

Editor's Notes for *Tanda de rigodones sacados de la ópera "El Solitario" de Eslava*

Here is an interesting collection of five piano "snippets" taken from ("*sacados de*") Hilarión Eslava's first opera, "*El Solitario*". We have only been able to locate fragments of this opera, which premiered in Cádiz in 1841 and was later performed in Sevilla, Madrid, and Pamplona, consistently to great success. We believe that the complete opera score may have, unfortunately, been forever lost.

The source for this collection was a sheet music score printed in Madrid ("can be found at the Almacén de Lodré, carrera de San Gerónimo 13), date unknown, given a "Nº 51" (indicating that it would have probably been part of a large collection of piano works), which was obtained from the Biblioteca Nacional de España. The piano reductions were authored by someone with the initials "C.A.", whom we have been unable to identify among Eslava's best-known disciples or closest collaborators. These pieces are abbreviated and simplified to the point that we believe they were likely intended for use by early-to-intermediate piano students or others with limited piano skills.

The term "*rigodón*" (*rigaudon* in the original French and in its common English spelling) refers to a lively ballroom dance of French origin, usually presented in sets ("*tandas*" in Spanish) of five, to cover the various steps or figures that were part of the dance. In the 19th century, it was very common to arrange *tandas de rigodones* based on popular opera themes, and *El Solitario* was, apparently, no exception. Certainly, all of these short pieces, as arranged here, could meet the description of *rigodones*, even though some of the melodies belong to more dramatic arias or duets in the opera. For those that I recognize (Numbers 1-4), I have provided a brief staff note indicating where/how they occur in the actual opera. The fifth piece was new to me.

You can hear the source music from the opera (or arrangements thereof) on the hilarioneslava.org site's Music page, at <https://hilarioneslava.org/music/>, and on the corresponding Muscores pages, at—

- No. 1 "*Ah! Se Morir di Pena*", soprano aria from the second act (CPE-128/2), <https://musescore.com/user/29381772/scores/10219111> at Measure 89
- No. 2 "*Marcha militar*" from the first act (CPE-128/10), <https://musescore.com/user/29381772/scores/5503122> or in its original orchestrated version, <https://musescore.com/user/29381772/scores/8868843> at Measure 133 (rehearsal mark 22)
- No. 3 "*Quel uom terribile*" from the cavatina for soprano "*Di mia vita*" (CPE-128/9), <https://musescore.com/user/29381772/scores/10219132> at Measure 90
- No. 4 "*Pastorella*" from "*Coro General de Guerreros y Pastoras*" in the second act (CPE-128/5), at <https://musescore.com/user/29381772/scores/5501807> at Measure 21 or, for an orchestrated version, see <https://musescore.com/user/29381772/scores/5678247> at Measure 35