

No. 2 in D Minor

Vigorouso.

Oboe

1 *f*

3 *sfz*

6 *sfz*

9 *f* *sfz*

12 *sfz*

15 *sfz* *sfz*

18

20 *sfz*

22

Andante spianato.

25 Silence *p*

28

31 *sfz* Dim.

35 3

38 5 Cresc.

41 A piacere *p* 3 3 3 3 3 3 3

43 *sfz* a Tempo. 3 *p* Ritard.

45

48 *sfz*

51 *p*

The image displays a musical score for a single melodic line in D minor, spanning measures 53 to 62. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). Measures 53-55 feature a series of eighth-note runs with slurs and phrasing slurs. Measure 56 begins with a 'Ritard.' (ritardando) marking, followed by a half rest. A 'Cadenza' section follows, marked with a piano (*p*) dynamic and a crescendo ('Cresc.') leading into measure 60. Measure 60 contains a 'Dim.' (diminuendo) marking. Measure 61 includes a triplet of eighth notes. Measure 62 concludes with a half note, a piano (*p*) dynamic marking, and a fermata. The score is written on four staves.

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.