

# En la huerta nace la rosa

tango íntimo

para voz media 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 one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line has five measures, all of which are whole rests. The piano accompaniment begins with a piano (*p*) dynamic. The first two measures feature a treble clef with a trill (*tr*) on a half note. The third measure has a trill on a half note followed by a wavy line indicating a tremolo. The fourth and fifth measures are marked *f dolce* and contain a series of eighth and sixteenth notes in the treble clef, with a corresponding bass line.

The second system of the musical score starts at measure 6. The vocal line continues with five measures of whole rests. The piano accompaniment features a more active melody in the treble clef, primarily using eighth and sixteenth notes, with some chords. The bass line provides a steady accompaniment with eighth and sixteenth notes.

The third system of the musical score starts at measure 10. The vocal line continues with five measures of whole rests. The piano accompaniment features a more active melody in the treble clef, primarily using eighth and sixteenth notes, with some chords. The bass line provides a steady accompaniment with eighth and sixteenth notes. The system concludes with a mezzo-piano (*mp*) dynamic marking.

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Official page: <http://beischermatyo.hu/en-la-huerta-nace-la-rosa>

2008/2017 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*

*f*

*mp*

*pp*

9

3

28

¡Ah!

*f*

*p*

3

33

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

*pp* *f* *p*

39

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

*p* *tr#*

43

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

*tr#* *f*

47

*dolcissimo*  
¡Ah!

*mp* *pp* *f*

52

¡Ah!

*p* *pp*

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.

70 *dolcissimo*

¡Ah! \_\_\_\_\_ 3 ¡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*

*mp*

*f*

*p*

*pp*

3

¡Ah! \_\_\_\_\_

¡Ah! \_\_\_\_\_

100

*ppp*

3

¡Ah! \_\_\_\_\_

105

¡Ah! \_\_\_\_\_

110

¡Ah! \_\_\_\_\_ ¡Ah! \_\_\_\_\_