

# Henrique Oswald (1852–1931)

## Invocação à arte

HO007

Texto: Laurita de Lacerda

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(Universidade de São Paulo)

voz, orquestra de cordas  
(*voice, string orchestra*)

Partes:

[Soprano 1 – p.1](#)

[Soprano 2 – p.3](#)

[Contralto 1 – p.5](#)

[Contralto 2 – p.7](#)

[Violino I.1 – p.10](#)

[Violino I.2 – p.14](#)

[Violino II.1 – p.18](#)

[Violino II.2 – p.22](#)

[Viola I – p.26](#)

[Viola II – p.30](#)

[Violoncelo – p.33](#)

[Contrabaixo – p.35](#)

37 p.



MUSICA BRASILIS



# Invocação à arte

Versos de  
Laurita de Lacerda

Henrique Oswald

## Allegro moderato

*p*

Eis - nos, a Mu - sa\_a vos - sos pés, trium - phan - tes, Pa - ra de - por o nos - so so - nho\_a glo - ria!

6 *cresc.* *f*

E bem mai - or que\_o\_or - gu - lho da vic - to - ria ja con - quis - ta - da, é o de vos in - vo - car.

**A** *f*

Foi tan - ta\_a luz de vos - sos tons cam - bian - tes de tan - to bri - lho\_e\_ir - ra - dia - ção ta - ma - nha,

**Molto calmo**

15 *pp* *rit.*

vi - são \_\_\_\_\_ ins - pi - ra - dou - ra, fa - da es - tra - nha,

20 *rit.*

Que um no - vo\_i - de - al sur - giu ao nos - so\_o - lhar

*a tempo*

**B** *p*

a - co - lhe - i nos - so cul - to, im - men - so, e pu - ro: a - bri á to - dos nós ti - mi - dos fi - lhos,

28 *cresc.*

vos - sas a - sas de luz que in - ten - sos bri - lhos hã o de a, es - tra - da, a - cla - rar pa - ra, o fu - tu - ro.

**C** *f*

Tu - do, o que te - mos vem de vós de vós so - men - te! Re - ce -

42 *cresc.*

bei nos - sa, o - bla - ta o Mu - sa, e ou - vi o hym - no que so - be da nos - sa, al - ma cren - te á vós,

48 *f* *ff*

Deu - sa de um ceo, que nos sor - ri!

# Invocação à arte

Versos de  
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Henrique Oswald

## Allegro moderato

*p*

Eis - nos, a Mu-sa\_a vos-sos pés, trium-phan - tes, Pa - ra de-por o nos-so so - nho\_a glo - ria!

6 *cresc.* *f*

E bem mai-or que\_o\_or-gu-lho da vic-to - ria ja con-quis-ta - da, é o de vos in - vo-car.

**A** *f*

Foi tan-ta\_a luz de vos - sos tons cam-bian - tes de tan - to bri-lho\_e\_ir-ra - dia - ção ta - ma - nha,

## Molto calmo

15 *pp* *rit.*

vi - são \_\_\_\_\_ ins - pi - ra - dou - ra, fa - da es - tra - nha,

20 *rit.*

Que um no - vo\_j - de - al sur - giu ao nos - so\_o - lhar

*a tempo*

**B** *p*

a - co - lhe - nos - so cul - to, im - men - so, e pu - ro: a - bri á to - dos nós ti - mi - dos fi - lhos,

28 *cresc.*

vos - sas a - sas de luz que in - ten - sos bri - lhos hão de a - es - tra - da, a - cla - rar pa - ra, o fu - tu - ro.

**C** *f*

Tu - do, o que te - mos vem de vós so - men - te! de vós, de vós so - men - te!

41 *cresc.*

Re - ce - bei nos - sa, o - bla - ta o Mu - sa, e ou - vi o hym - no que so - be da nos - sa, al - ma cren - te á

47 *f* *ff*

vós, Deu - sa de um ceo, que nos sor - ri!

# Invocação à arte

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## Allegro moderato

*p*

Eis - nos, a Mu-sa\_a vos-sos pés, trium-phan-tes, Pa - ra de-por o nos-so so - nho\_a glo - ria!

6 *cresc.*

E bem mai-or que\_o\_or-gu-lho da vic-to - ria ja con-quis-ta - da, é o de vos in - vo-car.

**A** *f*

Foi tan-ta\_a luz de vos-sos tons cam - bian - tes de tan - to bri-lho\_e\_ir - ra - dia - ção ta - ma - nha,

## Molto calmo

15 *pp*

vi - são \_\_\_\_\_ ins - pi - ra - dou - ra, *rit.* fa - da es - tra - nha,

20 *rit.*

Que um no - vo\_j - de - al sur - giu ao nos - so\_o - lhar

*a tempo*

**B** *p*

a - co - lhe - nos - so cul - to, im - men - so, e pu - ro: a - bri á to - dos nós ti - mi - dos fi - lhos,

28 *cresc.*

vos - sas a - sas de luz que in - ten - sos bri - lhos hão de a, es - tra - da, a - cla - rar pa - ra, o fu - tu - ro.

**C** *f*

Tu - do, o que te - mos vem de vós so - men - te! de vós, de vós so - men - te!

41 *cresc.*

Re - ce - bei nos - sa, o - bla - ta o Mu - sa, e ou - vi o hym - no que so - be da nos - sa, al - ma cren - te á

47 *f* *f* *ff*

vós, Deu - sa de um ceo, Deu - sa de um ceo, que nos sor - ri! \_\_\_\_\_

# Invocação à arte

Versos de  
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Henrique Oswald

## Allegro moderato

*p*

Eis - nos, a Mu-sa\_a vos-sos pés, trium-phan-tes, Pa - ra de-por o nos-so so - nho\_a glo - ria!

6 *cresc.*

E bem mai-or que\_o\_or-gu-lho da vic-to-ria ja con-quis-ta-da, é o de vos in - vo-car.

**A** *f*

Foi tan-ta\_a luz de vos-sos tons cam-bian-tes de tan-to bri-lho\_e\_ir - ra-dia-ção ta-ma-nha,

## Molto calmo

15 *pp*

vi - são \_\_\_\_\_ ins - pi - ra - dou - ra, fa - da es - tra - nha,

20 *rit.*

Que um no - vo\_j - de - al sur - giu ao nos - so\_o - lhar

*a tempo*

**B** *p*

a - co - lhe - i nos - so cul - to, im - men - so, e pu - ro: a - bri á to - dos nós ti - mi - dos fi - lhos,

28 *cresc.*

vos - sas a - sas de luz que in - ten - sos bri - lhos hão de a, es - tra - da, a - cla - rar pa - ra, o fu - tu - ro.

**C** *f*

Tu - do, o que te - mos vem de vós so - men - te, de vós so - men - te! Re - ce -

42 *cresc.*

bei nos - sa, o - bla - ta o Mu - sa, e ou - vi o hym - no que so - be da nos - sa, al - ma cren - te á

47 *f* *f* *ff*

vós, Deu - sa de um ceo, Deu - sa de um ceo, que nos sor - ri! \_\_\_\_\_

Violino I.1

# Invocação à arte

Versos de  
Laurita de Lacerda

Henrique Oswald

**Allegro moderato**

Musical notation for measures 1-6. The piece begins with a treble clef and a common time signature (C). The first measure starts with a piano (*p*) dynamic and features a series of chords. The notation continues with eighth and sixteenth notes, some beamed together. A crescendo hairpin is shown under measures 5 and 6, which end with a *cresc.* marking.

Musical notation for measures 7-10. Measure 7 is marked with a forte (*f*) dynamic. The notation features a series of eighth notes with slurs, followed by a half note. A crescendo hairpin is shown under measures 8 and 9, leading to a *f* dynamic at the end of measure 10.

Musical notation for measures 11-14. Measure 11 is marked with a forte (*f*) dynamic. The notation features a series of eighth notes with slurs, followed by a half note. A decrescendo hairpin is shown under measures 13 and 14, leading to a *dim.* marking at the end of measure 14.

**Molto calmo**  
div.

Musical notation for measures 15-18. Measure 15 is marked with a pianissimo (*pp*) dynamic. The notation features a series of chords with slurs. A decrescendo hairpin is shown under measures 17 and 18, leading to a *rit.* marking at the end of measure 18.

unis.

Musical notation for measures 19-22. Measure 19 is marked with a *rit.* (ritardando) marking. The notation features a series of chords with slurs. A decrescendo hairpin is shown under measures 21 and 22, leading to a *rit.* marking at the end of measure 22.

*a tempo*

**B**

*p*

8<sup>va</sup>

30

*cresc.*

**C**

*f*

41

*cresc.*

48

*ff*

8<sup>va</sup>



Violino I.2

# Invocação à arte

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**Allegro moderato**

The first system of music is in treble clef, common time (C), and D major. It begins with a piano (*p*) dynamic. The first five measures consist of chords: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, 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*a tempo*

**B**

*p*

30

*cresc.*

**C**

*f*

41

*cresc.*

48

*ff*



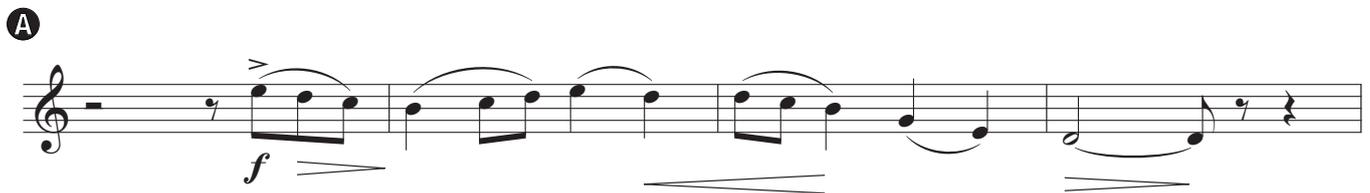
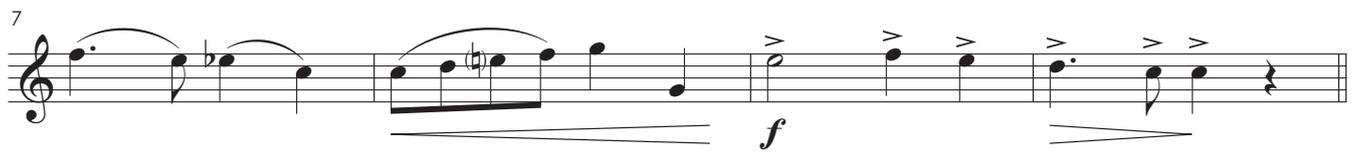
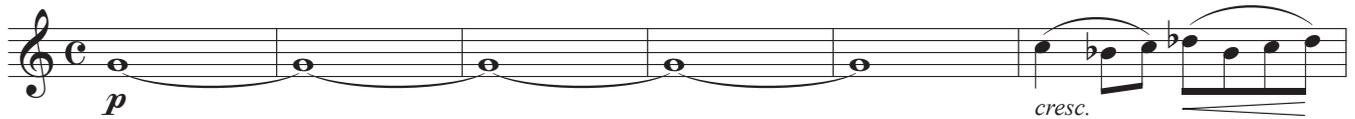
Violino II.1

# Invocação à arte

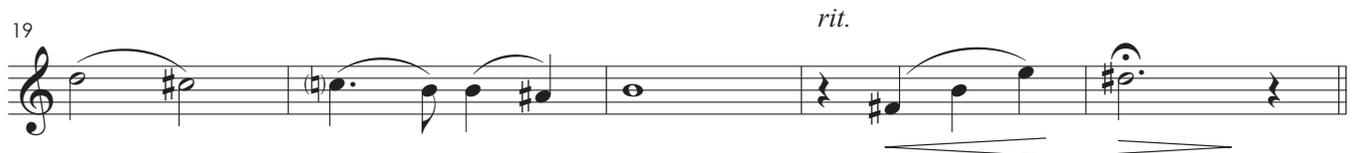
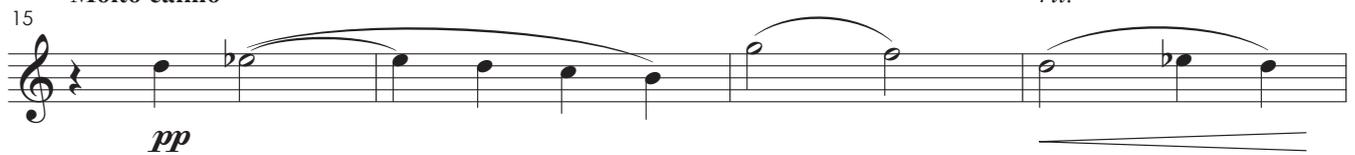
Versos de  
Laurita de Lacerda

Henrique Oswald

**Allegro moderato**



**Molto calmo**



**B** *a tempo*

*p*

28 *cresc.*

**C**

*f*

42 *cresc.*

49 *ff*



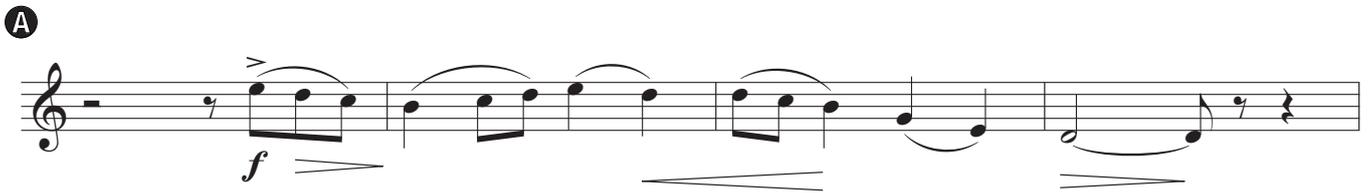
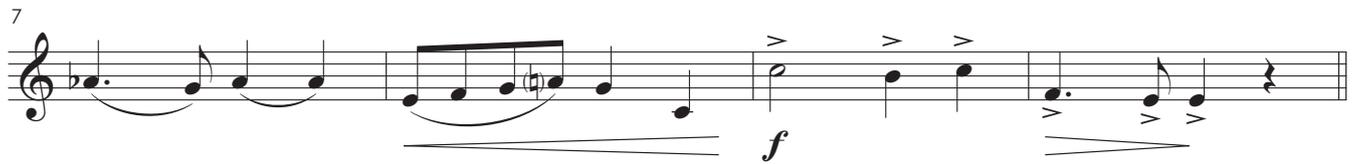
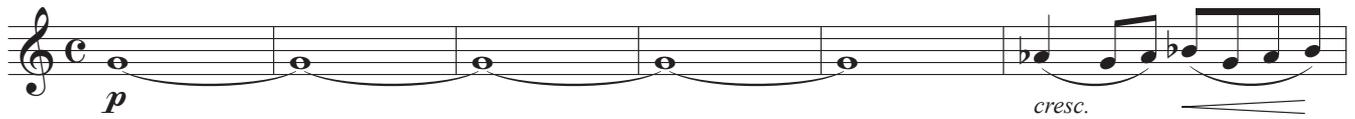
Violino II.2

# Invocação à arte

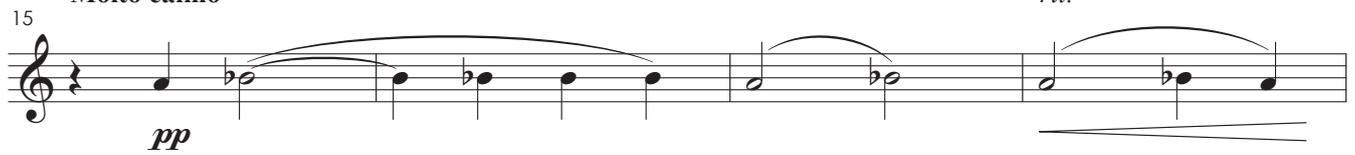
Versos de  
Laurita de Lacerda

Henrique Oswald

**Allegro moderato**



**Molto calmo**



*a tempo*

**B**

30

**C**

41

48



Viola I

Viola I

# Invocação à arte

Versos de  
Laurita de Lacerda

Henrique Oswald

**Allegro moderato**

Musical notation for measures 1-6. The piece begins in the bass clef with a common time signature (C). The first six measures feature a melodic line with a dynamic marking of *p* (piano) at the start and *cresc.* (crescendo) towards the end of the sixth measure.

Musical notation for measures 7-10. Measure 7 starts with a dynamic marking of *f* (forte). The notation includes a key signature change to one sharp (F#) in measure 8.

Musical notation for measures 11-14, marked with a circled 'A'. The dynamic marking is *f* (forte). This section features a more active melodic line with slurs and accents.

Musical notation for measures 15-18. The tempo marking is **Molto calmo** (Very calm). The dynamic marking is *pp* (pianissimo). The tempo marking *rit.* (ritardando) appears at the end of measure 18.

Musical notation for measures 19-22. The tempo marking *rit.* (ritardando) is present at the beginning of measure 19. The notation concludes with a final melodic phrase.

*a tempo*

**B**

*p*

29

*cresc.*

**C**

*f*

42

*cresc.*

49

*ff*



Viola II

Viola II

# Invocação à arte

Versos de  
Laurita de Lacerda

Henrique Oswald

**Allegro moderato**

Musical notation for measures 1-6. The piece begins in 2/4 time with a piano (*p*) dynamic. The melody consists of a series of half notes: G2, A2, B2, C3, D3, E3, F3, G3. The final measure (measure 6) features a crescendo leading to a sixteenth-note triplet (G3, F3, E3) and a final quarter note (D3).

Musical notation for measures 7-14. Measure 7 starts with a half note (F3) and a quarter note (E3). Measures 8-14 show a series of eighth and sixteenth notes, including a triplet of eighth notes (G3, F3, E3) in measure 11, and a final quarter note (D3) in measure 14. The dynamic is marked *f* (forte).

Musical notation for measures 15-18, marked with a circled 'A'. Measure 15 begins with a triplet of eighth notes (G3, F3, E3) and a quarter note (D3). Measures 16-18 continue with eighth and sixteenth notes, ending with a quarter note (D3). The dynamic is marked *f*.

Musical notation for measures 19-22, marked **Molto calmo**. Measure 19 starts with a quarter rest followed by a half note (G3). Measures 20-22 feature a series of half notes: A2, B2, C3, D3, E3, F3, G3. The dynamic is marked *pp* (pianissimo). A *rit.* (ritardando) marking is present above measure 22.

Musical notation for measures 23-26. Measure 23 starts with a quarter rest followed by a half note (G3). Measures 24-26 feature a series of half notes: A2, B2, C3, D3, E3, F3, G3. A *rit.* marking is present above measure 26. The piece concludes with a quarter rest in measure 26.

*a tempo*

**B**

*p*

div. unis.

29

*cresc.*

**C**

*f*

*cresc.*

42

*cresc.*

49

*ff*



# Invocação à arte

Versos de  
Laurita de Lacerda

Henrique Oswald

## Allegro moderato

5

*cresc.* ***f***

**A**

***f***

15

**Molto calmo** *rit.*

***p***

**B** *a tempo*

***p***

29

*cresc.*

**C**

*div.* *unis.*

***f***

43

*div.*

*cresc.*

51

*unis.* *div.*

***ff***



# Invocação à arte

Versos de  
Laurita de Lacerda

Henrique Oswald

**Allegro moderato**

Musical notation for the first system, starting with a bass clef and common time signature. It features a whole rest for 8 measures, followed by a half note G2, a quarter note F2, and a quarter rest. The dynamic marking *f* is placed below the first note, and a hairpin crescendo is shown below the notes.

**A**

Musical notation for the second system, starting with a bass clef and common time signature. It begins with a half note G2, followed by a half note F2, and a half note E2. The dynamic marking *f* is placed below the first note. The notes are beamed together and have accents (>) above them. A hairpin crescendo is shown below the notes.

**Molto calmo**

15

Musical notation for the third system, starting with a bass clef and common time signature. It features a whole rest for 8 measures, followed by a half note G2. A hairpin crescendo is shown below the notes.

*a tempo*

**B**

Musical notation for the fourth system, starting with a bass clef and common time signature. It features a whole rest for 10 measures, followed by a half note G2. A hairpin crescendo is shown below the notes.

**C**

Musical notation for the fifth system, starting with a bass clef and common time signature. It begins with a half note G2, followed by a quarter note F2, a quarter note E2, and a quarter rest. The dynamic marking *f* is placed below the first note. The notes are beamed together and have accents (>) above them. A hairpin crescendo is shown below the notes.

43

Musical notation for the sixth system, starting with a bass clef and common time signature. It begins with a half note G2, followed by a half note F2, and a half note E2. The notes are beamed together and have accents (>) above them. The dynamic marking *cresc.* is placed below the first note. A hairpin crescendo is shown below the notes.

51

Musical notation for the seventh system, starting with a bass clef and common time signature. It begins with a half note G2, followed by a half note F2, and a half note E2. The notes are beamed together and have accents (>) above them. The dynamic marking *ff* is placed below the first note. A hairpin crescendo is shown below the notes.



# Invocação à arte

Eis-nos, a Musa a vossos pés, triumphantes,  
Para depor o nosso sonho a gloria!  
E bem maior que o orgulho da victoria ja conquistada,  
é o de vos invocar.  
Foi tanta a luz de vossos tons cambiantes de tanto brilho e irradiação tamanha,  
visão inspiradoura, fada estranha,  
Que um novo ideal surgiu ao nosso olhar  
acolhei nosso culto immenso e puro:  
abri á todos nós tímidos filhos,  
vossas asas de luz que intensos brilhos  
hãõ de a estrada aclarar para o futuro.  
Tudo o que temos vem de vós somente!  
Recebei nossa oblata, ó Musa,  
e ouvi o hymno que sobe da nossa alma crente á vós,  
Deusa de um ceo, que nos sorri!