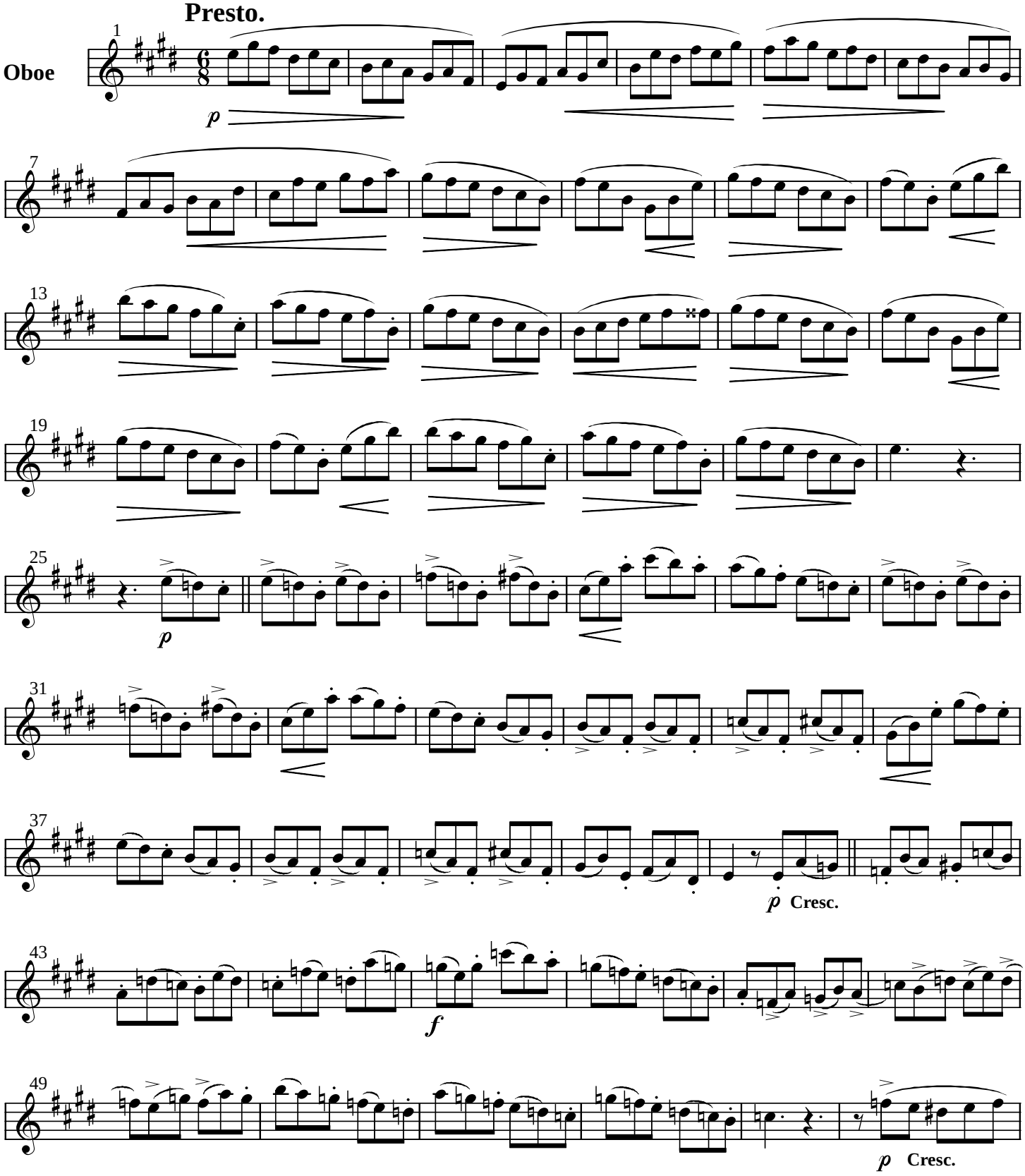
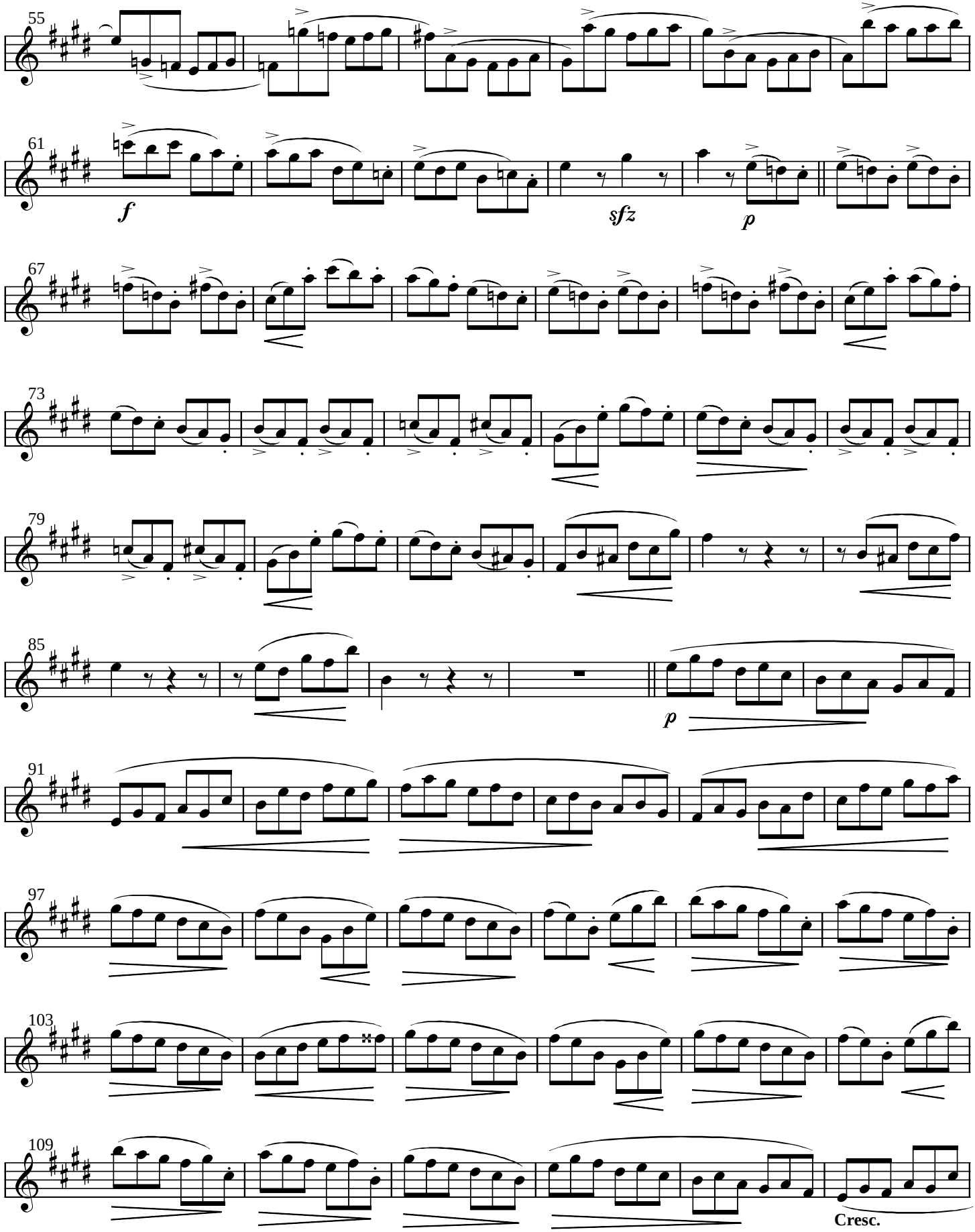
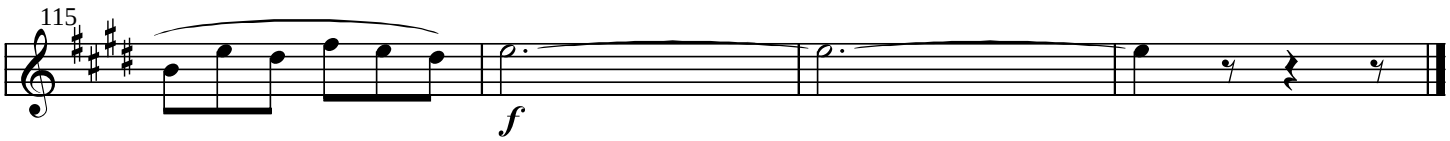
No. 13 in E Major

Presto.

Oboe




55
61
f
sfz
p
67
73
79
85
p
91
97
103
109
Cresc.



No. 12:[Eighth = 100] Barret notated this study incorrectly in 4/4, with eight eighth-notes to the measure. This has the effect of making his phrases in 19th-century Italian operatic style, two measures long rather than the standard of four measures. Even more telling are the half-phrases which become one measure long rather than the traditional two measures. The editor has gladly corrected this oversight as it permits the Finale music program to lay out three measures of 4/8 to the line rather than one gigantic measure of 4/4. The study itself is constructed in sonata-form with two contrasting themes, a development section, and a coda. The tonalities are as follows: i then III for the two main themes; #III notated as bIV at the start of the development modulating to V; then the usual tonic i during the recapitulation of the two main themes. The coda starts in VI and takes 10 measures of 4/8 to modulate down to the tonic where it remains for three tonicizing closing themes. The second of the main themes is particularly difficult because of the trill motive that permeates it. The same can be said for portions of the development and coda: Barret has no pity! On the other hand, the first theme is broadly laid out and, despite its wide-ranging tessitura, is a pleasure to play. This is a most-impressive etude.

No. 13: [Dotted Quarter = 160] This is 'Barret's Gigue', a lively study is set up as a simple arch A-B-C-B-A. Its corresponding tonalities are I-IV-bVI-IV-I. Legato is its main thrust, and the present editor utilizes this work on a regular basis to refresh this most-important aspect of oboe playing. It is also a test of the oboists' maxim: 'The higher you go, the harder you blow' and Barret reinforces this with the appropriate hairpin dynamics. Students should take advantage of these to open the sound as much as is practical in order to strengthen the embouchure. In addition, throughout the central sections there is a goodly amount of light staccato to keep the tongue busy. This is a most-refreshing study to play, particularly after surviving the rigors of etude No. 12! The tempo of 160 is on the outrageous side. It is so fast, one can not appreciate the chord changes at measures 41-45; therefore, the editor suggests 132.