

Allegretto flebile.

No. 23 in E Minor

Oboe

The musical score is written for Oboe in E minor, 3/8 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo and mood are indicated as 'Allegretto flebile.' The dynamics start with a piano (*p*) marking and a crescendo hairpin. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. A repeat sign appears at the beginning of the fourth staff. The piece concludes with a 'Cresc.' (crescendo) marking at the end of the ninth staff.

1
p

7

13

19

25

31

37

43

49

Cresc.

55 *a Tempo.*
Ritard. *p*

61

67

73 1st

79 2nd *mf*

85 *p*

91 1st

97 2nd *mf* *Cresc.*

103 *a Tempo.*
Ritard. *p*

109



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. 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.