

J.M. TAPIAS

**DOS HIMNOS AL
ALMA MATER**

OPUS 24

para orquesta sinfónica

PARTITURA GENERAL

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DOS HIMNOS AL ALMA MATER (OPUS 24)

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Esta obra está dedicada a la Universidad de Antioquia,

Y a la maestra Lina María Garcés,

en infinita gratitud por abrirme las puertas al maravilloso mundo de la música.

PRESENTACIÓN

“Dos Himnos al Alma Mater (Op. 24)” Es una obra para orquesta sinfónica en dos movimientos. Fue creada en homenaje al 50 aniversario (1968-2018) del campus universitario de la Universidad de Antioquia, ubicado en la ciudad de Medellín, Colombia.

El primer movimiento, llamado “*Anthem*” al *Hombre Creador de Energía* es un himno de un carácter *cantabile* dedicado a la famosa fuente del campus universitario, la cual recibe el mismo nombre. Esta fuente es una maravillosa pieza de arte que se ha convertido en patrimonio de toda la comunidad universitaria. La escultura representa un hombre y una mujer en la cúspide de una flor de concreto. Sus brazos y manos, extendidos hacia arriba, indican la búsqueda del cosmos, de la luz, del conocimiento. Con este movimiento quiero rendir un homenaje solemne a este ícono y a lo que representa para todos los que hacemos parte de la Universidad de Antioquia.

El segundo movimiento, el cual he decidido nombrar “*Alma Mater*” es una fanfarria en homenaje a los estudiantes, no sólo de nuestra Alma Mater, sino también de todas las universidades públicas de nuestro país. Con esta obra doy mi voz de aliento a nuestra universidad en los momentos difíciles y de incertidumbre, como aquellas donde la educación superior estatal se ha visto bajo amenaza. Este movimiento evoca la victoria y la grandeza de nuestra universidad, y con ello quiero manifestar que, no importa por qué situaciones ha pasado, está pasando o pasará la *UdeA*, ya que siempre saldrá victoriosa porque la misma alberga miles de estudiantes que la aman y la defienden.

**DOS HIMNOS AL
ALMA
MATER**
OPUS 24

PLANTILLA ORQUESTAL

PÍCOLO*	TIMBALES SINFÓNICOS (4)
FLAUTAS (2)	PERCUSIÓN 1 (redoblante, triángulo) *
OBOES (2)	PERCUSIÓN 2
CLARINETES Bb (2)	(címbaro de choque, címbalo suspendido)
CLARINETE BAJO (1)	MARIMBA O PIANO *
FAGOTES (2)	VIOLINES 1
CORNOS EN F (4)	VIOLINES 2
TROMPETAS Bb (3)	VIOLAS
TROMBONES (2)	VIOLONCHELOS
TROMBÓN BAJO (1)	CONTRABAJO
TUBA Bb (1)	

* Solamente para el segundo movimiento.

DOS HIMNOS AL ALMA MATER

OPUS 24

PARTITURA GENERAL

I

J.M. TAPIAS

ANTHEM AL HOMBRE CREADOR DE ENERGÍA

Nobilmente con espressivo (♩ = 70)

rubato sempre

Nobilmente con espressivo (♩ = 70)

rubato sempre

2
3
4
5
6
7

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Picc.
Fl.

B♭ Cl.

1
2
Cns. F.

Tr. B.

1
2
Tmb.

1
Perc.

Mrb.

1
Vns.

The score is written for measures 8 through 13. It includes parts for Piccolo, Flute, B♭ Clarinet, Corno/Fagotto (1 and 2), Trombone, Trombones (1 and 2), Percussion, and Violins (1). The key signature is two flats (B♭ and E♭). The time signature changes from 5/4 to 4/4 in measure 9, then to 3/4 in measure 10, and back to 4/4 in measure 11. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance markings include *plac. susp.* (placard suspended) for the percussion in measure 10 and *Unis.* (unison) for the violins in measure 13. The percussion part features a snare drum pattern in measures 9 and 10, and a cymbal in measure 11.

8

9

10

11

12

13

Picc.
Fl.
B♭ Cl.
Cns. F
Tr B.
Tmb.
Perc.
Mrb.
Vns.

14 15 16 17 18 19 20

mp

Div.

Detailed description: This page of a musical score covers measures 14 through 20. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo and Flute (top two staves), B♭ Clarinet (middle two staves), and Trombone (middle two staves). The string section includes Cello/Double Bass (top two staves), Trumpet B♭ (middle two staves), Trombone (bottom two staves), Percussion (bottom two staves), and Violins (bottom two staves). The percussion part includes a snare drum and a tom-tom. The string parts include a double bass line and a violin line. The score features various musical notations such as rests, notes, slurs, and dynamic markings. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 5/4 in measure 17, back to 4/4 in measure 18, to 3/4 in measure 19, and back to 4/4 in measure 20. The dynamic marking *mp* (mezzo-piano) is used in measures 19 and 20. The percussion part has a *mp* marking in measure 19. The violin part has a *mp* marking in measure 19. The double bass part has a *mp* marking in measure 19. The score is numbered 14 through 20 at the bottom.

Picc.

Fl.

B♭ Cl.

1
2
Cns. F.

Tr B.

1
2
Tmb.

1
Perc.

Mrb.

Vns.

33 34 35 36 37 38

rubato sempre

Picc.
Fl.

B♭ Cl.

1
2
Cns. F

Tr B.

1
2
Tmb.

Perc.

Mrb.

rubato sempre

1
Vns.

This page of a musical score covers measures 44 through 48. The instruments and parts are as follows:

- Picc.** (Piccolo): Rests in measures 44-45, then plays a rhythmic pattern in measures 46-48.
- Fl.** (Flute): Rests in measures 44-45, then plays a rhythmic pattern in measures 46-48.
- B♭ Cl.** (B♭ Clarinet): Plays a melodic line with slurs and ties across measures 44-48.
- Cns. F.** (Cans. Flute): Rests in measures 44-45, then plays a rhythmic pattern in measures 46-48.
- Tr B.** (Trumpet B): Rests throughout measures 44-48.
- Tmb.** (Trombone): Rests in measures 44-45, then plays a rhythmic pattern in measures 46-48.
- Perc.** (Percussion): Rests in measures 44-45, then plays a rhythmic pattern in measures 46-48.
- Mrb.** (Mridangam): Rests throughout measures 44-48.
- Vns.** (Violins): Play a melodic line with slurs and ties across measures 44-48.

Measure numbers 44, 45, 46, 47, and 48 are indicated at the bottom of the page.

poco rit.

a tempo

rubato sempre

Picc.
Fl.

B♭ Cl.

1
2

Tr. B.

1
2

1
2

Mrb.

Vns.

poco rit.

a tempo

rubato sempre

1

1
2

1
2

1
2

Picc.

Fl.

B♭ Cl.

Cns. F

Tr B.

Trmb.

Perc.

Mrb.

Vns.

crescendo poco a poco

mf

59 60 61 62

ritenuto

Picc.

Fl.

B♭ Cl.

1
2
Cns. F.

Tr. B.

1
2
Tmb.

1
Perc.

Mrb.

1
Vns.

The musical score is arranged in systems. Each system contains staves for different instruments. The first system includes Piccolo, Flute, and Clarinet in B-flat. The second system includes Concertmaster and First/Second Violins. The third system includes Trumpet and Trombone. The fourth system includes Percussion and Maracas. The fifth system includes Violins. The score is marked with dynamics such as *f*, *mp*, and *p*. A *ritenuto* marking is present above the Violin staff in measure 65. Measure numbers 63, 64, 65, and 66 are indicated at the bottom of the page.

II ALMA MATER

Maestoso (♩ = 70)

Picc.
Fl.

B♭ Cl.

1
2
Cns. F.

Tr B.

1
2
Tmb.

Perc.

Mrb.

1
2
Vns.

The score is for a symphony orchestra. It features a variety of instruments: Piccolo and Flute (Picc. Fl.), Clarinet in B-flat (B♭ Cl.), Trumpets (1, 2) and Trombones (1, 2), Percussion (Perc.), Mallets (Mrb.), and Violins (1, 2). The tempo is marked 'Maestoso' with a quarter note equal to 70 beats per minute. The key signature has one flat (B-flat). The score includes dynamic markings such as *sfz*, *p*, *mf*, and *pp*. Performance instructions include 'Div. arcos libres' for the strings. The score is divided into measures, with some measures containing repeat signs and first/second endings (a. 1.).

poco rit.

a tempo

molto accel.

Picc.
Fl.
B♭ Cl.

Cns. F
Tr B.
Trmb.

Perc.

Mrb.

poco rit.

a tempo

molto accel.

Vns.

This page contains the musical score for measures 28 through 31. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 28-31, *mf*. Part 1 is mostly rests, with notes in measures 29 and 30.
- Fl. (Flute):** Measures 28-31, *mf*. Part 1 is mostly rests, with notes in measures 29 and 30.
- B♭ Cl. (B♭ Clarinet):** Measures 28-31, *ff* (first staff) and *f* (second staff). Part 1 has a *mf* dynamic in measure 28. Both parts feature triplet eighth notes.
- Cns. F. (Corns):** Measures 28-31, rests.
- Tr. B. (Trumpets):** Measures 28-31, *f*. Part 1 has a *mf* dynamic in measure 28. Both parts feature triplet eighth notes.
- Tmb. (Trombones):** Measures 28-31, *mf*. Part 1 has a *mf* dynamic in measure 28. Both parts feature triplet eighth notes.
- Perc. (Percussion):** Measures 28-31, *mf*. Part 1 has a *mf* dynamic in measure 29. Part 2 has a *mf* dynamic in measure 29.
- Mrb. (Maracas):** Measures 28-31, *mf*. Part 1 has a *mf* dynamic in measure 28. Both parts feature triplet eighth notes.
- Vns. (Violins):** Measures 28-31, *mf*. Part 1 has a *mf* dynamic in measure 28. Part 2 has a *mf* dynamic in measure 28. Both parts feature triplet eighth notes.

The score includes dynamic markings (*mf*, *f*, *ff*), articulation marks (*acc.*), and performance instructions such as *rit.* and *rit. a 2.*. The time signature changes from 3/4 to 5/4 in measure 29 and back to 4/4 in measure 30.

Picc.
Fl.

B♭ Cl.

1
2
Cns. F.

Tr B.

1
2
Tmb.

Perc.

Mrb.

1
Vns.

40

41

42

43

Picc.
 Fl.
 B♭ Cl.
 Cns. F
 Tr. B.
 Tmb.
 Perc.
 Mrb.
 Vns.

Musical score for orchestral instruments. The score is divided into systems. The first system includes Piccolo (Picc.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Cymbals/Fanfare (Cns. F), Trumpets (Tr. B.), Trombones (Tmb.), Percussion (Perc.), Maracas (Mrb.), and Violins (Vns.). The second system includes Percussion (Perc.), Maracas (Mrb.), and Violins (Vns.). The third system includes Violins (Vns.).

Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings include *8va* (octave up), *Div.* (divisi), and *triángulo* (triangle).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The Piccolo and Flute parts have a *8va* marking and dynamic changes from *mf* to *f*. The B♭ Clarinet part has a *mf* marking. The Percussion part includes a *triángulo* part with a *mf* marking. The Maracas part has a *mf* marking. The Violins part has a *mf* marking and a *Div.* marking.

Picc. *mf* *f* *8va*

Fl. *mf* *f* *8va*

B♭ Cl.

1 2
Cns. F

Tr. B.

1 2
Tmb.

1
Perc.

Mrb.

1
Vns. *mf* *f*

Detailed description of the musical score for page 26: The score is for a full orchestra and includes parts for Piccolo (Picc.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Cymbals and Fanfare (Cns. F), Trumpets (Tr. B.), Trombones (Tmb.), Percussion (Perc.), Mridangam (Mrb.), and Violins (Vns.). The Piccolo and Flute parts feature a melodic line starting on a high note (marked *8va*) with dynamics *mf* and *f*. The B♭ Clarinet part has a melodic line with triplets. The Violin part has a melodic line starting on a high note (marked *8va*) with dynamics *mf* and *f*. The rest of the instruments are mostly silent or have simple accompaniment. The score is divided into three measures.

This page of a musical score, numbered 27, contains the following parts and markings:

- Picc.**: Piccolo part with a melodic line starting at *mf* and ending at *f*.
- Fl.**: Flute part with a melodic line starting at *mf* and ending at *f*.
- B♭ Cl.**: Clarinet in B-flat part with a melodic line starting at *mf* and ending at *f*.
- Cns. F.**: Contrabassoon part with a melodic line starting at *mf* and ending at *f*.
- Tr. B.**: Trumpet in B part with a melodic line starting at *mf* and ending at *ff*.
- Tmb.**: Trombone part with a melodic line starting at *mf* and ending at *f*.
- Perc.**: Percussion part with a melodic line starting at *mp* and ending at *f*. Includes a marking for *plat. susp.* (plateau suspension).
- Mrb.**: Maracas part with a melodic line starting at *mf* and ending at *f*.
- Vns.**: Violins part with a melodic line starting at *mf* and ending at *f*.

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The page number 27 is located at the top left.

Picc.
Fl.

B♭ Cl.

1
2
Cns. F

Tr B.

1
2
Tmb.

1
Perc.
mf
Redoblante
mf
mf

Mrb.

1
Vns.
f
Div.
f
Div.
f

64 65 66 67

a tempo

Picc.

Fl.

B♭ Cl.

1
2

Cns. F

Tr B.

1
2

Tmb.

1
2

Perc.

Mrb.

a tempo
(8^{va})

Vns.

1

ff *f* *fp* *mf* *f* *ff* *f* *fp* *mf* *f* *ff* *f*

Picc.
Fl.

B♭ Cl.

1
2
Cns. F

Tr B.

1
2
Tmb.

Perc.

Mrb.

Vns.

84

85

86

87

Picc.
Fl.
B♭ Cl.
Cns. F
Tr. B♭
Tmb.
Perc.
Mrb.
Vns.

mf mp
a l. p
mf
a l. p
mf
a l. p
mf

Picc.

Fl.

B♭ Cl.

Cns. F

Tr B♭

Tmb.

Perc.

Mrb.

Vns.

96

97

98

99

100

Picc.
Fl.
B♭ Cl.
Cns. F
Tr B.
Tmb.
Perc.
Mrb.
Vns.

101 102 103 104

Picc.
Fl.

B♭ Cl.

1
2
Cns. F.

Tr. B.

1
2
Tmb.

1
Perc.

Mrb.

1
Vns.

105

106

107

108

109

Picc.
Fl.

B \flat Cl.

1
2
Cns. F.

Tr. B.

1
2
Tmb.

1
Perc.

Mrb.

1
Vns.

The score is divided into systems for different instruments. The Piccolo and Flute parts are mostly rests with time signature changes. The B-flat Clarinet part is also mostly rests. The Cymbals/Trumpets part has rests. The Trombone part features rhythmic patterns with accents and dynamics like *fp* and *mf*. The Percussion part includes a snare drum part with dynamics like *mp*. The Violin part features rhythmic patterns with accents and dynamics like *mp*.

Picc.
Fl.

B♭ Cl.

1
2
Cns. F.

Tr. B♭

1
2
Tmb.

Perc.

Mrb.

Vns.

Div.

115

116

117

118

Picc.

Fl.

B♭ Cl.

Cns. F

Tr. B♭

Tmb.

Perc.

Mrb.

Vns.

mf

f

mf

f

mf

mf

mf

f

mf

mf

mf

plat. choqué

f

Picc.

Fl.

B♭ Cl.

Cns. F.

Tr. B.

Trmb.

Perc.

Mrb.

Vns.

122

123

124

125

