

C:3

## La cumparsita

Arranged by  
Edward Huws Jones

G. M. RODRÍGUEZ

[♩] = c.120

7

13

*pizz.*  
*sfz*  
*8va 1*  
*sfz*

*Fine*

Gerardo Matos Rodríguez (1897–1948) was born in Montevideo, Uruguay. His family wanted him to be an architect but he soon abandoned these studies to become a musician and composer. The tango *La cumparsita* (1917) is probably the best-known tango melody. As players we can enjoy the contrast between spiky staccato quavers (e.g. b. 3) and legato chromatic phrases (e.g. b. 4). Tango should not be played too fast: although it is usually notated in 2/4, tango dancers will generally feel it in 4/8, with four distinct beats in the bar. The title refers to a group of students, friends at the university in Montevideo, taking part in a carnival procession. EHJ

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TRIO

19 *arco*  
*f*  
1 2

23  
*p*

27  
*f*

31  
*p*  
*sfz*  
*sfz*  
*sfz*

TRIO

35

Measures 35-38 of the Trio section. The music is in 3/4 time with a key signature of two flats. The first system consists of three staves: a single treble clef staff and a grand staff (treble and bass clefs). The first staff has a dynamic marking of *f* at the beginning and *p* at the end. The grand staff also has *f* and *p* markings. The music features a melodic line in the first staff and accompaniment in the grand staff.

39

Measures 39-42 of the Trio section. The notation and dynamics are consistent with the previous system, showing a continuation of the melodic and accompanimental lines.

43

Measures 43-46 of the Trio section. The first staff begins with a dynamic marking of *mp*. The music continues with the same melodic and accompanimental patterns.

47

Measures 47-50 of the Trio section. The first staff has a dynamic marking of *sfz* at the end. The grand staff also has *sfz* markings. The music concludes with a double bar line and repeat dots. The instruction *D.S. al Fine* is written at the bottom right.