



Guy Bergeron

Canada, Québec

La cumparsita (big band) Matos, Rodriguez Gerardo Hernan

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: La cumparsita [big band]
Composer: Matos, Rodriguez Gerardo Hernan
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: violin, 2 flutes, clarinet, 5 saxophones, 2 trumpets, 2 trombones, piano, bass, drums
Style: Tango

Guy Bergeron on [free-scores.com](https://www.free-scores.com)

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Score

tango ♩ = 120

A

Violin

Flute 1

Flute 2

Clarinet in B♭

Alto Sax. 1

Alto Sax. 2

Tenor Sax. 1

Tenor Sax. 2

Baritone Sax.

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Piano

Bass

Drum Set

f

mf

mp

mp

D7

Gm

D7

Gm solo

Gm

light fill

break!

mp

3

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9

Vln. *mp*

Fl. 1 *f*

Fl. 2 *mf*

B♭ Cl. *mf*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Pno. *f* *mp* *mp*

Bass Cm Gm/B♭ D7 Gm *pp* *f*

D. S. 9 *snare* *pp* *f*

3

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La cumparsita

[illegible]

A2

5

[illegible]

La cumparsita

37

Vln.

Fl. 1

Fl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Bass

D. S.

light fill

C

7

$$pp \rightarrow f \quad mp$$

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A3

 m

free-scores.com

La cumparsita

65

Vln. *solo* *mf* *p*

Fl. 1

Fl. 2

B $\flat$ Cl. *solo* *mf*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn. 1

Tbn. 2

Pno. *Gm* *D7*

Bass *Gm* *D7*

D. S. 65

The musical score is for the piece 'La cumparsita'. It is written for a full orchestra and includes parts for Violin, Flute 1 and 2, B-flat Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone 1 and 2, Baritone Saxophone, B-flat Trumpet 1 and 2, Trombone 1 and 2, Piano, Bass, and Drums. The score is in 2/4 time and features a key signature of one flat (B-flat). The piano part includes a rhythmic pattern in the right hand and a bass line in the left hand, with chord symbols Gm and D7. The drums part is marked with a double bar line and a slash, indicating a specific drum pattern. The score is numbered 65 at the beginning of each system.

La cumparsita

11

70

Vln.

Fl. 1

Fl. 2

B $\flat$ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Bass

D. S.

solo

mf

mp

mf

solo

mf

solo

mf

Gm

G7/B

Cm

Gm/B $\flat$

Gm

G7/B

Cm

Gm/B $\flat$

70

Violin

La cumparsita

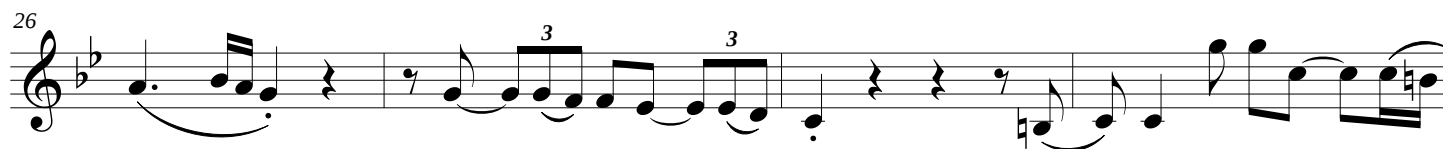
Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A



B

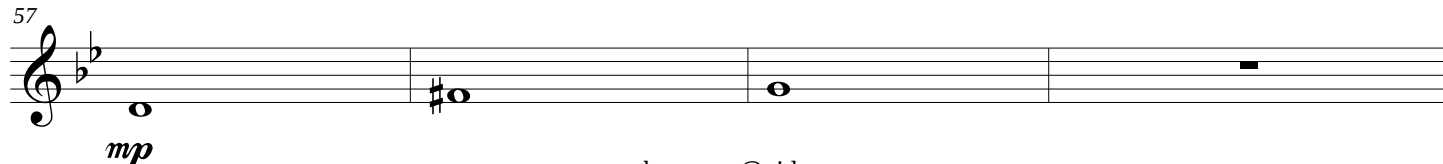
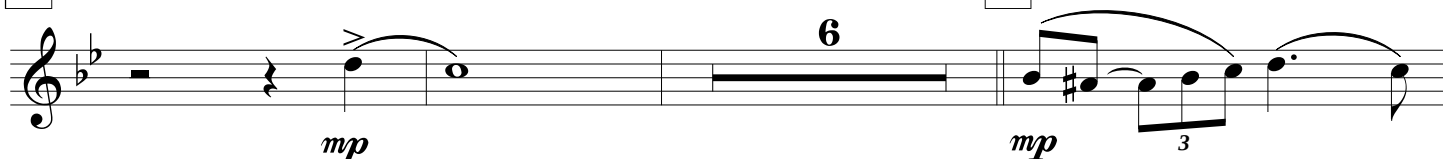


A2



B2

C



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61 **3** **A3** solo *mp* *mf*

67 *p*

71 *mp*

75 **3** *mp* *f*

La cumparsita

Flute 1

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A

f

5

f

B

13

2 11

28

mf

A2

32

3

mf

B2

C

38

p ∇ *f*

8

mf

3

49

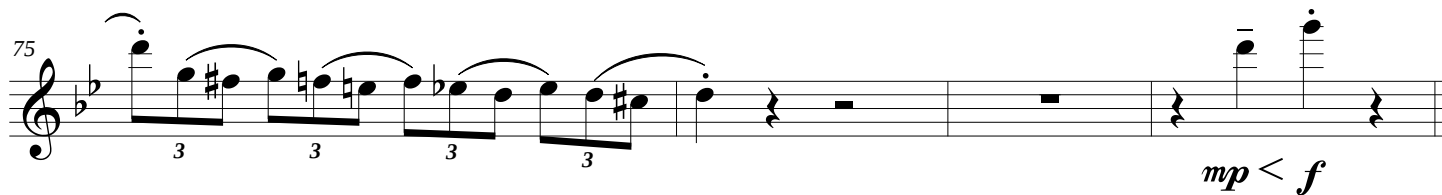
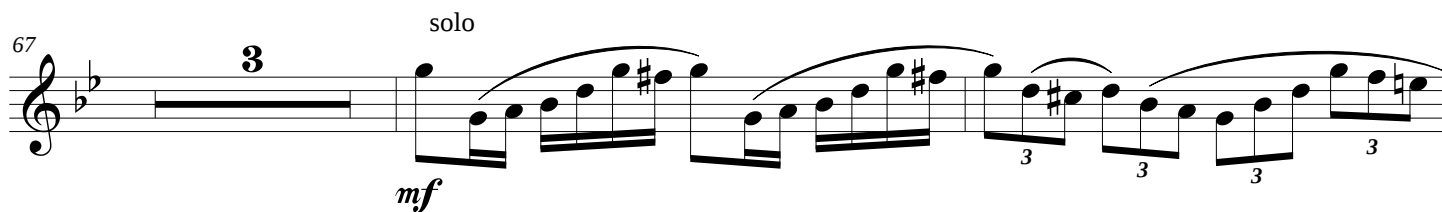
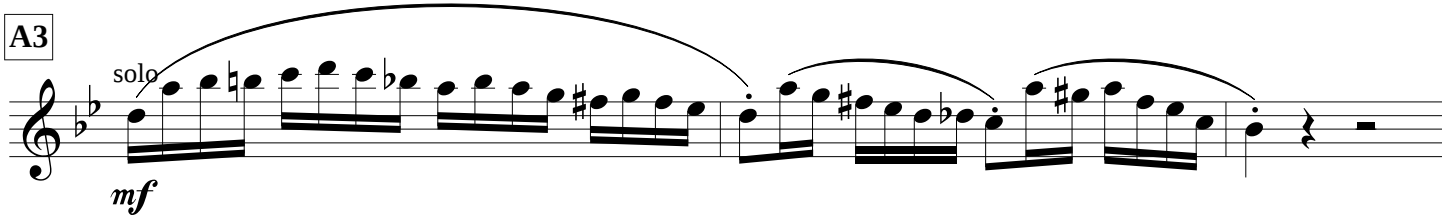
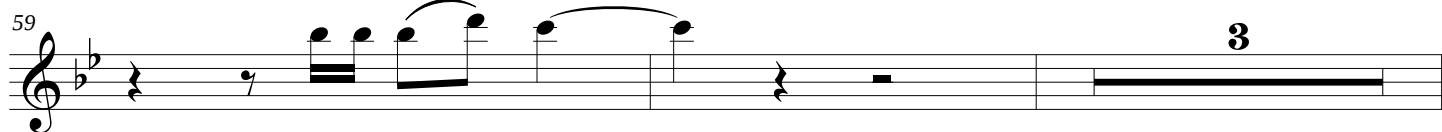
3

55

solo

mp *f* *f*

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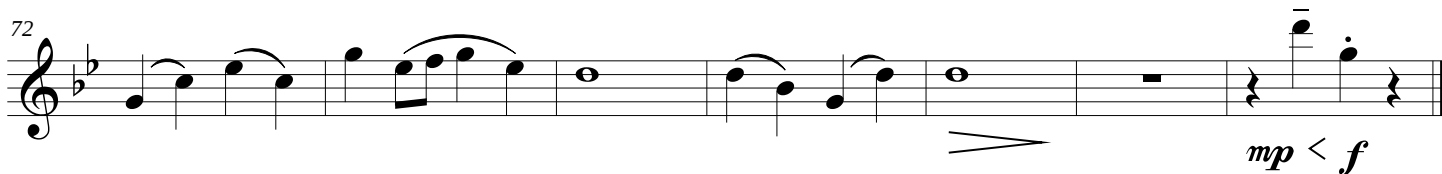
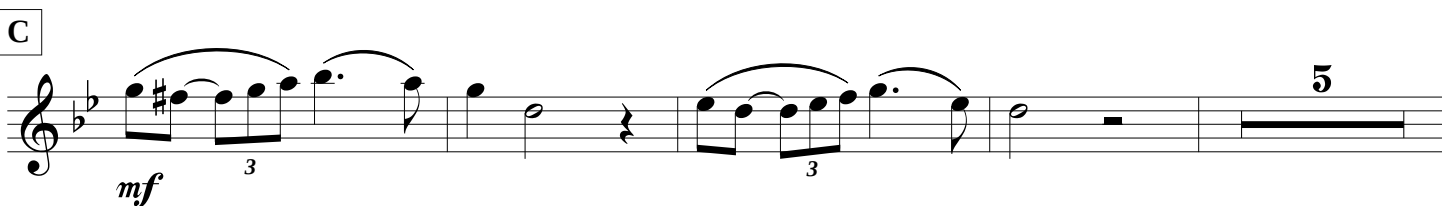
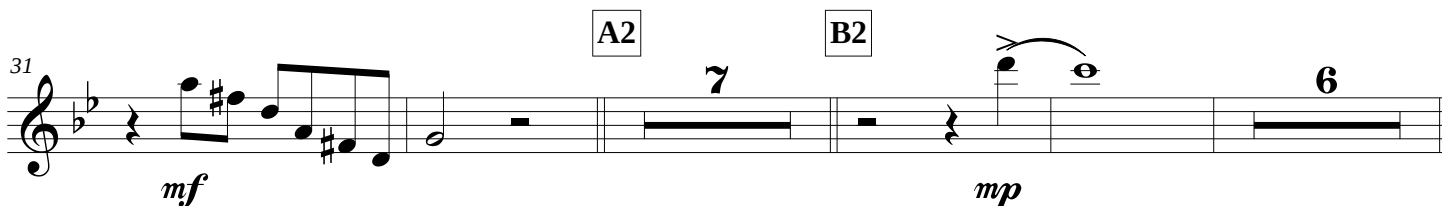
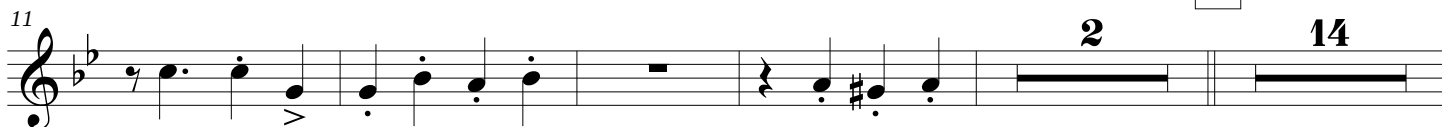
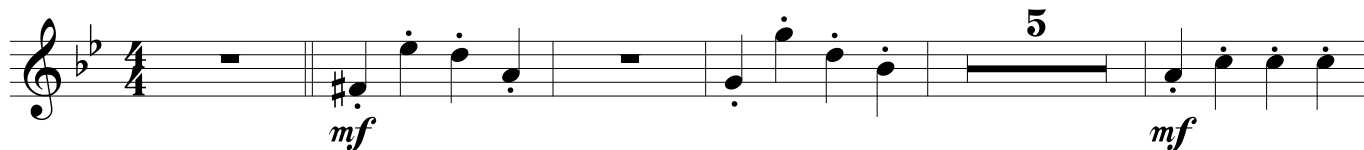
Flute 2

La cumparsita

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A



La cumparsita

Clarinet in B $\flat$

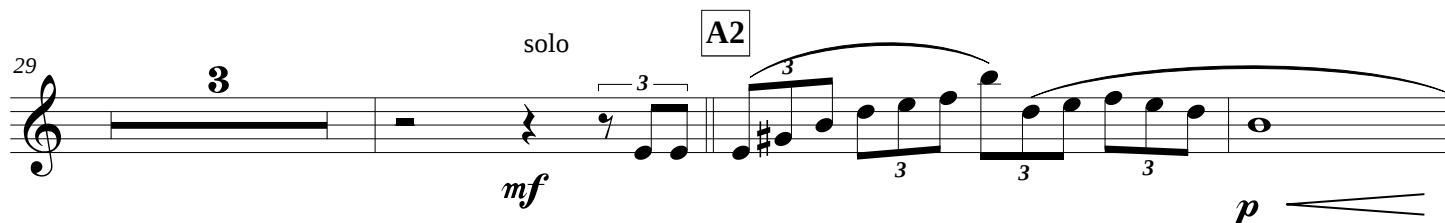
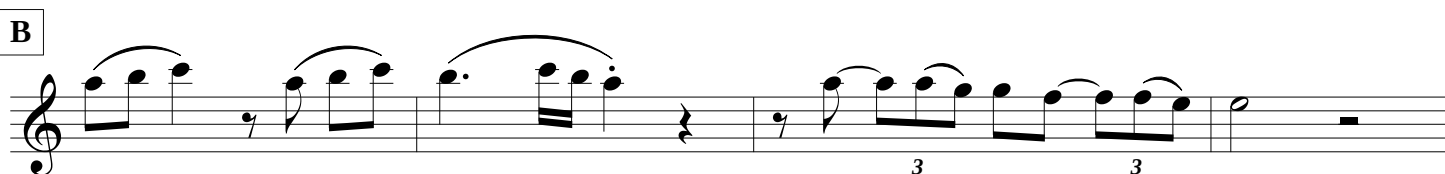
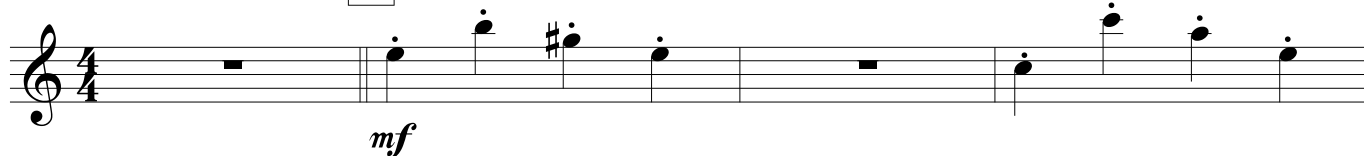
Gerardo Matos Rodriguez

(1897 - 1948)

arr.: Guy Bergeron

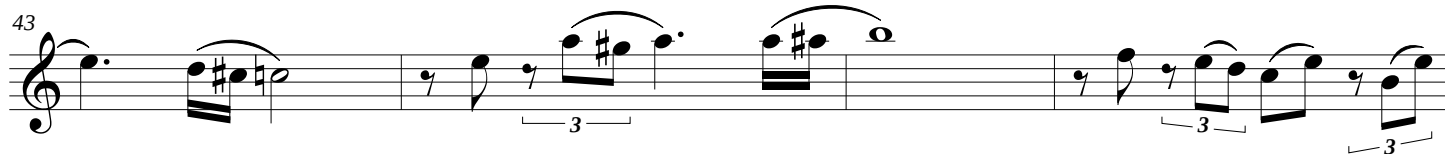
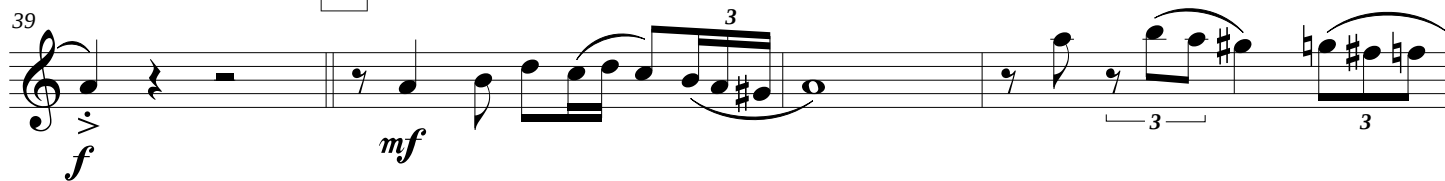
tango $\text{♩} = 120$

A

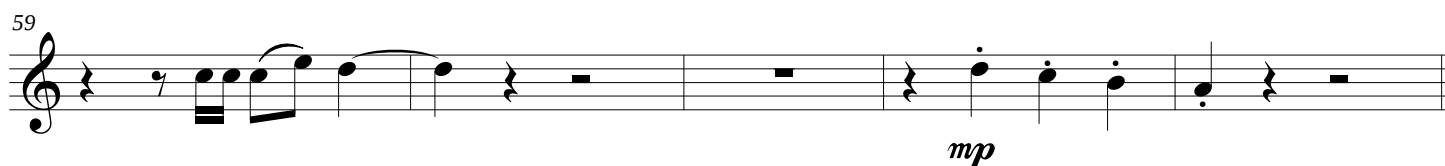
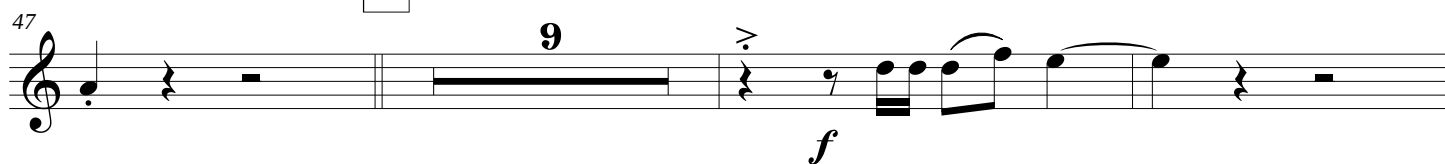


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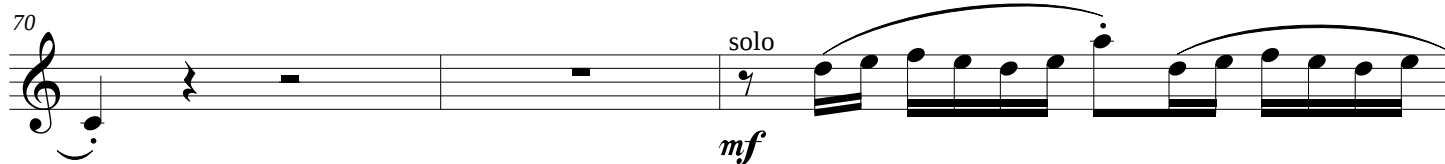
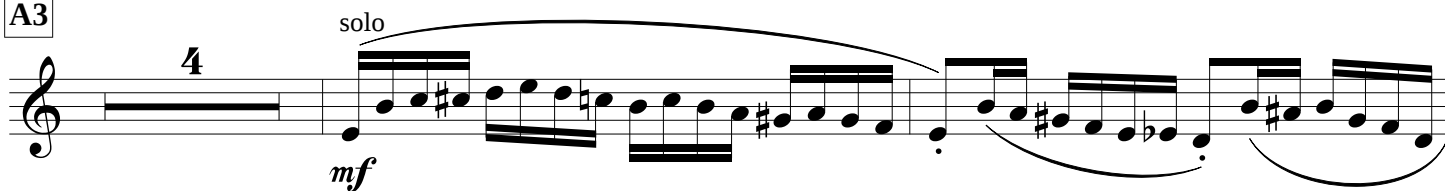
B2



C



A3



La cumparsita

Alto Sax. 1

Gerardo Matos Rodriguez

(1897 - 1948)

arr.: Guy Bergeron

tango ♩ = 120

A

mf

B

A2

mf

p

B2

f

p *f*

C

mp

mf

mp

A3

13

La cumparsita

Alto Sax. 2

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A

mp

B

A2

mf

p

B2

f

p *f*

C

mp

mf

mp

A3

13

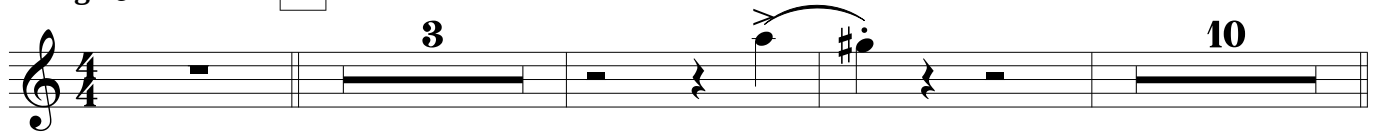
La cumparsita

Tenor Sax. 1

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

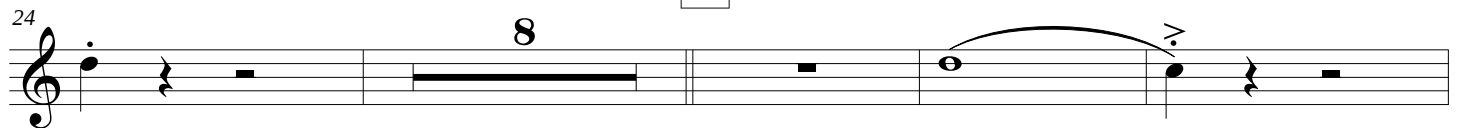
A



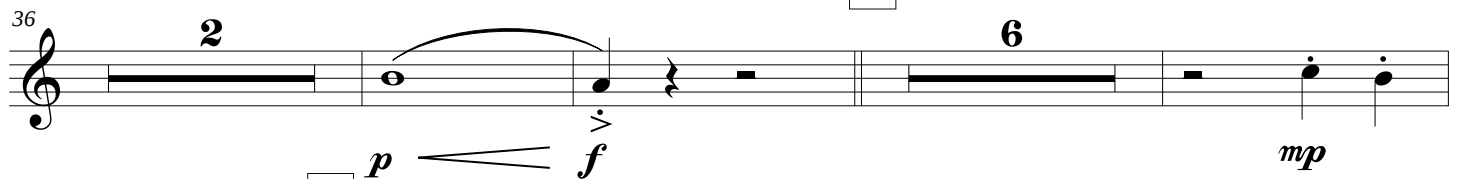
B



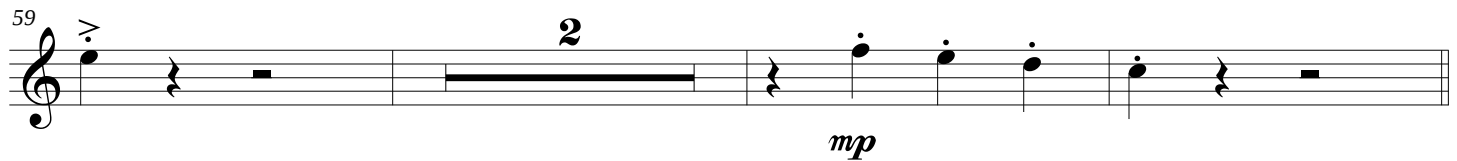
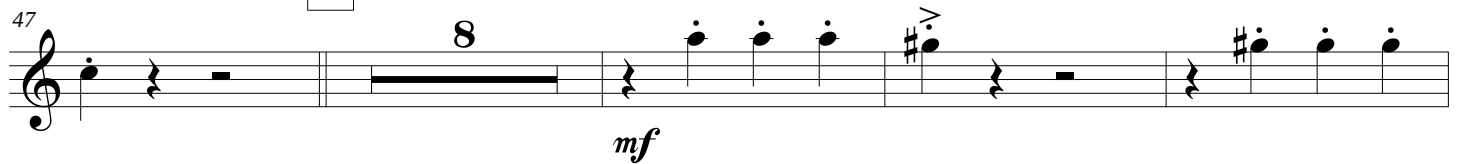
A2



B2



C



A3



Tenor Sax. 2

Tenor Sax. 2

A

B

24

B2

C

60

A3

13



La cumparsita

Baritone Sax.

Gerardo Matos Rodriguez

(1897 - 1948)

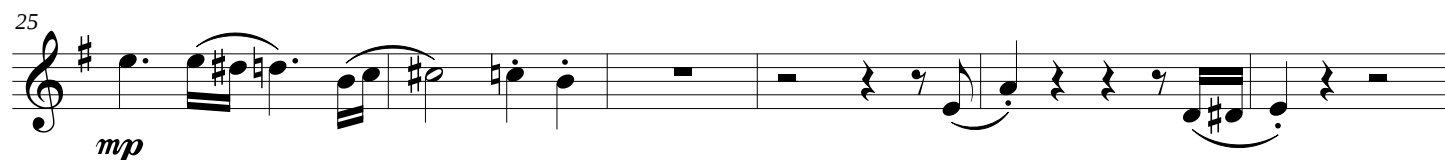
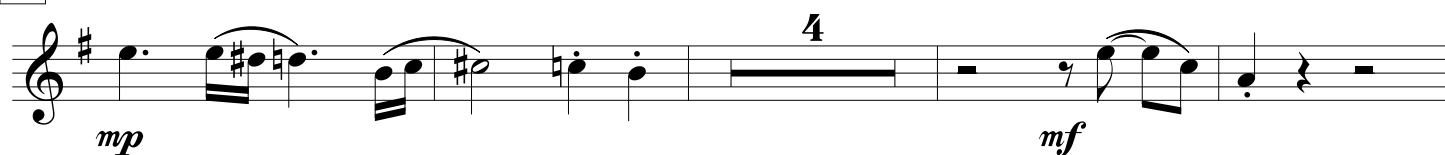
arr.: Guy Bergeron

tango ♩ = 120

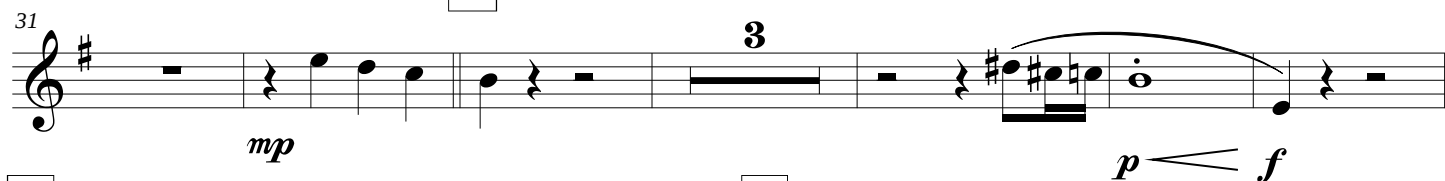
A



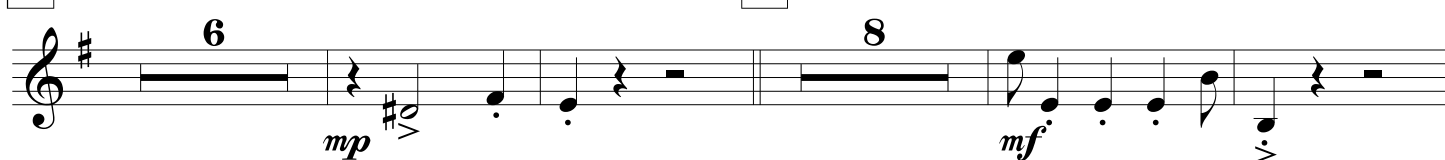
B



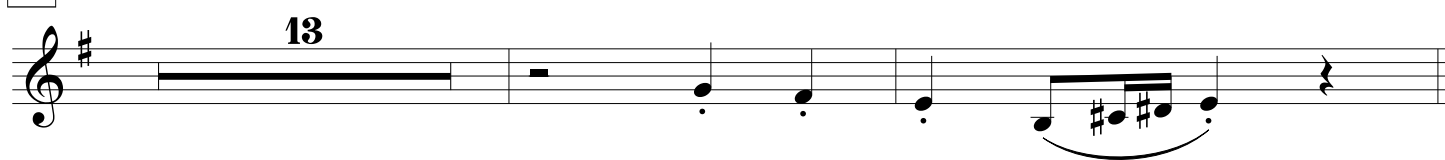
A2



B2



A3



La cumparsita

Trumpet in B $\flat$ 1

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A

14

B

mp *f* *mp*

19

4

mf

2

mp

2

mf

30

A2

2

B2

7

7

C

mp *f*

A3

49

11

mp

2

14

mpf

La cumparsita

Trumpet in B $\flat$ 2

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A **B**

14

mp *f* *mp*

19

4 2 2

mf *mp* *mf*

A2 **B2** **C**

30

2 7 7

mp *f*

A3

49

11 2 14

mp *mpf*

Trombone 1

La cumparsita

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A

B

The musical score is written for Trombone 1 in 4/4 time, with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into several sections labeled A, B, A2, B2, C, and A3. Section A (measures 1-13) starts with a rest, followed by a melodic line. Section B (measures 14-18) continues the melody. Section A2 (measures 19-29) features a series of rests and melodic fragments. Section B2 (measures 30-37) includes a triplet and a six-measure rest. Section C (measures 38-61) contains a complex melodic line with a triplet. Section A3 (measures 62-75) consists of a two-measure rest followed by a fourteen-measure rest, ending with a melodic phrase. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp < f* (mezzo-piano to forte).

13

19

30

62

10

2

14

6

8

3

mp

mf

mp

mp

mp < f

Trombone 2

La cumparsita

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A

B

13

mp

19

mf *mp* *mf*

30

mp

A2

B2

C

mp *mp*

62

mp < *f*

A3

Piano

La cumparsita

Gerardo Matos Rodriguez

(1897 - 1948)

arr.: Guy Bergeron

tango ♩ = 120

A

D7

Gm

First system of musical notation for 'La cumparsita'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The tempo is marked 'tango' with a quarter note equal to 120 beats. The first measure is marked 'mp' (mezzo-piano). The second measure is marked 'A' and 'D7'. The third measure is marked 'Gm'. The fourth and fifth measures are marked with diagonal lines, indicating a repeat or a specific performance instruction.

Second system of musical notation. It starts with a measure marked '6' and 'D7'. The next measure is marked '8va' and 'solo'. The third measure is marked 'Gm'. The fourth measure is marked 'Cm' and 'f' (forte). The fifth measure is marked 'f'.

Third system of musical notation. It starts with a measure marked '11'. The next measure is marked 'Gm/Bb'. The third measure is marked 'D7'. The fourth measure is marked '8va'. The fifth measure is marked 'mp'.

Fourth system of musical notation. It starts with a measure marked '15' and '(8va)'. The next measure is marked 'B'. The third measure is marked 'C/E', 'Eb', 'D7', and 'Gm'. The fourth measure is marked 'Gm'. The fifth measure is marked 'f'.

20 D7 Cm solo mf

D7 D7 D7 Cm

25 Gm /F C/E E^b D7 G7 Cm 8va

Gm /F C/E E^b D7 G7 Cm

30 (8va) Gm D7 Gm D7 A2

(8va) Gm D7 Gm D7 A2

35 Gm D7 8va Gm

Gm D7 8va Gm

B2 Gm Cm 8va Gm 8va

B2 Gm Cm 8va Gm 8va

La cumparsita

3

45 D7 C

mp *f mp*

3

50 Cm solo

mf

3

54 Gm D7

mf

3

59 Gm Em7(b5) Eb9 D7

mp

A3 D7 Gm D7

mp

70 Gm $G7/B$ Cm Gm/Bb

76 $D7$ Gm $< f$

The image shows a piano score for the piece 'La cumparsita'. It consists of two systems of music. The first system starts at measure 70 and ends at measure 75. The second system starts at measure 76 and ends at measure 81. The key signature has two flats (Bb and Eb). The first system features a Gm chord at measure 70, followed by a series of chords: G7/B, Cm, and Gm/Bb. The melody in the right hand is mostly rests, while the left hand plays a rhythmic pattern. The second system features a D7 chord at measure 76, followed by a Gm chord at measure 80. The melody in the right hand includes a sharp upward movement marked with a crescendo hairpin and a forte (f) dynamic. The left hand continues the rhythmic pattern.

La cumparsita

Bass

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A

8 **D7** **Gm**

mp

6 **D7** **Gm**

10 **Cm** **Gm/B♭**

14 **D7** **Gm**

B

Gm **/F** **C/E** **E♭** **D7** **Gm** **D7**

21 **Cm**

25 **Gm** **/F** **C/E** **E♭** **D7** **G7** **Cm**

29 **Gm** **D7** **Gm**

A2

D7 **Gm**

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2
37

La cumparsita

D7

Gm

B2

Gm

Cm

Gm

44

D7

G

C

Gm

Cm

52

3

Gm

D7

mf

58

Gm

Em7(b5) Eb9

A3

62

D7

D7

mp

66

Gm

D7

70

Gm

G7/B

Cm

74

Gm/Bb

D7

Gm

f

Drum Set

La cumparsita

Gerardo Matos Rodriguez
(1897 - 1948)
arr.: Guy Bergeron

tango ♩ = 120

A

5

mp light fill break!

3

9

13

snare

pp *f*

B

21

mp break!

25

break!

29

A2

light fill

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2

La cumparsita

37

light fill

B2

44

ride

snare

C

pp

ride

*f**mp*

52

4

mf

3

58

break!

A3

62

break!

mp

66

70

74

mp $\leq$ *f*