

Another drunken man

## NO ME PREGUNTEN PORQUÉ

This song was written in 1935 by Carlos Di Sarli, with lyrics by Reinaldo Pignataro. At first it was only recorded by Osvaldo Fresedo, then - four years later - by Francisco Canaro. And it was only in the fifties that Di Sarli himself recorded it; three times with two different singers.



### No Me Pregunten Porqué!

Letra de REYNALDO PIGNATARO TANGO Música de CARLOS DI SARLI

The lyrics is once more about drunkenness because of a broken heart. The protagonist announces to his friends that when they see him drunk and neglected, they should not to ask him why:

"¡Muchachos!...

Si cualquiera de estas noches  
me ven llegar al café  
tambaleando medio colo  
babeando y hablando solo  
¡no me pregunten por qué!

...

necesito hundir mi existencia  
y por eso que busco el alcohol."

The versions:

Osvaldo Fresedo with Roberto Ray, 13th of December, 1935

<https://www.youtube.com/watch?v=8pL5-TUJ6Bg>

Francisco Canaro with Ernesto Famá, 25th of October, 1939

<https://www.youtube.com/watch?v=BvnJECeh5xs>

(this is too quick and therefore the pitch almost a half tone too high)

Carlos Di Sarli with Jorge Durán, 26th of April, 1956

<https://www.youtube.com/watch?v=OmLReU9pbiQ>

Fresedo's version:

Fresedo's orchestra plays very sweetly, with dominating violins and harp arpeggios; and in this song we do hear the bandoneons playing in deep registers, sometimes in dialogue with the violins (in Fresedo's tangos from the thirties, we often don't really hear the bandoneons). Roberto Ray's voice is congenial in its sweetness, backed by the harp and gentle violins. Who doesn't understand the lyrics won't have any idea that it's about a desperate man drowning his pain in alcohol; it sounds purely romantic and is perfect for relaxed dancing.

Canaro's version:

This is an energetic late-thirties Canaro with upbeat rhythm and cheerful sound. The orchestra plays in dialogues between the different sections, sometimes with a clarinet. Ernesto Famá's slightly metallic

voice sounds more enthusiastic than dramatic; slightly dramatic are the violins playing in tremolo and with increasing volume while the rest of the orchestra joins in, during the second verse when he sings about his lovesickness. Like in Fresedo's version, the lyrics aren't expressed in the singing; the song is perfect for dancing with lively rhythm.

Di Sarli's version:

Of Di Sarli's three recordings of this song (two with Mario Pomar in 1953 and 1954, one with Jorge Durán in 1956) I chose the version with Durán, it has the highest intensity. It starts slowly and solemn, and from the beginning the violins sound like crying, accompanied gently by the piano. During the B part the bandoneons come in, dark and powerful, now accompanied by the violins in syncopated staccato. Jorge Durán's singing is very expressive with his powerful bariton, though it sounds more solemn than desperate. The accompaniment by the orchestra is incredible: it is at the same volume as the singer and with completely different melodies - a really counterpunctal interplay, where the weeping violins express the drama of the lyrics stronger than the singer; and they emphasize heavily the key words "borracho" and "y es por eso que busco el alcohol" by playing in unison with the singer.



Fresedo's orchestra with Roberto Ray



Canaro's orchestra with Ernesto Famá



Carlos Di Sarli with most of his singers