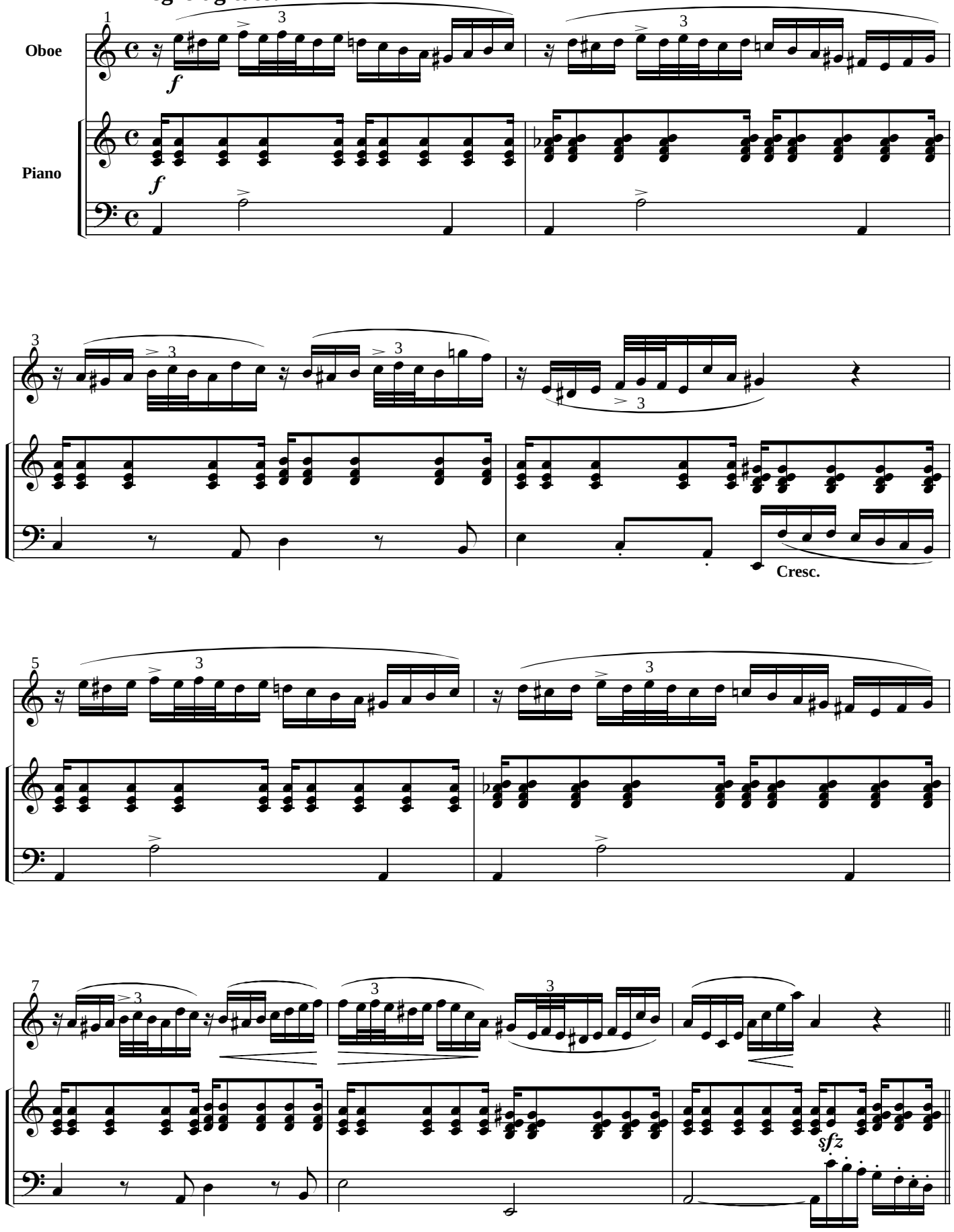
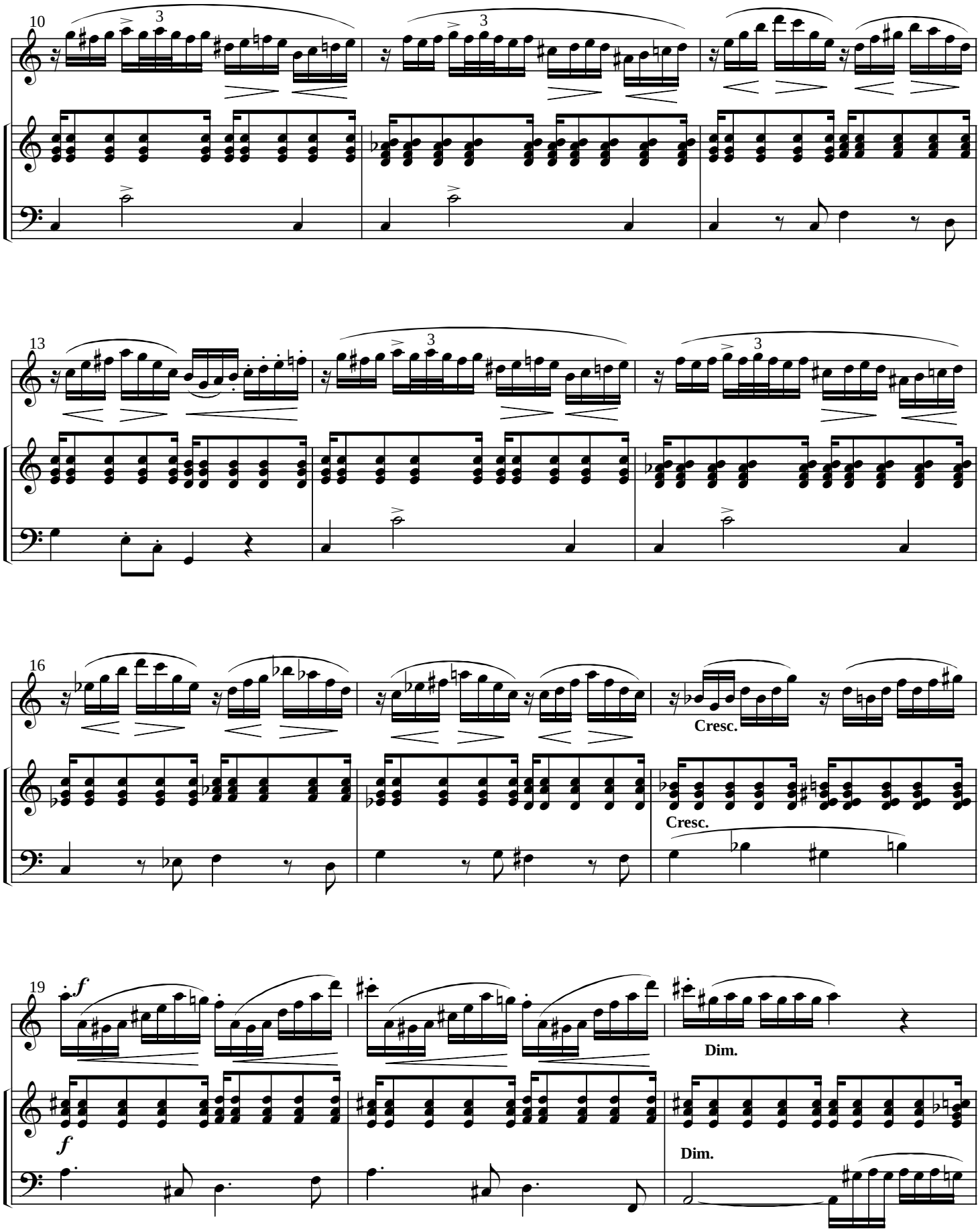
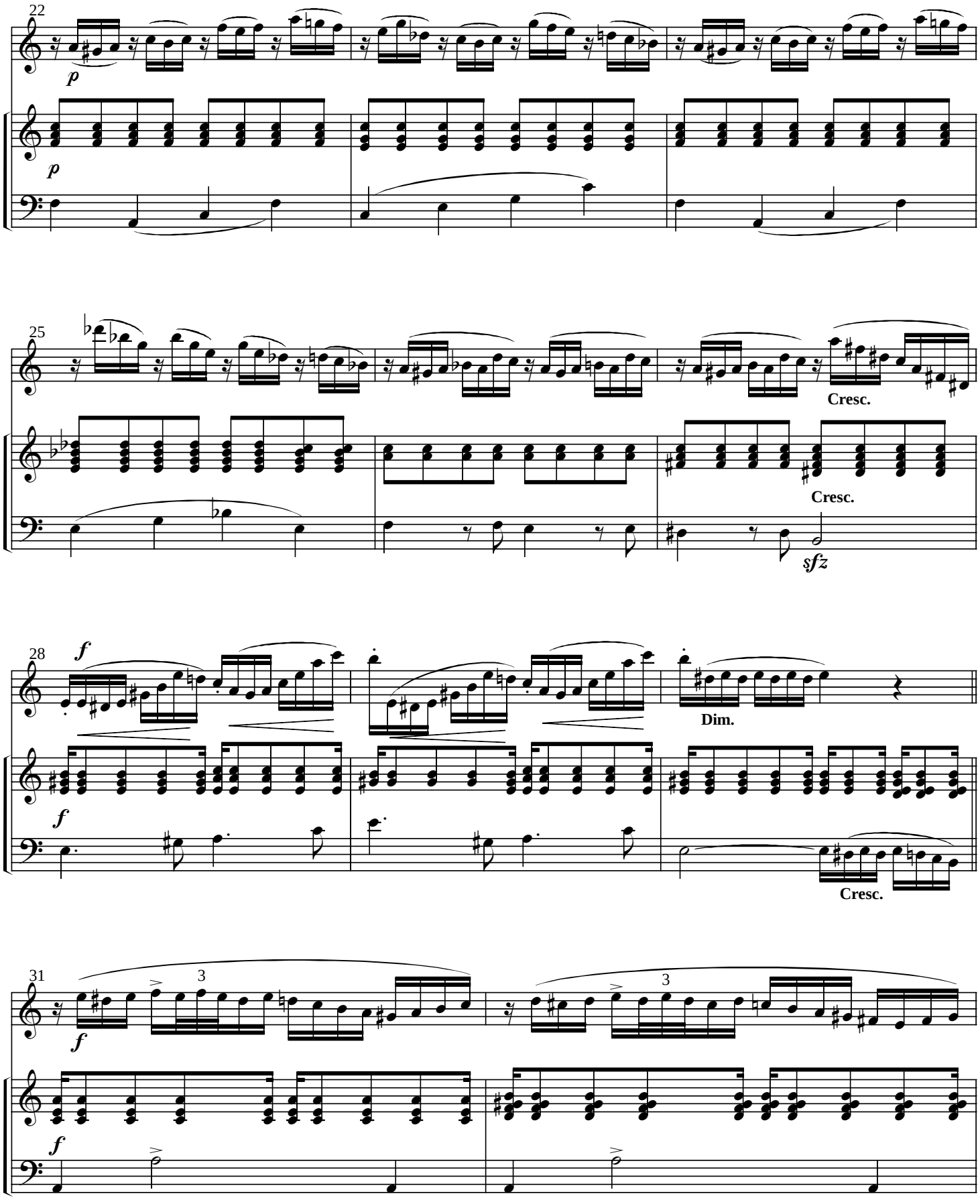
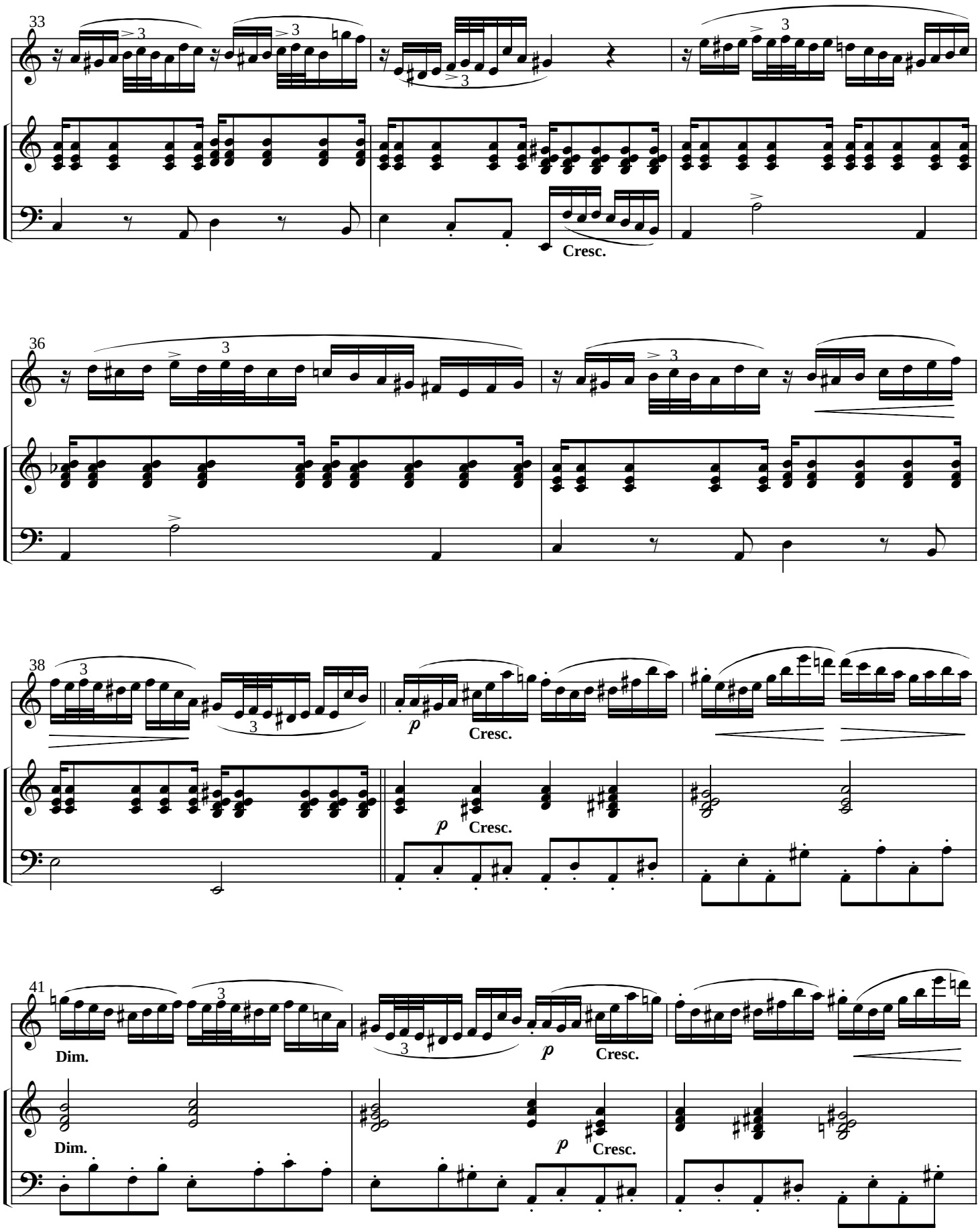
# No. 2 in A Minor

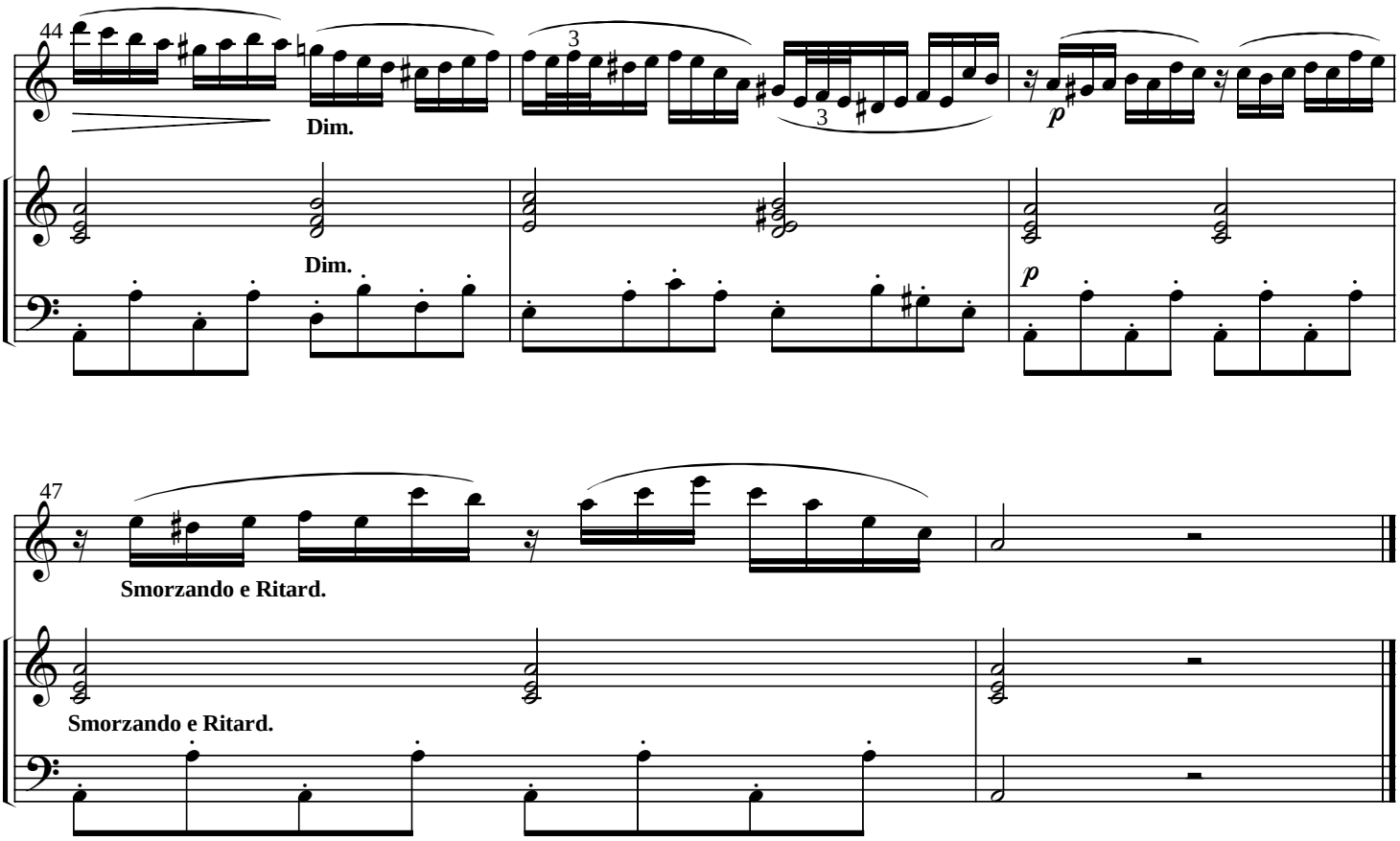
## Allegro agitato.




10
3
3
13
3
3
16
Cresc.
Cresc.
19
f
f
Dim.
Dim.


22
p
p
25
Cresc.
Cresc.
sfz
28
f
Dim.
f
Cresc.
31
3
f
3
f


33
Cresc.
36
38
p
Cresc.
p
Cresc.
41
Dim.
Dim.
p
Cresc.
p
Cresc.




N**o. 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. The 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.