

Sorga l'Alba

(The Dawn Rises)

From the opera "*Las Treguas de Tolemaida*"

By Hilarión Eslava



Cavatina for 2 sopranos with small orchestra

ART: Joan and Richard I meeting Philip Augustus II of France, ca 1250,
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CP-130/9

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

Flute 1

Flute 2

Oboe 1

Oboe 2

C Clarinet 1

C Clarinet 2

Bassoons

Trumpets in D

Trombones 1 & 2

Trombone 3 & Ophicleide

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

Matilde

Berenguela

Keyboard Reduction

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6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

f

p

f

p

f

p

f

p

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

Andante Affettuoso

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

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

p

p

p

p

p

dol.

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17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

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

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21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

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

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25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

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

Nel l'eb-

mp

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28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

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

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31

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

C Cl. 1 *mp*

C Cl. 2

Bsn.

D Tpt. *p*

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1 *p*

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

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

KB

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34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

mf

mf

mf

mf

mf

mf

Tu con - fon - di cò fo - lli sos -
 fet - - ti del ve - glia'o Ma - til - de!

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43 **Allegro**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

pizz.

pizz.

pizz.

pizz.

pizz.

No, no, ah_no!

til - de, tu de - li - ri d'a - mor.

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62 *rit.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

p

solo

p

p

rit.

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

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80

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

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

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89

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

mp

mp

arco
p

arco
p

arco
p

arco
p

arco
p

a piacere

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

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un poco piu mosso

108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

a piacere *f*

cen-de'in — pet-to'a - mor.

È'u-na'i - ma - gin lu - sin - ghie - ra, che t'ac - cen - de'in

116

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

pet - to'a - mor, è'u - na'i - ma - gin lu - - sin - - ghie-ra, che t'ac -

KB

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123 *a tempo*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlms. 1 *pizz.*

Vlms. 2 *pizz.*

Vlas. *pizz.*

Vcs. *pizz.*

Cbs. *pizz.*

Mat.

Ber.

KB

Non va - neg-gia ___ mio pen - sie-ro, ___ non è fol-le'il ___ mio de-
cen - de'in pet-to'a - mor.

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133

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

p

solo

p

p

rit.

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

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151

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

a piacere

— di con - ten - to, non è fiam - ma — pas - sag - gie - ra, — che ne ac - cen - de in — pet - to a - mor. —

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Piu mosso

180

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB

mor, non_ è_ fiam-ma pas - sag - gie - ra, che ne'ac - - - cen - - -

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

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. *ff*

D Tpt. *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 & Oph. *ff*

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Mat.

Ber.

KB *ff*

de'in pet - to'a - - mor, in pet - to'a - mor, in pet - to, in
 mor, in pet - to'a - - mor, in pet - to'a - mor, in pet - to, in

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

D Tpt.

Tbn. 1 & 2

Tbn. 3 & Oph.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

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

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

KB

Flutes 1 & 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

Flute 1
Flute 2

p [5-6] 2

Andante Affettuoso

Fl. 1
Fl. 2

[9-10] 2 [11-12] 2 *f* [15-26] 12

Allegro Moderato

Fl. 1
Fl. 2

[27-30] 4 *mp* [27-30] 4

Fl. 1
Fl. 2

[36-37] 2 *mf* [36-37] 2 *mf*

Fl. 1
Fl. 2

f *f*

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44 **Allegro**

Fl. 1

Fl. 2

[47-53] **f** [56-63]

[47-53] **f** [56-63]

65 **a tempo**

Fl. 1

Fl. 2

[65-67] [68-72] **f** [76-88] [91-100] **mp**

[65-67] [68-72] **f** [76-88] [91-100]

102

Fl. 1

Fl. 2

f

un poco piu mosso

110

Fl. 1

Fl. 2

f

f

117

Fl. 1

Fl. 2

a tempo

123

Fl. 1

Fl. 2

[126-133] [135-142] **f**

[126-133] [135-142] **f**

146 *a tempo* **13** *a tempo* **9**

Fl. 1 [146-158] [162-170]

Fl. 2 [146-158] [162-170]

175 *Piu mosso*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

183

Fl. 1

Fl. 2

191

Fl. 1

Fl. 2

200

Fl. 1

Fl. 2

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Oboes 1 & 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante $\frac{2}{4}$

Oboe 1
[1-2] $\frac{2}{4}$ *p* [5-6] $\frac{2}{4}$ [9-10] $\frac{2}{4}$

Oboe 2
[1-2] $\frac{2}{4}$ [5-6] $\frac{2}{4}$ [9-10] $\frac{2}{4}$

Andante Affettuoso $\frac{2}{4}$ **12** **Allegro Moderato** $\frac{11}{8}$

Oboe 1
[11-12] $\frac{2}{4}$ *f* [15-26] $\frac{12}{8}$ [27-37] $\frac{11}{8}$ *mf*

Oboe 2
[11-12] $\frac{2}{4}$ *f* [15-26] $\frac{12}{8}$ [27-37] $\frac{11}{8}$ *mf*

40

Oboe 1
f

Oboe 2
f

44 **Allegro**

Oboe 1
[47-53] $\frac{7}{8}$ *f* [56-63] $\frac{8}{8}$ [65-67] $\frac{3}{8}$

Oboe 2
[47-53] $\frac{7}{8}$ *f* [56-63] $\frac{8}{8}$ [65-67] $\frac{3}{8}$

68 **a tempo**

Oboe 1
[68-72] $\frac{5}{8}$ *f* [76-88] $\frac{13}{8}$ [91-106] $\frac{16}{8}$ *f*

Oboe 2
[68-72] $\frac{5}{8}$ *f* [76-88] $\frac{13}{8}$ [91-106] $\frac{16}{8}$ *f*

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110 *un poco piu mosso*

Ob. 1 *f*

Ob. 2 *f*

118

Ob. 1

Ob. 2

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

Ob. 1 *f*

Ob. 2 *f*

[126-133] **8** [135-142] **8** [146-158] **13**

162 *a tempo* **15** *Piu mosso*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

[162-176] **15** [162-176] **15**

187

Ob. 1

Ob. 2

196

Ob. 1

Ob. 2

C Clarinets 1 & 2

Sorga l'alba (The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

C Clarinet 1

C Clarinet 2

Andante Affettuoso

C Cl. 1

C Cl. 2

Allegro Moderato

C Cl. 1

C Cl. 2

C Cl. 1

C Cl. 2

Allegro

C Cl. 1

C Cl. 2

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50

C Cl. 1

C Cl. 2

rit.

8 3

[56-63] [65-67] *p*

70

C Cl. 1

C Cl. 2

a tempo

f *p*

f *p*

80

C Cl. 1

C Cl. 2

6 7

[83-88] [91-97] *mp*

103

C Cl. 1

C Cl. 2

un poco piu mosso

f *f*

f *f*

112

C Cl. 1

C Cl. 2

120

C Cl. 1

C Cl. 2

a tempo

8 3

[126-133] [135-137]

8 3

138 *a tempo*

C Cl. 1 *p* *f*

C Cl. 2 *p* *f*

148 *a tempo*

C Cl. 1 *p* *f*

C Cl. 2 *p* *f*

[153-158] [162-167]

169

C Cl. 1 *f*

C Cl. 2 *f*

179 *Piu mosso*

C Cl. 1 *ff*

C Cl. 2 *f*

188

C Cl. 1 *ff*

C Cl. 2 *ff*

198

C Cl. 1

C Cl. 2

Bassoons

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante 2 *solo* *p* *f*

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

Andante Affettuoso 2 *f* *p*

[11-12]

Allegro Moderato *mf* *f*

[21-25] [27-35]

Allegro 6 *f*

[47-52]

rit. *solo* *p* *f*

[56-63] [65-67]

a tempo solo *p* *f*

[83-88] [91-101]

un poco piu mosso *f*

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

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

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

178 *Piu mosso*
f

189 *ff*

201

Trumpets in D

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante 10
[1-10] [11-12] *f* *p*

Allegro Moderato
20 5 [21-25] 5 [27-31] *p* 5 [36-40]

Allegro 6
41 *f* [47-52] *f*

rit.
55 8 [56-63] 3 [65-67] *p* *f*

a tempo
75 *p* 6 [83-88] 11 [91-101]

un poco piu mosso
106 *f* *f*

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114



125

a tempo



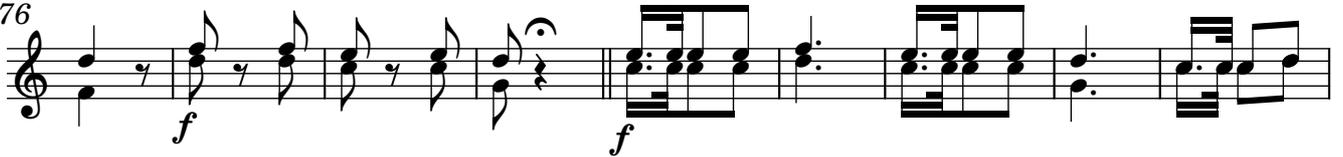
146

a tempo



176

Piu mosso



185



195



Trombones 1 & 2

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante 10
Andante Affettuoso 2
Allegro Moderato 12 14
Allegro 7 8
a tempo 3 5 13 17
un poco piu mosso 3
a tempo 8 8 13 16
Piu mosso
ff

[1-10] [11-12] [15-26] [27-40] [47-53] [56-63] [65-67] [68-72] [76-88] [91-107] [114-116] [126-133] [135-142] [146-158] [162-177]

f *f* *f* *f* *f* *f* *ff*

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Trombone 3 & Ophicleide

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of several systems of music, each with specific tempo and dynamic markings:

- System 1:** Starts with **Andante** (10 measures, [1-10]), followed by **Andante Affettuoso** (2 measures, [11-12], *f*), then **Allegro Moderato** (12 measures, [15-26], *f*), and another **Allegro Moderato** section (14 measures, [27-40], *f*).
- System 2:** Begins at measure 44 with **Allegro** (7 measures, [47-53], *f*), followed by a section with 8 measures (56-63), 3 measures (65-67), and 5 measures (68-72), all marked *f*.
- System 3:** Starts at measure 74 with **a tempo** (13 measures, [76-88]), then 17 measures (91-107), and finally **un poco piu mosso** (3 measures, [114-116], *f*).
- System 4:** Begins at measure 117 with **a tempo** (8 measures, [126-133]), followed by another 8 measures (135-142).
- System 5:** Starts at measure 143 with **a tempo** (13 measures, [146-158], *f*), then 16 measures (162-177), and ends with **Piu mosso** (3 measures, *f*).
- System 6:** Begins at measure 183 with **ff** dynamics.
- System 7:** Starts at measure 195.

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Violin 1

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

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

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

13 *f* *p*

17

21

25 **Allegro Moderato** *mp*

30 *p*

33 *mf*

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2
38

f

43

Allegro
pizz.

50

62

rit.

72

f
arco
pizz.

83

p

94

106

f
f
un poco piu mosso

115

122 *a tempo*
pizz.

131

142 *a tempo*
pizz.
f
arco

153 *a tempo*
arco
p

164

176 *Piu mosso*
f

184

191

200

Violin 2

Sorga l'alba (The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante *tr*

dol. 13-4] > > *f* *p*

11 Andante Affettuoso

p *f* *p*

15

20

25 Allegro Moderato

29

33

38

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131

142

arco *a tempo*
f *pizz.*

153

a tempo
arco
p

165

176

Piu mosso
f

186

197

Viola

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

11 Andante Affettuoso

15

19

23

27 Allegro Moderato

31

37

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2
47 **Allegro**
pizz.



59 *rit.*



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



81 *arco*
p



93



105 *un poco piu mosso*
f



117 *a tempo*
pizz.



129



141

arco
f
a tempo
pizz.

152

a tempo
arco
p

164

176

f
Piu mosso
f

187

201

Violoncello

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante



11 **Andante Affettuoso**



16



22



27 **Allegro Moderato**



31



34



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2
42

Allegro

pizz.



53



65

rit.

arco

f



a tempo

76

pizz.



87

arco

p



99



110 **un poco piu mosso**

f



123

a tempo

pizz.



Contrabass

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

11

Andante Affettuoso

15

21

26

Allegro Moderato

30

33

mf

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2
39



47 **Allegro**
pizz.



58 *rit.*

69 *a tempo*
pizz.

79

90 *arco*
p

101

110 *un poco piu mosso*



124 *a tempo*
pizz.



Vocal Parts with Keyboard Reduction

Sorga l'Alba

(The Dawn Rises)

From the opera "*Las Treguas de Tolemaida*"

By Hilarión Eslava



Cavatina for 2 sopranos with small orchestra

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

CP-130/9

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante

Matilde

Berenguela

Keyboard Reduction

5

Mat.

KB

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

10

Mat.

KB

Andante Affettuoso *dol.*

pa - ce, che giu-sti son ma che spre-zar mi pia-ce. Sor - ga

12

Mat.

KB

f *dol.*

l'al - ba ri-den - te,'od os - cu - - - ra, se-gua tris - te,'o ri-splen - da'il me-

mf

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15

Mat. rig - - - gio, quan-do'a not - te se-pol - ta'è na - tu - ra, tro - vo

KB

18

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

KB

22

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

KB

25 **Allegro Moderato**

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

Ber. Nel l'eb-

KB *mf*

28

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

KB

31

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

KB

34

Mat. *Tu con - fon - di cò fo - lli sos -*

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

KB

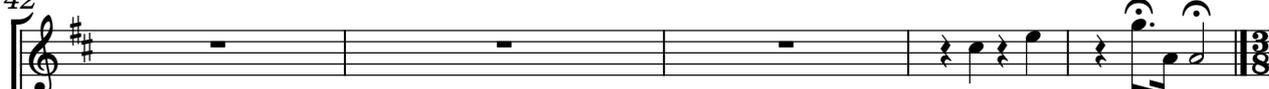
38

Mat. *pi - - - ri, quei tras - por - ti che nas - con dal cor.*

Ber. *O mia*

KB

42

Mat.  No, no, ah...no!

Ber.  ca - ra Ma - til - de, tu de - li - ri d'a - mor.

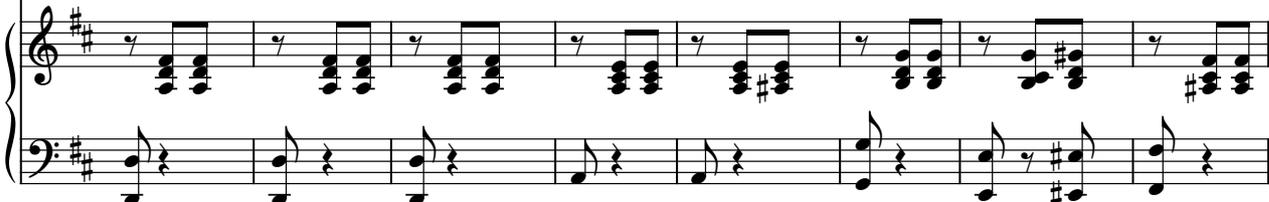
KB  *f*

47 **Allegro**

KB  *mp* *p*

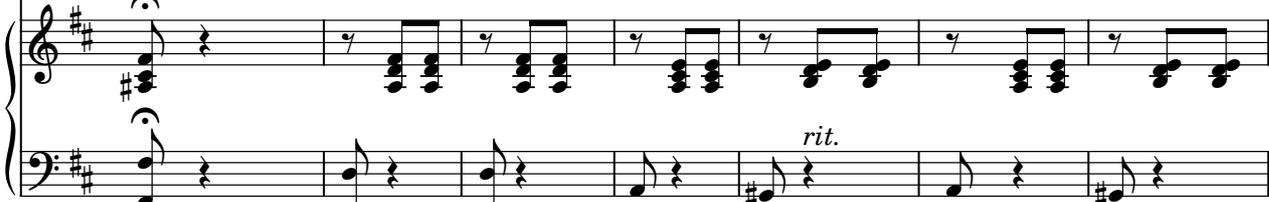
56 *con alegría é trasporto infantile partiendo la voz con gracia*

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

KB 

64 *rit.*

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

KB  *rit.*

71 *a tempo*

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

KB

79

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

KB

87 *a piacere*

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

KB

95

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

KB

103 *a piacere*

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

KB *f*

110 *un poco piu mosso*

Mat. mor.

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

KB *f*

118

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

KB

125 *a tempo*

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

Ber. mor.

KB *p*

133

Mat. *rit.*

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

KB *rit.*

140

Mat. *a tempo*

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

KB *f*

148

Mat.

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

KB

155

Mat. *a piacere* *a tempo*

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

KB

163

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

KB 

171

Mat. 
 non è fiam-ma — pas - sag - gie-ra, — pas - sag - gie-ra, — che ne'ac - cen-de'in —

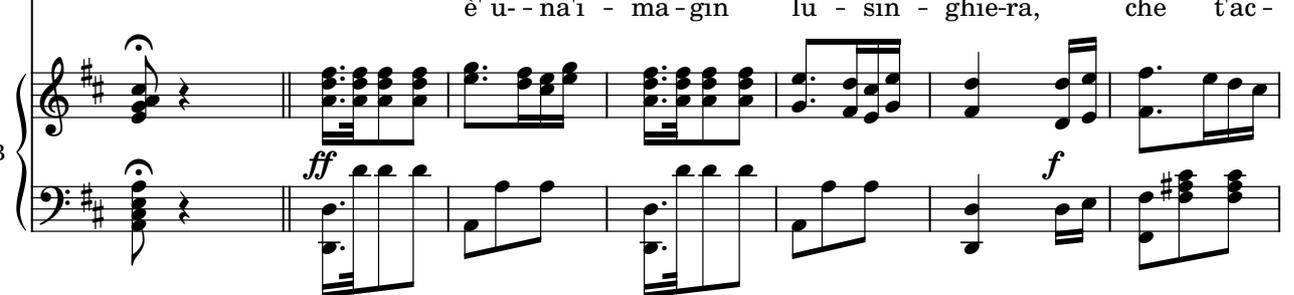
KB 

179

*a piacere***Piu mosso**

Mat. 
 — pet-to'a - mor, non — è — fiam-ma pas - sag - gie-ra, che

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

KB 

186

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

Ber. 
 cen - de'in pet - to'a - mor, in — pet - to'a - - - mor, in pet - to'a -

KB 

194

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

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

KB

201

KB

Keyboard Reduction

Sorga l'alba

(The Dawn Rises)

Cavatina from "Las Treguas de Tolemaida"

Hilarión Eslava, 1842

Andante *tr*

dol.

tr

tr

tr

tr

Musical notation for measures 1-4. The piece is in C major, 2/4 time, and marked Andante. The first staff (treble clef) begins with a *dol.* marking and contains several trills (*tr*) over the melody. The second staff (bass clef) provides a harmonic accompaniment.

5

Musical notation for measures 5-10. The melody continues in the treble clef, and the bass clef accompaniment features a steady eighth-note pattern. The piece concludes with a double bar line and repeat signs.

11 **Andante Affettuoso**

mf

Musical notation for measures 11-14. The tempo and mood change to Andante Affettuoso. The treble clef features a series of chords with a fermata over the first measure. The bass clef has a simple accompaniment. The dynamic marking *mf* is present.

15

Musical notation for measures 15-18. The treble clef continues with chords, and the bass clef has a simple accompaniment.

19

Musical notation for measures 19-22. The treble clef features a series of chords, and the bass clef has a simple accompaniment.

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2
23

26 **Allegro Moderato**

30

34

38

42

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46 **Allegro**

55

64 *rit.*

73 *a tempo*

82

92

102

110 *un poco piu mosso*

118

125 *a tempo*

134

143 *a tempo*

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152

162 *a tempo*

172

181

190

198

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