

# No. 11 in D Minor

**Allegro moderato.**

1

Oboe

*mf*

Piano

7

1st 2nd

1st 2nd

1st 2nd

13

*p*

*p*

20

*mf* *f*

*mf* *f*

27

1st *mf* Fine

2nd *mf* Marcato. Fine

33

1st

39

2nd *p* Legato.

46

Marcato. *f* Cresc. Cresc.

53

1st 2nd *mf*

D.S. al Fine

Rinf. *p* 1st 2nd

D.S. al Fine

Rinf. *p* 1st 2nd

D.S. al Fine

**No. 11:** [Quarter = 90] This study in D minor is the first in the series of 40 Melodies to combine two binary forms to create a larger construct. The first of these binary forms presents a canon at the octave. The second, properly called the trio, is a boisterous march placed in the relative major. The problem for the player is to differentiate the contrasting styles of these two major parts. Therefore the staccato of the first section must be carefully adhered to. Barret makes this difficult for the student as the 16th notes here require stopping by the tongue, while the air must be stopped (with the closing of the embouchure) for the 8th notes. In the trio, Barret alternates between this 'embouchure' staccato to create his marcato, and pure legato. A space must be made before the 32nds in the trio in order to get the effect of ornamental notes, which Barret had notated stenographically.

**No. 12:** [Quarter = 100] Olé, it's the bolero! Not the type that was to become popular in a later time by Maurice Ravel, but one which is more akin to the polacca or polonaise, a standby of French Romantic opera. Measures 7-9 and 31-33 include grace notes before the beat. Separation before each is a necessity if these are to be brought off convincingly. Also the two manners of stopping staccato notes (tongue and embouchure) are found again. Both sections of the rounded binary form might be repeated in order to lengthen the study. (The second section begins on the pickups to measure 13). This bolero is a beautiful miniature with exquisite harmonies and it is hoped that the student will lavish much care on its subtleties.