

Mi fu Guida

From the Opera "Pietro il Crudele"

Hilarión Eslava



Sopano/Baritone with Piano

(Optional strings and bassoon accompaniment by Rebecca Rufin)

ART: "Liber genealogiae regum Hispanie", Call No. VITR/19/2, pg. 88
Biblioteca Nacional de España

CPE-132/3

Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Larghetto Hilarión Eslava, ca. 1843

Maria Padiglia (Soprano)

Don Pedro/
Simuel Levy

Keyboard Reduction

Bassoon

Violin

Violin

Viola

Violoncello

Contrabass

7

KB

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

The keyboard reduction is from the source document (with minor corrections). The other instrumental parts were added by the Editor based on clues in the keyboard part, and are strictly optional.

Original score E-ESL02-A03 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

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11

KB

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

15

KB

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

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17 *Recitativo*

Pad. *a piacer* Già du-e tras-cor-se ed è la ter-za

KB *pp*

Bsn. *a piacer*

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp* *p*

Cb. *pp* *p*

20

Pad. vol-ta che il so-le com-pa-ri sull'o - ri - zon - te, sen-za che'a me ri-tor - ni il Re Don

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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22 *1° tempo*

Pad. *Pe-dro.*

KB

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

25 *Recitativo*

Pad. *E ma - - dre, e spo - - sa in - nan - zi'al cie - - - lo'io*

KB

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

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27 *1° tempo*

Pad. *so-no, ep-pur mi sprez-za'il mon-do e mi con-dan-na. In-fe-li-ce Pa - dig-lia!*

KB

Vln. *dol.*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

29 *Recitativo*

Pad. *Al-men ve-nis - se a ral-le-grar mi'il*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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31

Pad. *co - re, lui che m'ac - ce - se del pri - mie - ro a - mo - - - - re.*

KB

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

34 **Larghetto** *Con tenerezza (tenderly)*

Pad. *Mi fu gui - - - da al des - tin del - la vi - - ta al sen -*

KB

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

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37

Pad. *p* *cres.*

ti - - re d'un te-ne-ro'af - fet - to de-li - rò, pal-pi-tò, de-li-rò que-stó

KB

cres.

Vln. *cres.*

Vln. *cres.*

Vla.

Vc. *cres.*

Cb. *cres.*

40

Pad. pet - - to dell e - ta-de in - no-cen-te sul fior. Non cer-

KB *fp*

Vln. *fp*

Vln. *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

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43

Pad. *ca - - - i sot-to'l'om-bra del tro - no la gran-dez - - - za di va-nosplen-*

KB *dol.*

Vln. *dol.*

Vln. *dol.*

Vla.

Vc.

Cb.

46

Pad. *do - - re, ma cer - ca - - - i ne'tras-por-ti del co - - re_____ le dol-*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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49

Pad. *p*

cez - ze, le dol-cez - ze di pa - ce'e d'a - mor, di pa-ce'e d'a -

KB

Vln.

Vln.

Vla.

Vc.

Cb.

51

Pad. *f*

mor, si, di pa-ce'e d'a - mor, le dol - - - cez - ze di

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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54

Pad. *f*

pa - - - ce, di pa-ce'e d'a - mor, si, le dol - cez - ze di pa-ce'e d'a -

KB

Vln.

Vln.

Vla.

Vc.

Cb.

57

Pad.

mor, le dol - - - cez - ze di

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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59

Pad. *pa - ce di pa - - - - - ce'e d'a - mor*

DON PEDRO
Recitativo

D Ped
S Lev *Ec-co Pa -*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

62

D Ped
S Lev *di - - glia! Si - muel! m'è for - za trar-la di qui lon -*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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63

D Ped
S Lev

ta - no, al-lor-chè giun - ge Bian-ca, che'ab-bor - ro e che'ab-brac-ciar pur

KB

Vln.

Vln.

Vla.

Vc.

Cb.

64

D Ped
S Lev

de - vo, sot-to men-ti - te, spo - glie al-cu-no'as-con - di de piú fe - de - - li

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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65

D Ped
S Lev

tuo - i! Quand'el-la'è so-la, tras-ci-nar la fa - ra - i; per po-co'al me-no nel-la Tor-re dell'

KB

Vln.

Vln.

Vla.

Vc.

Cb.

67

D Ped
S Lev

O - ro! e di ris-pet - to tut-ti sa - ran — di-nan-zi'a lei com -

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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68 **Andante**

Pad.

D Ped
S Lev

Simuel Levy Ne vie-ne'an-cor?!

pre-si. M'in-ten-des-ti'oh Le-vy? Par-tiam!
Sig-nor, t'in - te-si. Par-tiam!

KB

Vln.

Vln.

Vla.

Vc.

Cb.

72

Pad.

Sor-te fu - nes - ta, m'ab-ban-do-na Don Pe-dro, e mi de - tes - ta.

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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76 **Moderato**

KB

Vln.

Vln.

Vla.

Vc.

Cb.

p

dol.

p

p

p

81

KB

Vln.

Vln.

Vla.

Vc.

Cb.

dol.

p

85

Pad.

KB

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

p

p

p

p

Tut - to'è

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88

Pad. *sog - - no sul-la ter - - - ra, ques-ta vi - ta'è un mar di pian - - to. Non v'*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

92

Pad. *a piacer dol.*
spe - - me, non v'è in - can - - to che ci gui-di'a giu - - bi - lar ah! Sull'ap-

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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96 *a tempo*

Pad. *mp*

KB *mp*

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *mp*

Cb. *mp*

ri - - - le dell' e - - - ta - - - de cer - ca

98 *meno mosso* *a tempo*

Pad. *mp*

KB *mp*

Vln.

Vln.

Vla.

Vc.

Cb.

pa - - - ce'il³ nos - ³tro³ co - - - re, ma se col - to'è dell' a -

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101

Pad. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

KB

Vln. *dol.* *p*

Vln. *dol.* *p*

Vla.

Vc.

Cb.

a piacer
3

104

Pad. *col - to'è dell' a - mo - re sol - ci res - ta il*

KB *f* *mf*

Vln. *f* *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

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107 *a tempo*

Pad. *la - - - - - gri - mar*

KB *p cresc.*

Vln. *cresc.*

Vln. *dol. cresc.*

Vln. *dol. cresc.*

Vla. *p cresc.*

Vc. *mp cresc.*

Cb. *mp cresc.*

109

KB *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

112

KB *f mf mp*

Vln. *f mf mp*

Vln. *f mf mp*

Vla. *f mf mp*

Vc. *f mf mp*

Cb. *f mf mp*

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115

KB

Vln.

Vln.

Vla.

Vc.

Cb.

cresc.

f

rit.

f

f

f

f

118

a piacer *a tempo* *legato*

Pad.

Sor-te fu-nes-ta! Tut-to'è sog - - no sul-la ter - - - ra ques-ta

KB

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

p

p

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122

Pad. *vi - - ta'è un mar di pian - - - to. Non v' spe - - - me, non v'è in-*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

125

Pad. *can - - to che ci gui-dia giu - - bi-lar ah! Sul-l'a - pri - le dell' e - -*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

a piacer dolce a tempo

f mp p

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129 *meno mosso* *a tempo*

Pad. ta - de - - - cer-ca pa - - - ce'il nos - - - tro co - - - re, ma se

KB

Vln.

Vln.

Vla.

Vc.

Cb.

132

Pad. col - to'è dell' a - mo - re sol - ci res - ta il la - gri-

KB

Vln. *dol.*

Vln. *dol.*

Vla.

Vc.

Cb.

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135

Pad. ma - - - re ma se col - - - to'è dell' a -

KB

Vln. *p*

Vln. *p*

Vla.

Vc.

Cb.

a piacer

137

Pad. mo - re sol ci res - ta il

KB *f* *mf*

Vln. *f* *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

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139 *a tempo*

la - 3 - 3 - - - - - gri - mar, sol ci res-ta'il la-gri-

142

mar, sol ci res - ta il la-gri-mar, il la - gri - mar, il la - gri -

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146

Pad. *mar sol ci res - - - - - ta'il la - - - - - gri - -*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

149

Pad. *mar.*

KB

Vln.

Vln.

Vla.

Vc.

Cb.

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Vocal Parts with Keyboard Reduction

Mí fu Guída

From the Opera "Pietro il Crudele"

Hilarión Eslava



Sopano/Baritone with Piano

(Optional strings and bassoon accompaniment by Rebecca Rufin)

ART: "Liber genealogiae regum Hispanie", Call No. VITR/19/2, pg. 88
Biblioteca Nacional de España

CPE-132/3

Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Larghetto

Hilarión Eslava, ca. 1843

Maria Padiglia (Soprano)

Don Pedro/
Simuel Levy

Keyboard
Reduction

(Bassoon)

7

11

15

17 *a piacer*

p

pp

KB

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19 *Recitativo*

Pad.

KB

21 *1° tempo*

Pad.

KB

23 *Recitativo*

Pad.

KB

26

Pad.

KB

27

Pad.

KB

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28 *1° tempo* *Recitativo*

Pad. dig-lia! Al-men ve-nis-se a ral-le-grar mi'il

KB

31

Pad. co - re, lui che m'ac - ce - se del pri-mie-ro a - mo - - - - re.

KB

34 *Larghetto* *Con tenerezza (tenderly)*

Pad. Mi fu gui - - da al des-tin del - la vi - - ta al sen-

KB

37 *p* *cres.*

Pad. ti - - re d'un te-ne-ro'af - fet - to de-li - rò, pal-pi-tò, de-li-rò que-stó

KB *cres.*

40

Pad. pet - to dell e - ta-de in - no-cen-te sul fior. Non cer-

KB *fp*

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43

Pad.  ca - - - i sot - to l'om - bra del tro - - - no la gran -

KB  *dol.*

45

Pad.  dez - - - - za di va - no splen - do - - - - re, ma cer -

KB 

47

Pad.  ca - - - - i ne' tras - por - ti del co - - - - re le dol -

KB 

49

Pad.  cez - ze, le dol - cez - ze di pa - ce'e d'a - mor, di pa - ce'e d'a -

KB  *p*

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51

Pad. *f*

mor, si, di pa-ce'e d'a - mor, le dol - - - cez - ze di

KB

54

Pad. *f*

pa - - - ce, di pa-ce'e d'a - mor, si, le dol - cez - ze di pa-ce'e d'a -

KB

57

Pad.

mor, le dol - - - cez - ze di

KB

59

Pad.

pa - - ce di pa - - - - - ce'e d'a - mor

KB

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61 *Recitativo* **DON PEDRO**

D Ped
S Lev

Ec-co Pa - - - - di-glia! Si-muel! m'è for-za trar-la di qui lon-

KB

63

D Ped
S Lev

ta - no, al-lor-chè giun - ge Bian-ca, che'ab-bor - ro e che'ab-brac-ciar pur

KB

64

D Ped
S Lev

de - vo, sot-to men-ti - te, spo - glie al-cu-no'as-con - di de piú fe - de - - li

KB

65

D Ped
S Lev

tuo - i! Quand'el-la'è so-la, tras-ci-nar la fa - ra - i; per po-co'al me-no nel-la Tor-re dell'

KB

67

D Ped
S Lev

O - ro! e di ris-pet - to tut-ti sa - ran... di-nan-zi'a lei com -

KB

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68

Simuel Levy **Andante**

D Ped
S Lev

pre - si. M'in-ten-des-ti'oh Le - vy?
Sig-nor, t'in - te - si.

KB

70

Pad.

Ne vie - ne'an-cor?! Sor - te fu -

D Ped
S Lev

Par-tiam!
Par-tiam!

KB

73

Pad.

nes - ta, m'ab-ban-do-na Don Pe-dro, e mi de - tes - ta.

KB

77

Moderato

KB

p

82

KB

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86

Pad.  *Tut-to'è sog - - - no sul - la*

KB  *p*

89

Pad.  *ter - - - ra, ques - ta vi - - ta'è un mar di pian - - - to. Non v'*

KB 

92 *a piacer*

Pad.  *spe - - - me, non v'è in - can - - - to che ci gui - di'a giu - - - bi -*

KB 

95 *dol. a tempo*

Pad.  *lar ah! Sull' ap - ri - - le dell' e - - - ta - de cer - ca*

KB  *f mp*

98 *meno mosso a tempo*

Pad.  *pa - - ce' il nos - - - tro co - - - re, ma se col - to'è dell' a -*

KB 

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101

Pad. *mo - re sol - ci - res - ta il - la - gri - ma - re ma se*

KB

a piacer

104

Pad. *col - to'è dell' a - mo - re sol - ci*

KB

f

106

Pad. *res - ta il la - - - - - gri -*

KB

mf

108 *a tempo*

Pad. *mar*

KB

p cresc. f

111

KB

f mf

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114

KB *mp* *cresc.*

117 *rit.* *a piacer* *a tempo* *legato*

Pad. Sor-te fu-nes-ta! Tut-to'è sog - - no sul-la

KB *f* *p*

121

Pad. ter - - - ra ques-ta vi - - ta'è un mar di pian - - - to. Non v'

KB

124 *a piacer*

Pad. spe - - - me, non v'è in-can - - - to che ci gui-dia giu - - - bi-

KB

127 *dolce* *a tempo*

Pad. lar ah! Sul-l'a - pri - - le dell' e - - - ta - de cer-ca

KB *f* *mp*

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130 *meno mosso* *a tempo*

Pad. *pa - - ce'il nos - - tro co - - re, ma se col - to'è dell' a -*

KB

133

Pad. *mo - re sol ci res - ta il la - gri - ma - re ma se*

KB

136 *a piacer*

Pad. *col - to'è dell' a - mo - re sol ci*

KB *f*

138

Pad. *res - ta il la - - - - gri -*

KB *mf*

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140 *a tempo*

Pad. mar, sol ci res-ta'il la-gri-mar, sol ci res-ta il-la-gri-

KB

144

Pad. mar, il la-gri-mar, il la-gri-mar sol_____ ci_____

KB

147

Pad. res - - - - ta'il la - - - - gri - - mar.

KB

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Bassoon

Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

Larghetto
5
[1-5] *dol.* *tr*

10 *tr*

15 **1° tempo**

17 *a piacer* **Recitativo**
3
[19-21]

23 *tr* **Recitativo** **1° tempo**
2
[28-29]

30 **Recitativo** **Larghetto**
4 25 2 2 4
[30-33] [34-58] [60-61] [62-63] [65-68]

69 **Andante** **Moderato a tempo** **a tempo rit.**
9 18 3 6 9 2
[69-77] [78-95] [96-98] [99-104] [108-116] [117-118]

119 **a tempo** **a tempo** **a tempo**
9 3 6 12
[119-127] [128-130] [131-136] [140-151]

The musical score is written for Bassoon in a single staff. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Larghetto' and the dynamics include 'dol.' (dolce) and 'tr' (trills). The score is divided into several sections with different tempo markings: 'Larghetto', '1° tempo', 'Recitativo', and 'Andante'. Measure numbers are indicated at the start of each line, and specific measure ranges are provided in brackets below the staff. The score concludes with a double bar line at measure 151.

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Violin 1

Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

Larghetto

8

13

18 **Recitativo** **1° tempo**
[19-20]

24 **Recitativo** **1° tempo**
dol.

29 **Recitativo** **Larghetto**
p

35

39 *cres.*
fp

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2
43

dol.

48

52

56

59

p

64 **Andante**

76 **Moderato**

dol.

81

87

p

95 **a tempo** **meno mosso** **a tempo**

f *p*

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101 *dol.* *p* *f*

106 *a tempo* *cresc.* *mf* *dol.* *f*

111 *f* *mf* *mp*

115 *cresc.* *rit.* *a tempo* *f* *p*

120

126 *a tempo* *meno mosso* *f* *p*

131 *a tempo* *dol.*

135 *p* *f* *mf*

140 *a tempo*

145

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Violin 2

Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

Larghetto

8

12

17 **Recitativo** **2** **1° tempo**
[19-20]

24 **Recitativo** **1° tempo**

29 **Recitativo** **Larghetto**

35

39 *cres.* **fp**

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2
43

dol.

48

52

56

59

p

64

Andante

74

Moderato

p *dol.*

82

89

96

a tempo **meno mosso** **a tempo**

p

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101 *dol.* *p*

105 *f* *mf* *a tempo* *cresc.* *dol.*

109 *f* *f*

113 *mf* *mp* *cresc.*

117 *rit.* *a tempo* *f* *p*

124 *a tempo* *f* *p*

130 *meno mosso* *a tempo* *dol.*

134 *p* *f*

138 *a tempo* *mf*

144

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Viola

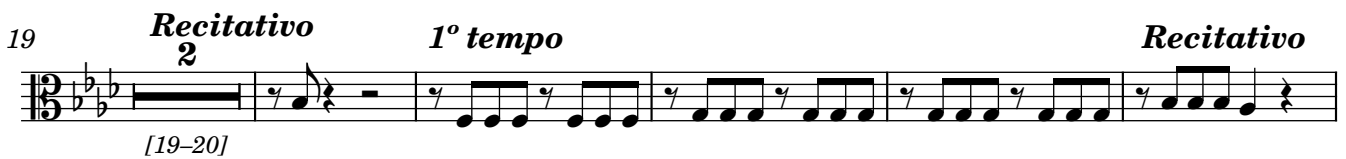
Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Larghetto

Hilarión Eslava, ca. 1843



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2
47



51



55



59



64

Andante



75

Moderato



83



89

a tempo



97

meno mosso

a tempo



102



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106 *a tempo* *cresc.*

111

115 *cresc.* *rit.* *a tempo*

120

126 *a tempo* *meno mosso*

131 *a tempo*

135

140 *a tempo*

145

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Violoncello

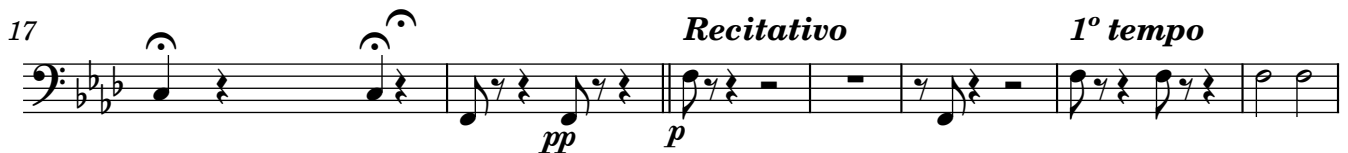
Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Larghetto

Hilarión Eslava, ca. 1843



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2
43

47

51

56

60

67 **Andante**

76 **Moderato**

81

86

92

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96 *a tempo* *meno mosso* *a tempo*
mp

102
f *mf*

107 *a tempo* *cresc.* *cresc.*
mp *f* *f* *mf* *mp*

117 *rit.* *a tempo*
f *p*

123 *a tempo*
f *mp*

130 *meno mosso* *a tempo*

135 *a tempo*
f *mf*

141

146

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Contrabass

Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Larghetto

Hilarión Eslava, ca. 1843



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2
49

54

59

64

Andante

75

Moderato

82

89

94

a tempo **meno mosso**

99

a tempo

103

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106 *a tempo*
cresc.
mf mp f f mf mp

115 *cresc.* *rit.* *a tempo*
f p

123 *a tempo*
f mp

130 *meno mosso* *a tempo*

135 *f mf*

140 *a tempo*

145

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Keyboard Reduction

Mi fu guida

"I was guided"

Cavatina from Act I, Scenes 5 & 6 of the Opera
"Pietro il Crudele"

Hilarión Eslava, ca. 1843

Larghetto (Bassoon)

7 *p* *tr* *A* *A* *A*

10 *tr* *A* *A* *A*

13

16 *a piacer* *pp*

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2
19 *Recitativo* *1° tempo* *tr*

24 *Recitativo*

28 *1° tempo* *Recitativo*

32 *Larghetto* *p*

36

39 *cres.* *fp*

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42

45

48

51

54

57

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4

59

Musical score for measures 59-61. The piece is in a minor key (three flats) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The system concludes with a double bar line and repeat signs.

62

Andante

Musical score for measures 62-70. The tempo is marked **Andante**. The right hand has a sparse texture with chords and occasional notes, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

71

Musical score for measures 71-77. The right hand features a melodic line with some rests, while the left hand continues with an eighth-note accompaniment. The system ends with a double bar line and repeat signs.

78

Moderato

Musical score for measures 78-81. The tempo is marked **Moderato**. The right hand has a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes with chords. A piano (*p*) dynamic marking is present at the beginning of the system.

82

Musical score for measures 82-84. The right hand features a melodic line with a long note in measure 83, while the left hand continues with an eighth-note accompaniment.

85

Musical score for measures 85-87. The right hand has a melodic line with eighth notes, and the left hand plays an eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

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88

92

97

101

104

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6
108 *a tempo*

110

112

114

116

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119 *a tempo*

119 *a tempo*
p

123

123
f

128 *a tempo**meno mosso**a tempo*

128 *a tempo* *meno mosso* *a tempo*
mp

132

132

135

135
f

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138

a tempo

Musical score for measures 138-141. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The dynamic marking is *mf*. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment.

142

Musical score for measures 142-145. The right hand continues with chords and a melodic line, and the left hand maintains the eighth-note accompaniment.

146

Musical score for measures 146-147. A first ending bracket labeled '8' spans measures 146 and 147. The right hand has a melodic line with eighth notes, and the left hand has an eighth-note accompaniment.

148

Musical score for measures 148-151. A first ending bracket labeled '8' spans measures 148 and 149. The right hand features a melodic line with eighth notes and chords, while the left hand plays an eighth-note accompaniment.