

"Qué ganas de llorar" in very different styles **EN ESTA TARDE GRIS**

"En esta tarde gris" was written in 1941, by Mariano Mores (music) and José María Contursi (lyrics). It was recorded first by Francisco Canaro with Francisco Amor on the 9th of May and then 10 weeks later by Aníbal Troilo with Francisco Fiorentino on the 18th of July. In that time, in full Golden Age, many new songs were written, and the orchestras (and recording companies) competed to record the new stuff and sell the disc; each orchestra in their own style that they had developed with the arranger and the musicians in intensive rehearsal work.

En Esta Tarde Gris!..
TANGO
Versos de CONTURSI
Música de MARIANITO MORES

"EDITORIAL JULIO KORIN"
CANTO
PIANO

¿Por qué me de-ja-tes en es-ta tar-de-gris... en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris... en es-ta tar-de-gris...
¿Por qué me de-ja-tes en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris...
-el! Me a-ju-er al a-ju-er... ¿Por qué me de-ja-tes en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris...
¿Por qué me de-ja-tes en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris...
Veni... ¿Por qué me de-ja-tes en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris... ¿Por qué me de-ja-tes en es-ta tar-de-gris...

Canaro's version:

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

Troilo's version:

https://www.youtube.com/watch?v=IKbUEd_dPVQ

The lyrics describes the sadness of a man who had left his woman and later regrets it, citing her how she begged him to come back. You find the lyrics and their translation into English in the video notes.

"Qué ganas de llorar" - the Argentine man who is not ashamed but proud to cry.

The **Troilo version** starts with high energy and varies a lot in dynamics and mood. After mainly staccato in the A part, the B part is more soft and romantic. At the end of the B part, before the singer comes in, we hear a brilliant rhythmical transition of the pianist Orlando Goñi (the only musician who was allowed to improvise in Troilo's orchestra), this figure comes back during the singing and in the end. Fiore sings lyrically, with subtle changes in timbre and timing; accompanied by the orchestra - first with simple rhythm, then with a syncopated rhythm (from 2:05), and then Troilo's bandoneon comes in and it continues after the singing with a very simple solo, expressing perfectly the melancholic mood of the song.

The **Canaro version** comes more energetic and with less contrasts. The bandoneons play sharp and with staccato, and a trumpet plays and a very lively piano, a new countermelody of the violins, a lot of energetic things until the singer comes in. The singing is strong all the time with little variations, and the orchestra plays a rich accompaniment with dramatic figures, including clarinet and trumpet. It appears as if Francisco Canaro wanted to show off as much as possible.



Troilo's orchestra



Canaro's orchestra