

Theme. Moderato.

Oboe

Piano

Measures 1-4 of the musical score. The Oboe part begins with a rest in measure 1, followed by a half note G4 in measure 2, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, 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F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-

17

21

Variation 1. Leggiero con gusto.

26

28

30

System 1 (Measures 30-31): Treble clef features a melodic line with slurs and ties. Bass clef features a rhythmic accompaniment with chords and eighth notes.

32

System 2 (Measures 32-33): Treble clef features a melodic line with slurs and ties. Bass clef features a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *sfz* and *p*.

35

System 3 (Measures 35-36): Treble clef features a melodic line with slurs and ties. Bass clef features a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *sfz*, *p*, and *Cresc.*.

38

System 4 (Measures 38-39): Treble clef features a melodic line with slurs and ties. Bass clef features a rhythmic accompaniment with chords and eighth notes.

40

Musical score for measures 40-42. Measure 40 features a complex treble staff with sixteenth-note triplets and a bass staff with eighth-note triplets. Measure 41 has a sustained treble staff and a bass staff with eighth-note triplets. Measure 42 has a sustained treble staff and a bass staff with eighth-note triplets.

43

Musical score for measures 43-47. Measure 43 has a sustained treble staff and a bass staff with eighth-note triplets. Measure 44 has a treble staff with eighth-note triplets and a bass staff with eighth-note triplets. Measure 45 has a treble staff with eighth-note triplets and a bass staff with eighth-note triplets. Measure 46 has a treble staff with eighth-note triplets and a bass staff with eighth-note triplets. Measure 47 has a treble staff with eighth-note triplets and a bass staff with eighth-note triplets.

Variation 2. Piu animato.

48

Musical score for measures 48-50. Measure 48 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 49 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 50 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes.

51

Musical score for measures 51-55. Measure 51 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 52 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 53 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 54 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 55 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes.

53

Measures 53-54 of a musical score. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). Measure 53 features a melodic line in the treble staff with eighth and sixteenth notes, including triplets and accents. The grand staff provides harmonic support with chords in the treble and a sustained note in the bass. Measure 54 continues the melodic and harmonic patterns.

55

Measures 55-57 of a musical score. The system consists of three staves. Measure 55 has a melodic line with triplets and accents. Measure 56 includes the instruction "Decresc." above the treble staff and below the grand staff. Measure 57 begins with a piano dynamic marking (*p*) in both the treble and bass staves. The system concludes with a double bar line.

58

Measures 58-60 of a musical score. The system consists of three staves. Measure 58 features a melodic line with eighth notes and a triplet. Measure 59 continues the melodic and harmonic development. Measure 60 includes a triplet in the treble staff and a sustained note in the bass. The system concludes with a double bar line.

61

Measures 61-62 of a musical score. The system consists of three staves. Measure 61 begins with a piano dynamic marking (*p*) in both the treble and bass staves. Measure 62 includes a triplet in the treble staff and a sustained note in the bass. The system concludes with a double bar line.

63

3 3 Decresc. p

Decresc. p

66

p

70

f

Variation 3. Con forza.

74

3 3 3 3 sfz p

f p sfz

77

Cresc. *f* *sfz*

3 3 3 3

80

3 3 3 3

83

3 3 3

Cadenza

86

Cresc. *f*

3 3 3 3 3 3 3 3

3 3 3 3

88

sfz

3

p

sfz

91

96

Piu lento.

p

p

100

103

σ

106

p

109

Finale. Allegretto.

Cresc. *sfz* *p*

114

p

Piu lento.

120

a Tempo.

126

Coda. Piu animato.

131

135

139

144

144

p Cresc.

p Cresc.

145

146

147

148

149

150

151

f

f

152

153

154

154

Cresc.

Cresc.

158

f

f

Scena II: The first theme of the 12th Grand Study was used by the editor as the opening ritornello of this D minor scena. The tempi of the sections are as follows:

Ritornello [Eighth = 100]

Cavatina [Quarter = 68]

Cabaletta [Quarter = 96]

Variation 1 [Quarter = 96]

Variation 2 [Dotted Quarter = 96]

Variation 3 [Quarter = 96]

Variation 4: Finale [Dotted Quarter = 72]

As in the first scena, the petite reprises at the end of the cabaletta and its variations, were created from the second section of the cabaletta by the editor. Barret indicates that the second section of this binary form is to be repeated by the soloist, and players are welcome to do this, but a redundancy would result because of the solution the editor came up with for the petite reprise. The variations follow historical precedent by utilizing a variety of diminution; furthermore, all are infused with additional complexities of subdivision. The basic styles of diminution follow: Variation 1 in quadruplets, Variation 2 in triplets, Variation 3 in sextuplets expressed as two sets of three, and Variation 4 in dotted triplet rhythm set in the parallel major. The latter is preceded by a transitory passage and ends with a coda of four tonicizing closing themes. The last of these was borrowed by Barret from his Grand Study No. 4 where it can be found in the 11th measure of that work. Variation 2 was originally notated in 4/4 which is incorrect because of the constant triplets. The editor has changed this to the appropriate meter of 12/8.