

Ah! se morir di pena

Aria en la ópera “Il Solitario”

Hilarión Eslava



Soprano Soloist with Small Orchestra

ART: Costume for the Neapolitan production of Stefano Pavesi's opera *Il Solitario ed Elodia* [1826], by Giacomo Pregliasco, Library of the Conservatorio di musica San Pietro a Majella, Naples.

CPE-128/14

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

Elodia

Flute

Oboes

C Clarinet 1

C Clarinet 2

Horns in Bb

Bassoon

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

Keyboard Reduction

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6

EL.

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

p *f* *p* *dolcissimo* *f* *dol.* *p* *f* *p* *f* *p* *dol.* *f* *p*

Detailed description: This is a page of a musical score for orchestra and keyboard, measures 6-8. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinets 1 & 2, Bassoon, and Horn) play a rhythmic pattern of eighth notes with rests. The strings (Violins 1 & 2, Violas, Cellos, and Double Basses) play a similar rhythmic pattern, often with accents. The keyboard (KB) provides harmonic support with chords and moving lines. Dynamics range from piano (*p*) to fortissimo (*f*), with some passages marked *dolcissimo* and *dol.* (dolce). The score includes various musical notations such as accents, slurs, and dynamic markings.

El.

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

13

* See Note 1

Recitativo

The musical score consists of the following parts:

- EL. (Soprano):** Vocal line with lyrics "Ne giun-ge'an-cor!".
- Fl. (Flute):** Melodic line with dynamics *p*.
- Ob. (Oboe):** Rested part.
- C Cl. 1 (Clarinet 1):** Melodic line with dynamics *p* and *pp*.
- C Cl. 2 (Clarinet 2):** Melodic line with dynamics *p* and *pp*.
- Bb Hn. (Bass Horn):** Melodic line with dynamics *p* and *pp*.
- Bsn. (Bassoon):** Melodic line with dynamics *p* and *pp*.
- Vlins. 1 (Violin 1):** Melodic line with dynamics *p* and *pp*, ending with *dolcissimo*.
- Vlins. 2 (Violin 2):** Melodic line with dynamics *p* and *pp*.
- Vlas. (Viola):** Melodic line with dynamics *p* and *pp*.
- Vcs. (Cello):** Melodic line with dynamics *p* and *pp*.
- Cbs. (Double Bass):** Melodic line with dynamics *p* and *pp*.
- KB (Keyboard):** Accompanying line with dynamics *p* and *pp*, ending with *con delicatezza*.

*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

che vis-to'ei non a-ves-se del-la Nor-ti-ca Tor-re il mio fa-

EL.

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

Detailed description: This page of a musical score, numbered 17, features a vocal line and a full orchestral accompaniment. The vocal line (EL.) is in a soprano register, with lyrics in Italian: "che vis-to'ei non a-ves-se del-la Nor-ti-ca Tor-re il mio fa-". The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinets in C (C Cl. 1 and 2), Bassoon (Bb Hn.), Bassoon (Bsn.), Violins (Vlms. 1 and 2), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Keyboard (KB). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line begins with a rest, followed by a melodic phrase. The instrumental parts provide harmonic support, with the strings and woodwinds playing rhythmic patterns. The keyboard part provides a steady accompaniment.

24 *accel. e cres.*

El. fon - - - do. Ei bri-lla-va co - si trà den-so'or-ro - - re! Ah!

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

27

El. vie-ni, il mio ti-mor di - le - gua, vie - - - ni.

Fl. *f*

Ob. *f*

C Cl. 1 *f*

C Cl. 2 *f*

Bb Hn. *f*

Bsn. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

KB *f*

ARIA

30 *Andantino flebile**con espressione tristissima*

El. Ah! se mo - rir di pe - - - na, og - gi co - sì degg'

Fl. *p*

Ob. *pp*

C Cl. 1 *p*

C Cl. 2 *p*

B♭ Hn. *p*

Bsn. *p*

Vlins. 1 *pp* *todo ligado*

Vlins. 2 *pp*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *p*

34 *accel e cres.*

El. i - - - o ac - can - to all' i - - - dol mi - - - o. Io vo - - - glio, io

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

38 *a tempo e dim.*

El. vo - - - glio al men mo - - - ri - - - re, io vo-glio al men mo-rir,

Fl.

Ob. *pp*

C Cl. 1

C Cl. 2

Bb Hn.

Bsn. *pp*

Vlins. 1 *pp*

Vlins. 2 *pp*

Vlas. *pp*

Vcs. *pp*

Cbs. *pp*

KB *pp*

49

EL. *Co - si ve - drà se l'a - - - mo, se ca - ro me' il suo'af - fet - - - to, se*

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

53

accel e cres.

El.
 Fl.
 Ob.
 C Cl. 1
 C Cl. 2
 Bb Hn.
 Bsn.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vcs.
 Cbs.
 KB

può un ac-ces - - so pet - - - - to pe-na - - - re, sof-fri - - - re, pe-

57 *rit. e dim.* *a tempo*

EL. na - - - re, sof - fri - - - re, pe - nar_ co - sì e sof - frir,

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn. *pp*

Vlins. 1 *p*

Vlins. 2 *p*

Vlas. *p*

Vcs.

Cbs.

KB *pp*

61 *a piacere.*

El. pe - nar co - si'e sof - frir, pe - nar co - si_ e sof -

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlns. 1 *a piacere.*

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

66 Allegro

EL. frir. te chia - - - - mo, te

FL. *f*

Ob. *f*

C Cl. 1 *f*

C Cl. 2 *f*

E Hn. **To Horn in E**

Bsn. *f*

Vlins. 1 *p* *f*

Vlins. 2 *p* *f*

Vlas. *p* *f*

Vcs. *f*

Cbs. *f*

KB *p* *cres.* *f*

69

chiamo, e l'eco ren - - - di - mi sol - tan - - - - to, sol -

EL.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

Detailed description: This is a page of a musical score, page 19, starting at measure 69. It features a vocal line and an orchestral accompaniment. The vocal line (EL.) has lyrics: "chiamo, e l'eco ren - - - di - mi sol - tan - - - - to, sol -". The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinets in C (C Cl. 1 and 2), English Horn (E Hn.), Bassoon (Bsn.), Violins (Vlins. 1 and 2), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Keyboard (KB). The score is written in a key with one flat (B-flat) and a common time signature. The vocal line is in a soprano or alto register. The orchestral parts are arranged in a standard symphonic order. The page number 69 is at the top left, and 19 is at the top right.

72

El. tan - - to la mia vo - - - - - ce. Quest'

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

75

o - - - re'in-tan - - - to pas - - - sa - no vo - la'il pen-sier ve -

El.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Detailed description: This is a page of a musical score, page 75 of 21. It features a vocal line at the top with lyrics: "o - - - re'in-tan - - - to pas - - - sa - no vo - la'il pen-sier ve -". Below the vocal line are staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (C Cl. 1), Clarinet 2 (C Cl. 2), English Horn (E Hn.), Bassoon (Bsn.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). At the bottom are the staves for the Keyboard (KB). The score is written in a common time signature and includes various musical notations such as notes, rests, and articulation marks.

78

El. *a piacere.*
lo - - - - ce. *a piacere.*
Te chia-mo, mio

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

82

Moderato

El. be - ne.
 Fl. *dol.*
 Ob. *p*
 C Cl. 1 *a piacere* *dol.*
 C Cl. 2 *p*
 E Hn. *p*
 Bsn. *p*
 Vlins. 1 *dol.*
 Vlins. 2 *p*
 Vlas. *p*
 Vcs. *p*
 Cbs. *p*
 KB *p* *dol.*

EL. Non so

Fl. *f* *dol.*

Ob. *f*

C Cl. 1 *f*

C Cl. 2 *f*

E Hn. *f*

Bsn. *f*

Vlins. 1 *f* *p*

Vlins. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

KB *f* *p*

Detailed description: This page of a musical score, numbered 24 and 87, is for a piece marked 'legato et espressivo'. It features a vocal soloist (EL.) and a full orchestra. The vocal line begins with the lyrics 'Non so'. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinets in C (C Cl. 1 and 2), English Horn (E Hn.), Bassoon (Bsn.), Violins (Vlins. 1 and 2), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Keyboard (KB). The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. Dynamics range from forte (f) to piano (p), with a 'dol.' (dolente) marking for the flute. The music is characterized by a legato and expressive style.

91

El. *dir se pe - - na si - - - - a quel ch'io pro - - - - vo, o sia con-*
 Fl. *pe - - na si - - - - a quel ch'io pro - - - - vo, o sia con-*
 Ob. *p*
 C Cl. 1 *p*
 C Cl. 2 *p*
 E Hn. *p*
 Bsn.
 Vlins. 1
 Vlins. 2
 Vlas.
 Vcs.
 Cbs.
 KB

EL. ten - - - to, ma se pe - na'è quel ch'io_ sen - - - to, oh!che'a-ma - bi - le pe -

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

98 *a piacere* *a tempo*

El. nar! E'un pe-nar che mi con-so-la, che m'in-vo-la'o-gni'al-tro'af -

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB *colla parte*

102

a piacere *a tempo*

rit. e dim.

El. fet - - - to, e'un pe-nar che mi con - so - - - la che m'in-vo-la o - gni'al-tro af -

Fl. *3* *3*

Ob. *p* *f*

C Cl. 1

C Cl. 2

E Hn. *p* *f*

Bsn. *p*

Vlns. 1

Vlns. 2 *f*

Vlas. *f*

Vcs.

Cbs.

KB

106 *a piacere* *a tempo*

El. *fet - to che mi des-ta'un nuo-vo'in pet-toma so - a - ve pal-pi-tar, ah si, so -*

Fl. *p*

Ob. *pp*

C Cl. 1 *pp*

C Cl. 2 *pp*

E Hn. *p*

Bsn. *p*

Vlins. 1 *pp*

Vlins. 2 *pp*

Vlas. *pp*

Vcs. *p*

Cbs. *p*

KB *ritard e dim a tempo*

110

El. a - - - - - ve pal - - - - - pi - tar, ma

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn. *p*

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB *pp*

113

cres.

un poco piú mosso

so - - a - - - ve, so - - a - - - ve pal - - - - pi - tar.

117

El. Te chia - mo, te chia - - - mo mio

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

121

El. be - - - - - ne, te chia - mo mio

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

124 *a piacere*

El. ben. Ah si

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

8

128 *a tempo*

Non so dir se pe - na_ si - - - a quel ch'io pro - - - vo, o sia con-

Fl. *p*

Ob. *p*

C Cl. 1 *p*

C Cl. 2 *p*

E Hn. *p*

Bsn.

Vlins. 1 *p*

Vlins. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *p*

132

ten - - - to, ma se pe - na'è quel ch'io_ sen - - - to, oh! che'a - ma - bi - le pe -

El.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

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136

a piacere

a tempo

El. nar! E'un pe-nar che mi con-so-la, chem'in-vo-la'o-gni'al-tro'af-
 Fl.
 Ob.
 C Cl. 1
 C Cl. 2
 E Hn.
 Bsn.
 Vlins. 1
 Vlins. 2
 Vlas.
 Vcs.
 Cbs.
 KB *colla parte*

140 *a piacere* *a tempo* *rit. e dim.*

El. *f* fet - - - to, e'un pe - nar che mi con - so - - la che m'in - vo - la o - gni'al - tro af -

Fl. *f*

Ob. *f*

C Cl. 1 *f*

C Cl. 2 *f*

E Hn. *p* *f*

Bsn. *p*

Vlins. 1

Vlins. 2 *f*

Vlas. *f*

Vcs.

Cbs.

KB

144 *a piacere* *a tempo*

El. fet - to che mi des-ta'un nuo-vo'in pet-toma so - a - ve pal-pi-tar, ah si, so -

Fl. *p*

Ob. *pp*

C Cl. 1 *pp*

C Cl. 2 *pp*

E Hn. *p*

Bsn. *p*

Vlins. 1 *pp*

Vlins. 2 *pp*

Vlas. *pp*

Vcs. *p*

Cbs. *p*

KB *ritard e dim* *a tempo*

El. a - - - - ve pal - - - - pi - tar, ma

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn. *p*

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB *pp*

151 *cres.*

so - - a - - - ve, so - - a - - - ve pal - - - - pi - tar, ma so-

El.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

*Note 2: For Measures 154 to the end, notes and text in red font were added by editor to match the orchestrated accompaniment, which diverged significantly from the published piano/voice score.

155

El. a - - ve pal - - pi - tar, si, so-a-ve pal-pi-tar, so-a-ve pal-pi-tar, ah_____

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

159

El. — si, so - a - ve pal - - - pi - tar, ma so - a - - ve pal - pi - tar, si, so-a-ve

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

164

EL. pal-pi-tar, so-a-ve pal-pi-tar, ah_____ si, so - a - ve pal - - - pi - tar, ah si, so-

FL.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

169

El. a - - - ve pal - - - - - pi - tar.
 Fl.
 Ob.
 C Cl. 1
 C Cl. 2
 E Hn.
 Bsn.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vcs.
 Cbs.
 KB

Flute

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

7 *f* *p*

13 * See Note 1 *p*

20 *2* [10-11] [22-23]

26 *accel. e cres.* *f*

29 **ARIA**
Andantino flebile *p*

35 *accel e cres.* *a tempo e dim.*

41

*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2

48

54

accel e cres. *rit. e dim.*

60

a tempo **2** **Allegro**

[64-65] *f*

68

71

74

79

a piacere.

[83-84]

85

Moderato

dol. *f*

90

dol.

94

99 *a tempo* *a tempo*

104 *rit. e dim.* *a tempo*

108

111 *cres.*

114 *un poco piú mosso*

118

122

125 *a tempo*

130

133

138 *a tempo* *a tempo*

142 *rit. e dim.* *a tempo*
p

146

149 *cres.*

152 *f*

158

164

170

Oboe

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

Musical notation for measures 1-8. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piece begins with a forte (*f*) dynamic. Measures 4-6 are marked with a triplet bracket. The piece concludes with a piano (*p*) dynamic and a fermata over the final note.

* See Note 1

Musical notation for measures 9-25. The key signature remains three flats. Measures 9-12 are marked with a bracket and the number 4. Measures 13-18 are marked with a bracket and the number 6. Measures 21-25 are marked with a bracket and the number 5. The piece concludes with an *accel. e cres.* marking.

Musical notation for measures 28-32. The key signature changes to two flats (B-flat, E-flat). The piece begins with a forte (*f*) dynamic. Measure 28 is marked with a fermata. The tempo is marked *ARIA Andantino flebile*. The piece concludes with a pianissimo (*pp*) dynamic.

Musical notation for measures 33-38. The key signature remains two flats. The piece concludes with an *accel e cres.* marking.

Musical notation for measures 39-44. The key signature remains two flats. The tempo is marked *a tempo e dim.*. The piece concludes with a pianissimo (*pp*) dynamic.

Musical notation for measures 45-50. The key signature remains two flats. The piece concludes with a piano (*p*) dynamic.

Musical notation for measures 51-56. The key signature remains two flats. The piece concludes with an *accel e cres.* marking.

*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2
57 *rit. e dim.* *a tempo*

63 **2** **Allegro**

68

71

75

79 **3** **Moderato**

86 **2**

93 **3** *a tempo* *a tempo*

104 *rit. e dim.* *a tempo*

109

un poco piú mosso

113 *cres.*

119

124 *a tempo*

133 *a tempo*

143 *rit. e dim.* *a tempo*

148 *cres.*

152

157

163

170

C Clarinet 1

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

6

11 * See Note 1

17

23 *accel. e cres.*

29 **ARIA**
Andantino flebile

35 *accel e cres.* *a tempo e dim.*

***Note 1:** For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2
41

Musical staff 1: Treble clef, key signature of two flats. Measures 41-47. Includes a fermata over the first measure and a repeat sign at the end.

48

Musical staff 2: Treble clef, key signature of two flats. Measures 48-53. Starts with a piano (*p*) dynamic marking.

54

accel e cres. *rit. e dim.*

Musical staff 3: Treble clef, key signature of two flats. Measures 54-58. Includes dynamic markings *accel e cres.* and *rit. e dim.*

59

a tempo

Musical staff 4: Treble clef, key signature of two flats. Measures 59-65. Includes a first ending bracket labeled [64-65] and a double bar line with a fermata.

66 **Allegro**

Musical staff 5: Treble clef, common time signature. Measures 66-69. Starts with a forte (*f*) dynamic marking.

70

Musical staff 6: Treble clef, common time signature. Measures 70-74. Continues the rhythmic pattern from the previous staff.

75

Musical staff 7: Treble clef, common time signature. Measures 75-79. Includes accents (>) over several notes.

80

a piacere **Moderato**

Musical staff 8: Treble clef, common time signature. Measures 80-85. Includes dynamic marking *dol.* and a change to a new key signature.

86

Musical staff 9: Treble clef, key signature of three sharps. Measures 86-91. Starts with a forte (*f*) dynamic marking and includes a first ending bracket labeled [90-91].

92

a tempo

Musical staff 10: Treble clef, key signature of three sharps. Measures 92-97. Starts with a piano (*p*) dynamic marking and includes a first ending bracket labeled [95-97].

102 *a tempo* *rit. e dim.*

107 *a tempo*
pp

112 *cres.*

116 *un poco piú mosso*

120

124

128 *a tempo*
p
[128-129] [133-135]

136 *a tempo* *a tempo*

142 *rit. e dim.* *a tempo*
f *pp*

147 *cres.*

152



157



162



167



171



C Clarinet 2

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

The musical score is written for C Clarinet 2 in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes a first ending bracket [10-11] and a reference to a note elsewhere (* See Note 1). The third staff features piano (*p*) and pianissimo (*pp*) dynamics. The fourth staff includes a second ending bracket [22-23] and an *accel. e cres.* marking. The fifth staff is the start of the ARIA, marked *Andantino flebile* and *p*. The sixth staff includes *accel e cres.* and *a tempo e dim.* markings. The seventh staff ends with a piano (*p*) dynamic. The eighth staff continues the *Andantino flebile* section.

*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

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2
55 *accel e cres.* *rit. e dim.* *a tempo*



61 *2*
[64-65]



66 **Allegro**
f



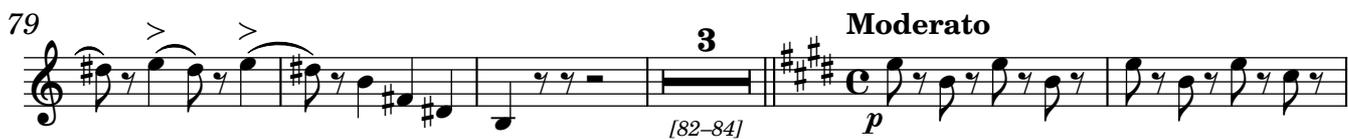
69



74



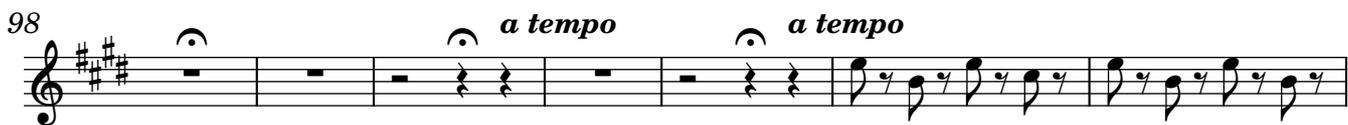
79 *3* **Moderato**
[82-84] *p*



87 *f* *2* [90-91] *p* *3* [95-97]



98 *a tempo* *a tempo*



105 *rit. e dim.* *a tempo*
pp



110 *cres.*



114 *un poco piú mosso*

f

120

125 *a tempo*

[128-129] *p* [133-135]

138 *a tempo* *a tempo* *rit. e dim.*

f

145 *a tempo*

pp

149 *cres.*

f

154

f

160

f

166

171

Horns in B \flat & E

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

The musical score is written for Horns in B \flat and E. It begins with a **Larghetto** section in 4/4 time, marked *f*. The first staff contains measures 1-7, with a first ending bracket [4-5] and dynamics *p* and *f*. The second staff (measures 8-14) includes a first ending bracket [10-11] and dynamics *p* and *pp*. A red asterisk and the text "* See Note 1" are placed above measure 10. The third staff (measures 15-20) continues with dynamics *p*. The fourth staff (measures 21-24) features a first ending bracket [22-23], dynamics *f*, and the instruction *accel. e cres.*. The **ARIA** section begins at measure 30, marked **Andantino flebile** in 6/8 time with dynamics *p*. The fifth staff (measures 36-41) includes the instruction *accel e cres.* and *a tempo e dim.*. The sixth staff (measures 42-47) features first ending brackets [42-43] and [46-47], and dynamics *p*.

*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2
51 *accel e cres.*

57 *rit. e dim.*

60 *a tempo* **To Horn in E**
Allegro 9

76

81 **Moderato**

88 *f*

100 *a tempo* *a tempo* *rit. e dim.*

107 *a tempo* *cres.*

114 *un poco piú mosso*

121

126 *a tempo*

[128-129] *p* [133-135]

139 *a tempo* *a tempo* *rit. e dim.* *a tempo*

p *f* *p*

146 *cres.*

[146-147] *p*

153

f

160

167

172

Bassoon

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario" Filipón Eslava, 1841

Larghetto

6

11 * See Note 1

17

23 *accel. e cres.*

29 **ARIA**
Andantino flebile

34 *accel e cres.* *a tempo e dim.*

40

***Note 1:** For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2
46



52

accel e cres.

rit. e dim.



58

a tempo

pp



63

Allegro

f



68



73



79

Moderato

[82-84]

p



87

8

[90-97]

a tempo



102

a tempo

rit. e dim.

p



107

a tempo

p



112 *cres.* *un poco piú mosso*

117

122

128 *a tempo*
8 *a tempo* *a tempo*

143 *rit. e dim.* *a tempo*

147 *cres.*

152 *f*

159

165

170

Violin 1

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

The musical score for Violin 1 consists of seven staves of music. The key signature is G minor (three flats) and the time signature is 4/4. The tempo is marked 'Larghetto'. The score includes the following dynamics and articulations: *f* (forte) at measure 1, *dolcissimo* (pianissimo) at measure 6, *f* (forte) and *dol.* (dolce) at measure 7, *p* (piano) and *pp* (pianissimo) at measure 12, *dolcissimo* (pianissimo) at measure 16, and *dol.* (dolce) at measure 17. The score also includes trills (*tr.*) at measures 9 and 21. A red font is used for measures 12-24, indicating editorial additions. The score concludes with the instruction *accel. e cres.* (accelerando e crescendo) at measure 24.

***Note 1:** For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

27

f

ARIA

Andantino flebile

todo ligado

30

pp

33

36

accel e cres.

39

a tempo e dim.

pp

43

48

pp

51

54

accel e cres.

57 *rit. e dim.*

60 *a tempo*

65 *a piacere.* **Allegro**

68

71

74

77

80 **Moderato**

87

91

4

96

100 *a tempo*

105 *rit. e dim.* *a tempo*
pp

109

113 *cres.* *un poco piú mosso*
f

117

121

124

128 *a tempo*
p

133

139 *a tempo* *a tempo*

143 *rit. e dim.* *a tempo*
pp

147

151 *cres.*

156

161

166

170

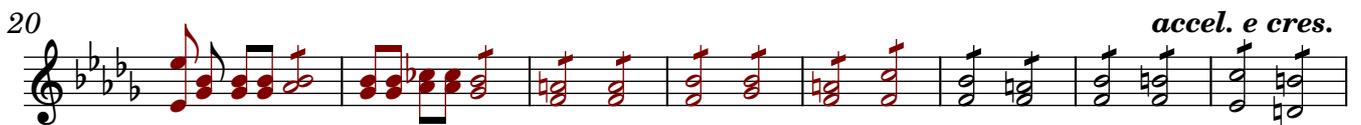
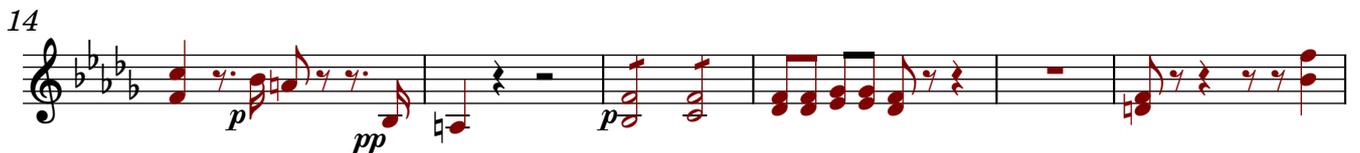
Violin 2

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

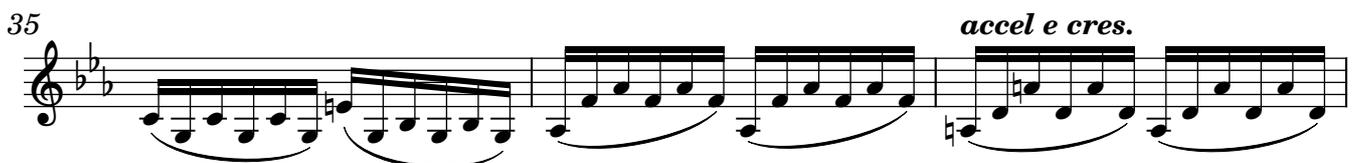
Hilarión Eslava, 1841

Larghetto



ARIA

Andantino flebile



***Note 1:** For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

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2
38 *a tempo e dim.*

42 *pp*

48 *pp*

51

54 *accel e cres.*

57 *rit. e dim.* *a tempo* *p*

61

66 **Allegro**

69

73

77

79

85 **Moderato**

90

95

100 *a tempo*

105 *rit. e dim.* *a tempo*

110 *cres.*

115 *un poco piú mosso*

121

125

a tempo



130



135

a tempo



141

a tempo

rit. e dim.

a tempo



146



151

cres.



156



162



168



173



Viola

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

Musical notation for measures 1-6. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Musical notation for measures 7-12. The key signature remains three flats. Dynamics include forte (*f*) and piano (*p*).

Musical notation for measures 13-18. Measure 13 is marked with a red asterisk and the text "* See Note 1". Dynamics include piano (*p*) and pianissimo (*pp*).

Musical notation for measures 19-25. The key signature changes to two flats (B-flat, E-flat) at measure 24. Dynamics include piano (*p*).

Musical notation for measures 26-31. Measure 26 is marked with *accel. e cres.* and *f*. The section is titled "ARIA" and "Andantino flebile". The key signature changes to one flat (B-flat) at measure 30. The time signature changes to 6/8. Dynamics include forte (*f*) and piano (*p*).

Musical notation for measures 32-37. The key signature changes to natural (C major) at measure 36. Dynamics include *accel e cres.*

Musical notation for measures 38-43. The key signature changes to one flat (B-flat) at measure 42. Dynamics include *a tempo e dim.* and pianissimo (*pp*).

Musical notation for measures 44-49. The key signature changes to two flats (B-flat, E-flat) at measure 48. Dynamics include piano (*p*).

*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2
50

accel e cres.

Musical staff 50-55: Treble clef, 3/8 time signature, key signature of two flats (B-flat, E-flat). The staff contains six measures of music with eighth and sixteenth notes, ending with a sharp sign indicating a key change to one sharp (F#).

56

rit. e dim.

a tempo

Musical staff 56-61: Treble clef, 3/8 time signature, key signature of one sharp (F#). The staff contains six measures of music, including a fermata over the fifth measure. Dynamics include *p* (piano).

62

Allegro

Musical staff 62-66: Treble clef, 3/8 time signature, key signature of one sharp (F#). The staff contains five measures of music, including a change to common time (C) in the fifth measure. Dynamics include *p* (piano).

67

Musical staff 67-69: Treble clef, 3/8 time signature, key signature of one sharp (F#). The staff contains three measures of music, starting with a forte (*f*) dynamic.

70

Musical staff 70-75: Treble clef, 3/8 time signature, key signature of one sharp (F#). The staff contains six measures of music with various chordal textures and rests.

76

Musical staff 76-80: Treble clef, 3/8 time signature, key signature of one sharp (F#). The staff contains five measures of music with accents (>) over the notes in the final two measures.

81

Moderato

3

[82-84]

p

Musical staff 81-87: Treble clef, 3/8 time signature, key signature of three sharps (F#, C#, G#). The staff contains seven measures of music, including a triplet of eighth notes in the first measure and a piano (*p*) dynamic.

88

Musical staff 88-92: Treble clef, 3/8 time signature, key signature of three sharps (F#, C#, G#). The staff contains five measures of music with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the third measure.

93

Musical staff 93-98: Treble clef, 3/8 time signature, key signature of three sharps (F#, C#, G#). The staff contains six measures of music with eighth and sixteenth notes.

98 *a tempo* *a tempo*

104 *rit. e dim.* *a tempo*

109

113 *cres.* *un poco piú mosso*

119

124 *a tempo*

130

135 *a tempo*

141 *a tempo* *rit. e dim.* *a tempo*

146



151 *cres.*



156



164



170



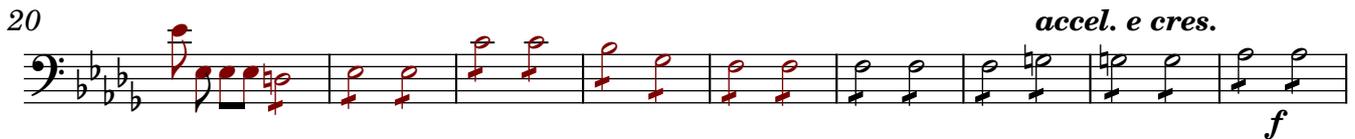
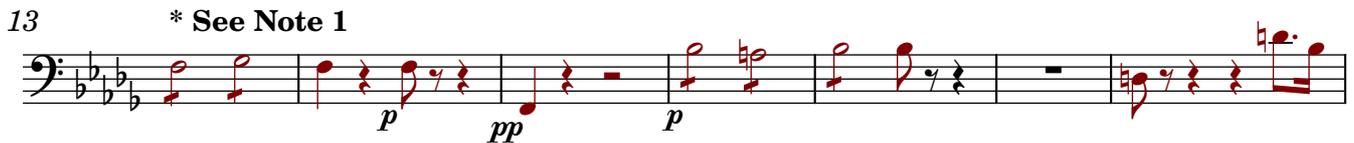
Violoncello

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

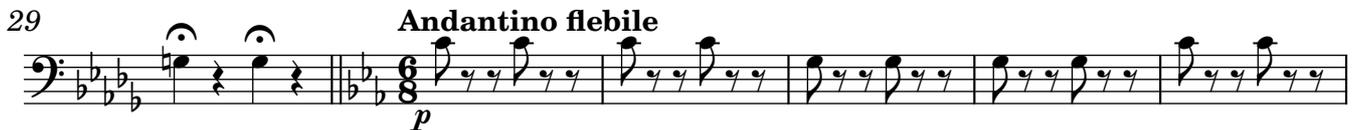
Hilarión Eslava, 1841

Larghetto



ARIA

Andantino flebile



*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2
53 *accel e cres.* *rit. e dim.*

59 *a tempo*

65 **Allegro**

70

79 **Moderato**

87

93

99 *a tempo* *a tempo*

104 *rit. e dim.* *a tempo*

110 *cres.*

116 *un poco piú mosso*

121



126

a tempo

132



139

*a tempo**a tempo**rit. e dim.*

145

a tempo

150

cres.

156



164



170



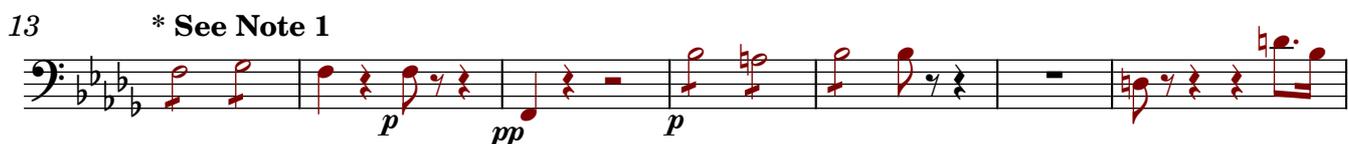
Contrabass

Ah se morir di pena

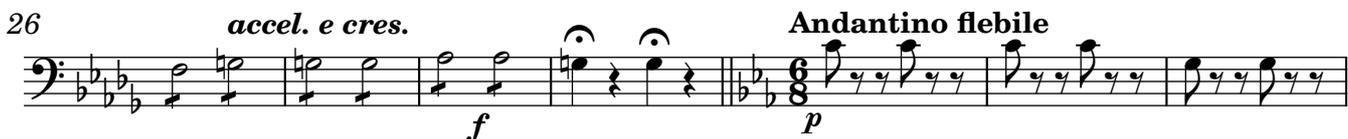
Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto



ARIA



*Note 1: For Measures 13-24, notes in red font were added by editor to accommodate the longer introduction that appears in the published piano/voice version of this piece.

2
51 *accel e cres.* *rit. e dim.*

58 *a tempo*

64 **Allegro**

69

76

82 **3** **Moderato**

90

97 *a tempo*

102 *a tempo* *rit. e dim.* *a tempo*

109 *cres.*

115 *un poco piú mosso*

f

120

125 *a tempo*

p

132

139 *a tempo* *a tempo* *rit. e dim.*

145 *a tempo*

p

151 *cres.*

f

158

164

170

Soprano (Elodia) with Keyboard Reduction

Ah! se morir di pena
Aria en la ópera “Il Solitario”

Hilarión Eslava



Soprano Soloist with Small Orchestra

ART: Costume for the Neapolitan production of Stefano Pavesi's opera *Il Solitario ed Elodia* [1826],
by Giacomo Pregliasco, Library of the Conservatorio di musica San Pietro a Majella, Naples.

CPE-128/14

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

Elodia

Keyboard Reduction

5

KB

dol. *f* *p*

9

KB

tr.

12

KB

p *pp*

15

Recitativo

El.

Negiun-ge'an-cor! che vis-to'ei non a-ves-se del-la

con delicatezza

KB

19 *a tempo*

El. *Nor-ti-ca Tor-re il mio fa - na-le? Ah*

KB

22 *voce cupa*

El. *no! Che qual la spe - me in duol pro - fon - - - do. Ei bri -*

KB

25 *accel. e cres.*

El. *lla - va co - si trà den - so'or - ro - - - re! Ah!*

KB

27

El. *vi - ni, il mio ti - mor di - le - gua, vie - - ni.*

KB

4 **ARIA**
 30 **Andantino flebile** *con espressione tristissima*

El. Ah! se mo - rir di pe - - - - na,

KB

33

El. og - gi co - sì degg' i - - - - o ac - can - to all' i - - - dol

KB

36 *accel e cres.*

El. mi - - - - o. Io vo - - - - glio, io vo - - - - glio al

KB

39 *a tempo e dim.*

El. men mo - - - - ri - - - - re, io vo - glio al men mo - rir,

KB

43

El. 
 io vo-glio'al men mo - rir, al men, si, mo-

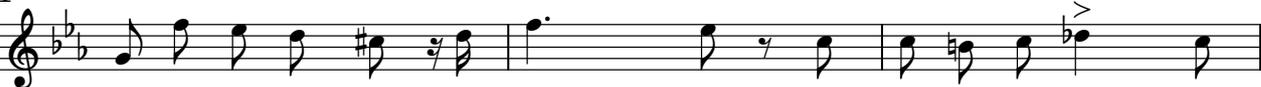
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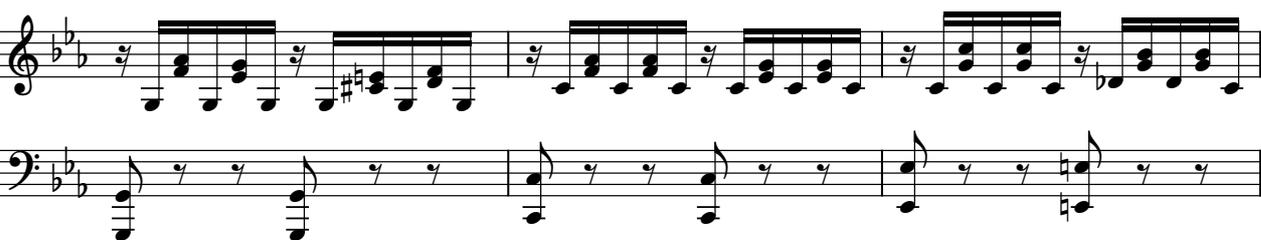
48

El. 
 rir. Co - sì ve - drà se l'a - - - - mo,

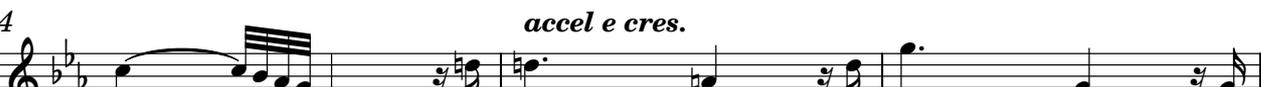
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51

El. 
 se ca - ro me' il suo'af-fet - - - - to, se può un ac - ces - - so

KB 

54

El. 
 pet - - - - to pe - na - - - - re, sof - fri - - - - re, pe-

KB 

57 *rit. e dim.*

El.  na - - - re, sof - fri - - - re, pe - - nar__ co - sì e sof-

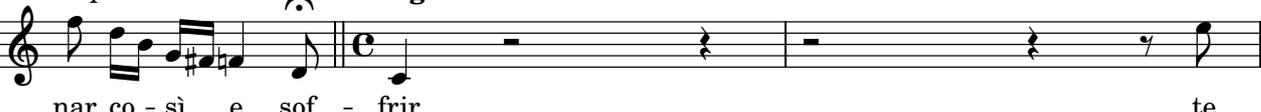
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60 *a tempo*

El.  frir, pe - nar co-sì'e sof-frir, pe-

KB 

65 *a piacere.* **Allegro**

El.  nar co - sì__ e sof - frir. te

KB 

68

El.  chia - - - mo, te chia - mo,'el'e - co ren - - - di-mi sol -

KB 

71

El. tan - - - to, sol - tan - - to la mia vo - - - - -

KB

74

El. ce. Quest' o - re'in-tan - to pas - sa-no vo-la'il pen-sier ve-

KB

78

El. lo - - ce.

KB

81 *a piacere.* **Moderato**

El. Te chia-mo, mio be - ne.

KB *p* *dol.*

86

KB *f*

90 *legato et espressivo*

El. Non so dir se pe - na - - - si - - - a quel ch'io

KB *p*

93

El. pro - - - vo, o sia con - ten - - - to, ma se pe - na'è quel ch'io -

KB

96

El. sen - - - to, oh! che'a - ma - bi - le pe - nar! E'un pe - nar che mi con -

KB

100 *a piacere* *a tempo* *a piacere* *a tempo*

El. so - - - la, che m'in - vo - la'o - gni'al - tro'af - fet - - - to, e'un pe -

KB *colla parte*

103 *rit. e dim.* *a piacere*

El. nar che mi con - so - - - la chem'in-vo-la o-gni'al-tro af - fet - to

KB *ritard e dim*

107 *a tempo*

El. che mi des-ta'un nuo-vo in pet-toma so-a-ve pal-pi-tar, ah si, so -

KB *p* *a tempo*

110

El. a - - - - ve pal - - - - - pi - tar, ma

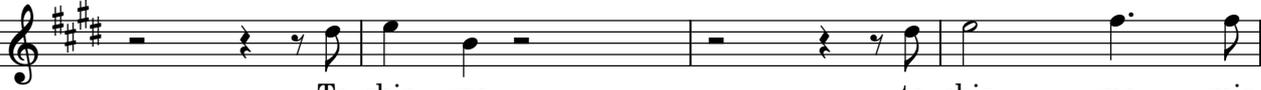
KB *pp*

113 *cres.* *f* *un poco piú mosso*

El. so - a - - - ve, so - a - - - ve pal - - - pi - tar.

KB *cres.*

117

El.  Te chia - mo, te chia - - - mo mio

KB 

121

El.  be - - - - - ne, te chia - mo mio

KB 

124

El.  ben. Ah *a piacere* si

KB 

128

El.  Non so dir se pe - na si - - - a quel ch'io

KB 

131

El. pro - - - vo, o sia con - ten - - - to, ma se pe - na'è quel ch'io_

KB

134

El. sen - - - to, oh! che'a - ma - bi - le pe - nar! E'un pe - nar che mi con -

KB

138 *a piacere* *a tempo* *a piacere*

El. so - - - - la, che m'in - vo - la'o - gni'al-tro'af - fet - - - - to, e'un pe -

KB *colla parte*

141 *a tempo* *rit. e dim.* *a piacere*

El. nar che mi con - so - - - - la che m'in - vo - la o - gni'al-tro af - fet - to

KB *ritard e dim*

145 *a tempo*

El. *a tempo*

che mi des-ta'un nuo-vo'in pet-toma so-a-ve pal-pi-tar, ah si, so -

KB *a tempo*

148

El.

a - - - - ve pal - - - - pi - tar, ma

KB *pp*

151 *cres.* *f* * See Note 2

El. *cres.* *f*

so - - a - - - ve, so - a - - - ve pal - - - - pi - tar, ma so -

KB *f*

155

El.

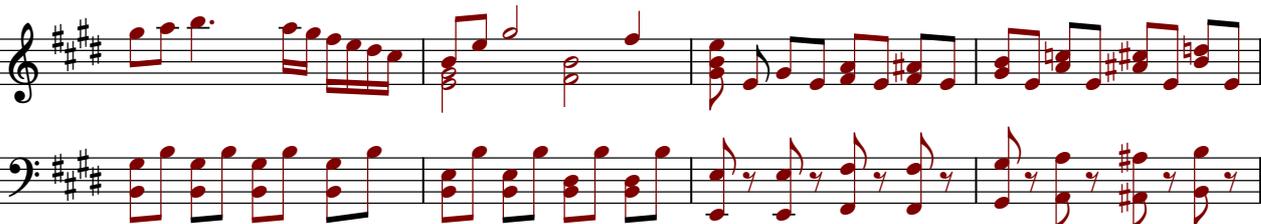
a - ve pal - pi - tar, si, so-a-ve pal-pi-tar, so-a-ve pal-pi-tar, ah - - -

KB

*Note 2: For Measures 154 to the end, notes and text in red font were added by editor to match the orchestrated accompaniment, which diverged significantly from the published piano/voice score.

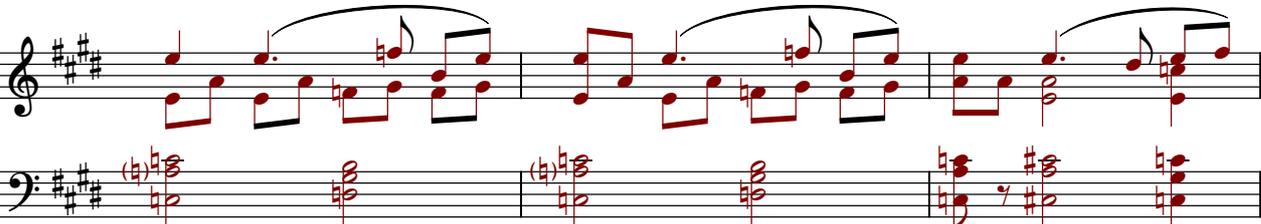
159

El. 
 — si, so - a - ve pal - - - - pi - tar, ma so - a - - ve pal - pi -

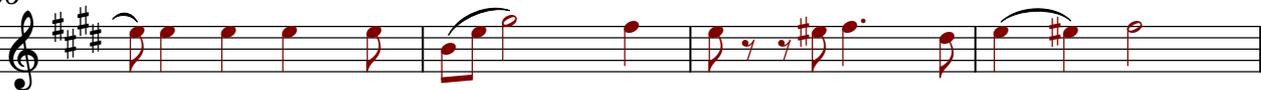
KB 

163

El. 
 tar, si, so - a - ve pal - pi - tar, so - a - ve pal - pi - tar, ah _____

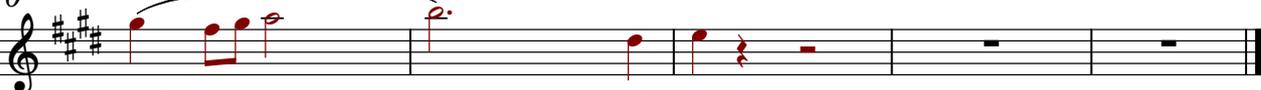
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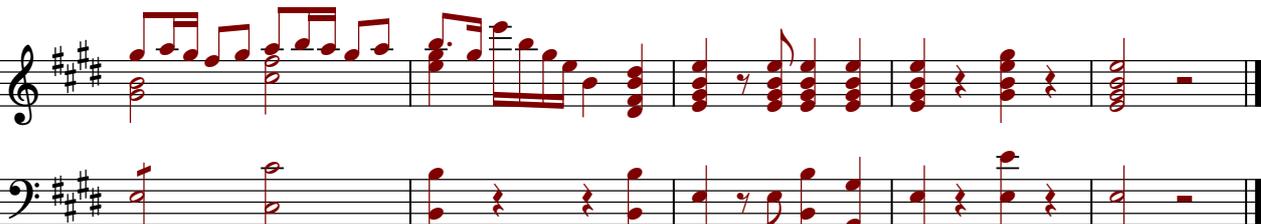
166

El. 
 — si, so - a - ve pal - - - - pi - tar, ah si, so - a - - - ve

KB 

170

El. 
 pal - - - - - pi - tar.

KB 

Piano Reduction

Ah se morir di pena

Aria from the Act II, Scene 1, of "Il Solitario"

Hilarión Eslava, 1841

Larghetto

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 5-8. Measure 5 is marked with a dynamic of *dol.* (dolce). Measures 6-8 show a crescendo leading to a dynamic of *f* (forte) in measure 8, followed by a dynamic of *p* (piano) in measure 9. The right hand includes trills and slurs, and the left hand features block chords.

Musical score for measures 9-11. Measure 9 is marked with a dynamic of *p* (piano). The right hand contains trills and slurs, and the left hand continues with block chords.

Musical score for measures 12-15. Measure 12 is marked with a dynamic of *p* (piano). The right hand features a melodic line with slurs, and the left hand has block chords. Measure 15 is marked with a dynamic of *pp* (pianissimo).

Musical score for measures 16-19. Measure 16 is marked with the instruction *con delicatezza*. The right hand features a melodic line with slurs, and the left hand has block chords.

2
21

24

27

Andantino flebile
ARIA

30

33

36

39 *a tempo e dim.*

43

48

51

54 *accel e cres.*

57 *rit. e dim.*

4
60 *a tempo*

66 **Allegro**

68

71

74

79

84 **Moderato**

dol.

88

f *p*

92

96 *a tempo*

colla parte

101 *a tempo*

105 *rit. e dim.* *a tempo*

p *a tempo* *ritard e dim*

110

pp *cres.*

114

un poco più mosso

118

122

125

a tempo *p*

129

133

137

142

147

151

***Note 2:** For Measures 154 to the end, notes and text in red font were added by editor to match the orchestrated accompaniment, which diverged significantly from the published piano/voice score.

155

Musical score for measures 155-158. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff features eighth and sixteenth notes with slurs. The bass staff provides a harmonic accompaniment with chords and eighth notes.

159

Musical score for measures 159-162. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff continues with eighth and sixteenth notes. The bass staff accompaniment includes chords and eighth notes.

163

Musical score for measures 163-166. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff features slurs and eighth notes. The bass staff accompaniment includes chords and eighth notes.

167

Musical score for measures 167-170. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff includes slurs and eighth notes. The bass staff accompaniment includes chords and eighth notes.

171

Musical score for measures 171-174. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff features slurs and eighth notes. The bass staff accompaniment includes chords and eighth notes.