

## No. 2 in A Minor

**Allegro agitato.**

This musical score is for a piece titled "No. 2 in A Minor" in the tempo of "Allegro agitato." It is written for Oboe and Piano. The score is divided into four systems, each containing staves for both instruments. The key signature is A minor (one flat, B-flat), and the time signature is common time (C). The first system begins with a forte (*f*) dynamic. The Oboe part features a melodic line with triplet markings and accents. The Piano part provides a harmonic accompaniment with chords and a steady bass line. The second system includes a crescendo (*Cresc.*) marking. The third system continues the melodic and harmonic development. The fourth system concludes with a fortissimo (*sfz*) dynamic. The score is marked with various musical notations including slurs, accents, and dynamic markings.

Oboe

Piano

*f*

*Cresc.*

*sfz*

10

System 10: Treble clef contains a melodic line with eighth-note triplets and slurs. Middle and bass staves contain a dense accompaniment of chords. The key signature has one sharp (F#).

13

System 13: Continuation of the musical score. The treble clef features melodic lines with triplets. The accompaniment in the middle and bass staves remains dense with chords. The key signature has one sharp (F#).

16

System 16: Treble clef melodic line includes a key signature change to two flats (Bb, Eb). The middle and bass staves continue with chordal accompaniment. The word "Cresc." is written above the treble staff and below the bass staff.

19

System 19: Treble clef melodic line begins with a forte (*f*) dynamic marking. The middle and bass staves also feature a forte (*f*) dynamic marking. The word "Dim." (diminuendo) is written above the treble staff and below the bass staff, indicating a decrease in volume.

22 *p*

25 *Cresc.*

28 *f* *Dim.*

31 *f* 3

33

Cresc.

36

38

*p* Cresc.

*p* Cresc.

41

Dim.

*p* Cresc.

Dim.

*p* Cresc.

44

Dim.

3

3

p

47

Smorzando e Ritard.

Smorzando e Ritard.

**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 Giampieri'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.

**No. 3:** [Quarter = 112] Barret's 3rd Grand Study is set forth as a sonata-form with two distinctive contrasting themes. There are no closing themes attached to the exposition, although the recapitulation has two that, together, function as a coda. Instead of a development section, Barret inserts a cadenza, or at least the start of what will be an extensive cadenza to be created by the performer by measure 42. The key relationships of the two themes are of interest: I - bIII to V in the exposition, but the usual I - I for the recapitulation. Trills requiring special trill keys in this study are: b1-c#2, c2-d2, and g#2-a2; those which use modified versions of normal fingerings are: d2-e2, f2-g2, and g2-a2. Since Giampieri's study No. 13 of his *16 Studi giornalieri* presents practically every possible trill on the oboe in an orderly manner, students should practice it in conjunction with Barret No. 3.