

No. 32 in G Minor

Allegro ma non troppo.

Sheet music for No. 32 in G Minor, Allegro ma non troppo.

The score is written for Oboe and Piano. The key signature is G Minor (two flats: Bb and Eb) and the time signature is 3/4.

First System (Measures 1-6):

- Oboe:** Starts with a half note G4, followed by eighth notes A4-Bb4-C4, D4-Eb4-F4, and G4. The phrase continues with eighth notes A4-Bb4-C4, D4-Eb4-F4, and G4.
- Piano:** Accompaniment with half notes G3, Bb3, D4, and Eb4.

Second System (Measures 7-12):

- Oboe:** Continues the melodic line with eighth notes A4-Bb4-C4, D4-Eb4-F4, and G4.
- Piano:** Continues the accompaniment with half notes G3, Bb3, D4, and Eb4.

Third System (Measures 13-18):

- Oboe:** Features a more active melodic line with eighth notes A4-Bb4-C4, D4-Eb4-F4, and G4.
- Piano:** Continues the accompaniment with half notes G3, Bb3, D4, and Eb4.

Fourth System (Measures 19-24):

- Oboe:** Continues the melodic line with eighth notes A4-Bb4-C4, D4-Eb4-F4, and G4.
- Piano:** Continues the accompaniment with half notes G3, Bb3, D4, and Eb4.

25

25

32

32

p

38

38

44

44

p Cresc.

p Cresc.

50

p Calando e Ritard.

p Calando e Ritard.

Trio a Tempo.

57

Fine p

Fine

Fine

p

63

1st 2nd

1st 2nd

1st 2nd

69

75

p

sfz

p

81

1st 2nd

1st 2nd

1st 2nd

D.C. al Fine

D.C. al Fine

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.