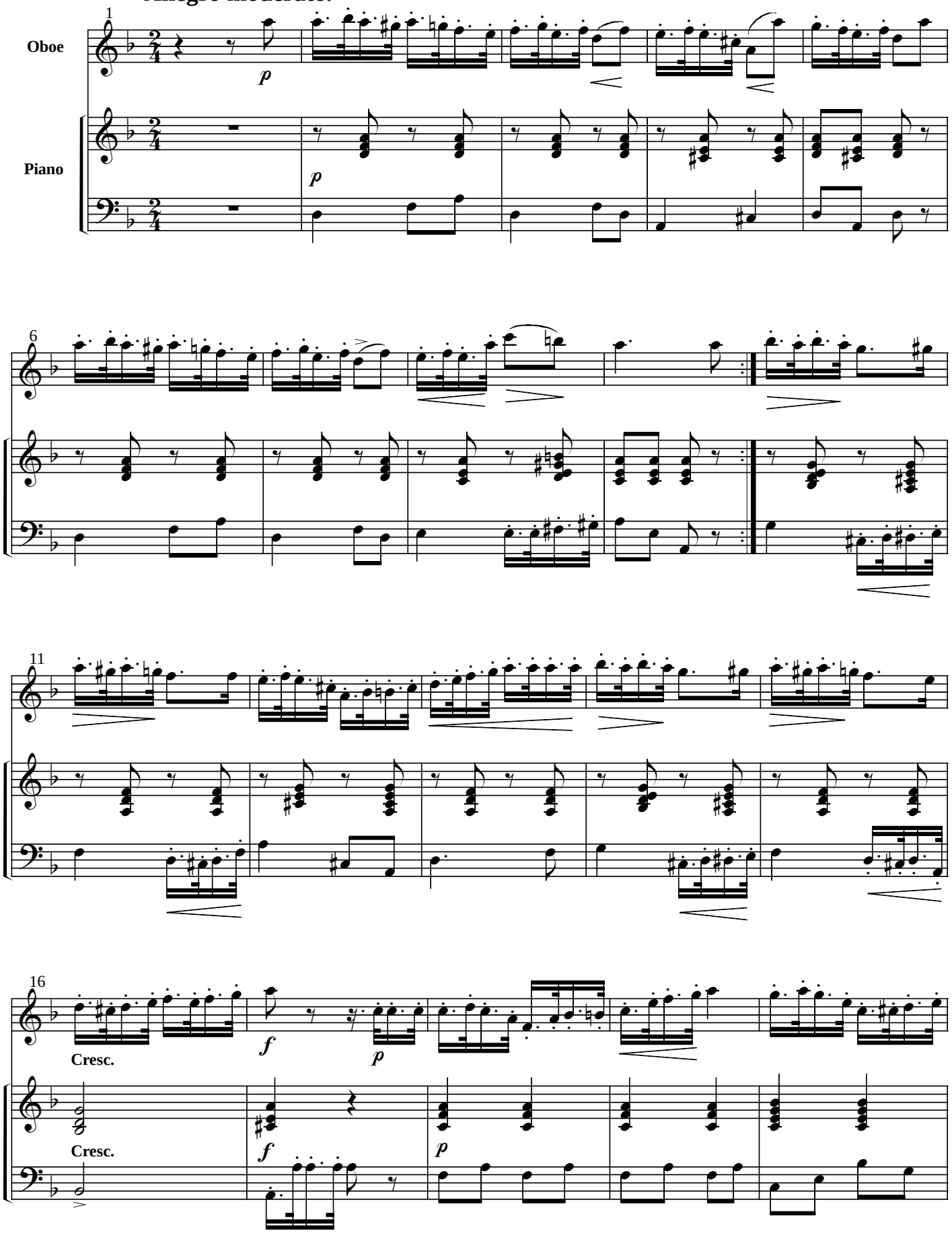
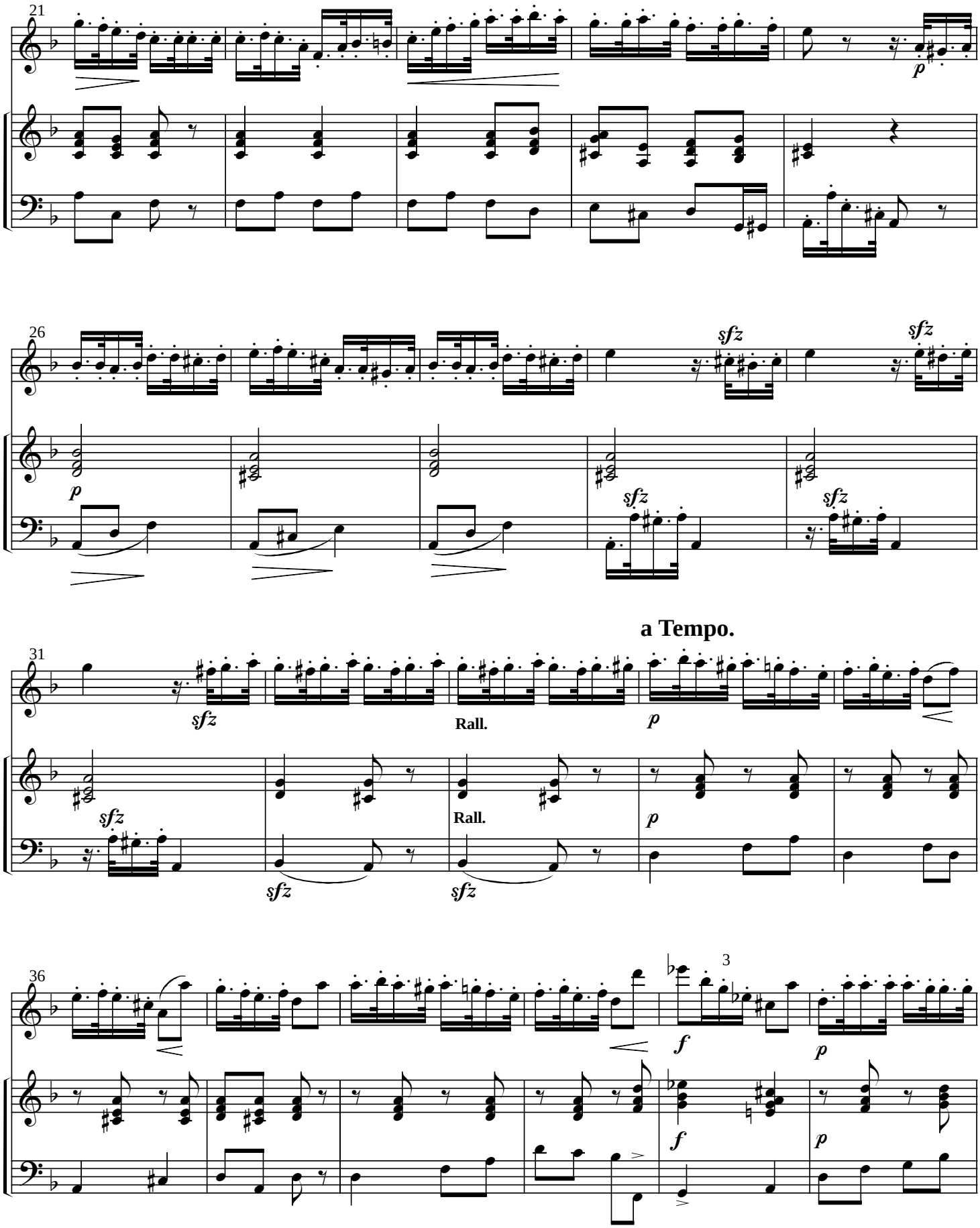
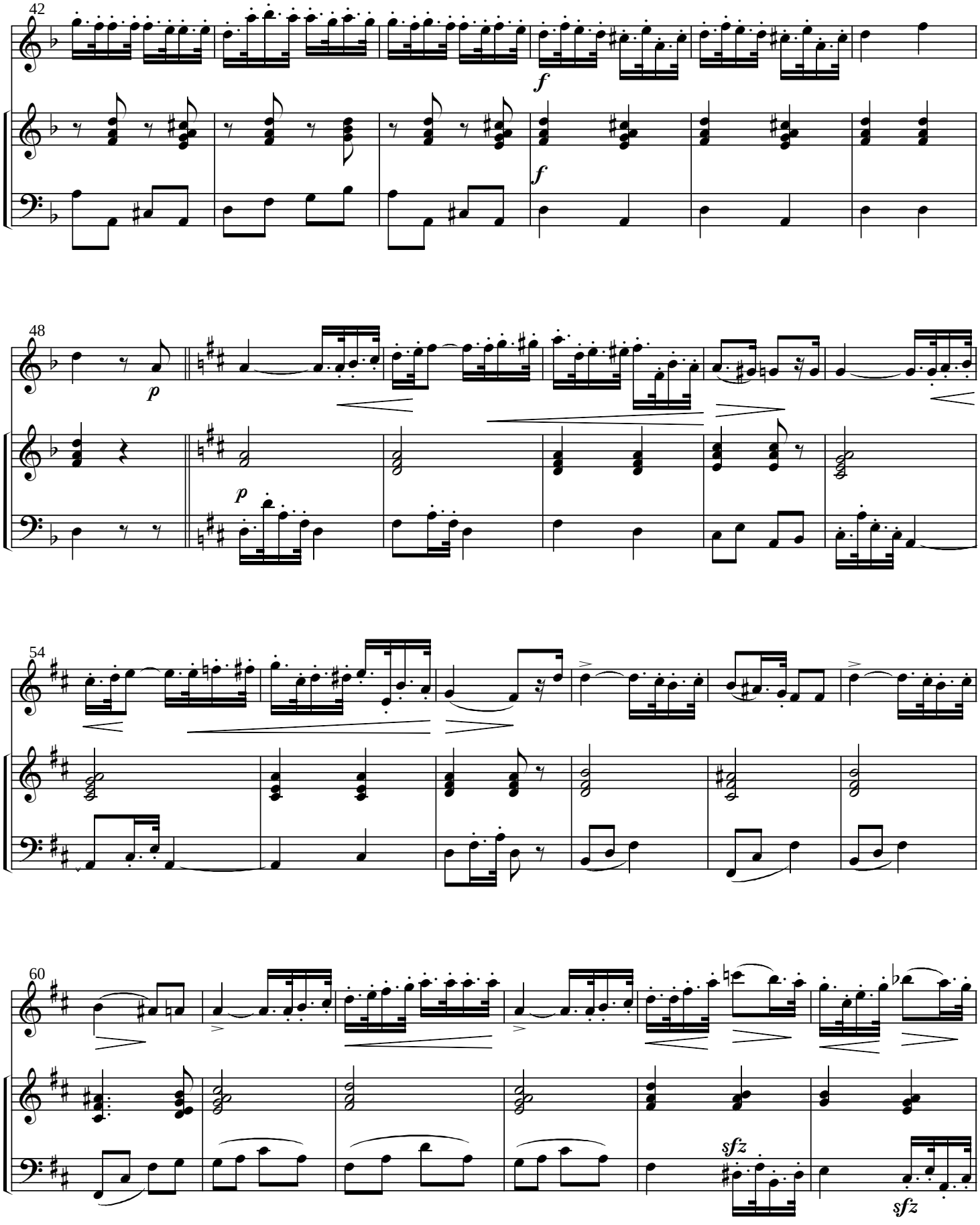
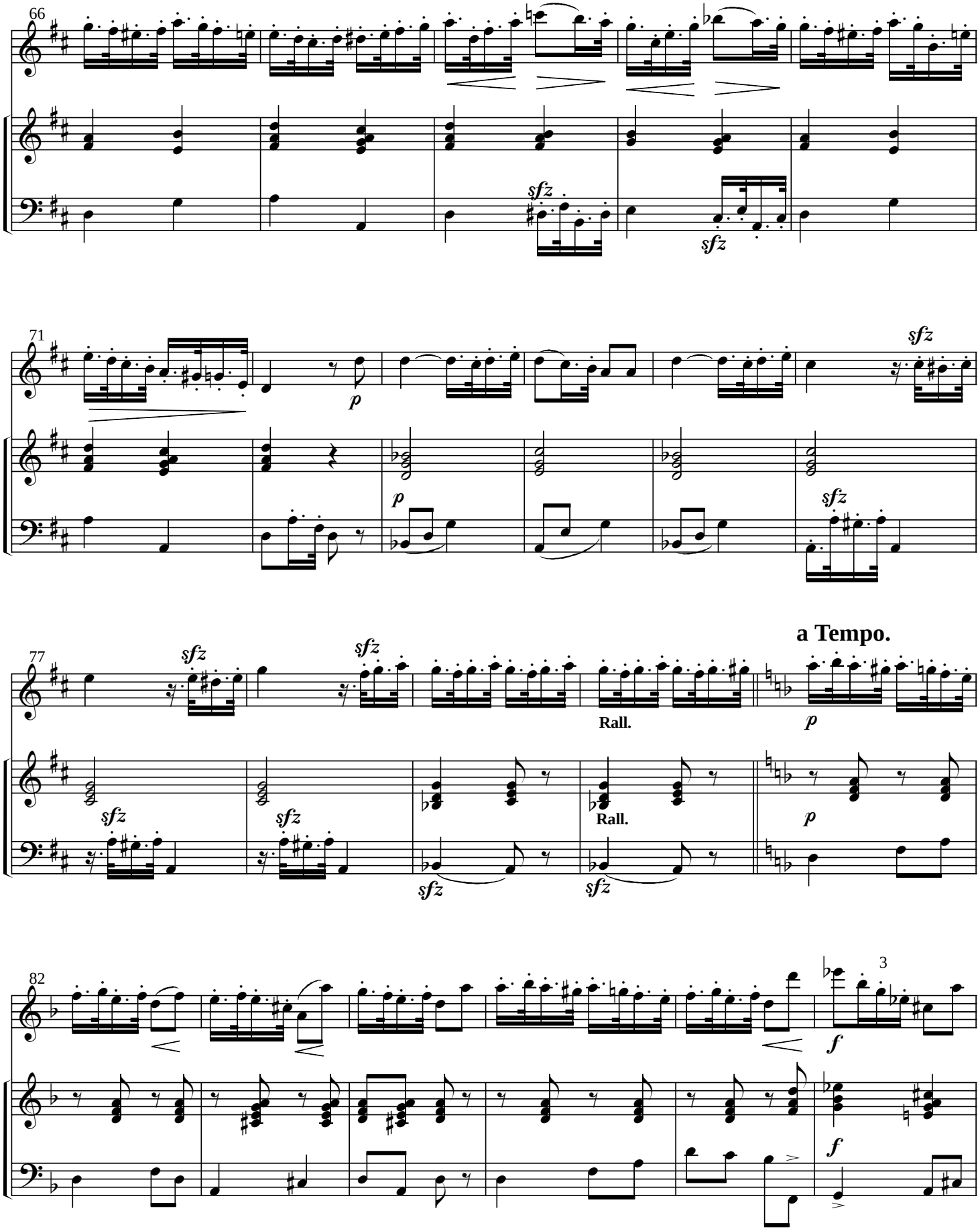
No. 25 in D Minor

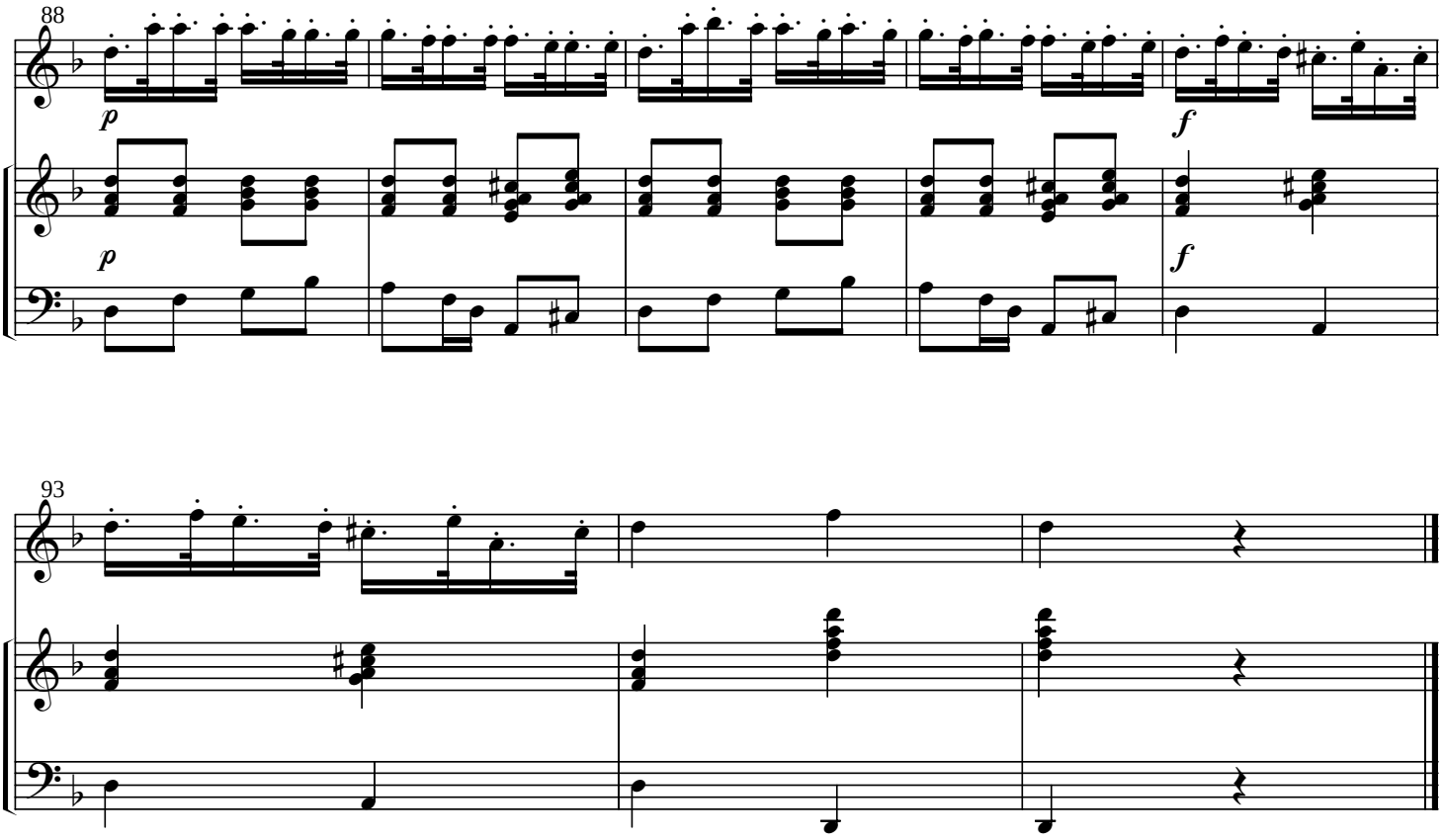
Allegro moderato.




21
p
26
sfz
sfz
p
sfz
sfz
a Tempo.
31
sfz
Rall.
p
sfz
sfz
Rall.
p
36
3
f
p
f
p


42
f
f
48
p
p
54
sfz
sfz
60


66
sfz
sfz
71
p
p
sfz
sfz
77
sfz
sfz
sfz
sfz
Rall.
Rall.
a Tempo.
p
p
82
3
f
f



No. 25: [Quarter = 88] The outer sections of this three-part form are meant to evoke the Romantic version of the music of Gypsy peoples. Barret's contemporaries, Franz Liszt and Johannes Brahms composed quite a number of works in this style. Most noteworthy, though, is the finale of Henrick Wieniawski's Violin Concerto No. 2 of 1862 (published in the same year as Barret's Oboe Method). For the oboist, Barret's movement is the supreme test for alternating the two basic styles of staccato, insofar as stopping such notes is concerned: embouchure staccato for the dotted 16ths and tongue staccato on the 32nds. The central march-like section is devoid of the 'Gypsy' flavor, but nonetheless, maintains the same problems of articulation. While the entire piece should be practiced using the eighth note as the primary pulse, in the final analysis, only the central march is set in 4/8. Eventually the oboist must think of the outer sections in two quarter pulses per measure, not an easy task. Compositionally, the Neapolitan - dominant 7th - tonic progressions in measures 40 and 87 are most attractive. Unfortunately they both involve the left-hand eb-c# progression, the left eb being a tricky fingering to find from g2. In the recapitulation, Barret presents a truncated version of the first part. If this work were to be used as an encore, the editor believes that the first section should be played in full.