

No. 2 in A Minor

Allegro agitato.

Oboe

1 *f*

3

5

7

9

11

13

15

17

Cresc.

19 *f*

21 *Dim.* *p*

23

25

27 *Cresc.* *f*

29 *Dim.*

31 *f*

33

35

37

39 *p* *Cresc.*

41 *Dim.* 3 *p* *Cresc.*

43 *Dim.* 3

45 3 *p*

47 *Smorzando e Ritard.*

No. 1: [Quarter = 112] Barret's 16 Grand Studies are initiated by this challenging rondo. Its structure reveals three couplets sandwiched between four appearances of the rondo theme. The central couplet is extensive and is structured A B C A. Section C involves extremely wide leaps and is a real test of embouchure flexibility. Staccato, accents, and 'hairpin' dynamics are extremely important to the character of the rondo theme; it is advisable to overlay the hairpins in order to strengthen the embouchure. Care must be taken with the appoggiaturas and their échappée-like resolutions in measures 44 and 48: each figure requires a light breath accent on the non-harmonic note. Also, the left F is used to good advantage in the second appoggiatura figure of measure 48. Barret's metronome marking is for a swift tempo; 96 to the quarter would be more realistic and almost as exciting.

No. 2: [Quarter = 72] A structurally simpler, but highly motivic, movement greets us in Grand Study No. 2. The form, A-B-A-Coda, is delineated by the tonal areas i-III then VI-i-i. Barret asks for an extraordinarily quick tempo of 112 to the quarter; and slurs placed over large numbers of 16th notes certainly do facilitate swift movement. But the editor believes that a somewhat slower pace at 72 to the quarter is in order for bringing out the pathos of the movement. (Perhaps the engraver had made an error here, mistaking Barret's 7 with line through the stem for an 11). All trills have been realized according to the instructions given in the opening narrative to Barret's Complete Method for the Oboe. These trills form a major building block, acting as the principal motives in the construction of this movement. Dealing with the wide variety of motivic figuration permeating the 16 Grand Studies requires a firm grasp of Alamiro Giamperio's *16 Studi giornalieri di perfezionamento*. The latter should be practiced side by side with Barret's opus. It must be said that the harmonies in this movement are ravishing, and the plethora of non-harmonic tones in the solo line make for great interest. The wonderful rising and falling octaves in the bass line are a great Romantic gesture.