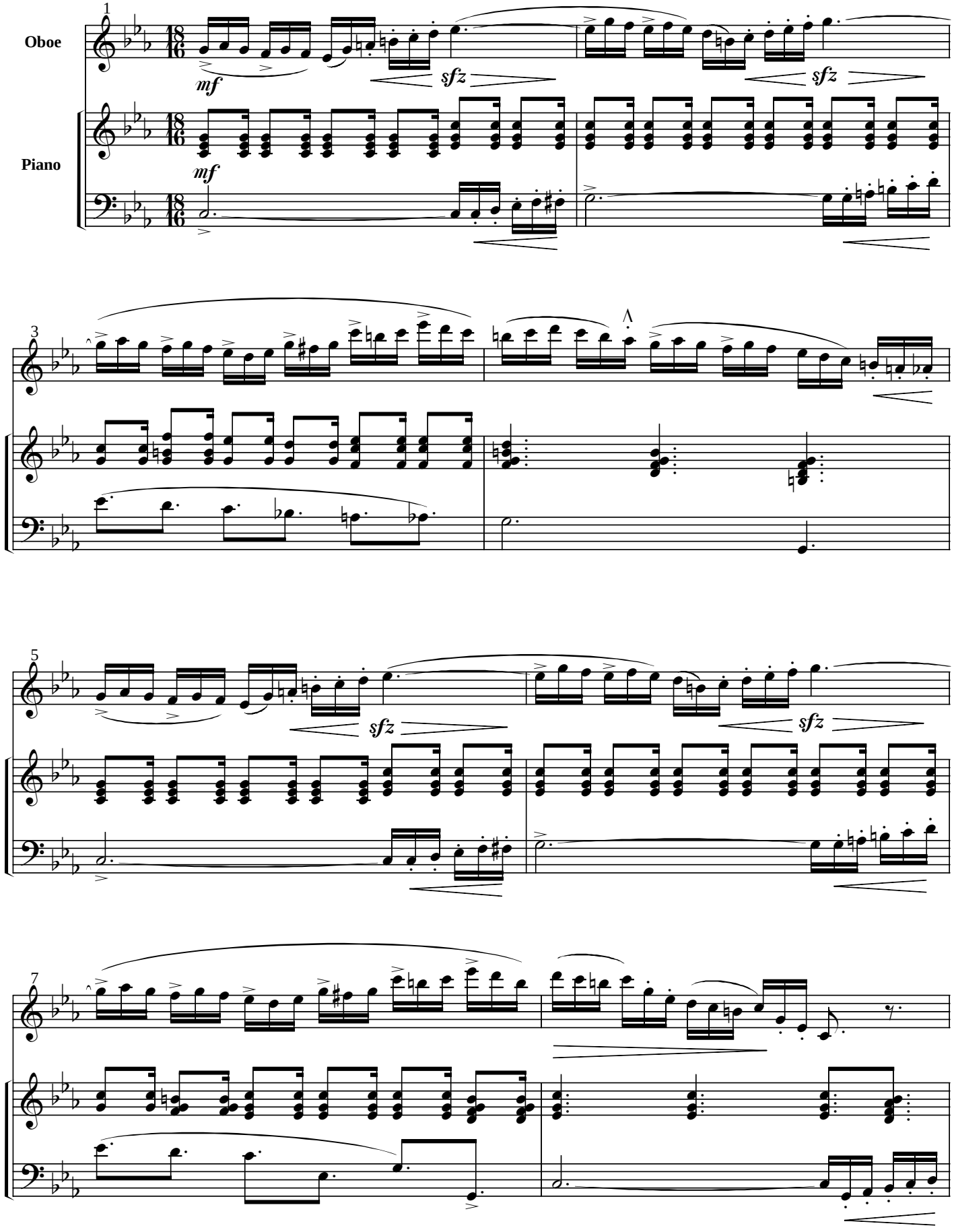
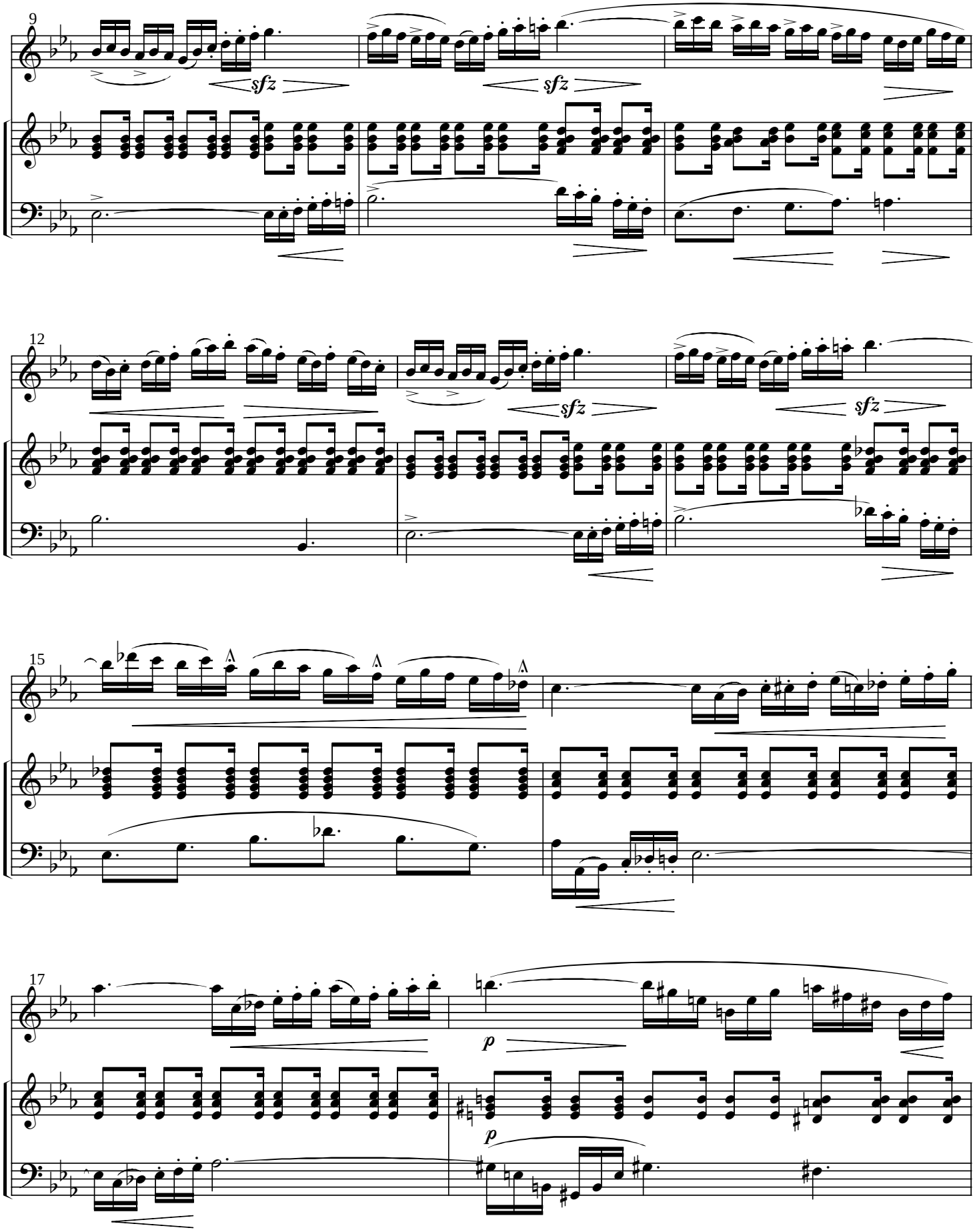
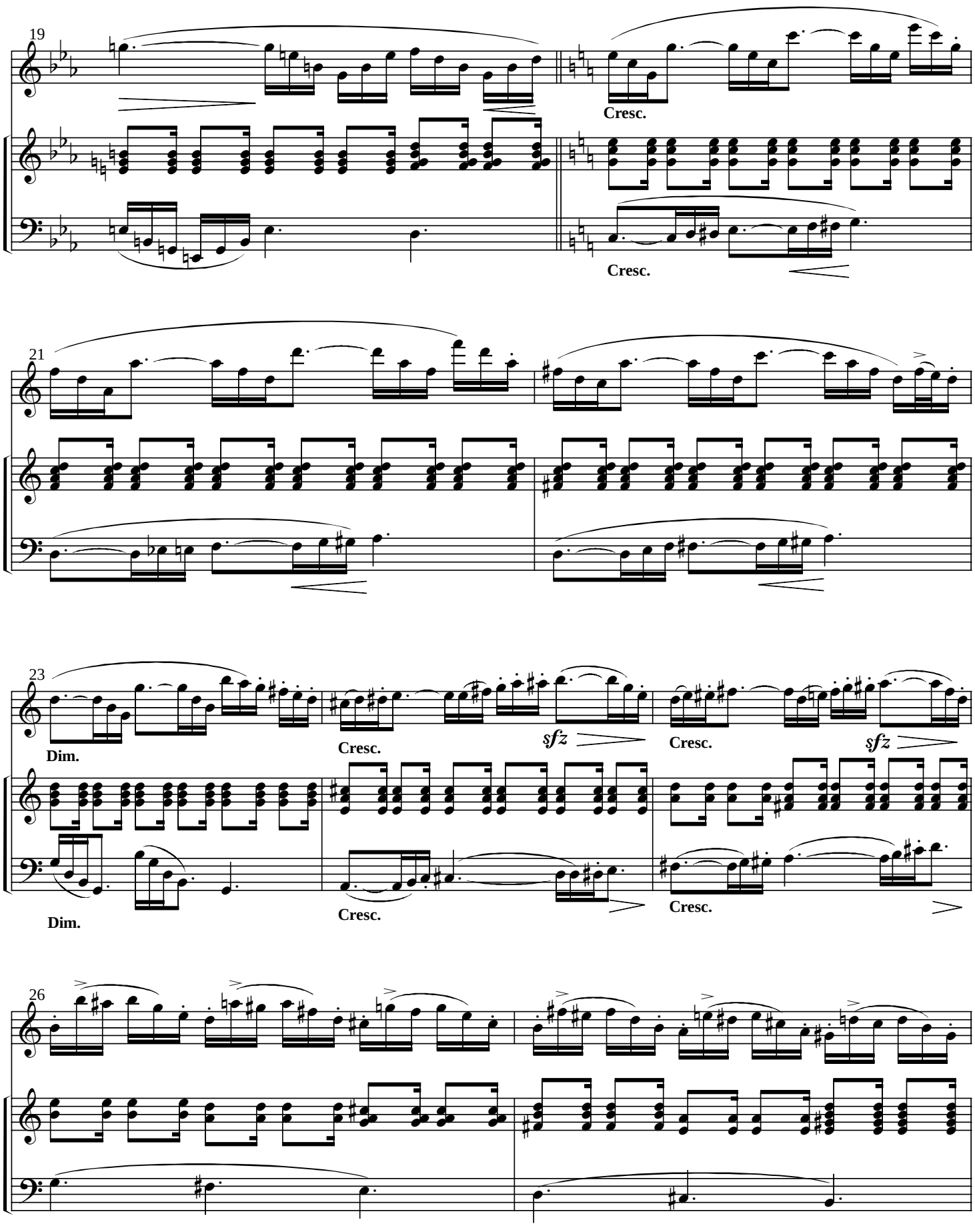
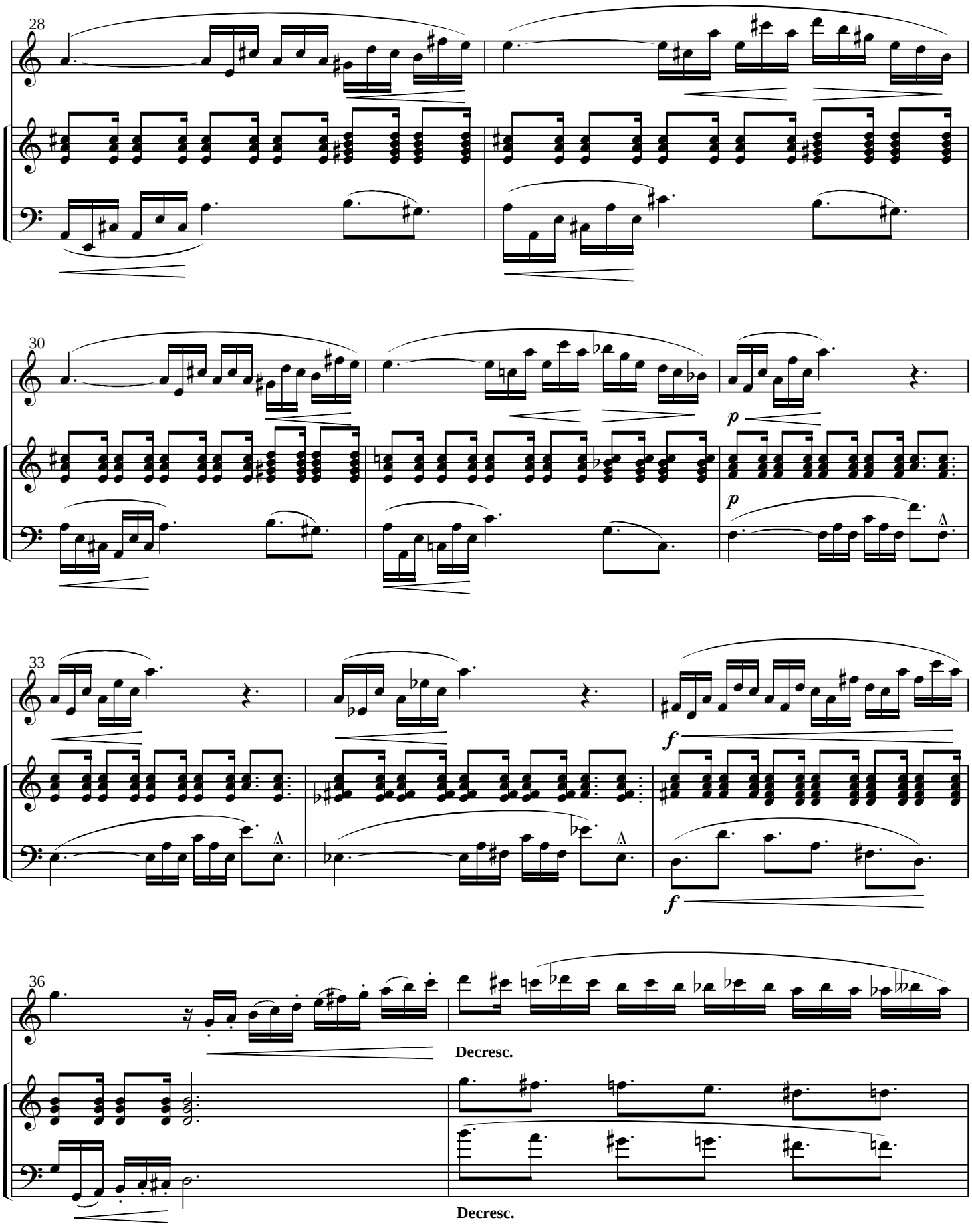
No. 6 in C Minor

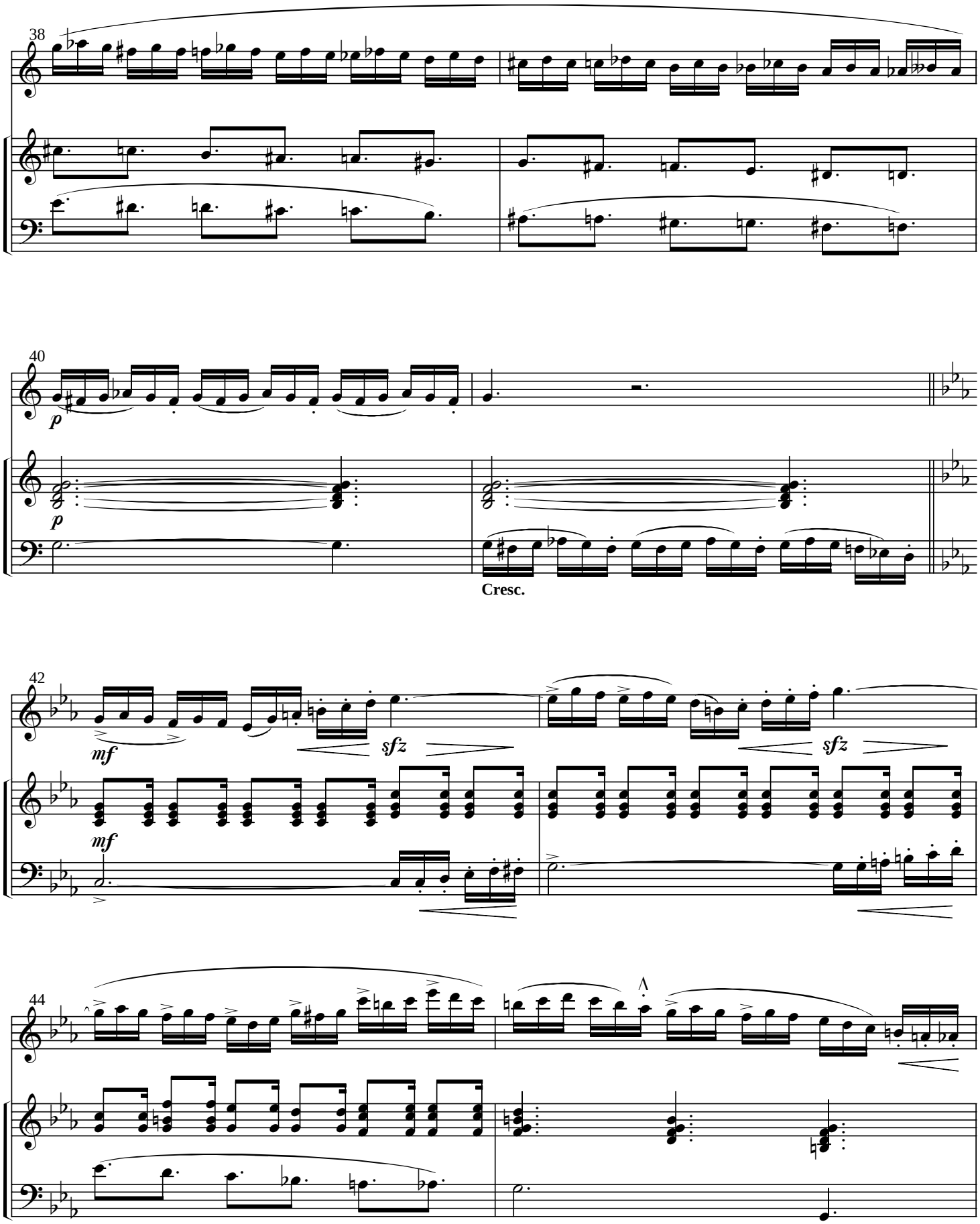
Moderato e ben marcato.

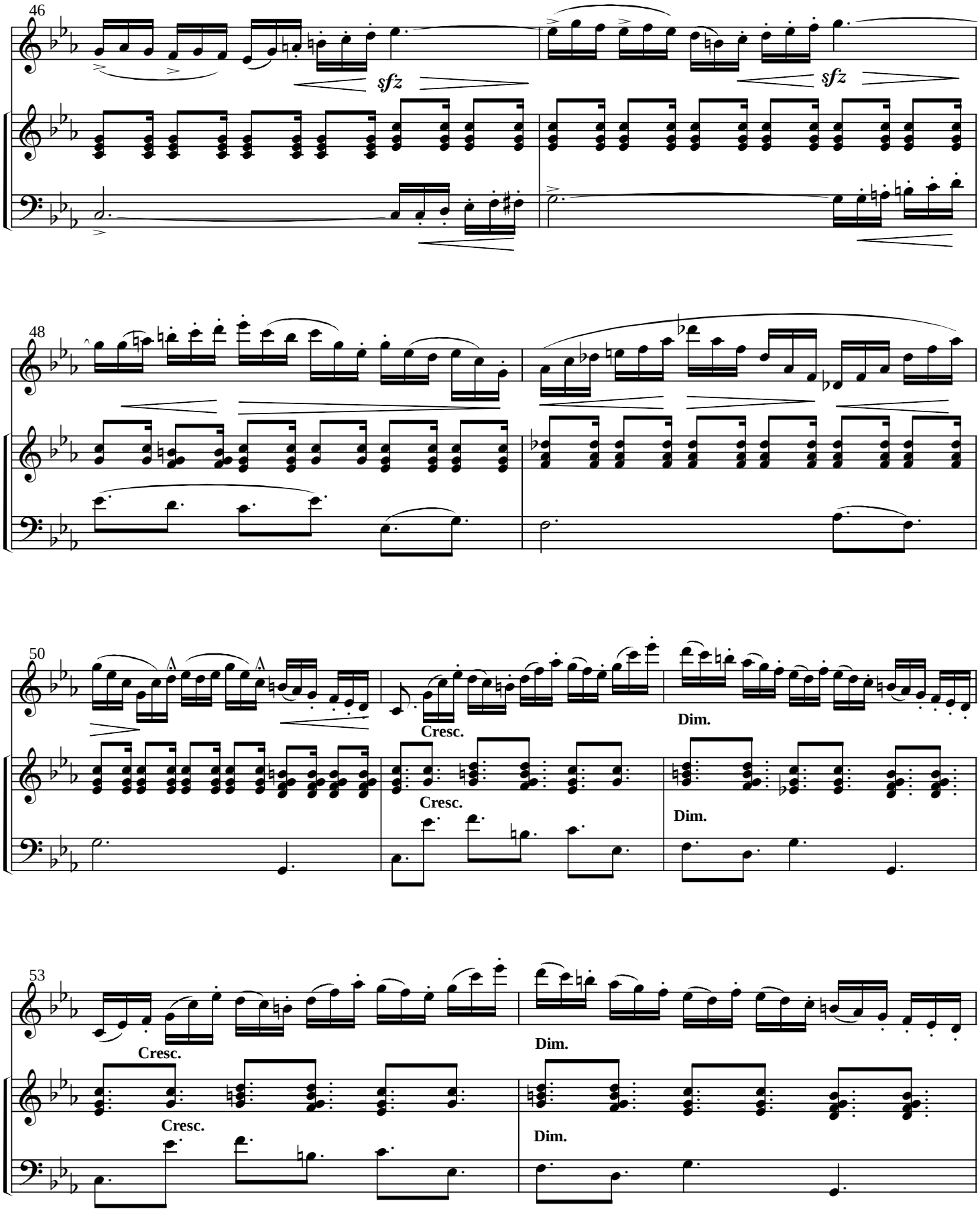


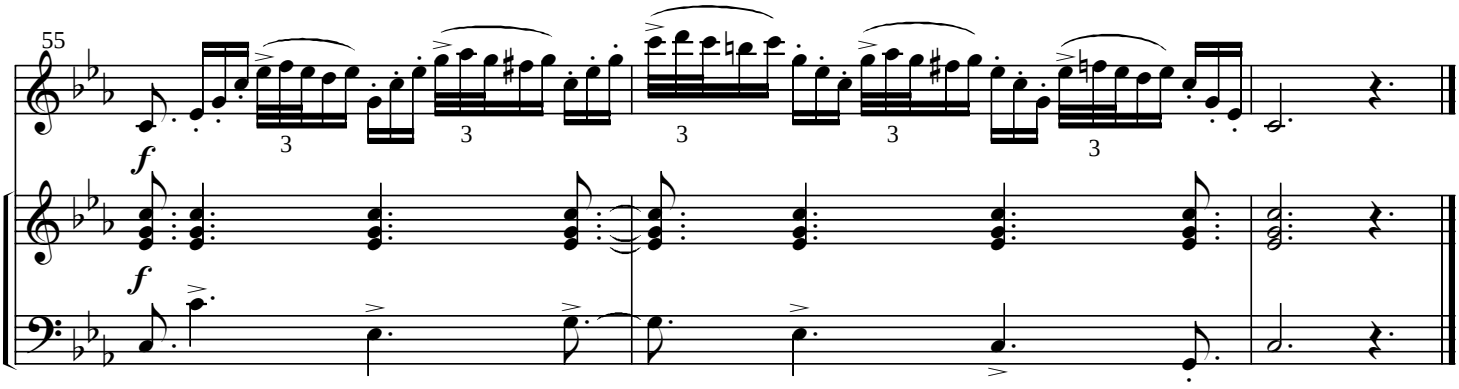

9
sfz
sfz
12
sfz
sfz
15
17
p
p


19
Cresc.
Cresc.
21
23
Dim.
Cresc.
sfz
Cresc.
sfz
Dim.
Cresc.
Cresc.
26


28
30
p
p
33
f
f
36
Decresc.
Decresc.


38
40
p
p
Cresc.
42
mf
sfz
sfz
mf
44


46
sfz
sfz
48
50
Cresc.
Dim.
Cresc.
Dim.
53
Cresc.
Dim.
Cresc.
Dim.



No. 6:[Dotted Quarter = 76] Although Barret designated the (dotted) quarter as the beat, this study actually utilizes the (dotted) eighth in pairs. This means, of course that Barret really should have notated this movement in 6/16. As it is, he actually confused matters all the more by notating the entire movement in ¾, forgetting the rule that constant triplets mandate 18/16 meter. These notational technicalities aside, this is a great etude propelled forth by a galloping subdivision. It makes tremendous demands on the embouchure because of its wide intervals and high tessitura. The structure is a simple A A'-B-A-Coda; the latter part which begins in measure 51 is great fun to play. In addition, the B section, which gets underway at measure 20, is composed of sequences and modulations, concepts usually associated with sonata form.