

“Sull’ april d’una vita”
“Dará vita al mio furor”
de la Ópera “La Tregua di Ptolemaide”
Hilarión Eslava



Soprano Solo & Soprano/Baritone Duet
Orchestral Accompaniment by Rebecca Rufin

ART: King Henry II of England and his children. (British Library, Royal 14 B VI) - Public Domain
from left: William, Henry the young King, Richard Lionheart, Matilda, Geoffrey, Eleonor, Joan, John Lackland,
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CPE-130/8

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino

Flute

Oboes

Bb Clarinets

Bassoon

Horns in Eb

Matilde

Riccardo

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Piano Reduction

legato e con sentimento

Original score #E11 from Archivo Real y General de Navarra, Pamplona; orchestrated 2026 by Rebecca Rufin

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4

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

3

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A

Recitativo

11

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

p

p

p

p

p

p

p

Tut-to'èspen - to per me, fin la spe -

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13

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

ran-za d'o-gni mi-se-ro co-re dol-ce con-for-to, ed il fra-tel, le cui vir-tu-di'io

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16 *a tempo* 7

Fl. *p*

Ob.

Bb Cl.

Bsn.

E♭ Hn. *p*

Mat.
van-to, cru-del mi dan-na a'in-ter-mi-na-bil pian-to.

Ric.

Vln. 1 *p*

Vln. 2 *p* 6 6 6

Vla. *p* 6 6 6

Vc. *p*

Cb. *p*

Piano Red. *a tempo* *p*

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19 *Recitativo*

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

Mat. *spaventata*
(frightened)
Eb-ben!

Ric. Ma - til - de, Al mio ve - nir tur - ba - ta, per - che ve - do co - sì? Ri -

Vln. 1 *trem.* *arco* *trem.* *arco*
mp

Vln. 2 *trem.* *arco* *tremolo* *arco*
mp

Vla. *trem.* *arco* *tremolo* *arco*
mp

Vc. *trem.* *arco* *tremolo* *arco*
mp

Cb. *trem.* *arco* *tremolo* *arco*
mp

Piano Red.

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22

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

con ira cuasi a tempo
(with growing anger)

con ira (angry)

Il co-re, non sò! No, vor-re-i! del pal-pi - tar mi - o spes-so, se tu bra-mi sa-
spon-di.

f

f

f

f

f

f

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29

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.
fie - - le ver-sò la sven - tu - ra, é ri-dot - ta Ma-til - de do-

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

Detailed description: This page of a musical score, numbered 29, features a vocal line for Matilde and Ricca, and an orchestral arrangement. The vocal line for Matilde includes the lyrics: "fie - - le ver-sò la sven - tu - ra, é ri-dot - ta Ma-til - de do-". The orchestral arrangement includes parts for Flute, Oboe, Bb Clarinet, Bassoon, Eb Horn, Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Piano/Reduction. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings are mostly in rests, while the piano part provides harmonic support with chords and moving lines.

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32

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

len - - - te, dal fu-ror d'un fra-tel - - lo d'un Rè. Sul tuo *voce cupa*

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35

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

no - me'u - na mac - chia d'or - ro - - - re, scul - pír de - ve'o - gnistil - la di

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38

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.
pian - to, tu'il mio co - - re di-vi - - di dal co - - re, tu cal -

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

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41

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

pes - ti na - tu - ra'ed o - no - re, tu'ilmio co - re di - vi - de dal co - - - re, tu cal -

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

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45 D *Recitativo*

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

Eb Hn. *f*

Mat.
pes - ti na-tu-ra'ed o - nor.

Ric. *f*
Ram-men-ta'o - la che'al tuo si-gnor fa-vel-li e che pres-to'a pu-

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Piano
Red. *f*

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48

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

con ironica
(with irony)

La tua pie-ta - - de'am -

ni-re so-no l'au-da-cia, ma tra-las - - ciam.

fp

fp

fp

fp

f

p

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52 **E** Allegro

Fl. *f* *f*

Ob. *f* *f*

Bb Cl. *f* *f*

Bsn. *f* *f*

Eb Hn. *f* *f*

Mat.

Ric. *f*

gna-no, co-gli'af-fet-ti del cor da-rai la ma - no.

Vln. 1 *f* *p* *f* *p*

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

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

Piano Red. *f* *p* *f* *p*

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56 **F** Allegro Moderato

Fl. *mp*

Ob. *mp* 1^o

Bb Cl. *mp* 1^o

Bsn. *p*

Eb Hn. *p*

Mat.

Ric.

Vln. 1 *f* *arco* *p*

Vln. 2 *f* *arco* *p*

Vla. *f* *arco* *p*

Vc. *f* *arco* *p*

Cb. *f* *arco* *p* *mp*

Piano Red. *f* *p*

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62 *rit.* *a tempo* **G**

Fl. *f* *p*

Ob. *f* *p*

Bb Cl. *f* *p*

Bsn. *f* *p*

Eb Hn. *f* *p*

Mat. *p*

Ric.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Piano Red. *f* *p*

Si!La des-tra di Ma - - til-de puo'ilti-

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67

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

ran-no, puo'il ti - ran - no da - re'al - tru - i, ma gli'af - fet-ti son per'

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70

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

Bb Cl. *p* *mf* *f*

Bsn. *mf* *f*

E♭ Hn. *mf* *f*

Mat. lu - - i, che m'ac - ce - se, che m'ac - ce - se in pet - to' a - mor, ah! Tu mi

Ric.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Piano Red. *mf* *f*

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73 **H**

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

do-ni'all' uom, all' uom che'a - bor-ro, dan - - - ni'al pian-to'igior - - - ni, gior-ni

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

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76

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

p

trem.

mie - - i, tu mi do - - - ni'all'uom che'a - bor - ro, dan-ni'al

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79 I

Fl. *f* *p*

Ob. *f* *p*

Bb Cl. *f* *p*

Bsn. *f* *p*

Eb Hn. *f* *p*

Mat.
pian - - - to'igior - - - ni mie-i, ah! Ma Fi - lip - po ch'io per - de - i, da - ra'

Ric.

Vln. 1 *arco* *f* *p*

Vln. 2 *arco* *f* *p*

Vla. *arco* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Piano Red. *f* *p*

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83

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Bb Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Eb Hn. *mp* *mf* *f*

Mat.
vi - ta'almio fu-ror, da - rá vi - ta'almio fu-ror, da - rá vi - ta'almio fu-ror,

Ric.

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

Piano Red. *mp* *mf* *f*

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89 J *Piu mosso*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Bb Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Eb Hn. *p* *cresc.*

Mat. *ror.* *cresc.*

Ric. Dun - - que'al tem - - - pio pie dell' a-ra pres - - - ta

Vln. 1 *mf* *p* *cresc.*

Vln. 2 *mf* *p* *cresc.*

Vla. *p* *cresc.*

Vc. *mf* *p* *cresc.*

Cb. *mf* *p* *cresc.*

Piano Red. *mf* *p* *cresc.*

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Fl. *(cresc.)* ----- *f*

Ob. *(cresc.)* ----- *f*

B♭ Cl. *(cresc.)* ----- *f*

Bsn. *(cresc.)* ----- *f*

E♭ Hn. *(cresc.)* ----- *f*

Mat. *(cresc.)* ----- *ff*

Ric.
sem - - - pre'al vo - - - - le'a - mi - ci, Lu - si - gnan se-guir tu

Vln. 1 *(cresc.)* ----- *f* *trem.*

Vln. 2 *(cresc.)* ----- *f* *trem.*

Vla. *(cresc.)* ----- *f* *trem.*

Vc. *(cresc.)* ----- *f*

Cb. *(cresc.)* ----- *f*

Piano Red. *(cresc.)* ----- *f*

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95

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

a piacere
Ah, cru-

de - i po - - ne'un fre - - no'al tuo fu - ror, al tuo fu - - ror, si!

arco

arco

arco

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99

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

del! Ah, cru - del! Ah — cru - de-le! Si! La des-tra di Ma - - til-de puo'lti-

p

p

p

p

p

p

p

p

p

p

p

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105

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

ran-no, puo'il ti - ran - no da - re'al - tru - i, ma gli'af - fet-ti son per

mf *f* *p*

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108

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

p *mf* *f*

p *mf* *f*

p *mf* *f*

mf *f*

mf *f*

lu - - i, che m'ac - ce - se, - che. m'ac-ce - se'in pet - to'a - mor, ah! Tu mi

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

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111 L

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

do-ni'all'uom, all'uom che'a-bor-ro, dan - - - ni'al pian-to'igior - - - ni, giorni

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114

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano
Red.

p

trem.

mie - - i, tu mi do - - - ni'all'uom che'a - bor - ro, dan-ni'al

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117

Fl. *f* *p*

Ob. *f* *p*

Bb Cl. *f* *p*

Bsn. *f* *p*

Eb Hn. *f* *p*

Mat.
pian - - - to'igior - - - ni mie-i, ah! Ma Fi - lip - po ch'io per - de - i, da - rá

Ric.

Vln. 1 *arco* *f* *p*

Vln. 2 *arco* *f* *p*

Vla. *arco* *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Piano Red. *f* *p*

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121

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Bb Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Eb Hn. *mp* *mf* *f*

Mat. *mp* *mf* *f*

Ric. vi - ta'al mio fu-ror, da - rá vi - ta'al mio fu-ror, da - rá vi - ta'al mio fu-ror,

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

Piano Red. *mp* *mf* *f*

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127 **N** *Piu mosso*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Bb Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Eb Hn. *p* *cresc.*

Mat. *p* *cresc.*
ror. da - rá vi - - - ta'al mio fu - - - ror, da - rá

Ric. *p* *cresc.*
Dun - que'al tem - - - pio pie dell' a-ra pres - - - ta

Vln. 1 *mf* *p* *cresc.*

Vln. 2 *mf* *p* *cresc.*

Vla. *p* *cresc.*

Vc. *mf* *p* *cresc.*

Cb. *mf* *p* *cresc.*

Piano Red. *mf* *p* *cresc.*

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130

Fl. *(cresc.)* *p*

Ob. *(cresc.)* *p*

Bb Cl. *(cresc.)* *p*

Bsn. *(cresc.)* *f* *p*

Eb Hn. *(cresc.)* *f* *p*

Mat. *(cresc.)* *f* *mp*

Ric. *(cresc.)* *f* *mp*

Vln. 1 *(cresc.)* *f* *mp*

Vln. 2 *(cresc.)* *f* *mp*

Vla. *(cresc.)* *f* *mp*

Vc. *(cresc.)* *f* *mp*

Cb. *(cresc.)* *f* *mp*

Piano Red. *(cresc.)* *f* *mp*

vi - - - ta'al mio fu - - ror, ma Fi - - lip-poch'io per - de-i, da - - - rá

sem - - - pre'al vo - - - le'a - mi - ci, Lu-si - gnan se-guir tu de - i po-ne'un

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134

Fl. *mf* *f*

Ob. *mf* *f*

Bb Cl. *mf* *f*

Bsn. *mf* *f*

Eb Hn. *mf* *f*

Mat. *mf* *f*
 vi - ta al mi - o fu - - ror, da - rá vi - ta al mio fu - ror, al mio fu -

Ric. *mf* *f*
 fre - no' al tuo fu - - ror, po - ne' un fre - no' al tuo fu - - ror, al tuo fu -

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Piano Red. *mf* *f*

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143

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Mat.

Ric.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piano Red.

arco

arco

arco

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Flute

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

The musical score is written for a single flute part in treble clef. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first section is marked **Andantino** and *p*. It features a series of eighth and sixteenth notes with slurs and accents. A first ending bracket labeled '3' spans measures 4-6. The second section starts at measure 5 and continues with similar rhythmic patterns. At measure 10, the tempo changes to **rit.** and the dynamics to *p*. This section includes a first ending bracket labeled '3' and a section bracket labeled 'A' with a '5' below it, covering measures 12-16. At measure 19, the tempo changes to **a tempo** and the dynamics to *p*. This section includes first ending brackets labeled '3' and '6', and section brackets labeled 'B' (measures 20-25) and 'C' (measures 26-45). At measure 20, the dynamics change to *f*. The **Recitativo** section begins at measure 20, characterized by a slower, more speech-like rhythm. At measure 49, the tempo changes to **Allegro** and the dynamics to *mf*. This section includes first ending brackets labeled '3' and '6', and section brackets labeled 'D' and 'E'. At measure 56, the tempo changes to **Allegro Moderato** and the dynamics to *mp*. This section includes first ending brackets labeled '3' and '6', and section brackets labeled 'F' and 'G'. At measure 61, the dynamics change to *f* and the tempo to **rit.**. The score concludes with a final flourish of eighth notes.

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2
64 **G** *a tempo*

 Musical staff 64-70: Treble clef, key signature of two sharps (F# and C#). Measure 64 starts with a rest, followed by a series of eighth notes with slurs. Dynamics: *p* (piano) at the start, *mf* (mezzo-forte) and *f* (forte) in the middle, and *p* at the end.

71 **H**

 Musical staff 71-76: Treble clef, key signature of two sharps. Measure 71 continues the eighth-note pattern. Dynamics: *mf* and *f*. Measure 73-76 is a four-measure rest. Dynamics: *p*.

78 **I**

 Musical staff 78-83: Treble clef, key signature of two sharps. Measure 78 starts with a quarter rest, followed by eighth notes. Dynamics: *f* and *p*. Measure 83 ends with a half note. Dynamics: *mp*.

84

 Musical staff 84-87: Treble clef, key signature of two sharps. Measure 84 continues the eighth-note pattern. Dynamics: *mf* and *f*. Measure 86-87 is a two-measure rest. Dynamics: *f* > *p*.

89 **J** *Piu mosso*

 Musical staff 89-91: Treble clef, key signature of two sharps. Measure 89 starts with a quarter rest, followed by eighth notes. Dynamics: *p*. A dashed line with *cresc.* (crescendo) spans measures 89-91.

92

 Musical staff 92-94: Treble clef, key signature of two sharps. Measure 92 continues the eighth-note pattern. Dynamics: *f*. A dashed line with *(cresc.)* spans measures 92-94.

95 **K** *a tempo*

 Musical staff 95-103: Treble clef, key signature of two sharps. Measure 95 starts with a quarter rest, followed by eighth notes. Dynamics: *f*. Measure 99-101 is a three-measure rest. Measure 102-103 is a two-measure rest.

104

 Musical staff 104-106: Treble clef, key signature of two sharps. Measure 104 starts with a quarter rest, followed by eighth notes. Dynamics: *p* and *f*.

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108 3

p *mf* *f* [111-114]

115

p *f* *p*

121

mp *mf*

123

f [124-125] *f > p* *p* **N** *Piu mosso*

128

cresc.

130

p **O** *(cresc.)*

134

mf *f*

140

ff *p* *f*

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Oboes

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino
1^o
p

6

11 **A** 5 **B** 3 **C** 6 **D** 20

[12-16] [17-19] [20-25] [26-45]

46 **D** *Recitativo*
f *mf* *f*

53 **E** *Allegro* *f* **F** *Allegro Moderato* *1^o* *mp*

61 *rit.* *f* *a tempo*

65 **G** *p* *mf* *f*

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2
70

p *mf* *f* [73-76] *p*

78

f *p*

83

mp *mf*

85

f [86-87] *f > p* *p* **J** *Piu mosso*

90

cresc.

92

(*cresc.*) *f*

95

f [99-101] [102-103] **K**

104

p *mf* *f*

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108 L

p *mf* *f* [111-114] *p*

116 M

f *p*

121

mp *mf*

123 N

f [124-125] *f* *p* *p* *Piu mosso*

128

cresc. -----

130 O

(*cresc.*) ----- *p* *p*

134

mf *f* *ff*

141

p *f* *p*

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B \flat Clarinets

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino
1^o
p

6

11

A 5 **B** 3 **C** 6 **C** 20

[12-16] [17-19] [20-25] [26-45]

46 **D** *Recitativo*
f *mf* *f*

46

E **Allegro** **F** *Allegro Moderato*
f *mp* *1^o*

53

61 *rit.* **G**
f

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2
66

p *mf* *f* *p*

71

mf *f* *p*

H

4

[73-76]

78

f *p*

I

83

mp *mf* *f*

86

f *p* *cresc.*

J

Piu mosso

2

[86-87]

91

(*cresc.*)

94

f

99

p *mf* *f*

K

L

3

2

[99-101] [102-103]

107

p *mf* *f*

L

4

[111-114]

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M

115

p *f* *p*

121

mp *mf* *f*

N *Piu mosso*

124

f *p*

[124-125]

128

cresc.

O

130

p

(*cresc.*)

133

mf

137

f *ff* *p*

142

f

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Bassoon

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino *p* *rit.*

11 **A** **B** **C**
p [13-16] [17-19] [20-25] *p*

31

43 **D** *Recitativo* *f*

49 **E** *Allegro*
mf *f* *f*

58 **F** *Allegro Moderato* *rit.* **G** *a tempo*
p *f* *p*

67 **H** *mf* *f* *p* *mf* *f* [73-76] **4**

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2
77

I

83

89

J

Piu mosso

93

102

K

a tempo

111

L

4

M

121

N

Piu mosso

128

O

133

139

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Horns in E \flat

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

The musical score is written for Horns in E \flat and consists of eight staves of music. The first staff begins with the tempo marking **Andantino** and a dynamic marking of *p*. It features a series of chords and a melodic line with sixteenth-note patterns, ending with a *rit.* marking. The second staff starts at measure 11 and includes section labels **A**, **B**, and **C**. It contains a five-measure rest [12-16] and a six-measure rest [20-25], both marked *p*. The tempo is marked *a tempo*. The third staff begins at measure 31 and features various dynamics including *mf* and *f*. The fourth staff starts at measure 43 and includes section label **D** and the tempo marking **Recitativo**, with a dynamic marking of *f*. The fifth staff begins at measure 50 and includes section label **E** and the tempo marking **Allegro**, with dynamics of *mf* and *f*. The sixth staff starts at measure 58 and includes section labels **F** and **G**, tempo markings **Allegro Moderato** and *a tempo*, and dynamics of *p* and *f*. The seventh staff begins at measure 67 and includes section label **H** and a four-measure rest [73-76], with dynamics of *mf* and *f*.

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Violin 1

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

The musical score for Violin 1 is written in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The score is divided into several sections:

- Andantino:** The first section, starting at measure 1, is marked *p* (piano). It features a melodic line with various ornaments and dynamics, including *mf* (mezzo-forte) and *rit.* (ritardando) towards the end of the section.
- Recitativo:** The second section, starting at measure 11, is marked *p* (piano) and *a tempo*. It consists of a series of eighth and sixteenth notes with rests, typical of a recitative style.
- Section B:** The third section, starting at measure 18, is marked *mp* (mezzo-piano) and includes a *trem.* (trémolo) marking. It features a more rhythmic and textured passage.
- Section C:** The fourth section, starting at measure 23, is marked *f* (forte) and *p* (piano). It contains a series of sixteenth-note patterns with slurs and accents.
- Section D:** The fifth section, starting at measure 27, continues with sixteenth-note patterns, maintaining a consistent rhythmic texture.
- Section E:** The sixth section, starting at measure 31, continues with sixteenth-note patterns, ending with a fermata over the final note.

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2
35

39

43

46 **D** *Recitativo*

52 **E** *Allegro*

59 **F** *Allegro Moderato*

64 **G** *a tempo*

69

73 **H**

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77 *trem.* *arco* **I**
f *p*

82
mp *mf*

85
f *p* *f > p*

89 **J** *Piu mosso*
mf *p* *cresc.*

92
(cresc.) *f* *trem.*

95 *arco* **3**
[99-101]

102 **K** *a tempo*
p

106
mf *f* *p* *mf* *f*

111 **L**
p

4

115 *trem.* *arco* **M**
f *p*

120 *mp* *mf*

123 *f* *p* *f* > *p*

127 **N** *Piu mosso*
mf *p* *cresc.*

130 *(cresc.)* *f* *mp*

132 **O**

135 < *mf* *f* *ff*

141 *trem.* *arco*
 > *p* *f*

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Violin 2

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino

4

7

10 *rit.* **A** *Recitativo*

17 *a tempo* **B** *trem.* *mp*

21 **C** *f* *p*

27

31

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2
35

38

41

f — *p*

45

D *Recitativo*
f *fp*

E *Allegro*
trem. *arco* *trem.* *arco*
mf *f* *p* — *f* *p* — *f* *p* — *f* *p*

51

59 **F** *Allegro Moderato* *rit.* *a tempo*
p *f* *p*

65 **G**
mf *f* *p*

70 **H**
mf *f* *p*

75 *trem.* *arco*
f

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81 **I**

p *mp* *mf*

85

f *p* *f > p*

89 **J** *Piu mosso*

mf p *cresc.*

93

trem. *(cresc.)* *f* *arco* **3** [99-101]

102 **K** *a tempo*

p *mf* *f*

107 **L**

p *mf* *f* *p*

112

trem.

116 **M**

f *arco* *p*

121

mp *mf* *f*

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4

124

N

Piu mosso

p *f > p* *mf* *p*

128

cresc.

131

O

f *mp*

135

< mf *f*

139

trem.

arco

ff *> p* *f* *arco*

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Viola

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino

4

7

10 **A** *rit.* *Recitativo*

17 *a tempo* *Recitativo*

20 **B** *trem.*

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2
26

C

33

41

48

57

63

69

74

79

85

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89 **J** *Piu mosso*



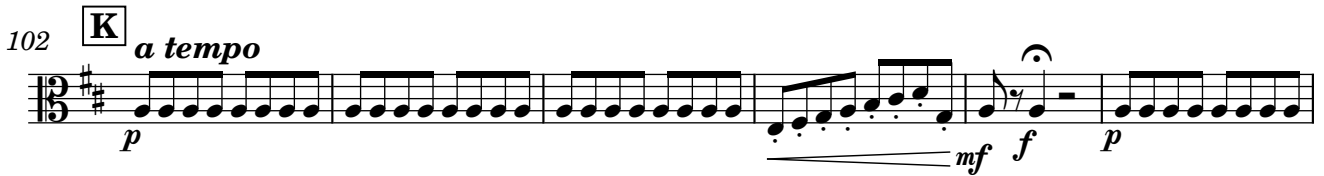
p *cresc.*-----

93 *trem.*



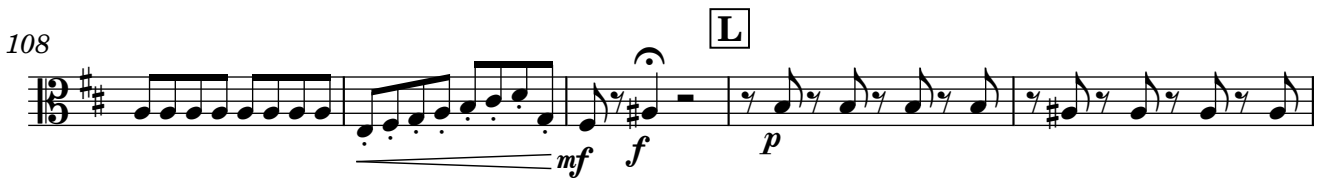
(cresc.)----- *f* *arco* **3** [99-101]

102 **K** *a tempo*



p *mf* *f* *p*

108 **L**



mf *f* *p*

113 *trem.*



f *arco*

119 **M**



p *mp* *mf* *f*

124 **N** *Piu mosso*



p *f > p* *p*

128 *cresc.*-----



f *mp*

132 **O**



mf *f*

138 *trem.*



ff *p* *f* *arco*

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Violoncello

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino

p

10 *rit.* **A** *Recitativo*

p

17 *a tempo* **B** *trem.* *arco*

p *mp* *f*

25 **C**

p

31

p *mp*

39

f *p*

46 **D** *Recitativo*

f *fp* *mf* *f*

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2
53 **E** **Allegro** *trem. arco trem. arco* **F** **Allegro Moderato**

61 *rit.* **G** *a tempo*

67 *mf f p mf f*

73 **H** *p*

78 **I** *f p mp*

84 **J** *Piu mosso* *mf f p f p mf p*

90 *cresc. f*

95 **3** *[99-101]*

102 **K** *a tempo* *p mf f*

107

L

112

117

M

123

N

Piu mosso

129

O

134

140

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Contrabass

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"

Hilarión Eslava, 1842

Andantino

p

10 *rit.* **A** *Recitativo*
p

17 *a tempo* **B** *trem.* *arco*
p *mp*

24 **C**
f *p*

30

38 *f* *p*

46 **D** *Recitativo*
f *fp* *mf* *f*

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2
53 **E** **Allegro** **F** **Allegro Moderato**

trem. arco trem. arco

p < f > p < f > p

61 **G**

rit. a tempo

mp < f p

67

mf f p mf f

73 **H**

p

78 **I**

f p mp

84

mf f p f > p

89 **J** **Piu mosso**

mf p cresc. -----

94 **3** [99-101]

f

102 **K** **a tempo**

p mf f

107

p *mf* *f* *p*

L

112

117

f *p* *mp* *mf* <

M

123

f *p* *f > p* *mf* *p* *cresc.*-----

N *Piu mosso*

129

(cresc.)----- *f* *mp* *f*

O

134

mf *f*

140

ff *p* *f*

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Vocal Parts with Piano Reduction

“Sull’ april d’una vita”

“Dará vita al mio furor”

de la Ópera “La Tregua di Ptolemaide”

Hilarión Eslava



Soprano Solo & Soprano/Baritone Duet
Orchestral Accompaniment by Rebecca Rufin

ART: King Henry II of England and his children. (British Library, Royal 14 B VI) - Public Domain
from left: William, Henry the young King, Richard Lionheart, Matilda, Geoffrey, Eleanor, Joan, John Lackland,
<https://commons.wikimedia.org/w/index.php?curid=14711475>

CPE-130/8

"Sull'april d'una vita" "Dará vita al mio furor"

Aria & Duet in Act III, Scenes 3 & 4 of the opera "La Tregua di Ptolemaide"
Hilarión Eslava, 1842

Andantino

Matilde

Riccardo

legato e con sentimento

Piano Reduction

p

6 6 6 6

4

Piano Red.

7

Piano Red.

10

rit.

A

Recitativo

Mat.

Tut-to'è spen-to per me, fin la spe-

Piano Red.

p

3 3

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13

Mat. ran - za d'o-gni mi-se-ro co - re dol - ce con - for-to, ed il fra-

Piano Red.

15

Mat. tel, le cui vir-tu-di'io van - to, cru-del mi dan-na a in-ter-mi-na - bil

Piano Red.

17 *a tempo* *Recitativo*

Mat. pian-to.

Ric. Ma-

Piano Red. *a tempo* *p*

20 **B** *spaventata* *(frightened)*

Mat. Eb-ben!

Ric. til - de, Al mio ve-nir tur - ba-ta, per-che ve-do co-sí? Ri -

Piano Red. *mp*

con ira cuasi a tempo
(with growing anger)

22

Mat. *Il co - re, non sò! No, vor-re - ! del pal-pi -*

Ric. *spon - di.*

Piano Red.

24

Mat. *tar mi - - o spes-so, se tu bra - mi sa - per, scen - di'in te*

Piano Red. *f*

26

C **Andantino**

Mat. *stes - so. Sull' ap - ril d'u - na vi - - - ta ri -*

Piano Red. *p*

28

Mat. *den - - te, tut - to'il fie - - - le ver-sò — la sven -*

Piano Red.

30

Mat. tu - ra, é ri-dot - ta Ma-til - de do - len - - - te, dal fu-

Piano Red.

33

Mat. *voce cupa*
ror d'un fra-tel - - - lo d'un Rè. Sul tuo

Piano Red.

35

Mat. no - - me'u - na mac - - chia d'or - ro - - - - - re, scul - pír

Piano Red.

37

Mat. de - - - ve'o - gnistil - - - la di pian - - to, tu'il mio

Piano Red.

39

Mat. *co - - - re di-vi - - - di dal co - - - re, tu cal - - -*

Piano Red.

41

Mat. *pes - ti na-tu - ra'ed o - no - re, tu'il mio co - re di-vi - de dal*

Piano Red. *f* *p*

44

Mat. *co - - - re, tu cal - pes - - ti na-tu - ra'ed o - nor.* **D** *Recitativo*

Ric. *f* *Ram-men-ta'o-*

Piano Red.

47

Ric. *la che'al tuo si - gnor fa-vel - li e che pres - to'a pu -*

Piano Red. *f*

48

Mat.

Ric.
ni-re so-no l'au-da-cia, ma tra-las - - - ciam.

Piano Red.
f *p*

La tua pie-ta - de'am-

50

Mat.

Ric.
mi - - ro. *offeso (offended)*
Ma t'è for - za'ob-be-dir! Me - - co nel

Piano Red.

51

Ric.
tem - pio, fra brev' o - ra ve - rra - - - i, e'a Lu - si -

Piano Red.
mf

52

E Allegro

Ric.
gna - no, co-gli'af-fet-ti del cor da-rai la ma - no.

Piano Red.
f *p* *f*

55 **F** Allegro Moderato

Piano Red. *p* *f* *p*

60 *rit.* *f*

64 **G** *a tempo*

Mat. Si! La des-tra di Ma - - - til - de puo'il ti-

Piano Red. *p*

67

Mat. ran-no, puo'il ti - ran-no da-re'al - tru-i, ma gli'af - fet-ti son per_____

Piano Red. *mf* *f* *p*

70

Mat. lu - i, che m'ac - ce - se, che m'ac - ce - se'in pet-to'a - mor, ah! Tu mi

Piano Red. *mf* *f*

73 **H**

Mat. do-ni'all'uom, all' uom che'a - bor-ro, dan - - - - ni'al

Piano Red.

75

Mat. pian-to'i gior - - - ni, gior - ni mie - - - i, tu mi

Piano Red.

77

Mat. do - - - - ni'all'uom che'a - bor - - - ro, dan - ni'al

Piano Red.

79 **I**

Mat. pian - - - to'gior - - - ni mie-i, ah! Ma Fi - lip - po ch'io per -

Piano Red.

82

Mat. *de - i, da - rá vi - ta' al mio fu - ror, da - rá vi - ta' al mio fu - ror, da - rá*

Piano Red. *mp* *mf*

85

Mat. *vi - ta' al mio fu - ror, ma Fi - lip - - - po ch'io per de - i, si, si, da - rá*

Piano Red. *f* *p*

88

Mat. *a piacere* *Piu mosso*
vi - ta al mio fu - - ror.

Ric. *Dun - - - que' al*

Piano Red. *f* *mf* *p*

90

Ric. *cresc.*
tem - - - - - pio pie dell' a - ra pres - - - - ta

Piano Red. *cresc.*

92 *(cresc.)*

Ric. sem - - - pre'al vo - - - le'a - mi - - ci, Lu - - si -

Piano Red. *(cresc.)*

94 *ff*

Ric. gnan se-guir tu de - i po - - - ne'un fre - - no'al tuo fu-

Piano Red. *f*

97 *a piacere*

Mat. Ah, cru - del! Ah, cru - del! Ah - - - cru -

Ric. ror, al tuo fu - - ror, si!

Piano Red.

101 **K** *a tempo*

Mat. de - le! Si! La des-tra di Ma - - - til - de puo'il ti-

Piano Red. *p*

105

Mat. *ran-no, puo' il ti - ran-no da-re'al - tru-i, ma gli'af - fet-ti son per*

Piano Red. *mf f p*

108

Mat. *lu - i, che m'ac - ce - se, - che m'ac-ce - se'in pet-to'a - mor, ah! Tu mi*

Piano Red. *mf f*

111 **L**

Mat. *do-ni'all'uom, all' uom che'a - bor-ro, dan - - - - ni'al*

Piano Red. *p*

113

Mat. *pian-to'i gior - - - ni, gior - ni mie - - - i, tu mi*

Piano Red.

115

Mat. *do - - - - ni'all'uom che'a - bor - - - ro, dan - ni'al*

Piano Red.

117

Mat. *pian - - - to'igior - - - ni mie-i, ah! Ma Fi - lip - po ch'io per -*

Piano Red.

M

120

Mat. *de - i, da - rá vi - ta'al mio fu - ror, da - rá vi - ta'al mio fu - ror, da - rá*

Piano Red.

123

Mat. *vi - ta'al mio fu - ror, ma Fi - lip - - - po ch'io per de - i, si, si, da - rá*

Piano Red.

126 *a piacere* N *Piu mosso*

Mat. vi - ta al mio fu - - - ror. da - rá

Ric. Dun - - - que'al

Piano Red. *p* *f* *mf* *p*



128 *cresc.*

Mat. vi - - - - ta'al mio fu - - - - ror, da - rá

Ric. *cresc.* tem - - - - - pio pie dell' a - ra pres - - - - ta

Piano Red. *cresc.*



130 *(cresc.)* *f* *mp* O

Mat. vi - - - - ta'al mio fu - - - ror, ma Fi - - lip-poch'io per -

Ric. *(cresc.)* *f* *mp* sem - - - pre'al vo - - - - le'a - mi - ci, Lu - si - gnan se - guir tu

Piano Red. *(cresc.)* *f* *mp*

133

Mat. *mf*
de-i, da - - rá vi - ta al mi-o fu - - ror, da-rá vi - ta al mio fu-

Ric. *mf*
de - i po-ne'un fre-no'al tuo fu - ror, po-ne'un fre-no'al tuo fu -

Piano Red. *mf*

137

Mat. *f* *ff*
ror, al mio fu - ror, al mio fu - ror, al mio fu - - ror, al mi-o fu-

Ric. *f* *ff*
ror, al tuo fu - ror, al tuo fu - ror, al tuo fu - - ror, al tuo fu-

Piano Red. *f* *ff*

142

Mat. *f*
ror!

Ric. *f*
ror!

Piano Red. *f*