

# No. 32 in G Minor

**Allegro ma non troppo.**

Oboe

1

*p*

5

10

15

20

25

30

*p*

35

40

45 *p* *Cresc.*

50 *p*

55 *Fine* *p*

**Trio a Tempo.** *Calando e Ritard.*

60

65 1st 2nd

70

75 *p*

80 1st 2nd **D.C. al Fine**

**No. 32:** [Dotted Half = c. 46] This is the supreme waltz of the 40 Melodies. The primary section is quite *doloroso* while the Trio is extremely bright and seems to follow the style of Franz Schubert. Barret's original tempo of 66 to the dotted half makes no sense; even 46, which is fine for the Trio, is too quick for the outer primary sections. Being a real ensemble piece, these tempos need to be worked out with the piano accompanist in order that the best might be made of the phrasing. This is a most elegant movement whose style has been handed down on recordings by the violinists Mischa Elman and Itzhak Perlman in the Fritz Kreisler pieces such as *Liebeslied*, *Schön Rosmarin*, and *Liebesfreud*. Oboists would do well to absorb these pieces before beginning work on No. 32.