

# En la huerta nace la rosa

tango íntimo

para voz alta y piano

poesía de Gil Vicente

Tiempo de Tango ♩ = 60

Tamás Beischer-Matyó

The first system of the musical score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest. The piano accompaniment starts with a treble clef, followed by two measures of whole notes (F#4 and C#5) marked with 'tr' (trills). The third measure features a trill on F#4, a wavy line indicating a tremolo, and a sixteenth-note run. The fourth and fifth measures continue the piano accompaniment with a 'f dolce' (forte dolce) dynamic marking.

The second system of the musical score begins at measure 6. The vocal line has whole rests for the first four measures. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, featuring various chords and melodic lines in both the treble and bass staves.

The third system of the musical score begins at measure 10. The vocal line has whole rests for the first four measures. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, featuring various chords and melodic lines in both the treble and bass staves. The dynamic marking 'mp' (mezzo-piano) is present in the fourth measure.

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Official page: [http://beischermatyo.hu/en la huerta nace la rosa](http://beischermatyo.hu/en_la_huerta_nace_la_rosa)

2008/2014 by Tamás Beischer-Matyó

15

En la huer - ta na-ce la ro-sa: quié-ro-me ir a - llá, quié-ro-me ir a - llá

*p*

*espr.*

19

por mi-rar al rui-se-ñor có-mo can - ta - bá, có-mo can - ta -

*tr#*

23

- bá. ¡Ah!

*dolcissimo*

*mp*

*f*

*pp*

28

¡Ah!

*f*

*p*

33

Por las ri - be - ras del rí - o li - mo - nes

*pp* *f* *p*

39

co-ge la vir-go: quíe-ro-me ir a-llá, quíe-ro-me ir a-llá por mi-rar al

*pp* *f* *p*

43

rui-se-ñor có-mo can - ta - bá, có-mo can - ta - bá.

*pp* *f* *p*

47

¡Ah!

*dolcissimo* *mp* *f*

52

¡Ah!

*p* *pp*

3

58

Li-mo-nes co - - - gí - a la vir-go pa-ra dar al su a-mi-go:

*f* *pp*

63

quíe-ro-me ir a - llá, quíe-ro-me ir a - llá por mi-rar al

66

rui-se-ñor có - mo can - ta - bá, có - mo can - ta - bá.

3

70 *dolcissimo*

¡Ah! — — — — — ¡Ah! — — — — —

*mp* *f* *pp* *f* *p*

76

Pa-ra dar

*pp*

82

— al su a - mi - go en un som - bre - ro de \_ sir - go:

*f* *p*

86

quíe-ro-me ir a-llá, quíe-ro-me ir a-llá por mi-rar al rui-se-ñor

*espr.* *tr#* *tr#*

90

có-mo can - ta - bá, có-mo can - ta - bá.

*f*

9

94

*dolcissimo*

¡Ah! \_\_\_\_\_

*mp*

*f*

*p*

*pp*

3

100

¡Ah! \_\_\_\_\_

*ppp*

3

105

¡Ah! \_\_\_\_\_

110

¡Ah! \_\_\_\_\_ ¡Ah! \_\_\_\_\_