

**No. 17:** [Quarter = 104] The moody music of Chopin seems to have been the inspiration for this miniature 'Ballade in B Minor'. Barret's notation indicates that the final note of many groupings of four 8<sup>ths</sup> is to be separated from the three preceding 8ths by stopping the bow on the string, the same style found in a series of up-bows. We oboists can only attempt to imitate this through first listening to the affect as made on an actual string instrument, and then trying to reproduce it on the oboe by using the embouchure to gently stop the third note in the series. The final trill from b2 to a#2 requires use of the trill fingering to obtain a#.

**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 20<sup>th</sup> 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.

**No. 19:** [Quarter = 88] Barret chooses to trick the player in this perky march by presenting a rather straightforward main section, but then following it with a lengthy coda containing difficult florid closing themes. Therefore, it is best to set the tempo of the opening by basing it on what will be comfortable once the coda is reached in measure 30. Two other short patches of quicksand are found in the ornamentation presented in measures 24 and 26 and require much patience in practice. Insofar as interpretation of the main body of the march is concerned, the central section (measures 9-22) should be somewhat legato as opposed to the jaunty staccato of measures 1-8 and 23-29. Also care must be taken to differentiate quadruple and triple subdivision in measure 4. To say the least, Barret is most generous, marking this movement at 88 to the quarter when 108 seems to be in order.

**No. 20:** [Quarter = 84] In the opening narrative of Barret's *Complete Method* for the Oboe, the master indicates that many trills should begin on the upper auxiliary. This study is based on the upper auxiliary trill and the present editor has written them out in full in order that the student might measure them perfectly in order to strengthen the muscles of the fingers. The coda beginning in measure 28 is particularly taxing. The embouchure, too, gets quite a workout as it moves throughout the range of the instrument. The descent beginning in measure 16 is followed by a quick ascent in measure 18 and a passage in piano leading to the recapitulation in measure 21: the stress to the embouchure here is considerable.