

No. 6 in C Minor

Moderato e ben marcato.

Oboe

Piano

mf *sfz* *sfz*

mf

3

5

7

9

9

sfz

sfz

12

12

sfz

sfz

15

15

sfz

17

17

p

p

19

Cresc.

Cresc.

21

Cresc.

Cresc.

23

Dim.

Cresc.

sfz

Cresc.

sfz

Dim.

Cresc.

Cresc.

26

Cresc.

Cresc.

28

p

30

p

p

33

f

f

36

Decresc.

Decresc.

38

38

40

p

p

Cresc.

42

mf

sfz

mf

44

46

sfz

sfz

This system contains measures 46 and 47. The music is in 3/4 time with a key signature of two flats. The melody in the treble clef features eighth-note runs and slurs. The piano accompaniment in the grand staff consists of chords in the right hand and single notes in the left hand. Dynamic markings 'sfz' (sforzando) are placed above the melody in measures 46 and 47.

48

This system contains measures 48 and 49. The musical notation continues with similar patterns of eighth-note runs and chords. The piano part maintains its accompaniment of chords and single notes.

50

Cresc.

Dim.

Cresc.

Dim.

This system contains measures 50, 51, and 52. Measures 50 and 51 are marked with 'Cresc.' (crescendo) above the melody and below the piano accompaniment. Measure 52 is marked with 'Dim.' (diminuendo) above the melody and below the piano accompaniment. The piano part features a sequence of chords in the right hand and single notes in the left hand.

53

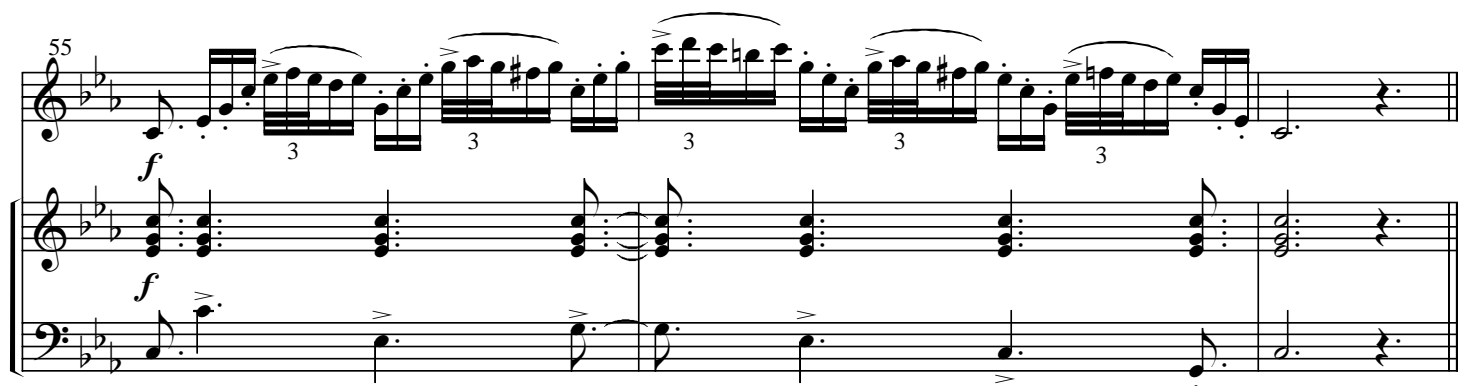
Cresc.

Dim.

Cresc.

Dim.

This system contains measures 53, 54, and 55. Measures 53 and 54 are marked with 'Cresc.' (crescendo) above the melody and below the piano accompaniment. Measure 55 is marked with 'Dim.' (diminuendo) above the melody and below the piano accompaniment. The piano part continues with chords in the right hand and single notes in the left hand.



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.