

No. 14 in B Major

Andante grazioso.

Oboe

1 *p*

6 *Dolce*
p *Cresc.*

11 *p* *Cresc.* *p*

16

21 *p*

26

31

36 *Cresc.* *sfz*

41 *Cresc.* *sfz* *Dolce*
p *Cresc.*

46 *p* *Cresc.* *p*

51

56

61

66

71

76

81

86

Dim.

Cresc.

f

p

p

Dim.

Ritard.

No. 14: [Quarter = 72] This is gentle movement, but with many wide intervals. It also includes two extraordinary passages built over pedal-points which support extremely wide leaps; these are clearly influenced by violinistic pyrotechnics of Barret's day. The wide intervals, arpeggios, and often high tessitura cause the embouchure and wind to work very hard indeed. The brain is exercised too, as the tonic key of B major and its dominant F# major make for some interesting moves, especially since so many non-harmonic tones (especially appoggiaturas) are added to the mix. The structure and the tonalities coupled with this etude are indicative of a modified rondo-sonata form. Three themes are presented in the following order: Theme 1 [I], Theme 2 [V], Theme 1 [I] Theme 3 [bIII of V], transition [biii of V to V], Theme 2 [V], Theme 1 [I], Theme 3 [I]. The editor believes that a somewhat slower pace is in order, perhaps 68 to the quarter. Barret's indication of 72 seems a bit rushed.