

No. 14 in F Major

Allegro.

Oboe

Piano

p

p

Rinf.

Rinf.

Rinf.

Rinf.

Rinf.

24

sfz

30

Cresc. *Decresc.*

36

a Tempo.
Rall. *p*
Rall. *p*
sfz

42

The image shows a musical score for a piece titled 'Étude brillante'. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of two systems. The first system starts at measure 48 and the second at measure 54. The melody is written in the treble clef and features rapid eighth-note passages. The accompaniment is in the bass clef, consisting of chords and single notes. Dynamics include Cresc., f, and p. There are also slurs and accents throughout the piece.

No. 14: [Dotted Quarter = 112] 'Étude brillante' might be the title of No. 14 because of its rushing 8th notes. The passage beginning in the middle of measure 24 and ending on the downbeat of measure 33 needs special attention as to mixed articulation. In order that the ensuing sequence can be controlled dynamically, it must be preceded by a breath. Oboists should consider including this piece as an encore (preferably memorized) attached to the end of a substantial recital. Applause is guaranteed, particularly if the metronome is moved up a few notches to 142!

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.