

# Più misera chi v'ide mai

*(The most miserable person ever seen)*

From the opera "*Las Treguas de Tolemaida*"

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

CPE-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** *con interesse* (with interest) *con inquietudine* (with concern) *con compassione* (with compassion)

Matilde Co-sí me-sta per-chè? dim-mi? É in-ten-so'il tuo do-lor! Qual n'è la

Berenguela In-fe-li-ce!

Flutes

Oboes

C Clarinets

Bassoons

F Trumpets

Horns in F

Horns in E $\flat$

Trombones

1º Violins *p*

2º Violins *p*

Violas *p*

Violoncellos *p*

Contrabasses *p*

Keyboard Reduction

4

Mat. cau-sa?

Ber. *con incertezza (with uncertainty)*  
 Ma... se tu... qui... fra que-ste brac-cia vo - li, or più che ma-i ca-ra mi se - i Ma-

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

F Tpt.

F Hn.

E♭ Hn.

Tbn. *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc.

Cb.

KB *f* *p*

6 *affannosa (breathless)*

Mat. *Che vuol dir 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 *mf f*

Vln. 2 *mf f*

Vla. *mf f*

Vc. *mf f*

Cb. *mf f*

KB *mf f*

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'tar-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 tuoi di se -

Fl.

Ob.

C Cl.

Bsn.  
*f* *1° Solo*

F Tpt.

F Hn.

E♭ 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.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E $\flat$  Hn.

Tbn.

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-lla mi-se-ra fan - ciu - - - lla, che va - gi su re - 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.  
*p*

Cb.  
*p*

KB  
*p*

26

Mat. Ma ti spiega, ri -

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

Fl.

Ob. *p* *cres.*

C Cl. *p* *cres.*

Bsn. *p* *cres.*

F Tpt.

F Hn. *p* *cres.*

E $\flat$  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 'un mar -

Ber.

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

F Tpt. *f*

F Hn. *f*

E♭ 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 di pa - ce spa - ri.

Ber.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

43

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

Ber.

Fl.

Ob.

C Cl.

Bsn. *1° Solo*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

47

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

Ber.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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. *p* *cres.*

C Cl. *p* *cres.*

Bsn. *p* *cres.*

F Tpt.

F Hn. *p* *cres.*

E♭ Hn.

Tbn.

Vln. 1 *p* *cres.*

Vln. 2 *p* *cres.*

Vla. *p* *cres.*

Vc. *p* *cres.*

Cb. *p* *cres.*

KB



65 Andantino

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 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB *p*

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♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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 mi rad - do - pia nel se - no il do - lor, ma quell'

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Eb Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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. *1° Solo* *p*

F Tpt.

F Hn. *p*

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

82

*cresc* *f* *p*

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

Ber. o - - - dio'a Ric-car - - do dis - cor - da co-gli'af-fet-ti, af - fet - ti d'un te - - ne-ro'a-

Fl.

Ob.

C Cl.

Bsn. *p*

F Tpt. *p*

F Hn.

E $\flat$  Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc. *p* *p*

Cb. *p* *p*

KB *f* *p*

85

*cresc* *f>* *p* *a piacere*

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

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

*cresc.* *f>* *p*

87 *a tempo*

Mat. *- - mor a - - - mor a - - - - mor.*

Ber. *- - - - mor a - - - - mor 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* Gia ca - de'il fla - ge - - llo, gia ca - desul mio

Ber. fi - - - - ne.

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

F Tpt. *f*

F Hn. *f*

E♭ Hn. *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *arco*

Cb. *f* *arco*

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*

Eb Hn.

Tbn.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

KB *p*

99 *rit.*

Mat.

Ber. *a piacere*  
In - fe-

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

*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

Vln. 1 *arco* *p*

Vln. 2 *arco* *p*

Vla. *arco* *p*

Vc. *pizz.*

Cb. *pizz.*

KB *p*

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* *f*

Ob.

C Cl.

Bsn.  
*1° Solo*  
*p* *f*

F Tpt.

F Hn.

Eb Hn.

Tbn.

Vln. 1  
*f*

Vln. 2  
*f*

Vla.  
*p* *f*

Vc.  
*arco*  
*p*

Cb.  
*arco*  
*p*

KB

120

Mat. a - ni - ma rit - ro - ve - rá. L'a - mi - ca te - ne - ra scordar tu de - i, e se'u - - na

Ber. bar - ba - ra si pla - che - rá. Al fin quell' a - - ni - ma scuot - er tu

Fl. *tr*

Ob. *tr*

C Cl. *tr*

Bsn.

F Tpt.

F Hn.

Eb Hn.

Tbn.

Vln. 1 *tr* *p*

Vln. 2 *tr* *p*

Vla. *p*

Vc. *pizz.*

Cb. *pizz.*

KB *tr*

128

Mat. *cres.*  
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. *1° Solo*  
*p*

F Tpt.

F Hn. *cres.*  
*p*

E♭ Hn.

Tbn.

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Vc. *arco*

Cb. *arco*

KB *cres.*

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. *f*

Ob. *f*

C Cl. *f ff*

Bsn. *f*

F Tpt. *f*

F Hn. *ff*

Eb Hn. *f*

Tbn. *f*

Vln. 1 *ff p*

Vln. 2 *ff p*

Vla. *ff p*

Vc. *f p*

Cb. *f p*

KB *p*

144

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

C Cl. *Solo*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

Ob. *f*

C Cl. *f*

Bsn. *p* *f*

F Tpt.

F Hn. *f*

Eb Hn. *f*

Tbn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB

## 159 Poco piu 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

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The tempo is 'Poco piu mosso'. The score includes parts for Soprano (Mat.), Baritone (Ber.), Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cl.), Bassoon (Bsn.), French Horns (F Hn.), E-flat Horn (E♭ Hn.), Trombone (Tbn.), Violins (Vln. 1 and 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Keyboard (KB). The vocal parts have lyrics in Italian: 'rá. Ah' for the Soprano and 'tà. In - - - fe - li - - ce' for the Baritone. The instrumental parts feature various textures, including rhythmic patterns in the woodwinds and strings, and a prominent bassoon part starting with a forte dynamic. The keyboard part includes a section marked with a repeat sign and the number 8.

166

me! Si,

Mat.

Ber.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

8

Detailed description: This page contains a musical score for measures 166 through 171. The score is for a vocal soloist (Mat.) and a full orchestra. The vocal part has lyrics 'me!' and 'Si,'. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cl.), Bassoon (Bsn.), French Trumpet (F Tpt.), French Horn (F Hn.), E-flat Horn (E♭ Hn.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Keyboard (KB). The music is in a minor key with a common time signature. The vocal part is simple, with the lyrics 'me!' and 'Si,'. The orchestral parts are more complex, featuring various rhythmic patterns and melodic lines. The score is written in a standard musical notation style with a grand staff for the keyboard and individual staves for each instrument and voice.

*a piacere* *a tempo*

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♭ Hn.

Tbn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *pizz.*

Cb. *pizz.*

KB *p*

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. *p*

Ob.

C Cl.

Bsn. *1<sup>o</sup> Solo*  
*p*

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla. *p*

Vc. *arco*  
*p*

Cb. *arco*  
*p*

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. *f* *tr*

Ob. *f* *tr*

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

Bsn. *f*

F Tpt. *f*

F Hn. *f*

E♭ Hn. *f*

Tbn. *f*

Vln. 1 *p* *tr*

Vln. 2 *f* *p* *tr*

Vla. *f* *p*

Vc. *pizz.*

Cb. *pizz.*

KB

197

Mat. ra scor-dar tu de - i, e se'u - - - na - - - gri - ma spar-gi per le - - i la *cresc.*

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

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

E♭ Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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.

E♭ Hn.

Tbn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB *p*

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

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

Fl. *Solo*

C Cl. *Solo*

Bsn.

F Tpt.

F Hn.

E $\flat$  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 - 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.

Eb Hn. *f*

Tbn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

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*

E♭ Hn. *f*

Tbn. *f*

Vln. 1 *p f p*

Vln. 2 *p f p*

Vla. *p f p*

Vc. *p f p*

Cb. *p f p*

KB *f p f p*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The title is '231 Piu mosso'. The score includes parts for Soprano (Mat.), Alto (Ber.), Flute (Fl.), Oboe (Ob.), Clarinet in C (C Cl.), Bassoon (Bsn.), Trumpet in F (F Tpt.), Horn in F (F Hn.), Horn in E-flat (E♭ Hn.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Keyboard (KB). The vocal parts have lyrics in Italian. The instrumental parts feature dynamic markings such as *f* (forte) and *p* (piano). The score is written in a key signature of two flats and a 3/4 time signature.

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.

Eb Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

Ber. *f*  
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*

F Tpt. *f*

F Hn. *f*

E♭ Hn. *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB *f*



Mat.

Ber.

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Eb 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 is written for a single flute part. It begins with a **Recitativo** section in common time (C), marked **f**. This section includes measures 1-4 (triple), 5 (quintuple), and 6-10 (triple). The tempo then changes to **Allegro con moto**, also marked **f**. Measures 11-13 are triplets. The score continues with measures 16-19 (triple), 20-31 (triple, marked **f**), 32-35 (triple, marked **ff**), and 36-44 (triple, marked **f**). The tempo remains **Allegro con moto**. Measures 47-50 (triple), 51-62 (triple, marked **f**), 63-66 (triple, marked **ff**), and 67-80 (triple, marked **f**) follow. The tempo then changes to **Andantino**, marked **f**. Measures 82-84 are triplets, marked **f**, and the piece concludes with a **a tempo** section.

2 **Allegro Moderato**  
90 *f*

93 *Solo*  
*p*

99 *rit.*  
[103-104] 2

106 **Moderato**  
8  
[107-114] *p* *f* *tr*

123 12 14 *Solo*  
[123-134] *f* [137-150]

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

164

171

179 *a tempo* 8 *p* [179-186] *f* *tr* *f* 12 [195-206] *f* 3

Musical staff starting at measure 179. It features a treble clef and a key signature of one flat. The tempo is marked 'a tempo'. The staff contains several measures of music, including a section of 8 measures marked 'p' and a section of 12 measures marked 'f'. Trills are indicated with 'tr' above notes in measures 186 and 206.

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

Musical staff starting at measure 208. It features a treble clef and a key signature of one flat. The tempo is marked 'Piu mosso'. The staff contains several measures of music, including a section of 14 measures marked 'Solo' and a section of 2 measures marked 'f'. A fermata is placed over a note in measure 229.

233 3 [236-238]

Musical staff starting at measure 233. It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a section of 3 measures marked with a fermata over the final note in measure 238.

244 3 *f* [244-246]

Musical staff starting at measure 244. It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a section of 3 measures marked 'f'.

255

Musical staff starting at measure 255. It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a section of 3 measures marked with a fermata over the final note in measure 258.

# 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

The musical score is written for Oboes and consists of several systems of music. The first system begins with a **Recitativo** section, marked with a fermata and a 3-measure rest, followed by a 5-measure rest, and then an **Allegro con moto** section starting with a 3-measure rest. The second system continues the **Allegro con moto** section with a 2-measure rest and a 7-measure rest, marked *cres.* and *p*. The third system features a **ff** dynamic and a *f* dynamic. The fourth system is marked **Allegro con moto** and includes a 3-measure rest, a 2-measure rest, and a 7-measure rest, with dynamics *f* and *p*. The fifth system is marked **Andantino** and includes a 2-measure rest and a 9-measure rest, with dynamics *f* and *ff*. The sixth system continues the **Andantino** section with a 2-measure rest and a 6-measure rest, marked *f*. The seventh system is marked **Allegro Moderato** and *a tempo*. The eighth system continues the **Allegro Moderato** section.

2  
95 *Solo* *rit.* **2** **2**  
*p* [100-101] [103-104]

106 **Moderato** **12** *tr* **12** **21**  
[107-118] *f* *tr* [123-134] *f* [137-157] *f*

159 **Poco piu mosso**

165 **7**  
[171-177]

179 *a tempo* **12** *tr* **12** **21**  
[179-190] *f* *tr* [195-206] *f* [209-229] *f*

231 **Piu mosso** **3**  
[236-238]

241 **3**  
[244-246] *f*

251

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 is written for C Clarinets and consists of eight staves of music. The first staff begins with a **Recitativo** section, marked with a fermata and a **f** dynamic. It contains three measures: [2-4] with a **3** time signature, [6-10] with a **5** time signature, and [11-13] with a **3** time signature. The second staff (measures 16-19) features a **2** time signature and a **p** dynamic. The third staff (measures 26-34) includes a **cres.** marking and dynamics of **p**, **f**, and **ff**. The fourth staff (measures 35-44) is marked **Allegro con moto** with a **3** time signature and **f** dynamics. The fifth staff (measures 46-50) has a **2** time signature and a **p** dynamic. The sixth staff (measures 55-63) includes a **cres.** marking and dynamics of **p** and **f**. The seventh staff (measures 64-75) is marked **Andantino** with dynamics of **ff** and **p**, and contains measures [65-66] with a **2** time signature, [67-69] with a **3** time signature, and [72-75] with a **4** time signature. The eighth staff (measures 76-80) features a **f** dynamic and a complex rhythmic pattern.



179 *a tempo* **12** *tr* *cres.* **10** **14**  
 [179-190] *p* *f* *tr* [195-204] *f* *ff* [209-222]

223 *Solo* *>* **2** *Piu mosso*  
 [228-229] *f*

233 **3**  
 [236-238]

239 **3**  
 [244-246] *f*

250

257

# Bassoons

## "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**  
**1º Solo**

14

19

27

33

45

50

58

2  
65 **Andantino**

[65-66] [67-69] *p* [72-73]

75 *1° Solo*

*f* *f* *p*

80

*p*

86 *a tempo* **Allegro Moderato**

*f*

92

*p*

99 *rit.* **Moderato**

[103-104] [107-114]

115 *1° Solo*

*p* *f* [123-130] *p*

134 **16**

*f* [137-152] *p* *f*

**Poco piu mosso**

159 *f*

168 *f* **2**  $\text{Cresc.}$   
[176-177]

179 *a tempo* **8** *1° Solo* *f* **8**  
[179-186] *p* [195-202]

203 *1° Solo* *p* *f* **16** *p*  
[209-224]

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

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

255

# F Trumpets

## "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**

9 [2-10] 3 [11-13] 2 [18-19]

20 11 [21-31] *f* *ff* *f* *f*

**Allegro con moto**

41 3 [42-44] *f* 2 [49-50] 11 [52-62]

63 *f* *ff* 2 [65-66] **Andantino** 14 [67-80] *p*

84 *a tempo* **Allegro Moderato** *f*

92 3 *rit.* 2 [97-99] [100-101]

102 **Moderato** 2 [103-104] 12 [107-118] 12 [123-134] *f*

2  
137 **21** *Poco piu mosso*

[137-157] *f*

168 *a tempo*

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

209 **21** *Piu mosso*

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

243

[244-246] *f*

257

*f*

# 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 is written for Horns in E-flat and consists of eight systems of music. The tempo markings are: **Recitativo**, **Allegro con moto**, **Allegro con moto**, **Andantino**, **Allegro Moderato**, **Moderato**, **Poco piu mosso**, and **Piu mosso**. Dynamic markings include *f* (forte) and *rit.* (ritardando). The score includes measures 9, 12, 7, 9, 12, 2, 14, 4, 2, 12, 13, 16, 19, 12, 13, 16, 3, 3, and 3. The key signature is one flat (E-flat) and the time signature is common time (C). The score is divided into measures with bracketed numbers: [2-10], [11-19], [21-32], [35-41], [42-50], [52-63], [65-66], [67-80], [82-85], [100-101], [103-104], [107-118], [122-134], [137-152], [159-177], [179-190], [194-206], [209-224], [236-238], [244-246], and [250].

# 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 is written for Horns in F and consists of seven staves of music. The first staff begins with a **Recitativo** section, marked with a 9-measure rest [2-10]. This is followed by an **Allegro con moto** section, starting with a 3-measure rest [11-13] and a dynamic of *f*. The tempo remains **Allegro con moto** through the next section, which includes a 2-measure rest [18-19].

The second staff starts at measure 21 with a 7-measure rest [21-27], marked *p* and *cres.*. The dynamics progress through *f* and *ff* before returning to *f* at the end of the staff.

The third staff begins at measure 37 with a dynamic of *f*. It features an **Allegro con moto** section with a 3-measure rest [42-44] and a dynamic of *f*, followed by a 2-measure rest [49-50].

The fourth staff starts at measure 51 with a 7-measure rest [52-58], marked *p* and *cres.*. The dynamics progress through *f* and *ff* before a final 2-measure rest [65-66].

The fifth staff begins at measure 67 with a **Andantino** tempo marking and a 9-measure rest [67-75], marked *f*. The dynamics progress through *f* and *p*.

The sixth staff starts at measure 80 with a 3-measure rest [82-84], marked *p*.

The seventh staff begins at measure 88 with a **a tempo** marking and an **Allegro Moderato** tempo marking. It starts with a dynamic of *f*.

2  
94 *rit.*

101 **Moderato**

132 *cres.* **Poco piu mosso**

163 *a tempo*

192 *cres.*

230 **Piu mosso**

244 **3**

257

# 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 is written for Trombones in bass clef with a key signature of one flat (Bb). It consists of seven staves of music, each with a measure number at the beginning and a rehearsal mark in brackets below. The first staff (measures 1-13) is marked 'Recitativo' and 'Allegro con moto', with dynamics of *f* and *ff*. The second staff (measures 14-31) continues the 'Allegro con moto' section. The third staff (measures 32-44) is also marked 'Allegro con moto'. The fourth staff (measures 45-66) continues the 'Allegro con moto' section. The fifth staff (measures 67-80) is marked 'Andantino' and features a 9/8 time signature. The sixth staff (measures 81-85) is marked 'Allegro Moderato' and 'a tempo', with a 4/4 time signature. The seventh staff (measures 86-99) continues the 'Allegro Moderato' section. Dynamics include *f*, *ff*, and *a tempo*.

2  
100 *rit.* 2 2 Moderato 12 12

[100-101] [103-104] [107-118] *f* [123-134]

135 **Poco piu mosso** 21 21

*f* [137-157] *f*

167 *a tempo* 6 12 12

[172-177] [179-190] *f*

195 **Piu mosso** 12 21 21 3

[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**

7 **Allegro con moto**

12

15

18

22

29

31

2  
34

*f* *f*

42 **Allegro con moto**

45

48

50

*p*

56

*p* *cres.*

61

63

*ff* 8

67 **Andantino**

[103-104]

4  
106 **Moderato**  
*arco*

*p*

Musical staff 106-116: Treble clef, key signature of two flats. Starts with a piano (*p*) dynamic. Features eighth and sixteenth notes, some with accents (>). Includes a trill (*tr.*) and a fermata over the final note.

117

*f* *p*

Musical staff 117-126: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. Includes a trill (*tr.*) and a fermata over the final note.

127

*cres.*

Musical staff 127-135: Treble clef, key signature of two flats. Features a crescendo (*cres.*) dynamic marking. Consists of eighth and sixteenth notes.

136

*ff* *p*

Musical staff 136-144: Treble clef, key signature of two flats. Starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. Includes a fermata over the final note.

145

Musical staff 145-152: Treble clef, key signature of two flats. Consists of eighth and sixteenth notes.

153

*f*

Musical staff 153-158: Treble clef, key signature of two flats. Ends with a forte (*f*) dynamic and a fermata over the final note.

159 **Poco piu mosso**

Musical staff 159-165: Treble clef, key signature of two flats. Tempo change to **Poco piu mosso**. Consists of eighth and sixteenth notes.

166

Musical staff 166-171: Treble clef, key signature of two flats. Consists of eighth and sixteenth notes.

172

**2**  
[176-177]

Musical staff 172-177: Treble clef, key signature of two flats. Ends with a double bar line and a fermata. A bracket labeled **2** spans the final two measures, with the text [176-177] below it.

179 *a tempo*

190

200

210

219

228 *Piu mosso*

237

246

253

# 2° Violins

## "Più misera chi vide mai"

Dueto de Tiples en el 2° Acto de la Ópera Treguas de Tolemada

*"The most miserable person ever seen"*

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

Hilarión Eslava, 1842

### Recitativo

Musical notation for the Recitativo section, measures 1-7. The music is in C major, 4/4 time. It begins with a piano (*p*) dynamic and features a mix of quarter and eighth notes, with some rests. Dynamics include *p*, *f*, *p*, *mf*, and *f*.

Musical notation for the Allegro con moto section, measures 8-12. The tempo is marked *Allegro con moto*. The music is in C major, 4/4 time, and is characterized by a strong *f* dynamic and a rhythmic pattern of eighth notes.

Musical notation for measures 13-16. The music is in C major, 4/4 time, featuring a mix of eighth and quarter notes.

Musical notation for measures 17-19. The music is in C major, 4/4 time, featuring a rhythmic pattern of eighth notes.

Musical notation for measures 20-27. The music is in C major, 4/4 time, featuring a mix of quarter and eighth notes. It begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

Musical notation for measures 28-30. The music is in C major, 4/4 time, featuring a rhythmic pattern of eighth notes. It begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

Musical notation for measures 31-34. The music is in C major, 4/4 time, featuring a mix of quarter and eighth notes. It begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic.

2  
35 *Allegro con moto*  
*f*

43

47

50 *p*

56 *cres.*  
*p*

61

64 *Andantino*  
*ff* *p*

69

72

76

*f p* *f p*

80

84

*pp* *a tempo*

89

*f* **Allegro Moderato**

95

*pizz.*

100

*rit.* *p* **Moderato** *arco* *p*

[103-104]

111

*p* *f* *tr.*

123

*p*

131

*cres.* *ff*

4  
137

*p*

Musical staff 137-145: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests, starting with a piano (*p*) dynamic marking.

146

Musical staff 146-153: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests.

154

**Poco piu mosso**

*f*

Musical staff 154-162: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests, including a fermata over a note. The dynamic marking *f* is present. The tempo instruction **Poco piu mosso** is written above the staff.

163

Musical staff 163-169: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests.

170

**2** **a tempo**

[176-177] *p*

Musical staff 170-177: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests, including a fermata over a note. The dynamic marking *p* is present. The tempo instruction **a tempo** is written above the staff. A double bar line with a repeat sign is present above the staff, with the number 2 written above it. The measure numbers [176-177] are written below the staff.

181

*f*

Musical staff 181-191: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests, including accents and a fermata over a note. The dynamic marking *f* is present.

192

*p*

Musical staff 192-200: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests, including a trill (*tr*) and a piano (*p*) dynamic marking.

201

*cres.* *f*

Musical staff 201-208: Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes with rests, including a fermata over a note. The dynamic marking *f* is present. The instruction *cres.* is written above the staff.

209

Musical notation for measures 209-216. The key signature has two flats (B-flat and E-flat). The notation consists of eighth and sixteenth notes with rests, starting with a *p* dynamic marking.

217

Musical notation for measures 217-223. The notation consists of eighth and sixteenth notes with rests, continuing the melodic line.

224

Musical notation for measures 224-230. The notation consists of eighth and sixteenth notes with rests, ending with a *f* dynamic marking and a fermata.

231 **Piu mosso**

Musical notation for measures 231-239. The tempo marking is **Piu mosso**. The notation features sixteenth-note passages and rests, with alternating *p* and *f* dynamics.

240

Musical notation for measures 240-248. The notation continues with sixteenth-note passages and rests, featuring *p* and *f* dynamics.

249

Musical notation for measures 249-257. The notation consists of sixteenth-note passages and rests, with a *f* dynamic marking.

258

Musical notation for measures 258-264. The notation consists of sixteenth-note passages and rests, ending with a fermata.

# 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

Musical notation for the Recitativo section, measures 1-7. The notation is in 12/8 time and features a vocal line with various dynamics: *p*, *f*, *p*, *mf*, and *f*. The key signature changes from one flat to two flats.

### 8 Allegro con moto

Musical notation for the Allegro con moto section, measures 8-13. The notation is in 12/8 time and features a vocal line with a dynamic of *f*. The key signature changes from two flats to one flat.

14

Musical notation for measures 14-17. The notation is in 12/8 time and features a vocal line with a dynamic of *f*.

18

Musical notation for measures 18-21. The notation is in 12/8 time and features a vocal line with a dynamic of *p*. The key signature changes from one flat to two flats.

22

Musical notation for measures 22-28. The notation is in 12/8 time and features a vocal line with a dynamic of *p* and a *cres.* marking. The key signature changes from two flats to one flat.

29

Musical notation for measures 29-39. The notation is in 12/8 time and features a vocal line with dynamics of *ff*, *f*, and *f*. The key signature changes from one flat to two flats.

40

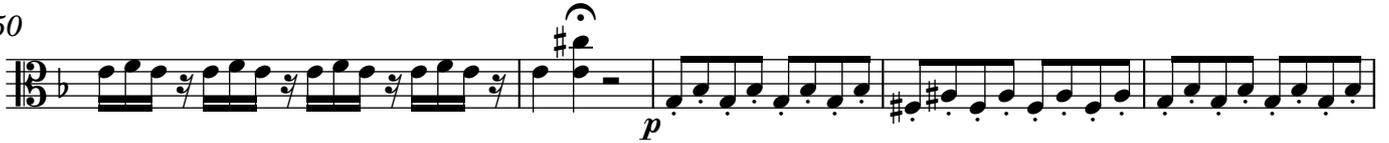
### Allegro con moto

Musical notation for measures 40-47. The notation is in 12/8 time and features a vocal line with a dynamic of *f*.

2  
46



50



55



63



71



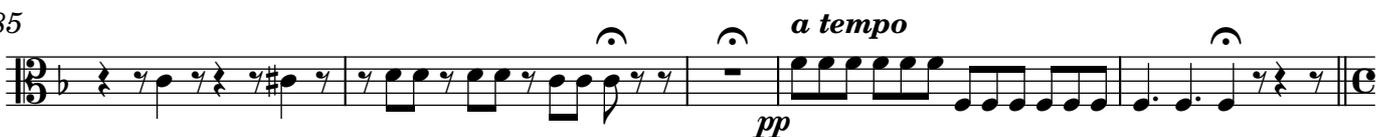
76



80



85



90 **Allegro Moderato**

96 *pizz.*

## 101

## 112

## 124

## 133

## 143

## 152

4  
159

**Poco piu mosso**

Musical staff 159-170. The staff contains a sequence of chords and melodic lines in a 3/4 time signature. The key signature has one flat (B-flat). The music is marked 'Poco piu mosso'.

171

Musical staff 171-183. The staff contains a sequence of chords and melodic lines. A fermata is placed over the first measure of the second system, with a '2' above it. The tempo marking 'a tempo' is placed above the second system. The dynamic marking 'p' is placed below the first measure of the second system. A bracket below the first measure of the second system is labeled '[176-177]'.

184

Musical staff 184-196. The staff contains a sequence of chords and melodic lines. The dynamic markings 'p', 'f', and 'p' are placed below the first, fifth, and ninth measures respectively.

197

Musical staff 197-207. The staff contains a sequence of chords and melodic lines. The dynamic marking 'cres.' is placed above the eighth measure.

208

Musical staff 208-218. The staff contains a sequence of chords and melodic lines. The dynamic markings 'ff' and 'p' are placed below the first and second measures respectively.

219

Musical staff 219-229. The staff contains a sequence of chords and melodic lines. The dynamic marking 'f' is placed below the last measure.

230

**Piu mosso**

Musical staff 230-240. The staff contains a sequence of chords and melodic lines. The dynamic markings 'p', 'f', 'p', 'f', and 'p' are placed below the first, third, fifth, seventh, and ninth measures respectively.

241

Musical staff 241-252. The staff contains a sequence of chords and melodic lines. The dynamic markings 'f' and 'p' are placed below the first and second measures respectively.

253

Musical staff 253-259. The staff contains a sequence of chords and melodic lines. The music ends with a fermata over the final measure.

# Violoncellos

## "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



15



21



26



31



41

### Allegro con moto



47



2  
52

*p*

57

*p* *cres.*

61

*ff*

67 **Andantino**

*p*

72

76

*f p* *f p*

79

*p*

83

*p*

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

94 *pizz.*

100 *rit.* **Moderato** *pizz.*

112 *arco* *pizz.*

126 *arco* *f* *p*

138

150 *f*

159 **Poco piu mosso**

170 **2** *f* *p*

4  
179 *a tempo*  
*pizz.* *arco*  
*p*

192 *pizz.* *arco*

204 *cres.*  
*ff* *p*

216

226 *f*

231 *Piu mosso*  
*p* *f* *p* *f* *p* *f*

242 *p* *f*

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

Musical notation for the Recitativo section, measures 1-7. The notation is in bass clef with a common time signature. It begins with a piano (*p*) dynamic and includes a fermata over the first measure. The dynamics progress to mezzo-forte (*mf*) and forte (*f*) by the end of the section.

Musical notation for the *Allegro con moto* section, measures 8-13. The notation is in bass clef with a common time signature. It begins with a forte (*f*) dynamic and features a double bar line at measure 11. The tempo is marked *Allegro con moto*.

Musical notation for measures 14-18. The notation is in bass clef with a common time signature. It continues the *Allegro con moto* section with various rhythmic patterns and accents.

Musical notation for measures 19-26. The notation is in bass clef with a common time signature. It begins with a piano (*p*) dynamic and includes a fermata over measure 20. The dynamics progress to mezzo-forte (*mf*) and forte (*f*) by the end of the section.

Musical notation for measures 27-30. The notation is in bass clef with a common time signature. It begins with a piano (*p*) dynamic and includes a *cres.* (crescendo) marking. The dynamics progress to mezzo-forte (*mf*) and forte (*f*) by the end of the section.

Musical notation for measures 31-38. The notation is in bass clef with a common time signature. It begins with a forte (*f*) dynamic and includes a fermata over measure 32. The dynamics progress to fortissimo (*ff*) and then back to forte (*f*) by the end of the section.

Musical notation for the second *Allegro con moto* section, measures 39-45. The notation is in bass clef with a common time signature. It begins with a forte (*f*) dynamic and features a double bar line at measure 41. The tempo is marked *Allegro con moto*.

Musical notation for measures 46-50. The notation is in bass clef with a common time signature. It continues the *Allegro con moto* section with various rhythmic patterns and accents.

2  
52

*p* *cres.* *p*

60

*ff*

65 **Andantino**

*p*

72

*f p*

77

*f p*

80

*p*

85 **Allegro Moderato**

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

92

*pizz.*

98 **rit.**

*rit.* 2 [103-104]

Moderato

106 *pizz.* *arco* *p*

119 *pizz.*

131 *arco* *f* *p*

142

152 *Poco piu mosso* *f*

162

172 *2* *[176-177]*

4  
179 *a tempo*  
*pizz.* *arco*  
*p*

192  
*pizz.*

203  
*arco* *cres.*  
*ff* *p*

214

224 *Piu mosso*  
*f* *p* *f*

234  
*p* *f* *p* *f* *p*

245  
*f*

253

**Vocal Parts with Keyboard Reduction**

# **Più misera chi v'ide mai**

*(The most miserable person ever seen)*

**From the opera "*Las Treguas de Tolemaida*"**

**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

**CPE-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**

*con interesse (with interest)*      *con inquietudine (with concern)*

Matilde      *con compassione (with compassion)*

Co-sí me-sta per-chè? dim-mi?      È in-ten-so'il tuo do-

Berenguela      In-fe-li-ce!

Keyboard Reduction

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.      *affannosa (breathless)*      Che vuol dir ciò?      Mi fai tre-

Ber.      vo-li, or più che ma-i ca-ra mise - i Ma - til-de.

KB

7

Mat. *mf* *f*

mar, ti spie-ga as-co-so nel tuo dir, par che si tro-vi pel mio po-ve-ro

KB

9

Mat. cor fa - tal pre-sa - ggio.

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

KB

11 **Allegro con moto**

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

KB *f*

14

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

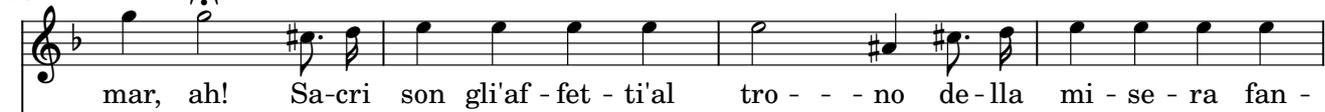
KB

17

Ber.  li - - ti - - co rag - - gi - - - ro e ti dan - no'a la - gri - -

KB 

20

Ber.  mar, ah! Sa-cri son gli'af - fet - ti'al tro - - - no de-lla mi - se - ra fan -

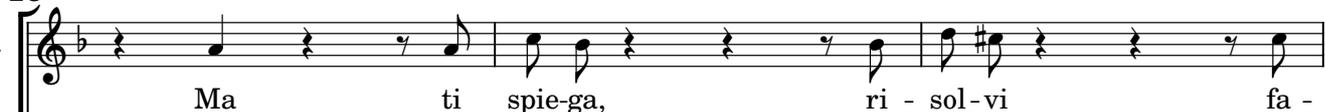
KB 

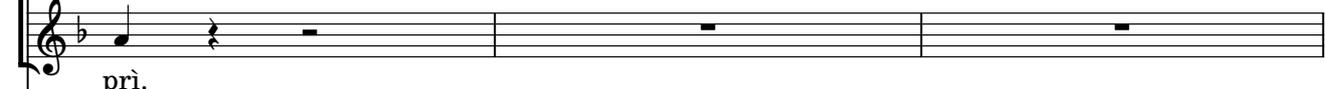
24

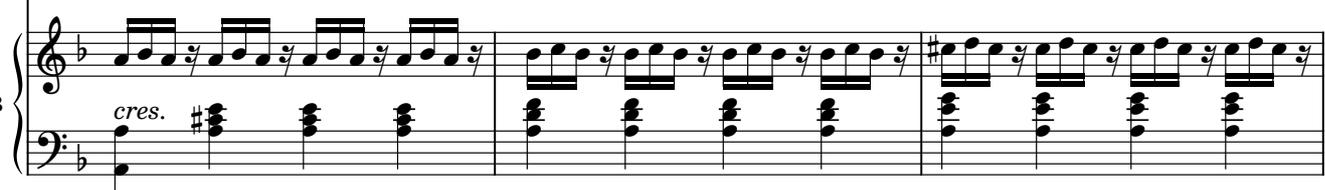
Ber.  ciu - - - lla, che va - gi sure - gia cu - - - lla quan-do'al gior - no i lu - mi'a -

KB 

28

Mat.  Ma ti spie-ga, ri - sol-vi fa -

Ber.  pri.

KB 

31

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

KB

33

Mat. ti - ro.

*Recitativo, rissoluta*

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

KB

*ff* *f*

37

*con disperazione*  
*(with despair)*

Mat. Ah Ric - car - do! Fi - lip - po! Gran Di - - o, o - gni spe - me di pa - ce spa-

Ber. pí.

KB

*f*

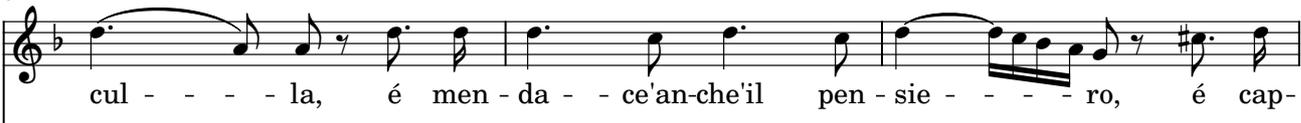
42 **Allegro con moto**

Mat. ri. Per chi nas - - ce in re - - - gia

KB

*mf*

45

Mat.    
 cul - - - la, é men - da - - ce'an-che'il pen - sie - - - ro, é cap-

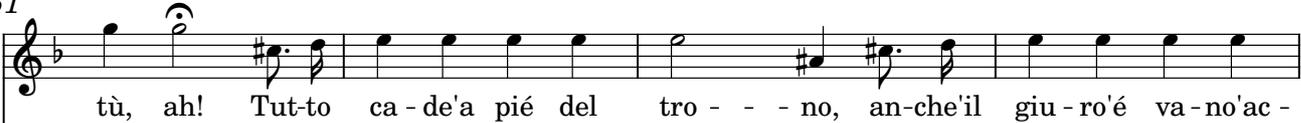
KB 

48

Mat.    
 ri - ccio pas - sag - - gie - - - ro il do - ve - re,'e la vir - -

KB 

51

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

KB 

55

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

KB 

59

Mat. tá.

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

KB

62

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

KB

64

*a piacere, con fatica*  
*(with fatigue)*

Mat. No, no, fra - te - llo non m'é che mi scor - da, chi m'in-

Ber. te - llo.

KB

66

**Andantino**

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

Ber. In - - fe -

KB

68

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

KB

70

Mat. *Ma del*

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 - car - - do l'or-go - - - glio dis-*

Ber. *do - - pia nel se - no il do - lor, ma quell' o - - - dio'a Ri-car - - do dis-*

KB

77

Mat. cor - - - da co - - - gli'af - - - fet - - - ti d'un te - - - ner - o'a -

Ber. cor - - - da co - - - gli'af - - - fet - - - ti d'un te - - - ner - o'a -

KB

79

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

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

KB

81 *a piacere, rit.*

Mat. mo - - - - - re. Di Ric - car - - - do l'or - go-glio dis -

Ber. mo - - - - - re. Ma quell' o - - - - dio'a Ric-car - - - do dis -

KB

83

*cresc* *f* *p*

Mat. cor - - - da co-gli'af-fet - ti, af - fet - - - ti d'un te - - - ne - ro'a-

Ber. cor - - - da co-gli'af-fet - ti, af - fet - - - ti d'un te - - - ne - ro'a-

KB

85

*cresc* *f* *p* *a piacere*

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

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

KB *cresc.* *f* *p*

87

*a tempo*

Mat. - - - mor a - - - - mor a - - - - mor.

Ber. - - - - mor a - - - - mor a - - - - mor.

KB *pp*

89 **Allegro Moderato** *f*

Mat. *Gia ca - - - de'il fla -*

Ber. *Ce - sa'al fi - - - - - ne.*

KB *f*

92

Mat. *ge - llo, gia ca - desul mio ca - po.*

Ber. *Ma - til - - - de, Ma -*

KB

96 *rit.*

Ber. *til - de fa cor.*

KB *p* *rit.*

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

102

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 ma - i, quan -

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

KB

115

Mat. do di pol - ve - re mi pian - ge - ra - i, cal - ma quest' a - ni - ma rit - ro - ve -

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

KB

122

Mat. rá. La - mi - ca te - ne - ra scordar tu de - i, e se' u - - na la - gri -

Ber. rá. Al fin quell' a - - ni - ma scuoter tu de - i, al

KB

129

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

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

KB *cresc.*

135

Mat. *dolce e legato*  
 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

KB *p*

144

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

KB

151

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

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

KB

158 **Poco piu mosso**

Mat. *ri - de - ra.*

Ber. *tè pie - ta. In - - fe - li - - ce* *8*-----

KB

165

Mat. *Ah me! Si,*

KB

173 *a piacere* *a tempo*

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

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

KB

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-

KB

190

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

KB

197

Mat. ra scor-dar tu de-i, e se'u--na\_\_\_la-gri-ma spar-gi per le-i la *cresc.*

Ber. fin\_\_\_quell'\_a--ni-ma scu-ter tu de-i, al fin\_\_\_quell'\_a--ni-

KB

203

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

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

KB

209 *dolce e legato*

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

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

KB *p*

218

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

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

KB

225 Piu mosso

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

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

KB

232

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

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

KB

239

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*

KB

246

Mat. *f*  
 — sor-ri-de - rá, sor - ri- de - rá, sor - ri- de - rá, si

Ber. *f*  
 — per tè pie - tà, per tè pie - tà, per tè pie - tà, per

KB

252

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

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

KB

258

KB

# 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**

7 **Allegro con moto**

12

15

18

2  
22

26

29

31

36

**Allegro con moto**

43

46

Musical score for measures 46-48. The piece is in G minor (one flat) and 3/4 time. Measure 46 features a treble clef with a series of chords and a bass clef with a simple bass line. Measure 47 continues with similar textures. Measure 48 shows a more active treble line with sixteenth-note patterns.

49

Musical score for measures 49-52. Measure 49 has a treble clef with sixteenth-note chords and a bass clef with eighth-note accompaniment. Measure 50 continues this texture. Measure 51 features a treble clef with a whole note chord and a bass clef with a half note. Measure 52 has a treble clef with a whole note chord and a bass clef with a half note, marked with a piano (*p*) dynamic.

53

Musical score for measures 53-56. Measure 53 has a treble clef with chords and a bass clef with eighth-note accompaniment. Measure 54 continues with similar textures. Measure 55 features a treble clef with chords and a bass clef with eighth-note accompaniment. Measure 56 has a treble clef with chords and a bass clef with eighth-note accompaniment.

57

Musical score for measures 57-60. Measure 57 has a treble clef with chords and a bass clef with eighth-note accompaniment. Measure 58 continues with similar textures. Measure 59 features a treble clef with chords and a bass clef with eighth-note accompaniment. Measure 60 has a treble clef with chords and a bass clef with eighth-note accompaniment.

60

Musical score for measures 60-61. Measure 60 has a treble clef with sixteenth-note chords and a bass clef with eighth-note accompaniment. Measure 61 continues with similar textures.

62

Musical score for measures 62-65. Measure 62 has a treble clef with sixteenth-note chords and a bass clef with eighth-note accompaniment. Measure 63 continues with similar textures. Measure 64 features a treble clef with a whole note chord and a bass clef with a half note. Measure 65 has a treble clef with a whole note chord and a bass clef with a half note, marked with a piano (*p*) dynamic.

4

67 **Andantino**

Musical score for measures 67-69. The piece is in 12/8 time and B-flat major. Measure 67 starts with a piano (*p*) dynamic. The right hand plays a steady eighth-note melody, while the left hand provides a simple harmonic accompaniment with quarter notes.

Musical score for measures 70-73. The right hand continues the eighth-note melody. In measure 71, the left hand introduces a more complex accompaniment with chords and eighth notes. The piece concludes in measure 73 with a sharp sign in the right hand.

Musical score for measures 74-76. Measure 74 continues the eighth-note melody. Measure 75 features a dynamic shift to forte (*f*) in the right hand, which then returns to piano (*p*) in measure 76. The left hand plays a rhythmic accompaniment of eighth notes.

Musical score for measures 77-78. Measure 77 features a dynamic shift to forte (*f*) in the right hand, which then returns to piano (*p*) in measure 78. The right hand plays a series of chords, while the left hand continues with eighth notes.

Musical score for measures 79-81. The right hand plays a series of chords. The left hand continues with eighth notes. The piece concludes in measure 81 with a sharp sign in the right hand.

Musical score for measures 82-84. The right hand continues with chords. The left hand continues with eighth notes. The piece concludes in measure 84 with a sharp sign in the right hand.

84 *f* *p* *cresc.*

86 *f* *p* *a tempo* *pp*

90 **Allegro Moderato** *f*

93 *p*

98 *rit.* *rit.* **2** *[103-104]*

6

## 106 Moderato

117

127

137

146

156

## Poco piu mosso

163 8

169 8

179 *a tempo*

189

199

209

Musical score for measures 209-218. The piece is in a minor key (one flat) and 3/4 time. It features a piano (*p*) dynamic. The right hand plays a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

219

Musical score for measures 219-228. The piece continues with the same piano (*p*) dynamic and rhythmic pattern as the previous section.

230

**Piu mosso**

Musical score for measures 230-238. The tempo is marked **Piu mosso**. The dynamics alternate between *f* (forte) and *p* (piano). The right hand features more complex rhythmic patterns, including sixteenth notes.

239

Musical score for measures 239-247. The dynamics continue to alternate between *f* and *p*. The right hand has a more active melodic line.

248

8

Musical score for measures 248-254. A first ending bracket labeled '8' spans measures 248-251. The piece concludes with a final cadence in measure 254.

255

Musical score for measures 255-264. The piece concludes with a final cadence in measure 264.