

Oscar Lorenzo Fernández (1897-1948)

Himno de la raza (1939)

Dedicatória: Al eminente Presidente de la Republica de Colombia
Exmo. Sr. Dr. Eduardo Santos

Texto: Guillermo Valencia

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Filho

coro, orquestra
(*choir, orchestra*)

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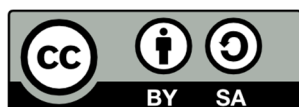
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36 p.



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MUSICA BRASILIS

Himno de la Raza

para coro e grande orquestra

O. Lorenzo Fernández
Poesia de Guillermo Valencia
Rio de Janeiro, abril de 1939

Grandioso y Eroico ♩ = 76

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The musical score for Flute 1 consists of several staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It starts with a repeat sign and a fermata over the first measure. The first measure is marked with a forte dynamic (*fff*). The score includes various musical notations such as accents (>), slurs, and dynamic markings like *ff* and *fff*. There are also performance instructions like "para acabar vai para" and "volta ao".

5

9

13

C D E Ob. 1

F

33

fff

volta ao $\text{\$}$

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The musical score for Flute 2 is written in G major (one sharp) and 4/4 time. It begins with a key signature change from G major to E-flat major (three flats). The tempo is marked 'Grandioso y Eroico' with a quarter note equal to 76 beats per minute. The score consists of several staves of music with various dynamics and articulations. Section markers A through F are placed above the staves. Section C includes the lyrics 'para acabar vai para' followed by a fermata and a triplet of eighth notes. Section E is marked 'Ob. 1' and contains a whole rest. Section F ends with the instruction 'volta ao' followed by a key signature change symbol. The score concludes with a final cadence and a 'fff' dynamic marking.

Oboé 1

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The musical score for Oboe 1 consists of several staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It starts with a whole rest, followed by a repeat sign. The first measure of the first phrase is marked *fff*. The second staff begins at measure 4 and continues with a *ff* dynamic. The third staff is marked with a box 'A' at the beginning and a box 'B' at the end. The fourth staff begins at measure 13 and includes the instruction *para acabar vai para* above a whole note with a fermata, followed by a box 'C' and a triplet of eighth notes. The fifth staff is marked with a box 'D' at the beginning and a box 'E' above a four-measure rest, followed by a *mf* dynamic and the instruction *cresc. poco a poco* leading to a *f* dynamic. The sixth staff is marked with a box 'F' at the beginning and ends with the instruction *volta ao* above a repeat sign. The seventh staff begins at measure 33 and is marked *fff*.

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Grandioso y Eroico $\text{♩} = 76$

ff

ff

A B

13 para acabar vai para ⊕

C D E
3 4 Ob. 1

F volta ao ♩

33 fff

Clarinetas 1

(Sib)

Al eminente Presidente de la Republica de Colombia Exmo. Sr. Dr. Eduardo Santos

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Rio de Janeiro, abril de 1939

Grandioso y Heroico ♩ = 76

The musical score is written for Clarinet 1 in B-flat major, 4/4 time, with a tempo of 76 beats per minute. It begins with a key signature of two flats and a common time signature. The score is divided into systems, with measures 5, 10, 14, 18, 23, and 33 marked. Dynamics include *fff*, *ff*, *mf*, *f*, *cresc.*, *dim.*, *cresc. poco a poco*, and *fff*. There are also markings for *volta ao* and a repeat sign. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Clarinetas 2

(Sib)

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Rio de Janeiro, abril de 1939

Grandioso y Heroico $\text{♩} = 76$

The musical score is written for Clarinet 2 in B-flat major, 4/4 time, with a tempo of 76 beats per minute. It begins with a section marked 'Grandioso y Heroico'. The score is divided into systems, with measures 5, 9, 13, 23, and 33 marked at the beginning of their respective lines. The piece features several dynamic markings: *fff* (fortississimo), *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), *cresc. poco a poco* (crescendo poco a poco), and *dim.* (diminuendo). There are also performance instructions such as 'para acabar vai para' and 'volta ao'. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Clarinet Baixo

(Si \flat)

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Musical staff 1: Treble clef, key signature of one flat, 4/4 time signature. It begins with a repeat sign and a *fff* dynamic marking. The melody consists of quarter and eighth notes with accents.

Musical staff 2: Continuation of the melody from staff 1, starting with a measure number '4'. It features a *ff* dynamic marking and continues with quarter and eighth notes.

Musical staff 3: Labeled 'A', this staff continues the melodic line with quarter notes and some slurs.

Musical staff 4: Labeled 'B', this staff continues the melody. It includes the instruction *para acabar vai para* followed by a double bar line and a fermata.

Musical staff 5: Labeled 'C', 'D', and 'E', this staff contains rests for 3, 4, and 5 measures respectively. It begins with a *mf* dynamic and includes the instruction *cresc. poco a poco*, ending with a *f* dynamic.

Musical staff 6: Labeled 'F', this staff continues the melody. It ends with the instruction *volta ao* followed by a repeat sign.

Musical staff 7: Labeled '33', this staff continues the melody. It begins with a *fff* dynamic marking and features a fermata at the end.

Fagote 1

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4

4

A

B

para acabar vai para Φ

C

D

cresc.

22

E

dim. mf cresc. poco a poco f

F

volta ao \mathcal{S}

33

Φ

fff

Fagote 2

Al eminente Presidente de la Republica de Colombia Exmo. Sr. Dr. Eduardo Santos

Himno de la Raza

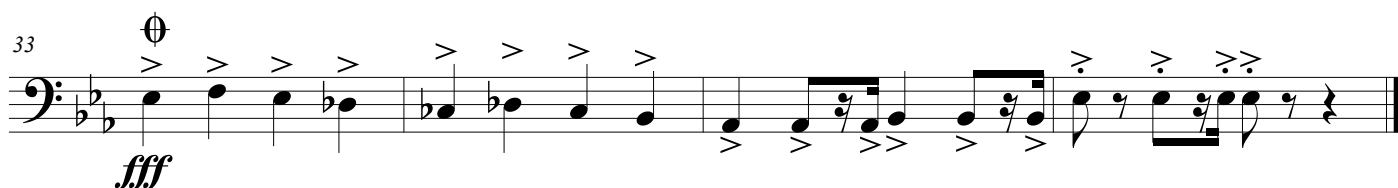
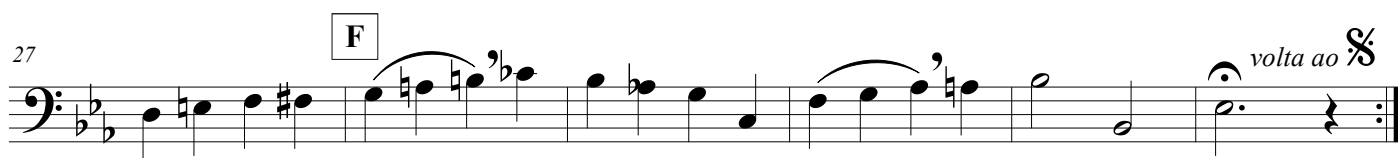
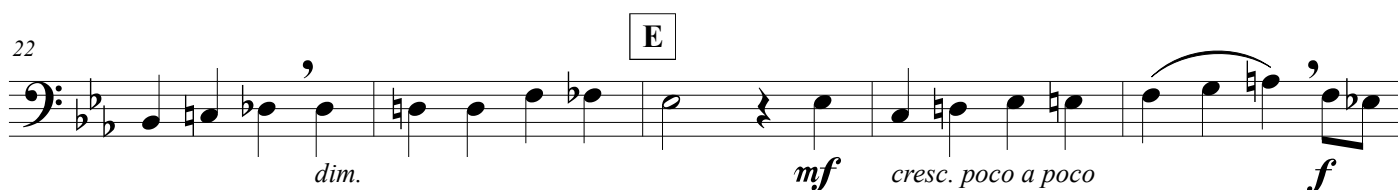
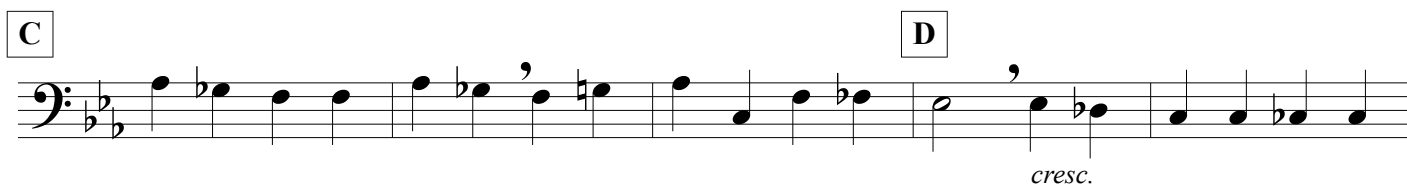
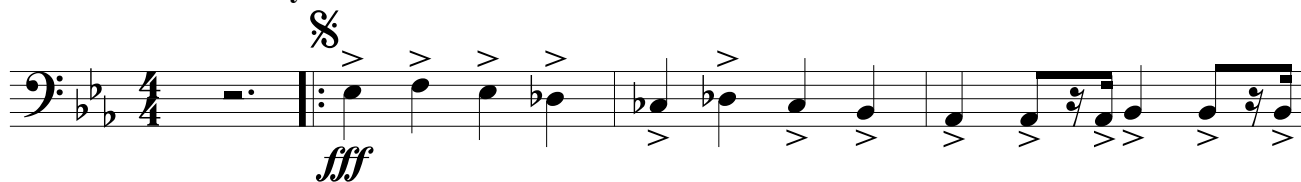
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The musical score is written for the Contrabassoon (Contrafagote) in a 4/4 time signature. It begins with a key signature of two flats (B-flat and E-flat) and a tempo of 76 beats per minute. The score is marked 'Grandioso y Eroico'. The first system starts with a double bar line and a repeat sign, followed by a *fff* dynamic marking. The second system is marked with a box 'A'. The third system is marked with a box 'B' and includes the instruction 'para acabar vai para' followed by a fermata. The fourth system is marked with boxes 'C' and 'D', with dynamics *mf* and *cresc.*. The fifth system is marked with a box 'E' and includes dynamics *dim.*, *mf*, *cresc. poco a poco*, and *f*. The sixth system is marked with a box 'F' and includes the instruction 'volta ao' followed by a repeat sign. The seventh system starts with a fermata and a *fff* dynamic marking.

Trompa 2
(Fá)

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Poesia de Guillermo Valencia

Rio de Janeiro, abril de 1939

Grandioso y Heroico $\text{♩} = 76$

4

8

A

B

para acabar vai para Θ

C

D

p *cresc.* *dim.*

E

mf *cresc. poco a poco* *f*

F

volta ao §

33

fff

Trompa 3
(Fá)

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Poesia de Guillermo Valencia

Rio de Janeiro, abril de 1939

Grandioso y Eroico $\text{♩} = 76$

The musical score is written for Trompa 3 (Fá) in 4/4 time. It begins with a dynamic of *ff* and a tempo of $\text{♩} = 76$. The score is divided into systems, with measures 4, 9, 13, and 33 marked. Section A (measures 4-8) features a melodic line with accents and a dynamic shift to *fff*. Section B (measures 9-12) continues the melodic development. Section C (measures 13-16) includes the lyrics "para acabar vai para" and a triplet of eighth notes. Section D (measures 17-20) features a four-measure rest followed by a melodic phrase starting at *mf* and *cresc. poco a poco* to *f*. Section E (measures 21-24) continues the melodic line. Section F (measures 25-32) includes the instruction "volta ao" and a repeat sign. The score concludes with a final melodic phrase starting at *fff* and ending with a repeat sign.

Trompa 4
(Fá)

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Grandioso y Eroico ♩ = 76

The musical score is written for Trompa 4 (Fá) in 4/4 time, with a tempo of 76 beats per minute. The key signature has two flats (Bb and Eb). The score is divided into several systems, each starting with a measure number and a section label in a box:

- System 1: Measures 1-8. Starts with a double bar line and a repeat sign. Dynamics: *ff* and *fff*.
- System 2: Measures 9-12. Section label **A**.
- System 3: Measures 13-16. Section label **B**.
- System 4: Measures 17-20. Section label **C**. Includes the lyrics "para acabar vai para" and a fermata. Ends with a triplet of notes.
- System 5: Measures 21-24. Section label **D**. Starts with a 4-measure rest. Section label **E**. Dynamics: *mf* and *f*. Includes the instruction "cresc. poco a poco".
- System 6: Measures 25-32. Section label **F**. Ends with a repeat sign and the instruction "volta ao" followed by a double bar line and repeat sign.
- System 7: Measures 33-40. Starts with a fermata. Dynamics: *fff*.

Trompete 2
(Dó)

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Grandioso y Eroico ♩ = 76

4

A B

13 para acabar vai para \emptyset C 3

D E 4 mf cresc. poco a poco f

F volta ao $\$$

33 \emptyset *fff*

Trompete 3
(Dó)

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Grandioso y Eroico ♩ = 76

The musical score for Trompete 3 is written in G major (one flat) and 4/4 time. It begins with a key signature change from G major to F major (two flats) at the start of the first staff. The tempo is marked 'Grandioso y Eroico' with a quarter note equal to 76 beats per minute. The score is divided into systems, with measures 4, 13, and 33 marked at the beginning of their respective staves. The piece includes several sections labeled A through F, a repeat sign at the beginning, and a 'volta ao' sign at the end. Dynamic markings include *ff*, *fff*, *mf*, and *f*. Performance instructions include 'cresc. poco a poco' and 'para acabar vai para' with a fermata. The score concludes with a repeat sign and a 'volta ao' sign.

Trombone 1

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Rio de Janeiro, abril de 1939

Grandioso y Eroico $\text{♩} = 76$

ff cresc. *fff*

ff

B

p

cresc. *dim.* *mf* *cresc. poco a poco* *f*

F *volta ao*

fff

Trombone 2

Al eminente Presidente de la Republica de Colombia Exmo. Sr. Dr. Eduardo Santos

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Rio de Janeiro, abril de 1939

Grandioso y Eroico $\text{♩} = 76$

1 *ff* *fff*

4 *ff* **A**

9 **B**

14 *p* **C** para acabar vai para Φ

D *cresc.* *dim.* **E** *mf* *cresc. poco a poco* *f*

27 **F** *volta ao* \S

33 *fff*

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Grandioso y Eroico ♩ = 76



4

fff

A B

13 , para acabar vai para \emptyset C

dim. mf p

18 D

cresc. dim.

23 E

mf cresc. poco a poco f

F

volta ao \S

33 \emptyset

fff

Tímpanos

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(láb, sib, mi^b)



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Musical score for the first system, measures 1-4. The score is in 4/4 time and includes parts for Pandeiro, Pratos (with timpani mallet), and Gran Cassa. Dynamics include *fff* and *f*.

Musical score for the second system, measures 5-8. The score includes parts for Pand., Pt., and G.C. Dynamics include *f* and *mf*. A measure rest of 3 is indicated at the beginning of the system.

Musical score for the third system, measures 9-12. The score includes parts for Pand., Pt., and G.C. A section marker 'A' is placed above the first measure of this system.

B *para acabar vai para* Θ

Musical score for section B, measures 1-4. The score is for three instruments: Pand. (Piano), Pt. (Trumpet), and G.C. (Guitar). The music consists of rhythmic patterns with eighth and sixteenth notes.

16 **C** **D** **E**

Musical score for section C, D, and E, measures 16-20. The score is for three instruments: Pand., Pt., and G.C. Section C (measures 16-17) features a triplet of eighth notes. Section D (measures 18-19) features a quartet of eighth notes. Section E (measures 20-21) features a pair of eighth notes. The music is primarily rhythmic with some melodic lines in the trumpet and guitar.

F *volta ao* S Θ

Musical score for section F, measures 22-26. The score is for three instruments: Pand., Pt., and G.C. Section F (measures 22-23) features a triplet of eighth notes. The music includes a repeat sign and a key signature change symbol (volta ao S). The section concludes with a final cadence symbol (Theta).

34

Musical score for section starting at measure 34. The score is for three instruments: Pand., Pt., and G.C. The music continues with complex rhythmic patterns and melodic lines across all instruments.

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Soprano

Contralto

Tenor

Baixo

¡Tier - ra! ¡Tier - ra! Tier - ra bue-na que_a-co-ges al

¡Tier - ra! ¡Tier - ra! Tier - ra bue-na que_a-co-ges al

¡Tier - ra! ¡Tier - ra! Tier - ra bue-na que_a-co-ges al

¡Tier - ra! ¡Tier - ra! Tier - ra bue-na que_a-co-ges al

S

C

T

B

6

A

hom - bre ma - ta_el o - dio, cul - ti - va_el a - mor; só - lo_a - sí vi - vi - rás su des -

hom - bre ma - ta_el o - dio, cul - ti - va_el a - mor; só - lo_a - sí vi - vi - rás su des -

hom - bre ma - ta_el o - dio, cul - ti - va_el a - mor; só - lo_a - sí vi - vi - rás su des -

hom - bre ma - ta_el o - dio, cul - ti - va_el a - mor; só - lo_a - sí vi - vi - rás su des -

10 B

S ti - no. U - na San - gre_u - na Pa - tria y_un Dios! Só - lo_a - sí vi - vi - rás tu des -

C ti - no. U - na San - gre_u - na Pa - tria y_un Dios! Só - lo_a - sí vi - vi - rás tu des -

T ti - no. U - na San - gre_u - na Pa - tria y_un Dios! Só - lo_a - sí vi - vi - rás tu des -

B ti - no. U - na San - gre_u - na Pa - tria y_un Dios! Só - lo_a - sí vi - vi - rás tu des -

14 *para acabar vai para* Φ C *mf*

S ti - no: u - na san - gue_u - na Pa - tria y_un Dios! — Mun - do nue - vo que ci - ñen dos

C ti - no: u - na san - gue_u - na Pa - tria y_un Dios! — Mun - do nue - vo que ci - ñen dos

T ti - no: u - na san - gue_u - na Pa - tria y_un Dios! — Mun - do nue - vo que ci - ñen dos

B ti - no: u - na san - gue_u - na Pa - tria y_un Dios! — Mun - do nue - vo que ci - ñen dos

D

18 *f*

S ma - res, Pre - mio fuis - te al va - lor ya la fe ma - dre - per - la que i - ri - sa en sus

C ma - res, Pre - mio fuis - te al va - lor ya la fe ma - dre - per - la que i - ri - sa en sus

T ma - res, Pre - mio fuis - te al va - lor ya la fe ma - dre - per - la que i - ri - sa en sus

B ma - res, Pre - mio fuis - te al va - lor ya la fe ma - dre - per - la que i - ri - sa en sus

E

22 *dim.* *mf* *cresc. poco a poco*

S co - fres el ma - ña - na, el hoy y al a - yer! Len - tos a - ños mor - dió la vio -

C co - fres el ma - ña - na, el hoy y al a - yer! Len - tos a - ños mor - dió la vio -

T co - fres el ma - ña - na, el hoy y al a - yer! Len - tos a - ños mor - dió la vio -

B co - fres el ma - ña - na, el hoy y al a - yer! Len - tos a - ños mor - dió la vio -

26 *f cresc.* **F**

S len - cia ra - zas su - yas de ig - no - to vi - vir, y o - tra vi - no a ven - gar el a -

C len - cia ra - zas su - yas de ig - no - to vi - vir, y o - tra vi - no a ven - gar el a -

T len - cia ra - zas su - yas de ig - no - to vi - vir, y o - tra vi - no a ven - gar el a -

B len - cia ra - zas su - yas de ig - no - to vi - vir, y o - tra vi - no a ven - gar el a -

30 *volta ao* $\frac{3}{8}$ **3**

S gra - vio, so - bre el fie - ro ca - ba - llo del Cid. Dios!

C gra - vio, so - bre el fie - ro ca - ba - llo del Cid. Dios!

T gra - vio, so - bre el fie - ro ca - ba - llo del Cid. Dios!

B gra - vio, so - bre el fie - ro ca - ba - llo del Cid. Dios!

Violino I

Al eminente Presidente de la Republica de Colombia Exmo. Sr. Dr. Eduardo Santos

Himno de la Raza

para coro e grande orquestra

O. Lorenzo Fernández

Poesia de Guillermo Valencia

Rio de Janeiro, abril de 1939

Grandioso y Eroico ♩ = 76

The musical score is written for Violino I in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a double bar line, a repeat sign, and a 'div.' (diviso) marking. The first measure is marked with a forte dynamic (ff). The score is divided into systems, with measures 4, 13, 23, and 33 marked at the beginning of their respective systems. Section markers A, B, C, D, E, and F are placed at the start of various phrases. The score includes various dynamics such as ff, mf, f, and cresc. (crescendo), as well as performance instructions like 'unis.' (unison) and 'volta ao S' (return to the beginning). The piece concludes with a final double bar line and repeat sign.

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4

A **B**

13 *para acabar vai para* ⊕

C **D**

22 **E**

F *volta ao* ♩

33

Contrabaixo

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fff

ff

A **B**

13 *para acabar vai para* \emptyset *mf*

C **D** *f* *cresc.*

22 **E** *dim.* *mf* *cresc. poco a poco* *f cresc.*

27 **F** *f* *volta ao* S

33 *fff*