

No. 24 in A Major

Allegro moderato.

Oboe

Piano

p

5

10

14

The musical score is written for Oboe and Piano. The key signature is A major (three sharps: F#, C#, G#) and the time signature is common time (C). The tempo is marked "Allegro moderato." The score is divided into four systems. The first system begins with a piano (p) dynamic marking. The second system starts at measure 5. The third system starts at measure 10 and includes a repeat sign. The fourth system starts at measure 14 and includes a crescendo hairpin. The Oboe part features melodic lines with slurs and accents, while the Piano part provides a rhythmic accompaniment with eighth and sixteenth notes.

18

18

a Tempo.

23

Ritard.

23

Ritard.

Ritard.

28

28

33

33

37

Ritard. e Dim.

Ritard. e Dim.

No. 23: [Dotted Quarter = 56] At first glance this study in E minor appears to be a waltz set as two binary forms with a da capo. But strong waltz rhythm does not set in until measure 33. In fact, the opening section consists of three themes at measures 1, 17, and 33 respectively, which move directly into a trio at measure 57. The trio, itself, proceeds in rounded binary form. Unfortunately for the oboist, it is placed in the relative major, and contains many left-hand d#'s. Of course, it is those followed by c# which cause the difficulty. The da capo is written out in full since Barret wishes to modify it to contain only the first of the original three themes; to that he adds a coda of two closing themes. The latter begins on the pickups to measure 122. Furthermore, the second of these closing themes is based on the opening theme of the initial binary form and is presented in unison. Why is this information important? It is the job of the oboist to define, delineate, and project the character of each these themes; therefore young players will have much trouble with this study and have to return to it many times. As for Apollon Barret, the complex procedures he utilized here indicate that he was being strongly influenced by sonata form, the premiere structure of the Viennese composers Mozart, Beethoven, and Schubert and, even more important, of Barret's famous contemporaries, Mendelssohn and Schumann.

No. 24: [Quarter = 96] This soulful study is yet another Chopin-influenced work. The syncopation must be performed in a gentle manner in order to match the restless 8th-note movement of the inner voice. Barret's accents on these syncopes may otherwise lead the inexperienced oboist in the wrong stylistic direction. In measure 33 the inner voice takes over the syncopation and, in the final two measures, that same voice presents the start of the opening theme while the soloist lightly ascends the A major scale.