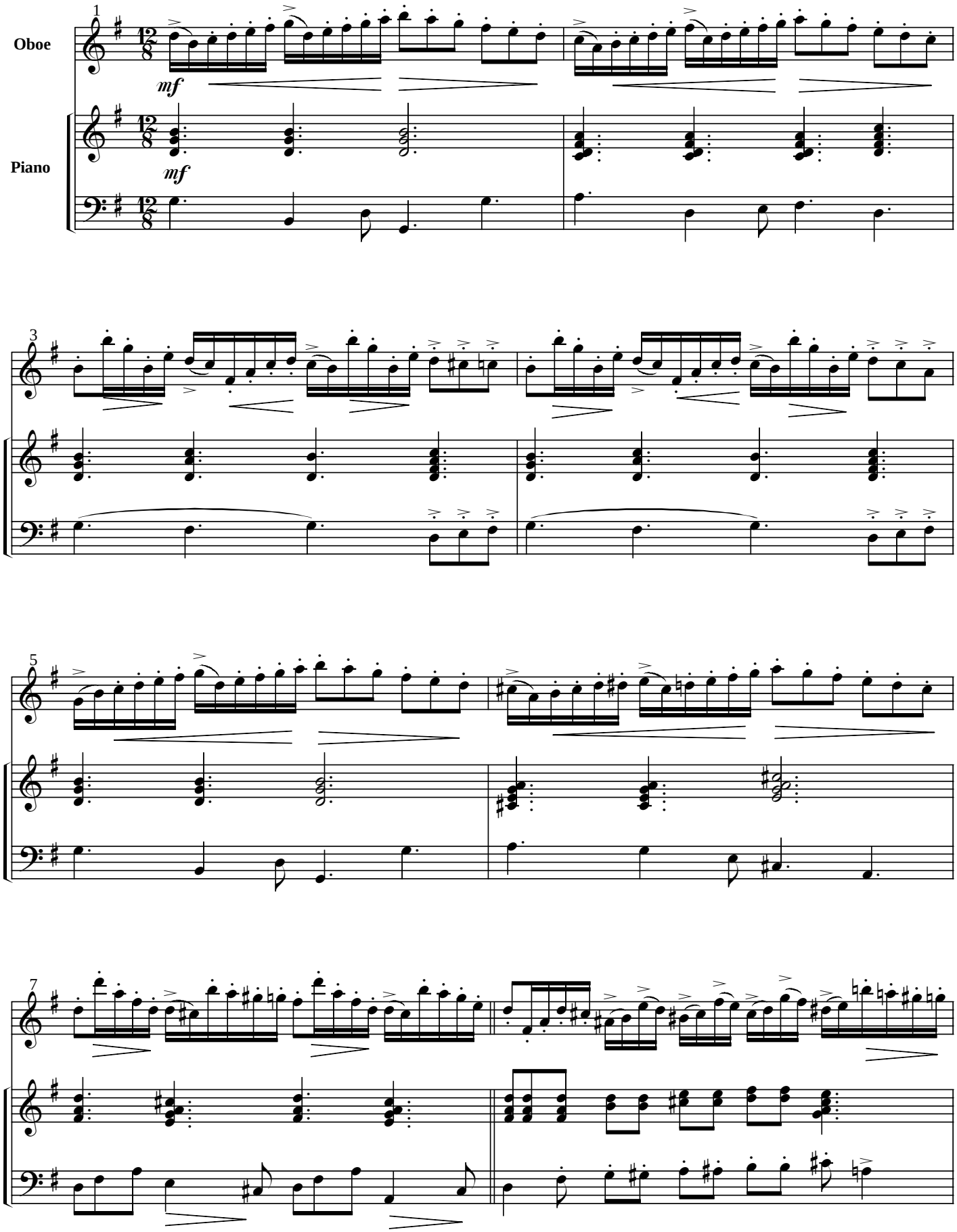
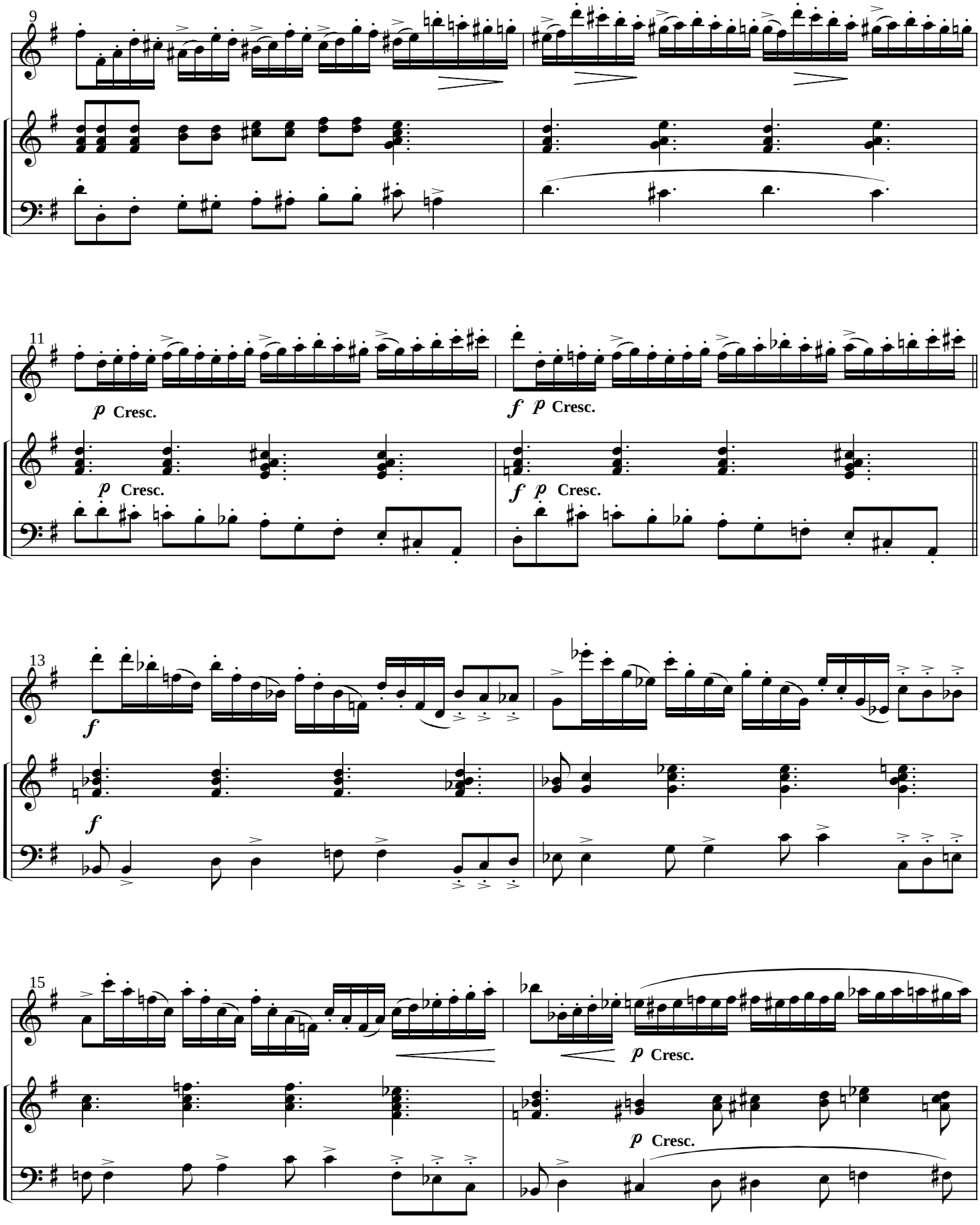
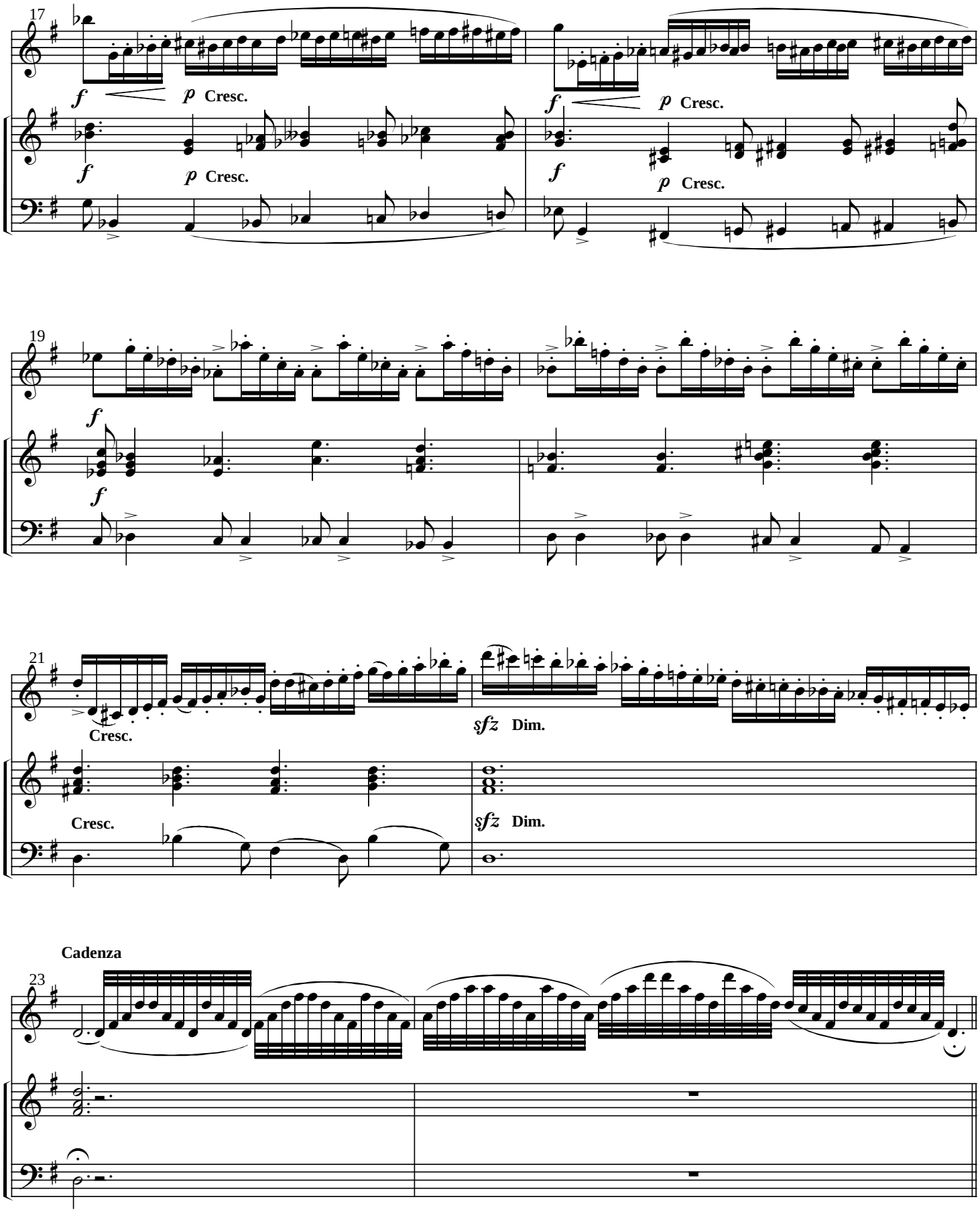
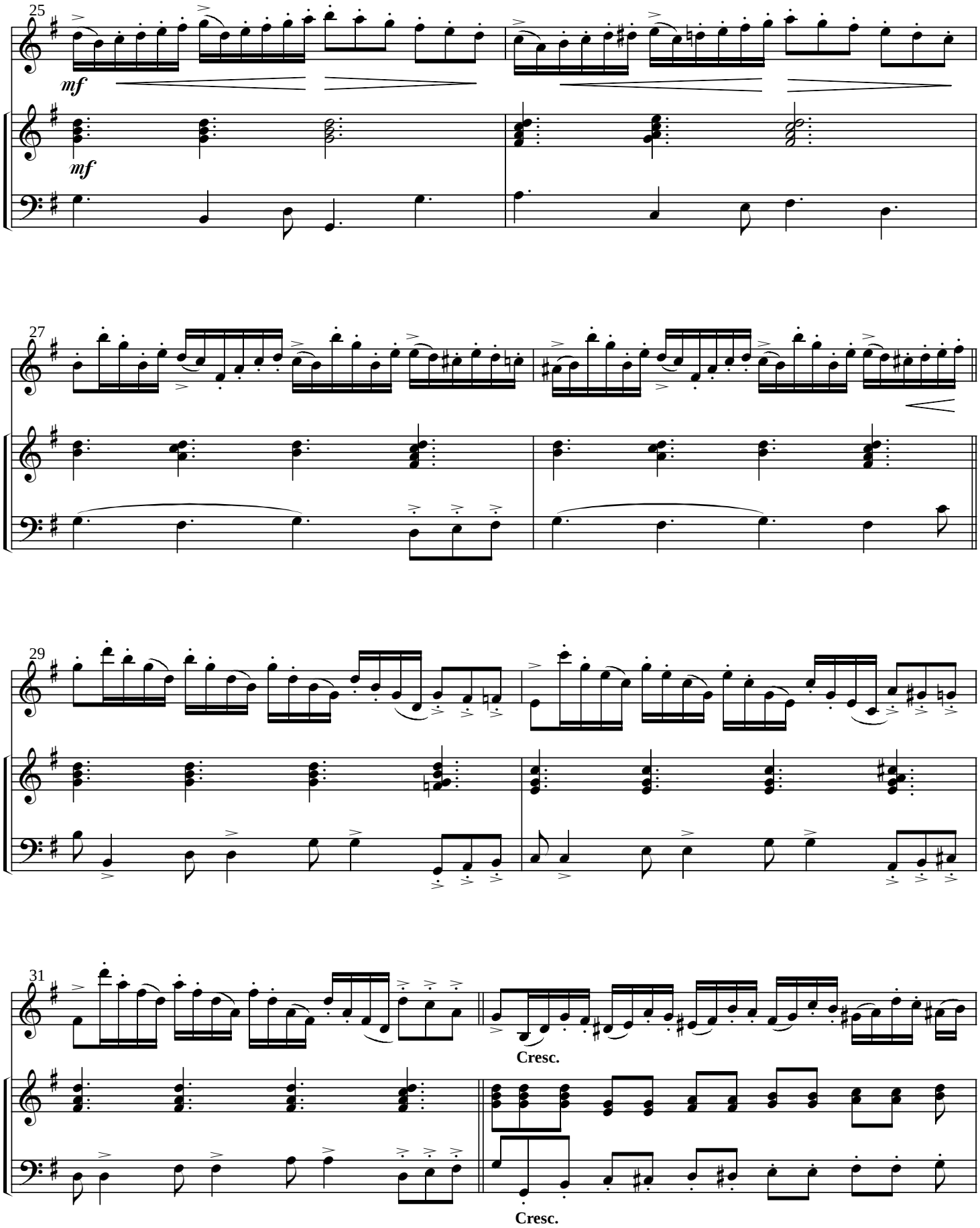
No. 4 in G Major

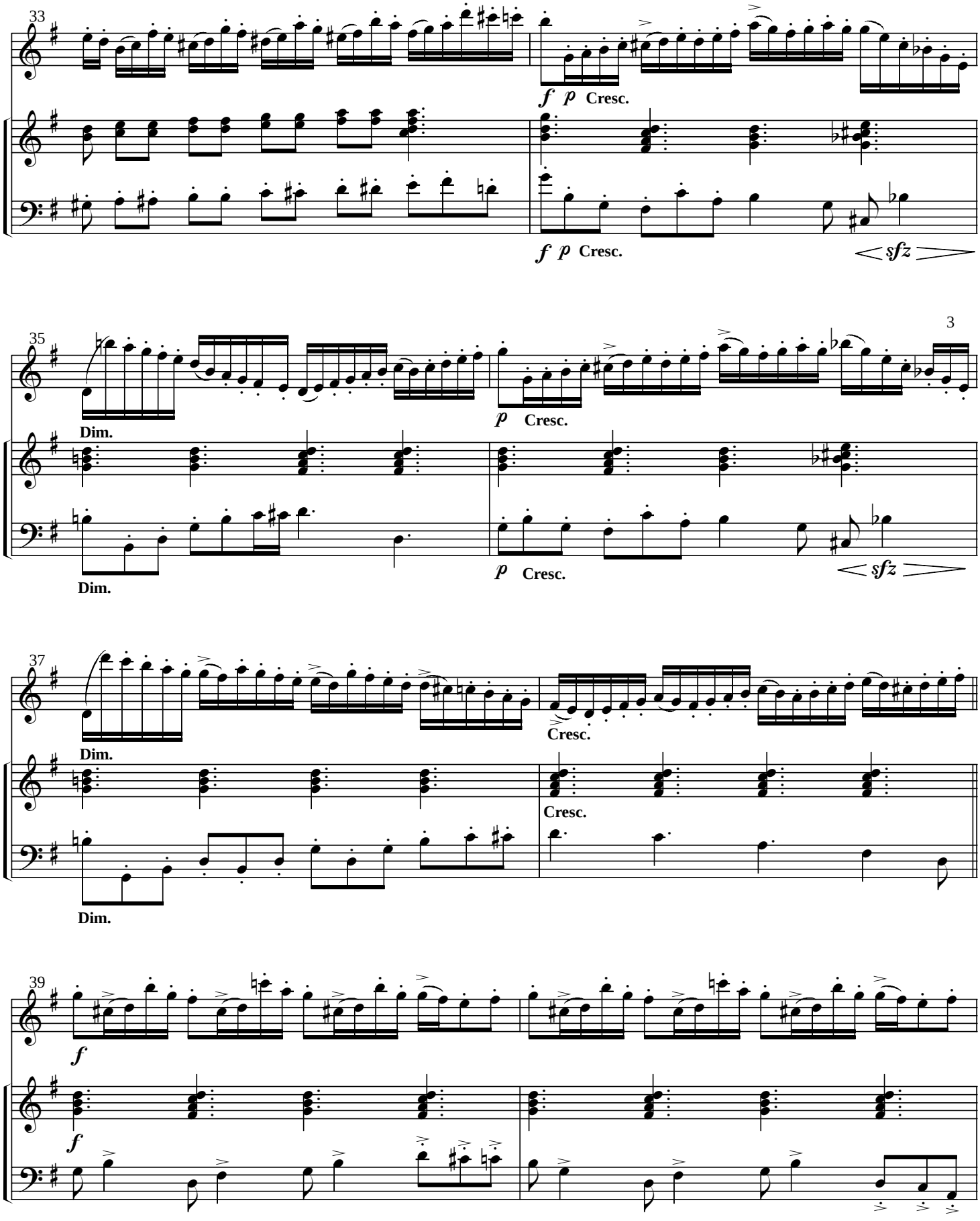
Moderato e ben marcato.

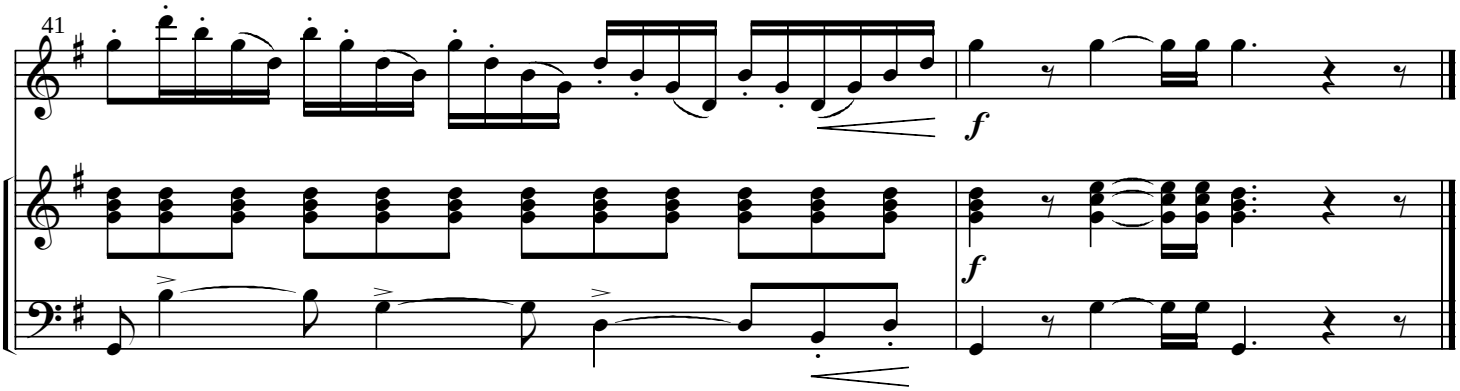



9
11
p Cresc.
f p Cresc.
13
f
15


17
f
p Cresc.
f
p Cresc.
f
p Cresc.
f
p Cresc.
19
f
f
21
Cresc.
sfz Dim.
Cresc.
sfz Dim.
Cadenza
23


25
mf
mf
27
29
31
Cresc.
Cresc.


33
f p Cresc.
f p Cresc.
sfz
35
3
Dim.
p Cresc.
Dim.
p Cresc.
sfz
37
Dim.
Cresc.
Cresc.
Dim.
39
f
f



No. 4:[Dotted Quarter = 72] Barret now presents a most attractive study in staccato which includes five engaging passages set in hemiola (measures 8-9 & 32-33; measures 13-15 & 29-31; and measure 41). In addition, there is a place for a cadenza at measure 23 that has been filled out by the present editor. Students can devise an even more extended cadenza to show off their prowess on the oboe. The exposition of this compact sonata-form consists of three themes set in the following tonalities: I - V - bIII to V. The second and third themes (beginning measures 8 and 13 respectively) contain the hemiola. In the spot where one would expect a development, sits the aforementioned cadenza. The second and third themes are reversed in the recapitulation where their tonalities do not deviate from the tonic. A short coda consisting of two closing themes brings the movement to a brilliant end. In addition, there is a most fascinating sequence at measures 16 through 18 involving dominant 7th chord streams as Barret works at modulating from bIII to V. It still takes him yet another two torturous measures to actually make it to V, during which time the oboist spells out each of the chord changes in arpeggiated fashion.