

A very sad tango in two beautiful versions

VOLVER A VERNOS

Volver a vernos was composed by Joaquín Mora, with lyrics by Luis Castiñeira. It was recorded within four months 1942/1943 by the orchestras of Carlos Di Sarli and Roberto Firpo.

The lyrics is very sad, about a lost love with no chance to meet again, and the protagonist gets completely caught up in his pain. And the music is congenial, with so much yearning in the melodies.

"Volver a vernos era un sueño;

y no vendrás, yo sé que no vendrás!

Volver a vernos y después,
hablar, hablar, de lo pasado

Volver a vernos y después
morir, morir, ¡pero a tu lado! "

These are the versions I want to compare:

Carlos di Sarli with Alberto Podestá, 21st of December, 1942

<https://www.youtube.com/watch?v=IC9aNAI3SiQ>

Roberto Firpo with Ignacio Murillo, 27th of April, 1943

<https://www.youtube.com/watch?v=139liceADNA>

Di Sarli's version:

This is one of the Di Sarli songs where we hardly hear the bandoneons. They are mainly active in the rhythmical accompaniment. The violin section is often divided into two groups, playing the main melody and a countermelody in deeper registers. The first motif consists of three notes and is repetitive, and the way Di Sarli's violins play it express this desperate yearning. In typical Di Sarli style they alternate between legato and staccato (with arrastre), with the piano playing the walking beat and sincopas with the left hand; and in the B part decorating the melody. Alberto Podestá expresses the sadness with his warm voice, accompanied gently by the romantic violins.

Firpo's version:

The orchestra expresses more drama than in Di Sarli's version, with volume dynamics that produce waves in the melodies. The bandoneons play a major role, and melody and countermelody are alternating between violins, bandoneons, and piano. In the singing there is a lot of vibrato without much nuances, but the accompaniment by the orchestra brings drama into the sung part: the violins with tremolo and the bandoneons with fast runs in deep registers. After the singing the bandoneons play a brilliant variation, and the piano leads to a dramatic final with even more tremolo in the violins.



Carlos Di Sarli with musicians and Alberto Podestá



Roberto Firpo with his orchestra