

"MAIPACHA" (cuando)

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Melodía incaica (harahui)
Adagio a piacere

p

adag. con molto.

3

Mai - pa -

6

cha cu yay pi chay - can yu - yayk can

p

10
mai pach hua si yoc hua - ca puy son - co -

15
cam sa - pa - qui - pu qui - puc hua tuc - sac -

20
cei - pim ca - huay cu - nan - cha

25
mu-chuy pim son - coy Rai - cu - hua sall - ca

f *rall... trágico muy ligado*

ff

30 pas or - co lla - mas - man ca - hua - pa -

30

33 *rall.* yay huay - ra - man pu - ri - ta - quim rai - cu - hua *largo e legato* sall - ca

33

36 *con anima* pas or - co lla - mas - man *marcato* ca - hua pa - yay *dolce* huay - ra - man pu - ri - ta -

36

40 *f* quim lla - qui *largo* cu - ña ca - rim, huay!

40 *ff* *pp* *pp* *ppp*

1.

Moderato.

2.

Moderato.

First system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The system includes a single melodic line in the treble and a piano accompaniment in the bass, consisting of a steady eighth-note pattern.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, marked with a tempo change to **Andante con moto.** The system features a treble line with a long melodic phrase and a piano accompaniment of eighth-note chords. A large number '3' is positioned to the left of the piano part.

Fourth system of musical notation, showing further development of the melodic and accompanimental themes.

Fifth system of musical notation, concluding the piece with a final melodic phrase and piano accompaniment.

First system of musical notation, consisting of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music features a melodic line in the treble and a rhythmic accompaniment in the grand staff.

Second system of musical notation, consisting of three staves. It continues the piece with similar melodic and accompanimental parts.

Third system of musical notation, consisting of three staves. The word "allegro" is written at the bottom right of the system.

Fourth system of musical notation, consisting of three staves. The accompaniment in the grand staff shows a change in texture with more complex chordal patterns.

Fifth system of musical notation, consisting of three staves. This system concludes the piece with a final melodic phrase and accompaniment.

LEZIONE I.

LEKTION I.

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 - neo-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.

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