

No. 34 in Ab Major: Oboe-Piano Version by Apollon Barret

1 Andante con espressione.

Oboe

Piano

p
a Tempo

5

mf
p

10

3

15

sfz
pp
Cresc.
pp
Cresc.

The image displays a musical score for a piano study, numbered 20 and 25. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The upper system (measures 20-25) shows a complex melodic line in the right hand with various ornaments and dynamics, including a piano (*p*) marking. The lower system (measures 25-27) shows a more rhythmic accompaniment in the left hand, with a final cadenza-like ending.

No. 33: [Quarter = c. 96] The extensive central section of this Barret study is similar in style to the famous march theme in the overture to Gioacchino Rossini's opera *Semiramide*. On the other hand, Barret's outer sections comprise a very Sicilian cavatina. So, the difficulty in playing this movement is finding a tempo which will work for both themes, particularly since the master cleverly elides the march theme into the Sicilian one at measure 37. Notice in measure 45 that the melodic line passes to the piano. It should be clear by now that by 'progressive melodies', Barret is speaking of a progression of stylistic and phrasing difficulties, not just of technical problems.

No. 34: [Quarter = 68] Barret must have been practicing some piano pieces by Robert Schumann when he composed this study. Perhaps it was the *Kinderszenen*. In any case, this is the first of two studies for which we have Barret's own piano accompaniment. The master entitles his fully accompanied version *MÉLANCOLIE: Romance sans Paroles* and extends the music with an introduction, interlude, and final cadenza. Also, he lays out the main body of the work twice. The editor has included this fascinating variant for the more advanced player. In measure 5 of the oboe part, the left-hand eb is tricky to nail down, coming as it does from c2.