F
B♭
Mi - ra co - mo an - do mu - jer
F
B♭
D
por tu que - rer.

G

D.S. 𝄋 al Coda ⊕

⊕ *Coda*

cau - sa de to - do mi llan - to de

mi de - sen - can - to y de-se - pe - ra - ci -

Slowly

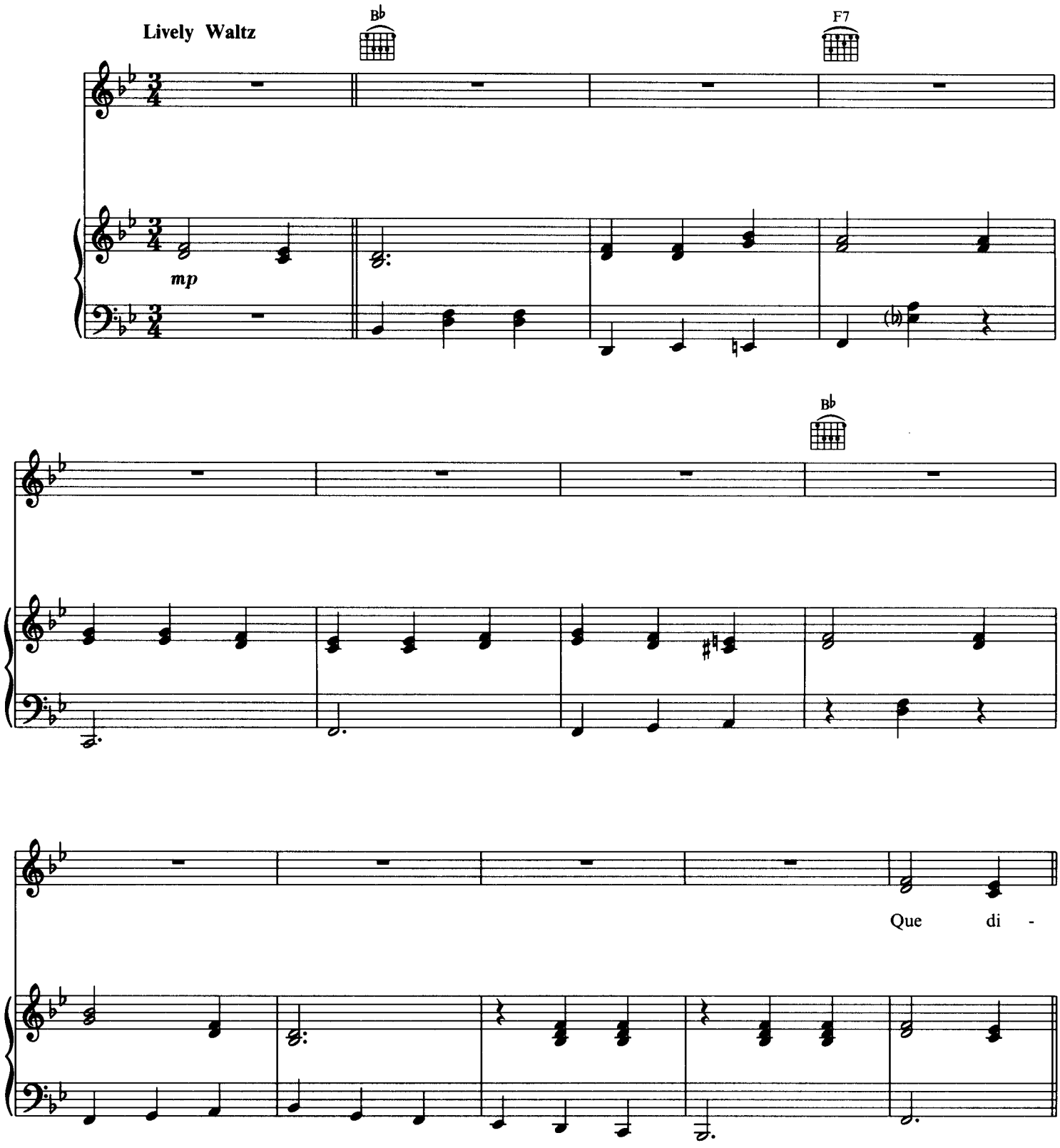
G D G

on.

Y ANDALE

Words and Music by
MINERRA ELIZONDO

I am a renowned teetotaler, but I love this drinking song. The use of the word *chaco* is unusual (it has been defined as organ meat of hunted fowl) and the exact meaning of the refrain it appears in probably has a double connotation. I have opted to sing it here with my niece, Mindy, who at 17 brings a lovely innocence to this tale of gleeful debauchery. L.R.



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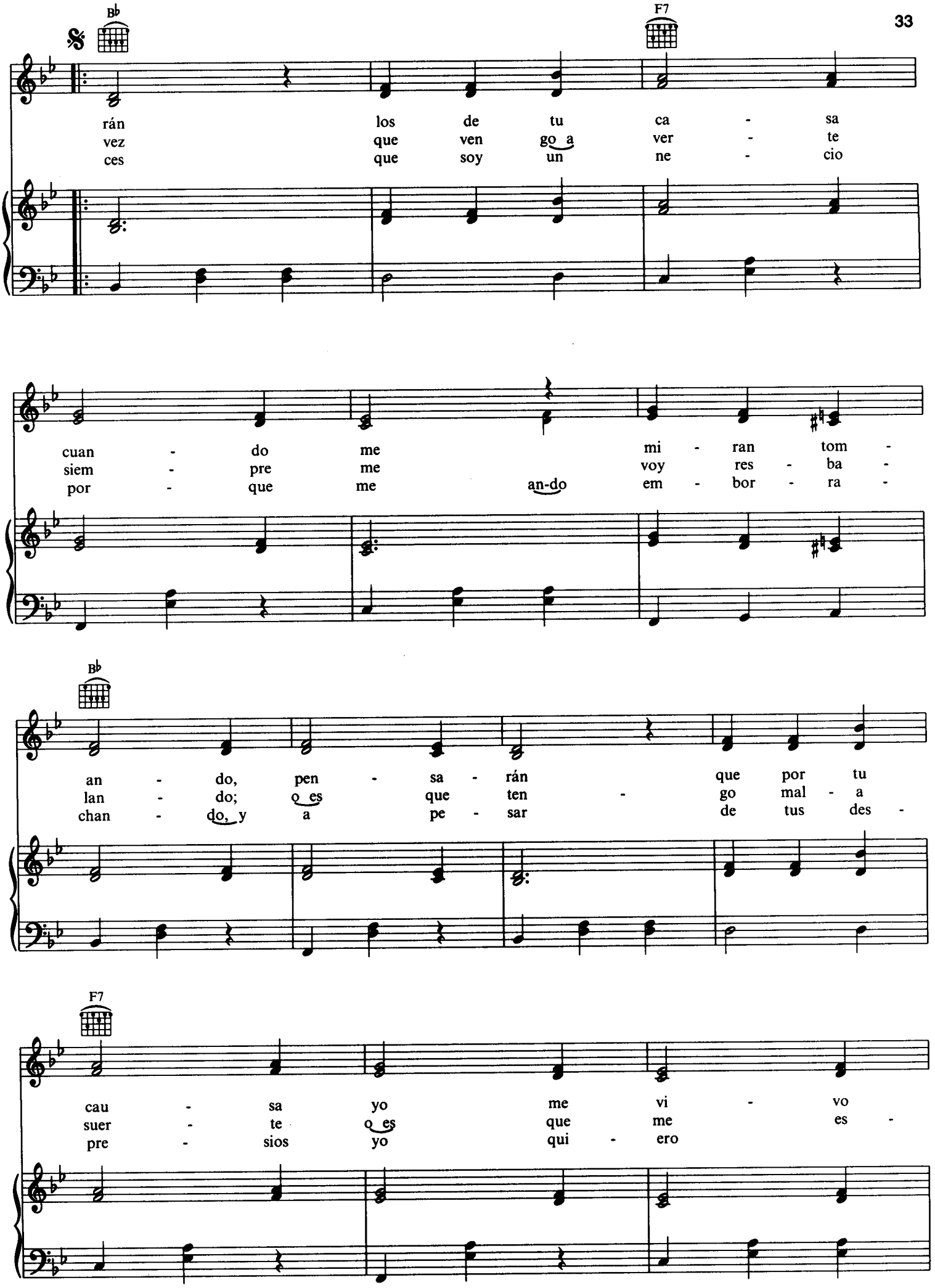

B♭
F7
rán los de tu ca - sa
vez que ven go a ver - te
ces que soy un ne - cio
cuan - do me mi - ran tom -
siem - pre me voy res - ba -
por - que me an-do em - bor - ra -
B♭
an - do, pen - sa - rán que por tu
lan - do; o es que ten - go mal - a
chan - do, y a pe - sar de tus des -
F7
cau - sa yo me vi - vo
suer - te o es que me es -
pre - sios yo qui - ero

B♭

em - bor - ra - chan - do, y án - da -
ta llo - viz - nan - do y án - da -
se - guir to - man - do y án - da -

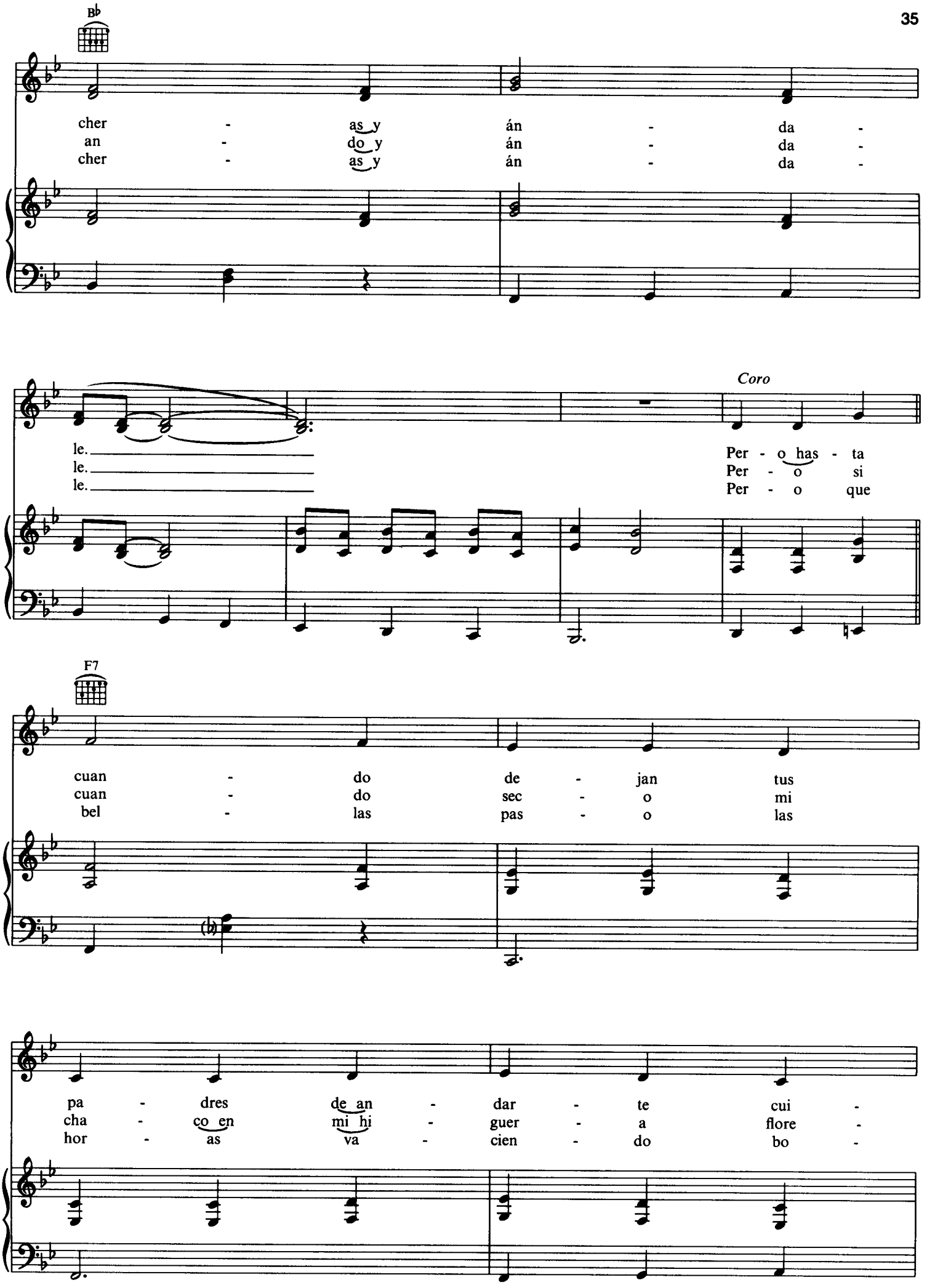
le.
le.
le.

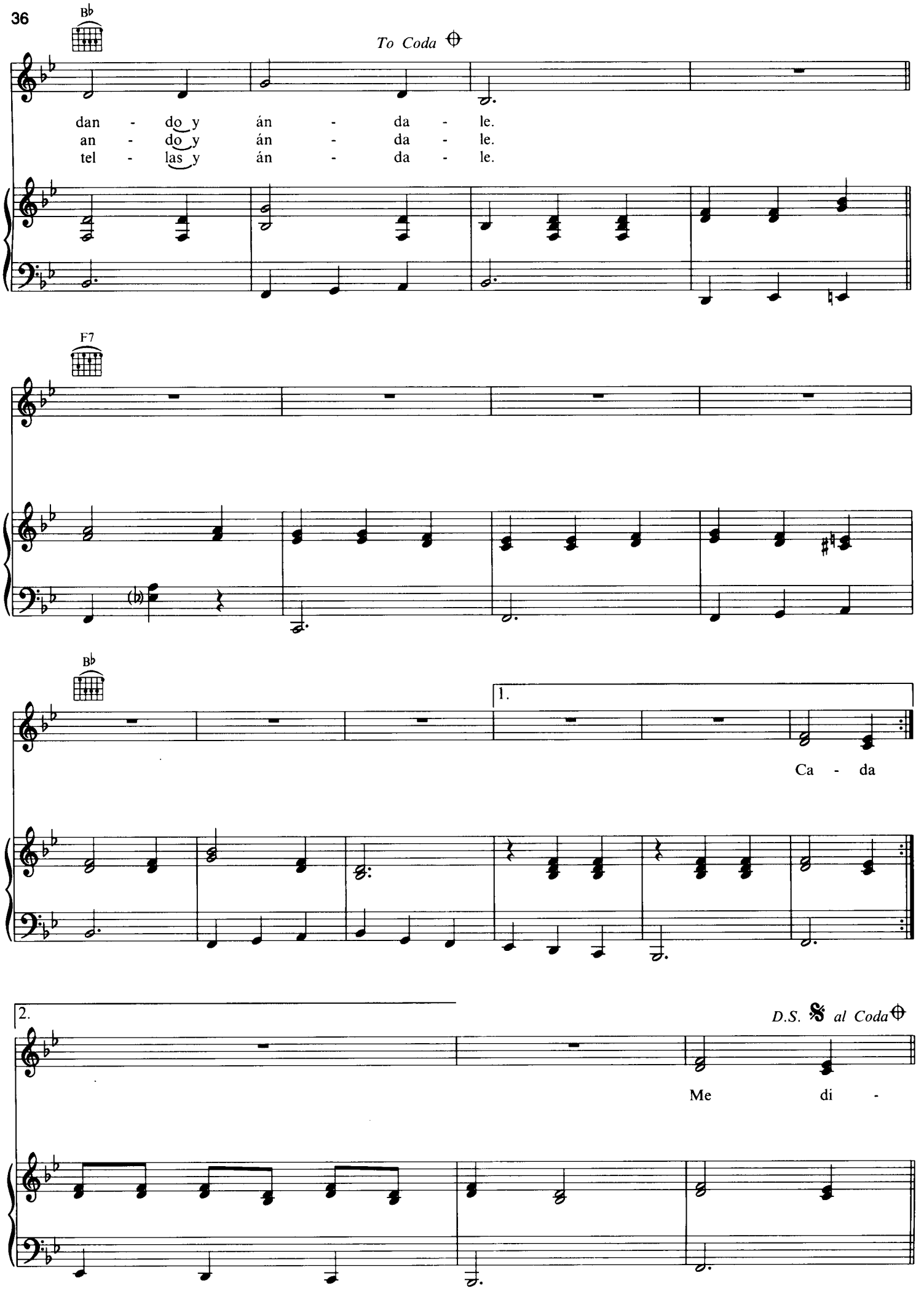
Per - o si
Per - o si
Per - o si

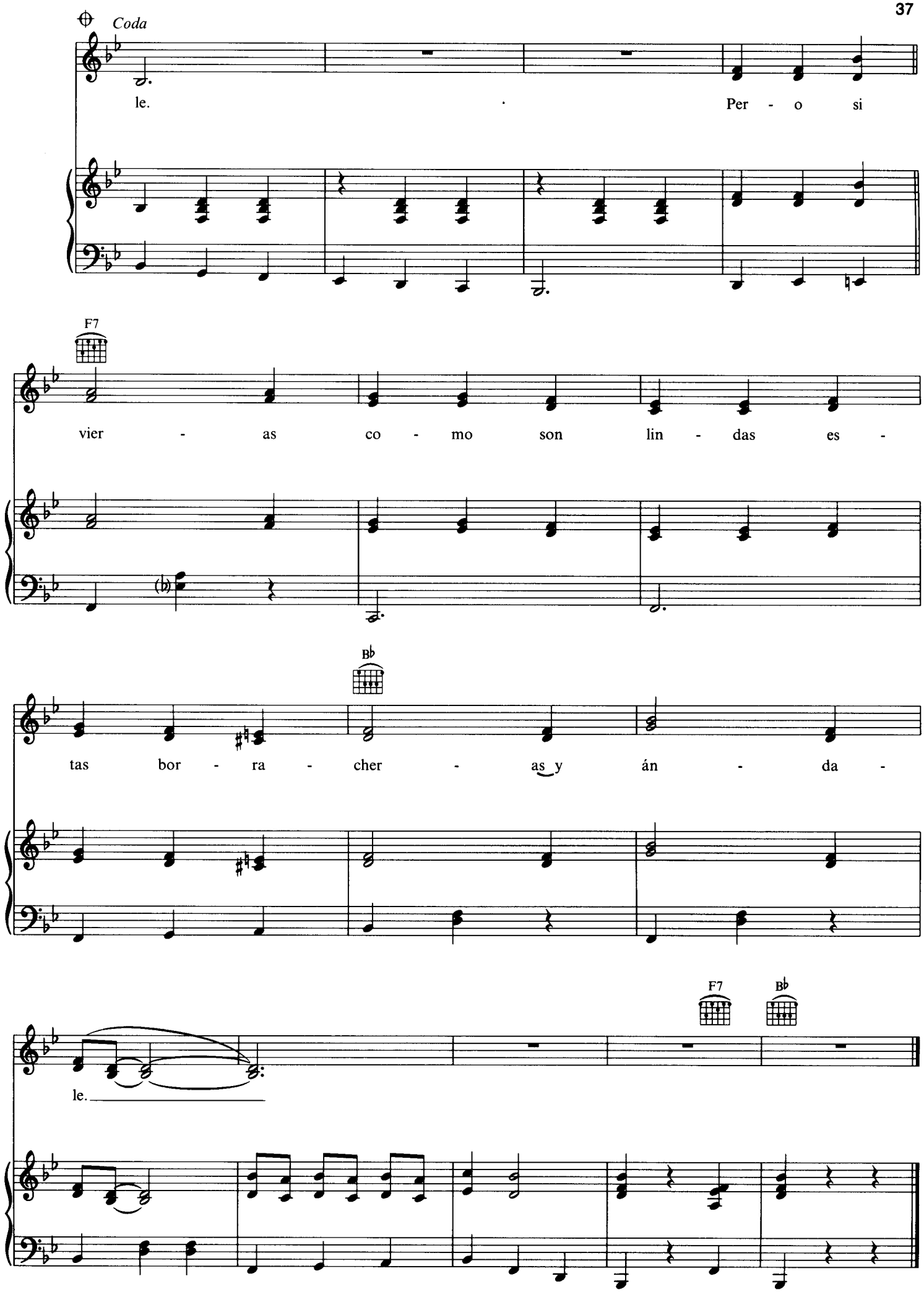
F7

vier - as co - mo son
vier - as sec - o mi
vier - as co - mo son

lin - das es - tas bor - ra -
cha - co en mi hi - guer - a flore -
lin - das es - tas bor - ra -


B♭
cher - as y án - da -
an - do y án - da -
cher - as y án - da -
le.
le.
le.
Coro
Per - o has - ta
Per - o si
Per - o que
F7
cuan - do de - jan tus
cuan - do sec - o mi
bel - las pas - o las
pa - dres de an - dar - te cui -
cha - co en mi hi - guer - a flore -
hor - as va - cien - do bo -


B♭
To Coda
dan - do y án - da - le.
an - do y án - da - le.
tel - las y án - da - le.
F7
B♭
1.
Ca - da
2.
D.S. 𝄋 al Coda
Me di -

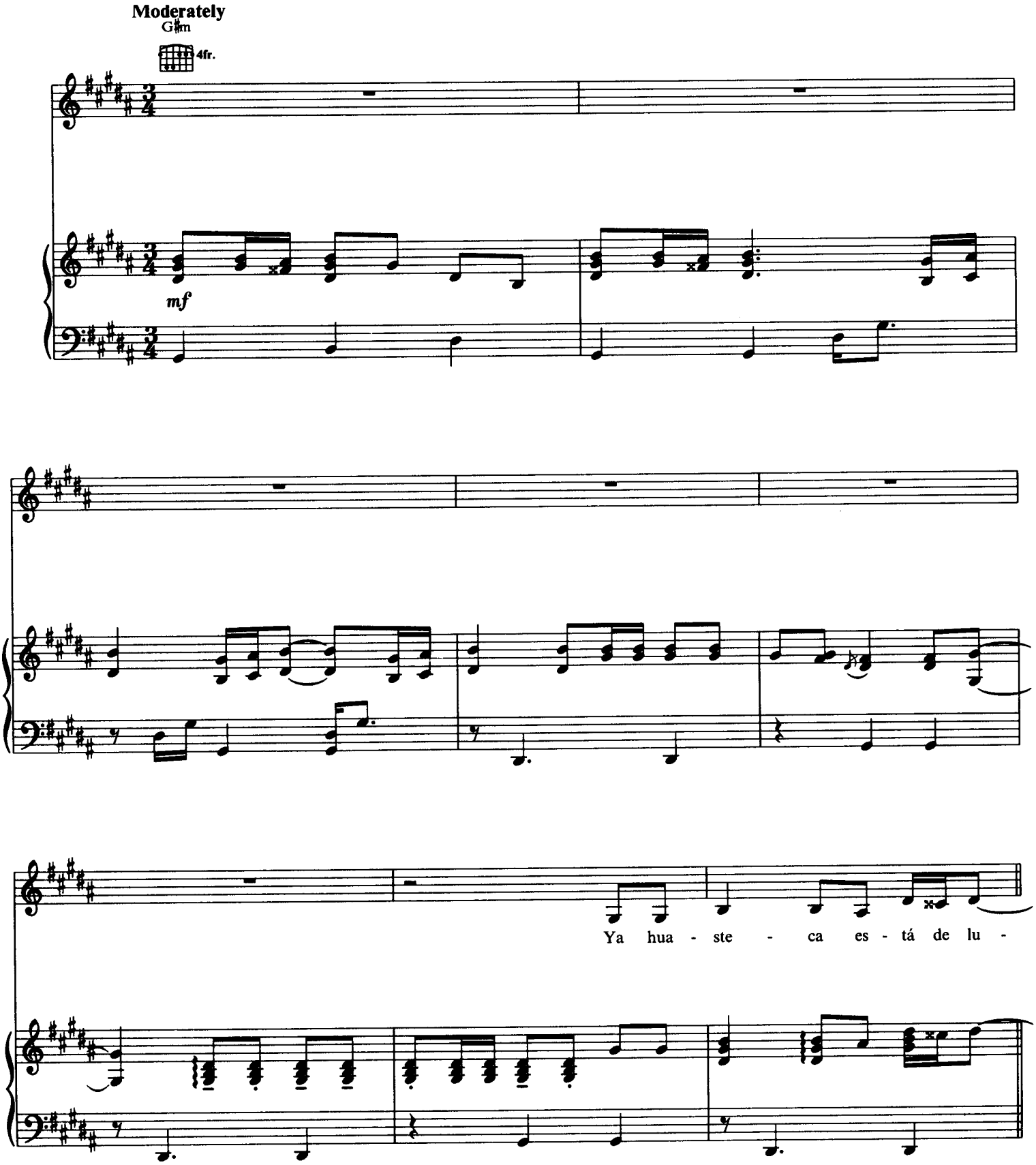

Coda
le.
Per - o si
F7
vier - as co - mo son lin - das es -
B♭
tas bor - ra - cher - as y án - da -
F7
B♭
le.

ROGACIANO EL HUAPANGUERO

Words and Music by
VALERIANO TREJO

This moody, beautifully haunting huapango was written by Valeriano Trejo, who, according to Rubén Fuentes, is a school teacher. Fuentes recorded it in the 1950's with Miguel Aceves Mejía, another hero of mine. It is one of the songs my brothers and I used to try to harmonize when we were growing up, so I asked them to sing it with me on the record. After knowing it for so long, we've finally learned all the words!

It is a tale of the *huasteca*, a region north of Vera Cruz, Mexico, where the sones huastecos (usually called huapangos) are sung. (See notes on La Calandria for definition of sones.) A huapanguero is a singer of huapangos. The style is characterized by falsetto breaks in the singing. L.R.



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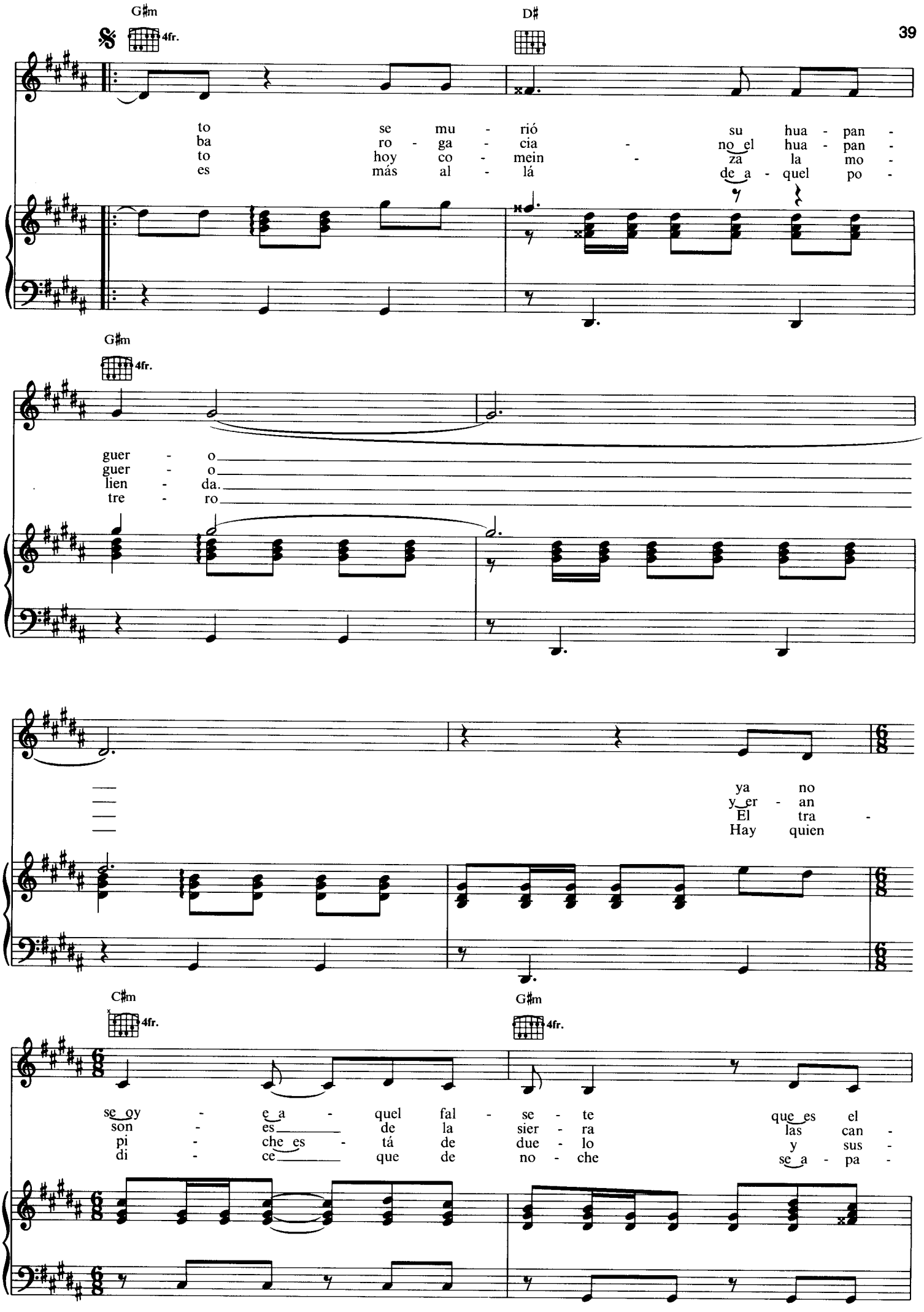
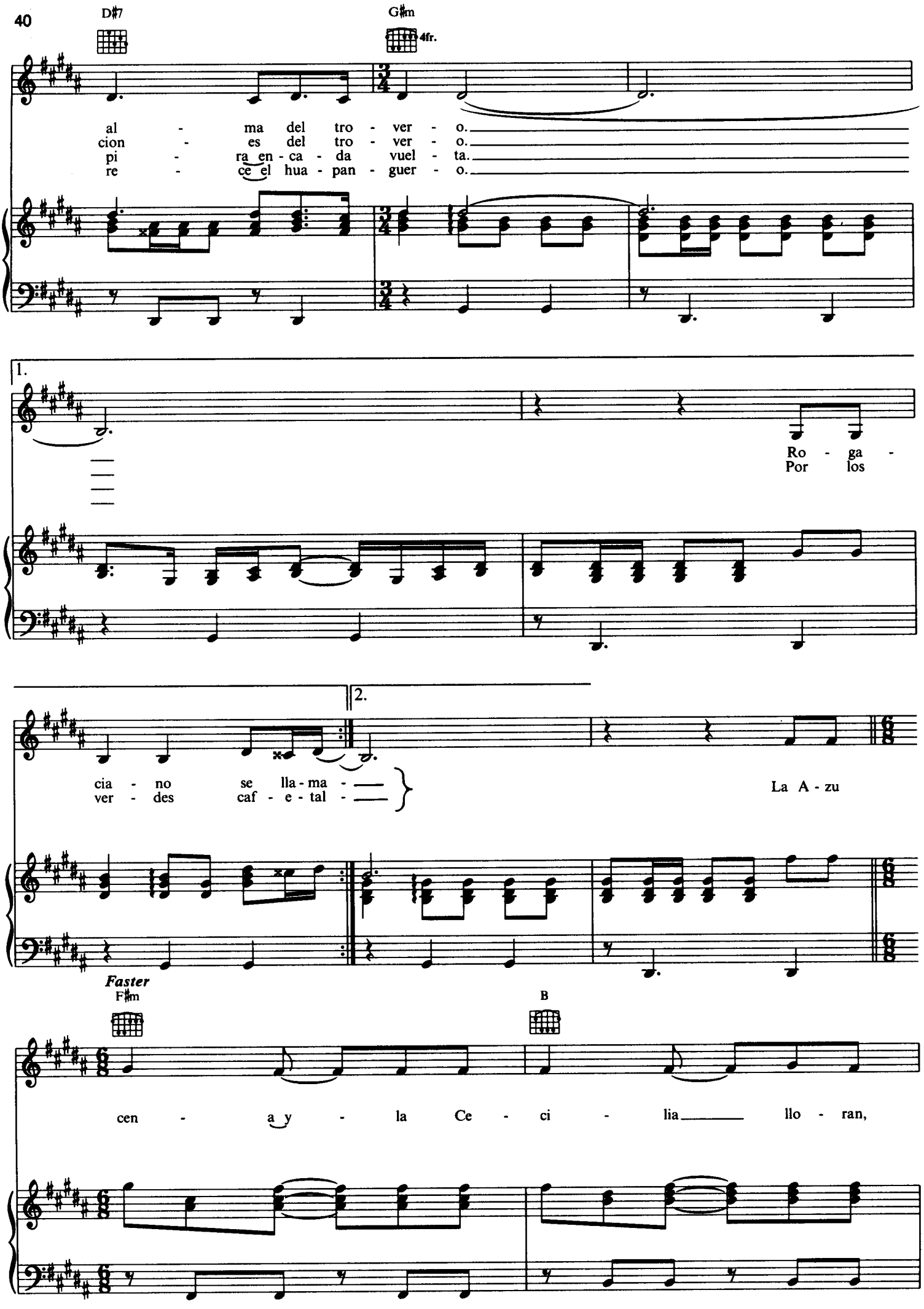
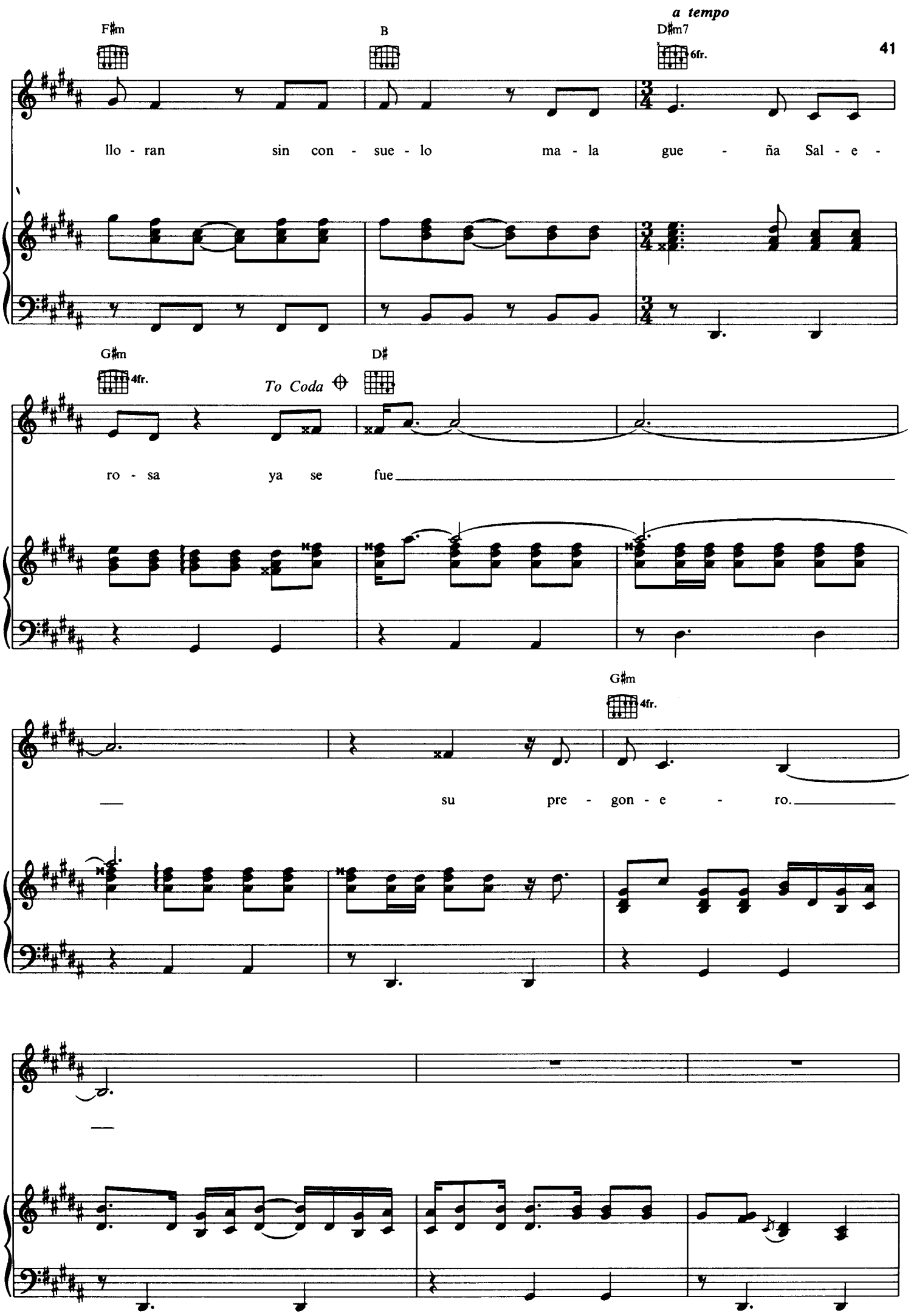

G♯m
4fr.
D♯
to se mu - rió su hua - pan -
ba ro - ga - cia no el hua - pan -
to hoy co - mein za la mo -
es más al - lá de a - quel po -
G♯m
4fr.
guer - o
guer - o
lien - da.
tre - ro
ya no
y er - an
El tra -
Hay quien
C♯m
4fr.
G♯m
4fr.
se oy - e a - quel fal - se - te que es el
son - es de la sier - ra las can -
pi - che es - tá de due - lo y sus -
di - ce que de no - che se a - pa -


D♯7
G♯m
4fr.
al - ma del tro - ver - o.
cion - es del tro - ver - o.
pi - ra en - ca - da vuel - ta.
re - ce el hua - pan - guer - o.
1.
Ro - ga -
Por los
2.
cia - no se lla - ma -
ver - des caf - e - tal -
La A - zu
Faster
F♯m
B
cen - a y - la Ce - ci - lia llo - ran,


a tempo
F♯m
B
D♯m7
6fr.
llo - ran sin con - sue - lo ma - la gue - ña Sal - e -
G♯m
4fr.
D♯
To Coda
ro - sa ya se fue
G♯m
4fr.
su pre - gon - e - ro.

D.S. 𝄋 *(with all repeats)* ***al Coda*** ⊕

El ca - ñal es - tá en su pun -

D♯

⊕ *Coda*

fue

No Chord

G♯m

4fr.

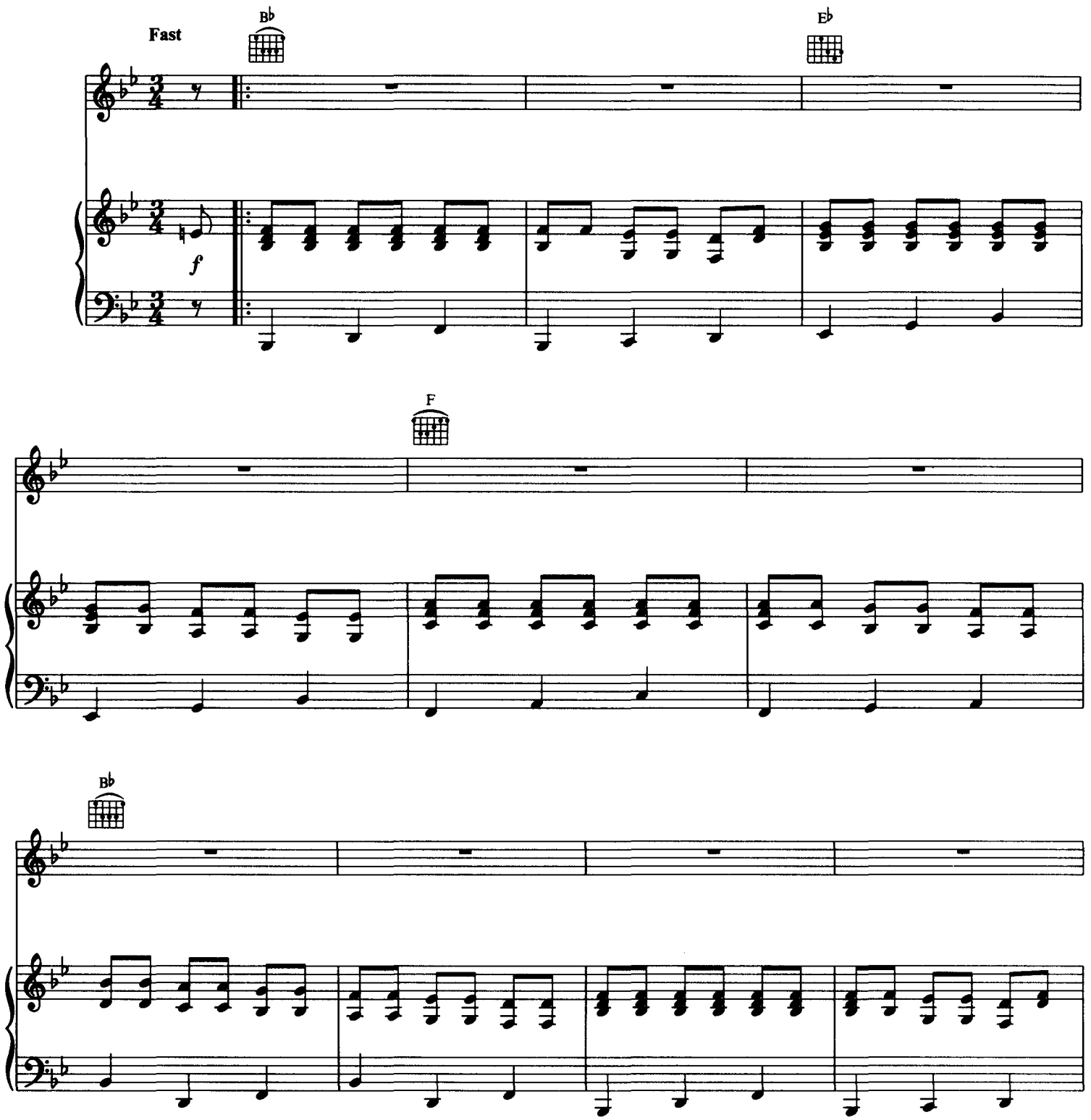
su hua - pan - guer - o.

LA CHARREADA

Words and Music by
FELIPE BERMEJO

A *charreada* is similar to a rodeo but has slightly different events more particular to the style of the Charro, or gentleman cowboy. It is very colorful because the men always compete wearing their elegant Charro suits, the basis of the mariachi costume. The grand entry (*el jaripeo*) features the ladies riding their beautiful horses sidesaddle. It also includes the singing of the traditional rancheras that I love so much. My sister Suzi used to say that the real test of a good singer was if he or she could support a tone on horseback, as she heard the singers do in the *charreada*. She even learned to ride her horse sidesaddle. If I can get her to teach me how to do it, maybe I'll be able to sing sidesaddle in a *charreada* one day – a cherished dream of mine.

L.R.



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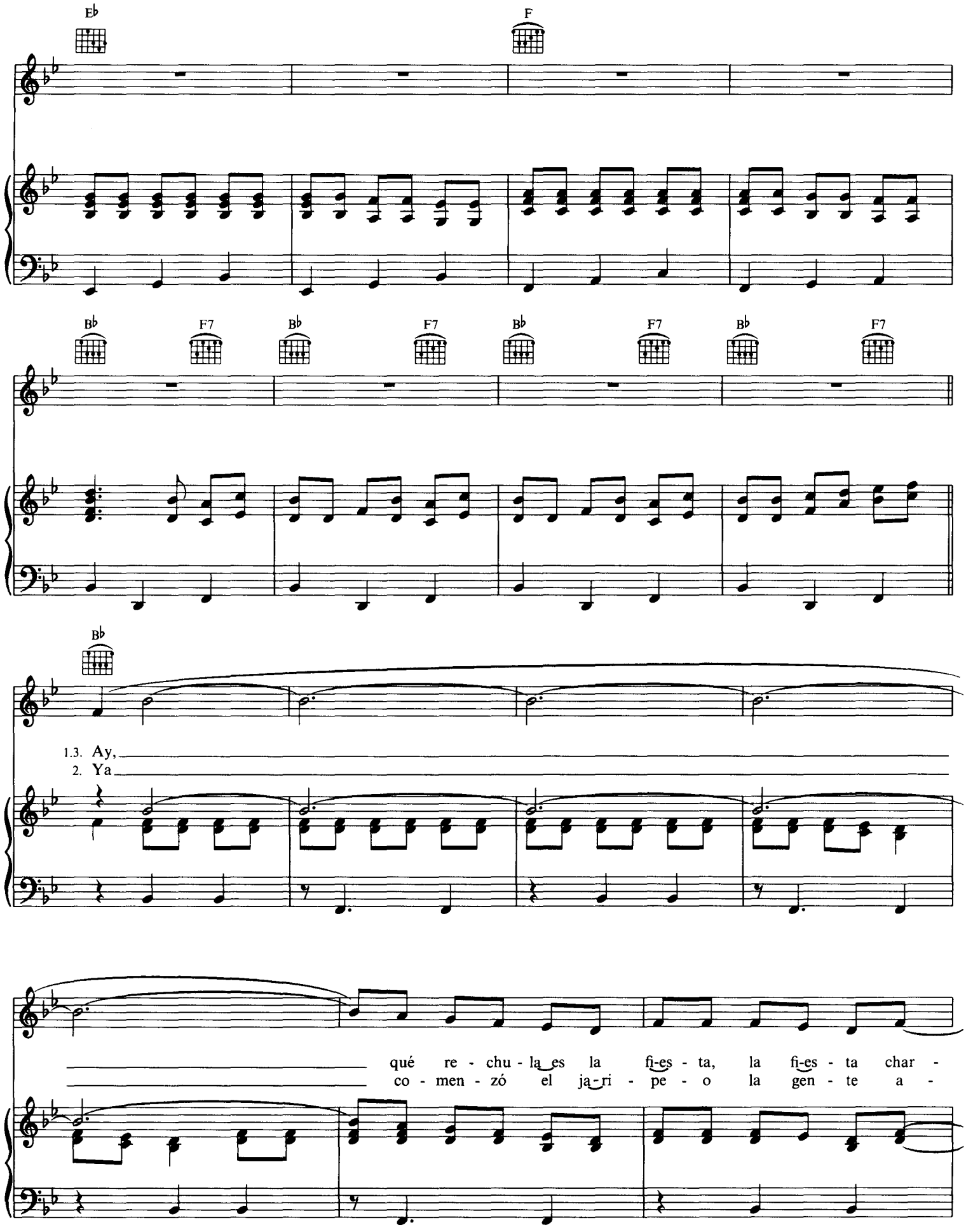
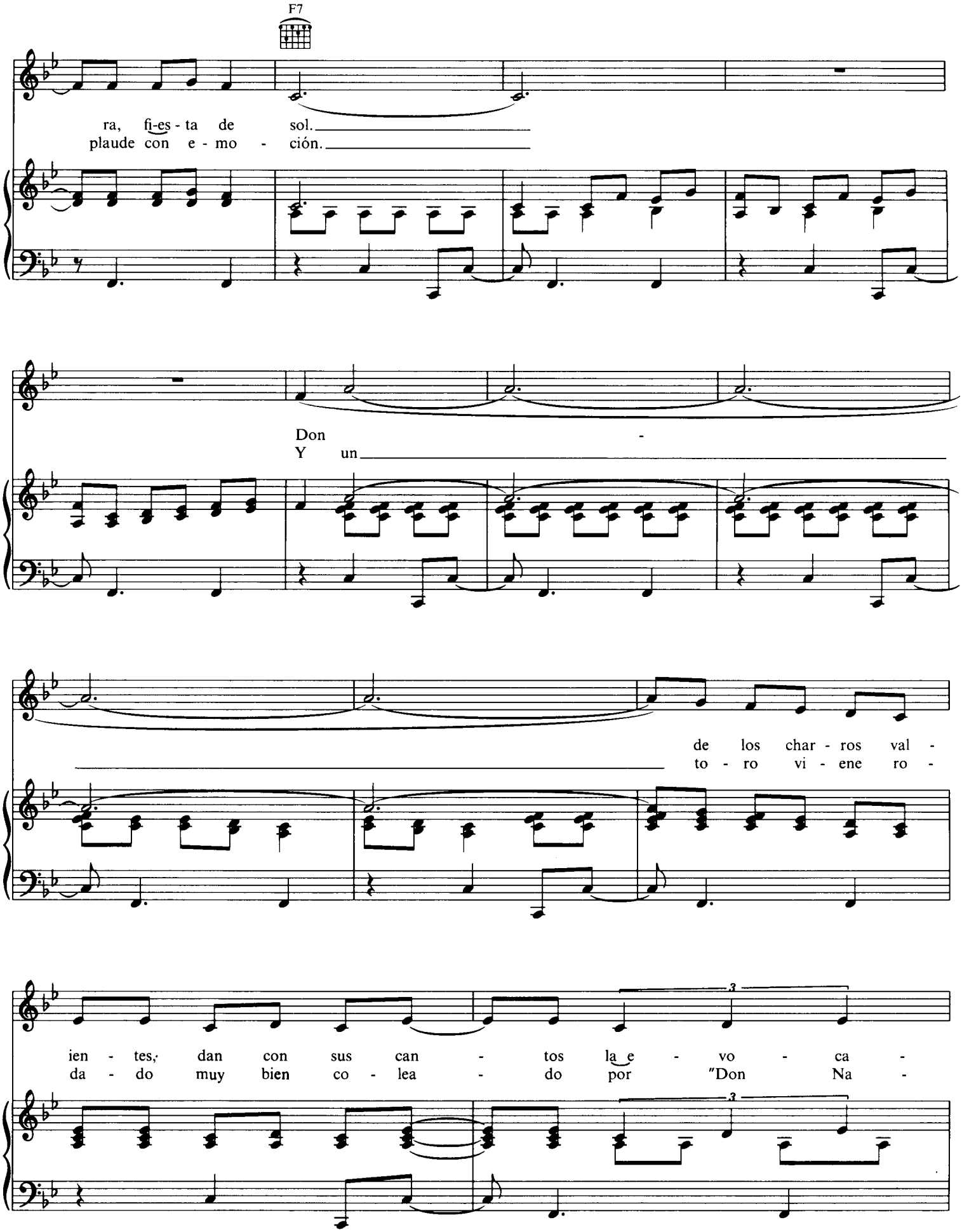
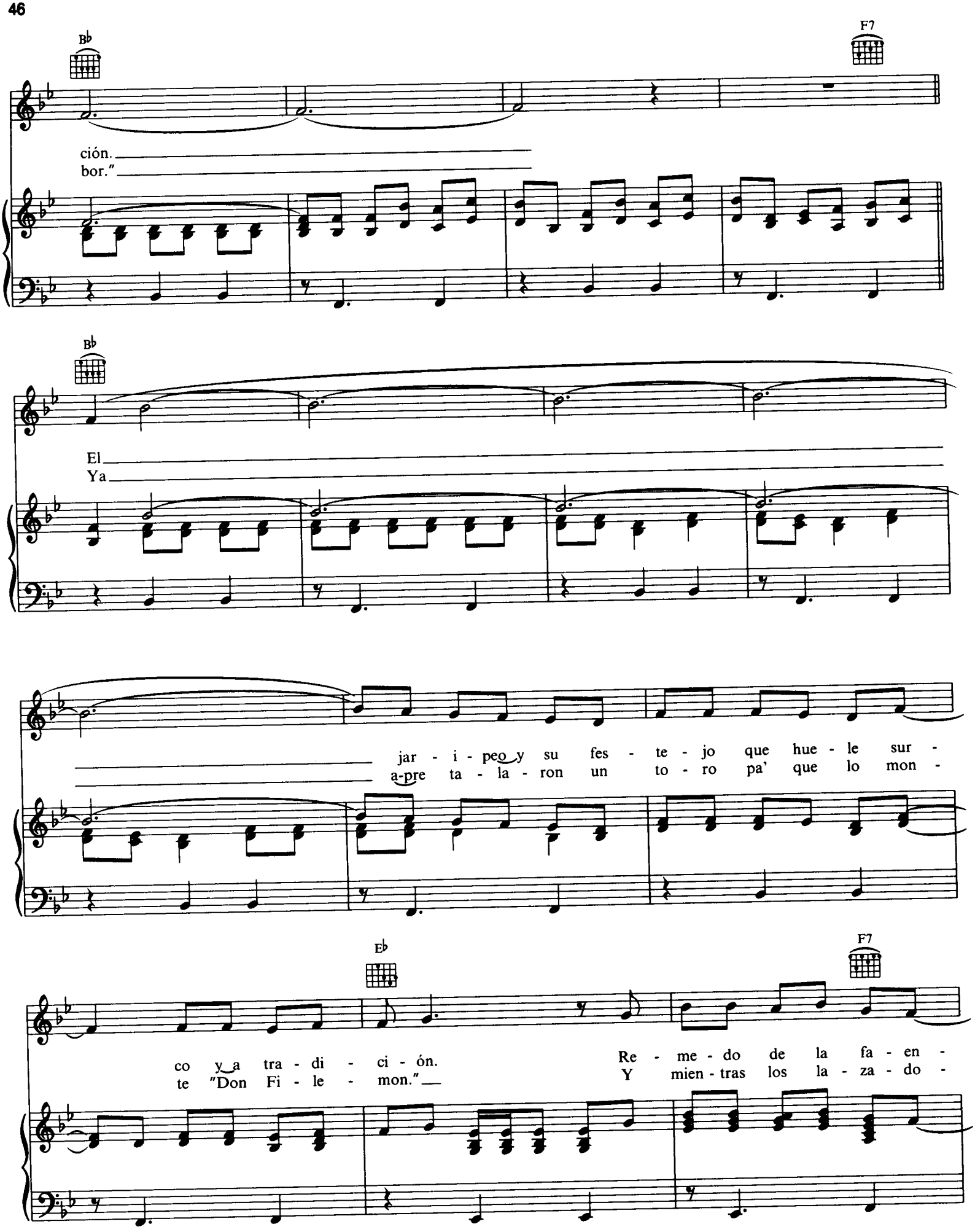
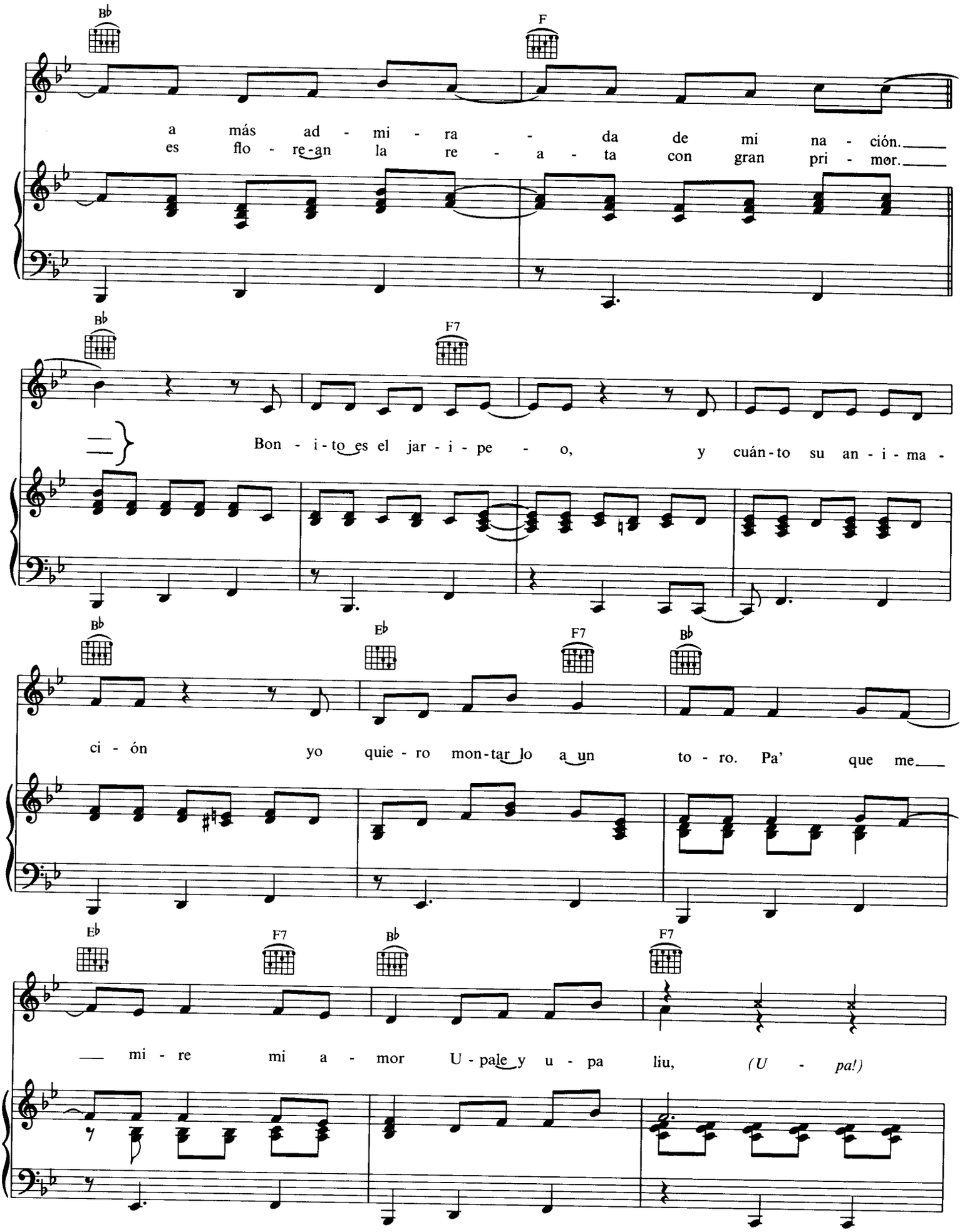
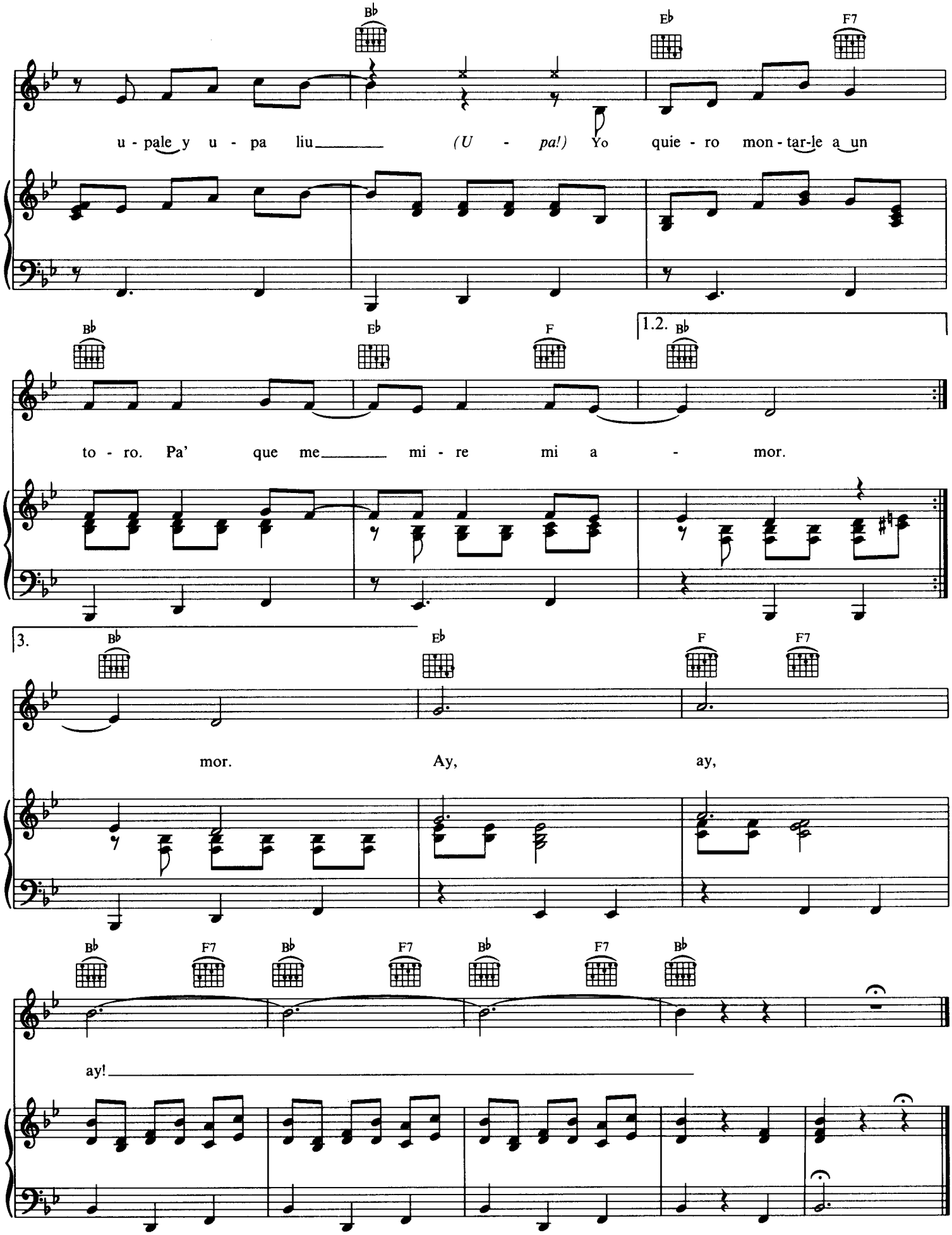

E♭
F
B♭
F7
B♭
F7
B♭
F7
B♭
F7
B♭
1.3. Ay,
2. Ya
qué re - chu - la es la fi-es - ta, la fi-es - ta char -
co - men - zó el ja-ri - pe - o la gen - te a -


F7
ra, fi-es-ta de sol.
plaude con e-mo-ción.
Don -
Y un
de los char-ros val-
to-ro vi-ene ro-
ien-tes, dan con sus can-tos la e-vo-ca-
da-do muy bien co-lea-do por "Don Na-
3
3


B♭
F7
ción.
bor."
B♭
El
Ya
jar - i - peo y su fes - te - jo que hue - le sur -
a-pre ta - la - ron un to - ro pa' que lo mon -
E♭
F7
co y a tra - di - ci - ón.
te "Don Fi - le - mon."
Re - me - do de la fa - en -
Y mien - tras los la - za - do -

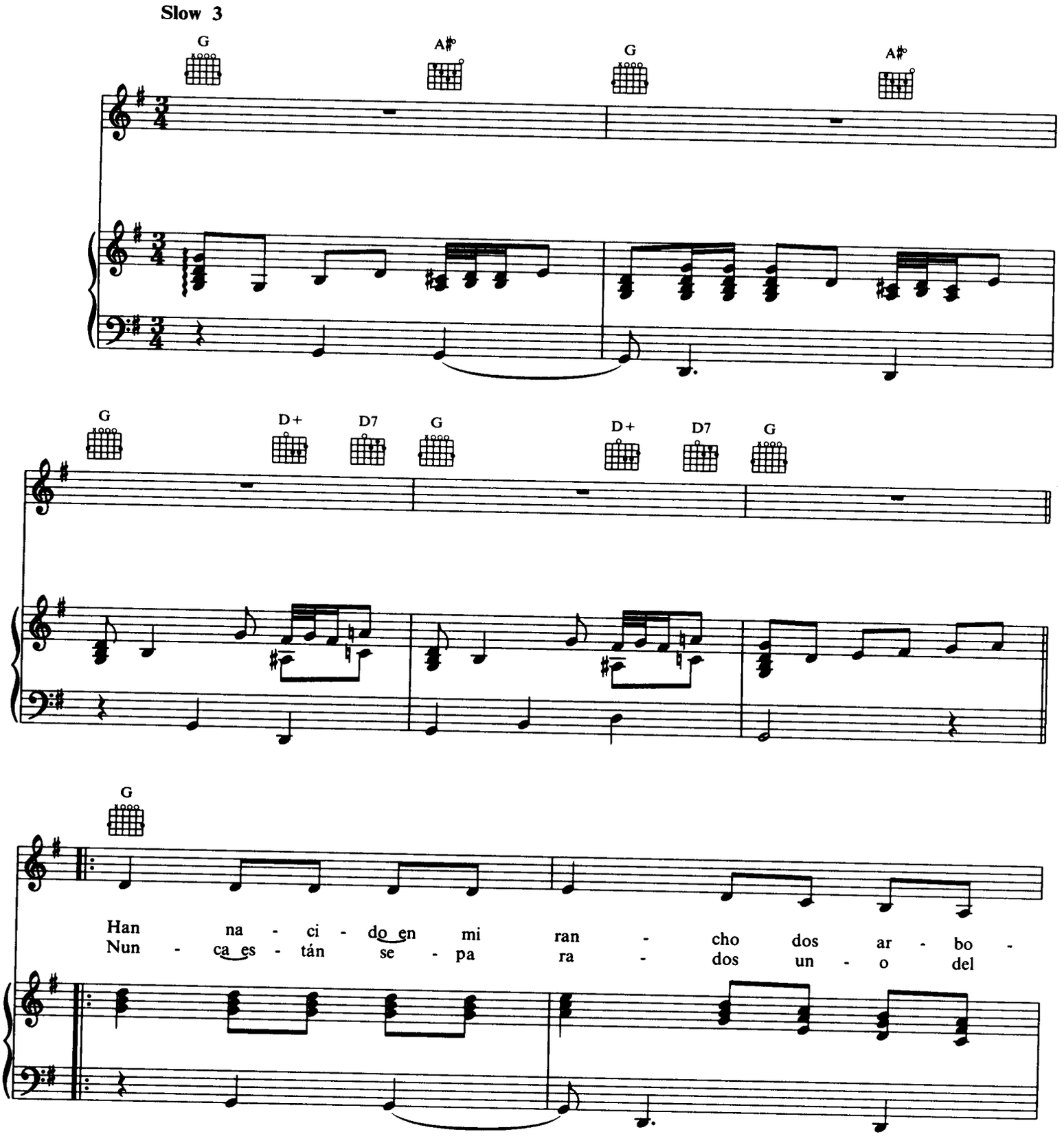

B♭
F
a más ad - mi - ra - da de mi na - ción.
es flo - re-an la re - a - ta con gran pri - mor.
B♭
F7
Bon - i-to es el jar - i - pe - o, y cuán-to su an - i - ma -
B♭
E♭
F7
B♭
ci - ón yo quie - ro mon-tar lo a un to - ro. Pa' que me
E♭
F7
B♭
F7
— mi - re mi a - mor U - pale y u - pa liu, (U - pa!)


B♭
E♭
F7
u - pale y u - pa liu (U - pa!) Yo quie - ro mon - tar-le a un
B♭
E♭
F
1.2. B♭
to - ro. Pa' que me mi - re mi a - mor.
3.
B♭
E♭
F
F7
mor. Ay, ay,
B♭
F7
B♭
F7
B♭
F7
B♭
ay!

DOS ARBOLITOS

Words and Music by
CHUCHO MARTINEZ GIL

My father loves this song so much he once offered by brother Mike $50 to learn to sing it. I'm afraid I beat him to it but haven't received a dime. In view of the circumstances, the only proper thing to do was invite him and my brother Pete to sing the trio with me. They got scale. It was written by Chucho Martinex Gil and made popular by Pedro Infante in the late 1930's or early 1940's.



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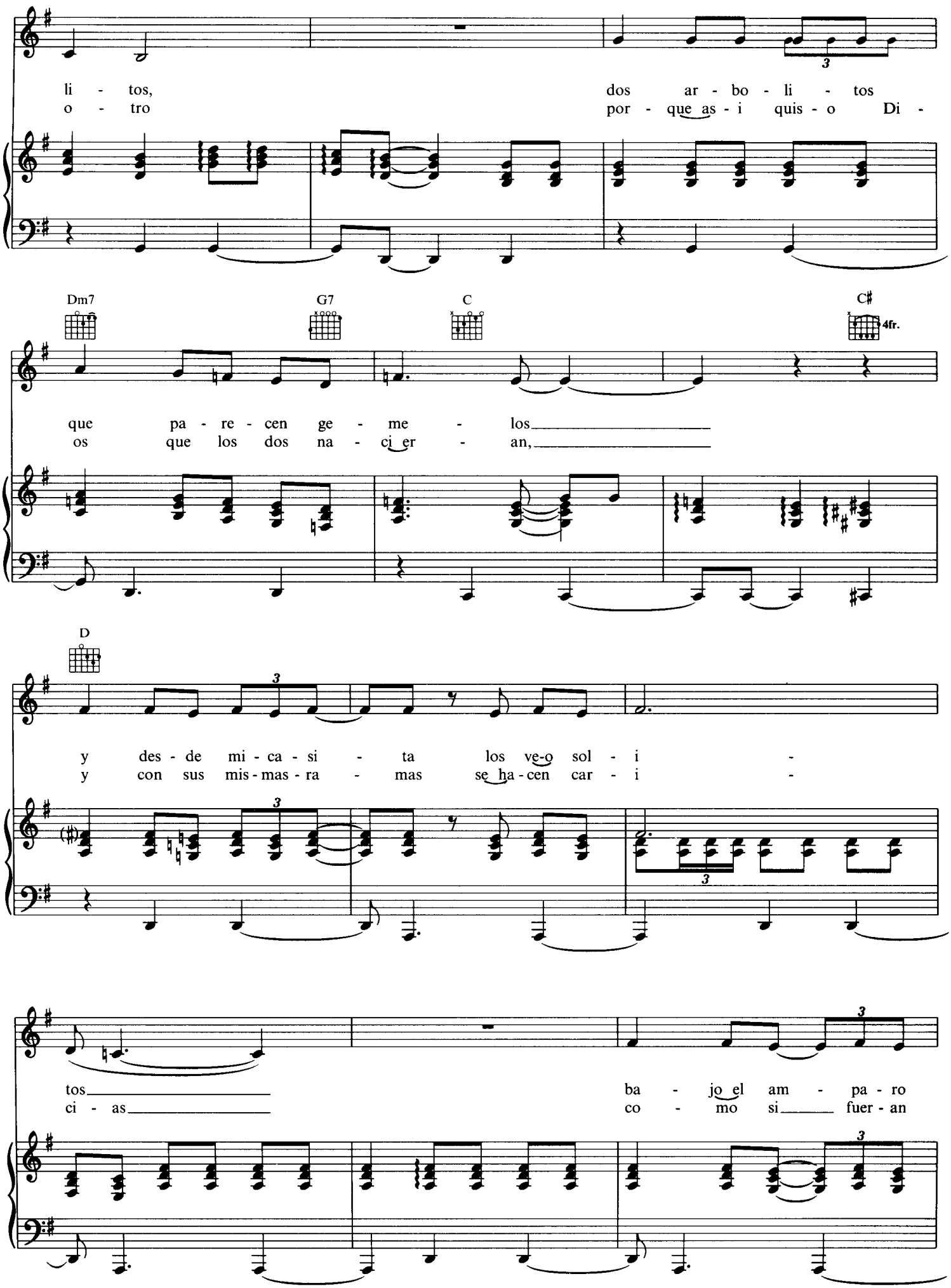
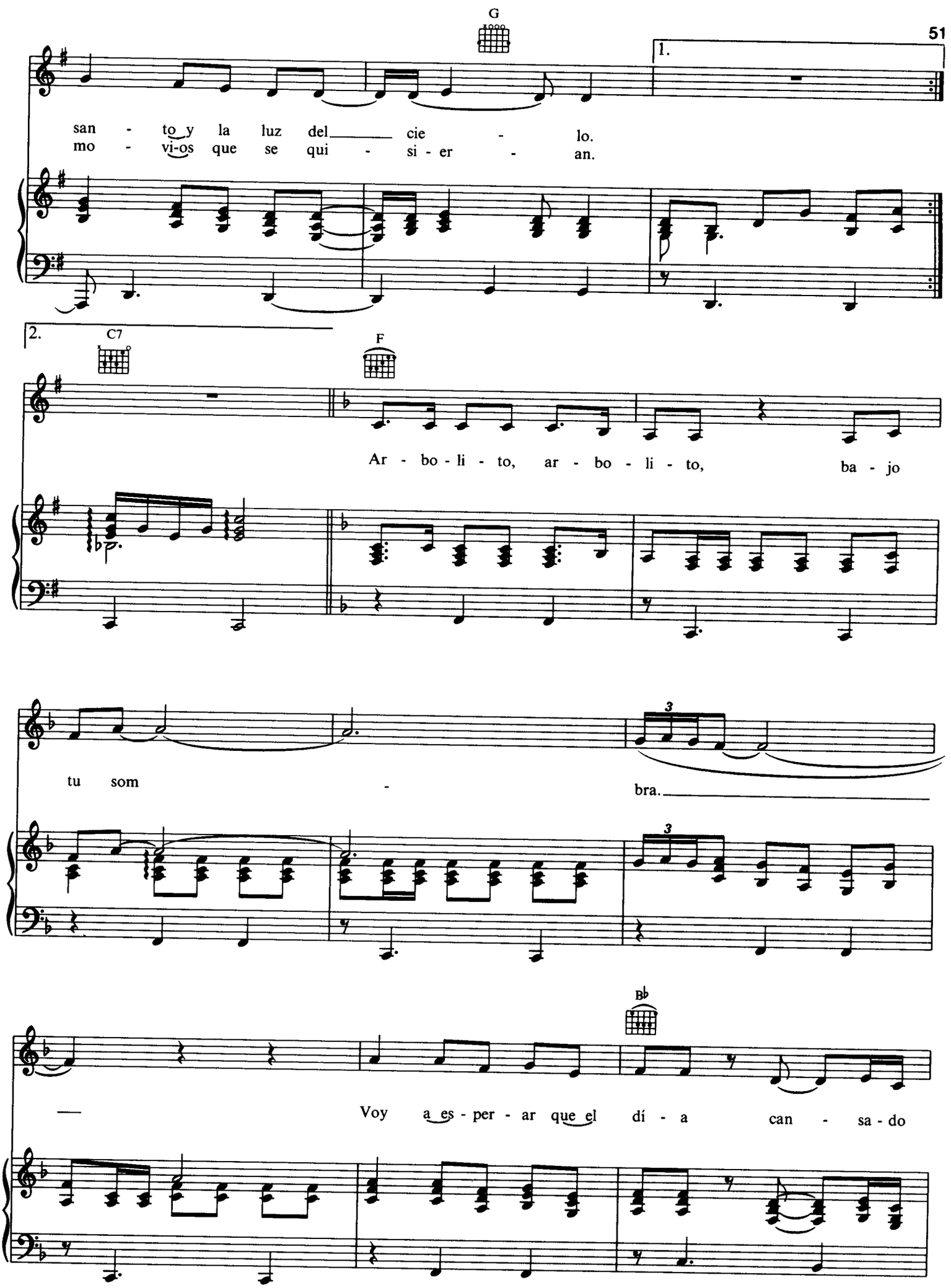
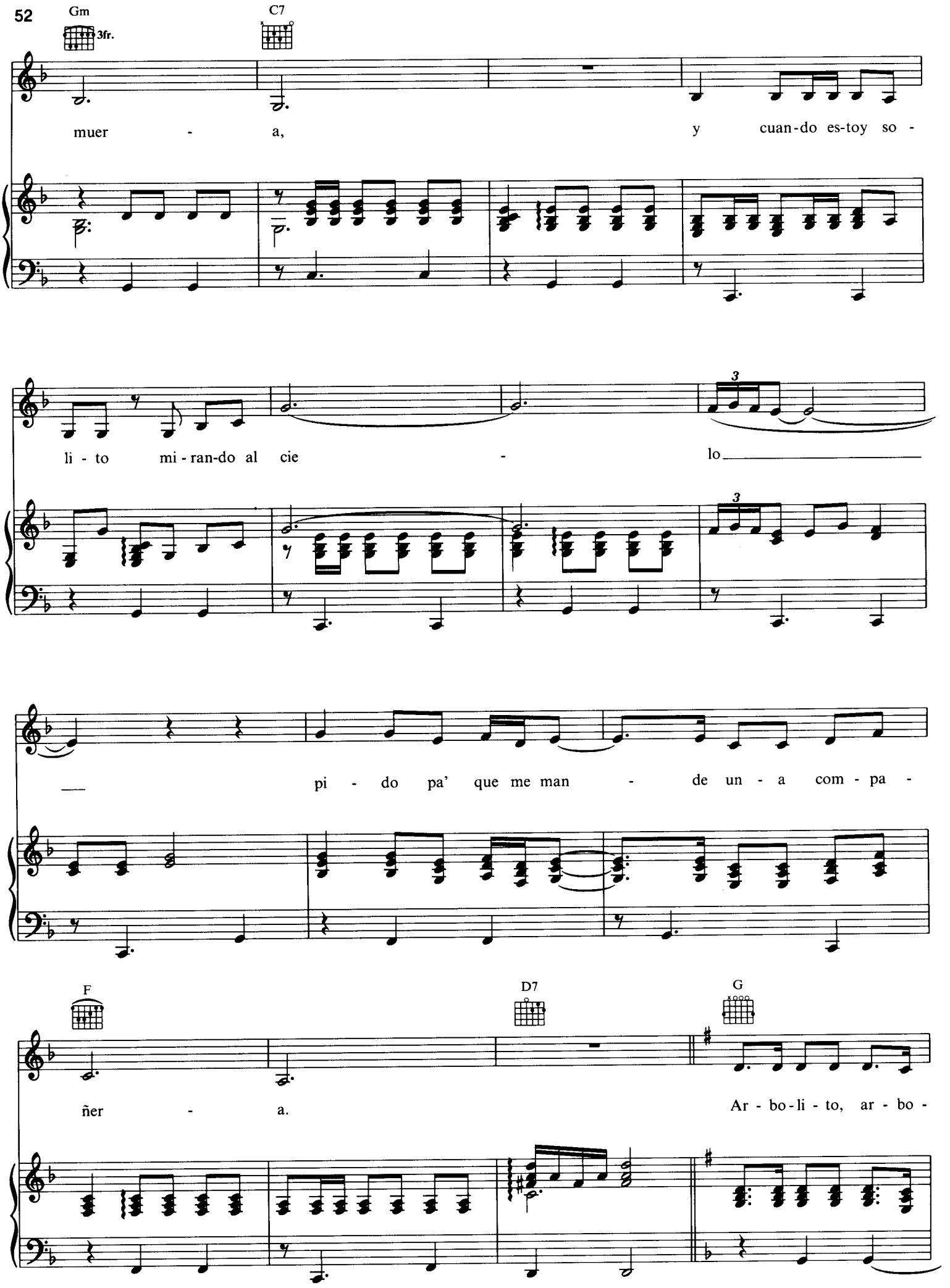
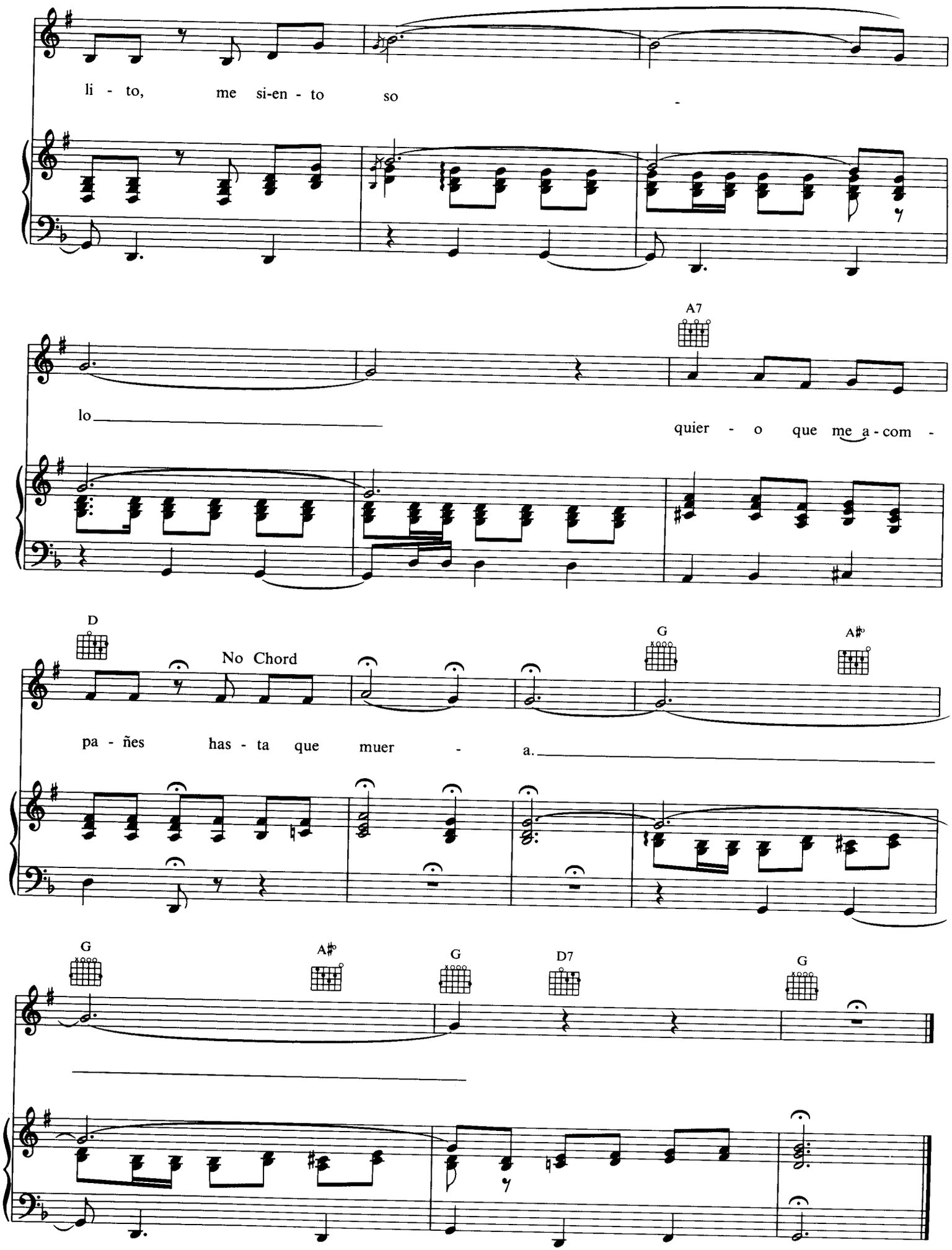

li - tos, dos ar - bo - li - tos
o - tro por - que as - i quis - o Di -
Dm7
G7
C
C♯
4fr.
que pa - re - cen ge - me - los
os que los dos na - ci er - an,
D
y des - de mi - ca - si - ta los ve-o sol - i -
y con sus mis-mas - ra - mas se ha-cen car - i -
tos
ci - as
ba - jo el am - pa - ro
co - mo si fuer - an


G
1.
san - to y la luz del cie - lo.
mo - vi-os que se qui - si - er - an.
2.
C7
F
Ar - bo - li - to, ar - bo - li - to, ba - jo
tu som - bra.
3
3
Bb
Voy a es - per - ar que el dí - a can - sa - do

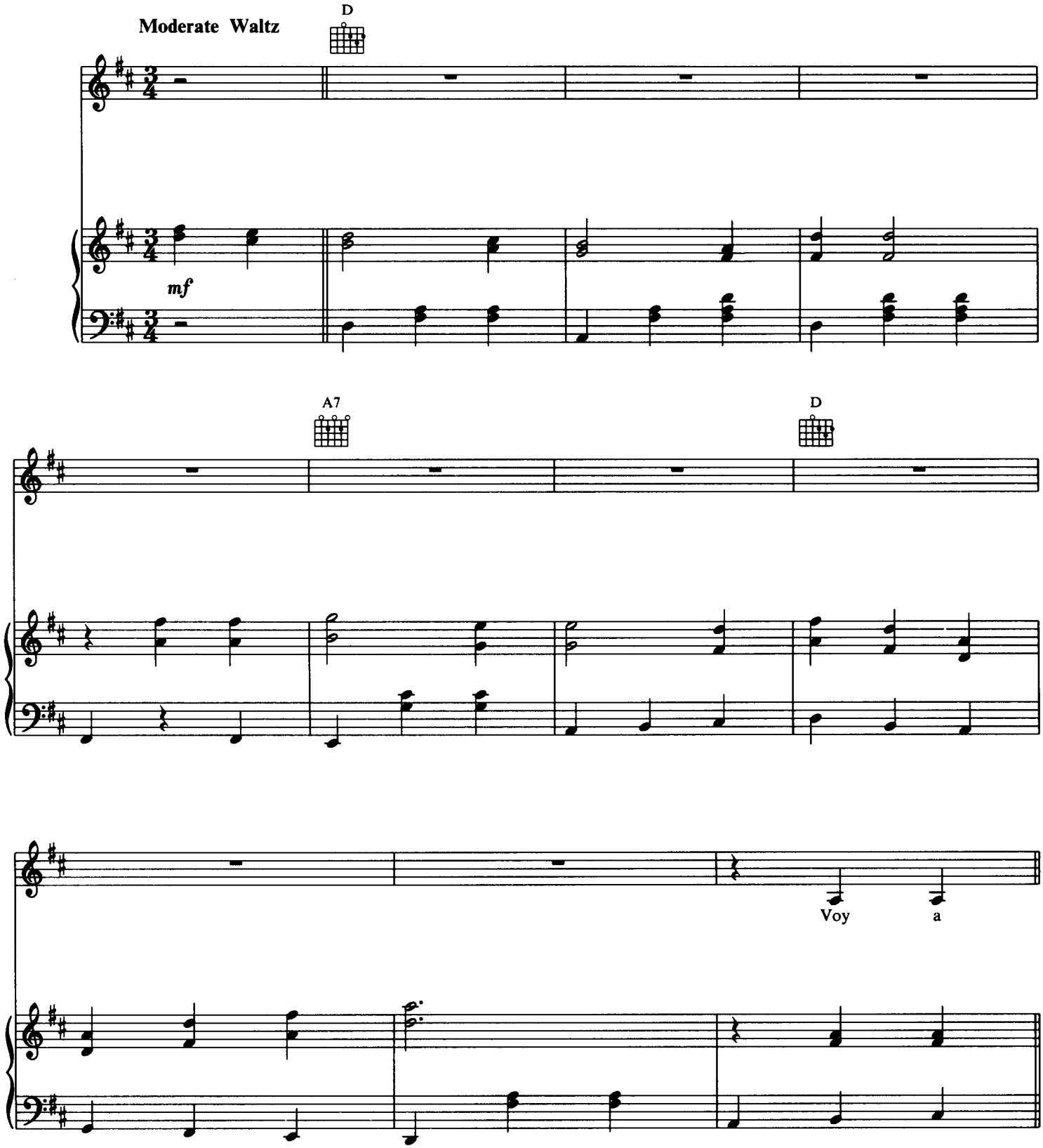

Gm
3fr.
C7
muer - a, y cuan-do es-toy so -
li - to mi - ran-do al cie - lo
pi - do pa' que me man - de un - a com - pa -
F
D7
G
ñer - a. Ar - bo - li - to, ar - bo -


li - to, me si-en - to so -
A7
lo
quier - o que me a - com -
D
No Chord
G
A♯°
pa - ñes has - ta que muer - a.
G
A♯°
G
D7
G

CORRIDO DE CANANEA

Words and Music by
RUBEN FUENTES

This beautiful *corrido* (story song) is a favorite of my brother Pete who is *el jefe de policia* in Tucson. He tells a story about singing this in his police car with one of the regular drunks that he would pick up and either escort to jail or drive home, depending on how much mischief the man had been up to. It is a song from Sonora sung during the Revolutionary war, and I remember my dad and his great compadre, Felipe, singing its many verses late into the night with a good bottle of *mexcal* for the accompaniment. L.R.



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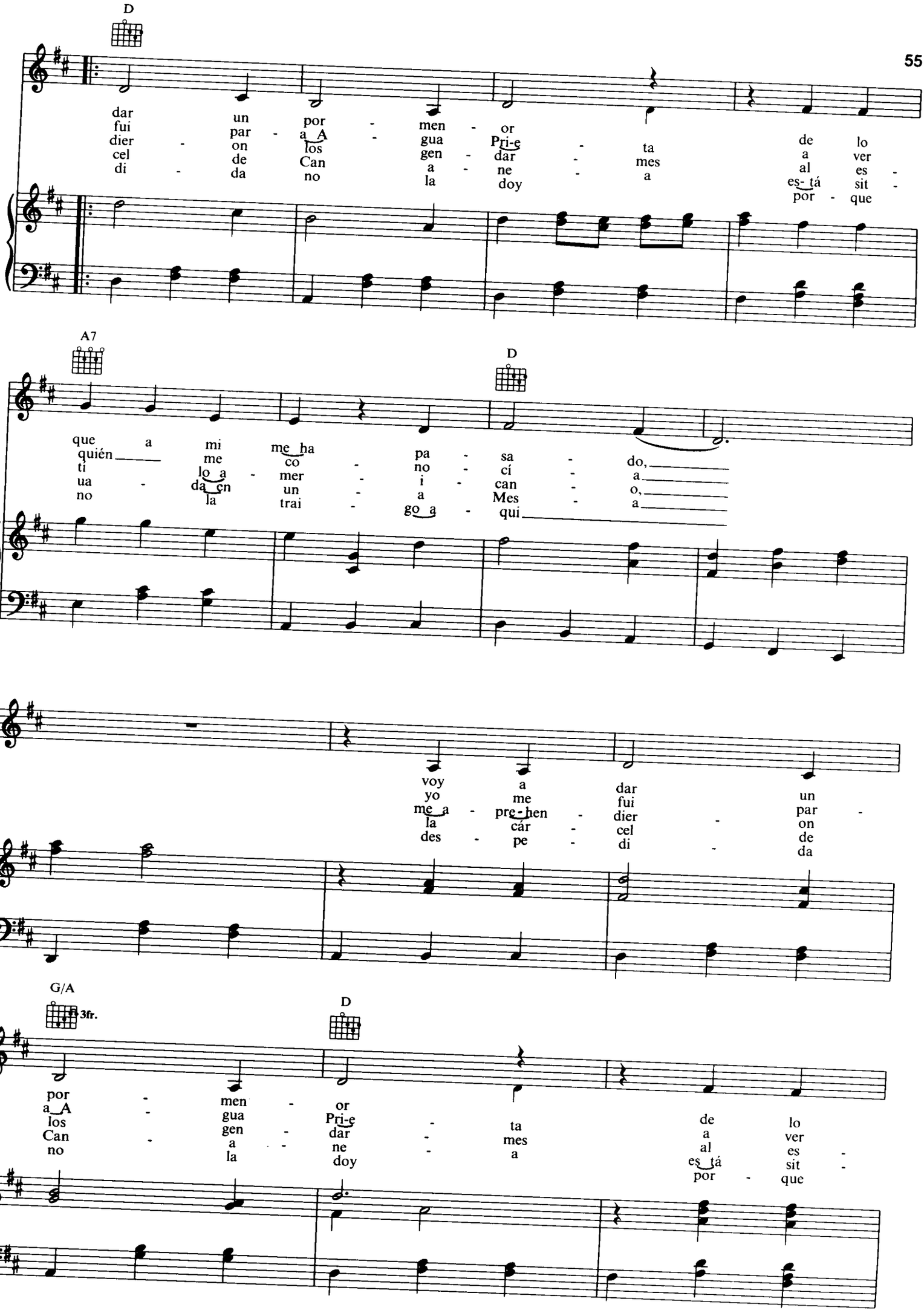
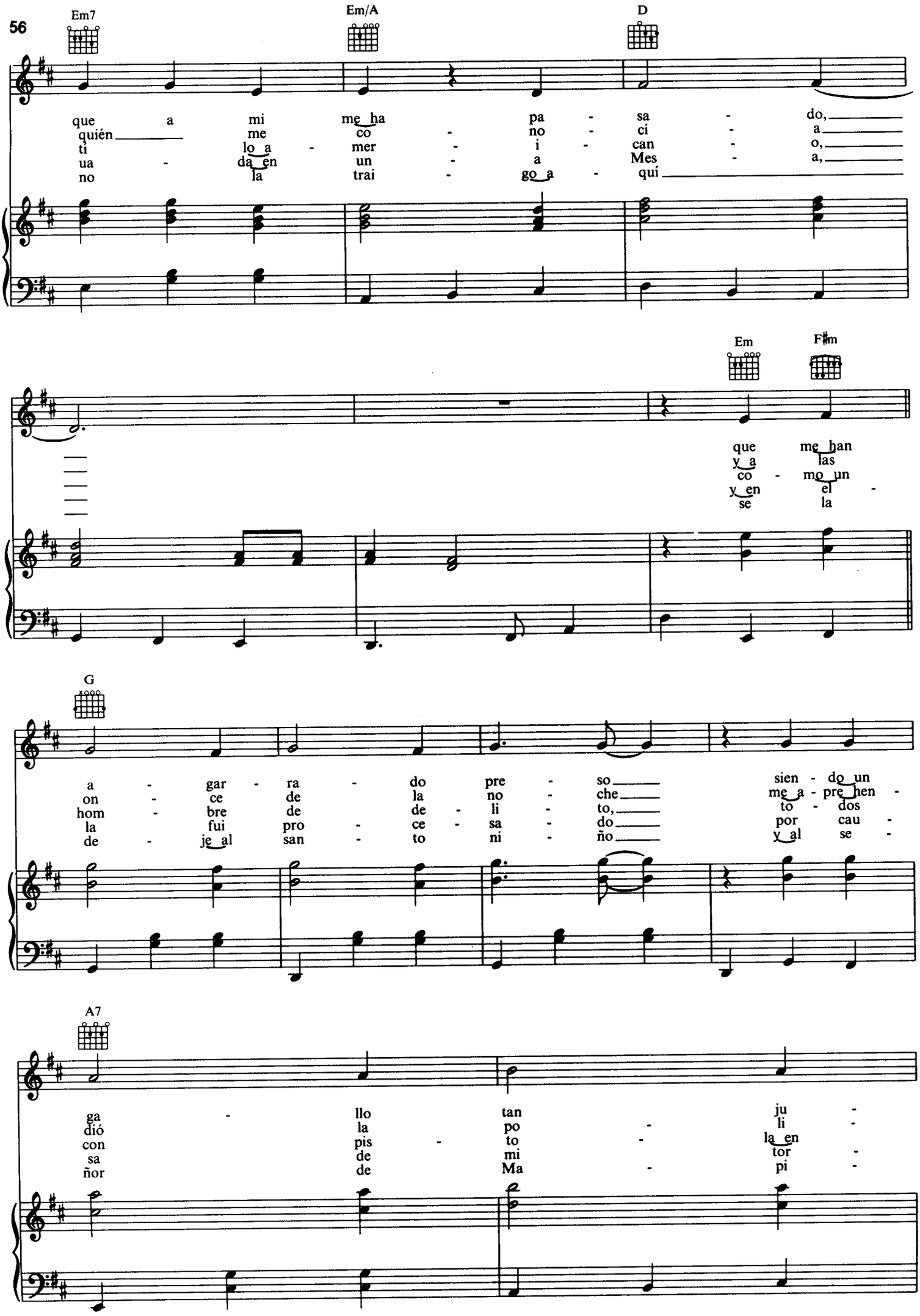

D
dar un por - men - or
fui par - a A - gua Pri-e - ta de lo
dier - on los gen - dar - mes a ver
cel de Can a - ne - a al es -
di - da no la doy es-tá sit -
por - que
A7
D
que a mi me ha
quién me co pa - sa - do,
ti lo a - mer - no - cí - a
ua - da cn un - i - can - o,
no la trai - a Mes - a
go a - qui
voy a
yo me dar
me a - pre-hen - fui un
la cár - dier - par -
des - pe - cel on
di - de
da
G/A
3fr.
D
por - men - or
a A - gua Pri-e - ta de lo
los gen - dar - mes a ver
Can - a - ne - a al es -
no la doy es tá sit -
por - que


Em7
Em/A
D
que a mi me ha pa - sa - do,
quién me co - no - cí - a
ti lo a - mer - i - can - o,
ua - da en un - a Mes - a,
no la trai - go a - quí
Em
F♯m
que me han
y a las
co - mo un
y en el -
se la
G
a - gar - ra - do pre - so
on - ce de la no - che
hom - bre de de - li - to,
la fui pro - ce - sa - do
de - je al san - to ni - ño
sien - do un
me a - pre hen -
to - dos
por cau -
y al se -
A7
ga - llo tan ju -
dió la po - li -
con pis - to - la en
sa de mi tor -
ñor de Ma - pi -

D

ga - do, que me han a - gar -
ci - a, y a las on - ce
ma - no, co - mo un hom - bre
pe - za, y en el - la fui
mi, Se la de - je al

G/A

3fr.

D

ra - do pre - so, sien - do un
de la no - che, me a - pre hen -
de de - li - to, to - dos
pro - ce - sa - do por cau -
san - to ni - no, y al se -

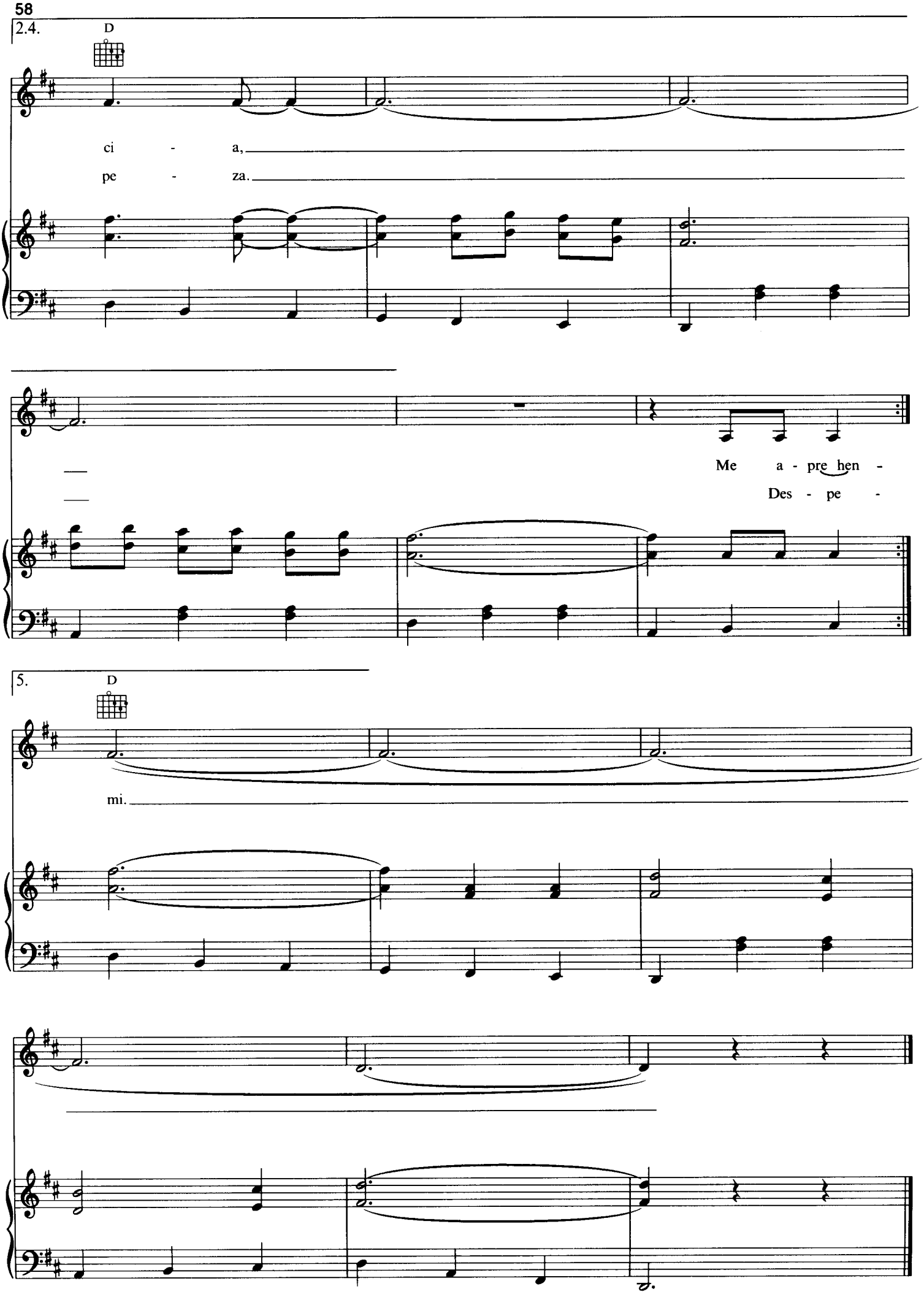
A7

gal - lo tan ju -
dió la po - li -
con pis - to - la en
sa de mi tor -
ñor de Ma - pi -

1.3.

D

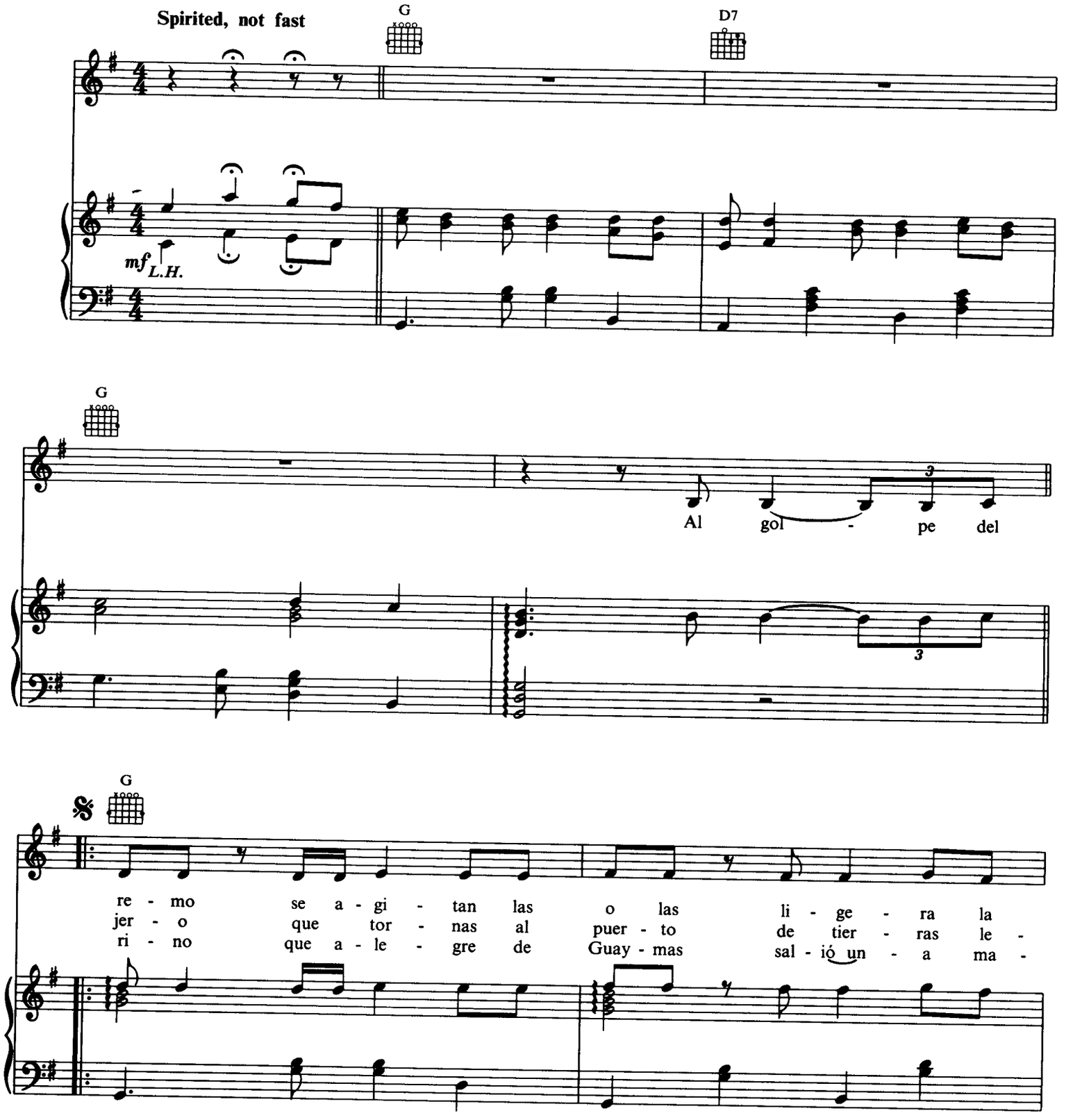
ga - do. Yo me
ma - no. La cár -


2.4.
D
ci - a,
pe - za.
Me a - pre hen -
Des - pe -
5.
D
mi.

LA BARCA DE GUAYMAS

Words and Music by
RUBEN FUENTES

My father used to play this graceful song on the piano during lazy Sunday afternoons in our home in Tucson. It took me about 30 years to finally get around to asking him what it was called. How we take these treasures for granted! It was written around 1916 in Cosala, Sinaloa, on the west coast of Mexico. The musicologist Adrian Trevino thinks that this song was a salon piece, possibly a *valse asentado* (slow waltz). Its salon origins are suggested by the unusual poetic structure and expression; each thought is three parts of six syllables each. L.R.



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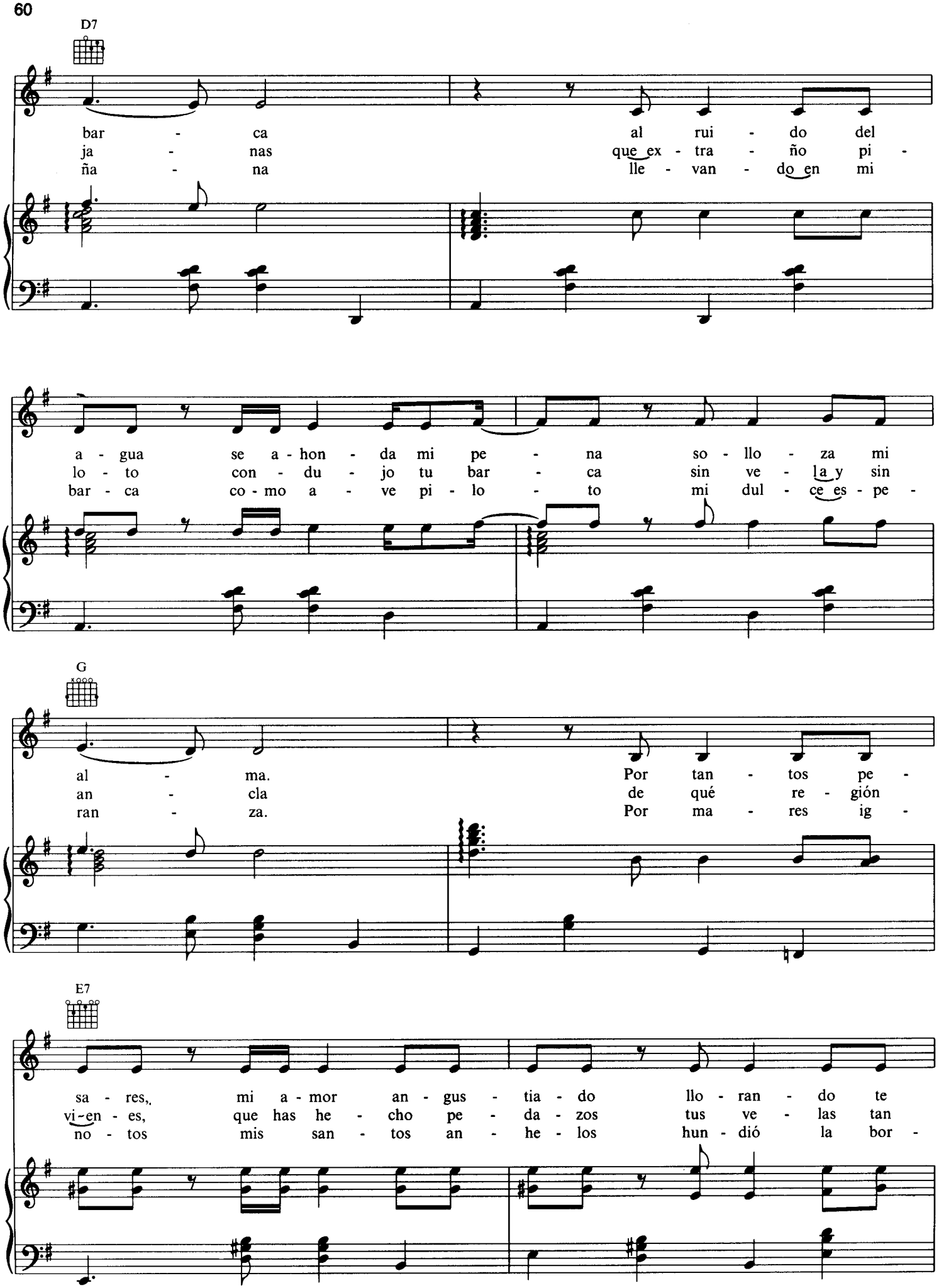
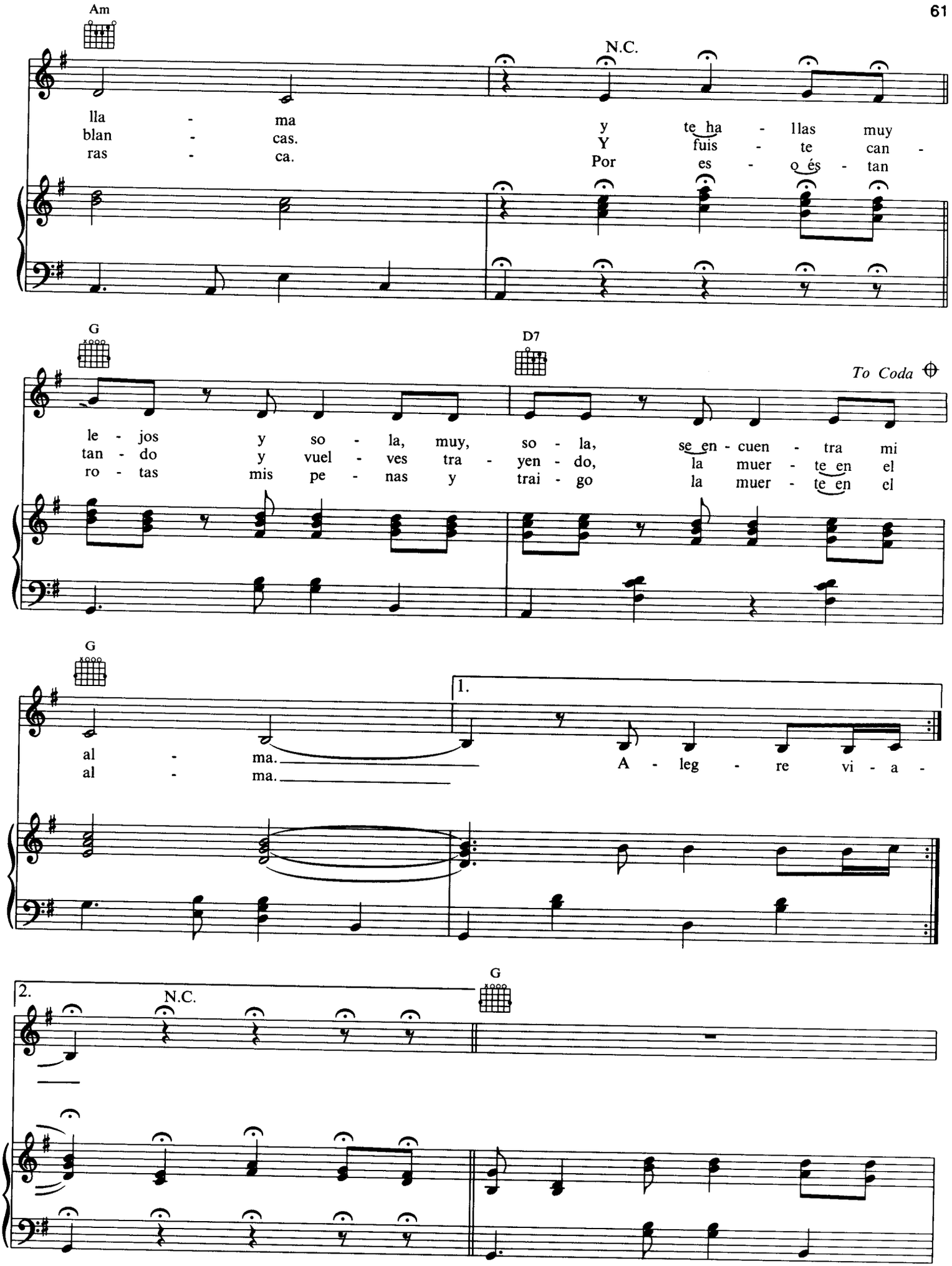
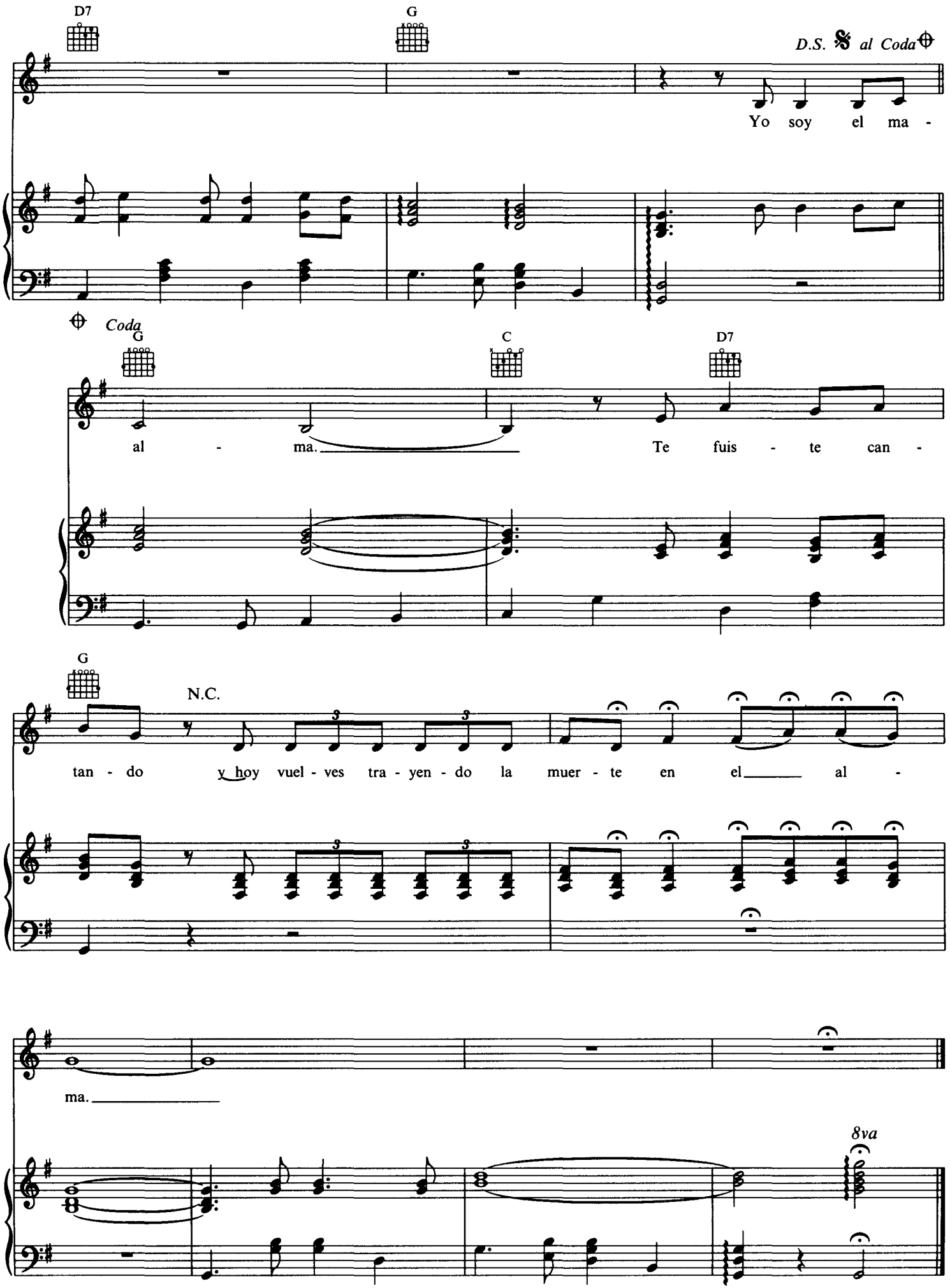

D7
bar - ca al rui - do del
ja - nas que ex - tra - ño pi -
ña - na lle - van - do en mi
a - gua se a - hon - da mi pe - na so - llo - za mi
lo - to con - du - jo tu bar - ca sin ve - la y sin
bar - ca co - mo a - ve pi - lo - to mi dul - ce es - pe -
G
al - ma. Por tan - tos pe -
an - cla de qué re - gión
ran - za. Por ma - res ig -
E7
sa - res, mi a - mor an - gus - tia - do llo - ran - do te
vi - en - es, que has he - cho pe - da - zos tus ve - las tan
no - tos mis san - tos an - he - los hun - dió la bor -

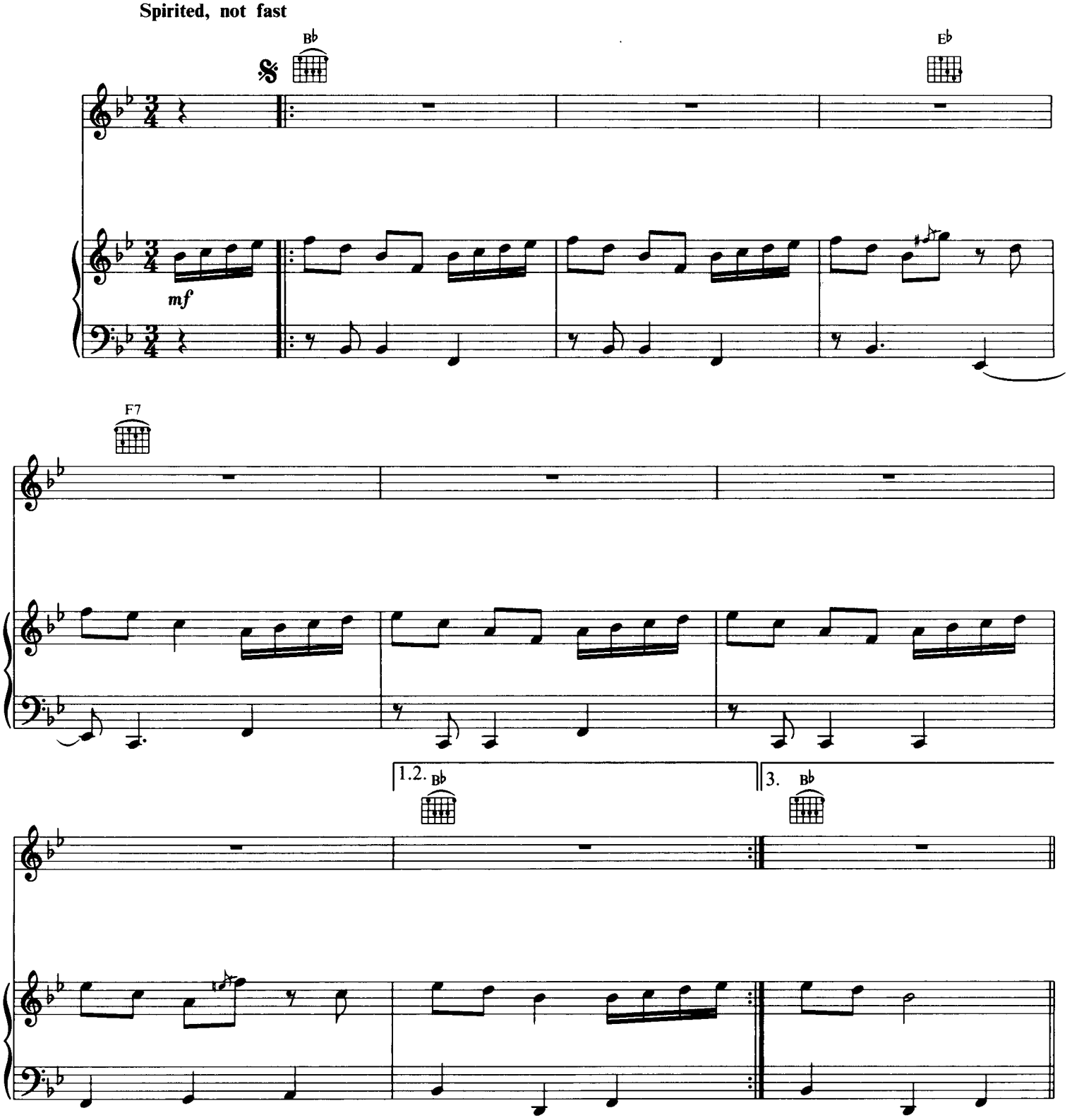

Am
N.C.
lla - ma
blan - cas.
ras - ca.
y te ha - llas muy
Y fuis - te can -
Por es - o és - tan
G
D7
To Coda
le - jos y so - la, muy, so - la, se en - cuen - tra mi
tan - do y vuel - ves tra - yen - do, la muer - te en el
ro - tas mis pe - nas y trai - go la muer - te en el
G
1.
al - ma.
al - ma.
A - leg - re vi - a -
2.
N.C.
G


D7
G
D.S. 𝄋 al Coda
Yo soy el ma -
Coda
G
C
D7
al - ma.
Te fuis - te can -
G
N.C.
tan - do y hoy vuel - ves tra - yen - do la muer - te en el al -
ma.
8va

LA CALANDRIA

Words and Music by
NICANDRO CASTILLO

This was probably originally a *son jarocho* from the early 1900's, but is arranged here by Don Rubén in the style of the *huasteca*. The ethnomusicologist Dr. Stephen Loza describes a *son* (plural; sones) as a folk song and dance (usually danced with heels on a board) represented in different regioins in Mexico. Jarocho is the region of the Atlantic seaboard in Vera Cruz.
L.R.



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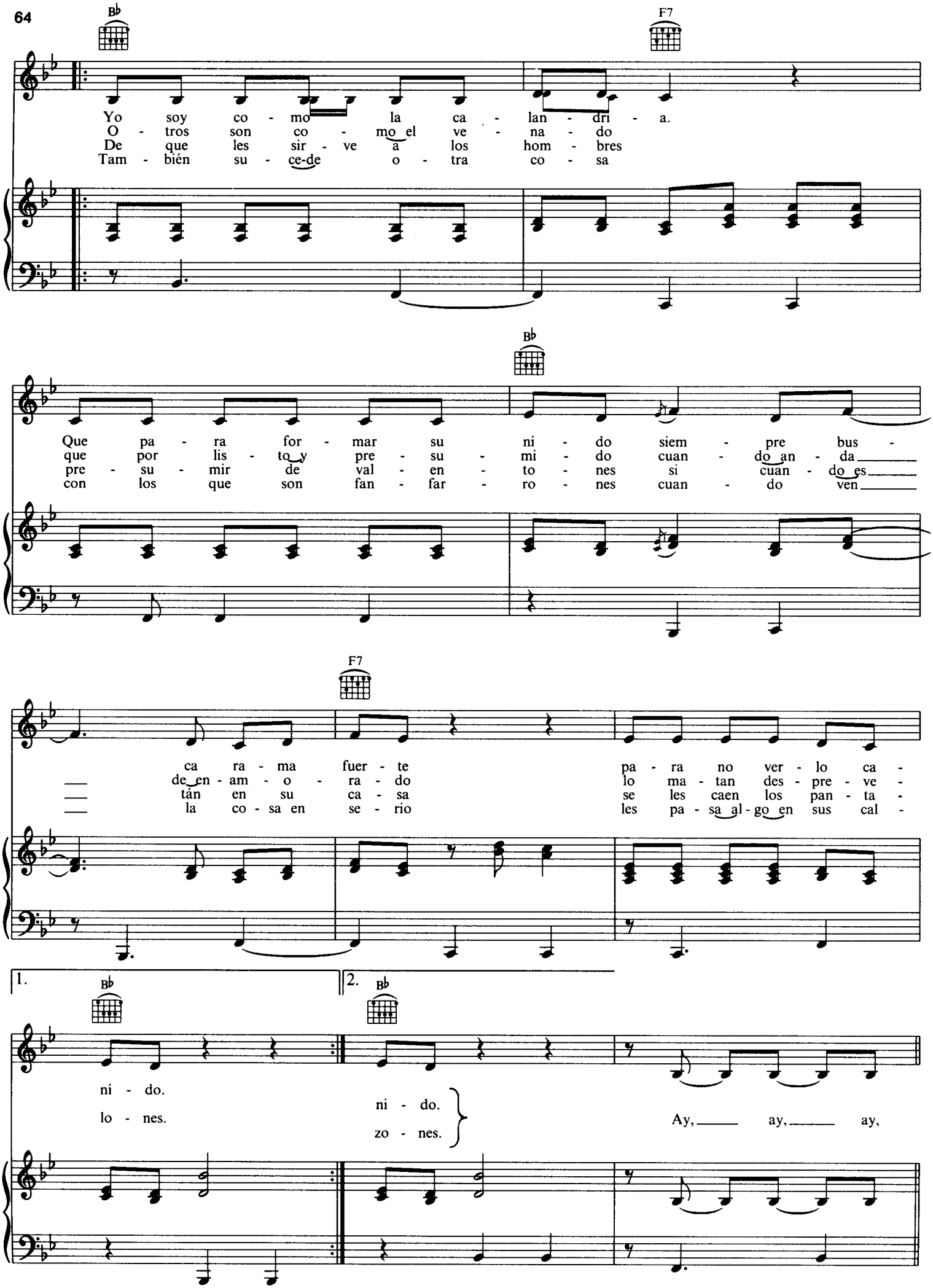
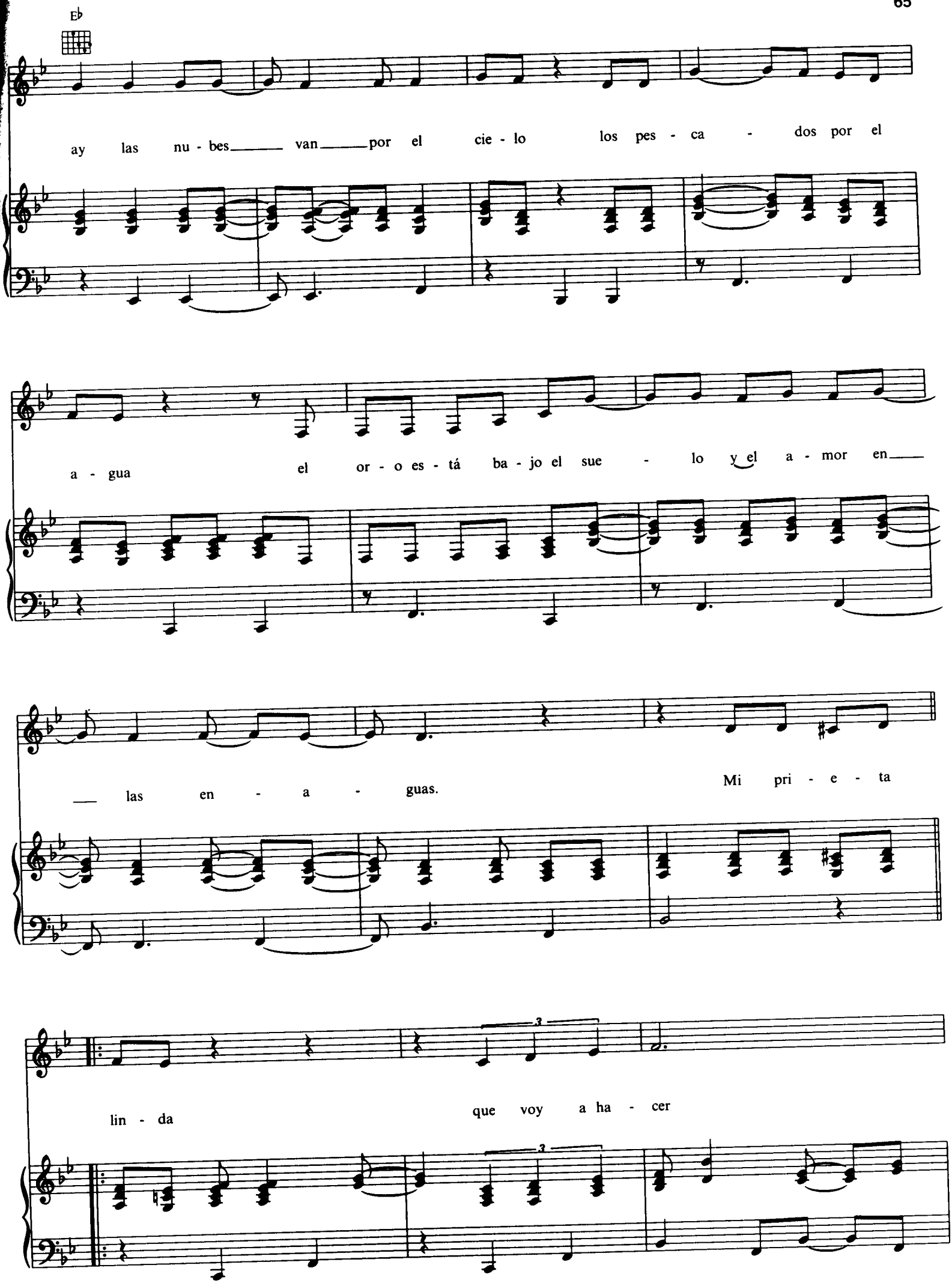
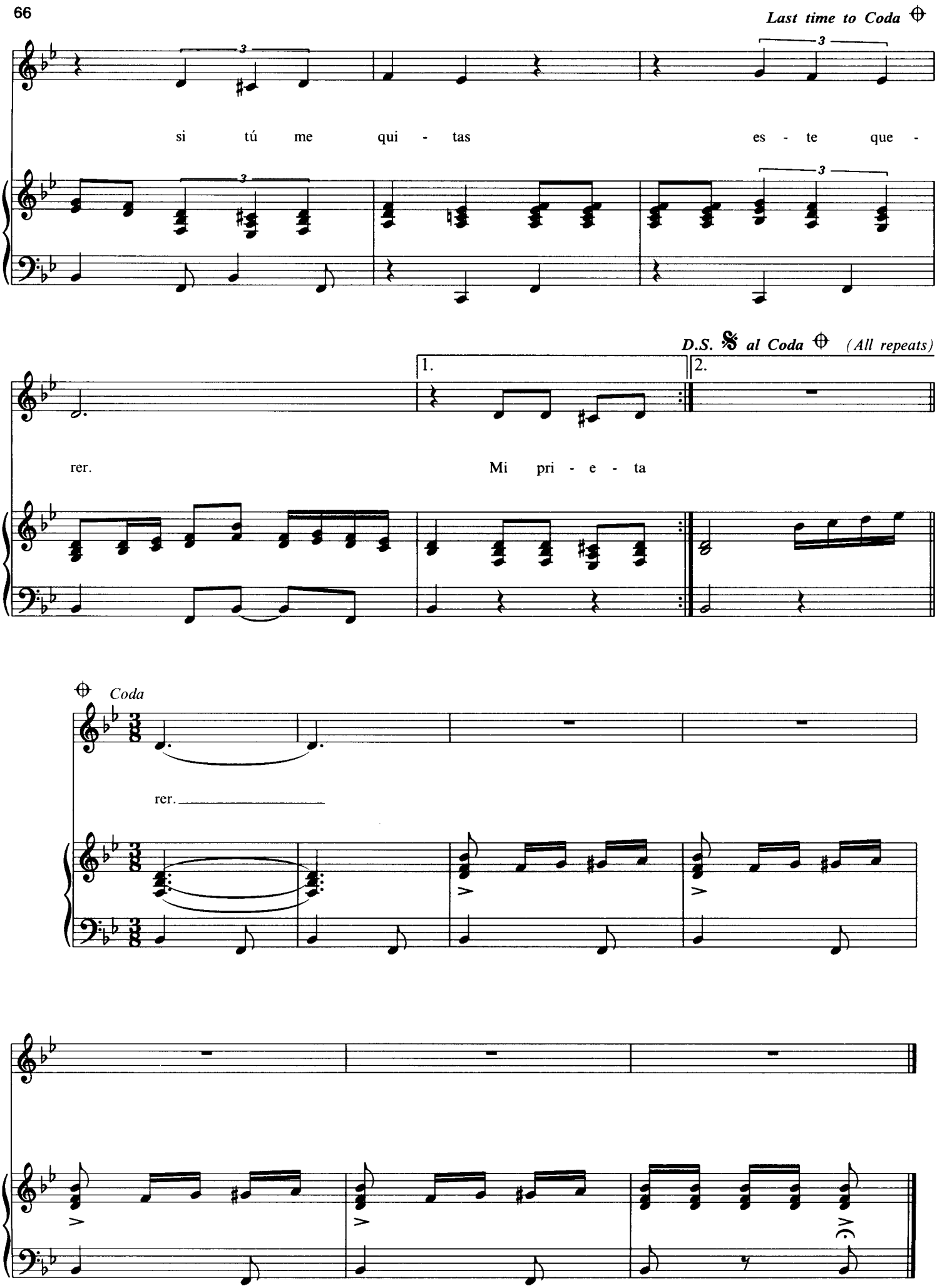

B♭
F7
Yo soy co - mo la ca - lan - dri - a.
O - tros son co - mo el ve - na - do
De que les sir - ve a los hom - bres
Tam - bién su - ce-de o - tra co - sa
B♭
Que pa - ra for - mar su ni - do siem - pre bus -
que por lis - to y pre - su - mi - do cuan - do an - da
pre - su - mir de val - en - to - nes si cuan - do es
con los que son fan - far - ro - nes cuan - do ven
F7
ca ra - ma fuer - te pa - ra no ver - lo ca -
de en - am - o - ra - do lo ma - tan des - pre - ve -
tán en su ca - sa se les caen los pan - ta -
la co - sa en se - rio les pa - sa al - go en sus cal -
1.
B♭
ní - do.
lo - nes.
2.
B♭
ni - do.
zo - nes.
Ay, ay, ay,

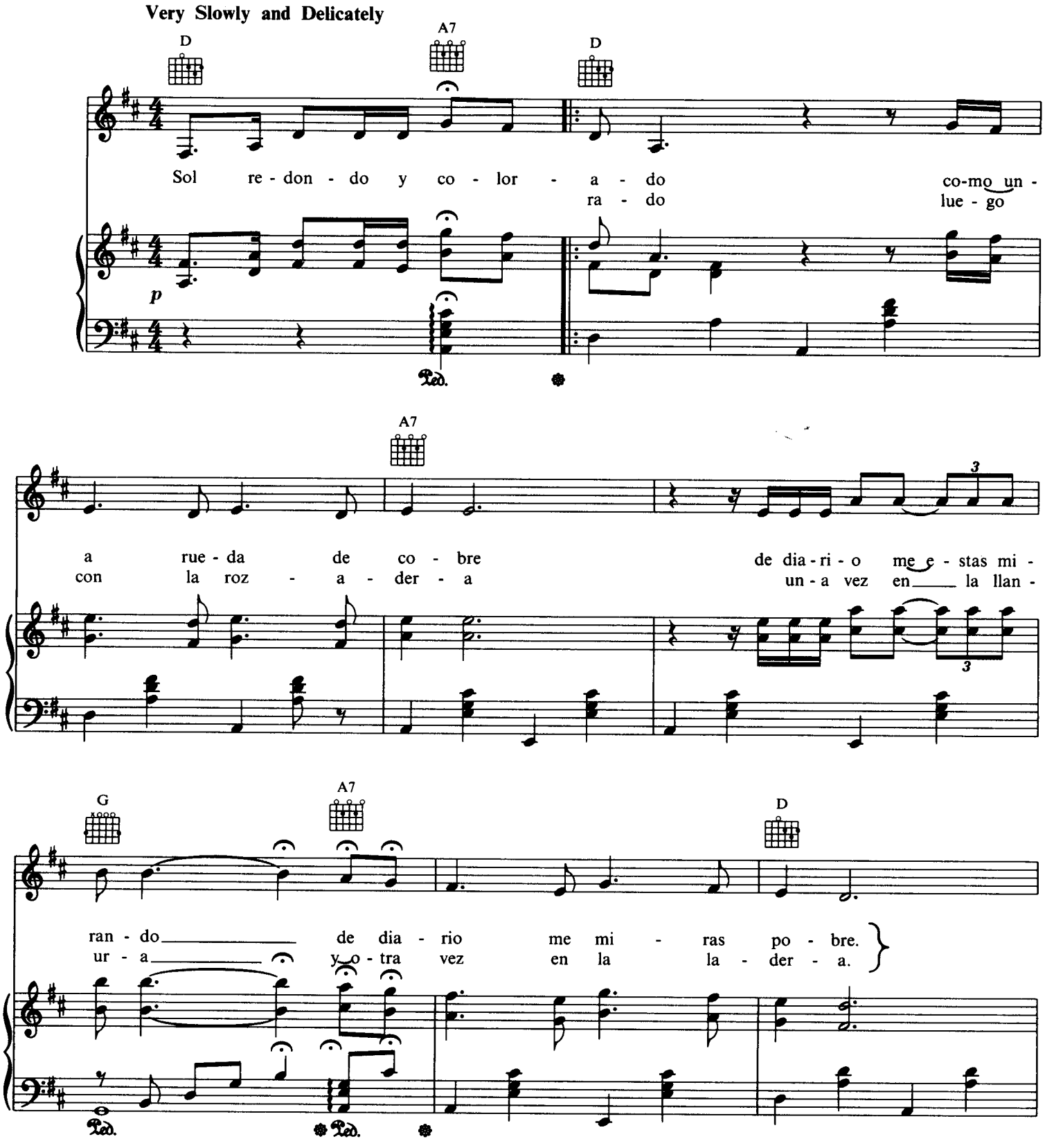

Eb
ay las nu - bes van por el cie - lo los pes - ca - dos por el
a - gua el or - o es - tá ba - jo el sue - lo y el a - mor en
las en - a - guas. Mi pri - e - ta
lin - da que voy a ha - cer
3
3


Last time to Coda
si tú me qui - tas es - te que -
D.S. 𝄋 al Coda (All repeats)
1.
2.
rer. Mi pri - e - ta
Coda
rer.

EL SOL QUE TÚ ERES

Words and Music by
DANIEL VALDEZ

This exquisite ballad is in the public domain and relatively unknown. Don Rubén guessed that it might be very old, perhaps a hundred years or so. I first sang it with Danny Valdez in *Corridos,* a P.B.S. production directed by his brother Luis. Danny said that he learned it on the picket line with Teatro Campesino, helping to organize the farm workers with César Chávez.
L.R.



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Coro

D

Sol que tú er - es tan pa - re - jo pa - ra

Bm7 A7

re - par - tir tu luz ha-bias de en-sa - ñar-le al

G A7

a - mo a ser lo mis - mo que tú.

1. D

A7

Me mi-ras con el a - lo mis-mo que - tú.

2. D