

# Henrique Oswald (1852-1931)

## Trio Op. 9

violino, violoncelo, piano  
(*violin, violoncello, piano*)

### Movimentos:

- I. Allegro moderato p. 1
- II. Adagio p. 26
- III. Prestissimo p. 38
- IV. Molto allegro p. 57

### Partes:

Violino  
Violoncelo

113 p.



MUSICA BRASILIS

# Trio

Op. 9

Henrique Oswald

I

Allegro moderato  $\text{♩} = 60$

Violino

Violoncello

The first system of the score shows the Violino and Violoncello parts. The Violino part begins with a melodic line in the right hand, while the Violoncello provides a harmonic accompaniment in the left hand. Both parts are in 4/4 time and the key signature has two flats.

Allegro moderato  $\text{♩} = 60$

Piano

The second system shows the Piano part. The right hand plays a rhythmic accompaniment with chords and eighth notes, while the left hand plays a bass line with sustained notes and some melodic movement.

Vln.

Vc.

The third system continues the Violino and Violoncello parts. The Violino part features a four-measure rest at the beginning of the first measure of the system. The Violoncello part continues its accompaniment. A crescendo hairpin is visible in the Violoncello part towards the end of the system.

Pno.

The fourth system shows the Piano part. The right hand continues with chords and eighth notes, while the left hand provides a steady bass line. A crescendo hairpin is also present in the Piano part.

Vln.

Vc.

The fifth system continues the Violino and Violoncello parts. The Violino part has a four-measure rest at the start. The Violoncello part continues with its accompaniment. A piano hairpin (*p.*) is marked in the Violoncello part.

Pno.

The sixth system shows the Piano part. The right hand features a more active melodic line with eighth notes and chords, while the left hand continues with a bass line. A piano hairpin (*p.*) is marked in the Piano part.

10

Vln. *dim.* *p*

Vc. *dim.* *p*

Pno. *dim.* *p*

13

Vln. **A**

Vc.

Pno.

16

Vln.

Vc.

Pno.

19

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

22

Vln. *sempre cresc.*

Vc. *sempre cresc.*

Pno. *sempre cresc.*

25

Vln. *ff* **B** *dim.* *p*

Vc. *ff* *dim.* *p*

Pno. *ff* *dim.* *p*

29

Vln.

Vc.

Pno.

29

34

35

36

37

38

*sf*

*p*

34

Vln.

Vc.

Pno.

34

35

36

37

*pp*

*cresc.*

*pp*

*cresc.*

38

Vln.

Vc.

Pno.

38

39

40

41

*cresc. molto appassionato*

*sfz*

*cresc. molto appassionato*

*sfz*

*cresc. molto appassionato*

*sfz*

*marcato*

41

Vln. *p* *mf*

Vc.

Pno. *p*

44

Vln. *pp*

Vc. *pp*

Pno. *pp* *marcato*

47

Vln. *p cresc.*

Vc. *p cresc.*

Pno. *cresc.* *8va*

50 **(D)**

Vln.

Vc.

Pno.

53

Vln.

Vc.

Pno.

*sempre cresc.*

56

Vln.

Vc.

Pno.

*ff*

59

Vln. *p* *f* *p*

Vc. *p* *f* *p*

Pno. *p cresc. molto* *f* *p*

62

Vln. **E**

Vc. *p cresc.*

Pno. *p cresc.*

65

Vln. *cresc. molto* *ff*

Vc. *cresc. molto* *ff*

Pno. *cresc. molto* *ff*



68

Vln.

Vc.

Pno.

*ff*

*sempre rall.*

71

Vln.

Vc.

Pno.

*dim. p*

*dim. p*

*dim. p molto*

(F)

74

Vln.

Vc.

Pno.

*poco rit.*

*pp*

*a tempo*

*poco rit.*

*pp*

*a tempo*

*poco rit.*

*pp*

*a tempo*

79

Vln. *p*

Vc.

Pno. *p*

82

Vln. *sempre p*

Vc. *sempre p*

Pno. *sempre p*

85

Vln. *cresc.*

Vc.

Pno. *mp* *p cresc.*

88 **G**

Vln. *cresc.*

Vc.

Pno. *cresc. molto*

91 **1ª volta** *ff* *dim.* **2ª volta** *ff*

Vln. *ff* *dim.* *ff*

Vc. *ff* *dim.* *ff*

Pno. *ff*

94 *pp*

Vln. *pp*

Vc. *pp*

Pno.

Vln. *p*

Vc.

Pno. *p*

Vln. *f* *un poco agitada.* *p* (H)

Vc. *un poco agitada.*

Pno. *un poco agitada.* *p* *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.* *cresc.* *3*

Vln. *ff*

Vc. *ff*

Pno. *ff*

Vln. *p*

Vc.

Pno. *p*

Vln. *f*

Vc. *f*

Pno. *f*

I

115

Vln.

Vc.

Pno.

118

Vln.

Vc.

Pno.

121

Vln.

Vc.

Pno.

124 **J**

Vln. Vc. Pno.

This system contains measures 124, 125, and 126. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). Measure 124 is marked with a circled 'J'. The Violin part has a melodic line with slurs and accents. The Viola part provides harmonic support with sustained notes and moving lines. The Piano part has a rhythmic accompaniment with slurs and dynamic markings of *p*.

127

Vln. Vc. Pno.

This system contains measures 127, 128, and 129. The Violin part continues its melodic line, with a dynamic marking of *p* starting in measure 128. The Viola part has a similar melodic contour. The Piano part maintains its rhythmic accompaniment with dynamic markings of *p*.

130

Vln. Vc. Pno.

This system contains measures 130, 131, and 132. The Violin part has a melodic line with a *cresc.* marking in measure 131. The Viola part has a melodic line with a *cresc.* marking in measure 131. The Piano part continues its rhythmic accompaniment with dynamic markings of *p*.

133

Vln.

Vc.

Pno.

First system of musical notation for measures 133-135. It includes staves for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has two flats. Measure 133 starts with a treble clef and a bass clef. The violin part has a melodic line with slurs and accents. The viola part has a similar melodic line. The piano part has a rhythmic accompaniment with slurs and accents. Dynamics include *f* (forte) and *pp* (pianissimo).

136

Vln.

Vc.

Pno.

Second system of musical notation for measures 136-138. It includes staves for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has two flats. Measure 136 starts with a treble clef and a bass clef. The violin part has a melodic line with slurs and accents. The viola part has a similar melodic line. The piano part has a rhythmic accompaniment with slurs and accents. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

139

Vln.

Vc.

Pno.

Third system of musical notation for measures 139-141. It includes staves for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has two flats. Measure 139 starts with a treble clef and a bass clef. The violin part has a melodic line with slurs and accents. The viola part has a similar melodic line. The piano part has a rhythmic accompaniment with slurs and accents. Dynamics include *f* (forte) and *sempre cresc.* (sempre crescendo).



Ⓚ

Vln. *142*

Vc. *142*

Pno. *142*

Vln. *145* *ff* *dim.*

Vc. *145* *ff* *mf dim.*

Pno. *145* *ff* *dim.*

Vln. *148* *p*

Vc. *148* *p*

Pno. *148*

151 **L** Tempo I

Vln. *p*

Vc. *p*

151 Tempo I

Pno. *p*

154

Vln. *cresc.*

Vc. *cresc.*

154

Pno.

157

Vln.

Vc.

157

Pno.

160

Vln.

Vc.

Pno.

*m.g.*

*m.d.*

*m.g.*

163

Vln.

Vc.

Pno.

**M**

*f*

*p*

*f*

*p*

167

Vln.

Vc.

Pno.

*p*

171 <sup>(N)</sup>

Vln.

Vc.

Pno.

*p*

*dim.*

175

Vln.

Vc.

Pno.

*cresc. molto*

*f*

*cresc. molto*

*f*

*m.g.*

178

Vln.

Vc.

Pno.

*p cresc.*

*f*

181

Vln. *pp*

Vc. *pp*

Pno.

184

Vln.  $\textcircled{O}$

Vc.

Pno.

187

Vln. *cresc.*

Vc. *cresc.*

Pno. *cresc.*

190

Vln.

Vc.

Pno.

193

Vln.

Vc.

Pno.

**P**

196

Vln.

Vc.

Pno.

*p cresc.*

199

Vln.

Vc.

Pno.

*cresc. molto*

202

Vln.

Vc.

Pno.

*f cresc.*

205

Vln.

Vc.

Pno.

*sempre ff*

208

Vln. *ff* ----- *p*

Vc. *ff* ----- *p*

Pno. *ff* ----- *p*

212

Vln. -----

Vc. ----- *p*

Pno. ----- *p*

216

Vln. -----

Vc. ----- *p*

Pno. -----



220

Vln. **R** *un poco rit.*

Vc. *un poco rit.*

Pno. *un poco rit.*

223

Vln. *p a tempo* *cresc. molto* *fino* *al*

Vc. *p a tempo* *cresc. molto* *fino* *al*

Pno. *p a tempo* *cresc. molto* *fino* *al*

227

Vln. *ff*

Vc. *ff*

Pno. *ff*

230

Vln.

Vc.

Violin and Viola parts, measures 230-232. The Violin part features a melodic line with slurs and accents. The Viola part provides a harmonic accompaniment with sustained notes.

230

Pno.

Piano part, measures 230-232. The right hand features a complex rhythmic pattern with triplets and slurs. The left hand provides a steady accompaniment.

233

Vln.

Vc.

Violin and Viola parts, measures 233-235. The Violin part continues its melodic line with slurs. The Viola part has some rests in measures 233 and 234.

233

Pno.

Piano part, measures 233-235. The right hand continues with triplets and slurs. The left hand has a more active accompaniment.

236

Vln.

Vc.

Violin and Viola parts, measures 236-238. The Violin part features a series of chords with accents. The Viola part has a similar chordal accompaniment. A **ff** dynamic marking is present.

236

Pno.

Piano part, measures 236-238. The right hand features chords with accents. The left hand has a similar accompaniment. A **ff** dynamic marking is present.

## II

Adagio

Violino

Violoncello

*molto espressivo*

*p*

Adagio

Piano

*pp*

*sempre arpeggiato*

Vln.

Vc.

*pp*

*cresc.*

Pno.

*cresc.*

Vln.

Vc.

*f*

*pp*

*rit.*

Pno.

*f*

*pp*

11 **A**

Vln. *sf* > *p*

Vc. *sf* > *p*

Pno. *sf* > *p*

14

Vln. *a tempo* *sf* > *p*

Vc. *a tempo*

Pno. *a tempo*

17

Vln.

Vc. *f* *p*

Pno. *f* *p*

20

Vln.

Vc.

Pno.

*sf*  $\curvearrowright$  *p*

*ff*

*ff*

23

Vln.

Vc.

Pno.

*pp*

*rit.*

*p*

*pp*

*rit.*

*pp*

**B**

26

Vln.

Vc.

Pno.

28

Vln.

Vc.

Pno.

30

Vln.

Vc.

Pno.

32

Vln.

Vc.

Pno.

34

Vln.

Vc.

Pno.

36

Vln.

Vc.

Pno.

**C**

*cresc.*

38

Vln.

Vc.

Pno.

40

Vln.

Vc.

Pno.

42

Vln.

Vc.

Pno.

44

Vln.

Vc.

Pno.



46

Vln.

Vc.

Pno.

48

Vln.

Vc.

Pno.

50

Vln.

Vc.

Pno.

52 **(D)**

Vln. *f*

Vc. *f*

Pno.

Measures 52-53. Violin and Viola parts are simple chords. Piano part features complex triplets and sixteenth-note patterns. A circled 'D' is above measure 52.

54

Vln.

Vc.

Pno.

Measures 54-55. Similar to the previous system, with simple chords in strings and complex rhythmic patterns in the piano.

56

Vln. *sempre f*

Vc. *sempre f*

Pno.

Measures 56-57. Violin and Viola parts are marked 'sempre f'. Piano part continues with complex rhythmic patterns.

58

Vln.

Vc.

Pno.

60

Vln.

Vc.

Pno.

*ff*

*ff*

62

Vln.

Vc.

Pno.

*ff*

*dim.*

*p*

64 **(E)**

Vln. *p*

Vc.

Pno. *dim.*

66

Vln.

Vc. *dim.* *pp rit.*

Pno. *rit.*

68 **(F)**

Vln. *p*

Vc. *pp* *p*

Pno. *p* *sempre arpeggiato*

70

Vln.

Vc.

Pno.

*cresc.*

*f*

73

Vln.

Vc.

Pno.

*p*

76

Vln.

Vc.

Pno.

*pp rit.*

79

Vln. *sf* > *p* *sf* > *p*

Vc. *sf* > *p*

Pno. *sf* > *p* *sf* > *p* *sf* > *p*

82

Vln. *pp* *pp*

Vc. *sf* > *p* *pp*

Pno. *pp* *pp*

84

Vln. *pp* *pp*

Vc. *rit. molto* *pp* *pp*

Pno. *rit. molto* *pp*

## III

**Prestissimo**  
(Ritmo 2:3 brilhante)

Violino

Violoncelo

Piano

*pp*

7

Vln.

Vc.

Pno.

*p*

14

Vln.

Vc.

Pno.

*p*

20

Vln.

Vc.

Pno.

First system of music (measures 20-26). The Violin part (Vln.) starts with a rest, then plays a melodic line with a dynamic marking of *p*. The Viola part (Vc.) plays a rhythmic accompaniment, also marked *p*. The Piano part (Pno.) features a complex texture with chords and moving lines in both hands, including accents and slurs.

27

Vln.

Vc.

Pno.

Second system of music (measures 27-34). The Violin part (Vln.) has a rest in the first measure, then enters with a melodic line. A circled letter 'A' is placed above the staff. The Viola part (Vc.) continues with a rhythmic accompaniment. The Piano part (Pno.) features a complex texture with chords and moving lines in both hands, including accents, slurs, and a dynamic marking of *sf* in the final measure.

35

Vln.

Vc.

Pno.

Third system of music (measures 35-41). The Violin part (Vln.) has a rest in the first measure, then enters with a melodic line. The Viola part (Vc.) continues with a rhythmic accompaniment. The Piano part (Pno.) features a complex texture with chords and moving lines in both hands, including accents, slurs, and dynamic markings of *pp* and *sf*.



43

Vln.

Vc.

Pno.

*p*

*sf*

*p*

50

Vln.

Vc.

Pno.

58

Vln.

Vc.

Pno.

**B**

64

Vln.

Vc.

Pno.

70

Vln.

Vc.

Pno.

76

Vln.

Vc.

Pno.

©

83

Vln.

Vc.

Pno.

*sf*

91

Vln.

Vc.

Pno.

*sf*

*p*

*sf*

(D)

98

Vln.

Vc.

Pno.

*pp*

*pp*

105

Vln.

Vc.

Pno.

112

Vln.

Vc.

Pno.

119

Vln.

Vc.

Pno.

*dim.*

*pp*

*dim.*

*pp*

*p*

*dim.*

*pp*

126 **E**

Vln.

Vc.

Pno.

*sf p*

134 **F**

Vln.

Vc.

Pno.

142

Vln.

Vc.

Pno.

150

Vln. *f* *dim. ---* *pp*

Vc. *mf dim. ---* *pp*

Pno. *pp*

158

Vln. *pp* *pp*

Vc. *pp* *pp*

Pno. *pp*

169 **G** *meno presto*

Vln. *p* *cresc. ---* *sf*

Vc. *sf*

Pno. *meno presto* *ten.* *ten. cresc. ---* *ten.* *pp*

176

Vln. *sf* *dim.* *dim.*

Vc. *sf*

Pno. *ten. sf* *ten.* *ten.* *ten.*

184

Vln. *sf*

Vc. *p* *molto espressivo* *cresc.* *f*

Pno. *sf* *cresc.*

192

Vln. *sf*

Vc. *sf* *p* *pp*

Pno. *f* *pp*

200 **H** *piu mosso*

Vln. *f*

Vc. *pp* *f*

Pno. *pp* *f sf accorde*

207

Vln. *f e andante* *cresc.*

Vc. *f e andante* *cresc.*

Pno. *sf* *cresc.*

214 **I** **Tempo I**

Vln. *un poco rit.* *sf* *pp*

Vc. *un poco rit.* *sf*

Pno. *un poco rit.* *sf* *pp* *ten.*



223

Vln.

Vc.

Pno.

sf

dim.

This system contains measures 223 to 228. The Violin part (Vln.) begins with a *sf* dynamic and features a melodic line with slurs and accents. The Viola part (Vc.) also starts with *sf* and has a similar melodic contour. The Piano part (Pno.) provides harmonic support with chords and single notes. A *dim.* dynamic marking is present in the second measure of the Violin part.

231

Vln.

Vc.

Pno.

cresc.

cresc.

This system contains measures 231 to 236. The Violin part (Vln.) has a melodic line with slurs. The Viola part (Vc.) features a rhythmic pattern with slurs. The Piano part (Pno.) includes chords and moving lines. Both the Violin and Piano parts have *cresc.* dynamic markings.

239

Vln.

Vc.

Pno.

f

f

p

f

f

p

This system contains measures 239 to 244. The Violin part (Vln.) starts with a *f* dynamic. The Viola part (Vc.) begins with *f* and then moves to *p*. The Piano part (Pno.) also starts with *f* and then moves to *p*. Dynamics are clearly marked throughout the system.

247

Vln. *rit.* *pp* *rit.* *pp*

Vc. *rit.*

Pno. *pp* *rit.* *pp* *sf* *sf* *rit.* *pp*

255 **J** **Prestissimo**

Vln. **Prestissimo**

Vc. **Prestissimo**

Pno. *p staccato* **Prestissimo**

262 **K**

Vln. *p staccato*

Vc. *p staccato*

Pno. *p staccato*

270

Vln. *p*

Vc. *p*

Pno. *m.g.* *p* *sf* *p*

278

Vln. *dim.*

Vc. *p* *dim.*

Pno. *sf* *p*

286

Vln. **L**

Vc. *p* *p*

Pno. *f* *p*

294

Vln. *sf*

Vc. *p*

Pno. *sf* *p* *sf*

302

Vln.

Vc.

Pno. *p*

310

(M)

Vln. *p*

Vc.

Pno.

318

Vln.

Vc.

Pno.

*sf*

*sf*

326

Vln.

Vc.

Pno.

*dim.*

*dim.*

333

Vln.

Vc.

Pno.

*p*

*f*

*p*

*f*

*p*

341

Vln. *sf* *p* *sf*

Vc. *p*

Pno. *sf* *p* *sf*

349

Vln. *p* (N)

Vc. *p*

Pno. *p* *pp*

357

Vln. *p*

Vc.

Pno. *p*

364

Vln.

Vc.

Pno.

*cresc.*

*m.g.*

*cresc.*

371

Vln.

Vc.

Pno.

378

Vln.

Vc.

Pno.

*p*

*p*

385

Vln.

Vc.

385

Pno.

393

Vln.

Vc.

*f* *dim.*

393

Pno.

*f* *m.g.* *m.d.*

401

Vln.

Vc.

*f* *f*

401

Pno.

*f*



408

Vln.

Vc.

Pno.

*dim.*

*p*

*f*

*dim.*

*p*

414

Vln.

Vc.

Pno.

*pp*

*ppp*

*pp*

*ppp*

*pp*

*m.d.*

*ppp*

# IV

**Molto allegro**

Violino

Violoncello

Piano

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

19

Vln.

Vc.

Pno.

*sva - 1*

*cresc.*

25

Vln.

Vc.

Pno.

*mf*

*ff*

*sempre cresc.*

*ff*

32

Vln.

Vc.

Pno.

*ff*

**A**

38

Vln.

Vc.

Pno.

*sf*

*sf*

44

Vln.

Vc.

Pno.

*p*

*p*

*p*

50

Vln.

Vc.

Pno.

*f*

*f*

56

Vln.

Vc.

Pno.

*sf*

*ff*

62

Vln.

Vc.

Pno.

**B**

*p*

69

Vln.

Vc.

Pno.

76

Vln.

Vc.

**C**

*cresc.*

76

Pno.

*cresc.*

83

Vln.

Vc.

*f*

*f*

83

Pno.

*f*

89

Vln.

Vc.

*f*

89

Pno.

96

Vln.

Vc.

Pno.

*ff*

*ff*

8va

3

103

Vln.

Vc.

Pno.

*ff*

*ff*

*8va*

*8va*

(D)

7

110

Vln.

Vc.

Pno.

*ff*

*ff*

>

116

Vln.

Vc.

Pno.

*m.g.*

*m.d.*

122

Vln.

Vc.

Pno.

*sf*

*m.g.*

128

Vln.

Vc.

Pno.

*sf*

*m.g.*

*sf*



134

Vln.

Vc.

Pno.

8<sup>va</sup>

140

(E)

Vln.

Vc.

Pno.

ff

146

Vln.

Vc.

Pno.

sempre cresc.

ff

152 **F**

Vln.

Vc.

Pno.

158

Vln.

Vc.

Pno.

164

*swa-*

Vln.

Vc.

Pno.

170

Vln.

Vc.

Pno.

176

Vln.

Vc.

Pno.

(Molto espressivo)

dim. e rit.

*p*

un poco rubato

Ⓞ

183

Vln.

Vc.

Pno.

190

Vln.

Vc.

Pno.

*molto rit.*

197

Vln.

Vc.

Pno.

**H** *a tempo*  
*p molto espressivo*

*rit.*  
*pp a tempo*

204

Vln.

Vc.

Pno.

*rit.* *p a tempo* *cresc.*

*p a tempo* *cresc.*

*rit.* *p a tempo* *cresc.*

211 *piu animado*

Vln. *rit.* *p piu lento*

Vc. *rit.* *p piu lento*

Pno. *rit.* *p piu lento*

218 *rit.* *agitato* **I**

Vln. *rit.* *agitato* *cresc.*

Vc. *rit.* *agitato* *cresc.*

Pno. *rit.* *p* *cresc.*

225

Vln. *f*

Vc. *f*

Pno. *f*

231

Vln.

Vc.

Pno.

*f*

*sf*

237

Vln.

Vc.

Pno.

*p*

*pp*

**J**

244

Vln.

Vc.

Pno.

251

Vln.

Vc.

Pno.

*sf*

*p*

*sf*

*pp*

*sf*

*pp*

259

Vln.

Vc.

Pno.

*rit.*

*a tempo*

*rit.*

*a tempo*

*rit.*

*a tempo*

*p* *legadissimo*

268

Vln.

Vc.

Pno.

(K)

275 Vln. V

Vc.

275 Pno.

282 Vln. mf

Vc. cresc.

282 Pno. cresc.

289 Vln.

Vc.

289 Pno.



296

Vln.

Vc.

Pno.

303

Vln.

Vc.

Pno.

*sempre cresc.*

*sf*

310

Vln.

Vc.

Pno.

*ff*

Tempo I

317

Vln.

Vc.

Pno.

*sf*

*sf*

323

Vln.

Vc.

Pno.

*sfz*

*sfz*

329

Vln.

Vc.

Pno.

*sfz*

335

Vln.

Vc.

Pno.

*8va - 1*

342

Vln.

Vc.

Pno.

*ff*

348

Vln.

Vc.

Pno.

*sfz*

354

Vln. Vc. Pno.

This system contains measures 354 through 359. The Violin part (Vln.) features a melodic line with some rests. The Viola part (Vc.) provides a harmonic accompaniment. The Piano part (Pno.) is divided into two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Measure numbers 354, 355, 356, 357, 358, and 359 are indicated at the beginning of their respective measures.

360

Vln. Vc. Pno.

This system contains measures 360 through 366. The Violin part (Vln.) has a more active melodic line. The Viola part (Vc.) continues with harmonic support. The Piano part (Pno.) maintains its accompaniment. Measure numbers 360, 361, 362, 363, 364, 365, and 366 are indicated at the beginning of their respective measures.

367

Vln. Vc. Pno.

This system contains measures 367 through 372. The Violin part (Vln.) continues with its melodic line. The Viola part (Vc.) provides harmonic accompaniment. The Piano part (Pno.) continues with its accompaniment. Measure numbers 367, 368, 369, 370, 371, and 372 are indicated at the beginning of their respective measures.

373

Vln.

Vc.

Pno.

*rit.* -----

379

Vln.

Vc.

Pno.

*a tempo*

386

Vln.

Vc.

Pno.

393

Vln.

Vc.

Pno.

This system contains measures 393 through 400. The Violin part (Vln.) begins at measure 393 with a melodic line of eighth and quarter notes. The Violoncello part (Vc.) is mostly silent, with a few notes appearing in measures 395 and 396. The Piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand.

400

Vln.

Vc.

Pno.

This system contains measures 400 through 407. The Violin part (Vln.) continues its melodic line. The Violoncello part (Vc.) has a more active role, with a melodic line starting in measure 400. The Piano part (Pno.) maintains its intricate accompaniment with sixteenth-note patterns and chords.

407

Vln.

Vc.

Pno.

This system contains measures 407 through 414. The Violin part (Vln.) shows a change in melodic direction. The Violoncello part (Vc.) continues with its melodic line. The Piano part (Pno.) features a prominent sixteenth-note figure in the right hand and a steady bass line in the left hand.

414 **(M)**

Vln. *f*

Vc. *f*

Pno. *f* *m.d.*

421

Vln.

Vc.

Pno. *m.d.*

428

Vln. *a tempo*

Vc. *p* *d tempo* *rit.* *p*

Pno. *p* *rit.* *a tempo*

435

Vln.

Vc.

Pno.

*rit.*

*ff*

*a tempo*

**N**

442

Vln.

Vc.

Pno.

448

Vln.

Vc.

Pno.

*sf*



454

Vln.

Vc.

Pno.

*cresc.*

*m.g. p*

*cresc.*

460

Vln.

Vc.

Pno.

*f*

*ff*

*f*

*ff*

466

Vln.

Vc.

Pno.

*ff*

*ff*

*8va*

471

Vln.

Vc.

Pno.

471

# Trio

Op. 9

Violino

Henrique Oswald

Allegro moderato  $\text{♩} = 60$

4

7

11

15

18

23

27

36

*p*

*cresc.*

*dim.*

*p*

*sempre cresc.*

*ff*

*dim.*

*p*

*pp*

*cresc.*

*cresc. molto appassionato*

*sfz*

(A)

(B)

(C)

3

41 *p* *mf* *pp* *pp*

47 *p cresc.* **D**

52 *sempre cresc.*

57 *ff* *p* *f* *p*

62 **E** *cresc. molto* *ff*

69 *ff* *sempre rall.* **F** *dim. p*

74 *poco rit.* *pp* **1** *a tempo*

79 *p*

83 *cresc.*

88 **G** 1 *cresc.* *ff* *dim.* 1ª volta

Musical staff 88-92: Treble clef, key signature of two flats. Measure 88 starts with a first ending bracket labeled '1'. The music features a series of eighth notes with slurs and accents. Dynamics include 'cresc.', 'ff', and 'dim.'. A circled letter 'G' is above the staff. A first ending bracket labeled '1ª volta' spans measures 90-92.

93 2ª volta *ff* *p*

Musical staff 93-98: Treble clef. Measure 93 starts with a second ending bracket labeled '2ª volta'. The music continues with eighth notes and slurs. Dynamics include 'ff' and 'p'.

99 *un poco agitada.* *p* **H** 1

Musical staff 99-103: Treble clef. Measure 99 has a hairpin crescendo. The music is marked 'un poco agitada.' and 'p'. A circled letter 'H' is above the staff. A first ending bracket labeled '1' spans measures 101-103.

104 *cresc.* *ff*

Musical staff 104-108: Treble clef. Measure 104 has a hairpin crescendo. The music features eighth notes with slurs. Dynamics include 'cresc.' and 'ff'.

109 *p*

Musical staff 109-112: Treble clef. Measure 109 has a hairpin crescendo. The music features eighth notes with slurs. Dynamics include 'p'.

113 **I** *f*

Musical staff 113-117: Treble clef. Measure 113 has a hairpin crescendo. The music features eighth notes with slurs. A circled letter 'I' is above the staff. Dynamics include 'f'.

118 *p*

Musical staff 118-121: Treble clef. Measure 118 has a hairpin crescendo. The music features eighth notes with slurs. Dynamics include 'p'.

122 **J**

Musical staff 122-125: Treble clef. Measure 122 has a hairpin crescendo. The music features eighth notes with slurs. A circled letter 'J' is above the staff.

126 *p*

Musical staff 126-129: Treble clef. Measure 126 has a hairpin crescendo. The music features eighth notes with slurs. Dynamics include 'p'.

130 *cresc.*

Musical staff 130-133: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A *cresc.* marking is placed below the staff.

134 *f* *pp*

Musical staff 134-137: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A *f* marking is placed below the staff at the beginning, and a *pp* marking is placed below the staff towards the end.

138 *cresc.* *f* *sempre cresc.*

Musical staff 138-141: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A *cresc.* marking is placed below the staff at the beginning, a *f* marking is placed below the staff in the middle, and a *sempre cresc.* marking is placed below the staff at the end.

142 **(K)** *ff* *dim.*

Musical staff 142-146: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A circled **(K)** marking is placed above the staff at the beginning. A *ff* marking is placed below the staff in the middle, and a *dim.* marking is placed below the staff at the end.

147 *p*

Musical staff 147-150: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A *p* marking is placed below the staff in the middle.

151 **(L)** Tempo I *p*

Musical staff 151-154: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A circled **(L)** marking is placed above the staff at the beginning, followed by the text *Tempo I*. A *p* marking is placed below the staff at the beginning.

155 *cresc.*

Musical staff 155-158: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A *cresc.* marking is placed below the staff at the beginning.

159

Musical staff 159-162: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents.

163 **(M)** *f* *p* **3**

Musical staff 163-166: Treble clef, key signature of two flats. The staff contains a continuous eighth-note melody with various slurs and accents. A circled **(M)** marking is placed above the staff at the beginning. A *f* marking is placed below the staff at the beginning, and a *p* marking is placed below the staff in the middle. A **3** marking is placed above the staff at the end.

171 **(N)**

175

179

183

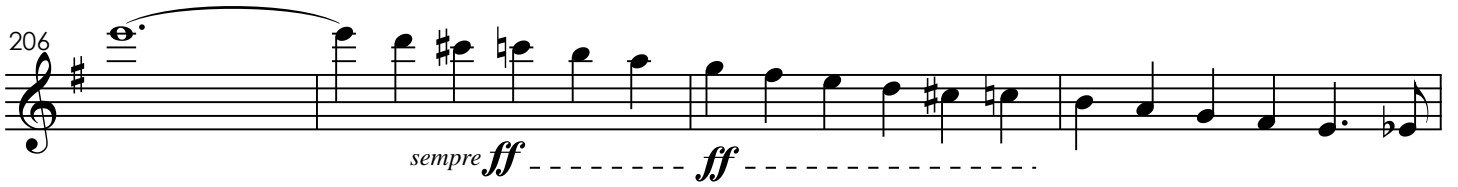
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191

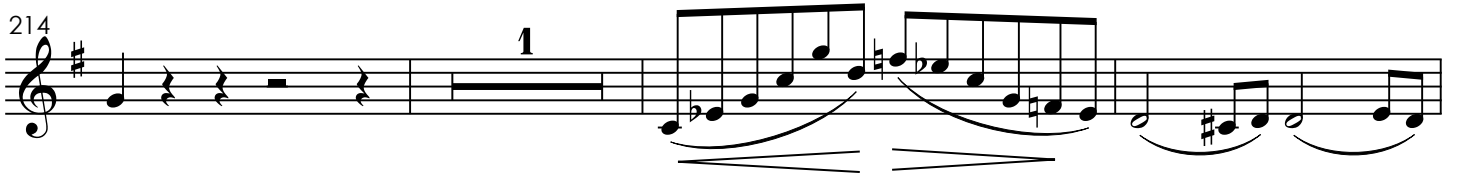
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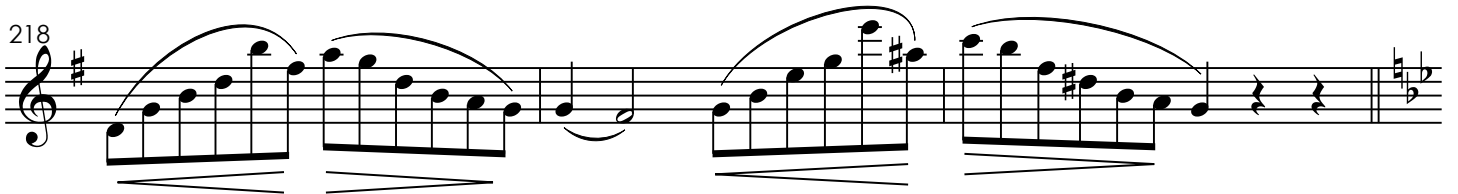
198

203 **(Q)**

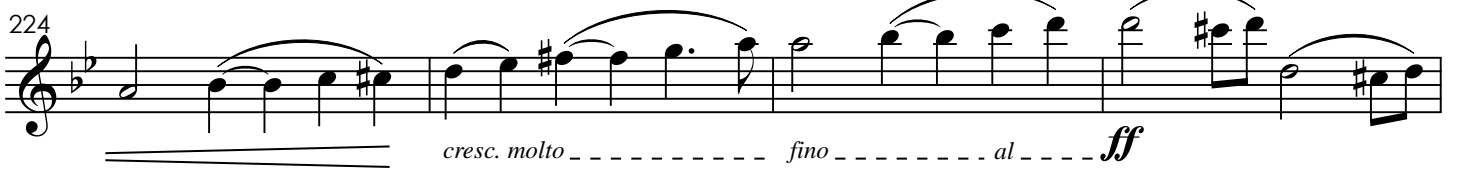
206   
*sempre ff* ----- *ff* -----


210   
*p*

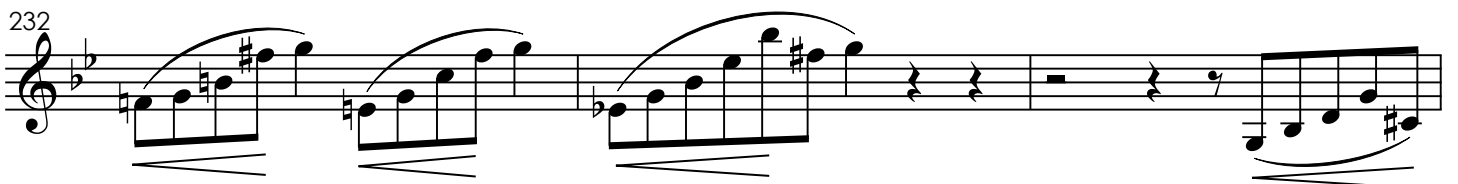
214   
*ff*

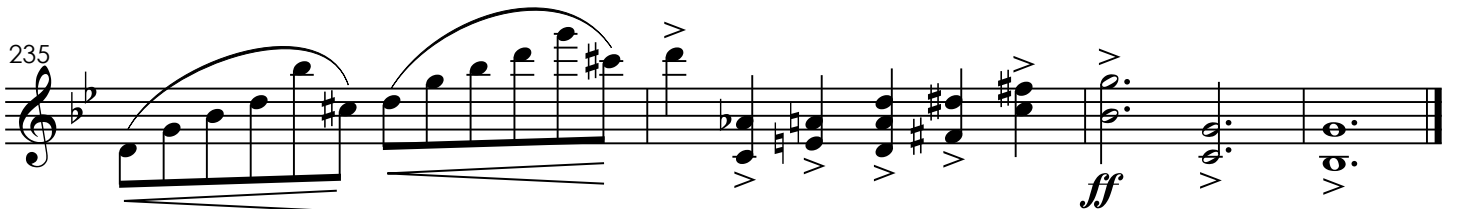
218   
*ff*

221   
*p* *a tempo*

224   
*cresc. molto* ----- *fino* ----- *al* ----- *ff*

228   
*ff*

232   
*ff*

235   
*ff*



||

Adagio

10

(A)

*sf* > *p*

1

*sf* > *p*

2

16

*sf* > *p*

3

*sf* > *p*

2

25

(B)

*p*

30

34

(C)

*cresc.*

39

42

45

48

51

(D)

*f*

54

*f sempre*

58

*ff*

61

(E)

*ff*

1

65

*p*

2

69

(F)

*p*

*cresc.*

72

*f*

6

*sf > p*

1

*sf > p*

1

83

*pp*

*rit. molto*

*pp*

## III

**Prestissimo***(Ritmo 2:3 brilhante)*

12

*p*

*p*

18

*p*

25

1

9

40

2

48

11

1

65

1

72

1

79

9

*sf*

2

*sf*

95

(D)

5

1



201 **(H)** *piu mosso*

208 *f e andante* *cresc.*

215 **(I)** *Tempo I*

*un poco rit.* *sf* *pp*

223 *sf* *dim.*

231 *f* *pp* *rit.*

6 8

251 **(J)** *Prestissimo* **(K)**

*rit.* *pp* *p staccato*

2 12 1

270 *p* *p* *p*

1

278 *dim.*

1 9

294 *sf* *sf*

2

302 **(M)** *p*

11 1

319

1

326

1 9

dim.

342

2

*sf* *p* *sf*

350

5 1

*p* *p*

361

1 1

cresc.

368

375

1 14

*p* *f* **O**

395

1 1

dim.

402

3

*f* dim. *p*

412

2

*pp* *ppp*

## IV

Molto allegro

9

21

32

42

51

58

72

86

*f*

*sf*

*ff*

*p*

*f*

*sf*

*f*

*f*

*f*

**A**

**B**

**C**

2

2

4

2

4

3

3

100 **(D)** 10  
*ff*

Musical staff 100-117: Treble clef, key signature of two flats. Measure 100 starts with a forte (*ff*) dynamic. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 117 ends with a whole note chord marked with a circled 'D' and the number '10'.

118 **(E)** 2 2  
*sf*

Musical staff 118-130: Treble clef. Measure 118 starts with a sforzando (*sf*) dynamic. The staff features eighth-note patterns with slurs and accents. Measure 130 ends with a whole note chord marked with a circled 'E' and the number '2'.

131

Musical staff 131-139: Treble clef. The staff contains eighth-note patterns with slurs and accents. Measure 139 ends with a whole note chord marked with a circled 'F' and the number '2'.

140 **(E)** 4 2  
*ff*

Musical staff 140-151: Treble clef. Measure 140 starts with a forte (*ff*) dynamic. The staff features eighth-note patterns with slurs and accents. Measure 151 ends with a whole note chord marked with a circled 'E' and the number '4'.

152 **(F)**

Musical staff 152-160: Treble clef. The staff contains eighth-note patterns with slurs and accents. Measure 160 ends with a whole note chord marked with a circled 'F'.

161

Musical staff 161-168: Treble clef. The staff contains eighth-note patterns with slurs and accents. Measure 168 ends with a whole note chord marked with a circled 'G' and the number '4'.

169

Musical staff 169-174: Treble clef. The staff contains eighth-note patterns with slurs and accents. Measure 174 ends with a whole note chord marked with a circled 'H' and the number '20'.

175 **(G)** **(H)** *a tempo*  
 4 20  
*p* molto espressivo

Musical staff 175-205: Treble clef. Measure 175 starts with a piano (*p*) dynamic and the instruction 'molto espressivo'. The staff contains eighth-note patterns with slurs and accents. Measure 205 ends with a whole note chord marked with a circled 'G' and the number '4'.

206 *rit.* *p* *a tempo* *cresc.* *piu animado* *rit.*

Musical staff 206-214: Treble clef. Measure 206 starts with a piano (*p*) dynamic and the instruction 'piu animado'. The staff contains eighth-note patterns with slurs and accents. Measure 214 ends with a whole note chord marked with a circled 'H' and the number '5'.

215 *p* *piu lento* *rit.* *agitado* 5 1

Musical staff 215-219: Treble clef. Measure 215 starts with a piano (*p*) dynamic and the instruction 'piu lento'. The staff contains eighth-note patterns with slurs and accents. Measure 219 ends with a whole note chord marked with a circled 'H' and the number '1'.







# Trio

Op. 9

Violoncello

Henrique Oswald

Allegro moderato  $\text{♩} = 60$

5

*cresc.*

9

*dim.* *p* (A)

14

18

*cresc.*

22

*sempre cresc.* *ff* (B) *dim.*

28

*p* *cresc.* 4

37

(C) *cresc. molto appassionato* *sfz*

42

2 1 *pp*

48 **(D)**  
*p cresc.* **2**

54  
*p* **f**

61 **(E)**  
*p* **p cresc.** *cresc. molto*

66  
**ff** **ff** *sempre rall.*

71 **(F)**  
*dim.* **p**

74  
*poco rit.* **pp** *a tempo* **3**

82  
*sempre p*

87 **(G)** **1** **1ª volta**  
**ff** *dim.*

93 **2ª volta** **3**  
**ff** *un poco agitada.*

101 **H**  
2  
*cresc.* *ff*

107 **I**  
3  
*f*

115  
*p*

120 **J**  
2  
*p*

125  
*p*

129  
*cresc.*

133  
*f* << << *pp*

138  
*cresc.* *f* *sempre cresc.*

143 **K**  
*ff*  
1

147

*mf dim. p*

151

**L** Tempo I

*p*

155

*cresc.*

159

*p*

163

**M**

*f p p*

174

*cresc. molto f*

179

*pp*

187

**P**

*f*

196

*p cresc. p cresc.*

200

*f cresc.*

205

*p*

208

*p*

211

*p*

218

*p*

224

*ff*

228

*ff*

232

*ff*

236

*ff*

II

Adagio

*p* molto espressivo *pp*

6

*cresc.* *f* *pp* *rit.*

11 (A)

*sf* > *p* *a tempo*

16

*f* *p*

21

*ff* *pp* *rit.*

25 (B)

*sf* *p*

30

*sf* *p*

35 (C)

*sf* *p*

40

*sf* *p*



43

47

51

(D)

*f*

56

*ff*

61

(E)

*ff* *dim.*

1

66

(F)

*dim.* *pp rit.* *pp* *p*

71

*cresc.* *f* *p*

75

*pp rit.* *sf > p*

1

82

*sf > p* *pp* *<>* *<>* *pp*

*rit. molto*

III

**Prestissimo**

(Ritmo 2:3 brilhante)

13 *p* 4 *p* 4

26 1

34 (A) 3 3

46 16 4 4

75 1 (C) 3

85 3 3

97 (D) 1 *pp*

105

112

119 *dim.* **1** *pp*

126 **(E)** **14** **1** **2**

148 **2** *mf dim. ---*

156 *pp* *pp* *pp*

165 **(G)** *meno presto* **3** **6** **8** *sf* *molto espressivo* *p*

187 *cresc.* *f* *sf* *p*

195 **(H)** *piu mosso* *pp* *f*

203

206 *f e andante*

212 *cresc.* *un poco rit.* *sf*

217 **I** Tempo I

6 8 *sf*

237

*cresc.* *f* *f* *p*

243

2

251 **J** Prestissimo

2 13 4 *p staccado*

274

339

Musical staff 339: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes, followed by a triplet of eighth notes, and then a half note. A dynamic marking of *p* is placed below the final note.

346

Musical staff 346: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes, followed by a triplet of eighth notes, and then a half note. A dynamic marking of *p* is placed below the first note of the triplet.

354

Musical staff 354: Bass clef, key signature of two flats. The staff begins with a circled 'N' and a '4' above the first measure, indicating a 4-measure rest. This is followed by a sequence of eighth notes.

363

Musical staff 363: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with sharp and flat accidentals, followed by a half note. A dynamic marking of *cresc.* is placed below the final note.

369

Musical staff 369: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with sharp and flat accidentals, followed by a half note.

376

Musical staff 376: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes, followed by a first ending bracket labeled '1' and a second ending bracket labeled '14'.

395

Musical staff 395: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes, followed by a first ending bracket labeled '1' and a second ending bracket labeled '2'. A dynamic marking of *dim.* is placed below the staff.

402

Musical staff 402: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes, followed by a first ending bracket labeled '2'. A dynamic marking of *f* is placed below the staff.

408

Musical staff 408: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with sharp and flat accidentals. Dynamic markings of *f* and *dim.* are placed below the staff.

414

Musical staff 414: Bass clef, key signature of two flats. The staff contains a sequence of whole notes, each with a fermata. Dynamic markings of *pp* and *ppp* are placed below the staff.

# IV

Molto allegro

2  
*f*

9  
*sf*

19  
*mf*

27  
*ff*

34  
A

41

50

59  
20 C  
*cresc.* *f*

89  
3

99

113

121

131

139

147

155

166

175

211

rit.

*p* piu lento

rit.

219

4

I

agitado cresc.

227

235

2

J

8

251

sf p

259

K

8

rit. a tempo

274

282

cresc.

290

298

f

sempre cresc.

306

sf ff



**L** Tempo I

314

1  
*sf*

322

2  
*sfz*

332

1

340

1  
*ff*

348

1

356

*sfz*

364

*sfz*

372

3 2 16  
*rit. a tempo*

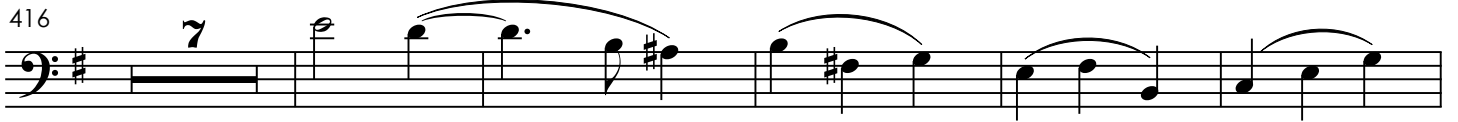
388

3

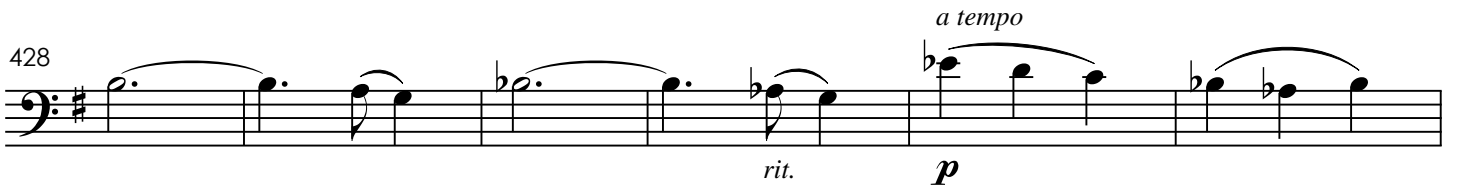
408

**M**  
*f*

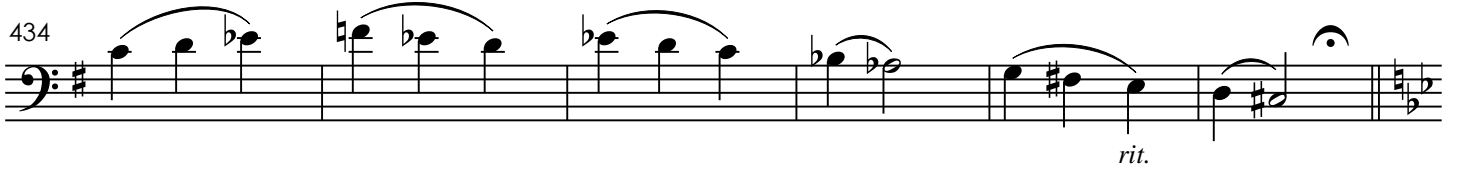
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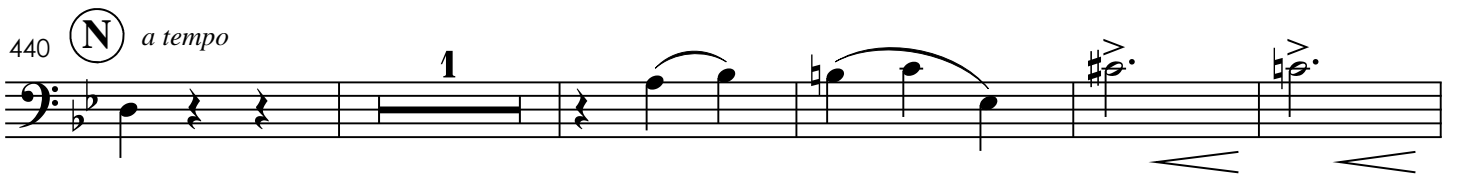
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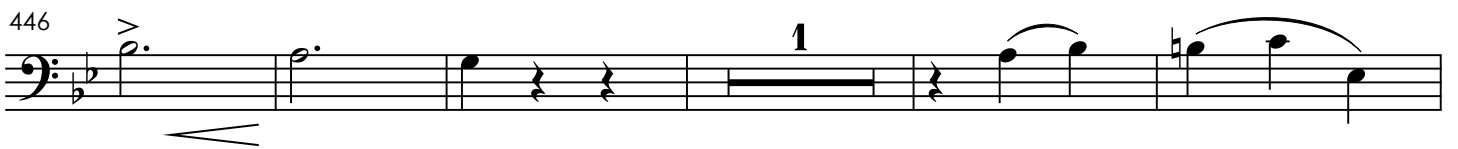
434



440 (N) a tempo



446



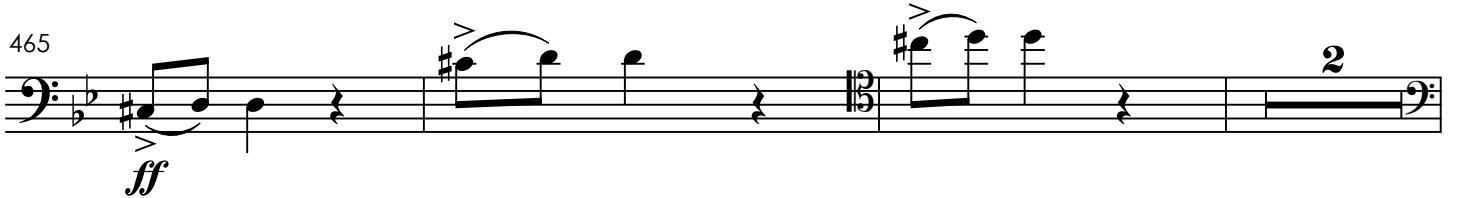
452



460



465



470



473

