

No. 29 in C Minor

Rondo. Allegro.

Oboe

1

p

6

1st

2nd

11

16

f

p

21

26

mf

31

Cresc.

mf

Cresc.

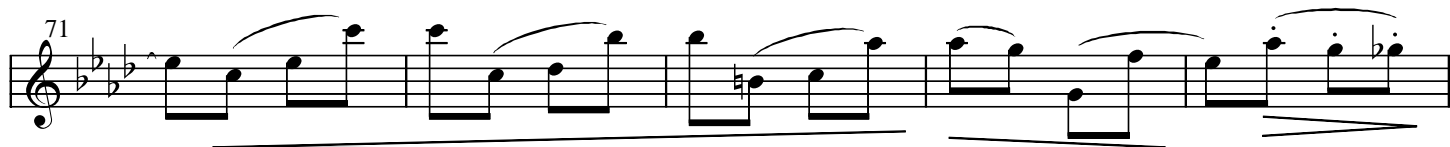
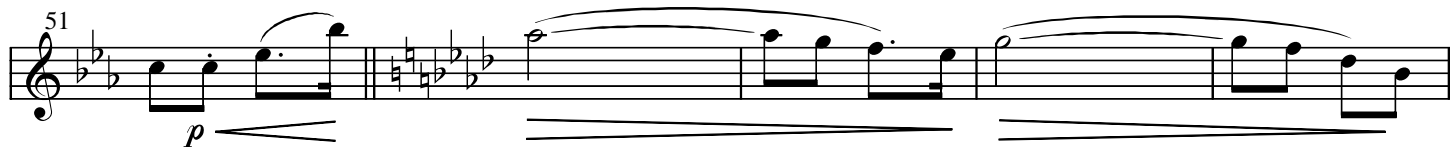
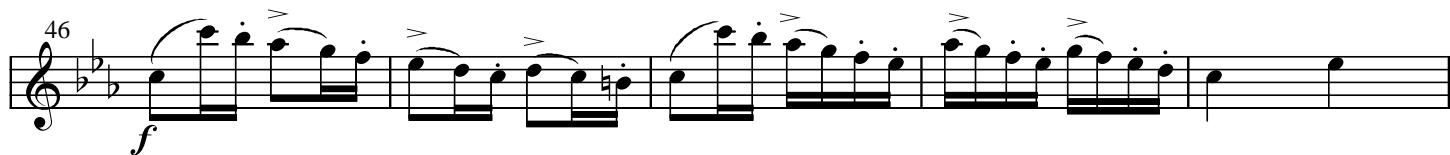
36

sfz

p

41

Detailed description: This is a musical score for the Oboe part of No. 29 in C Minor, Rondo. Allegro. The score is written in C minor (three flats) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. The music starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The second staff continues the melody, featuring a first ending bracketed section. The third staff shows a continuation of the rhythmic pattern. The fourth staff includes a fortissimo (*f*) dynamic marking and a piano (*p*) dynamic marking. The fifth staff continues the melodic line. The sixth staff features a mezzo-forte (*mf*) dynamic marking. The seventh staff includes a crescendo (Cresc.) marking and a mezzo-forte (*mf*) dynamic marking. The eighth staff features a sforzando (*sfz*) dynamic marking and a piano (*p*) dynamic marking. The ninth staff concludes the excerpt with a series of eighth and sixteenth notes.



No. 29: [Quarter = 96] This Rondo in C Minor, includes a pseudo Baroque-style refrain and a couplet (in Ab Major) in the manner of Chopin. (Ab is a Romantic dominant, a major third below the tonic). Could Mendelssohn's organ works be the source of the concept behind the refrain? In any case, this is a great piece, a worthy encore on any oboist's recital. By this time, the young player should really know a thing or two about playing Barret's melodic line, and the master gives many a rubric along the way to help. The structure must be articulated by the performer, that is to say, the character of the individual themes must be worked out. The overall design is as follows with R representing the rondo theme or refrain, and C standing for the subsidiary themes or couplets of which there are two: **R** 1-18; **C1** mid18-38; **R** mid 38-51; **C2** 51-99; **R** mid 99-123; **Coda** 123-130. The second couplet involves many uses of the left-hand Eb and forked F's, the latter of which are always problematic as to tuning and sonority. Technical ease in handling these problems is a necessity to simulating the Chopin-style musical line.

No. 30: [Quarter = 88] Barret now presents an entire piece in Ab major. At this point, the forked F's and the left-hand Eb must be under control. In this cavatina the master seeks on two occasions to solidify the precision in which duple, triple and quadruple subdivisions of the quarter note pulse are worked out. This is not easy, as the triplets stand side-by-side with duplets or with quadruplet subdivision. That is to say, there is no chance for preparation of any kind: no rests or long valued notes in which to set up the subdivision. Use of the metronome is essential here!