

Composer Joaquin Rodrigo

Aranjuez, Mon Amour

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Adagio (♩ = 44)

Violin

Viola

Violoncello

Tenor Solo

Piano

Adagio (♩ = 44)

pp

mp dolce

ppp

pp

5

7

ppp

ppp
Pizz.

ppp

7

(bring out f-e-d-c-d line)

mp

ppp

cantabile

3

8

Musical score for measures 8-9. The score is in G major (one sharp) and 3/4 time. It features a vocal line with a long note in measure 9, a piano accompaniment with a steady eighth-note bass line and a more active treble line, and a guitar part with a rhythmic pattern of eighth notes and triplets.

10

12

mf

Arco.

ppp

12

pp

Musical score for measures 10-12. The score continues in G major and 3/4 time. Measure 10 shows the vocal line with a sharp sign and a half note. Measure 11 features a vocal line with a melodic phrase marked *mf* and a piano accompaniment with a triplet. Measure 12 shows a vocal line with a melodic phrase and a piano accompaniment with a triplet, both marked *ppp*. The guitar part continues with a rhythmic pattern of eighth notes and triplets, marked *pp*.

21

22

Arco.

22

ro - ses Mon a - mour, et les murs se ger - cent, mon a - mour Au so - leil, au vent, à l'a

24

verse et aux an-nées qui vont pas-sant De-puise ma - tin de mai qu'ils sont ve nus Et qu'en chan-tant sou-dain

26

Musical score for measures 26-27. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *mp*. The vocal line has a whole note rest in measure 27.

ils ont é-crit sur les murs, Du bout de leur fu-sil de bien é-tran-ges cho - ses,

Musical score for measures 28-29. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *pp*. The vocal line has a whole note rest in measure 29.

28

Musical score for measures 30-31. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *f* in measure 30 and *pp* in measure 31. The vocal line has a whole note rest in measure 31.

Musical score for measures 32-33. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked *p* in measure 32 and *f* in measure 33. The vocal line has a whole note rest in measure 33.

31

ppp

Pizz.

31

Mon a - mour, _____ le ro - sier suit les tra - ces Mon a - mour _____ Sur le mur et en -

pp

33

la-ce mon a - mour Leurs noms gra-vés et chaque é - té _____ D'un beau rouge sont les rô - ses

pp

36

Arco.

36

Mon a - mour, sè chent les fon - tai - nes, mon a - mour Au so - leil, au vent de la

38

plaine et aux an - nées qui vont pas - sant De - puis le ma - tin de mai qu'ils sont ve - nus La fleur au coeur, les pieds

40

42 Piú mosso (♩ = 48)

ff

ff

ff

42 Piú mosso (♩ = 48)

8

nus, le pas lent et les yeux é-clai-rés_ d'un é tran-gesou - ri - re._

pp

f

43

ff

47

Musical score for measures 47-49. The score is written for piano and violin. The piano part (top staff) features a melodic line with triplets and accents (V). The violin part (middle staff) mirrors the piano's melodic line. The grand piano accompaniment (bottom two staves) consists of chords and arpeggiated figures. Measure 47 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 48 contains triplets in both the piano and violin parts. Measure 49 continues the melodic development.

50

51

p

pp

pp

51

pp

Musical score for measures 50-52. The score is written for piano and violin. The piano part (top staff) features a melodic line with triplets and dynamics markings: *p* (piano) and *pp* (pianissimo). The violin part (middle staff) mirrors the piano's melodic line. The grand piano accompaniment (bottom two staves) consists of chords and arpeggiated figures. Measure 50 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 51 contains triplets in both the piano and violin parts. Measure 52 continues the melodic development.

53 **Meno mosso** (♩ = 40)

8 **Meno mosso** (♩ = 40)

Et sur ce mur — lors-que le soir des-cend on croi-rai-t voir des ta-ches de sang — Ce ne sont que des

55 *rallentando*

ro - ses A - ran -

57

rit.

3 3 3 3

pppp

pppp

pppp

rit.

8

juez mon a - mour.

p

3

pppp