

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

The musical score is arranged for a full orchestra and a soloist. The soloist, Elodia, has a part that is mostly silent in this excerpt. The orchestration includes:

- Flute:** Melodic line with dynamics *f* and *mf*.
- Oboes:** Harmonic support with dynamics *f* and *mf*.
- C Clarinet 1 & 2:** Harmonic support with dynamics *f* and *mf*.
- Horns in Bb:** Harmonic support with dynamics *f* and *mf*.
- Bassoon:** Harmonic support with dynamics *f* and *mf*.
- Violins 1 & 2:** Harmonic support with dynamics *f* and *mf*.
- Violas:** Harmonic support with dynamics *f* and *mf*.
- Violoncellos & Contrabasses:** Harmonic support with dynamics *f* and *mf*.
- Keyboard Reduction:** Provides a simplified version of the orchestral accompaniment.

The score is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked **Larghetto**.

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5

EL.

Fl. *p* *f*

Ob.

C Cl. 1 *p* *f*

C Cl. 2 *p* *f*

Bb Hn. *p* *f*

Bsn. *p* *f*

Vlms. 1 *dolcissimo* *f*

Vlms. 2 *p* *f*

Vlas. *p* *f*

Vcs. *p* *f*

Cbs. *p* *f*

KB *dol.* *f*

The image shows a page of a musical score for measures 11 and 12. The score is written for a full orchestra and keyboard. The instruments listed are EL (English Horn), Fl. (Flute), Ob. (Oboe), C Cl. 1 (Clarinet in C), C Cl. 2 (Clarinet in C), Bb Hn. (Horn in B-flat), Bsn. (Bassoon), Vlns. 1 (Violin I), Vlns. 2 (Violin II), Vlas. (Viola), Vcs. (Violoncello), Cbs. (Contrabasso), and KB (Keyboard). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be common time. A trill (tr) is marked above the first note in measures 11 and 12 for the C Cl. 1, Vlns. 1, and KB parts. Red notes are used in measures 12 and 13 for the Fl., C Cl. 1, C Cl. 2, Bb Hn., Bsn., Vlns. 1, Vlns. 2, Vlas., Vcs., Cbs., and KB parts, indicating editorial additions.

* **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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Recitativo

EL. *Ne giun-ge'an - cor!* *che*

Fl. *p*

Ob.

C Cl. 1 *p* *pp* *p*

C Cl. 2 *p* *pp* *p*

Bb Hn. *p* *pp* *p*

Bsn. *p* *pp* *p*

Vlins. 1 *p* *pp* *dolcissimo*

Vlins. 2 *p* *pp* *p*

Vlas. *p* *pp* *p*

Vcs. *p* *pp* *p*

Cbs. *p* *pp* *p*

KB *p* *pp* *con delicatezza*

18

a tempo

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

dol.

21 *voce cupa*

EL. Ah no! Che qual la spe - me in duol pro -

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Obs.

KB

24

EL.
fon - - - - - do. Ei bri - lla - va co - si trà den - so'or -

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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accel. e cres.

ro - - - re! Ah! vie - ni, il mio ti - mor di -

Andantino flebile

28

le - - gua, vie - - - ni.

f *p*

f *pp*

f *p*

f *p*

f *p*

f *p*

f *pp* *todo ligado*

f *pp*

f *p*

f *p*

f *p*

f *p*

31 *con espressione tristissima*

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

Fl.

Ob.

C Cl. 1

C Cl. 2

B \flat Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

34

EL. i - - - - o ac - can - to all' i - - - dol mi - - - - o. Io

Fl.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

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37

accel e cres.

a tempo e dim.

EL. vo - - - - glio, io vo - - - - glio al men mo - - - -

FL.

Ob.

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

40

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

FL.

Ob. *pp*

C Cl. 1

C Cl. 2

Bb Hn.

Bsn. *pp*

Vlns. 1 *pp*

Vlns. 2 *pp*

Vlas. *pp*

Vcs. *pp*

Cbs. *pp*

KB *pp*

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

Fl.

Ob.
p

C Cl. 1

C Cl. 2

Bb Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

48

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

FL.

Ob. *p*

C Cl. 1 *p*

C Cl. 2 *p*

Bb Hn. *p*

Bsn. *p*

Vlins. 1 *pp*

Vlins. 2 *pp*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *p*

Detailed description: This page contains a musical score for measures 48, 49, and 50. The score is for a full orchestra and a vocal soloist. The vocal line (EL.) begins with the lyrics 'rir. Co - sì ve - drà se l'a - - - - mo,'. The instrumental parts include Flute (FL.), Oboe (Ob.), Clarinets 1 and 2 (C Cl. 1, C Cl. 2), Bassoon (Bb Hn.), Bassoon (Bsn.), Violins 1 and 2 (Vlins. 1, Vlins. 2), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Keyboard (KB). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics include *pp* (pianissimo) for the strings and *p* (piano) for the woodwinds and keyboard.

51

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

EL.
Fl.
Ob.
C Cl. 1
C Cl. 2
Bb Hn.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Obs.
KB

Detailed description: This is a page of a musical score, page 18, starting at measure 51. It features a vocal line (EL.) with lyrics in Italian: "se ca - ro me' il suo'af - fet - - - to, se può un ac - ces - - - so". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (C Cl. 1), Clarinet 2 (C Cl. 2), Bassoon (Bb Hn.), Bassoon (Bsn.), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Obs.), and Keyboard (KB). The music is in a minor key (two flats) and 4/4 time. The vocal line has a melodic line with some grace notes and a dotted note. The instrumental parts provide harmonic support with various rhythmic patterns and articulations.

54

accel e cres.

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

57 *rit. e dim.*

na - - - re, sof - fri - - - re, pe - - nar co - si e sof -

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60 *a tempo*

EL. *frir,* pe - nar co - si'e sof - frir,

Fl. *p*

Ob. *p*

C Cl. 1 *p*

C Cl. 2 *p*

Bb Hn. *p*

Bsn. *p*

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *pp*

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64

a piacere.

Allegro

pe - nar co - sì e sof - - - frir.

To Horn in E

a piacere.

p

p

p

p

p

p

cres.

El.
Fl.
Ob.
C Cl. 1
C Cl. 2
E Hn.
Bsn.
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.
KB

chia - - - - mo, e l'e - - - - co ren - - - - - di - mi sol -

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71

The musical score for page 71 includes the following parts:

- EL.** (Soprano): *tan - - - - - to, sol - - tan - - - to la mia*
- Fl.** (Flute): Rapid sixteenth-note passages with slurs.
- Ob.** (Oboe): Similar rapid sixteenth-note passages.
- C Cl. 1** (Clarinet 1): Sustained notes with some movement.
- C Cl. 2** (Clarinet 2): Sustained notes.
- E Hn.** (English Horn): Sustained notes.
- Bsn.** (Bassoon): Sustained notes.
- Vlins. 1** (Violin 1): Rapid sixteenth-note passages with slurs.
- Vlins. 2** (Violin 2): Rapid sixteenth-note passages with slurs.
- Vlas.** (Viola): Sustained notes.
- Vcs.** (Violoncello): Sustained notes.
- Cbs.** (Cello): Sustained notes.
- KB** (Keyboard): Sustained notes in both hands.

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EL. vo - - - - - ce. Quest'

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

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75

o - - - - - re'in - tan - - - - - to pas - - - - - sa - no

EL.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

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EL.
 vo - - - - la'il pen-sier ve - - lo - - - - - - - - ce.

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

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79

a piacere.

EL. *Te chia - mo, mio*

Fl. *a piacere.*

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Moderato

EL. be - ne.

Fl. *dol.*

Ob. *p*

C Cl. 1 *a piacere.* *p* *dol.*

C Cl. 2 *p*

E Hn. *p*

Bsn. *p*

Vlns. 1 *dol.*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *p* *dol.*

87

EL. *Non so*

Fl. *f* *dol.*

Ob. *f*

C Cl. 1 *f*

C Cl. 2 *f*

E Hn. *f*

Bsn. *f*

Vlms. 1 *f* *p*

Vlms. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

KB *f* *p*

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

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94

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

El.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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97

a piacere

a tempo

ma - bi - le pe - nar! E'un pe - nar che mi con - so - - - - - la, che m'in-

colla parte

101

a piacere

a tempo

vo - la'o - gni'al - tro'af - - fet - - - 3 - - 3 - - to, e'un pe - nar che mi con -

Fl. *p*

Ob. *p*

C Cl. 1 *p*

C Cl. 2 *p*

E Hn. *p*

Bsn. *p*

Vlms. 1 *p*

Vlms. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *p*

107

a tempo

che mi des - ta'un nuo - vo'in pet - to ma so - a - ve

p

pp

pp

p

p

pp

pp

p

p

p

p

a tempo

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

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

p

pp

Detailed description of the musical score: The score is for a vocal piece with orchestral accompaniment. The vocal line (EL.) is in a high register, with lyrics 'pal - pi - tar, ah si, so - - a - - - - - ve'. The orchestration includes 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.), Cello (Vcs.), and Double Bass (Cbs.). The keyboard part (KB) is in the lower register. The score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line has a melodic line with some grace notes and a long note on 've'. The instrumental parts provide harmonic support, with some instruments playing sustained notes or rhythmic patterns. Dynamics include *p* (piano) and *pp* (pianissimo).

111

El. pal - - - pi - tar, ma

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

113

cres.

f

El.

so - - - a - - - ve, so - - - a - - - ve pal - - - pi -

Fl.

f

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

cres.

116 *un poco piú mosso*

EL. tar. Te chia - mo, te

Fl. *f*

Ob. *f*

C Cl. 1 *f*

C Cl. 2 *f*

E Hn. *f*

Bsn. *f*

Vlms. 1 *f*

Vlms. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

KB *f*

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chiaro mio bene, te

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

123

EL. chia - mo mio ben.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

8

Detailed description: This is a page of a musical score for measures 123 through 126. The score is written for a full orchestra and a voice part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The voice part (EL.) has the lyrics "chia - mo mio ben." under the first two measures. 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 features various musical notations such as slurs, accents, and dynamic markings.

126 *a piacere* *a tempo*

EL. Ah _____ si Non so dir se pe - na

Fl. *p*

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlms. 1 *p*

Vlms. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *p*

130

si - - - - a quel ch'io pro - - - - vo, o sia con-

p

p

p

p

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

El.

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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135

a piacere

ma - bi - le pe - nar! E'un pe - nar che mi con - so - - - - la, che m'in-

colla parte

139 *a tempo* *a piacere* *a tempo*

EL. vo - la'o - gni'al - tro'af - - fet ³ - - - ³ - - to, e'un pe - nar che mi con -

Fl. ³ ³

Ob.

C Cl. 1

C Cl. 2

E Hn. *p*

Bsn. *p*

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

KB

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145 *a tempo*

EL. *che mi des - ta'un nuo - vo'in pet - to ma so - a - ve*

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 *p a tempo*

147

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

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn. *p*

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB *pp*

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

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vl. 1

Vl. 2

Vla.

Vcs.

Cbs.

KB

151

cres.

so - - - a - - - - - ve, so - - - a - - - - - ve pal - - - - - pi -

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* See Note 2

EL. tar, ma so - a - - - ve pal - - - pi - - tar, si, so - a - ve

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.

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157

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

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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EL. tar, ma so - a - - - ve pal - - - pi - - tar, si, so - a - ve

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

164

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

Fl.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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

FL.

Ob.

C Cl. 1

C Cl. 2

E Hn.

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

KB

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172

El. tar.

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 for measures 172, 173, and 174. The score is written for a full orchestra and keyboard. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instruments are arranged in staves from top to bottom: Euphonium (El.), Flute (Fl.), Oboe (Ob.), Clarinet in C 1 (C Cl. 1), Clarinet in C 2 (C Cl. 2), English Horn (E Hn.), Bassoon (Bsn.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cbs.), and Keyboard (KB). The Euphonium part has a 'tar.' (tacet) marking in measure 172. The Flute, Oboe, Clarinets, English Horn, Bassoon, Violins, Viola, Violoncello, and Contrabass parts all begin with a grace note in measure 172. The Keyboard part features red-colored notes throughout the measures.

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Flute

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

f *p* *f*

8 *p* [10-11] * See Note 1

16 *p* [22-23]

25 *accel. e cres.*

28 *f* **ARIA** *Andantino flebile* *p*

33 *accel. e cres.*

39 *a tempo e dim.*

47

* **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
54 *accel e cres.* *rit. e dim.*

60 *a tempo* *p* **2** *Allegro* *f*

68

70

72

75

81 *a piacere.* **2** *Moderato* *dol.*

88 *f* *dol.*

93

97 *a tempo*

102 *a tempo* *p* *mf* *rit. e dim. 3*

106 *a tempo* *p*

109

111

113 *cres.* *f* *un poco piú mosso*

118

122

125 *a tempo* *p*

130

133

4
138 *a tempo* *a tempo*

Musical staff 138-141. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with several triplet markings (indicated by a '3' below the notes) and slurs. The tempo marking 'a tempo' appears twice.

142 *rit. e dim.*

Musical staff 142-144. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and accents (>). A dynamic marking 'mf' is shown with a wedge-shaped hairpin below the staff.

145 *a tempo*

Musical staff 145-147. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and a dynamic marking 'p' at the beginning.

148

Musical staff 148-149. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and a double bar line.

150 *cres.*

Musical staff 150-152. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs, accents (>), and a dynamic marking 'cres.'.

153 *f*

Musical staff 153-158. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs, accents (>), and a dynamic marking 'f'.

159

Musical staff 159-164. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and a double bar line.

165

Musical staff 165-169. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and a double bar line.

170

Musical staff 170-174. Treble clef, key signature of three sharps. The staff contains a melodic line with slurs and a double bar line.

Oboes

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

* See Note 1

Musical notation for measures 1-18. 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, 9-12, and 13-18 are marked with a 3, 4, and 6 respectively, indicating triplet or multi-measure rests. Dynamics include *f*, *f*, and *p*. Accents are present over notes in measures 1, 2, 3, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, and 18.

Musical notation for measures 19-25. Measures 19-25 are marked with a 5, indicating a five-measure rest. The tempo and dynamics change to *accel. e cres.* and *f*. Some notes in measures 19-25 are highlighted in red.

Musical notation for measures 29-33. The tempo and dynamics change to *ARIA Andantino flebile* and *pp*. The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 6/8.

Musical notation for measures 34-39. The tempo and dynamics change to *accel e cres.* and *a tempo e dim.*. The key signature changes to one flat (B-flat) and the time signature changes to 4/4.

Musical notation for measures 40-45. The tempo and dynamics change to *pp* and *p*. The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 4/4.

Musical notation for measures 46-51. The tempo and dynamics change to *p*. The key signature changes to one flat (B-flat) and the time signature changes to 4/4.

Musical notation for measures 52-57. The tempo and dynamics change to *accel e cres.* and *rit. e dim.*. The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 4/4.

* **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
58 *a tempo*

p [64-65]

66 **Allegro**

f

69

f

72

75

79 **Moderato**

p [82-84]

86

f [90-91] *p*

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

p [95-97]

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

mf *pp*

109

un poco più mosso 3

113 *cres.*

119

124 *a tempo*
2 3
[128-129] *p* [133-135]

136 *a tempo* *a tempo* *rit. e dim.*
2 mf
[139-140]

145 *a tempo*
pp

149 *cres.*

153 *f*

158

164

172

C Clarinet 1

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

Musical staff 1: Treble clef, key signature of three flats, 4/4 time signature. Measures 1-7. Dynamics: *f*, *p*, *f*. Accents are present on several notes.

Musical staff 2: Treble clef, key signature of three flats, 4/4 time signature. Measures 8-14. Dynamics: *p*, *pp*. Trills and accents are present. A red note is marked with an asterisk and "See Note 1".

Musical staff 3: Treble clef, key signature of three flats, 4/4 time signature. Measures 15-22. Dynamics: *p*. Red notes are present.

Musical staff 4: Treble clef, key signature of three flats, 4/4 time signature. Measures 23-28. Dynamics: *f*. Trills and accents are present.

ARIA

Andantino flebile

Musical staff 5: Treble clef, key signature of three flats, 6/8 time signature. Measures 29-35. Dynamics: *p*.

Musical staff 6: Treble clef, key signature of three flats, 6/8 time signature. Measures 36-42. Dynamics: *accel e cres.*, *a tempo e dim.*

Musical staff 7: Treble clef, key signature of three flats, 6/8 time signature. Measures 43-50. Dynamics: *p*.

Musical staff 8: Treble clef, key signature of three flats, 6/8 time signature. Measures 51-57. Dynamics: *accel e cres.*, *rit. 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.

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2
58 *a tempo*

p [64-65]

66 **Allegro**

69

74

79 *a piacere.* **Moderato**

p *dol.*

87

f [90-91] *p* [95-97]

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

p *mf*

107 *a tempo*

pp

112 *cres.* *un poco piú mosso*

f

117

121

125

a tempo

2

3

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

136

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

mf

144

a tempo

pp

149

cres.

f

154

159

164

169

C Clarinet 2

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

Musical notation for measures 1-7. 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. The melody consists of eighth and quarter notes, ending with a fermata on a quarter note.

Musical notation for measures 8-16. Measure 8 starts with a piano (*p*) dynamic. Measures 10-11 are marked with a double bar line and the number 2, indicating a repeat. Measures 13-16 contain notes in red font, with dynamics *p*, *pp*, and *p*. A red asterisk and the text "* See Note 1" are placed above measure 13.

Musical notation for measures 17-27. Measure 17 starts with a piano (*p*) dynamic. Measures 22-23 are marked with a double bar line and the number 2, indicating a repeat. The piece concludes with the instruction *accel. e cres.*

ARIA Andantino flebile

Musical notation for measures 28-34. Measure 28 starts with a forte (*f*) dynamic. The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 6/8. The piece begins with a piano (*p*) dynamic.

Musical notation for measures 35-41. The piece begins with the instruction *accel e cres.* and concludes with *a tempo e dim.*

Musical notation for measures 42-50. The piece begins with a piano (*p*) dynamic.

Musical notation for measures 51-60. The piece begins with the instruction *accel e cres.* and concludes with *rit. e dim.*

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2
58 *a tempo*

p [64-65] 2

66 **Allegro**

f

69

74

79 **Moderato**

[82-84] 3 *p*

87

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

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

p *mf*

107 *a tempo*

pp

111 *cres.*

cres.

116 *un poco piú mosso*

f

122 *a tempo* 3
2
[128-129] *p*

131 3 *a tempo* *a tempo*
[133-135]

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

148 *cres.*

153 *f*

160 *f*

168

Horns in B \flat & E

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

f [4-5] *p* *f*
* See Note 1

8 [10-11] *p* *p* *pp*

16 [22-23] *p*

24 *accel. e cres.* **ARIA**
Andantino flebile *f* *p*

32 *accel e cres.*

38 *a tempo e dim.* [42-43]

46 [46-47] *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.

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

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

76

80 *Moderato*

87

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

107 *a tempo* *cres.*

114 *un poco piú mosso*

121

126 *a tempo*

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

148 *cres.*

153

159

167

172

Bassoon

Ah se morir di pena

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

Larghetto

11 * See Note 1

17

23 *accel. e cres.*

ARIA

30 **Andantino flebile**

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

43

* **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
49



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



61



66 **Allegro**



70



76



82 **Moderato**



90 **8** *a tempo* *a tempo*



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



110 *cres.*



116 *un poco piú mosso*

121



127

a tempo

8

*a tempo**a tempo*

143

*rit. e dim.**a tempo*

148

cres.

154



161



168



Violin 1

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Larghetto'. The score consists of eight staves of music, numbered 1 through 30. Measure 1 begins with a forte (*f*) dynamic. Measures 6-8 are marked *dolcissimo*. Measure 9 is marked *f*. Measures 12-14 are marked *p* and *pp*. Measures 16-18 are marked *dolcissimo*. Measures 21-23 are marked *dol.*. Measures 24-26 are marked *accel. e cres.*. Measure 27 is marked *f*. The score includes various musical notations such as slurs, accents, and trills. A red font is used for measures 12-24, indicating editorial additions. A trill (*tr*) is present in measures 9 and 21. The piece concludes with a double bar line and a key signature change to two flats (B-flat, E-flat) in measure 30.

* **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 **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* *p*

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

145 *a tempo*

149 *cres.*

153 *f*

158

163

168

172

Violin 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 Violin 2 and consists of two main sections. The first section, marked **Larghetto**, begins at measure 1 and ends at measure 24. It features a melodic line with various dynamics including *f*, *p*, and *pp*. A red note in measure 13 is marked with an asterisk and the text "* See Note 1". The second section, marked **ARIA** and **Andantino flebile**, starts at measure 30 and continues to measure 39. It is characterized by a steady eighth-note accompaniment. Dynamics include *pp* and *f*. Performance markings such as *accel. e cres.* and *a tempo e dim.* are present throughout the score.

* **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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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

Musical staff 125-130: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures. The first measure starts with a quarter rest, followed by eighth notes. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. Dynamics include *p* (piano) in the fifth measure.

130

Musical staff 130-135: Treble clef, key signature of three sharps. The staff contains six measures of eighth notes and quarter notes.

135

a tempo

Musical staff 135-141: Treble clef, key signature of three sharps. The staff contains six measures. The first measure has a quarter rest. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. Dynamics include *a tempo* in the fifth measure.

141

a tempo

rit. e dim.

a tempo

Musical staff 141-146: Treble clef, key signature of three sharps. The staff contains six measures. The first measure has a quarter rest. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. Dynamics include *mf* (mezzo-forte) in the fourth measure and *pp* (pianissimo) in the sixth measure.

146

Musical staff 146-151: Treble clef, key signature of three sharps. The staff contains six measures of eighth notes and quarter notes.

151

cres.

f

Musical staff 151-155: Treble clef, key signature of three sharps. The staff contains six measures. The first measure has a quarter rest. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. Dynamics include *f* (forte) in the fourth measure.

155

Musical staff 155-161: Treble clef, key signature of three sharps. The staff contains six measures of eighth notes and quarter notes.

161

Musical staff 161-165: Treble clef, key signature of three sharps. The staff contains six measures of eighth notes and quarter notes.

165

Musical staff 165-171: Treble clef, key signature of three sharps. The staff contains six measures of eighth notes and quarter notes.

171

Musical staff 171-177: Treble clef, key signature of three sharps. The staff contains six measures. The first measure has a quarter rest. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The fifth measure has a quarter rest. The sixth measure has a quarter rest. Dynamics include *f* (forte) in the fourth measure.

Viola

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

7

13 * See Note 1

21 *accel. e cres.*

ARIA

30 *Andantino flebile*

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

42 *pp*

48 *p*

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

61

66 **Allegro**
p *f*

69

76

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

87
f *p*

93

99 *a tempo* *a tempo*
p

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

110 *cres.*

115 *un poco piú mosso*
f

121

128 *a tempo*
p

133 *a tempo*

140 *a tempo* *rit. e dim.* *a tempo*
mf *pp*

146

151 *cres.*
f

158

168

Violoncello

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

6 *p* *f* *p* * See Note 1 *p* *pp*

16 *p* *accel. e cres.*

27 **ARIA**
Andantino flebile
f *p*

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

40 *pp*

47 *p*

54 *accel e cres.* *rit. 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
60 *a tempo* **Allegro**
Musical staff 60-67: Bass clef, key signature of two sharps (F# and C#), common time. The piece starts with a dynamic of *f*. The tempo is marked *a tempo* and **Allegro**. The music consists of eighth and sixteenth notes.

68
Musical staff 68-74: Continuation of the previous staff with eighth and sixteenth notes.

75 **3**
Musical staff 75-84: Continuation of the previous staff. It features a triplet of eighth notes marked with accents (>). The measure number [82-84] is indicated below the staff.

85 **Moderato**
Musical staff 85-89: Change of tempo to **Moderato**. The key signature remains two sharps. Dynamics range from *p* to *f*. The music consists of eighth notes.

90
Musical staff 90-95: Continuation of the previous staff with eighth notes, starting with a dynamic of *p*.

96 *a tempo*
Musical staff 96-101: Continuation of the previous staff with eighth notes and a half note with a fermata.

102 *a tempo* **rit. e dim.** *a tempo*
Musical staff 102-107: Continuation of the previous staff. It includes a dynamic of *p*, a *mf* section, and a return to *p*. The tempo markings are *a tempo*, **rit. e dim.**, and *a tempo*.

108
Musical staff 108-112: Continuation of the previous staff with eighth notes.

113 **cres.** **un poco piú mosso**
Musical staff 113-117: Continuation of the previous staff. It features a *cres.* marking and a dynamic of *f*. The tempo is marked **un poco piú mosso**.

118
Musical staff 118-122: Continuation of the previous staff with eighth notes.

123

a tempo

Musical notation for measure 123, bass clef, key signature of two sharps (F# and C#). The measure contains a sequence of eighth notes with accents (>) and a final quarter note marked with a piano (*p*) dynamic.

129

Musical notation for measure 129, bass clef, key signature of two sharps. The measure contains a sequence of eighth notes and quarter notes.

135

a tempo

Musical notation for measure 135, bass clef, key signature of two sharps. The measure contains a sequence of eighth notes, quarter notes, and a half note with a fermata.

141

a tempo

rit. e dim. a tempo

Musical notation for measure 141, bass clef, key signature of two sharps. The measure contains a sequence of eighth notes, quarter notes, and a half note with a fermata. Dynamics include *mf* and *p*.

147

cres.

Musical notation for measure 147, bass clef, key signature of two sharps. The measure contains a sequence of eighth notes and quarter notes.

153

f

Musical notation for measure 153, bass clef, key signature of two sharps. The measure contains a sequence of eighth notes, quarter notes, and a half note with a fermata. The dynamic is *f*.

161

Musical notation for measure 161, bass clef, key signature of two sharps. The measure contains a sequence of eighth notes, quarter notes, and a half note with a fermata.

168

Musical notation for measure 168, bass clef, key signature of two sharps. The measure contains a sequence of eighth notes, quarter notes, and a half note with a fermata.

Contrabasses

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto



ARIA



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59 *a tempo*

65 **Allegro**

70

77

85 **Moderato**

90

96 *a tempo*

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

108

113 *cres.* *un poco piú mosso*

118



123



129



135



141



147



153



161



168



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

El.

KB

9

El.

KB

12

El.

KB

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15 *Recitativo*

El. *Ne giun - ge'an - cor! che*

KB *con delicatezza*

18 *a tempo*

El. *vis-to'ei non a-ves-se del-la Nor-ti-ca Tor-re il mio fa - na-le?*

KB

21 *voce cupa*

El. *Ah no! Che qual la spe - me in duol pro-*

KB

24

El. *fon - - - - - do. Ei bri - lla - va co - si trà den - so'or-*

KB

26

accel. e cres.

El. ro - - - re! Ah! vie - ni, il mio ti - mor di -

KB

28

ARIA*Andantino flebile*

El. le - gua, vie - - ni.

KB

31

con espressione tristissima

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

KB

34

El. i - - - o ac - can - to all' i - - - dol mi - - - o. Io

KB

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

El. vo - - - glio, io vo - - - glio al men mo - - - -

KB

40

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

KB *pp*

44

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

KB

48

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

KB *p*

51

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

KB

54 *accel e cres.*

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 -*

KB

60 *a tempo*

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

KB *pp*

65 *a piacere.* **Allegro**

El. nar co - sì e sof - frir. te

KB *p* *cres.*

68

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

KB *f*

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.*

87 *legato et espressivo*

El. Non so

KB *f.* *p.*

91

El. dir se pe - na__ si - - - a quel ch'io pro - - - vo, o sia con-

KB

94

El. ten - - - to, ma se pe - na'è quel ch'io - sen - - - to, oh! che'a-

KB

97

El. ma - bi - le pe - nar! E'un pe - nar che mi con - so - - - - la, che m'in-

KB

a piacere
3 3
a tempo

colla parte

101

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

KB

a piacere
3 3
a tempo

p

104

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

KB

rit. e dim.
a piacere

mf
ritard e dim

10

107 *a tempo*

El. *a tempo*

che mi des-ta'un nuo-vo'in pet-to ma 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. *cres.* *f*

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

KB *cres.* *f*

117

El.

Te chia - mo, te chia - - - mo mio

KB

121

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

KB

124

El. *ben. Ah - - - - - si* *a piacere*

KB

128 *a tempo*

El. *Non so dir se pe - na - - - - 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 *mf* *ritard e dim*

145 *a tempo*

El. *che___ mi___ des-ta'un nuo-vo'in pet-to ma so-a - ve pal-pi-tar, ah si, so -*

KB *p* *a tempo*

148

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

KB *pp*

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

El. *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*

KB

158

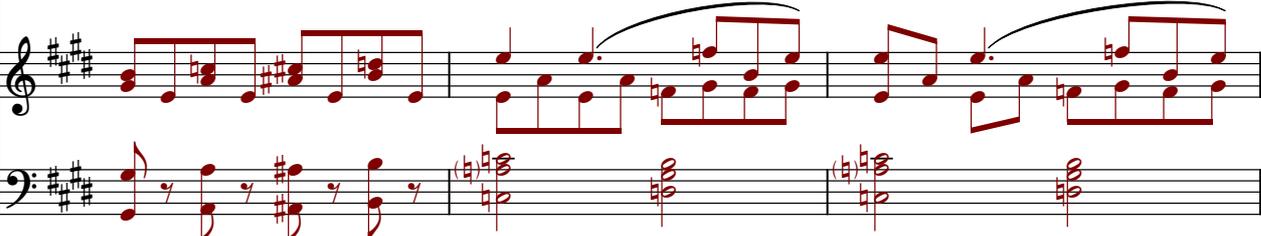
El. *pal - pi - tar, ah - - - si, so - a - ve pal - - - pi - tar, ma so -*

KB

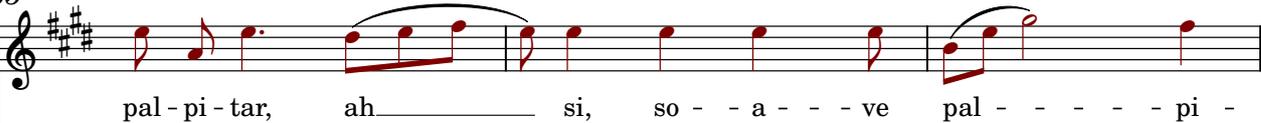
* Note 2: For Measures 154 to the end, notes and text in red font were added by editor to the orchestrated accompaniment, which diverged significantly from the published piano score.

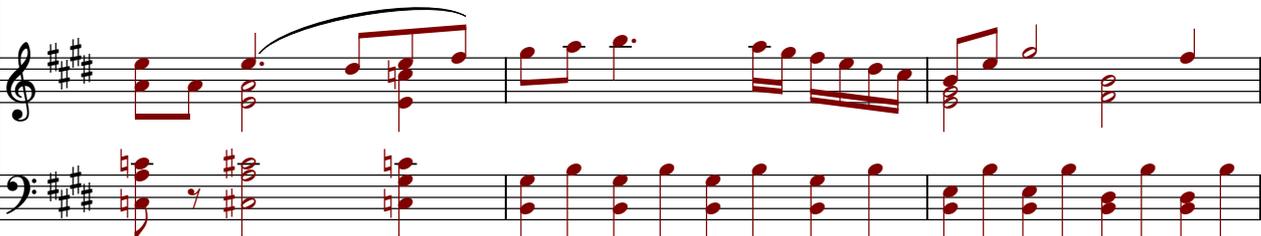
162

El. 

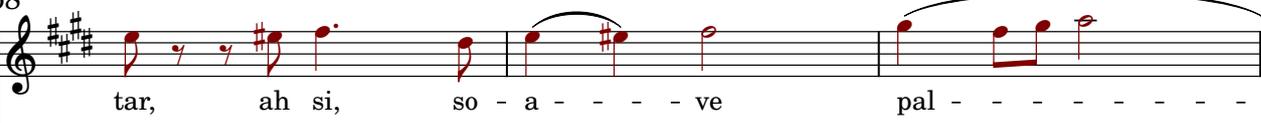
KB 

165

El. 

KB 

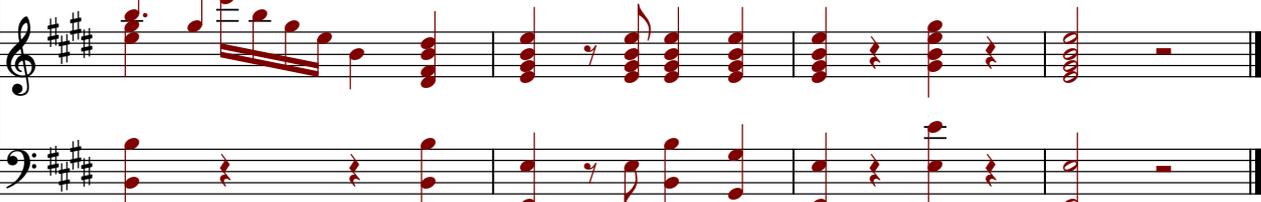
168

El. 

KB 

171

El. 

KB 

Piano Reduction

Ah se morir di pena

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

Hilarión Eslava, 1841

Larghetto

Measures 1-4 of the piano reduction. The music 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 bass lines.

Measures 5-8 of the piano reduction. Measure 5 is marked with a dynamic of *dol.* (dolce). Measures 6-8 show a crescendo to *f* (forte) followed by a decrescendo to *p* (piano). The right hand has a more active melodic line with trills and slurs, and the left hand continues with a steady accompaniment.

Measures 9-11 of the piano reduction. Measure 9 is marked with a trill (*tr*). The right hand features a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Measures 12-15 of the piano reduction. Measure 12 is marked with a dynamic of *p* (piano). Measure 15 is marked with a dynamic of *pp* (pianissimo). The right hand has a melodic line with slurs, and the left hand provides a harmonic accompaniment with chords and moving bass lines.

Measures 16-19 of the piano reduction. Measure 16 is marked with the instruction *con delicatezza*. The right hand features a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

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2
21

24

26 *accel. e cres.*

Andantino flebile
ARIA

28

32

35 *accel e cres.*

38

a tempo e dim.

42

48

51

54

accel e cres.

57

rit. e dim.

4
60 *a tempo*

pp

66 **Allegro**

p *cres.*

68

70

72

74

79

83 **Moderato**

88

92

96 **a tempo**

101 **a tempo**

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

mf *p* *ritard e dim a tempo*

109

pp

113 *cres.* *un poco piú mosso*

cres. *f*

118

122

8

125 *a tempo*

p

130

134

139

143

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.

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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 music features a complex texture with many beamed notes and slurs. The bass line is particularly active with many sixteenth 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 music continues with complex textures and many beamed notes. The bass line remains active with sixteenth 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 music features complex textures and many beamed notes. The bass line is active with sixteenth 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 music continues with complex textures and many beamed notes. The bass line is active with sixteenth 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 music concludes with complex textures and many beamed notes. The bass line is active with sixteenth notes.