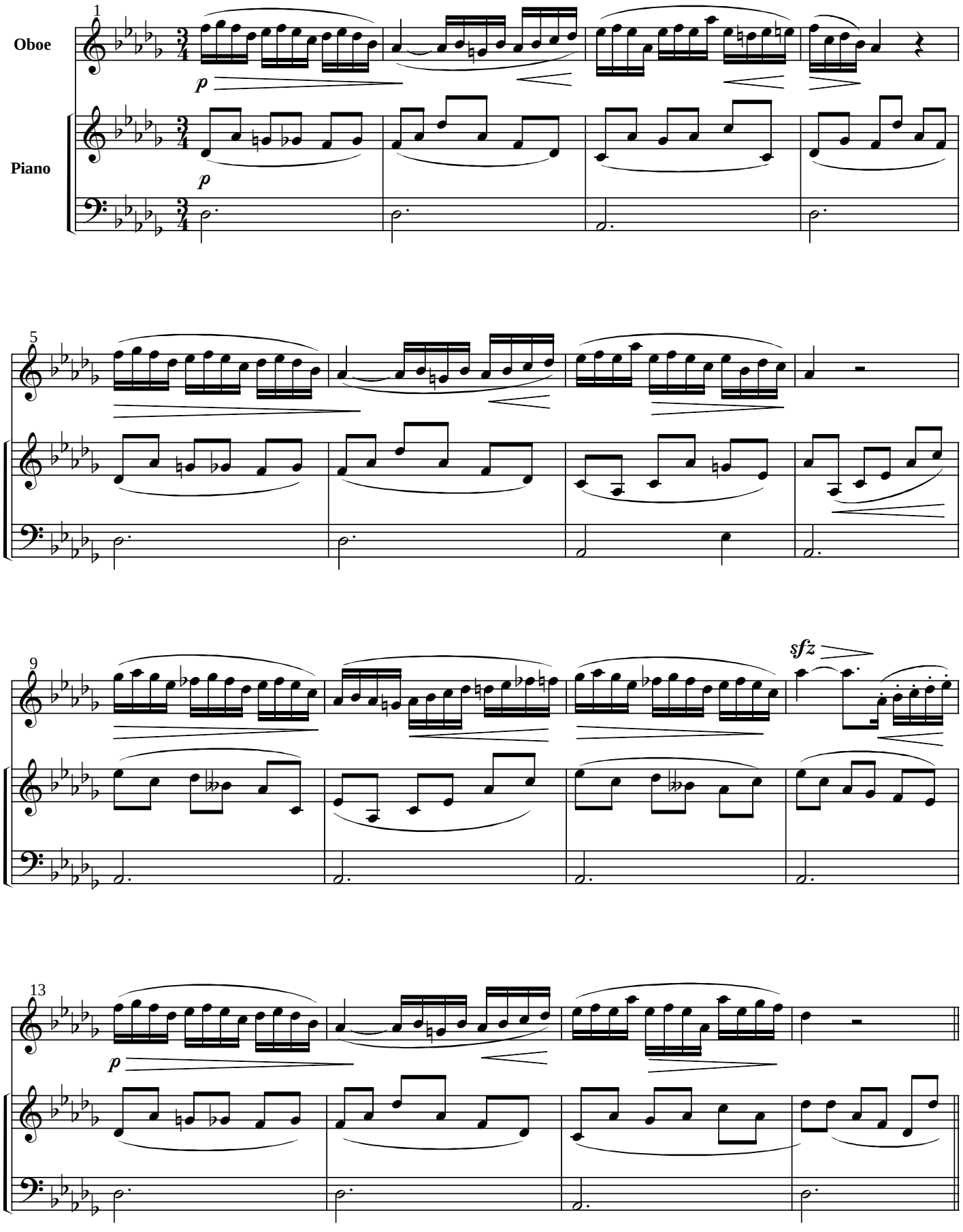
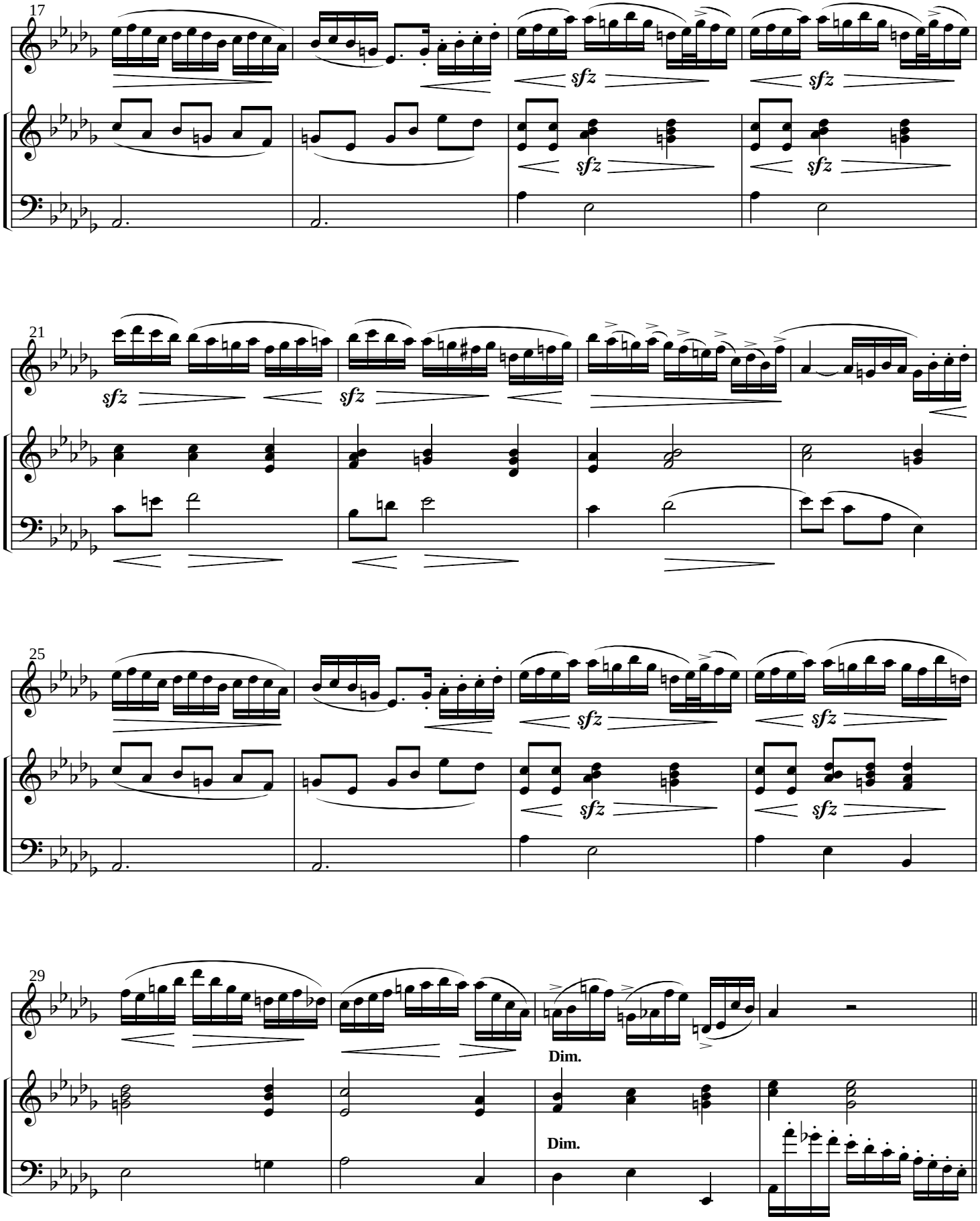
No. 10 in Db Major

Andante legato.

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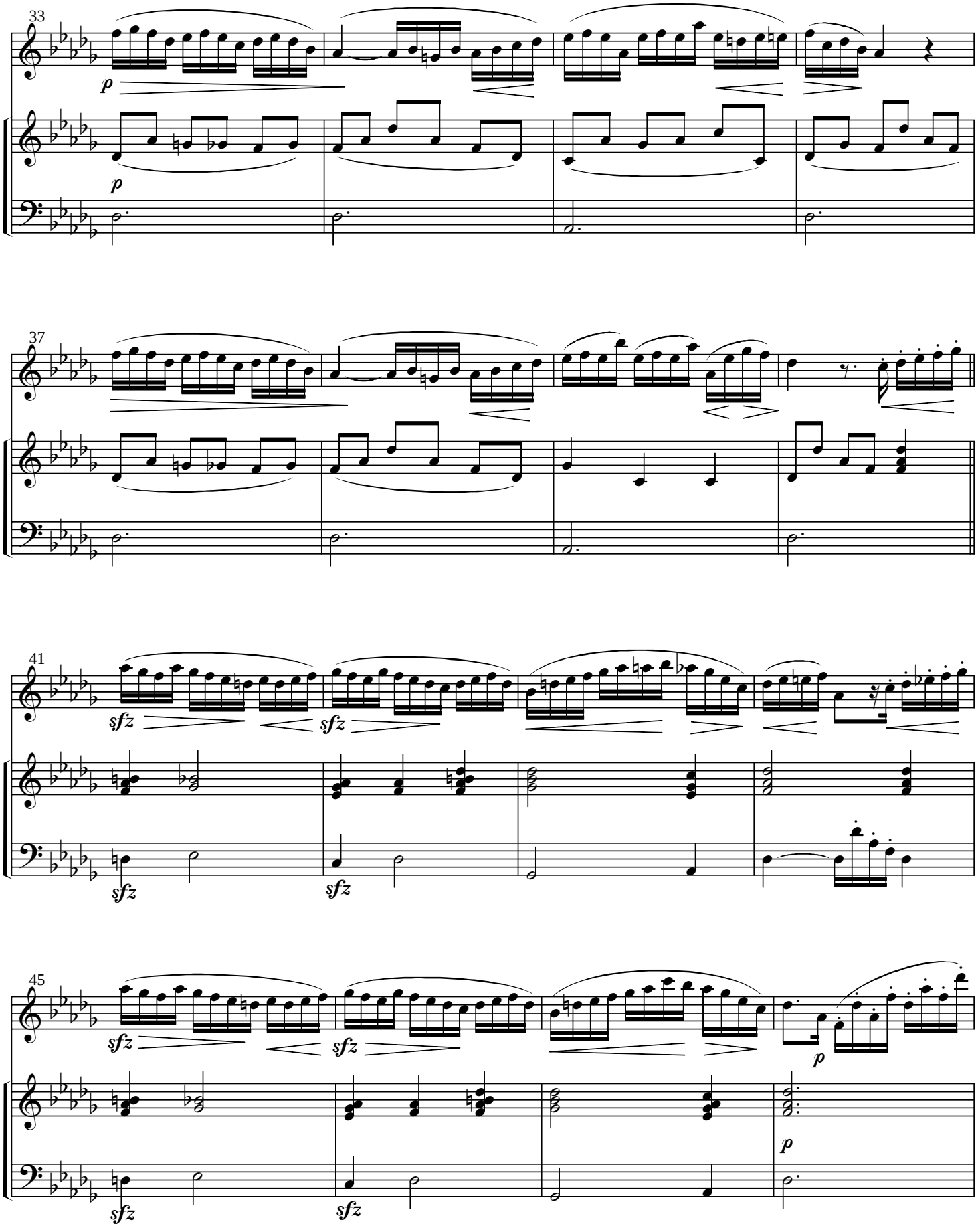
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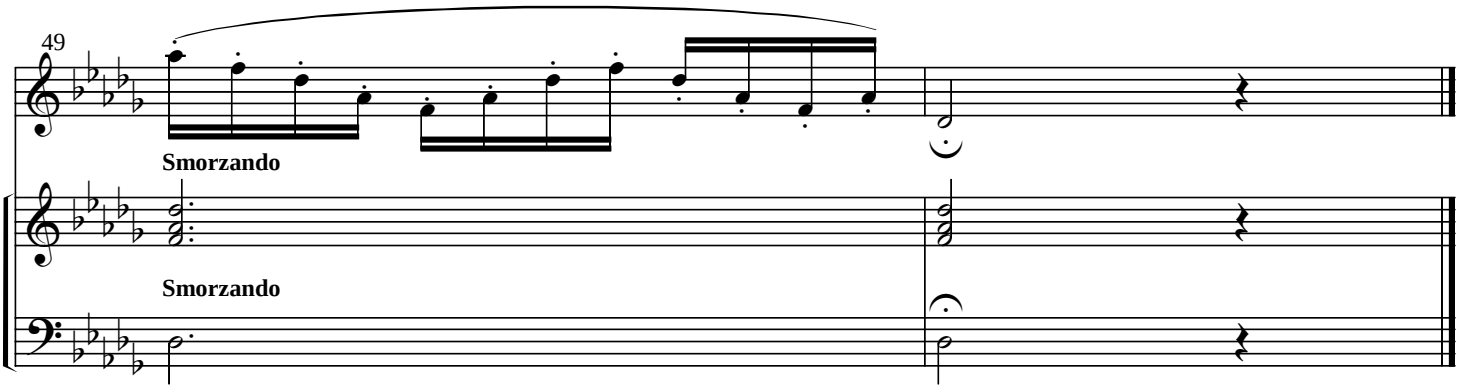

No. 9: [Quarter = 104] This study is a minuetto; but its structure, namely Theme 1-Theme 2 (Trio)-Theme 1-Coda, does not follow the one associated with that dance form. In the Classical minuetto, the thematic material is usually set in binary ||:A:||:B:|| or rounded binary form ||:A:||:BA:||. Both types 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 toVI 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-land 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.