

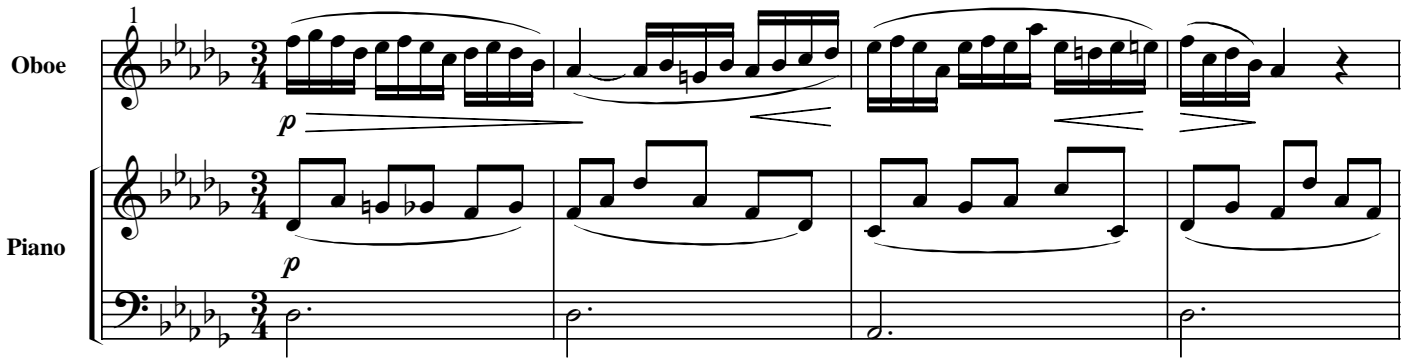
# No. 10 in Db Major

Andante legato.

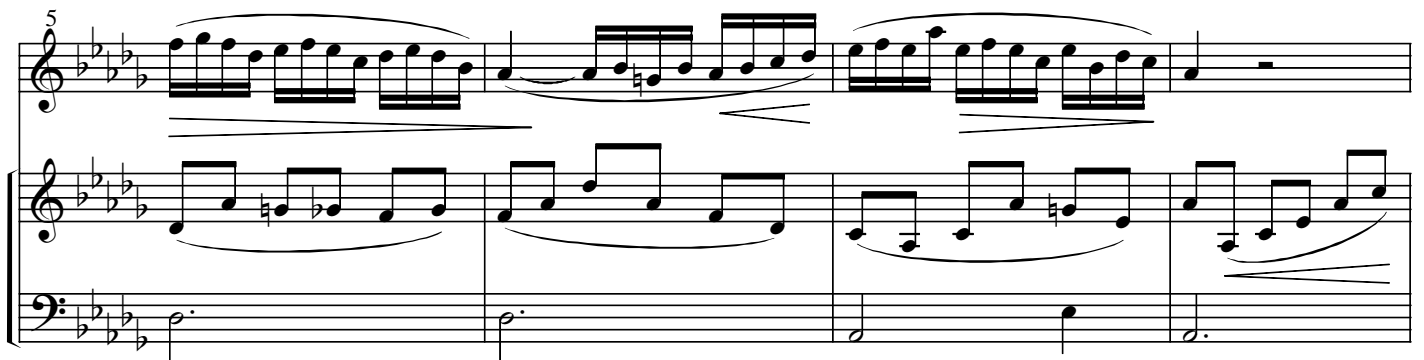
Oboe

Piano

*p*



5



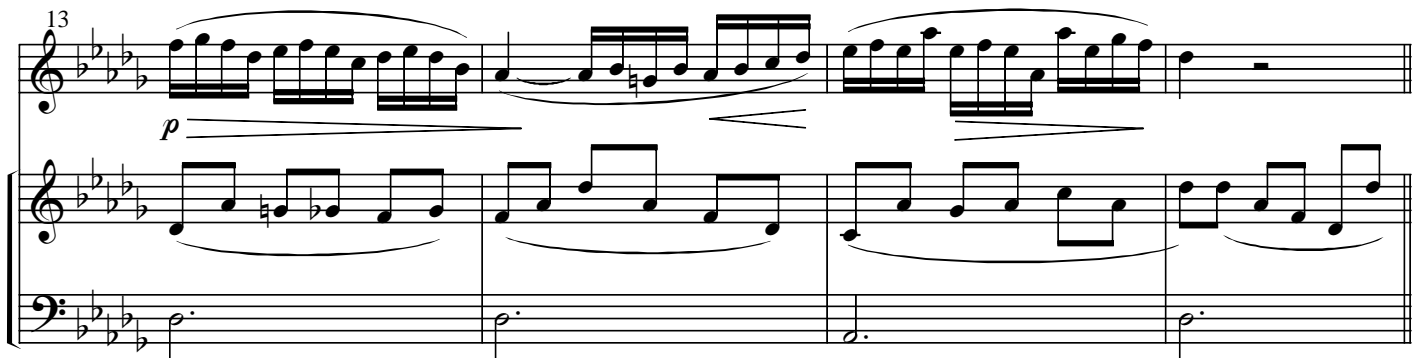
9

*sfz*



13

*p*



17

sfz sfz sfz sfz

This system contains measures 17 through 20. The right hand features a complex, rapid sixteenth-note pattern with many accidentals. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic *sfz* (sforzando) is marked four times, each with a wedge-shaped crescendo leading into a measure.

21

sfz sfz

This system contains measures 21 through 24. The right hand continues with intricate sixteenth-note passages. The left hand features a series of chords. The dynamic *sfz* is marked twice, with wedge-shaped crescendos.

25

sfz sfz sfz sfz

This system contains measures 25 through 28. The right hand has dense sixteenth-note runs. The left hand accompaniment consists of chords and moving lines. The dynamic *sfz* is marked four times with wedge-shaped crescendos.

29

Dim. Dim.

This system contains measures 29 through 32. The right hand begins with sixteenth-note patterns but ends with a whole rest. The left hand continues with chords and a final sixteenth-note flourish. The dynamic *Dim.* (diminuendo) is marked twice, each with a wedge-shaped decrescendo.

33

*p*

*p*

This system contains measures 33 through 36. The treble staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment with longer note values. Both staves are marked with a piano (*p*) dynamic.

37

*p*

*p*

This system contains measures 37 through 40. The musical texture continues with intricate melodic patterns in the treble and a steady accompaniment in the bass, maintaining the piano (*p*) dynamic.

41

*sfz*

*sfz*

*sfz*

*sfz*

This system contains measures 41 through 44. The treble staff has a more rhythmic, driving quality with frequent sixteenth-note patterns. The bass staff features block chords. The dynamic is marked as *sfz* (sforzando).

45

*sfz*

*sfz*

*p*

*p*

This system contains measures 45 through 48. Measures 45 and 46 are marked *sfz*. In measure 47, the treble staff has a *p* marking. The system concludes in measure 48 with a *p* marking in both staves.



**No. 9:** [Quarter = 104] This study is a minuetto; but its structure, namely Theme 1-Theme 2 (Trio)-Theme 1-Coda, does not follow the one associated with that dance form. In the Classical minuetto, the thematic material is usually set in binary  $||:A:||:B:||$  or rounded binary form  $||:A:||:BA:||$ . Both types normally carry a trio in the same binary structure. Although Theme 2 of Barret's minuetto is a rounded binary form (A-BA), the outer sections comprising Theme 1 are through-composed. The overall structure is supported by the tonalities I-iv to VI of iv-I-I. In addition, hemiola is integral to the oboe line of Theme 1: three 2/4 measures in the oboe part are allotted to the space of two 3/4 measures in the accompaniment. In the edition of 1862, Barret maintains a triple signature throughout; but the present editor delineates hemiola by placing it in 6/4 whenever it occurs. An interesting surprise comes at the start of the trio in Eb minor, because the composer has modulated to this key from Bb major without changing the key signature! Clearly, the master was being practical; after all, the dominant chord in Eb minor is Bb major and there are a fair amount of them, so why bother to notate a scary key signature? The present editor has fearlessly applied the correct key signature of six flats. The second of the three closing themes in the Coda has been repeated by the editor in order that a firm musical ending might be secured (See measures 60-62). Perhaps Barret had to shorten it in order to assist the engraver in his page layout.

**No. 10:** [Quarter = 68] This legato study in Db major poses many problems of fingering as regards the forked F and the left-hand Eb. In addition, there is the tuning of Gb which must be carefully watched after. A plaintive etude, it sits over rather slow-moving harmonies made interesting by a mysterious inner voice which the editor has derived from Barret's original lower part. The structure is straightforward: A-A-B-A; C-C; A-A; Coda. The parallel tonalities are I-I-V-I for the initial binary form, V-V during the central section, I-I for the truncated recapitulation, and, of course, I for the Coda.