

## No. 2 in C Major

**Moderato risoluto.**

Oboe

1

*f*

4

7

10

13

16

**No. 2:** Nothing could be farther from the style of Ferling's first study than this polka. The composer writes out all ornamental figuration (appoggiaturas) and, utilizing the eighth note as the tactus, has but two manners of subdivision: duplets and quadruplets. It is the latter subdivision, expressed as dotted sixteenth followed by a thirty-second, that occupies a substantial part of the study. In addition, Ferling tests the student's knowledge of arpeggios and the chromatic scale. Ferling seems obsessed with the low B in this etude, but it must be remembered that this aspect of mechanization was quite special to the 19th-century oboe whether it be German or French. In order to lengthen this miniature movement, the present editor has repeated both sections of its binary form.