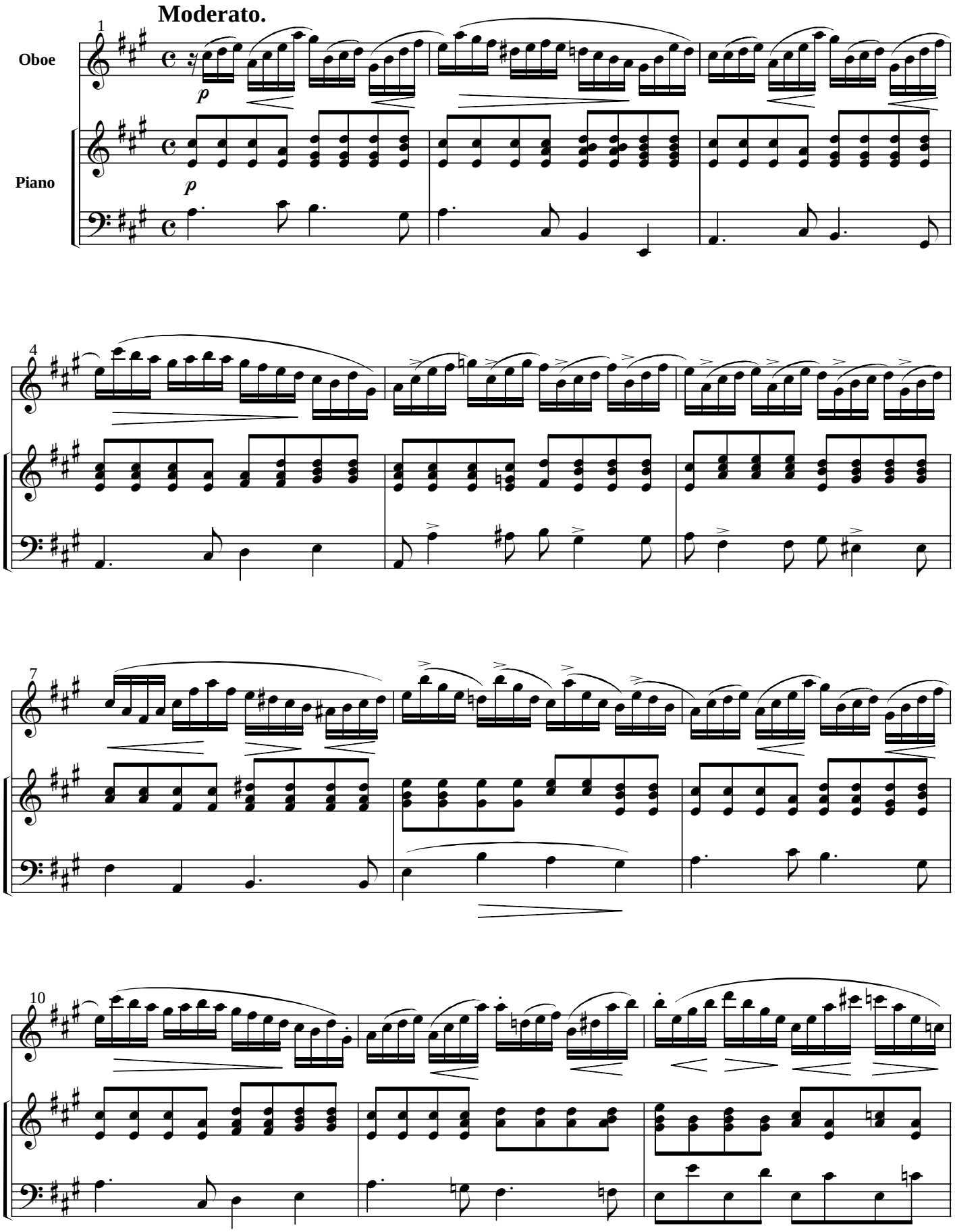
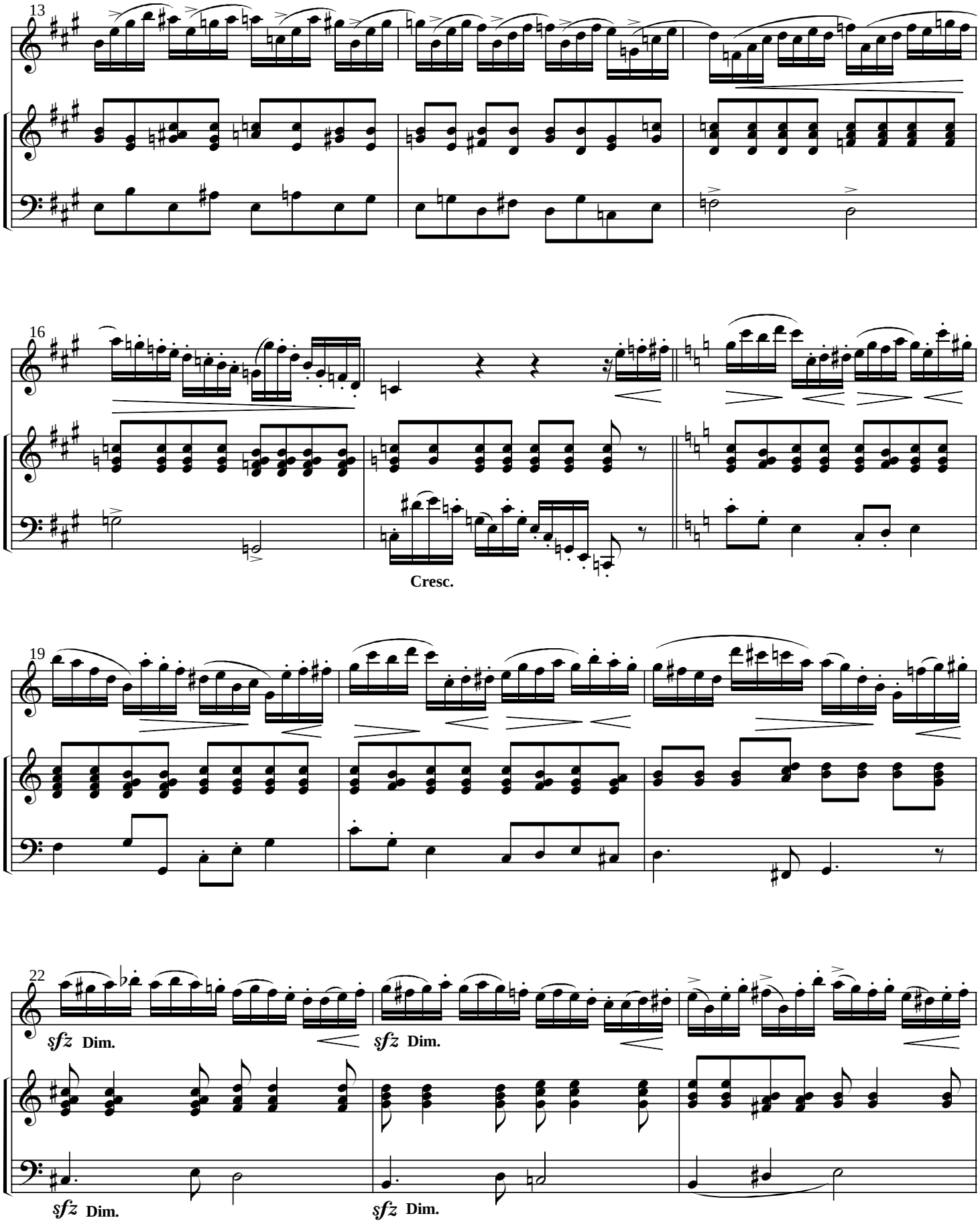
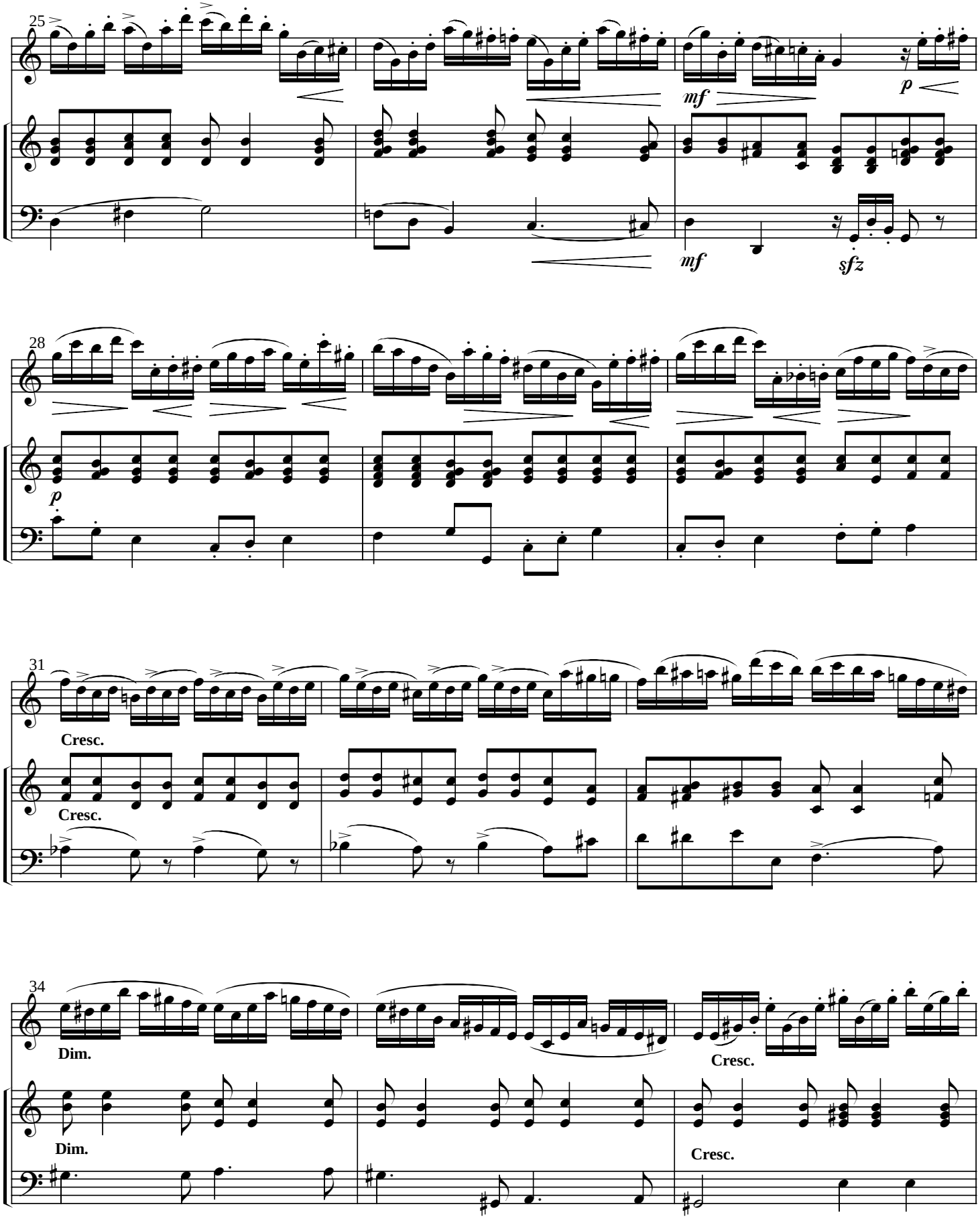
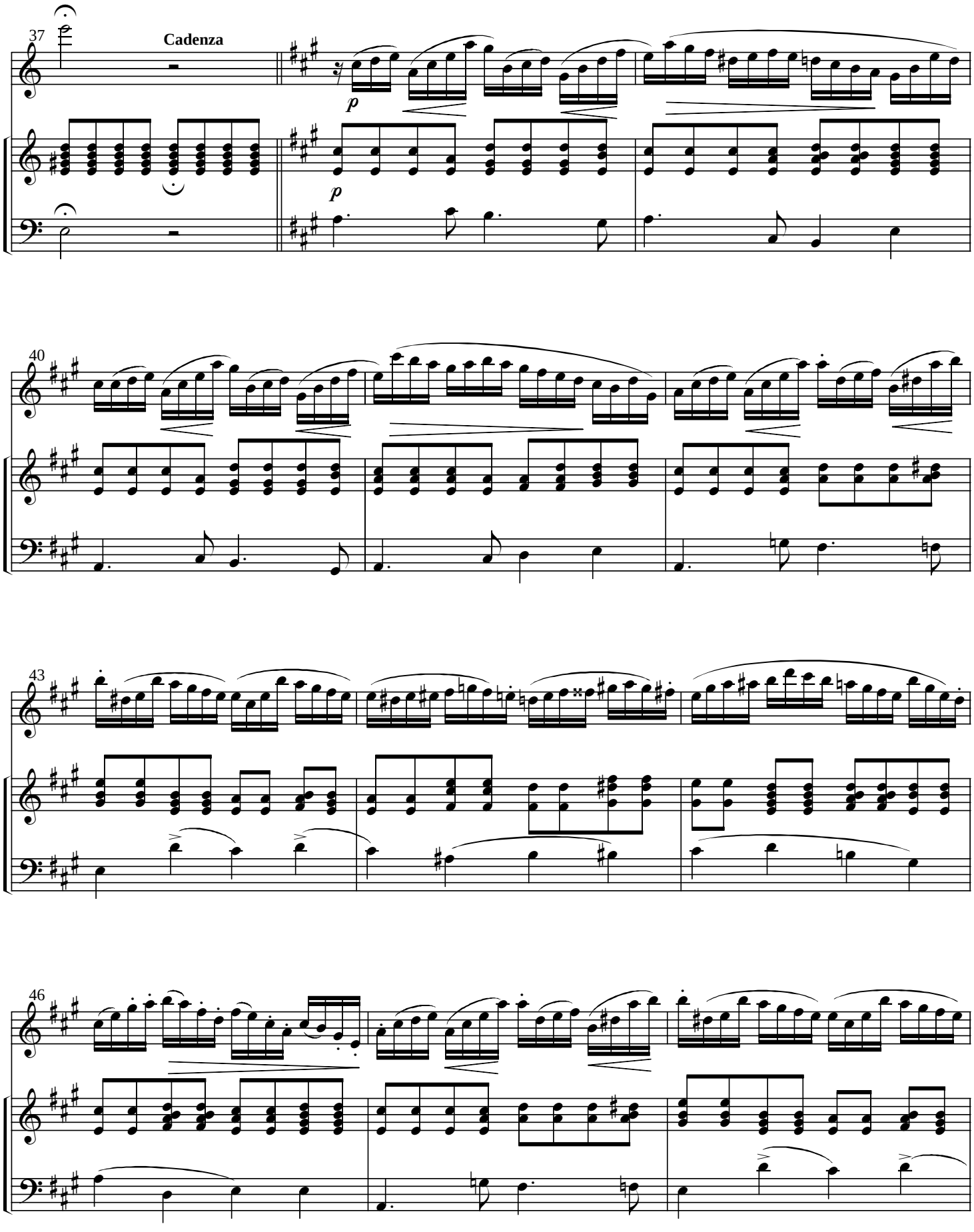
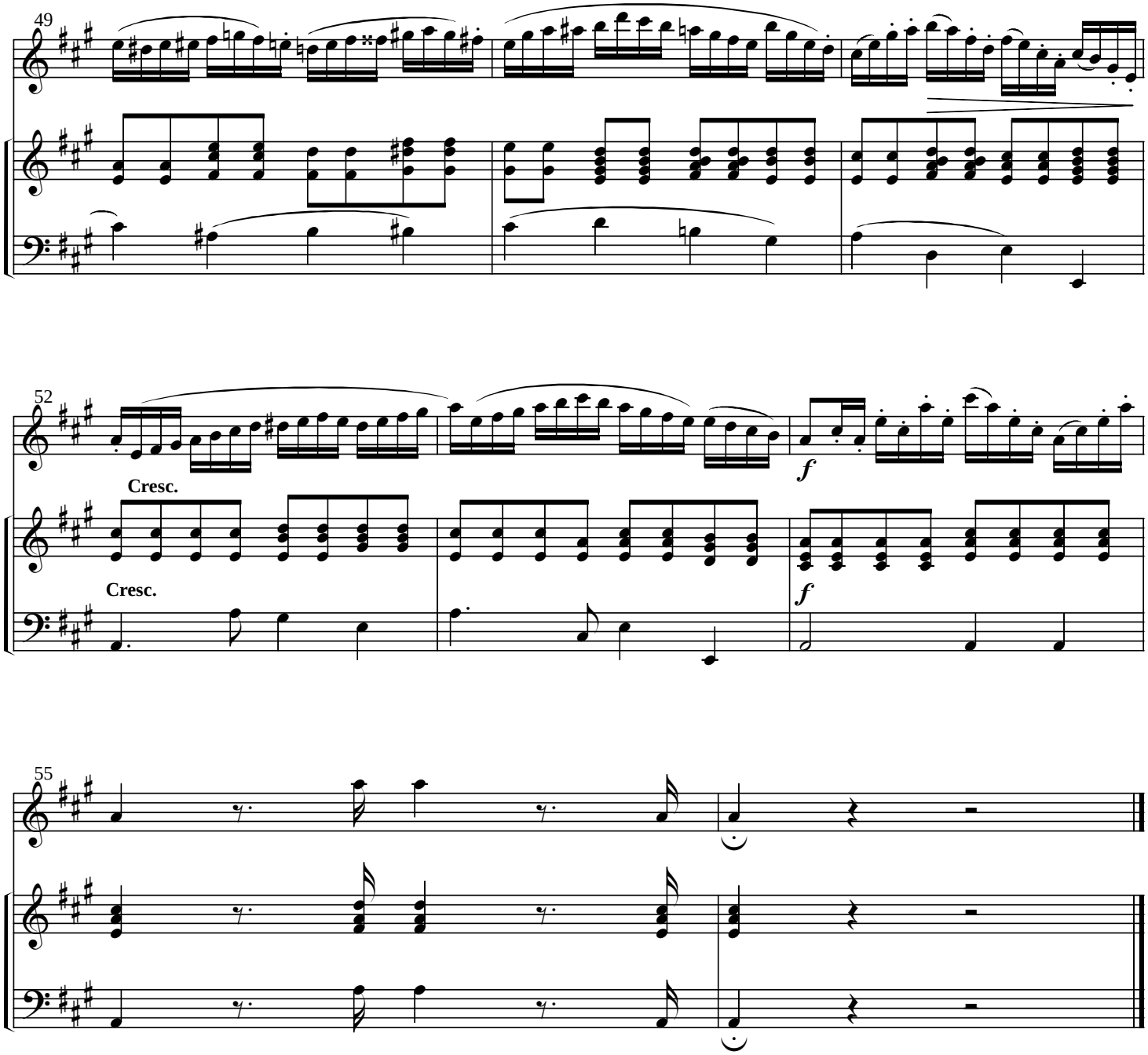
No. 11 in A Major




13
16
Cresc.
19
22
sfz Dim.
sfz Dim.
sfz Dim.
sfz Dim.


25
mf
p
mf
sfz
28
p
31
Cresc.
Cresc.
34
Dim.
Cresc.
Dim.
Cresc.


37
Cadenza
p
p
40
43
46



No. 11: [Quarter = 78] This is Barret at his most lyrical, despite the fact that practically the entire study is written in 16th notes. There are no real complexities as to structure or tonalities. Basically, a binary form with trio, da capo, and tonicizing coda suffices. The trio is placed in bIII, a kind of Romantic dominant. There are interesting transitions attached to the ends of both the opening binary form and the trio. The first of these, found in measures 11 through 17, is sure to wake up the oboist! Considering the thematic material and harmonic rhythm, Barret's marking of 108 to the quarter seems quite excessive; the editor suggests a very relaxed 78. Perhaps the engraver of the 1862 edition mistook Barret's crossed 7 for a 10.