

# Più misera chi vide mai

(*The most miserable person ever seen*)

From the opera "Las Treguas de Tolemaida"

By Hilarión Eslava



Duet for 2 sopranos with small orchestra

ART: Berengaria of Navarre, wife of Richard I and queen of England; artist unknown  
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# "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

**Recitativo** *con interesse  
(with interest)*

Matilde      Co-sí me-sta per-chè? dim-mi?      *con compassione  
(with compassion)*

Berenguela      É in-ten-so'il tuo do - lor!      Qual n'è la

Flutes      In - fe - li - ce!

Oboes

C Clarinets

Bassoons

F Trumpets

Horns in F

Horns in E♭

Trombones

1º Violins

2º Violins

Violas

Violoncellos

Contrabasses

Keyboard Reduction

4

Mat. cau-sa? *con incertezza (with uncertainty)*

Ber. Ma... se tu... qui... fra que-ste brac-cia vo - li, or più che ma-i ca-ra mi se - i Ma-

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E<sub>b</sub> Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

6

*affannosa (breathless)*

Mat. Che vuoldir ciò? Mi fai tre - mar, ti spie-ga as-co-so nel tuo  
Ber. til - de.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

8

Mat. dir, par che si tro-vi pel mio po-ve-ro cor fa-tal pre-sa-ggio.

Ber. Or tu-m'as - col - ta, e t'ar-ma di cor-

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E $\flat$  Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

11 **Allegro con moto**

Mat.

Ber. ra - - ggio. A tur - bar tuo di se -

Fl.

Ob.

C Cl.

Bsn. *1º Solo* *f* > >

F Tpt.

F Hn.

E $\flat$  Hn.

Tbn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* > >

Cb. *f* > >

KB *f*

14

Mat.

Ber. re - - - - ni, mar - cia' al - te - - - ro, e dop - - - pia' il gi - - - - - ro, il po

Fl. f

Ob. f

C Cl. f

Bsn.

F Tpt. f

F Hn. f

E $\flat$  Hn.

Tbn. f

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

17

Mat.

Ber. li - - ti - - co rag - - gi - - - ro e ti dan - no'a la - gri - - mar, ah! Sa-cri

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

21

Mat.

Ber.      son gli'af-fet - ti'al      tro - - no de-lла mi - se - ra fan - ciu - - - lla, che va - gi      sure - gia

Fl.

Ob.

C Cl.      *p*

Bsn.      *p*

*Solo*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1      *p*

Vln. 2      *p*

Vla.      *p*

Vc.

Cb.      *p*

KB      *p*

26

Mat. - - - Ma ti spie-ga, ri -

Ber. cu - - lla quan-do'al gior-no ilu - mi'a - pri.

Fl. - - - - -

Ob. - - - p cres.

C Cl. > - - - p cres.

Bsn. > - - - p cres.

F Tpt. - - - - -

F Hn. - - - p cres.

E<sub>b</sub> Hn. - - - - -

Tbn. - - - - -

Vln. 1 > - - - p cres.

Vln. 2 > - - - p cres.

Vla. > - - - p cres.

Vc. > - - - p cres.

Cb. > - - - p cres.

KB - - - - - cres.

30

Mat. sol - vi fa - ve - lla, pel mio cor la pie-ta - de'é'un mar-

Ber.

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

F Tpt. *f*

F Hn. *f*

E<sub>b</sub> Hn.

Tbn. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

33

Mat. ti - ro. Ah Ric-car -

Ber. Recitativo, rissoluta

Non sò ben se fra sde-gno, 'o de - li - ro, te Ric - car-do, 'a Fi-lip - po ra - pí.

Fl. ff f

Ob. ff f

C Cl. ff f

Bsn. ff f

F Tpt. ff f

F Hn. ff f

E♭ Hn.

Tbn. ff f

Vln. 1 ff f

Vln. 2 ff f

Vla. ff f

Vc. ff f

Cb. ff f

KB ff f

38 **Allegro con moto**

Mat. do! Fi-lip - po! Gran Di - - o, o-gni spe - me dipa - ce spa - ri.

Ber.

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

F Tpt. *f*

F Hn. *f*

E $\flat$  Hn.

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB *f* *mf*

43

Mat. Per chi nas - ce'in re - - gia cul - - - la, é men - da - ce'an-che'il pen-

Ber.

Fl. f

Ob. f

C Cl. f

Bsn. *1º Solo*

F Tpt. f

F Hn. f

E<sub>b</sub> Hn.

Tbn. f

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

47

Mat.  
Ber.  
Fl.  
Ob.  
C Cl.  
Bsn.  
F Tpt.  
F Hn.  
E♭ Hn.  
Tbn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
KB

sie - - - - - ro, é cap - ri - - ccio pas - sag - - gie - - - - - ro il do-

50

Mat. ve - re,'e la vir - - tù, ah! Tut-to ca-de'a pié del tro - - no, an-che'il giu - ro'é va-no'ac -

Ber.

Fl.

Ob.

C Cl. *p*

Bsn. *p*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB

55

Mat.      cen - - - to, tut - to can - - - gia' al par del ven - - - to, non ha fe - de l'a - - mis-

Ber.

Fl.

Ob.

C Cl.

Bsn.      *Solo*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

59

Mat. tá.

Ber. Ma ti fre-na Ma - til-de! ri -

Fl.

Ob. *cres.*

C Cl. *cres.*

Bsn. *cres.*

F Tpt.

F Hn. *cres.*

E♭ Hn.

Tbn.

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Vc. *cres.*

Cb. *cres.*

KB

*a piacere, con fatica  
(with fatigue)*

62

Mat. - - - No, no, fra-

Ber. cor - da che si - gnor t'é Ric-car - - do,'e fra - te - llo.

Fl. f ff

Ob. f ff

C Cl. f ff

Bsn. f ff

F Tpt. f ff

F Hn. f ff

E♭ Hn. - -

Tbn. f ff

Vln. 1 ff

Vln. 2 ff

Vla. - -

Vc. ff

Cb. ff

KB -

65

Mat. te-llo non m'é che mi scor-da, chi m'in - fran-ge i le-ga - - mi del cor.

Ber. In - fe-

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

**Andantino**

68

Mat. - - - - - Ma del

Ber. li - ce il tu-o pian-to m'as - sor - da, mi rad - do - pia\_ nel se-no'il do - lor, in - fe -

Fl. - - - - -

Ob. - - - - -

C Cl. - - - - - *p*

Bsn. - - - - - *p*

F Tpt. - - - - -

F Hn. - - - - -

E $\flat$  Hn. - - - - -

Tbn. - - - - -

Vln. 1  $\begin{array}{c} \text{z} \\ \text{d} \end{array}$  - - - - -

Vln. 2  $\begin{array}{c} \text{z} \\ \text{d} \end{array}$  - - - - -

Vla.  $\begin{array}{c} \text{z} \\ \text{d} \end{array}$  - - - - -

Vc.  $\begin{array}{c} \text{z} \\ \text{d} \end{array}$  - - - - -

Cb.  $\begin{array}{c} \text{z} \\ \text{d} \end{array}$  - - - - -

KB  $\begin{array}{c} \text{z} \\ \text{d} \end{array}$  - - - - -

72

Mat. san - - gue al do-ver mi fa sor - da d'o-dio so - lo d'in-fiam-ma, e d'or - ror, di Ric -

Ber. li - - ce il tuo pian - - to m'as - sor - da mirad - do - pia nel se - no il do - lor, ma quell'

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

This musical score page contains 16 staves. The vocal parts (Mat., Ber., Fl., Ob., C Cl., Bsn., F Tpt., F Hn., E♭ Hn., Tbn., Vln. 1, Vln. 2, Vla., Vc., Cb., KB) are arranged vertically. The vocal parts sing in Italian, with lyrics such as 'san-gue', 'al do-ver mi fa', 'sor-da', 'd'o-dio', 'so-lo d'in-fiam-ma', 'e d'or-ror', 'di Ric-', 'li-ce il tuo pian-to', 'm'as-sor-da', 'mirad-do-pia nel se-no', 'il do-lor, ma quell'', and 'san-gue'. The orchestra instrumentation includes woodwind instruments (Flute, Oboe, Clarinet, Bassoon, French Horn, Eb Horn, Trombone), brass instruments (Trumpet, Trombone), strings (Violin 1, Violin 2, Viola, Cello, Double Bass), and keyboard (Kontakte). The music is in common time, with a key signature of one flat. Measure 72 begins with a melodic line from the soprano (Mat.) and basso (Ber.) voices, supported by the orchestra's harmonic foundation.

76 *legato*

Mat. car - - do l'or-go - - glio dis - cor - - da co - - gli'af - - fet - - ti d'un te - - ner - o'a-  
 Ber. o - - dio'a Ri-car - - do dis - cor - - da co - - gli'af - - fet - - ti d'un te - - ner - o'a-

Fl. f

Ob. f

C Cl. f

Bsn. f

F Tpt.

F Hn. f

E♭ Hn.

Tbn. f

Vln. 1 f p

Vln. 2 f p

Vla. f p

Vc. f p

Cb. f p

KB f p

79

*a piacere, rit.*

Mat. mor - e. Co-gli'af - fet - - - ti d'un te - - - ne - ro'a - mo - - - re. Di Ric -

Ber. mor - e, co-gli'af-fet - ti d'un te - ne-ro d'un te - ne-ro'a - mo - - - re. Ma quell'

Fl.

Ob.

C Cl. *p*

Bsn. *1º Solo* *p*

F Tpt.

F Hn. *p*

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

82

Mat. Ber. Fl. Ob. C Cl. Bsn. F Tpt. F Hn. E<sub>b</sub> Hn. Tbn. Vln. 1 Vln. 2 Vla. Vc. Cb. KB

cresc *f* > *p*

car - - do l'or - go-glio dis - cor - da co-gli'af-fet-ti, af - fet - ti d'un te - - ne-ro'a-  
o - - dio'a Ric-car - - do dis - cor - da co-gli'af-fet-ti, af - fet - ti d'un te - - ne-ro'a-

85

*cresc.*

*a piacere*

Mat. mo - - - re. Co-gli'af-fet - ti, af - fet - - - ti d'un te - ne - ro, si'a - - - - - a *piacere*

Ber. mo - - - re. Co-gli'af-fet - ti, af - fet - - - ti d'un te - ne - ro, si'a - - - - -

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

87 *a tempo*

Mat.      - - - mo - re'a z - - mo - re'a - - - mor.

Ber.      - - - mo - re'a z - - mo - re'a - - - mor.      Ce-sa'al

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1      pp

Vln. 2      pp

Vla.      pp

Vc.      pizz.

Cb.      pizz.

KB      pp

90 **Allegro Moderato**

Mat. *f* *b*  
Gia ca - de'il fla - ge - - llo, gia ca - desul mio

Ber. fi - - - - ne.

Fl. *f*

Ob.

C Cl.

Bsn. *f*

F Tpt. *f*

F Hn. *f*

E<sub>b</sub> Hn. *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *arco* *f*

Cb. *arco* *f*

KB *f*

94

Mat. ca - po.

Ber. Ma - til - - - de, Ma - til - de fa cor.

Fl. Solo *p*

Ob. Solo *p*

C Cl. Solo *p*

Bsn. *p*

F Tpt.

F Hn. *p* *oo* *oo*

E<sub>b</sub> Hn.

Tbn.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

KB

*rit.*

Mat.

Ber. *a piacere*  
In - fe-

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E<sub>b</sub> Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB rit.

*Dopo brevissima pausa, slanciandosi con  
trasporto una fra le braccia dell'altra.  
(After a brief pause, they embrace each other.)*

**Moderato**  
*con tenerezza e legato  
(with tenderness & legato)*

103

Mat.      Ah      Di me più mi - se - ra chi vi-de ma-i, chi -  
Ber.      li - ce, in-fe - li - ce, Ah      Di te più mi - se - ra chi vi-de ma-i, chi -  
Fl.      -  
Ob.      -  
C Cl.      -  
Bsn.      -  
F Tpt.      -  
F Hn.      -  
E♭ Hn.      -  
Tbn.      -  
Vln. 1      arco  
Vln. 2      arco  
Vla.      arco  
Vc.      pizz.  
Cb.      pizz.  
Kb.      -

112

Mat. vi - de, chi vi - de ma - i, quan - do di pol - ve - re mi pian - ge - ra - i, cal - ma quest'

Ber. vi - de, chi vi - de ma - i, a - mi - ca te - - ne - ra sem-pre m'av - ra - i, la sor - te

Fl. *p*

Ob. *f*

C Cl. *f*

Bsn. *p* *1º Solo*

F Tpt. *f*

F Hn. *f*

E♭ Hn. *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *p* *arco* *f*

Vc. *p* *arco*

Cb. *p* *arco*

KB

120

Mat. a - ni-ma rit - ro - ve - rá. L'a - mi - ca te - ne - ra scor-dar tu de - i, e se'u - - na  
 Ber. bar-ba-ra si pla-che - rá. Al fin quell' a - - ni - ma scuo-ter tu  
*tr*

Fl. *tr*  
*tr*

Ob. *tr*  
*tr*

C Cl. *tr*

Bsn.

F Tpt.

F Hn.

E<sub>b</sub> Hn.

Tbn.

Vln. 1 *tr* *p*

Vln. 2 *tr* *p*

Vla. *p* *pizz.*

Vc.

Cb. *pizz.*

KB

128

Mat. la - gri - ma spar - gi per le - i la fred - - da ce - - ne - - re sor -

Ber. de - i, al fin quell' a - - ni - ma, al fin quell' a - - ni - - ma scuo -

Fl.

Ob.

C Cl. cres.  
*mf*

Bsn. *1º Solo*  
*p*

F Tpt.

F Hn. cres.  
*p*

E<sub>b</sub> Hn.

Tbn.

Vln. 1 cres.

Vln. 2 cres.

Vla. cres.

Vc. *arco*

Cb. *arco*

KB *cresc.*

135 *dolce e legato*

Mat.      ri - - de - - rá,    e    se'u - na la - - gri - ma    spar - - - gi    per lei la

Ber.      ter tu de - i, d'e - - - ter - - ne la - - gri - me    ti    pian - ge - rei se

Fl.

Ob.      f

C Cl.      f      ff

Bsn.      f

F Tpt.      f

F Hn.      ff

E<sub>b</sub> Hn.      f

Tbn.      f

Vln. 1      ff      p

Vln. 2      ff      p

Vla.      ff      p

Vc.      f      p

Cb.      f      p

KB

144

Mat. fred-da ce - ne - re sor - ri - de - rá, sor - ri - de - rá, sor - ri - de - rá, la

Ber. mu - ta res - ta - si per tè pie - tà, per tè pie-tà, per tè pie-tà, per tè pie - tà, se

Fl. Solo

Ob.

C Cl. Solo

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

152

Mat. fred - da ce - - ne - re sor - ri - de - rá, sor - ri - de - rá, sor - ri - - - de -

Ber. mu - ta res - - ta - si per tè pie - tà, per te pie-tà, per tè pie-tà, per tè pie-

Fl.

Ob.

C Cl.

Bsn. *p*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

## 159 Poco più mosso

Mat. rá. Ah

Ber. tà. In - - - fe - li - - ce

Fl.

Ob.

C Cl.

Bsn. f

F Tpt. f

F Hn.

E♭ Hn.

Tbn. f

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB f 8

166

Mat. me! Si,

Ber.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E $\flat$  Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

173

*a piacere*

Mat. si, Ah! Di me più mi - se - ra chi vi - de

Ber. Ah! Di te più mi - se - ra chi vi - de

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E<sub>b</sub> Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

*a tempo*

182

Mat. ma - i, chi vi - de, chi vi - de ma - i, quan - do di pol - - ve - re mi pian - ge -

Ber. ma - i, chi vi - de, chi vi - de ma - i, a - mi - - ca te - - ne - ra sem - pre m'av -

Fl.

Ob.

C Cl.

Bsn. *Iº Solo*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc. *arco*

Cb. *arco*

KB

Mat. ra - i, cal - - ma quest' a - ni-ma rit - ro - ve - rá. La - mi - - ca te - - ne-

Ber. ra - i, la sor - te bar - ba - ra si pla - che - rá. Al

Fl. *tr*

Ob. *f* *tr* *tr*

C Cl. *p* *f* *tr*

Bsn. *f*

F Tpt. *f*

F Hn. *f*

E♭ Hn.

Tbn. *f*

Vln. 1 *tr* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *pizz.*

Cb. *pizz.*

KB

197

Mat. *cresc.*

Ber.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E $\flat$  Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

ra scordar tu de - i, e se'u - - na la - - - gri - ma spar - gi per le - - i la  
fin quell' a - - - ni - ma scuo - ter tu de - i, al fin quell' a - - - ni -

203

Mat. fred - - - - da ce - - ne - - re sor - - ri - - de - - rá,

Ber. ma, al fin quell' a - - ni - - ma scuo - - ter tu de - i,

Fl.

Ob. *cres.*

C Cl. *f* *ff*

Bsn. *1º Solo* *p* *f*

F Tpt. *f*

F Hn. *p* *cres.* *ff*

E<sub>b</sub> Hn. *f*

Tbn. *f*

Vln. 1 *cres.* *f*

Vln. 2 *cres.* *f*

Vla. *cres.* *ff*

Vc. *arco* *cres.* *ff*

Cb. *arco* *cres.* *ff*

KB

209 *dolce e legato*

Mat. e se'u - - na la - - gri - ma spar - - gi per lei la fred - da

Ber. d'e - - ter - - ne la - - gri - me ti pian - - ge - rei se mu - ta

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Eb Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

217

Mat. ce - - ne - re sor - ri - de - rá, sor - ri - de - rá, sor - ri - - - de - rá, la

Ber. res - - ta - si per tè pie tà, per tè pie - per tè pie-tà, per tè pie - tà, se

Fl. Solo

Ob.

C Cl. Solo

Bsn.

F Tpt.

F Hn.

E<sub>b</sub> Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

224

Mat. fred - da ce - - ne - re sor - ri - de - rá, sor - ri - de - rá, sor - ri - - de -

Ber. mu - ta res - - ta - si per tè pie - tà, per tè pie-tà, per tè pie-tà, per tè pie-

Fl.

Ob.

C Cl.

Bsn. *p*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

231 **Piu mosso**

Mat. rá. Sor-ri-de - rá, sor-ri-de - rá, la fred - da ce-ne-re

Ber. tà. Per tè pie - tà, per tè pie - tà, se mu - ta res-ta-si

Fl.

Ob.

C Cl.

Bsn. *f*

F Tpt. *f*

F Hn. *f*

Eb Hn. *f*

Tbn. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

238

Mat. — sor - ri - de - rá, sor - ri - de - rá, sor - ri - de - rá, la

Ber. — per tè pie - tà, per tè pie - tà, per tè pie - tà, se

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E<sub>b</sub> Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

244

Mat. fred - da ce-ne-re sor - ri - de - rá, sor - ri - de - rá, sor - ri - de -

Ber. mu - ta res-ta-si per tè pie - tà, per tè pie - tà, per tè pie -

Fl. f

Ob. f

C Cl. f

Bsn.

F Tpt. f

F Hn.

Eb Hn. f

Tbn. f

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Cb. f

KB 8

251

Mat. rá, si si, sor - - - re - - - de - - - rá.

Ber. tà, per tè, per tè pie - - - tà.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Eb Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

258

Mat.

Ber.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E $\flat$  Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

# Flutes

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

The musical score for Flutes consists of eight staves of music. Staff 1 (measures 1-15) starts with a Recitativo section in common time, key signature of C major, dynamic f. Staff 2 (measures 16-35) begins with Allegro con moto in common time, key signature of B-flat major, dynamic ff. Staff 3 (measures 36-45) continues Allegro con moto in common time, key signature of B-flat major, dynamic f. Staff 4 (measures 46-55) returns to Allegro con moto in common time, key signature of B-flat major, dynamic ff. Staff 5 (measures 56-65) shows a transition to Andantino in common time, key signature of G major, dynamic f. Staff 6 (measures 66-75) maintains Andantino in common time, key signature of G major, dynamic f. Staff 7 (measures 76-85) includes a dynamic instruction "a tempo". Staff 8 (measures 86-95) concludes with Allegro Moderato in common time, key signature of C major, dynamic p.

2  
99 *rit.*

106 **Moderato**  
**8**  
*p*

123 **12** *f*      **14** *[137-150]* *Solo*

156 **2** *[156-157]* *f* **Poco piu mosso**

164 *[164-186]*

171 *[171-186]*

179 **a tempo**  
**8**  
*p* *f* *tr* **12** *[195-206]* *f*

208 **14** *Solo* *[209-222]* **2** *[228-229]* *f* **Piu mosso**

233 **3** *[236-238]*

244<sub>8</sub> 3  
{244-246} **f**

This musical excerpt is in common time (indicated by the '8' below the measure number). The key signature is one flat. Measure 244 begins with a half note followed by eighth-note pairs. Measure 245 features sixteenth-note patterns. Measure 246 consists of eighth-note chords. The dynamic is marked as forte (f).

255<sub>8</sub>

This musical excerpt is in common time (indicated by the '8' below the measure number). The key signature is one flat. It features eighth-note pairs and a single eighth note.

# Oboes

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

*"The most miserable person ever seen"*

*Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy*

Hilarión Eslava, 1842

Recitativo

Allegro con moto

16

32

42

60

76

88

92

Allegro con moto

Andantino

a tempo

Allegro Moderato

2  
95

*Solo*

*rit.* 2 2 [100-101] [103-104]

106 **Moderato** 12 [107-118] f tr [123-134] 12 f [137-157] f

Poco piu mosso

159 [171-177]

165 [179-190] f tr [195-206] f [209-229] f

*a tempo* 12 [236-238]

Piu mosso

231 [244-246] f

241 [251-258]

258

# C Clarinets

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

The musical score for two C clarinets (duo) is presented in eight staves. The first staff begins with a 'Recitativo' section, indicated by a stylized 'R' above the staff. The key signature is common time (C). Measure 3 starts with a dynamic **f**. Measures 5 and 16 follow. Staff 2 begins at measure 16, marked '2'. Measures 26 and 35 are also marked '2'. Staff 3 begins at measure 35, marked 'Allegro con moto'. Measures 46 and 55 are also marked 'Allegro con moto'. Staff 4 begins at measure 64, marked 'Andantino'. Measures 76 follows. Various dynamics are used throughout, including **f**, **p**, **cres.**, and **ff**. Performance instructions like '3', '5', '2', and '4' are placed above specific measures. Measure numbers [2-4], [6-10], [11-13], [18-19], [42-44], [65-66], [67-69], and [72-75] are provided below the staves.

2  
80

86 *a tempo*

Allegro Moderato

92

97 Solo rit.

2

[103-104]

106 **Moderato** 12

*tr*

10

cres.

*mf*

*f*

*ff*

137 **14** Solo

[137-150]

[156-157]

*f*

Poco piu mosso

161

167

174

*a tempo*

12

*p*

*f*

*tr*

10

[179-190]

[195-204]

205 *cres.* **f** **ff** **14** *Solo* **>** **2**  
*[209-222]* *[228-229]*

**Piu mosso**  
**230** **f** **3**  
*[236-238]*

**239** **f**  
*[244-246]*

**250**

**257**

# Bassoons

## "Più misera chi vide mai"

Dueto de Típles en el 2º Acto de la Ópera Treguas de Tolemaida

*"The most miserable person ever seen"*

*Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy*

Hilarión Eslava, 1842

**Recitativo**

3      5      2      1º Solo

14

19 Solo

cres.

27 f

33 2 1º Solo

45

50 Solo

cres.

58 ff

2  
65 **Andantino**  

[65–66] [67–69] **p** [72–73]

75 **1º Solo**  

f p

80  

**p**

86 **a tempo** **Allegro Moderato**  

**f**

92  

**p**

99 **rit.** **2** **Moderato**  

[103–104] **8** [107–114]

115 **1º Solo** **8** **1º Solo**  

**p** **f** [123–130] **p**

134 **Poco piu mosso**  

**f** [137–152] **p** **f** **f**

161

171

*a tempo*  
3  
2 8

[176-177] [179-186]

187 *1º Solo*

p f 8

[195-202]

203 *1º Solo*

p f 16

[209-224] p

229

**Piu mosso**

f f 3

[236-238] f

242

f 3

[244-246]

256

# F Trumpets

## "Più misera chi vide mai"

Dueto de Tipes en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

The musical score consists of ten staves of music for F Trumpets. The staves are numbered 9 through 137. The music includes dynamic markings such as *f*, *ff*, *p*, and *rit.*. It features various time signatures, including common time, 3/4, 2/4, and 12/8. The score includes tempo changes like *Allegro con moto*, *Andantino*, *a tempo*, *Moderato*, and *Poco piu mosso*. Measure numbers are indicated above the staves, and measure ranges are shown in brackets below them.

Measure Number	Tempo / Dynamics	Measure Range
9	<i>Allegro con moto</i>	[2-10] [11-13]
20	<i>ff</i>	[21-31]
41	<i>f</i>	[42-44]
63	<i>ff</i>	[65-66]
84	<i>a tempo</i>	
92		[97-99] [100-101]
102	<i>f</i>	[103-104] [107-118]
137	<i>f</i>	[137-157]

2  
168

*a tempo*

7 [171-177] 12 [179-190] f 12 [195-206] f

209

**21** Piu mosso

[209-229] f 3 [236-238] f

243

3 [244-246] f

258

# Horns in F

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

*"The most miserable person ever seen"*

*Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy*

Hilarión Eslava, 1842

The musical score consists of two staves of horn parts. The top staff begins with a 'Recitativo' section, followed by an 'Allegro con moto' section. The bottom staff begins with an 'Allegro con moto' section, followed by an 'Andantino' section. Both staves feature dynamic markings such as *cres.*, *f*, and *ff*. Measure numbers 9, 21, 37, 51, 67, 80, 88, and 95 are indicated above the staves. Performance instructions like 'rit.' (ritardando) and 'a tempo' are also present. The score is in common time, with some measures in 12/8 time. Fingerings and slurs are used throughout the piece.

2  
102

**Moderato**

2      12

[103-104]      [107-118]      f      [123-130]      p      cres.

133

**Poco piu mosso**

21

ff      [137-157]      f

164

**a tempo**

12

[171-177]      [179-190]      f

194

8      cres.

21

[195-202]      p      ff      [209-229]      f

231

**Piu mosso**

3

f      [236-238]      f

244

3

[244-246] f

257

# Horns in E $\flat$

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

*"The most miserable person ever seen"*

*Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy*

Hilarión Eslava, 1842

The musical score consists of ten staves of music for two horns. The score includes the following sections and markings:

- Recitativo**: Measures 1-10 (key C major).
- Allegro con moto**: Measures 11-19 (key F# major), 21-32 (key C major).
- Allegro con moto**: Measures 35-41 (key G major), 42-50 (key C major).
- Andantino**: Measures 65-66 (key C major), 67-80 (key G major), 82-85 (key C major).
- a tempo**
- Allegro Moderato**: Measures 90-97 (key C major), 98-99 (key G major).
- rit.** Measures 100-101 (key C major), 103-104 (key C major).
- Moderato**: Measures 107-118 (key F# major), 122-134 (key C major), 137-152 (key C major).
- a tempo**
- Poco piu mosso**: Measures 159-177 (key C major), 179-190 (key C major), 194-206 (key C major).
- Piu mosso**: Measures 209-224 (key C major).
- 3**: Measures 236-238 (key C major), 244-246 (key C major).

# Trombones

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

*"The most miserable person ever seen"*

*Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy*

Hilarión Eslava, 1842

The musical score consists of eight staves of music for Trombones. The first staff begins with a Recitativo section, followed by Allegro con moto sections at measures 16, 36, and 48. The score includes dynamic markings such as *f*, *ff*, and *ff*. Performance instructions like *a tempo* and *rit.* are also present. Measure numbers and time signatures (e.g., 3, 5, 3, 2, 11, 3, 2, 12, 9, 4, 12, 3, 2, 12) are indicated above the staves. Measure ranges are provided in brackets below the staves.

Recitativo      3      5      Allegro con moto  
16      2      11      ff  
36      3      42  
48      2      11      ff  
67      Andantino      9      2  
82      4      a tempo      12  
92      3  
100      rit.      2      2      Moderato      12      12

[2-4]      [6-10]      [11-13]      f  
[18-19]      [21-31]      f      ff  
[42-44]      f  
[49-50]      [52-62]      f      ff  
[65-66]      f  
[67-75]      f      f  
[79-80]      f  
[82-85]      f  
[97-99]  
[100-101]      [103-104]      [107-118]      f      [123-134]

2

**Poco piu mosso**

135      **21**      *[137-157]*      **f**

167      **a tempo**      **6**      **12**      *[172-177]*      *[179-190]*      **f**

**Piu mosso**

195      **12**      **21**      *[195-206]* **f**      *[209-229]*      **f**      *[236-238]* **f**

240      **3**      *[244-246]*      **f**

252

# 1° Violins

## **"Più misera chi vide mai"**

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

***"The most miserable person ever seen"***

*Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy*

Hilarión Eslava, 1842

## Recitativo

The image shows two measures of musical notation for orchestra. The key signature is C major (one sharp). Measure 11 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 12 begins with a piano dynamic (p) and ends with a forte dynamic (f).

Musical score for orchestra, page 7, section **Allegro con moto**. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns and rests. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns and rests. Dynamics include *mf*, *f*, and *f* (at the end). Measure numbers 7 and 8 are indicated.

A musical score for piano, page 12, featuring ten measures of music. The key signature is one flat, and the time signature is common time. The music consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. Measure 1 starts with a half note in the bass, followed by a quarter note in the treble, and a series of eighth-note pairs. Measures 2-10 continue this pattern with variations in the rhythm and dynamics.

A musical score for piano, showing two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 15 consists of six eighth-note pairs (one pair per beat). Measure 16 begins with a single eighth note followed by a fermata, then continues with six eighth-note pairs (one pair per beat).

18

*p*

A musical score for piano, page 10, system 22. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (C#). The music features eighth-note patterns with various dynamics and rests.

The image shows a page from a musical score for piano. At the top left, the page number '28' is written. In the upper left corner of the first measure, the dynamic 'p' (piano) is indicated. Above the first measure, the instruction 'cres.' (crescendo) is written. The music itself consists of two measures of eighth-note patterns. The first measure starts with a single eighth note followed by pairs of eighth notes grouped by vertical bar lines. The second measure follows a similar pattern. The notes are played on a treble clef staff with a key signature of one flat.

A musical score for piano, page 30. The score consists of a single melodic line in G minor, indicated by a treble clef and a key signature of one sharp. The music is written on five staves. The first four staves each contain a sixteenth-note pattern: a pair of eighth notes followed by a sixteenth note, then a sixteenth note followed by a pair of eighth notes, and so on. The fifth staff begins with a sixteenth note followed by a quarter note, then continues with the same sixteenth-note pattern as the previous staves.

2  
32

39 **Allegro con moto**

44

48

50

56

60

62

66 **Andantino**

71

75

78

81

85

89

**Allegro Moderato**

92

96

pizz.

100

*rit.*

Moderato  
*arco*

2

[103-104]

p

4  
108

119

128

137

145

153

Poco piu mosso

161

167

175

*a tempo*

[176-177]



## 2º Violins

**"Più misera chi vide mai"**

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

**Recitativo**

The musical score consists of ten staves of music for two violins. The first staff begins with a dynamic of *p*, followed by *f*, *p*, *mf*, and *f*. The second staff starts with *p* and ends with *f*. The third staff begins with *p* and ends with *f*. The fourth staff begins with *p* and ends with *f*. The fifth staff begins with *p* and ends with *f*. The sixth staff begins with *p* and ends with *f*. The seventh staff begins with *p* and ends with *f*. The eighth staff begins with *p* and ends with *f*. The ninth staff begins with *p* and ends with *f*. The tenth staff begins with *p* and ends with *f*.

2  
36

**Allegro con moto**

43

47

50

56

*cres.*

60

62

67 **Andantino**

69

72

75

78

81

84

87 *a tempo*      **Allegro Moderato**

92

97 *pizz.*      *rit.*

101 **2**      **Moderato** *arco*

[103–104]

4  
112

123

131

140

148

156 Poco piu mosso

164

172 a tempo  
[176-177]

184

195

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes. A dynamic marking 'p' is placed at the beginning of the first measure.

203

*cres.*

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes. Dynamics include 'cres.' (crescendo) and 'f' (fortissimo) placed above the staff.

212

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes.

221

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes.

229

**Piu mosso**

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes. Dynamics include 'f' (forte) and 'p' (pianissimo).

238

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes. Dynamics include 'f' (forte) and 'p' (pianissimo).

247

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes. A dynamic marking 'f' is placed at the beginning of the first measure.

257

A single staff in G minor. The music consists of eighth-note pairs followed by quarter notes. A dynamic marking 'f' is placed at the beginning of the first measure.

# Violas

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

**Recitativo**

8 **Allegro con moto**

14

18

22

29

40 **Allegro con moto**

46

2  
50

55

63

**Andantino**

70

75

78

81

85

*a tempo*

89

**Allegro Moderato**

95

pizz.

100 *rit.*

**2**

*Moderato arco*

{103-104}

110

**f**

123

**cres.**

133

**ff**

**p**

143

153

**Poco piu mosso**

163

174

**a tempo**

{176-177}

4  
186

198

209

218

228

**Piu mosso**

239

250

# Violoncellos

## "Più misera chi vide mai"

Dueto de Tipes en el 2º Acto de la Ópera Treguas de Tolemaida

*"The most miserable person ever seen"*

*Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy*

Hilarión Eslava, 1842

**Recitativo**

The musical score consists of eight staves of cello music. Staff 1 (measures 1-7) starts with a recitative section in common time, key signature C major, dynamic *p*, followed by a dynamic *mf* and *f*. Staff 2 (measures 8-13) begins with a dynamic *f* and changes to Allegro con moto. Staff 3 (measures 14-18) shows a transition with a dynamic *p*. Staff 4 (measures 19-23) continues with a dynamic *p*. Staff 5 (measures 24-28) shows a crescendo (*cres.*) and a dynamic *p*. Staff 6 (measures 29-33) ends with a dynamic *ff*. Staff 7 (measures 34-38) begins with a dynamic *f* and changes to Allegro con moto. Staff 8 (measures 39-43) concludes the piece.

2

50

55

*cres.*

*p*

60

*ff*

65

**Andantino**

*p*

71

76

*f p*

*f p*

79

*p*

83

*p*

88

*a tempo*

*pizz.*

**Allegro Moderato**

*arco*

*f*

93



98



106

**Moderato***pizz.*

119



131

*arco*

143



153

**Poco piu mosso**

163



174

*a tempo**pizz.*

4

187      *arco*      >      >      *pizz.*

200      *arco*      *cres.*      *ff*      *p*

211

222

231      **Piu mosso**

242

253

# Contrabasses

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

### Recitativo



8



14



19



27



31



38



46



2  
51

59 *cres.*  
*p*

63 *ff* *p* **Andantino**

69

73 *f p*

77

80

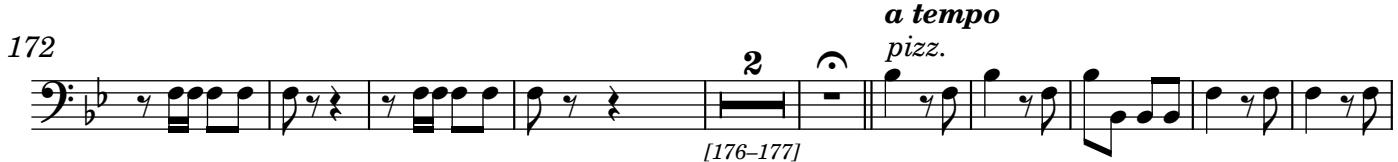
83 *p*

88 *a tempo* *pizz.* *Allegro Moderato* *arco*  
*f*

93



98



4  
184

197

207

219

228

**Piu mosso**

238

248

257

# Vocal Parts with Keyboard Reduction

## Più misera chí víde mai

(*The most miserable person ever seen*)

From the opera "Las Treguas de Tolemaida"

By Hilarión Eslava



Duet for 2 sopranos with small orchestra

ART: Berengaria of Navarre, wife of Richard I and queen of England; artist unknown  
Public Domain

CP-130/10

# "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

**Recitativo**

Matilde      *con interesse  
(with interest)*

Berenguela      *con inquietudine  
(with concern)*

Keyboard Reduction

Co-sí me-sta per-chè? dim-mi?

É in-ten-so'il tuo do-

In - fe - li - ce!

3

Mat.      *lor!*      Qual n'è la cau-sa?

Ber.      *con incertezza (with uncertainty)*

Ma... se tu... qui... fra que-ste brac-cia

KB

5

Mat.

Ber.

KB

vo - - li, or più che ma - i ca - ra mi se - - - i Ma -

6

affannosa (breathless)

Mat.

Ber.

KB

Che vuol dir ciò? Mi fai tre - mar, ti spie-ga as-co-so nel tuo  
til-de.

8

Mat.

Ber.

KB

dir, par che si tro-vi pel mio po-ve-ro cor fa - tal pre-sa-ggio.

Or tu-m'as-

10

**Allegro con moto**

Mat.

Ber. col - ta, e t'ar-ma di cor - ra - ggio. A tur-

KB { *f*

13

Mat.

Ber. bar tuoi di se - re - - - ni, mar - cia'al - te - - - ro,'e dop - pia'il

KB {

16

Mat.

Ber. gi - - - - ro, il po - li - - ti - co rag - - gi - - - - ro e ti

KB {

19

Mat.

Ber.

KB

dan - no'a la - gri - - mar, ah! Sa-cri son gli'af-fet - ti'al tro - - no de-lла

23

Mat.

Ber.

KB

mi - se - ra fan - ciu - - - lla, che va - gi sure - gia cu - - - lla quan-do'al

27

Mat.

Ber.

KB

Ma ti spie-ga, ri -

gior - no ilu - mi'a - prì.

30

Mat. sol - vi fa - ve - lla, pel mio

Ber.

KB

32

Mat. cor la pie-ta - - de'é'un mar - ti - ro. *Recitativo, rissoluta*

Ber.

Non sò ben se fra sde-gno,'o de-

KB

35

*con disperazione  
(with despair)*

Mat. Ah Ric-car - do! Fi-lip - po! Gran Di -

Ber. li - ro, te Ric - car-do,a Fi-lip - po ra - pi.

KB

**40**

**Allegro con moto**

Mat. o, o - gni spe - me di pa - ce spa - ri.

Ber.

KB

**43**

Mat. Per chi nas - ce'in re - - gia cul - - - - la, é men-

Ber.

KB

**46**

Mat. da - - ce'an-che'il pen - sie - - - - ro, é cap - ri - ccio pas - sag -

Ber.

KB

49

Mat. gie - - - - ro il do - ve - re,'e la vir - - - tÙ, ah! Tut-to

Ber.

KB

52

Mat. ca-de'a pié del tro - - no, an-che'il giu-ro'é va-no'ac - cen - - - to, tut-to

Ber.

KB

56

Mat. can - - gia'al par del ven - - - to, non ha fe - - de l'a - - - mis-

Ber.

KB

62

Mat. - - -

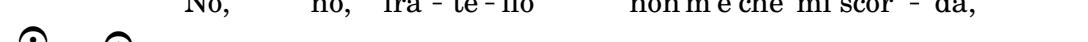
Ber. cor - da che si - gnor t'é Ric-car - - - do,'e fra -

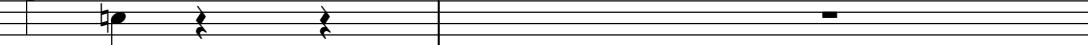
KB

*a piacere, con fatica  
(with fatigue)*

64

Mat. 

Ber. 

KB 

66

**Andantino**

Mat. fran-ge i le-ga - - - mi del cor.

Ber.

KB

68

Mat.

Ber. li - - - - ce il tu - o pian-to m'as - sor - - - da, mi rad-

KB

70

Mat.

Ber. do - - - pia nel se-no'il do - lor, in - fe -

KB

72

Mat. san - - - - gue al do-ver mi fa sor - - da d'o - dio

Ber. li - - - - ce il tuo pian - - - to m'as - sor - - da mi rad-

KB

74

Mat. so - - - - lo d'in - fiam - ma, e d'or - ror, di Ric - -

Ber. do - - - - pia nel se - - no il do - lor, ma quell'

KB

76 *legato*

Mat.

Ber.

KB

78

Mat. fet - - - ti d'un te - - - ner - o'a - mor - - - e. Co - gli'af -

Ber. fet - - - ti d'un te - - - ner - o'a - mor - - - e, co-gli'af-fet - - - ti d'un

KB *f*

80 *a piacere, rit.*

Mat. fet - - - ti d'un te - - - ne - ro'a - mo - - - re. Di Ric -

Ber. te - - - ne-ro d'un te - - - ne - ro'a - mo - - - re. Ma quell'

KB

82 *cresc*

Mat. car - - - do l'or - go-glio dis - cor - - - da co-gli'af-fet-ti, af -

Ber. o - - - - dio'a Ric-car - - - do dis - cor - - - da co-gli'af-fet-ti, af -

KB

84

Mat. *f* > *p* > *cresc*  
fet - - - ti d'un te - - - ne - ro'a - mo - - - re. Co-gli'af-fet - ti, af -

Ber. *f* > *p* >  
fet - - - ti d'un te - - - ne - ro'a - mo - - - re. Co-gli'af-fet - ti, af -

KB { *f* > *p* > *cresc.*  
fet - - - ti d'un te - - - ne - ro'a - mo - - - re. Co-gli'af-fet - ti, af -

86

Mat. *f* > *p* > *a piacere*  
fet - - ti d'un te-ne-ro, si'a - - - - mo - re'a z - - mo - re'a - - - -

Ber. *f* > *p* > *a piacere*  
fet - - ti d'un te-ne-ro, si'a - - - - mo - re'a z - - mo - re'a - - - -

KB { *f* > *p* >  
fet - - ti d'un te-ne-ro, si'a - - - - mo - re'a z - - mo - re'a - - - -

88

*a tempo*

Mat. mor. | - | - | *C* - | - | - | *Gia*

Ber. mor. | - | - | - | - | - | *Cesa'al fi - - - - ne.*

KB { *pp* > *f* >  
fet - - - ti d'un te - - - ne - ro'a - mo - - - re. Co-gli'af-fet - ti, af -

91

Mat. ca - de'il fla - ge - llo, gia ca - de sul mio ca - po.

Ber.

KB

95

Mat.

Ber. til - - - de, Ma - til - de fa cor.

KB

100 rit.

Mat. Ah

Ber. a piacere In-fe - li - ce, in-fe - li - ce, Ah

KB

**Moderato**

*con tenerezza e legato*  
*(with tenderness & legato)*

106

Mat. 

Di me più mi - se - ra chi vi-de ma - i, chi vi - de, chi vi - de.

Ber. 

Di te più mi - se - ra chi vi-de ma - i, chi vi - de, chi vi - de.

KB 

114

Mat. 

ma - i, quan - do di pol - ve - re mi pian - ge - ra - i, cal - ma quest'

Ber. 

ma - i, a - mi - ca te - - ne - ra sem - pre m'av - ra - i, la sor - te

KB 

120

Mat. 

a - ni-ma rit - ro - ve - rá. L'a - mi - ca te - ne - ra scor-dar tu de - i, e

Ber. 

bar - ba - ra si pla - che - rá. Al fin quell' a - - ni-

KB 

127

Mat. *se'u - - na la - - - gri - ma spar - gi per le - - i la fred - - -*

Ber. *ma scuo - ter tu de - i, al fin quell' a - - - ni - ma, al*

KB

*cresc.*

132

Mat. *da ce - - ne - - re sor - ri - - de - - rá, e se'u - na*

Ber. *fin quell' a - - - ni - - ma scuo - ter tu de - i, d'e - - ter - ne*

KB

*dolce e legato*

139

Mat. *la - gri - ma spar - - gi per lei la fred - da ce - ne - re sor - ri - de -*

Ber. *la - gri - me ti pian - ge - rei se mu - ta res - ta - si per tè pie -*

KB

147

Mat. *rá, sor - ri - de - rá, sor - ri - de - rá, sor - ri - de - rá, la fred - da ce - ne-*

Ber. *tà, per tè pie-tà, per tè pie-tà, per tè pie - tà, se mu - ta res - ta -*

KB

154

Mat. *re sor - ri - de - rá, sor - ri - de - rá, sor - ri - de - rá, sor - ri - de - rá.*

Ber. *si per tè pie - tà, per te pie-tà, per tè pie-tà, per tè pie - tà.*

KB

**Poco più mosso**

160

Mat. *Ah*

Ber. *In - - - fe - li - - ce*

KB

8

166

Mat. me! Si,

Ber.

KB {

173

Mat. si, Ah! *a piacere* Di me più mi - se-

Ber. Ah! *a tempo* Di te più mi - se-

KB {

181

Mat. ra chi vi-de ma-i, chi vi-de, chi vi-de ma-i, quan-do di pol-ve-

Ber. ra chi vi-de ma-i, chi vi-de, chi vi-de ma-i, a-mi-ca te-ne-

KB {

189

Mat. re mi pian - ge - ra - i, cal - ma quest' a - ni-ma rit - ro - ve - rá. La -

Ber. ra sem-pre m'av - ra - i, la sor - te bar - ba - ra si pla - che - rá.

KB

195

Mat. mi - ca te - ne - ra scor-dar tu de - i, e se'u - - na la - - gri-

Ber. Al fin quell' a - - ni - ma scuo-ter tu de - i, al

KB

201

Mat. ma spar - gi per le - - i la fred - - - da ce - - - ne - -

Ber. fin quell' a - - - ni - ma, al fin quell' a - - - ni - -

KB

206

Mat. *dolce e legato*

re sor - ri - - de - - rá, e se'u - na la - gri - ma spar -

Ber.

ma scuo - ter tu de i, d'e - - ter - ne la - gri - me ti

KB

214

Mat. gi per lei la fred - da ce - ne - re sor - ri - de - rá, sor - ri - de - rá, sor -

Ber.

pian - ge - rei se mu - ta res - ta - si per tè pie tà, per tè pie - per

KB

221

Mat. ri - de - rá, sor - ri - - de - rá, la fred - da ce - ne - re sor - ri - de - rá, sor -

Ber.

tè pie - tà, per tè pie - tà, se mu - ta res - ta - si per tè pie - tà, per

KB

228

**Piu mosso**

Mat. ri-de-rá, sor - ri - de-rá, sor - ri - - - de - rá. Sor-ri-de - rá,

Ber. tè pie-tà, per tè pie-tà, per tè pie-tà, Per tè pie - tà,

KB

234

Mat. sor-ri-de - rá, la fred - da ce-ne-re sor-ri-de - rá, sor-ri-de -

Ber. per tè pie - tà, se mu - ta res-ta-si per tè pie - tà, per tè pie -

KB

241

Mat. rá, sor-ri-de - rá, la fred - da ce-ne-re sor-ri-de - rá, sor -

Ber. tà, per tè pie - tà, se mu - ta res-ta-si per tè pie - tà, per

KB

Mat. f

Ber. f

KB

248

Mat.      ri- de - rá, sor - ri- de - rá, si si, sor - - - re - - -

Ber.      tè pie - tà, per tè pie - tà, per tè, per tè

KB { 8

254

Mat.      - - - - de - - - rá.

Ber.      — pie - - - tà.

KB { (Measure 8)

# Keyboard Reduction

## "Più misera chi vide mai"

Dueto de Tiples en el 2º Acto de la Ópera Treguas de Tolemaida

**"The most miserable person ever seen"**

Soprano Duet from the 2nd Act of the Opera Truce of Ptolemy

Hilarión Eslava, 1842

### Recitativo

Musical score for the Recitativo section, measures 1-6. The score consists of two staves: Treble and Bass. The key signature changes frequently, including C major, B-flat major, G major, and A major. Measure 1 starts with a quarter note in C major. Measures 2-3 show eighth-note patterns in B-flat major and G major. Measure 4 begins with a quarter note in A major. Measures 5-6 continue with eighth-note patterns in various keys.

### Allegro con moto

Musical score for the Allegro con moto section, measures 7-11. The key signature is B-flat major. Measure 7 starts with a dynamic of *mf*. Measure 8 begins with a dynamic of *f*. Measures 9-11 show eighth-note patterns.

Musical score for the Allegro con moto section, measures 12-16. The key signature is B-flat major. Measures 12-15 show eighth-note patterns.

Musical score for the Allegro con moto section, measures 17-21. The key signature is B-flat major. Measures 17-21 show eighth-note patterns.

Musical score for the Allegro con moto section, measures 22-26. The key signature is B-flat major. Measures 22-26 show eighth-note patterns.

2  
21

*p*

*v*

*v*

25

*cres.*

29

31

*ff*

35

**Allegro con moto**

*f*

*f*

*mf*

43

46

49

52

56

60

62

4  
67 **Andantino**

69

72

75

78

80

83

85

88 *a tempo*

**Allegro Moderato**

91

95

100 *rit.*

**Moderato**

[103-104] 2 [103-104] 2

6

109

119

cresc.

129

138

147

Poco piu mosso

8 -----

164 8

171

[176-177] 2

[176-177]

179 *a tempo*

188

197

206

8  
215

224 **Piu mosso**

233

241

249 8

255