



Tony Wilkinson

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lagrimas (Tango Sentimental)

Page artiste : https://www.free-scores.com/partitions_gratuites_tonywilkinson.htm

A propos de la pièce



Titre : lagrimas
[Tango Sentimental]
Compositeur : Arolas, Eduardo
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Editeur : Wilkinson, Tony
Instrumentation : Piano seul
Style : 20eme siecle
Commentaire : Typeset score.

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Piano Solo.

Eduardo Arolas

1892 - 1924



Lagrimas

Tango Sentimental



Lagrimas

Tango Sentimental

Eduardo Arolas

Piano

pp

con grazia

cresc.

4

pp

9

14

pp espress.

19

mf

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (Bb). It begins with a treble clef and a 3-measure triplet. The score is divided into systems of two staves (treble and bass clef). Performance markings include *pp* (pianissimo), *con grazia*, *cresc.* (crescendo), *pp espress.* (pianissimo, expressive), and *mf* (mezzo-forte). Measure numbers 4, 9, 14, and 19 are indicated at the start of their respective systems.

24

pp

Musical score for measures 24-28. The piece is in B-flat major (two flats) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A piano (*pp*) dynamic marking is present.

29

ben marcato il basso

mf

Musical score for measures 29-33. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. A dynamic marking of *mf* is shown. The section concludes with a first and second ending.

34 *Allegro ben marcato*

mf

Trio

Musical score for measures 34-38, the beginning of the Trio section. The right hand has a rhythmic eighth-note pattern. The left hand has a steady accompaniment. The tempo and mood are *Allegro ben marcato*. A dynamic marking of *mf* is present.

39

f

legato

mf

Musical score for measures 39-44. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamic markings include *f*, *legato*, and *mf*.

45

f

Musical score for measures 45-49. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. A dynamic marking of *f* is shown. The section concludes with a first and second ending, with a triplet in the second ending. The piece ends with *D.C.* (Da Capo).