

# ALGO ME DICEN TUS OJOS

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Andantino

*mp*  
Al-go me di-cen tus o - jos

*mp* *p*

This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics 'Al-go me di-cen tus o - jos'. The piano accompaniment starts with a rest, then enters with a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *p*.

6  
mas lo que di - cen no se

This system contains measures 3 and 4. The vocal line continues with the lyrics 'mas lo que di - cen no se'. The piano accompaniment continues with the same melodic and harmonic structure. Measure numbers 6 are indicated at the start of both staves.

9 *f* *mp*  
en-tre mis-te rioy son - ro - jos al-go me di-cen tus o - jos

*mp* *p* 3

This system contains measures 5 and 6. The vocal line features a dynamic change to *f* for the first measure, then returns to *mp*. The lyrics are 'en-tre mis-te rioy son - ro - jos al-go me di-cen tus o - jos'. The piano accompaniment includes a triplet in the right hand in the final measure. Dynamics include *f*, *mp*, and *p*. Measure numbers 9 are indicated at the start of both staves.

14 *mf*

vi - bran des - de - nes ye - no - jos

17 *crescendo*

oha - blan dea - mor y de fe

20 *ff* *p*

al - go me di - cen tus o - jos mas lo que di - cen no se

*rall*

25 *mp*  
 sien-tre jas-mi-nes y lo - tos

25 *poco piu*  
*p*

30  
 mial - maa - so - ma - da te ve -

30

33 *f* *mp*  
 en-tre son-ri-sas ye - no - jos al-go me di-cen tus o - jos

33 *mf* *p* 3

38 *mf*  
cuan - doan - he - lan - te dehi - no - jos

38 *mp*

41 *ff*  
pon - goa tus plan - tas mi fe al - go me di - cen tus o - jos

41 *mf* *f*

46 *p* *falsette*  
mas lo que di - cen no se

46 *pp* *rall* *dim*

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 melody is written on a single staff, while the piano accompaniment is split across two staves (treble and bass clefs).

Second system of musical notation, continuing the melody and piano accompaniment from the first system.

Third system of musical notation, starting with a treble clef and a common time signature. The tempo marking **Andante con moto.** is placed above the first staff. The piano accompaniment is marked with a large '3.' on the left side, indicating a triplet. The piano part consists of a single bass clef staff.

Fourth system of musical notation, continuing the piece with a treble clef and common time signature. The piano accompaniment is split across two staves.

Fifth system of musical notation, concluding the piece with a treble clef and common time signature. The piano accompaniment is split across two staves.



# 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.