

**Lente con espressione.**

Oboe

1

5

9

13

17

21

*p*

*sfz*

**Piu animato.**

25

*f*

30

**Poco piu rall.**

33

*p*

37

41 *a Tempo.*  
Dim. *f*

45

49 *sfz* *Cresc.* Dim.

52 *a Tempo.*  
Ritard. *p*

56 *sfz*

60 *p*

64 Dim. *pp*

**2nd Movement:** [Dotted Quarter = 38] The second movement of Barret's Sonata II is an unusual sicilienne or siciliana. In keeping with the conventions of 19th-century tonal practice, it is placed at the distance of the bIII from the first movement rather than the conventional IV. Barret's tempo marking of 100 to the eighth note seems somewhat slow for the sicilienne. The editor prefers 38 to the dotted quarter which would put the eighth at 114. This is quite sprightly, and such a tempo is a major characteristic of the sicilienne in the Baroque Era. But, of course, Barret composed this work in the Romantic Era when the sicilienne might have been performed considerably slower. Why? Nineteenth Century composers often paid respect to the past without knowing very much about it. Giacomo Meyerbeer (1791-1864), an older contemporary of Barret, and a major composer for the French stage, included a sicilienne in his 1831 opera *Robert le Diable*. Such a work might have been an inspiration for the great oboist. The structure of Barret's movement is not just the usual rounded binary form dance formula: he includes a fascinating waltz trio in the relative minor which is also set in binary form. The da capo is a shortened version of the sicilienne and includes a coda consisting of two closing themes placed over a pedal point. The latter is reminiscent of what one finds in a pastorale!