

No. 6 in C Minor

Moderato e ben marcato.

Oboe

1

mf

sfz

3

5

7

9

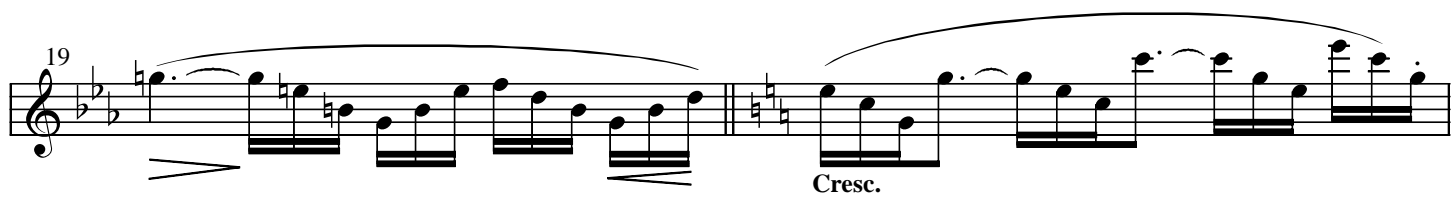
11

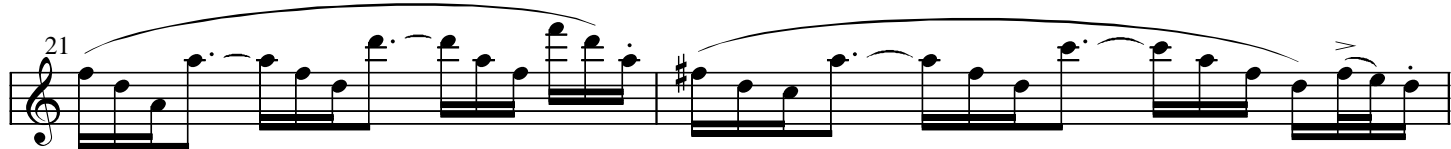
13

15

17

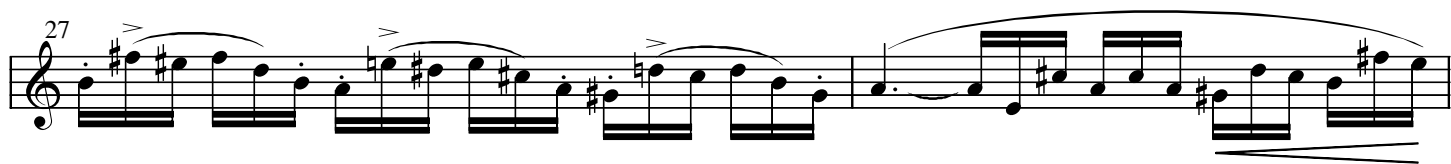
p

19  Cresc.

21 

23  Dim. Cresc.  sfz

25  Cresc. sfz

27 

29 

31  p

34  f

36  Decresc.

38 

The musical score consists of eight staves of music in G-flat major. The first staff begins at measure 40 with a piano (*p*) dynamic. The second staff starts at measure 43 and features a mezzo-forte (*mf*) dynamic. The third staff begins at measure 45 and includes a sforzando (*sfz*) marking. The fourth staff starts at measure 47 and also features a sforzando (*sfz*) marking. The fifth staff begins at measure 49 and includes a crescendo (*Cresc.*) and a decrescendo (*Dim.*) marking. The sixth staff starts at measure 51 and includes a decrescendo (*Dim.*) marking. The seventh staff begins at measure 53 and includes a crescendo (*Cresc.*) and a decrescendo (*Dim.*) marking. The eighth staff starts at measure 55 and features a forte (*f*) dynamic and triplet markings. The piece concludes with a Coda section starting at measure 51.

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 $\frac{3}{4}$, 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.