

No. 12 in E Minor

Vigorous.

sfz

Oboe

Piano

f

Cresc.

f

sfz

sfz

Cresc.

Cresc.

sfz

Cresc.

Cresc.

This musical score is for a piece titled "No. 12 in E Minor", marked "Vigorous.". It is written for Oboe and Piano. The key signature is one sharp (F#) and the time signature is 4/8. The score is divided into four systems, each containing staves for both instruments. The Oboe part features melodic lines with various articulations, including slurs, accents, and staccato marks. The Piano part provides a rhythmic accompaniment with dense chordal textures and moving bass lines. Dynamics are indicated throughout, including forte (f), sforzando (sfz), and crescendo (Cresc.). The piece concludes with a final flourish in the Oboe part.

13 *sfz*

This system contains measures 13, 14, and 15. The treble clef staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The middle staff provides a harmonic accompaniment with chords and sixteenth-note patterns. The bass clef staff has a lower melodic line with some rests. A forte (*sfz*) dynamic marking is present at the beginning of measure 13.

16 *sfz*

This system contains measures 16, 17, and 18. The melodic lines in both the treble and bass staves continue with complex rhythmic patterns. The middle staff maintains its accompaniment. A forte (*sfz*) dynamic marking is present at the beginning of measure 16.

19 *sfz*

This system contains measures 19, 20, and 21. The musical texture remains consistent with the previous systems, featuring intricate melodic and harmonic development. A forte (*sfz*) dynamic marking is present at the beginning of measure 19.

22

This system contains measures 22, 23, and 24. The piece concludes with sustained melodic and harmonic patterns. The middle staff shows a dense texture of chords and sixteenth notes.

25

p *Leggiero*

p

28

Cresc.

p

Cresc.

31

Cresc.

f

Cresc.

f

34

p

p

37

3

3

3

3

40

Spianata

Spianata

43

46

49

Cresc.

Cresc.

52

f

Cresc.

55

sfz

Cresc.

sfz

58

ff

61 *p* *Leggiero*

61 *p* *Leggiero*

64 *Cresc.* *p*

64 *Cresc.* *p*

67 *Cresc.* *f* *sfz*

67 *Cresc.* *f* *sfz*

70 *sfz* *sfz* *sfz*

70 *sfz* *sfz* *sfz*

73 *sfz* ³ *sfz* ³ *sfz* *sfz* *p* Cresc.

74 *p* Cresc.

76 *f*

77 *f*

79 *p* Cresc. *p* Cresc.

80 *p* Cresc.

82 *f*

83 *f*



No. 12:[Eighth = 100] Barret notated this study incorrectly in 4/4, with eight eighth-notes to the measure. This has the effect of making his phrases in 19th-century Italian operatic style, two measures long rather than the standard of four measures. Even more telling are the half-phrases which become one measure long rather than the traditional two measures. The editor has gladly corrected this oversight as it permits the Finale music program to lay out three measures of 4/8 to the line rather than one gigantic measure of 4/4. The study itself is constructed in sonata-form with two contrasting themes, a development section, and a coda. The tonalities are as follows: i then III for the two main themes; #III notated as bIV at the start of the development modulating to V; then the usual tonic i during the recapitulation of the two main themes. The coda starts in VI and takes 10 measures of 4/8 to modulate down to the tonic where it remains for three tonicizing closing themes. The second of the main themes is particularly difficult because of the trill motive that permeates it. The same can be said for portions of the development and coda: Barret has no pity! On the other hand, the first theme is broadly laid out and, despite its wide-ranging tessitura, is a pleasure to play. This is a most-impressive etude.