

No. 18 in B Minor

Andante sostenuto.

Oboe

1

p

4

sfz

8

sfz

12

16

20

24

27

Cresc. *Rinf.*

31

p

Detailed description: This is a musical score for an Oboe part, titled 'No. 18 in B Minor' with the tempo marking 'Andante sostenuto.' The score is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 9/8 time signature. The piece begins with a first measure marked with a '1' and a dynamic of 'p' (piano). The melody is characterized by long, flowing lines with many slurs and ties. There are several measures of rests, notably at measures 4, 8, 16, 20, 24, and 31. Dynamic markings include 'p' at the beginning and end, and 'sfz' (sforzando) at measures 4, 8, and 27. There are also markings for 'Cresc.' (crescendo) and 'Rinf.' (rinfacciato) around measure 27. The score is divided into measures by bar lines, with measure numbers 1, 4, 8, 12, 16, 20, 24, 27, and 31 indicated at the start of their respective lines. The notation includes various note values, including dotted notes, and rests.

35

39 *sfz*

42 *pp*

46

Calando *Ritard.* *pp*

No. 18:[Dotted Quarter = 60] If one did not know that Barret, born Barré, was French, one would surely ascribe this waltz to Bellini or Donizetti. In the 20th century, works of this nature are considered very Sicilian! Strangely though, the central section beginning with the pickup to measure 13 leaves Palermo for Paris, but the diminished chord at measure 29 assures us that we will soon be back in the land of the Italian Vespers. At the end, a move from the original 9/8 meter to 6/8 brings a change of color and key with two folk shawms serenading us over a pedal point to the end. Throughout, the counterpoint of the bassline forms a beautiful countermelody. For the oboist, though, this is a tortured trip through wide intervals and intricate articulation, only to end up with a plethora of left-hand d#'s.