

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!
Afanos 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

The Dawn of Hope

MUSIC BY José L. Elizondo

LYRICS BY Rafael Z Flores

This document includes:

- **Complete Scores:**
 - For performance - Choir and strings
 - For rehearsal only - Choir, strings and rehearsal piano
 - For rehearsal only - Choir and rehearsal piano
- **Individual Parts:**
 - Violin 1
 - Violin 2
 - Viola
 - Cello
 - Bass

La Alborada de la Esperanza

dedicated to Sébastien Hurtaud

Music by José L. Elizondo

Lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = 62)

The musical score is arranged in a system with eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, each with a treble clef and a key signature of one sharp (F#). The string parts (Violin I, Violin II, Viola, Cello, Contrabass) are below, with Violin I and II in treble clef and Viola, Cello, and Contrabass in bass clef. The key signature for all parts is one sharp (F#), and the time signature is 4/4. The tempo is Adagio molto espressivo, with a quarter note equal to 62 beats per minute. The score consists of four measures. The vocal parts have whole rests in all measures. The Violin I part starts with a *pp* dynamic and a 'very delicate and ethereal' instruction, followed by a *mp* dynamic and 'legato, sweet, delicate, light' instruction. The Violin II, Viola, and Cello parts all have a *mp* dynamic and 'legato, sweet, delicate, light' instruction. The Contrabass part has whole rests in all measures.

Soprano

Alto

Tenor

Bass

Violin I

pp very delicate and ethereal

mp legato, sweet, delicate, light

Violin II

mp legato, sweet, delicate, light

Viola

mp legato, sweet, delicate, light

Cello

mp legato, sweet, delicate, light

Contrabass

Voices: sweet, gentle and ethereal

poco rit.-----

5

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p legato, sweet, delicate, light

A *a tempo*
Voices: noble and sweet, gradually opening up, becoming more luminous

9

S *mf*
Ah - - - - - que nos

A
Ah - - - - - Ah - - - - -

T *mf*
Ah - - - - - en u - na nue - va paz,

B *mf* *p*
Des - per - tar y o - rar Ah - - - - - Ah - - - - -

9

Vln. I *p* yielding to the melody

Vln. II *p* yielding to the melody

Vla. *p* yielding to the melody

Vc. *p* cantabile, yielding to the melody of the soloist
pizz.

Cb. *mp* sweet, delicate, light

13

S
brin - de la es - pe - ran - za. Ah - - - - -

A
Ah - - - - - Ah - - - - - Ah - - - - -

T
Ah - - - - - pa-ra sa - lir de la os - cu - ri - dad.

B
Ah - - - - - Ah - - - - - pa-ra sa - lir de la os - cu - ri - dad.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

mf

S. Ah - - - . el por-ve - nir trae - rá al fin fe - li - ci -

mf *p* *mf*

A. Luz de a - mor tras el do - lor, Ah - . al fin fe - li - ci -

p *mf*

T. Ah - . el por-ve - nir trae - rá al fin fe - li - ci -

p

B. Luz de a - mor tras el do - lor, Ah - - - -

17

Vln. I

Vln. II

Vla.

Vc.

Cb. arco *mp*

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

21

S *p* dad! Ah - - -

A *mf* dad! Tan-to has llo-ra - do mi her - ma-a-no! Cuan-ta car-ga a-ras-tras den-tro de tu

T *p* dad! Oh Ah

B *p* Oh Ah

21

Vln. I *pp* *sotto voce, introspective, reverent, very light*

Vln. II *mf* *introspective, almost melancholic, tearful*

Vla. *mf* *introspective, almost melancholic, tearful*

Vc. *mp* *light, reverent*

Cb. *pizz.* *mp* *light, reverent*

25

S
Ah Ah

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

T
Ah Ah Ah

B
Ah Ah Ah

25

Vln. I
mf expressive, almost melancholic and tearful

Vln. II
mp expressive, almost melancholic and tearful

Vla.
mp sotto voce, introspective, reverent

Vc.

Cb.

C *Voices: in a more reverent and serious tone*

29

S *mp* Ah - - - - *mf* No per - mi - tas que tu al - ma pier - da el

A *mf* sé! Más no te re - sig - nes a ca - er. *mp* Ah - - -

T *p* Ah - - - - *mf* No per - mi - tas que tu al - ma pier - da el

B *mf* Ah - - - - *mp* Más no te re - sig - nes a ca - er. Ah - - -

29

Vln. I *mf* *sottovoce, introspective, reverent*

Vln. II *mp* *sotto voce, introspective, reverent*

Vla. *mp* *sotto voce, introspective, reverent*

Vc.

Cb. *arco* *mp* *sotto voce, introspective, reverent*

33

S *p* *mf*
vue-e-lo. Ah - - - - - Es-te es un nue-vo a -

A *mf*
- - De-tén tu llan-to y al-za la mi-ra-da. Es-te es un nue-vo a -

T *p* *mf*
vue-e-lo. Ah - - - - - la mi-ra-da Es-te es un nue-vo a -

B *mf*
- - De-tén tu llan-to y al-za la mi-ra-da. Es-te es un nue-vo a -

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit. **D** **Un po' più mosso** (♩ = 66)

Voices: bright, luminous, noble

37

S
ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Ha lle - ga - do al fin el día de la es - pe -

A
ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Ha lle - ga - do al fin el día de la es - pe -

T
ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Lle - ga la es - pe -

B
ma - ne - cer. Can - tan - do al sol de es - ta al - bo - ra - da. Lle - ga la es - pe -

37

Vln. I
mf *sul ponticello, very light, sweet and gentle like a warm breeze*

Vln. II
mf *sul ponticello, very light, sweet and gentle like a warm breeze*

Vla.
f *very light, sweet and gentle like a warm breeze*

Vc.
mp *f* *broad, luminous, open, light*

Cb.
f *broad, luminous, open, light*

41

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

A
ran - za. Ca - mi - no lle - va a la ver - dad. Ar - mo - nía nas - cien - te en luz de luz - de

T
8
ran - za. Ca - mi - no lle - va a la ver - dad nas - cien - te luz de

B
ran - za. Ca - mi - no lle - va a la ver - dad nas - cien - te luz de

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

45 *mp*

S
tad! Ah - - - Ah - - -

A
li - ber-tad. Ah - - - Ah - - -

T
li - bertad. A - mor, per-dón, fe y es-pe - ran - za. Nues-tro a - mor y com-pa-sión se-rán la

B
li - bertad. A - mor, per-dón, fe y es-pe - ran - za. Nues-tro a - mor y com-pa-sión se-rán la

45 *ff* *broad, luminous, open, reinvigorated*

Vln. I

Vln. II
ff *broad, luminous, open, reinvigorated*

Vla.
ff *luminous but light*

Vc.
ff *broad, luminous, open, reinvigorated*

Cb.
ff *broad, luminous, open, reinvigorated*

Voices: stately, noble

49 *f*

S
- - Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

A
f
- Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

T
8
fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

B
fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

49 *f*

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
f

Voices: sweet and delicate

53

S
des - pun - tar - - - . El - día de *mf*

A
des - pun - tar - - - . Ah de *mf*

T
des - pun - tar - - - . Ah *mf*

B
des - pun - tar - Ah El día de *mf*

53

Vln. I
stately, noble *mp*

Vln. II
stately, noble *mp*

Vla.
stately, noble *mp*

Vc.
stately, noble *mp*

Cb.
stately, noble *mp*

allargando

dolcissimo (head voice)

57

S
paz se - - - rá - - -
dolcissimo

A
paz - - - se - - - rá - - -
dolcissimo (head voice)

T
8
de paz se - - - rá - - -
dolcissimo (head voice)

B
paz - - - se - - - rá

57

Vln. I
sweet, delicate, noble

Vln. II
mf

Vla.
mf

Vc.
mf

Cb.
mf

Adagio molto espressivo (♩ = 62)

Soprano

Alto

Tenor

Bass

Piano (for rehearsal only)

mp legato, sweet, delicate, light

Violin I

pp very delicate and ethereal

mp legato, sweet, delicate, light

Violin II

mp legato, sweet, delicate, light

Viola

mp legato, sweet, delicate, light

Cello

mp legato, sweet, delicate, light

Contrabass

Detailed description: This is a page of a musical score for a string orchestra and choir. The score is in 4/4 time and G major. It features vocal staves for Soprano, Alto, Tenor, and Bass, which are currently empty. Below the vocal staves is a piano part for rehearsal, consisting of a grand staff with treble and bass clefs. The piano part includes performance instructions: *mp* legato, sweet, delicate, light. Below the piano part are the string staves: Violin I, Violin II, Viola, Cello, and Contrabass. The Violin I part includes performance instructions: *pp* very delicate and ethereal and *mp* legato, sweet, delicate, light. The Violin II, Viola, and Cello parts all include the instruction: *mp* legato, sweet, delicate, light. The Contrabass part is currently empty.

Voices: sweet, gentle and ethereal

poco rit......

5

S

A

T

B

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

legato, sweet, delicate, light

A *a tempo*

Voices: noble and sweet, gradually opening up, becoming more luminous

9 *mf*

S Ah - - - - - que nos

A Ah - - - - - Ah - - - - -

T *mf* Ah - - - - - en u - na nue - va paz,

B *mf* Des - per - tar y o - rar *p* Ah - . Ah - - .

9 *mp* *ethereal, gentle, smooth*

Pno.

9 *p* *yielding to the melody*

Vln. I

p *yielding to the melody*

Vln. II

p *yielding to the melody*

Vla. *p* *yielding to the melody*

Vc. *p* *cantabile, yielding to the melody of the soloist*

pizz.

Cb. *mp* *sweet, delicate, light*

13 *p*

S
brin - de la es - pe - ran - za. Ah - - - - -

A
Ah - - - - - Ah - - - - - Ah - - - - -

T
p Ah - - - - - *mf* pa - ra sa - lir de la os - cu - ri - dad.

B
Ah - - - - - Ah - - - - - *mf* pa - ra sa - lir de la os - cu - ri - dad.

Pno.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

17 *mf*

S Ah - - - el por-ve - nir trae - rá al fin fe - li - ci -

mf *p* *mf*

A Luz de a - mor tras el do - lor, Ah - - - al fin fe - li - ci -

p *mf*

T Ah - - - el por-ve - nir trae - rá al fin fe - li - ci -

p

B Luz de a - mor tras el do - lor, Ah - - - - - - - - -

17

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*

mp

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

21

S
dad! Ah - - -

A
dad! *mf* Tan - to has llo - ra - do mi her - ma - a - no! Cuan - ta car - ga a - rras - tras den - tro de tu

T
dad! *p* Oh Ah

B
dad! *p* Oh Ah

Pno.
21 *mp* mournful, but serene and reverent
Left hand: light and delicate

Vln. I
21 *pp* sotto voce, introspective, reverent, very light

Vln. II
mf introspective, almost melancholic, tearful

Vla.
mf introspective, almost melancholic, tearful

Vc.
mp light, reverent

Cb.
pizz.
mp light, reverent

25

S
Ah Ah

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

T
8
Ah Ah Ah

B
Ah Ah Ah

Pno.

25

Vln. I
mf expressive, almost melancholic and tearful

Vln. II
mp expressive, almost melancholic and tearful

Vla.
mp sotto voce, introspective, reverent

Vc.

Cb.

C *Voices: in a more reverent and serious tone*

29 *mp* *mf*

S Ah - - - - No per - mi - tas que tu al - ma pier - da el

A *mf* *mp*
sé! Más no te re - sig - nes a ca - er. Ah - - -

T *p* *mf*
Ah - - - - No per - mi - tas que tu al - ma pier - da el

B *mf* *mp*
Ah - - - - Más no te re - sig - nes a ca - er. Ah - - -

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

Pno.

29 *mf* *sottovoce, introspective, reverent*

Vln. I

Vln. II *mp* *sotto voce, introspective, reverent*

Vla. *mp* *sotto voce, introspective, reverent*

Vc.

Cb. *arco* *mp* *sotto voce, introspective, reverent*

33

S *p* *mf*
vue-e-lo. Ah - - - - - Es-te es un nue-vo a -

A *mf*
- - De-tén tu llan-to y al-za la mi-ra-da. Es-te es un nue-vo a -

T *p* *mf*
vue-e-lo. Ah - - - - - la mi-ra-da Es-te es un nue-vo a -

B *mf*
- - De-tén tu llan-to y al-za la mi-ra-da. Es-te es un nue-vo a -

33

Pno.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

String Orchestra & Choir

La Alborada de la Esperanza -p.10-

poco rit. -----

D

Un po' più mosso (♩ = 66)

Voices: bright, luminous, noble

37 *f*

S ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Ha lle - ga - do al fin el día de la es - pe -

A ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Ha lle - ga - do al fin el día de la es - pe -

T ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Lle - ga la es - pe -

B ma - ne - cer. Can - tan - do al sol de es - ta al - bo - ra - da. Lle - ga la es - pe -

37 *f* *broad and open, luminous, reinvigorated*

Pno.

37 *mf* *sul ponticello, very light, sweet and gentle like a warm breeze*

Vln. I

Vln. II *mf* *sul ponticello, very light, sweet and gentle like a warm breeze*

Vla. *f* *very light, sweet and gentle like a warm breeze*

Vc. *mp* *f* *broad, luminous, open, light*

Cb. *f* *broad, luminous, open, light*

41

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

A
ran - za. Ca - mi - no lle - va a la ver - dad. Ar - mo - nía nas - cien - te en luz de luz - de

T
ran - za. Ca - mi - no lle - va a la ver - dad nas - cien - te luz de

B
ran - za. Ca - mi - no lle - va a la ver - dad nas - cien - te luz de

41

Pno.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

45 *mp*

S
tad! Ah - - - - Ah - - - -

A
li - ber-tad. Ah - - - - Ah - - - -

T
li - ber-tad. A - mor, per-dón, fe y es-pe - ran - za. Nues-tro a - mor y com-pa-sión se-rán la

B
li - bert-tad. A - mor, per-dón, fe y es-pe - ran - za. Nues-tro a - mor y com-pa-sión se-rán la

Pno.

45 *ff* broad, luminous, open, reinvigorated

Vln. I
ff broad, luminous, open, reinvigorated

Vln. II
ff broad, luminous, open, reinvigorated

Vla.
ff luminous but light

Vc.
ff broad, luminous, open, reinvigorated

Cb.
ff broad, luminous, open, reinvigorated

Voices: stately, noble

49 *f*

S
- - Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

A
- Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

T
fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

B
fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

49 *f*

Pno. *stately, noble*

49 *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Voices: sweet and delicate

53

S
des - pun - tar - - - . El - día de

A
des - pun - tar - - - . Ah de

T
des - pun - tar - - - . Ah

B
des - pun - tar - Ah El día de

mf

53

Pno.

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

53

Vln. I
stately, noble *mp*

Vln. II
stately, noble *mp*

Vla.
stately, noble *mp*

Vc.
stately, noble *mp*

Cb.
stately, noble *mp*

allargando

dolcissimo (head voice)

57

S
paz se - - - rá - - -
dolcissimo

A
paz - - - se - - - rá - - -
dolcissimo (head voice)

T
8 de paz se - - - rá - - -
dolcissimo (head voice)

B
paz - - - se - - - rá

Pno.
57

Vln. I
sweet, delicate, noble

Vln. II
mf

Vla.
mf

Vc.
mf

Cb.
mf

La Alborada de la Esperanza

dedicated to Sébastien Hurtaud

Music by José L. Elizondo

Lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = 62)

Soprano

Alto

Tenor

Bass

Piano (for rehearsal only)

mp *legato, sweet, delicate, light*

5 *Voices: sweet, gentle and ethereal*

Soprano: *p* *poco rit.* Oh - - - -

Alto: *p* Oh - - - -

Tenor: *p* Oh - - - -

Bass: *p* Oh - - - -

Pno.

A

a tempo

Voices: noble and sweet, gradually opening up, becoming more luminous

9

S *mf* Ah - - - - - que nos

A Ah - - - - - Ah *mf* - - - - -

T *mf* Ah - - - - - en u - na nue - va paz,

B *mf* Des - per - tar y o - rar Ah - - - - - Ah - - - - -

9

Pno. *mp* *ethereal, gentle, smooth*

13

S *p* brin - de la es - pe - ran - za. Ah - - - - -

A Ah - - - - - Ah - - - - - Ah - - - - -

T *p* Ah - - - - - *mf* pa - ra sa - lir de la os - cu - ri - dad.

B *mf* Ah - - - - - Ah - - - - - *mf* pa - ra sa - lir de la os - cu - ri - dad.

13

Pno.

17 *mf*

S Ah - - - el por-ve - nir trae - rá al fin fe - li - ci -

A *mf* Luz de a - mor tras el do - lor, *p* Ah - - - *mf* al fin fe - li - ci -

T *p* Ah - - - *mf* el por-ve - nir trae - rá al fin fe - li - ci -

B *p* Luz de a - mor tras el do - lor, Ah - - -

Pno.

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

21 *p*

S dad! Ah - - -

A *mf* dad! Tan - to has llo - ra - do mi her - ma - a - no! Cuan - ta car - ga a - rras - tras den - tro de tu

T *p* dad! Oh _____ Ah

B *p* Oh _____ Ah

Pno.

mp *mournful, but serene and reverent*

Left hand: light and delicate

25

S
Ah Ah

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

T
Ah Ah Ah

B
Ah Ah Ah

Pno.

C *Voices: in a more reverent and serious tone*

29

S
mp Ah - - - *mf* No per - mi - tas que tu al - ma pier - da el

A
sé! *mf* Más no te re - sig - nes a ca - er. *mp* Ah - - -

T
p Ah - - - *mf* No per - mi - tas que tu al - ma pier - da el

B
mf Ah Más no te re - sig - nes a ca - er. *mp* Ah - - -

Pno.

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

33 *p* *mf*

S
vue - e - lo. Ah - - - - - Es - te es un nue - vo a -

A
- - - De - tén tu llan - to y al - za la mi - ra - da. Es - te es un nue - vo a -

T
vue - e - lo. Ah - - - - - la mi - ra - da Es te es un nue - vo a -

B
- - - De - tén tu llan - to y al - za la mi - ra - da. Es - te es un nue - vo a -

Pno.

poco rit. D **Un po' più mosso** (♩ = 66)

Voices: bright, luminous, noble

37 *f*

S
ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Ha lle - ga - do al fin el día de la es - pe -

A
ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Ha lle - ga - do al fin el día de la es - pe -

T
ma - ne - cer! Can - tan - do al sol de es - ta al - bo - ra - da. Lle - ga la es - pe -

B
ma - ne - cer. Can - tan - do al sol de es - ta al - bo - ra - da. Lle - ga la es - pe -

Pno.

f *broad and open, luminous, reinvigorated*

41

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

A
ran - za. Ca - mi - no lle - va a la ver - dad. Ar - mo - nía nas - cien - te en luz de luz - de

T
8
ran - za. Ca - mi - no lle - va a la ver - dad nas - cien - te luz de

B
ran - za. Ca - mi - no lle - va a la ver - dad nas - cien - te luz de

Pno.

E

45

S
mp
tad! Ah - - - Ah - - -

A
mp
li - ber - tad. Ah - - - Ah - - -

T
8
li - ber - tad. A - mor, per - dón, fe y es - pe - ran - za. Nues - tro a - mor y com - pa - sión se - rán la

B
li - bert - tad. A - mor, per - dón, fe y es - pe - ran - za. Nues - tro a - mor y com - pa - sión se - rán la

Pno.

49 *f*

S Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

A Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

T fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

B fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

Pno. *stately, noble*

Voices: sweet and delicate

53 *mf*

S des - pun - tar - - - - . El - día de

A des - pun - tar - - - - . Ah de

T des - pun - tar - - - - . Ah

B des - pun - tar - Ah El día de

Pno. *mf* evoking the sound of distant bells
reverent, gentle, sweet

allargando

dolcissimo (head voice)

57

S
paz se - - - rá - - -

A
paz - - - se - - - rá - - -

T
8
de paz se - - - rá - - -

B
paz - - - se - - - rá

57

Pno.

La Alborada de la Esperanza

dedicated to Sébastien Hurtaud

Music by José L. Elizondo

Lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = 62)

Voices: sweet, gentle and ethereal

poco rit. -----

Musical score for the first section of the piece. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Adagio molto espressivo with a quarter note equal to 62 beats per minute. The dynamics are marked *p* (piano). The lyrics for each part are: Soprano: "Oh - - -"; Alto: "Oh - - -"; Tenor: "Oh - - -"; Bass: "Oh - - -".

A *a tempo*

Voices: noble and sweet, gradually opening up, becoming more luminous

Musical score for the second section of the piece, starting at measure 9. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is *a tempo*. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). The lyrics are: S: "Ah - - - que nos"; A: "Ah - - - Ah - - -"; T: "Ah - - - en u - na nue - va paz,"; B: "Des - per - tar y o - rar Ah - . Ah - - .".

13

S
brin - de la es - pe - ran - za. Ah - - - .

A
Ah - - - . Ah - - - . Ah - - -

T
Ah - - - . pa - ra sa - lir de la os - cu - ri - dad.

B
Ah - - - . Ah - - - . pa - ra sa - lir de la os - cu - ri - dad.

17

S
Ah - - - . el por - ve - nir trae - rá al fin fe - li - ci -

A
Luz de a - mor tras el do - lor, Ah - - - . al fin fe - li - ci -

T
Ah - - - . el por - ve - nir trae - rá al fin fe - li - ci -

B
Luz de a - mor tras el do - lor, Ah - - - .

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

21

S
dad! Ah - - -

A
dad! *mf* Tan-to has llo-ra - do mi her - ma-a-no! Cuan-ta car-ga a-ras-tras den-tro de tu

T
dad! *p* Oh Ah

B
p Oh Ah

25

S
Ah Ah

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

T
Ah Ah Ah

B
Ah Ah Ah

C *Voices: in a more reverent and serious tone*

29

mp *mf*

S Ah - - - No per - mi - tas que tu al - ma pier - da el

A sé! *mf* Más no te re - sig - nes a ca - er. Ah - - - *mp*

T Ah - - - No per - mi - tas que tu al - ma pier - da el

B Ah - - - *mf* Más no te re - sig - nes a ca - er. Ah - - - *mp*

33

p *mf* *mf*

S vue - e - lo. Ah - - - Es - te es un nue - vo a -

A - - - De - tén tu llan - to y al - za la mi - ra - da. Es - te es un nue - vo a -

T vue - e - lo. Ah - - - la mi - ra - da Es te es un nue - vo a -

B - - - *mf* De - tén tu llan - to y al - za la mi - ra - da. Es - te es un nue - vo a -

*poco rit.***D****Un po' più mosso** (♩ = 66)*Voices: bright, luminous, noble*

37

f

S
ma-ne-cer! Can - tan - do al sol de es-ta al-bo - ra-da. Ha lle - ga-do al fin el día de la es-pe-

A
ma-ne-cer! Can - tan - do al sol de es-ta al-bo - ra-da. Ha lle - ga-do al fin el día de la es-pe-

T
ma-ne-cer! Can - tan-do al sol de es - ta al - bo-ra-da. Lle - ga la es - pe -

B
ma-ne-cer. Can - tan-do al sol de es - ta al - bo-ra-da. Lle - ga la es - pe -

41

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

A
ran-za. Ca - mi - no lle - va a la ver-dad. Ar-mo - nía nas-cient-te en luz de luz-de

T
ran - za. Ca - mi - no lle - va a la ver-dad nas - cien - te luz de

B
ran - za. Ca - mi - no lle - va a la ver-dad nas - cien - te luz de

E

45 *mp*

S
tad! Ah - - - Ah - - -

A
li - ber - tad. Ah - - - Ah - - -

T
li - ber - tad. A - mor, per - dón, fe y es - pe - ran - za. Nues - tro a - mor y com - pa - sión se - rán la

B
li - bert - tad. A - mor, per - dón, fe y es - pe - ran - za. Nues - tro a - mor y com - pa - sión se - rán la

Voices: stately, noble

49 *f*

S
- - Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

A
- Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

T
8 fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

B
fuer - za. Her - ma - no ú - ne - te a es - ta can - ción. Ve - rás la au - ro - ra

Voices: sweet and delicate

53

S *mf*
des - pun - tar - . El - día de

A *mf*
des - pun - tar - . Ah _____ de

T *mf*
des - pun - tar - . Ah _____

B *mf*
des - pun - tar - Ah _____ El día de

allargando -----*dolcissimo (head voice)*

57

S *dolcissimo*
paz se - rá - - -

A *dolcissimo (head voice)*
paz - se - rá - - -

T *dolcissimo (head voice)*
de paz se - rá - - -

B *dolcissimo (head voice)*
paz - se - rá

La Alborada de la Esperanza

dedicated to Sébastien Hurtaud

Music by José L. Elizondo

Lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = 62)

Piano

mp legato, sweet, delicate, light

5

A *a tempo*

9

mp ethereal, gentle, smooth

13

17

Musical notation for measures 17-20. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a simple accompaniment of quarter notes. A large slur covers the entire system.

21

B

mp mournful, but serene and reverent

Left hand: light and delicate

Musical notation for measures 21-25. Measure 21 is marked with a box 'B'. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment of quarter notes. A large slur covers the entire system. Performance instructions are provided.

26

Musical notation for measures 26-29. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment of quarter notes. A large slur covers the entire system.

C

30

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

Musical notation for measures 30-33. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment of quarter notes. A large slur covers the entire system. Performance instructions are provided.

34 *poco rit.*

f

D Un po' più mosso (♩ = 66)

38

broad and open, luminous, reinvigorated

p

42

p

E

46

p

50

stately, noble

54

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

allargando -----

57

La Alborada de la Esperanza

dedicated to Sébastien Hurtaud

Music by José L. Elizondo

Lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = 62)

pp very delicate and ethereal *mp* legato, sweet, delicate, light

5 *poco rit.*

A *a tempo*

9 *p* yielding to the melody

13

17

B

22 *pp* sotto voce, introspective, reverent, very light *mf*

26

expressive, almost melancholic and tearful

C

30

mf sottovoce, introspective, reverent

34

poco rit.

mf

D

Un po' più mosso (♩ = 66)

38

sul ponticello, very light, sweet and gentle like a warm breeze

42

ff

E

46

broad, luminous, open, reinvigorated

f

50

54

stately, noble

mp

allargando

57

sweet, delicate, noble

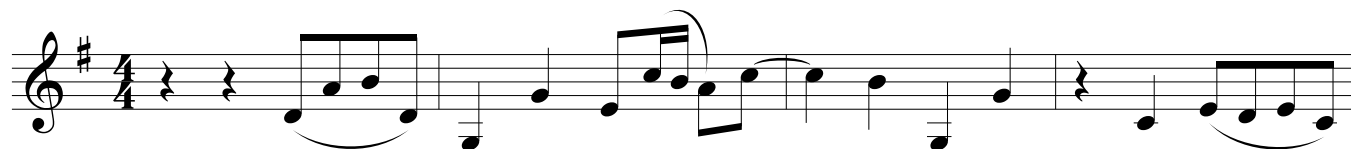
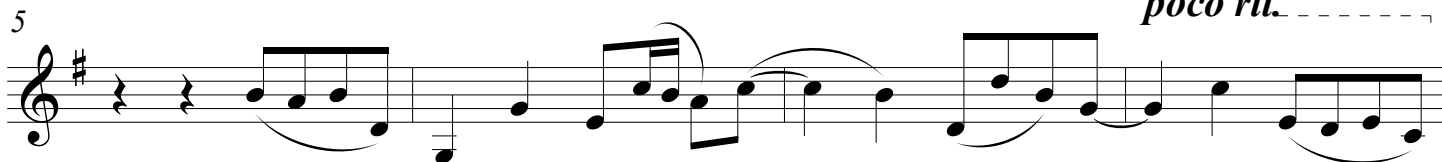
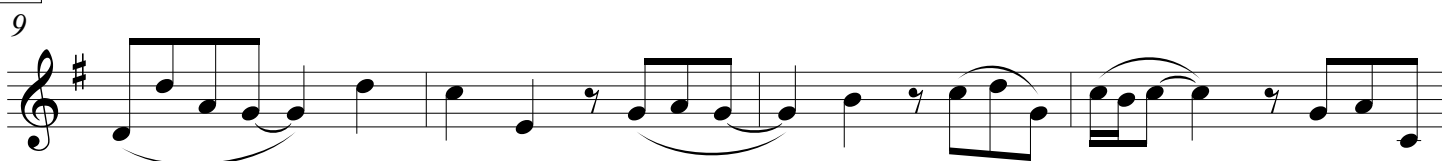
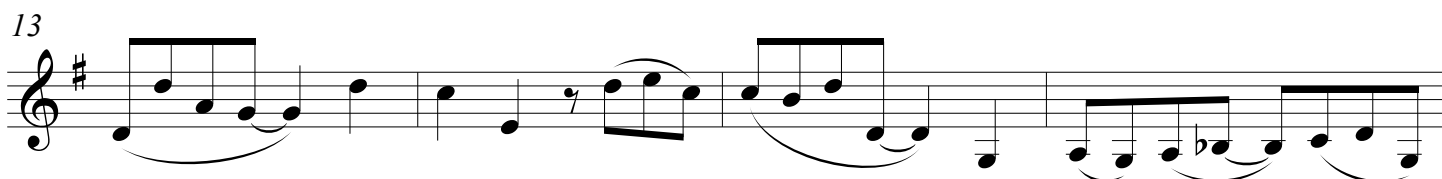
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dedicated to Sébastien Hurtaud

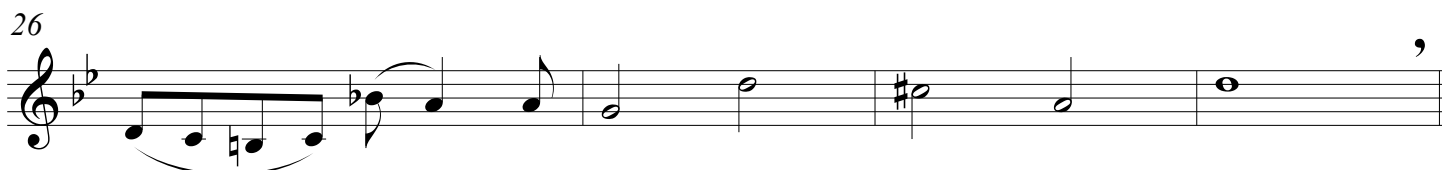
Music by José L. Elizondo

Lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = 62)

*mp* legato, sweet, delicate, light*poco rit.*A *a tempo**p* yielding to the melody

B

*mf* introspective, almost melancholic, tearful*mp**expressive, almost melancholic and tearful*

C

30

*mp* sotto voce, introspective, reverent

34

*poco rit.* -----

D

Un po' più mosso (♩ = 66)

38

*mf* sul ponticello, very light, sweet and gentle like a warm breeze

42

*ff*

E

46

*broad, luminous, open, reinvigorated**f*

50



54

*stately, noble**mp**allargando* -----

57

*mf*

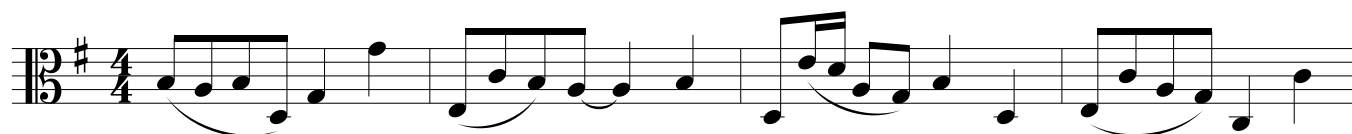
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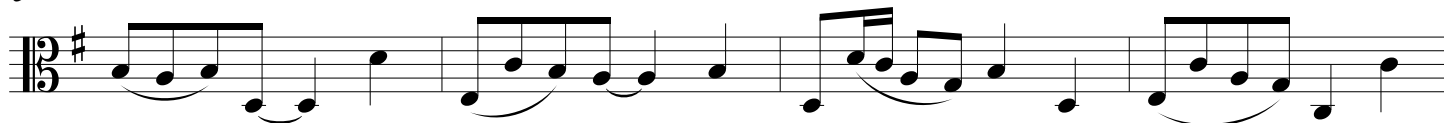
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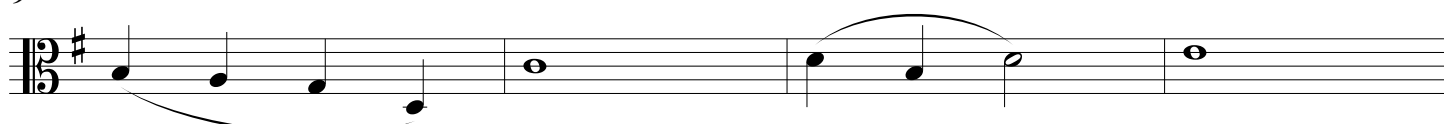
Adagio molto espressivo (♩ = 62)

*mp* legato, sweet, delicate, light*poco rit.* -----,

5

**A** *a tempo*

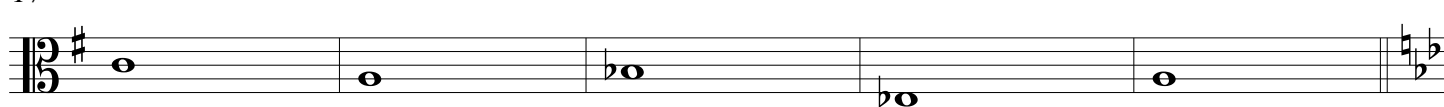
9

*p* yielding to the melody

13



17

**B**

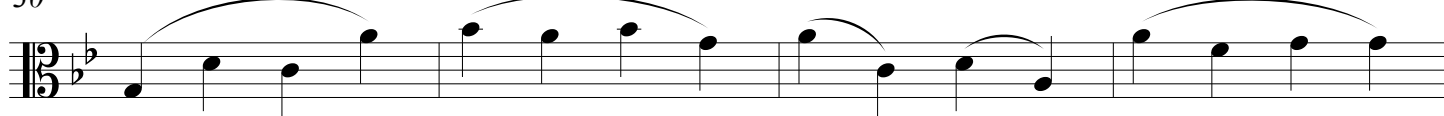
22

*mf* introspective, almost melancholic, tearful

25

*mp* sotto voce, introspective, reverent**C**

30

*mp* sotto voce, introspective, reverent

34 *poco rit.*

D Un po' più mosso (♩ = 66)

38

f very light, sweet and gentle like a warm breeze

42

E 46

ff luminous but light

50

54

stately, noble

mp

allargando

57

mf

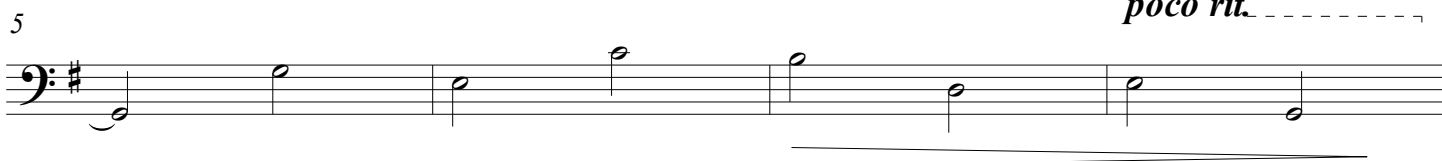
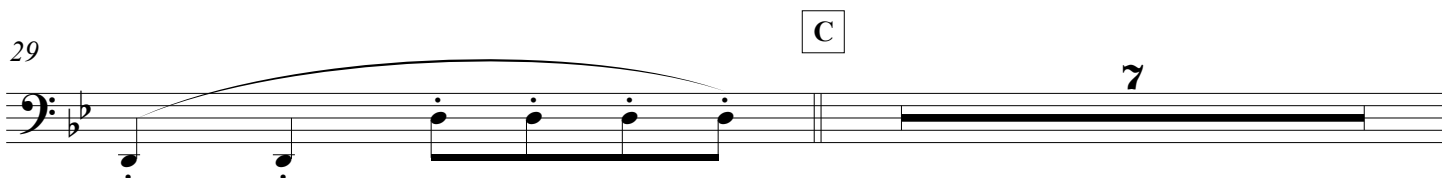
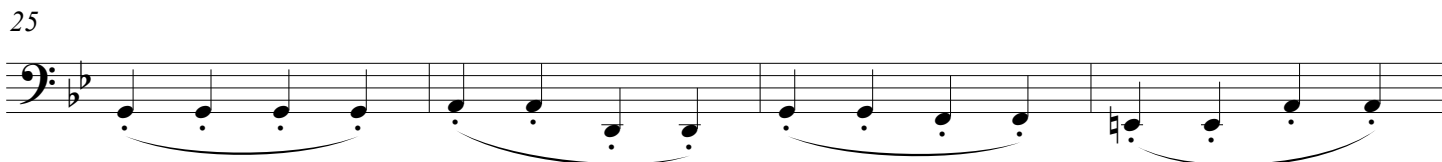
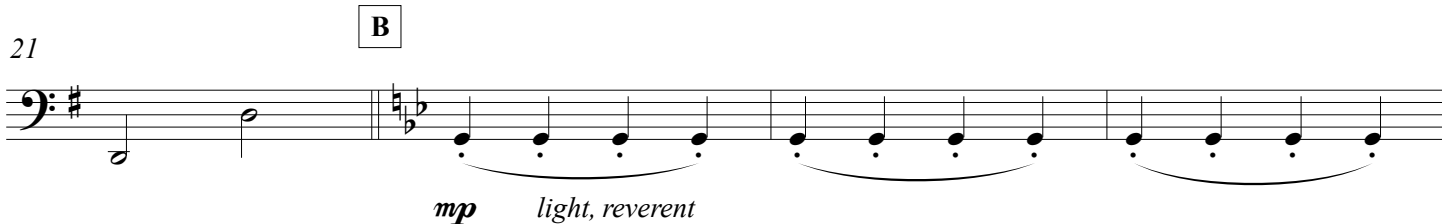
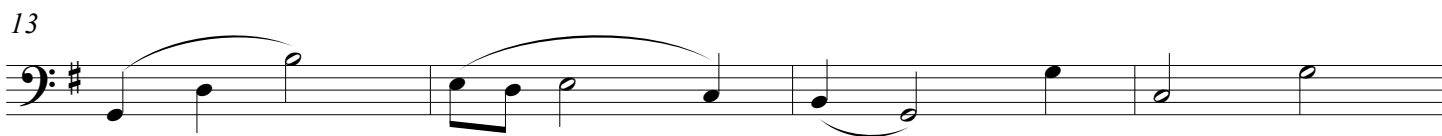
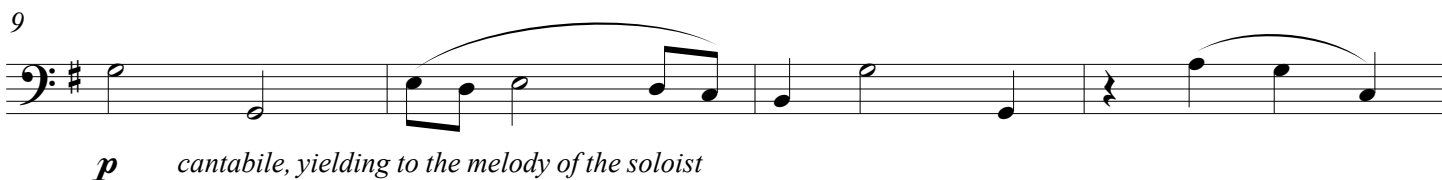
La Alborada de la Esperanza

dedicated to Sébastien Hurtaud

Music by José L. Elizondo

Lyrics by Rafael Z Flores

Adagio molto espressivo (♩ = 62)

A *a tempo*

37 *poco rit.* D **Un po' più mosso** (♩ = 66)

mp *f* *broad, luminous, open, light*

41

45 E

ff *broad, luminous, open, reinvigorated*

49

f

53

stately, noble *mp*

allargando

57

mf

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Adagio molto espressivo (♩ = 62)

4

5 *poco rit.*

p legato, sweet, delicate, light

A *a tempo*

9 pizz.

mp sweet, delicate, light

13

17 arco

mp

21 pizz. **B**

mp light, reverent

25

C

30 arco

mp sotto voce, introspective, reverent

34

poco rit. -----

Musical staff for measures 34-37. The key signature is one flat (B-flat). The notes are: G2 (half), F2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half). A hairpin crescendo is shown below the staff.

D Un po' più mosso (♩ = 66)

38

Musical staff for measures 38-41. The key signature is one sharp (F-sharp). The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Slurs are placed over measures 38-39 and 40-41.

f broad, luminous, open, light

42

Musical staff for measures 42-45. The key signature is one sharp (F-sharp). The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Slurs are placed over measures 42-43 and 44-45.

E

46

Musical staff for measures 46-49. The key signature is one sharp (F-sharp). The notes are: G2 (half), A2 (half), B2 (half), C3 (half), D3 (half), E3 (half), F3 (half), G3 (half).

ff broad, luminous, open, reinvigorated

50

Musical staff for measures 50-53. The key signature is one sharp (F-sharp). The notes are: G2 (half), A2 (half), B2 (half), C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).

f

54

Musical staff for measures 54-56. The key signature changes to one flat (B-flat) at measure 54. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). Slurs are placed over measures 54-55 and 56.

stately, noble

mp

allargando -----

57

Musical staff for measures 57-60. The key signature is one sharp (F-sharp). The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (half), F3 (half), G3 (half).

mf