

No. 27 in C Major

Minuet. Allegro.

Oboe

1

p

7

13

5

1st

2nd

mf

19

25

f

31

Dim.

p

37

43

49

5

1st

2nd

mf

Fine

p

55

61

67 1st 2nd

sfz

73

sfz *p*

79

Cresc.

85

91

97 1st 2nd

D.S. al Fine

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.