

Sorga l'Alba

(The Dawn Rises)

From the opera "*Las Treguas de Tolemaida*"

By Hilarión Eslava



Cavatina for 2 sopranos with small orchestra

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Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

Matilde

Berenguela

Flute 1

Flute 2

Oboe 1

Oboe 2

C Clarinet 1

C Clarinet 2

Bassoons

Trumpets in D

Trombones 1 & 2

Trombone 3 & Ophicleide

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

Keyboard Reduction

6

Mat. *To-glier-mi vuo-i co'dub-bi tuoi la*

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. *f*

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1 *f p*

Vlns. 2 *f p*

Vlas. *f p*

Vcs. *f p*

Cbs. *f p*

KB

Andante Affettuoso

dol.

Mat. pa-ce, che giu-sti son ma che spre-zar mi pia-ce. Sor-ga l'al-ba ri-den-te, od os-

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1 *p*

Vlins. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB

13

Mat. *f* *dol.*
 cu - - ra, se-gua tris-te,'o ri-splen-da'il me-rig - - gio, quan-do'a not - te se-pol-ta'è na - tu - ra, tro-vo

Ber.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C Cl. 1 *f*

C Cl. 2 *f*

Bsn. *f* *p*

D Tpt. *f* *p*

Tbn. 1 & 2 *f*

Tbn. 3 & Oph. *f*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

KB *mf*

18

Mat. sem - pre Fi - lip - po nel cor, par che di - ca'o - gni fi - glia, o - gni spo - sa, é Fi -

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

22

Mat. lip - po'il pie-to - so guer-rie - - - ro, par che bril - li'in ve-der - lo'o-gni ro - - - sa, par che

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1 *mp*

C Cl. 2 *mp*

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

26 **Allegro Moderato**

Mat. *ri - da'o-gni pian - ta, 'o-gni fior.*

Ber. *Nel l'eb-brez - za d'a-mor tu de - li - ri, su-gli'af-*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1 *mp*

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

30

Mat.

Ber. fet - ti del ve - glia'o Ma - til - de! Nel l'eb - brez - za d'a - mor tu de - li - ri, su - gli'af -

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

34

Mat. Tu con - fon - di cò fo - lli sos - pi - - ri, quei tras -

Ber. fet - ti del ve - glia' o Ma - til - de!

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C Cl. 1 *mf*

C Cl. 2 *mf*

Bsn. *mf*

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

KB

39

Mat. por - ti che nas-con dal cor.

Ber. O mia ca - ra Ma - til - de, tu de-

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

44 **Allegro**

Mat. *No, no, ah_no!*

Ber. *li - ri d'a - mor.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1 *pizz.*

Vlns. 2 *pizz.*

Vlas. *pizz.*

Vcs. *pizz.*

Cbs. *pizz.*

KB

54

con allegria é trasporto infantile partiendo la voz con gracia

Mat. *Non va - neg-gia miopen - sie-ro, non è fol-le'il mio de - si - ro, quan-do'al*

Ber.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C Cl. 1

C Cl. 2

Bsn. *f*

D Tpt. *f*

Tbn. 1 & 2 *f*

Tbn. 3 & Oph. *f*

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

65 *rit.*

Mat. pro-de ca - va - lie-ro sa-cro'un pal-pi-to sa-cro'un pal-pi-to del cor. Ah,—

Ber.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C Cl. 1 *p* *f*

C Cl. 2 *p* *f*

Bsn. *solo* *p* *f*

D Tpt. *p* *f*

Tbn. 1 & 2 *f*

Tbn. 3 & Oph. *f*

Vlms. 1 *arco* *f* *arco*

Vlms. 2 *f* *arco*

Vlas. *f* *arco*

Vcs. *f* *arco*

Cbs. *f* *arco*

KB *f* *rit.*

75 *a tempo*

Mat. — bel-la spe-me — lu-sin-ghie-ra, m'em - - pie l'al - ma — dicon-ten - to, non è fiam-ma —

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1 *p*

C Cl. 2 *p*

Bsn. *solo*
p

D Tpt. *p*

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlms. 1 *pizz.*

Vlms. 2 *pizz.*

Vlas. *pizz.*

Vcs. *pizz.*

Cbs. *pizz.*

KB *mp*

95

Mat. *lu - sin - ghie - ra, m'em - pie l'al - ma di con - ten - to, non è fiam - ma pas - sag - gie - ra,*

Ber.

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

C Cl. 1 *mp*

C Cl. 2 *mp*

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

105 *a piacere un poco piu mosso*

Mat. *pas-sag-gie-ra, che ne'ac-cen-de'in pet-to'a-mor.*

Ber. *E'u-na'i-ma-gin lu-sin-ghie-ra, che t'ac-*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C Cl. 1 *f*

C Cl. 2 *f*

Bsn. *f*

D Tpt. *f*

Tbn. 1 & 2 *f*

Tbn. 3 & Oph. *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

KB *f*

115

Mat.

Ber.
cen - de'in pet - to'a - mor, è'u - na'i - ma - gin lu - - sin - ghie-ra,

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

122 *a tempo*

Mat. Non va - neg-gia — mio pen - sie-ro, — non è fol-le'il —

Ber. che t'ac - cen - de'in pet-to'a-mor.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1 *pizz.*

Vlins. 2 *pizz.*

Vlas. *pizz.*

Vcs. *pizz.*

Cbs. *pizz.*

KB

132

Mat. *rit.*
 mio de-si-ro, quan-do'al pro-de ca-va-lie-ro sa-cro'un pal-pi-to, sa-cro un pal-pi-to

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1 *p*

C Cl. 2 *p*

Bsn. *solo* *p*

D Tpt. *p*

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB *rit.*

142 *a tempo*

Mat. del cor. Ah, bel-la spe-me lu-sin-ghie-ra, m'em - - pie l'al - ma di-con-ten - to,

Ber.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C Cl. 1 *f*

C Cl. 2 *f*

Bsn. *f* *solo*

D Tpt. *f* *p*

Tbn. 1 & 2 *f*

Tbn. 3 & Oph. *f*

Vlms. 1 *f* *arco* *pizz.*

Vlms. 2 *f* *arco* *pizz.*

Vlas. *f* *arco* *pizz.*

Vcs. *f* *arco* *pizz.*

Cbs. *f* *arco* *pizz.*

KB *f*

153

a piacere

a tempo

Mat. non è fiam-ma pas-sag-gie-ra, che ne'ac-cen-de'in pet-to'a-mor. Bel-la spe-me

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1 *arco* *p*

Vlins. 2 *arco* *p*

Vlas. *arco* *p*

Vcs. *arco* *p*

Cbs. *arco* *p*

KB

163

Mat. — lu - sin - ghie-ra, — lu - sin - ghie-ra, — m'em-pie l'al-ma — di con-ten - to, non è fiam-ma —

Ber.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1 *p*

C Cl. 2 *p*

Bsn. *p*

D Tpt. *p*

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

Mat. pas - sag - gie - ra, che ne'ac - - - cen - - - - - de'in pet - to'a - -

Ber. lu - sin - ghie - ra, che t'ac - cen - de'in pet - to'a - mor, in pet - to'a - -

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. *ff*

D Tpt. *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 & Oph. *ff*

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB *f* *ff*

192

Mat.
mor, in pet - to'a-mor, in pet-to, in pet - - - - to'a - - - - mor.

Ber.
mor, in pet - to'a-mor, in pet-to, in pet - - - - to'a - - - - mor.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

This page contains a musical score for measures 203 through 208. The score is arranged in a grand staff format with the following parts from top to bottom: Mat. (Males), Ber. (Berenice), Fl. 1, Fl. 2, Ob. 1, Ob. 2, C Cl. 1, C Cl. 2, Bsn., D Tpt., Tbn. 1 & 2, Tbn. 3 & Oph., Vlns. 1, Vlns. 2, Vlas., Vcs., Cbs., and KB (Keyboard). The key signature is one sharp (F#) and the time signature is 4/4. The Mat. and Ber. parts are mostly rests. The woodwinds and strings play rhythmic patterns, often in pairs. The keyboard part provides a harmonic foundation with chords and moving lines.

Flutes 1 & 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

Flute 1

Flute 2

Fl. 1

Fl. 2

Andante Affettuoso

Fl. 1

Fl. 2

Allegro Moderato

Fl. 1

Fl. 2

Fl. 1

Fl. 2

41 *f*

Fl. 1

Fl. 2

45 **Allegro** *f* **7** **8** **3** *rit.*

Fl. 1

Fl. 2

69 **4** *f*

Fl. 1

Fl. 2

75 *a tempo* **13** **10** *mp*

Fl. 1

Fl. 2

104 *f*

Fl. 1

Fl. 2

110 *un poco piu mosso* *f*

Fl. 1

Fl. 2

117

Fl. 1

Fl. 2

122

Fl. 1

Fl. 2

a tempo 8

[126-133] 8

[135-142] 8

143

Fl. 1

Fl. 2

f

a tempo 13

[146-158] 13

159

Fl. 1

Fl. 2

a tempo 9

[162-170] 9

174

Fl. 1

Fl. 2

f

ff

180

Fl. 1

Fl. 2

Piu mosso

187

Fl. 1

Fl. 2

194

Fl. 1

Fl. 2

203

Fl. 1

Fl. 2

Oboes 1 & 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante $\frac{2}{4}$

Oboe 1
[1-2] p [5-6] [9-10]

Oboe 2
[1-2] [5-6] [9-10]

Andante Affettuoso $\frac{2}{4}$

Ob. 1
[11-12] f [15-26]

Ob. 2
[11-12] f [15-26]

Allegro Moderato $\frac{11}{8}$

Ob. 1
[27-37] mf f

Ob. 2
[27-37] mf f

Ob. 1
[47-53] f [56-63] [65-67]

Ob. 2
[47-53] f [56-63] [65-67]

Allegro $\frac{7}{8}$

Ob. 1
[47-53] f [56-63] [65-67]

Ob. 2
[47-53] f [56-63] [65-67]

68 *rit.* **4** *a tempo* **13**

Ob. 1 [69-72] *f* [76-88]

Ob. 2 [69-72] *f* [76-88]

91 **16** *un poco piu mosso*

Ob. 1 [91-106] *f* *f*

Ob. 2 [91-106] *f* *f*

115

Ob. 1

Ob. 2

121

Ob. 1

Ob. 2

125 *a tempo* **8** *a tempo* **13**

Ob. 1 [126-133] *f* [135-142] [146-158]

Ob. 2 [126-133] *f* [135-142] [146-158]

159 *a tempo* **15**

Ob. 1 [162-176] *f* *ff*

Ob. 2 [162-176] *f* *ff*

180 **Piu mosso**

Ob. 1

Ob. 2

191

Ob. 1

Ob. 2

202

Ob. 1

Ob. 2

C Clarinets 1 & 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante $\frac{2}{2}$

C Clarinet 1

C Clarinet 2

Andante Affettuoso $\frac{2}{2}$

C Cl. 1

C Cl. 2

Allegro Moderato $\frac{4}{4}$

C Cl. 1

C Cl. 2

C Cl. 1

C Cl. 2

C Cl. 1

C Cl. 2

46 **Allegro** 8

C Cl. 1 [56-63] 8

C Cl. 2 [56-63] 8

64 **3 rit.** **a tempo**

C Cl. 1 [65-67] *p* **3** *f* *p*

C Cl. 2 [65-67] *p* **3** *f* *p*

79 **6** **7** **6** **7**

C Cl. 1 [83-88] [91-97] *mp*

C Cl. 2 [83-88] [91-97] *mp*

102 **un poco piu mosso**

C Cl. 1 *f* *f*

C Cl. 2 *f* *f*

112

C Cl. 1

C Cl. 2

120 **a tempo** 8

C Cl. 1 [126-133] 8

C Cl. 2 [126-133] 8

135 **3** *a tempo*

C Cl. 1 *f*

[135-137] *p* *f*

C Cl. 2 *p* *f*

150 *a tempo*

C Cl. 1 **6** *p*

[153-158] **6** [162-167] *p*

C Cl. 2 **6** *p*

[153-158] [162-167] *p*

171

C Cl. 1 *f* *ff*

C Cl. 2 *f*

180 **Piu mosso**

C Cl. 1

C Cl. 2 *f*

189

C Cl. 1

C Cl. 2 *ff*

200

C Cl. 1

C Cl. 2

Bassoons

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante $\frac{2}{2}$ *solo* *p* *tr* *f*

[1-2] [5-6] [9-10]

Andante Affettuoso $\frac{2}{2}$ *f* *p*

[11-12]

Allegro Moderato $\frac{5}{9}$ *mf* *f*

[21-25] [27-35]

Allegro $\frac{6}{6}$ *f*

[47-52]

rit. *solo* *p* *f*

[56-63] [65-67]

a tempo *solo* $\frac{6}{11}$ *p*

[83-88] [91-101]

un poco piu mosso *f*

[106]

2
117 *a tempo* 8
[126-133]

134 *a tempo*
3 *solo* *solo*
[135-137] *p* *f*

151 *a tempo*
6 10
[153-158] [162-171] *p* *f*

178 *Piu mosso*
f

188 *ff*

199

Trumpets in D

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

The musical score is written for Trumpets in D and consists of six staves of music. The first staff begins with the tempo marking **Andante** and a first ending of 10 measures, marked *p*. This is followed by a second ending of 2 measures, marked *f*, and then a **Andante Affettuoso** section. The second staff starts at measure 18 with **Allegro Moderato** and includes a 5-measure first ending marked *p* and another 5-measure first ending. The third staff begins at measure 36 with a 5-measure first ending marked *f*. The fourth staff starts at measure 47 with **Allegro** in 3/8 time, featuring a 6-measure first ending marked *f*, an 8-measure first ending, a 3-measure first ending marked *p*, and a *rit.* section. The fifth staff begins at measure 74 with **a tempo** and includes a 6-measure first ending marked *p* and an 11-measure first ending. The sixth staff starts at measure 104 with **un poco piu mosso** and features a *f* dynamic marking.

2
114

125 *a tempo* 8 3 *a tempo*

[126-133] [135-137] *p* *f* *p*

148 *a tempo* 6 10

[153-158] [162-171] *p*

177 *Piu mosso*

187 *ff*

198

Trombones 1 & 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante 10 [1-10] **Andante Affettuoso** 2 [11-12] **Allegro Moderato** 12 [15-26] 14 [27-40]

42 **Allegro** 7 [47-53] 8 [56-63]

65 3 *rit.* 4 [65-67] [69-72] **f** *a tempo* 13 [76-88] 17 [91-107]

110 *un poco piu mosso* **f** 3 [114-116]

123 *a tempo* 8 [126-133] 8 [135-142] **f** *a tempo* 13 [146-158]

162 *a tempo* 16 [162-177] **f** **Piu mosso** **f**

187 **ff**

200

Trombone 3 & Ophicleide

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante 10 [1-10] || **Andante Affettuoso** 2 [11-12] *f* [15-26] || **Allegro Moderato** 14 [27-40] *f*

42 **Allegro** 7 [47-53] *f* 8 [56-63]

64 3 *rit.* 4 [65-67] [69-72] *f* 13 *a tempo* [76-88] 17 [91-107]

110 *un poco piu mosso* 3 [114-116] *f*

123 *a tempo* 8 [126-133] 8 [135-142] *f* *a tempo* 13 [146-158]

162 *a tempo* 16 [162-177] *f* **Piu mosso** *f*

187 *ff*

201

Violins 1

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante *dol.* *tr* *2* *[3-4]*

8 **Andante Affettuoso** *f* *p* *p* *f*

14 *p*

19

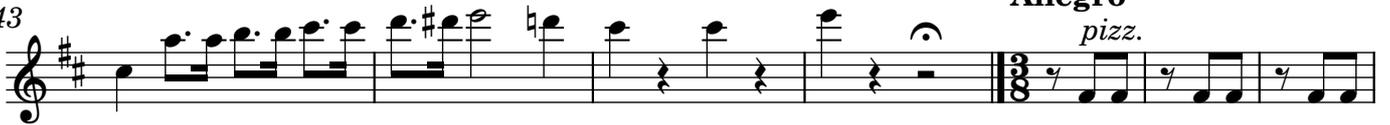
24 **Allegro Moderato** *mp*

29 *p*

33 *mf*

38 *f*

43

Allegro

50



62



73



85



97



108



117



123



133 *arco*
f

145 *a tempo*
pizz.

157 *a tempo*
arco
p

169 *f*

180 *Piu mosso*
f

189

199

Violins 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

tr

dol.

2

[3-4]

8

Andante Affettuoso

f

p

p

f

14

p

19

24

Allegro Moderato

29

33

mf

38

f

43

Allegro

50

62

74

86

98

110

un poco piu mosso

119

a tempo

131

Violas

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

11 Andante Affettuoso

16

21

26 Allegro Moderato

31

38

Allegro

46 pizz.

2
58

rit.

70

arco
a tempo
pizz.
f

82

arco
p

94

106

un poco piu mosso
f
f

117

125

a tempo
pizz.

137

arco
a tempo
pizz.
f

149

161 *a tempo*
arco

p

174 *Piu mosso*

f *f*

185

197

Violoncellos

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

p *tr* **2** *f* *p*

[3-4]

10 Andante Affettuoso

p *f* *p*

16

f *p*

23 Allegro Moderato

f

29

f

34

mf *f*

43 Allegro *pizz.*

f

54

f

66 *rit.* *arco* *f* *a tempo* *pizz.*

78

90 *arco* *p*

102 *un poco piu mosso* *f* *f*

114 *a tempo* *pizz.*

127

139 *arco* *f* *a tempo* *pizz.*

151 *a tempo* *arco* *p*

163

174 **Piu mosso**

f *f*

185

199

Contrabasses

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

11 Andante Affettuoso

66 *rit.* *arco* *f* *a tempo* *pizz.*

78

90 *arco* *p*

102 *f* *un poco piu mosso* *f*

115 *a tempo* *pizz.*

128

140 *arco* *f* *a tempo* *pizz.*

152 *a tempo* *arco* *p*

164

175 **Piu mosso**

Musical notation for measures 175-186. The piece is in G major (one sharp) and 3/4 time. Measure 175 starts with a bass clef and a key signature of one sharp. The first four measures feature a melodic line with eighth notes and a fermata over the final note. The fifth measure has a dynamic marking of *f*. Measures 176-186 consist of a rhythmic accompaniment of eighth notes, with a dynamic marking of *f* at the beginning of measure 176.

187

Musical notation for measures 187-199. The piece continues in G major and 3/4 time. Measures 187-199 feature a melodic line with eighth notes and a fermata over the final note. The piece concludes with a double bar line.

200

Musical notation for measures 200-211. The piece continues in G major and 3/4 time. Measures 200-211 feature a melodic line with eighth notes and a fermata over the final note. The piece concludes with a double bar line.

Vocal Parts with Keyboard Reduction

Sorga l'Alba

(The Dawn Rises)

From the opera "*Las Treguas de Tolemaida*"

By Hilarión Eslava



Cavatina for 2 sopranos with small orchestra

ART: Joan and Richard I meeting Philip Augustus II of France, ca 1250,
from Histoire d'Outremer, British Library Yates Thompson MS 12, fol. 188v;
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CP-130/9

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

Matilde

Berenguela

Keyboard Reduction

5

Mat.

Ber.

KB

To-glier-mi vuo-i co'dub-bi tuoi la

10

Andante Affettuoso

Mat.

Ber.

KB

pa-ce, chegiu-stison mache spre-zar mi pia-ce. Sor-ga l'al - ba ri-den-te,'od os-

13 *f* *dol.*

Mat. *cu - - - ra, se-gua tris-te,'o ri-splen-da'il me-rig - - gio, quan-do'a not - te se-pol-ta'è na-*

Ber.

KB *mf*

17

Mat. *tu - ra, tro - vo sem - pre Fi-lip - po nel cor, par che di - ca'o-gni fi - glia,'o-gni*

Ber.

KB

21

Mat. *spo - sa, é Fi-lip-po'il pie-to - so guer-rie - - - ro, par che bril-li'in ve-der - lo'o-gni*

Ber.

KB

25 **Allegro Moderato**

Mat. *ro - - sa, par che ri - da'o-gni pian-ta,'o-gni fior.*

Ber. *Nell'eb-brez - za d'a-mor tu de-*

KB

29

Mat.

Ber.

KB

li - ri, su-gli'af-fet - ti del ve-glia'o Ma-til - de! Nel'eb-brez-za d'a-mor tu de-

33

Mat.

Ber.

KB

Tu con - fon - di cò

li - ri, su-gli'af-fet - ti del ve - glia'o Ma - til - de!

37

Mat.

Ber.

KB

fo - lli sos - pi - - - ri, quei tras-por - ti che nas - con dal

41

Mat. *cor.*

Ber.

KB

O mia ca - ra Ma - til - de, tu de - li - ri d'a -

45

Mat. *Allegro*

Ber. *mor.*

KB

No, no, ah_no!

54

Mat. *con allegria é trasporto infantile partiendo la voz con gracia*

Ber.

KB

Non va - neg - gia — mio pen - sie - ro, — non è fol - le' il — mio de -

63

Mat. *rit.*

Ber.

KB *rit.*

si - ro, — quan - do' al pro - de — ca - va - lie - ro — sa - cro' un pal - pi - to — sa - cro' un

71 *a tempo*

Mat. pal-pi-to del cor. Ah, bel-la spe-me lu-sin-ghie-ra, m'em - - pie

Ber.

KB *f* *mp*

80

Mat. l'al - ma di con-ten - to, non è fiam-ma pas-sag - gie-ra, che ne'ac - cen-de'in

Ber.

KB

89 *a piacere*

Mat. — pet-to'a - mor. — Bel-la spe-me — lu - sin - ghie-ra, — lu - sin - ghie-ra, — m'em-pie

Ber.

KB

98

Mat. l'al - ma di con-ten - to, non è fiam-ma pas-sag - gie-ra, pas-sag - gie-ra, —

Ber.

KB *8.*

107 *a piacere un poco piu mosso*

Mat. *che ne'ac - cen-de'in pet-to'a - mor.*

Ber. *È'u-na'i-ma - gin lu - sin - ghie - ra, che t'ac -*

KB *f*

115

Mat.

Ber. *cen - de'in pet - to'a - mor, è'u - na'i - ma - gin lu - sin - ghie - ra, che t'ac -*

KB

123 *a tempo*

Mat. *Non va - neg-gia mio pen - sie-ro, non è fol-le'il*

Ber. *cen - de'in pet-to'a - mor.*

KB

132

Mat. *rit.*

— mio de-si - ro, — quan-do'al pro-de — ca - va - lie-ro — sa-cro'un pal-pi-to, —

Ber.

KB

140

Mat. *a tempo*

— sa-cro un pal-pi-to — del cor. Ah, — bel-la spe-me — lu-sin-

Ber.

KB

148

Mat.

ghie-ra, m'em - - pie l'al - ma — di con-ten - to, non è fiam-ma — pas-sag - gie-ra, —

Ber.

KB

157 *a piacere* *a tempo*

Mat. *che ne'ac - cen-de'in pet-to'a - mor. Bel-la spe-me lu - sin - ghie-ra, lu - sin -*

Ber.

KB

166

Mat. *ghie-ra, m'em-pie l'al-ma di con-ten - to, non è fiam-ma pas-sag - gie-ra,*

Ber.

KB

175 *a piacere* **Piu mosso**

Mat. *pas-sag - gie-ra, che ne'ac - cen-de'in pet-to'a - mor, non è fiam-ma pas-sag -*

Ber. *è u-na'i - ma-gin lu - sin -*

KB

184

Mat. *g*ie-ra, che ne'ac - - - cen - - - - - de'in pet - to'a - - mor, in

Ber. *g*hie-ra, che t'ac - cen - de'in pet - to'a - mor, in___ pet - to'a - - mor, in

KB *f* *ff*

193

Mat. pet - to'a-mor, in___ pet-to, in pet - - - - - to'a - - - - - mor.

Ber. pet - to'a-mor, in___ pet-to, in pet - - - - - to'a - - - - - mor.

KB

202

Mat.

Ber.

KB

Keyboard Reduction

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante *dol.* *tr*

Musical notation for measures 1-4. The piece is in 3/4 time and D major. The first staff (treble clef) begins with a piano introduction marked *dol.* and features several trills (*tr*) on the notes G4, A4, and B4. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes.

5

Musical notation for measures 5-8. The melody continues in the treble clef, and the bass clef accompaniment features a steady eighth-note pattern in the right hand and a more active line in the left hand.

10 **Andante Affettuoso**

Musical notation for measures 10-14. The tempo and mood change to **Andante Affettuoso**. The piece shifts to E major. The right hand features a dense texture of chords, while the left hand has a simple eighth-note accompaniment. The dynamic marking *mf* is present at the end of the system.

15

Musical notation for measures 15-19. The texture remains similar to the previous system, with a focus on chordal accompaniment in the right hand and a rhythmic accompaniment in the left hand.

20

Musical notation for measures 20-24. The piece concludes with a final cadence in the treble clef and a series of chords in the bass clef.

Allegro Moderato

Allegro

51

p

60

rit.

70

f *mp* *a tempo*

79

89

100

f

109 *un poco piu mosso*

117

125 *a tempo*

135

144 *a tempo*

154 *a tempo*

165

174 *Piu mosso*

183

192

200