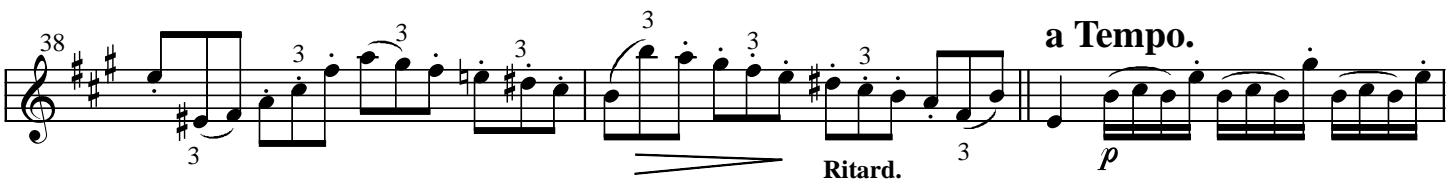
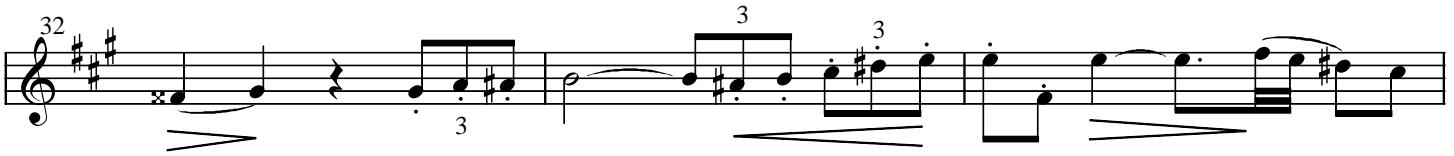


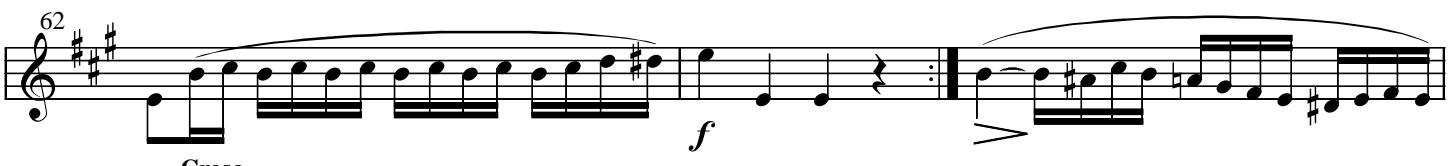
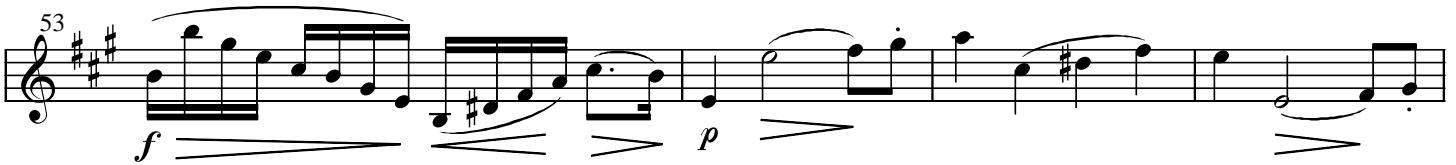
Sonata No. 4 in A Major

Allegro moderato.

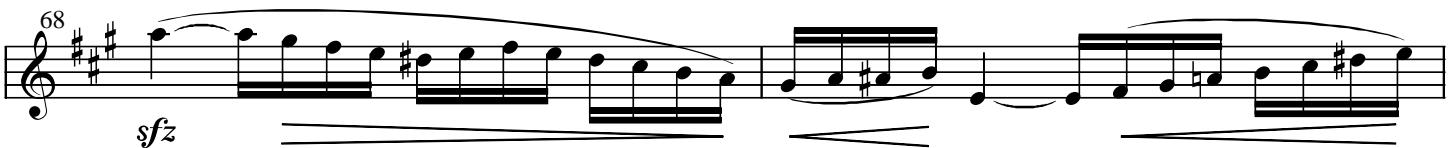
Oboe

The sheet music consists of ten staves of musical notation for oboe. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4. Measure numbers are indicated at the beginning of each staff: 1, 3, 6, 9, 12, 15, 18, 21, and 25. Dynamic markings include *p*, *sffz*, and *Cresc.*. Articulation marks such as short vertical lines and diagonal dashes are placed under various notes throughout the piece. Measures 21 and 25 feature triplets indicated by the number '3' above the staff.





Cresc.



78

p

80

82

84

f

p >

87

90

92

Cresc.

95

sfz

98

p

102

106

109

112

115

a Tempo.

117

119

121

123

125

127

The musical score consists of five staves. The top three staves are for two oboes (parts I and II), and the bottom two staves are for piano. Measure 128 starts with a dynamic *f*. Measures 130 and 134 show various dynamics (f, p, crescendo, decrescendo) and articulations (accents). Measure 137 begins with a dynamic *b*. Measure 139 ends with a dynamic *f*.

Sonata IV: 1st Movement: [Quarter = 96] Once again, Barret strains the patience of both performer and the Finale program by introducing triplets in the midst of a forest of quadruple subdivision. This technique is found in the lyrical Theme 2. The overall structure is by now familiar:

Exposition:

Theme 1 in I

Theme 2 in V

Closing Themes: 2k1, 2k2, 2k3, 2k4, 2k5 in V

Development:

Theme 1 development: V

Theme 1k1 & 1k2 in V

Recapitulation:

Theme 1 in I

Theme 2 in I

Closing Themes: 2k1, 2k2, 2k3, 2k4, 2k5 in I

An interesting touch to this Barret sonata form is the appearance of a pair of closing themes at the end of the development; these are needed to assure the tonality of the dominant after much unusual modulation! Also, the second closing theme takes some fascinating harmonic turns. In order to rest the embouchure, oboists should feel free to give parts of the solo line in the first and third movements of this sonata to the piano, much as the editor has done in the first three sonatas.