

La Alborada de la Esperanza

The Dawn of Hope



Música de José L. Elizondo
Letra de Rafael Z Flores

La Alborada de la Esperanza

The Dawn of Hope

Music by José L. Elizondo
Lyrics by Rafael Z Flores

Despertar y orar
en una nueva paz
que nos brinde la esperanza
para salir de la oscuridad.
Luz de amor tras el dolor,
el porvenir traerá
al fin felicidad.

¡Tanto has llorado mi hermano!
¡Cuanta carga arrastras dentro de tu corazón!
Afares y rechazos,
tristeza y dolor
que en el alma dejan huella
¡Yo lo sé!

Mas no te resignes a caer
No permitas que tu alma pierda el vuelo
Detén tu llanto y alza la mirada
¡Este es un nuevo amanecer!

Cantando al sol de esta alborada
ha llegado al fin el día de la esperanza
Camino que nos lleva a la verdad
Armonía naciente en luz de libertad

Amor, perdón, fe y esperanza
Nuestro amor y compasión serán la fuerza
Hermano únete a esta canción
Verás la aurora despuntar

¡El día de paz será!

Wake up and pray
for a new era of peace
that brings us hope
to leave darkness behind.
After all the sorrows,
the light of love shall finally
bring about joy.

So long have you wept my brother!
So many burdens have you carried in your heart!
Troubles and rejections,
sadness and sorrows
that leave scars in your soul.
I know!

But don't allow yourself to falter.
Don't allow your soul to lose its flight.
Halt your tears and look up to the sky.
A new day is breaking.

Let us sing to the sun of dawn.
The day of hope has finally come.
The path that leads us to truth.
The nascent harmony of the light of freedom.

Love, forgiveness, faith and hope.
Our love and compassion shall be our strength.
Brother, join this song,
and you shall see the dawn of a new day.

This shall be the day of peace!

La Alborada de la Esperanza

dedicated to Sébastien Hurtaud

music by José L. Elizondo

lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = c. 58-66)

Voz

Piano *mp* *legato, sweet, delicate, light*

A *a tempo*

Des - per - tar

a tempo

poco rit. -----

noble and sweet at the beginning, gradually opening up and becoming more luminous

Voz *mp* Des - per - tar y o - rar

Piano *mp* *ethereal, gentle, smooth*

Voz *mp* en u - na nue - va paz, que nos brin - de la es - pe -

Piano *mp*

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10

ran - za pa - ra sa - lir de la os - cu - ri - dad.

13

Luz de a - mor tras el do - lor, el por - ve - nir trae - rá al

B *introspective, a bit darker,
like a lament, with compassion*

16

fin fe - li - ci - dad! *mf* Tan - to has llo - ra - do mi her -

mp *mournful, but serene and reverent*

Left hand: light and delicate

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19

ma - a - no! Cuan-ta car - ga a - rras - tras den - tro de tu co - ra - zón. A -

19

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) begins with a half note 'ma' followed by a quarter note 'a', then a half note 'no!'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A long slur covers the vocal line across the first two measures.

22

fa - nes y re - cha - zos, tris - te - za y do - lor que en el al - ma de - jan hue - lla. Yo lo

22

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'fa - nes y re - cha - zos, tris - te - za y do - lor que en el al - ma de - jan hue - lla. Yo lo'. The piano accompaniment continues with similar rhythmic patterns. A long slur covers the vocal line across both measures.

C

in a more reverent tone

25

sé! Más no te re - sig - nes a ca - er. No per -

25

mf *reverent, gentle, like the echo of distant church bells that ring the Gregorian chant "Dies Irae". The sound gradually becomes more luminous.*

Detailed description: This system contains measures 5 and 6. The vocal line begins with a half note 'sé!' followed by a quarter rest, then a half note 'Más', a quarter note 'no', a quarter note 'te', a quarter note 're', a quarter note 'sig - nes', a quarter note 'a', a quarter note 'ca - er.', and a quarter note 'No per -'. The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth notes. A long slur covers the vocal line across both measures. A dynamic marking of *mf* is placed above the piano part. A descriptive note in italics explains the performance style: 'reverent, gentle, like the echo of distant church bells that ring the Gregorian chant "Dies Irae". The sound gradually becomes more luminous.'

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OSSIA



y al - za la mi - ra - da.

*connecting with the emotion of the lament,
but then transforming itself into something more luminous*

mi - tas que tu al - ma pier - da el vue - e - lo. De - tén tu llan - to y al - za la mi - ra - da.

28

D Un poco più mosso

bright, open, luminous

32

Es - te es un nue - vo a - ma - ne - cer! Can - tan - do al sol de es - ta al - bo -

32

broad and open, luminous, reinvigorated

35

ra - da. Ha lle - ga - do al fin el día de la es - pe - ran - za. Ca -

35

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38

mi - no que nos lle - va a la ver - dad. Ar - mo - nía nas - cien - te en luz de li - ber -

38

41

E

tad! A - mor, per - dón, fe y es - pe - ran - za. Nues - tro a -

41

44

mor y com - pa - sión se - rán la fuer - za. Her - ma - no ú - ne - te a es -

44

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47 *stately, noble*

ta can - ción. Ve - rás la au - ro - ra des - pun -

stately, noble

50 *tender, sweet, delicate (head voice)*

tar - - - - - El - día de

mf evoking the sound of distant bells
reverent, gentle, sweet

allargando -----

OSSIA

p

allargando -----

tender, sweet, delicate (head voice)

paz - - - - - se - - - - - rá - - - - - *p*

53 *allargando* -----

tender, sweet, delicate

p