

El choclo & La cumparsita

(1903 & 1915)

Angel Villoldo & Gerardo Matos

(Arr. Alejandro Drago)

El choclo & La cumparsita

About the work

Angel Villoldo (1868-1919) was one of Argentina's pioneer tango composers. On November 1903 at the Restaurante Americano, José Luis Roncallo and his orchestra premiered Villoldo's "*El choclo*". Roncallo fretted about the idea of playing a tango for the *crème-de-la-crème* of Buenos Aires society, but the sound of this new piece was so compelling that he sneaked it in and introduced the new work as a *danza criolla* (creole dance). Villoldo named it "*El choclo*" (the ear of corn) because "...I loved it from the very first note, and for me the ear of corn is the tastiest ingredient of the puchero..." (a meat and vegetables stew).

"*La cumparsita*" was composed in 1915 by Uruguayan musician Gerardo Matos Rodríguez (1897-1948) It is one of the most famous and recognizable tangos of all time. Translated as "*The little parade*", the work was first presented in Confitería La Giralda, in downtown Montevideo. Though it was written in Uruguay by a Uruguayan composer, Argentines have sometimes claimed this famous tango as their own, based on the fact that its lyrics were written by two Argentine poets, Maroni and Pascual Contursi, although without authorization from the composer.

Matching orchestral parts for this work are available from the publisher at: www.filarmonika.com

Notas sobre la obra

Angel Villoldo (1868-1919) fue uno de los compositores pioneros del tango en la Argentina. En noviembre de 1903 en el Restaurante Americano, José Luis Roncallo y su orquesta hicieron el estreno de "*El choclo*". A Roncallo no le parecía buena la idea de tocar un tango para la *crème-de-la-crème* de la sociedad de Buenos Aires, pero los sonidos de esta nueva pieza eran tan convincentes que decidió presentarla camuflada como una *danza criolla*. Villoldo llamó a este tango "*El choclo*" porque "...Me gustó de alma desde la primera nota, y como pa' mí el choclo es lo más rico del puchero..." (un guiso de carne con verduras).

"*La cumparsita*" fue compuesta en 1915 por el músico uruguayo Gerardo Matos Rodríguez (1897-1948) y es uno de los tangos más reconocidos de todos los tiempos. "*La cumparsita*" fue presentada por primera vez en la Confitería La Giralda en el centro de Montevideo. A pesar de haber sido compuesta por un uruguayo, muchos argentinos han reclamado este tango famoso como propio, basado en el hecho de que la letra fue escrita por dos poetas argentinos, Maroni y Pascual Contursi, pero sin tener autorización del compositor.

El material de partes orquestales se puede obtener a través de la publicadora: www.filarmonika.com

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
2 Trumpets in B \flat
3 Trombones
1 Tuba

Timpani

Percussion (2 players):

(Bass drum
Güiro
Hi-hat
Suspended cymbal
Triangle
2 Wood blocks
Maracas
Snare drum
2 Tom drums

Strings

Duration: 7:30 min

Instrumentación

2 Flautas
2 Oboes
2 Clarinetes en Si \flat
2 Fagotes
4 Cornos en Fa
2 Trompetas en Si \flat
3 Trombones
1 Tuba

Timbales

Percusión (2 músicos):

(Bombo orquestal
Güiro
Hi-hat
Platillo suspendido
Triángulo
2 Wood blocks
Maracas
Caja orquestal
2 Tom-toms

Cuerdas

Duración: 7:30 min

El choclo & La cumparsita

(1903 & 1915)

TRANSPosed SCORE / PARTITURA EN TRANSPOSICIÓN

A. Villoldo (1861-1919) &
G. Matos Rodríguez (1897-1948)
Arr. Alejandro Drago

Introduction

Moderato giocoso (♩ = c. 104)

The score is for the Introduction of 'El choclo & La cumparsita'. It is in 2/4 time and marked 'Moderato giocoso' with a tempo of approximately 104 beats per minute. The score is transposed. The instruments and their parts are as follows:

- Flute I & II:** Rests throughout the introduction.
- Oboe I & II:** Rests throughout the introduction.
- Clarinet in B \flat I & II:** Rests throughout the introduction.
- Bassoon I & II:** Rests throughout the introduction.
- Horn in F I & II:** Play a rhythmic pattern of quarter notes starting at measure 2, marked *mf*.
- Horn in F III & IV:** Play a rhythmic pattern of quarter notes starting at measure 2, marked *mf*, with an *a2* marking.
- Trumpet in C I & II:** Play a rhythmic pattern of quarter notes starting at measure 2, marked *f*, with an *a2* marking.
- Trombone I & II:** Rests throughout the introduction.
- Trombone III (Tuba):** Play a rhythmic pattern of quarter notes starting at measure 2.
- Timpani:** Rests throughout the introduction.
- Percussion I & II:** Rests throughout the introduction.
- Violin I & II:** Play a rhythmic pattern of quarter notes starting at measure 2, marked *f*.
- Viola:** Play a rhythmic pattern of quarter notes starting at measure 2, marked *f*.
- Violoncello:** Play a rhythmic pattern of quarter notes starting at measure 2, marked *f*.
- Double Bass:** Play a rhythmic pattern of quarter notes starting at measure 2, marked *f*.

This musical score is for the piece "El choclo & La cumparsita". It is a full orchestral score, page 2, starting at measure 8. The score is divided into several systems of staves:

- Woodwinds:** Flute I & II, Oboe I & II, Clarinet in B-flat I & II, Bassoon I & II, and Cor Anglais I & II. The woodwinds enter in measure 8 with a melodic line, marked *f* (forte).
- Brass:** First Horns I & II, Second Horns III & IV, Trumpets I & II, Trombones I & II, and Tuba III. The brass section provides harmonic support and rhythmic patterns, with dynamics ranging from *mf* (mezzo-forte) to *f*.
- Strings:** Violins I & II, Viola, Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment, primarily using eighth and sixteenth notes.
- Percussion:** Timpani (Timp.), Percussion I, and Percussion II. The timpani has a specific rhythmic role, marked *f*.

The score includes various musical notations such as dynamics (*f*, *mf*), articulation marks, and performance instructions. A large watermark "DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION" is overlaid diagonally across the page.

El choclo

Allegro molto moderato (♩ = 96)

The musical score is divided into two systems. The first system includes woodwinds and percussion:

- Fl. I, II:** Flute parts with dynamics *mf* and first endings.
- Ob. I, II:** Oboe parts with dynamics *mf* and first endings.
- B♭ Cl. I, II:** Bass Clarinet parts with dynamics *mp* and second endings.
- Bn. I, II:** Bassoon parts with dynamics *mp* and first endings.
- F Hn. I, II:** French Horn parts.
- F Hn. III, IV:** French Horn parts.
- C Tpt. I, II:** Trumpet parts.
- Tbn. I, II:** Trombone parts.
- Tbn. III Tuba:** Tuba part.
- Timp.:** Timpani part.
- Perc. I:** Percussion I (Güiro) with dynamics *mp*.
- Perc. II:** Percussion II.

The second system includes strings:

- Vln. I, II:** Violin parts.
- Vla.:** Viola part with dynamics *mp* and pizzicato (*pizz.*) markings.
- Vc.:** Violoncello part with dynamics *mp* and pizzicato (*pizz.*) markings.
- Db.:** Double Bass part with dynamics *mp* and pizzicato (*pizz.*) markings.

The tempo is *Allegro molto moderato* with a metronome marking of ♩ = 96. The score includes various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and performance instructions like *pizz.* (pizzicato). A large watermark reading "FOR REFERENCE ONLY NOT FOR PUBLIC PERFORMANCE WITHOUT PERMISSION" is overlaid on the score.

40

Fl. I II

Ob. I II

B♭ Cl. I II

Bn. I II

F Hn. I II

F Hn. III IV

C Tpt. I II

Tbn. I II

Tbn. III Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

fp

mf

fp

fp

fp

mf

Cüiro

Maracas

mf

arco

pizz.

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La cumparsita

Allegro (♩ = 126)

This musical score is for the piece 'La cumparsita' from the film 'El choclo & La cumparsita'. It is marked 'Allegro' with a tempo of 126 beats per minute. The score is divided into two systems. The first system includes parts for Flute I & II, Oboe I & II, Clarinet in B-flat I & II, Bassoon I & II, French Horn I & II, French Horn III & IV, Trumpet I & II, Trombone I & II, Trombone III (Tuba), Timpani, and Percussion I & II. The second system includes Violin I & II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as dynamics (f), articulation (accents), and performance instructions like 'at the frog, really rough' and 'unis.'. A large diagonal watermark reading 'FOR REFERENCE ONLY DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION' is overlaid on the page.

140

Fl. I

Ob. I

B \flat Cl. I

Bn. I

F Hn. I

F Hn. III/IV

C Tpt. I

Tbn. I

Tbn. III
Tuba

140

Timp.

Perc. I

Perc. II

140

Vln. I

Vln. II

Vla.

Vc.

Db.

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