

No. 26 in Eb Major

Allegro moderato.

This musical score is for a piece titled "No. 26 in Eb Major" in the tempo of "Allegro moderato." It is written for Oboe and Piano. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The score is divided into four systems, each containing staves for the Oboe and Piano. The Piano part is written in a grand staff (treble and bass clefs). The Oboe part features melodic lines with various ornaments and slurs. The Piano accompaniment consists of chords and arpeggiated figures. The score includes first and second endings for the Oboe part at measures 5 and 9. The piece concludes with a final cadence in the Piano part.

Oboe

Piano

p

p

1st

1st

1st

2nd

2nd

2nd

3

13



No. 26: [Quarter = 88] In this study we return to the world of Donizetti and Bellini by way of another cavatina. Measure 7 contains the fingering d2 - forked f1. The player needs to push the reed out when making the descent to the forked f1 to hold its pitch down and keep it from trying to sound its octave. As the sonority of the forked f1 is quite 'tubby' in comparison to the d2, it might be prudent to take the left f1 instead. After the terrific demands of No. 25, it should be a pleasure for the player to relax into this piece and simply concentrate on vibrato and phrasing. In regard to the latter, Barret's 'hairpin' hints are most helpful.

No. 27: [Dotted Half = 76] Now that the pleasures of No. 26 have come to an end, the master sends the student out to the woodshed once again, for the Trio of this minuetto (actually a scherzo) is meant to solve the a-c combination problem for good. To be sure, in measures 52-53 and 85-86 the combination is bad, but at 60-61 and 93-94 it is worse since the f# is included. The student is advised to practice the D7 arpeggio to perfection before working on this trio. Executing triplet figuration (d-f#-d, f#-a-f#, a-c-a) of this arpeggio is the secret to achieving the desired result. Also, the tempo of the Trio could be relaxed from 76 to 68. The outer sections of this work are another story, for they are involved with delicate handling of staccato (stopped by the embouchure) and sensitivity to changes of texture involving, imitation, unison, familiar style, and even a cadenza beginning on the pickups to measure 31.