



Concerto for Piano and  
Orchestra - Opus 10

Henrique Oswald (1852-1931)

Oboe

Concerto by Oswald dedicated to Giuseppe Buonamici  
dating from around 1886 when he met Liszt

This edition is based on the edition  
held at the Brazilian National Archive

This score is authorised for distribution and performance.

# Concerto for Piano and Orchestra

Henrique Oswald  
(1852 - 1931)

# I

**Allegro (un poco agitato)**

3

9

A 8 B 8 C 3

pp

31

D 1. Clt 3 3 3 3 3 3 3 3 3 3 3 3

37

p cresc. 3 3 3 3 3 3 2

42

p ff E

48

F

54

59

2 rit. G 7

sf

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2  
72 **H** 1. Oboe

*p*

78 **I** **J** 7

90

95 **K** 7 **L** 6 *f* *p*

111 4 **M**

119 7 rit. *p*

Andante espressivo

130 **N** 8 **O** 6 **P** 2 *mf*

149 rit. **Q** *mf*

155 **R** Tempo I 3 7 *p* cresc.

Detailed description: This is a musical score for the first oboe part, spanning measures 72 to 155. The key signature is B-flat major (two flats). The score is divided into several systems. System 1 (measures 72-77) starts with a piano (*p*) dynamic and includes rehearsal mark H. System 2 (measures 78-89) includes rehearsal marks I and J, with a fermata in measure 83. System 3 (measures 90-94) continues the melodic line. System 4 (measures 95-110) includes rehearsal marks K, L, and M, with dynamics *f* and *p*, and a fermata in measure 103. System 5 (measures 111-118) includes rehearsal mark M and a fermata in measure 116. System 6 (measures 119-129) includes rehearsal mark N, a 7-measure rest, a ritardando (*rit.*) marking, and a piano (*p*) dynamic. System 7 (measures 130-148) is marked 'Andante espressivo' and includes rehearsal marks O, P, and Q, with dynamics *mf* and a ritardando (*rit.*) marking. System 8 (measures 149-155) includes rehearsal mark R, a 3-measure rest, a 7-measure rest, and a tempo change to 'Tempo I', ending with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

168 **S**

174 **T**

180 **U** **V** **W**

203

206 **X**

214

221 **Y**

228 **Z**

234 **AA**

4 1. Oboe

248 **BB**

254 **CC** **DD** 7

266 *cresc.*

271 **EE** 7 *f* Piano Cadenza 20 *adagio* 20

321 **FF** 1. Clt *a tempo*

326 3

## II.

*Adagio* 3 7

*pp*

15 **A** 4 **B**

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

## 1. Oboe

5

24

*sf* *pp* *sf* *pp*

29

**C** 5 8 2

*pp* *p*

47

**D** 7 **E** 8 4

*pp*

69

*pp*

73

**F**

*ff*

79

*pp* *pp* *p*

85

**G**

*ff* *sf*

91

**H** molto rit. sempre rit.

*ff* *sf* *p* *pp*

III.

Allegro

19

*f* *f*

24

**A** Prestissimo

12

1. Fl.

*ff*

6  
42

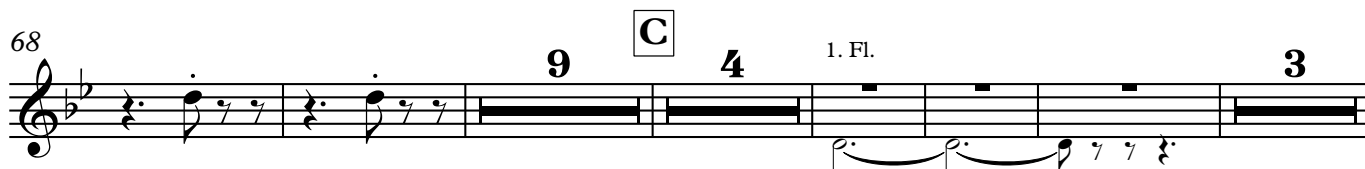
## 1. Oboe



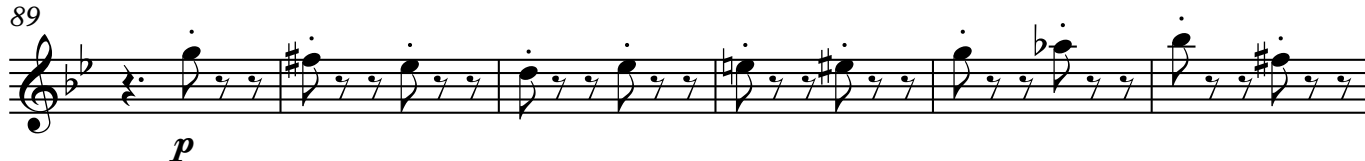
48



68



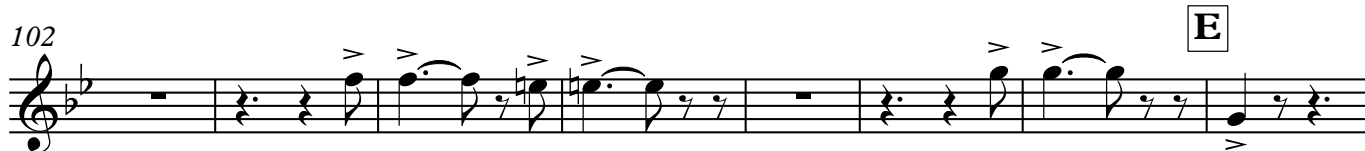
89



95



102



110



123



144



153



## 1. Oboe

7

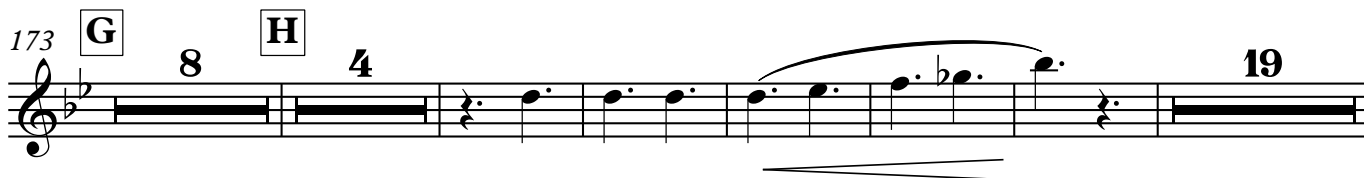
160



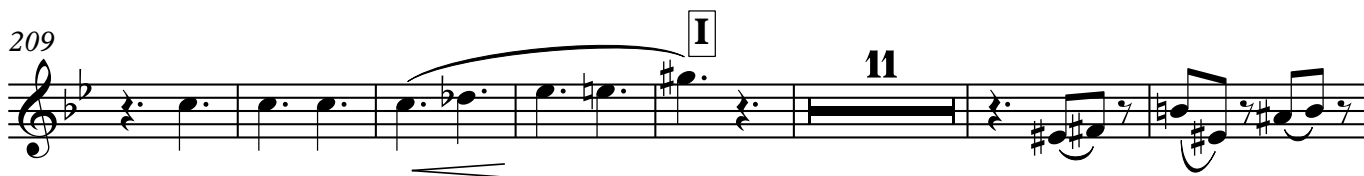
165



173



209



227



238



246



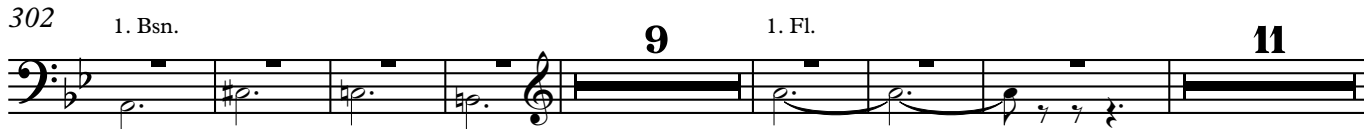
263



281



302





8

## 1. Oboe

329

**N****4**

1. Fl.

1. Fl.



340



346

**O****15****10****P**

376

**3**

1. Bsn.



384

**3****11**

404

**3****Q****6**

419

**5**

429



13

Example 13 shows a melodic line on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, and then two eighth notes A4 and B4. This is followed by a fermata over a whole note C5. The melody then continues with a quarter note D5, followed by a half note E5, and then a half note F#5. The piece concludes with a quarter note G5, followed by two eighth notes F#5 and E5, and finally a quarter rest. The dynamic marking *p* (piano) is placed below the final notes.

456

Musical notation for measures 456-459. The key signature is one sharp (F#). The melody consists of quarter and eighth notes, with some measures containing rests. The notation is on a single staff.

465

Musical notation for measure 465. The staff is in treble clef with a key signature of one sharp (F#). The measure contains a sequence of notes: F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), B5 (quarter), A5 (quarter), G#4 (quarter), and F#4 (quarter). The notes are connected by a long slur.

473

6 T

486

ff

495

495

500

5