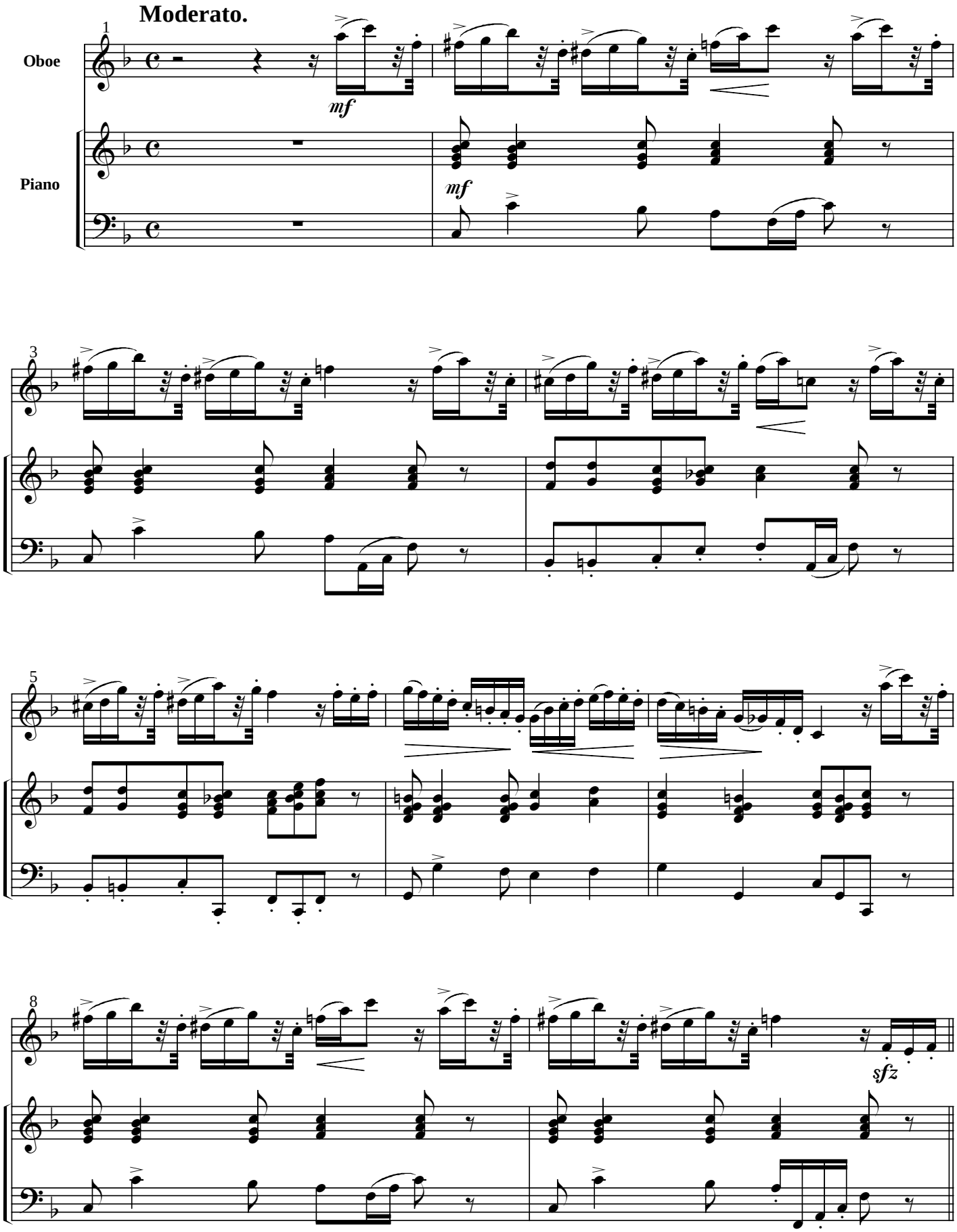
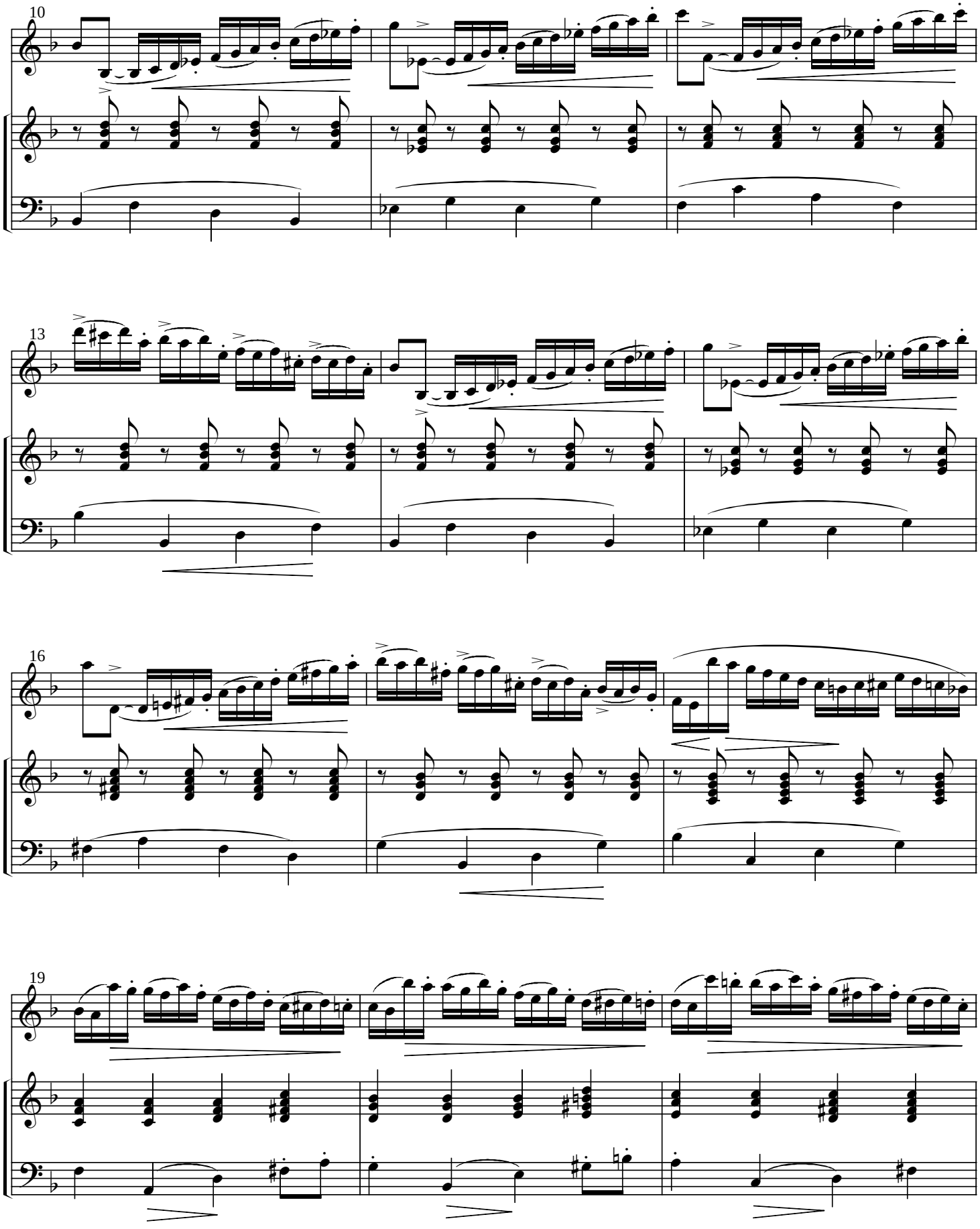
No. 8 in F Major

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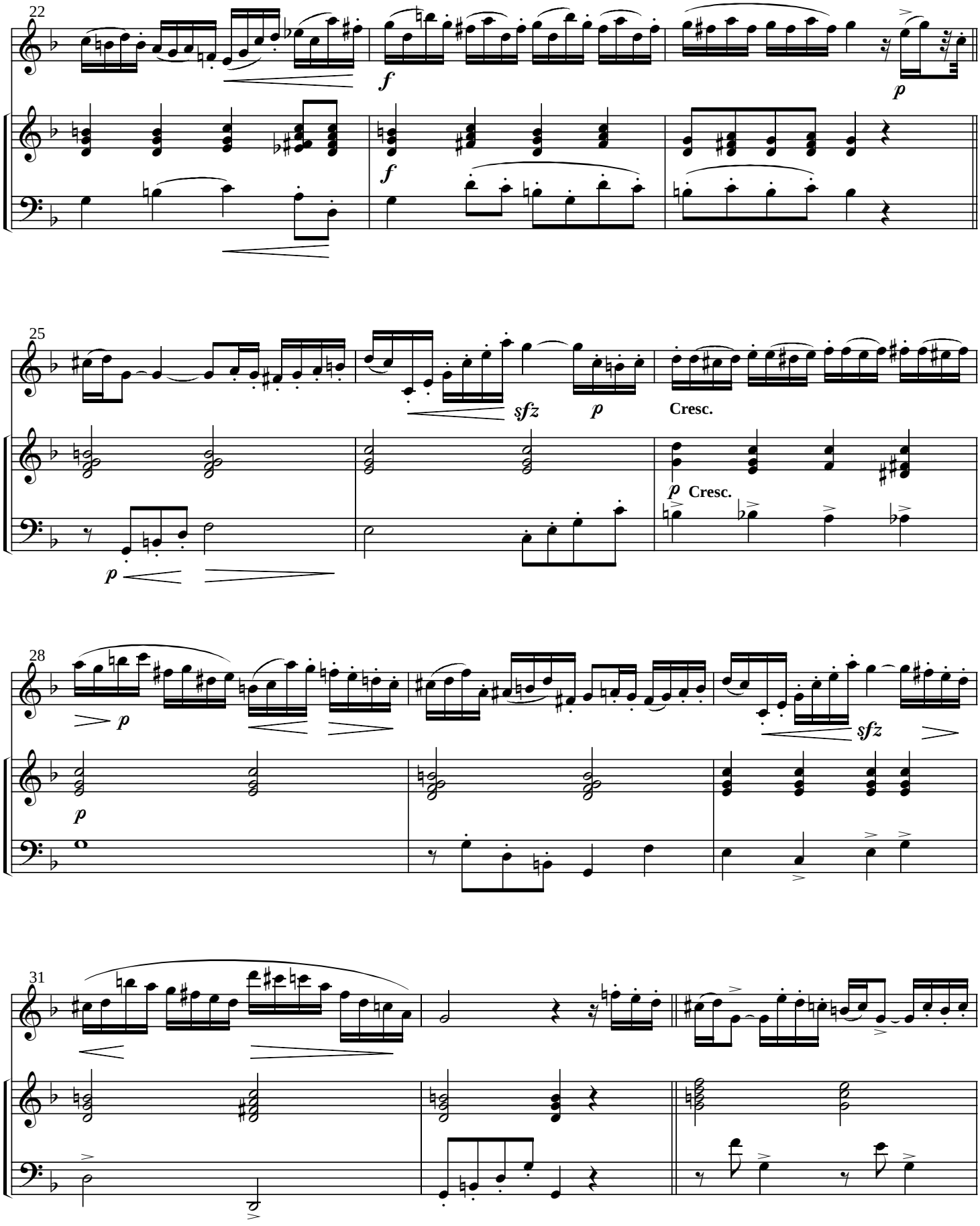
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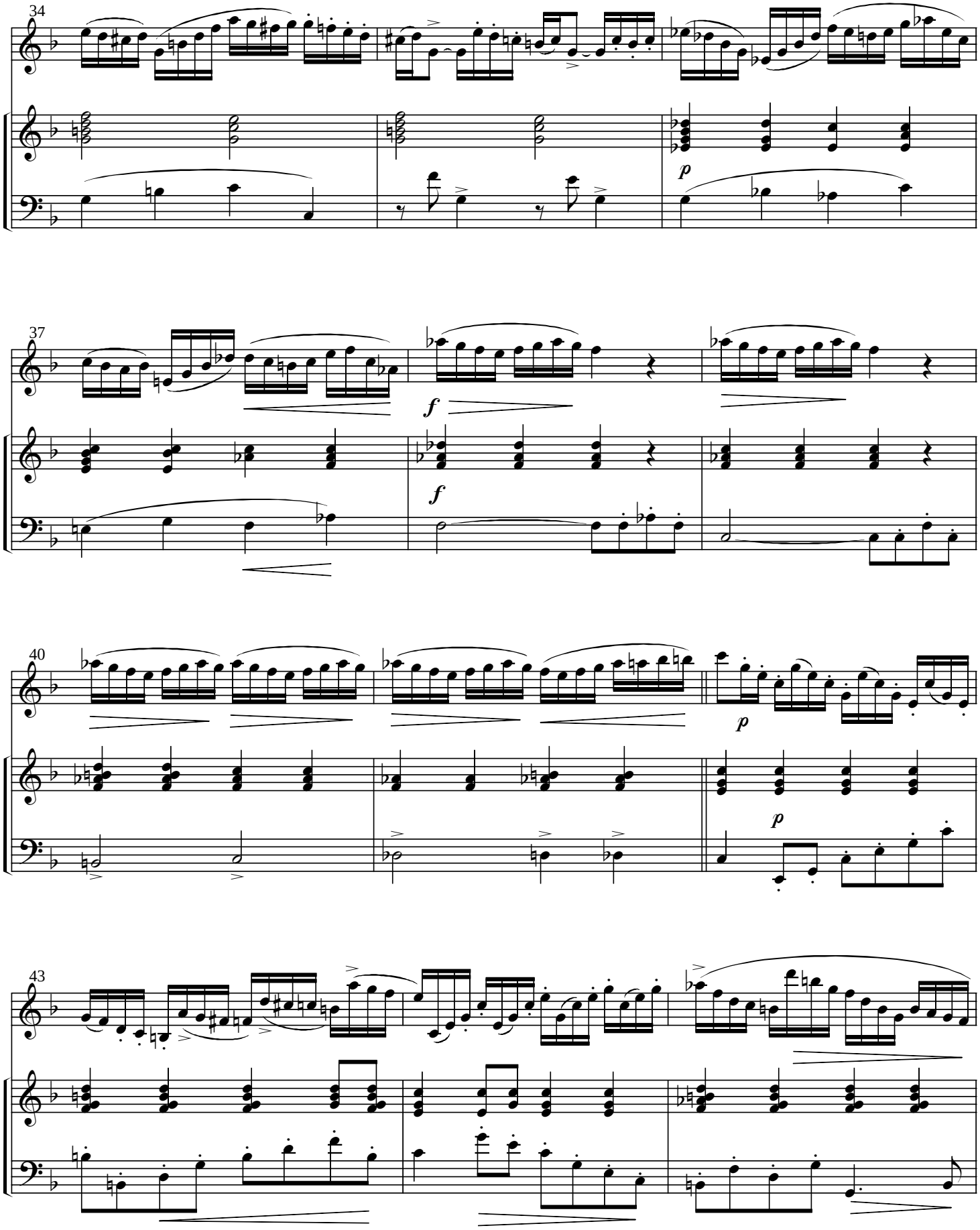
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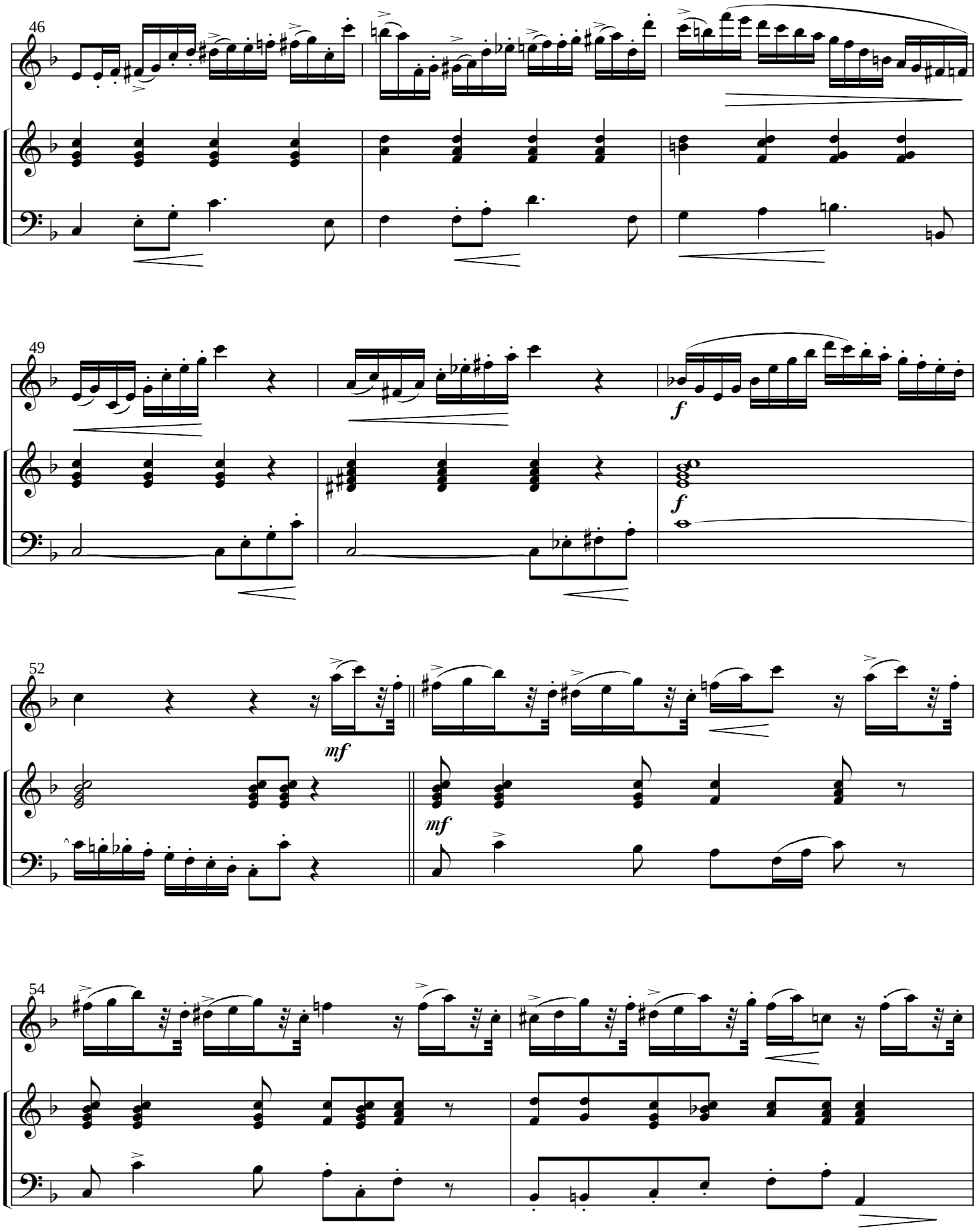
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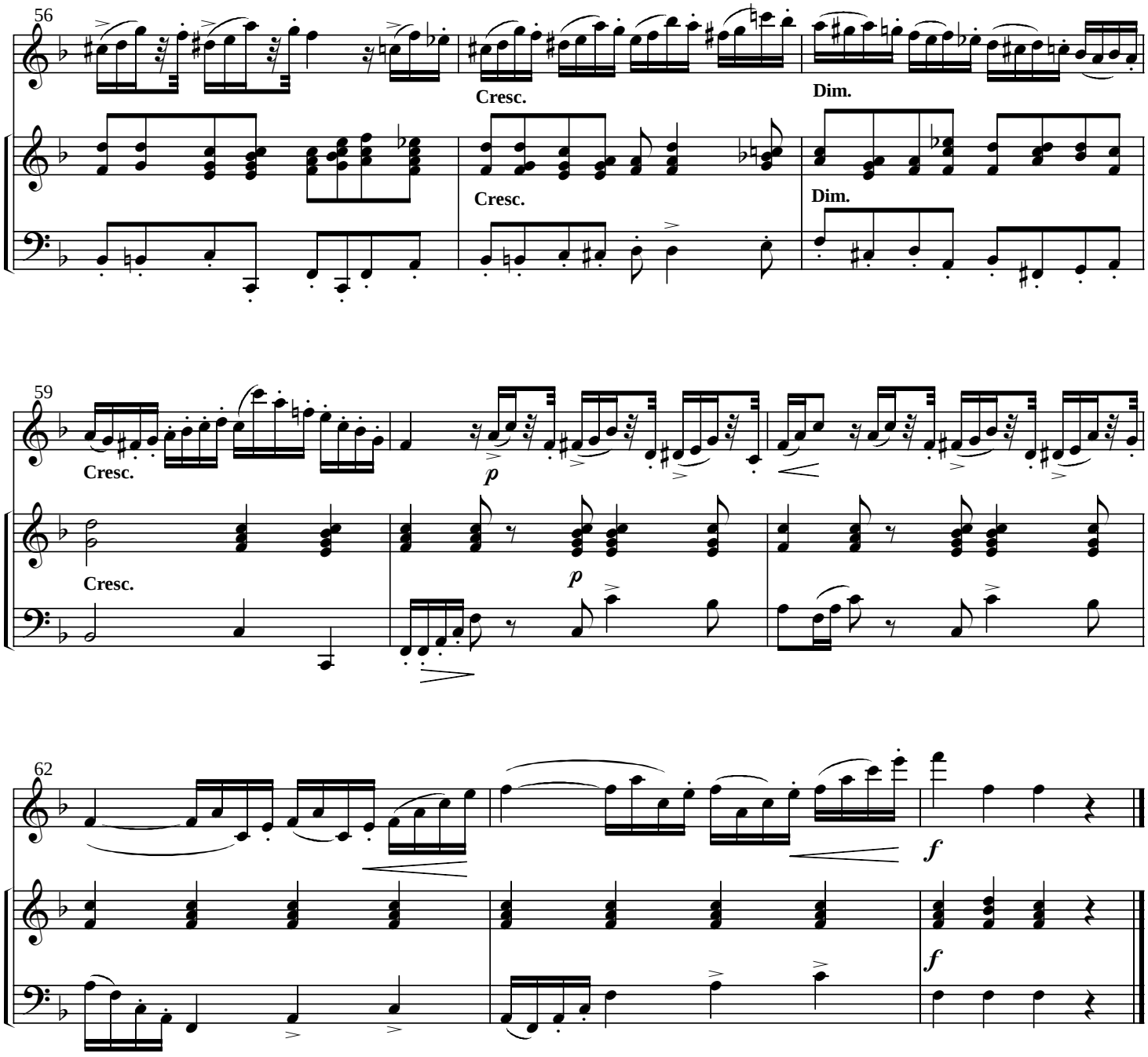

No. 8: [Quarter = 108] The initial theme of this study has the character of a refrain, so at first one might believe that a rondo is underway. This concept is further reinforced by the first couplet in the subdominant; but after it passes directly into the next couplet in the dominant without any reference to the first theme, one wonders just what the composer is up to. To be sure there are yet two more couplets (both in the dominant), neither of which is preceded by the refrain-style opening theme. Only at the end to we once again hear this extraverted melody. It seems a shame that Barret could not find a way to include it before each couplet. But on the other hand, and as good compositional practice dictates, some couplets include fragments of the 'refrain' in their makeup. Each couplet, C1, C2, C3, and C4 beginning at measures 10, 25, 33, and 42 respectively, has its own special set of mannerisms. Therefore, the oboist must spend some time in delineating such traits in order to assure a convincing performance. Lack of internal refrains makes this all the more difficult. In addition, Barret's designation of 108 to the quarter is far too quick for bringing out the character of the initial theme. The editor suggests 88.