

# HUIRACocha

Adagio ♩ = 58

Clotilde Arias (1901 - 1959)

¡Hui-ra - co - cha! ¡Hui-ra - co - cha! Dios del

*f*

*p* *f*

The first system of the musical score for 'Huiracocha'. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Adagio' with a quarter note equal to 58 beats per minute. The vocal line begins with a rest, followed by the lyrics '¡Hui-ra - co - cha! ¡Hui-ra - co - cha! Dios del'. The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) section.

In - ca y Dios mi - o, de mis pa - dres la bo - nan - za, de mis

4

The second system of the musical score. The vocal line continues with the lyrics 'In - ca y Dios mi - o, de mis pa - dres la bo - nan - za, de mis'. The piano accompaniment continues with the same dynamics and structure as the first system.

hi - jos la es - pe - ran - za. Ya tus tie - rras no flo - re - cen y tus

8

The third system of the musical score. The vocal line concludes with the lyrics 'hi - jos la es - pe - ran - za. Ya tus tie - rras no flo - re - cen y tus'. The piano accompaniment continues with the same dynamics and structure as the previous systems.

## HUIRACocha

12 *p poco a poco rit.*

tem - plos en - mu - de - cen, y en mi al - ma hay un va - ci - o Hui - ra -

16 **Allegro** ♩ = 100 *leggiero*

co - cha pa - dre mi - o en las ma - ña - nas fri - as  
los An - des so - li - ta - rios,

21

de vas - tas se - rra - ni - as, yo voy to - can - do mi que - na, yo voy to - ca - do mi que - na.  
los An - des mi - le - na - rios, sa - ben que can - to mi pe - na, sa - ben que can - to mi pe - na.

HUIRACocha

27 *p* *rit.* ,

Mis pa - la - cios de - rru - i - dos ha - blan de mi vie - ja glo - ria, cuan - do el Sol tu em - ble - ma san - to

33 *Grave* ♩ = 50 *Andante* ♩ = 75 *mf*

en - tre - te ji - a mi his to - ria. — Ya no en - to - na sus can - cio - nes, la dul - ce Ñus - ta sa -

39

gra - da, ya no li - ba el In - ca al - ti - vo de no - ble co - pa do - ra - da.

*Lento molto espressivo*

44

¿Dón - de es - tás que no me es - cu - chas?

**Tempo primo**

47

¡Y no sa - bes de mis lu - chas! ¡Wi-ra - co - cha! ¡Hui-ra -

50

co - cha! Dios del In - ca y Dios mi - o de mis pa - dres la bo -

# HUIRACocha

54

nan - za de mis hi - jos la es - pe - ran - za, ya tus tie - rras no flo-

58

re - cen, y tus tem - plos en - mu - de - cen y en mi al - ma hay un va -

*p poco a poco*

62

ci - o Hui - ra - co - cha pa - de mi - o

*pp calando*

1. **Moderato.**

2. **Moderato.**

First system of musical notation, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The system includes a single melodic line in the treble and a piano accompaniment in the bass clef.

Second system of musical notation, continuing the piece with similar notation as the first system.

Third system of musical notation, marked with the tempo instruction **Andante con moto.** It features a treble clef with a common time signature (C) and a piano accompaniment in the bass clef. A large number '3.' is positioned to the left of the system.

Fourth system of musical notation, continuing the piece with similar notation as the previous systems.

Fifth system of musical notation, concluding the piece with similar notation as the previous systems.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle staff is the piano right hand in treble clef, playing a rhythmic accompaniment of eighth notes in a descending pattern. The bottom staff is the piano left hand in bass clef, playing a simple harmonic accompaniment of quarter notes.

The second system continues the piece. The vocal line has a half note E5, followed by quarter notes D5, C5, and B4. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

The third system shows the vocal line with a half note A4, followed by quarter notes G4, F4, and E4. The piano accompaniment features more complex rhythmic figures, including sixteenth-note patterns in the right hand.

The fourth system features a vocal line with a half note D4, followed by quarter notes C4, B3, and A3. The piano accompaniment is characterized by dense, repeated sixteenth-note chords in the right hand, creating a textured accompaniment.

The fifth system concludes the piece. The vocal line has a half note G3, followed by quarter notes F3, E3, and D3. The piano accompaniment continues with the dense sixteenth-note texture, ending with a final chord in the right hand.

# LEZIONE I.

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# LESSON I.

La divisione delle sillabe in questa prima lezione è fuori dell'ordinario per dare più che è possibile un'idea della maniera di pronunciare cantando; come si debba consumare colla vocale l'intero valore di una o più note, ed unire la consonante alla sillaba susseguente. Con ciò sarà più facile l'apprendere il Canto legato; cosa che non si può perfettamente insegnare che colla voce di un perito maestro.

In dieser Lektion soll durch Einstellung aussergewöhnlicher Silbenteilungen \*) zur richtigen Aussprache beim Singen angeleitet werden: Der Vokal behauptet den vollen Zeitwert einer oder mehrerer Noten, der Konsonant ist zur folgenden Silbe zu ziehen. Dies erleichtert das Erlernen des Legato im Gesange; doch nur der erfahrene Meister kann durch Vorsingen dem Schüler zum vollen Verständnisse helfen.

In this lesson, the presentation of unusual syllable-combinations,\*) is given, to be a guide to the pupil in the proper pronunciation. The vowel receives the full time-value of one or more notes, the consonant is to be drawn over to the succeeding syllable. This facilitates the acquiring of the legato in singing. Still, an experienced teacher alone, will be able to make it fully understood by singing it before the pupil.

## LA SCALA.

## DIE TONLEITER.

## THE SCALES.

**CANTO.** Adagio.

Ma - nea so - lle - ci - ta più de - ll'u - sa - to, a - nco-rehè

**PIANO.** Adagio.

s'a - gi - ti co - n lie - ve fia - to, fa - ce che pa - lpi - ta

pre - sso a - l mo - rir, fa - ce che pa - lpi - ta pre - sso a - l mo - rir.

*rinf.* *f* *p*

\*) In sämtlichen Lektionen wurden die Texte betreffs der Silbenteilung genau nach der italienischen Originalausgabe unterlegt.

\*) In all these exercises the Italian words, as regards division of the syllables, have been used exactly in conformity with the Italian, original edition.

Noch mit schwachem Hauche sich regend, verglüht, schneller als Du es ahnst, die flackernde, dem Erlöschen nahe Fackel.

Amon rising, a trembling breath, e'en sooner than one had thought, the fluttering, almost dying torch expires.