

No. 15 in Bb Major

Moderato.

Oboe

1

p

5

1st

9

2nd

13

17

Rinf.

20

p

24

28

32



No. 15: [Quarter = 88] From Barret's persuasive background in Italian Romantic opera comes yet another cavatina, this one with tonicizing closing themes starting in measure 29. The long appoggiaturas that Barret has written out in full in measures 4, 11, 15 and 25 require substantial weight as befits the meaning of the word: 'appoggiare' is the Italian verb 'to lean'. The shorter appoggiaturas in measures 12 (b2), 13 (c#), 20 (g#2) and 38 (e2 and e1) should also receive proper weight of the air. In measure 38, it is advisable to take the left fingerings for f2 and f1, rather than the forked fingerings, in order that the color of these notes will match their respective appoggiaturas e2 and e1.

No. 16: [Quarter = 88] Barret presents another recital encore, this one featuring staccato, primarily the type stopped by the tongue and requiring solid support from the speed of the wind driving the phrase direction. Sometimes this direction is indicated by the master's hairpin increases and decreases, but for best results a good instructor is invaluable here to map out each phrase and its motivic breakdown for the student. The grace notes before the beat are particularly difficult and the editor has written them out in full in order that no mistake as to their position and pitch may be made. This is the procedure followed throughout this edition. The structure of the movement indicates that it might a late composition since the second part of the binary for is broken in two in order that the part preceding the recapitulation might be repeated. The coda beginning in measure 30 features an ornamented version of the first closing theme.