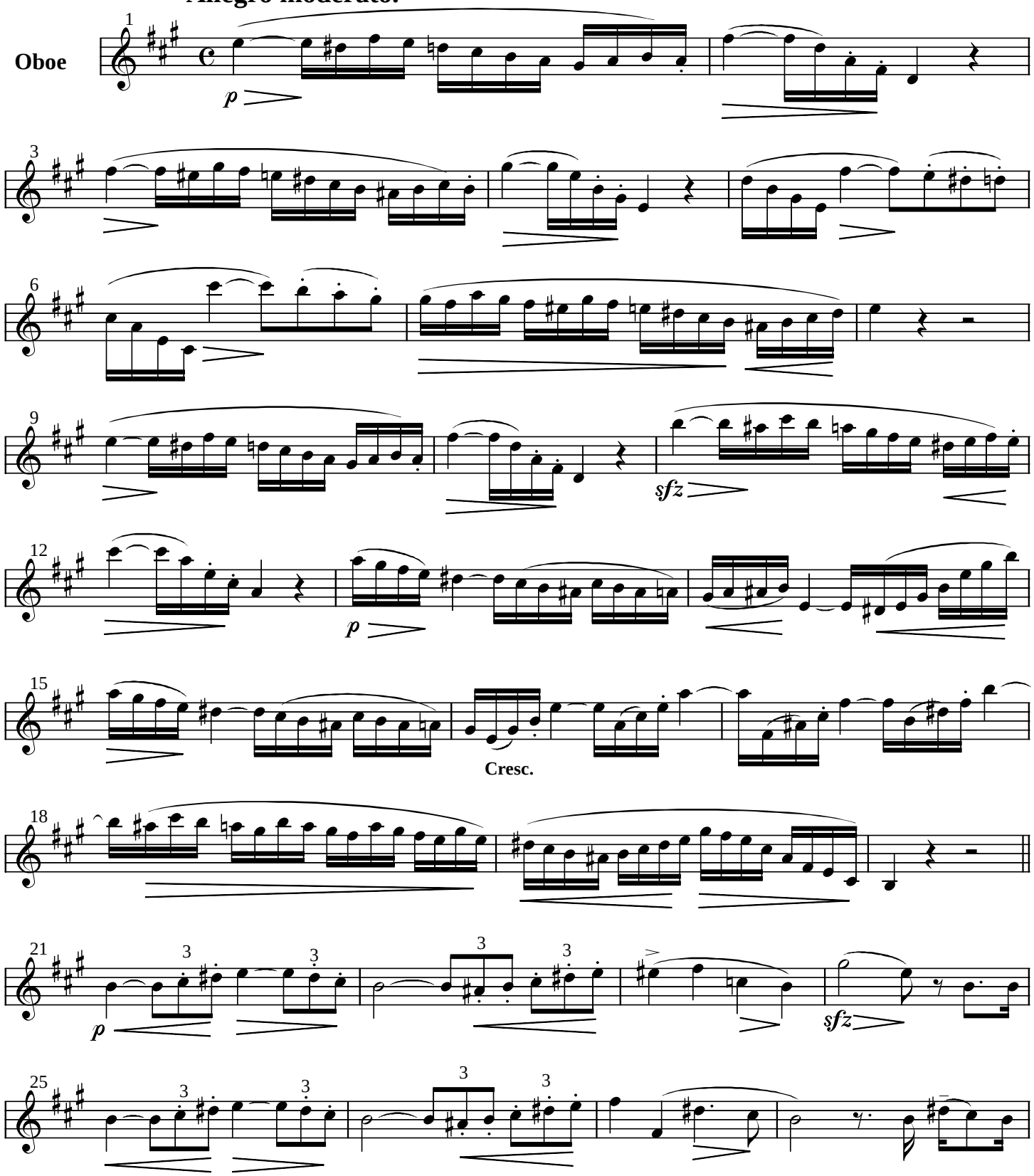
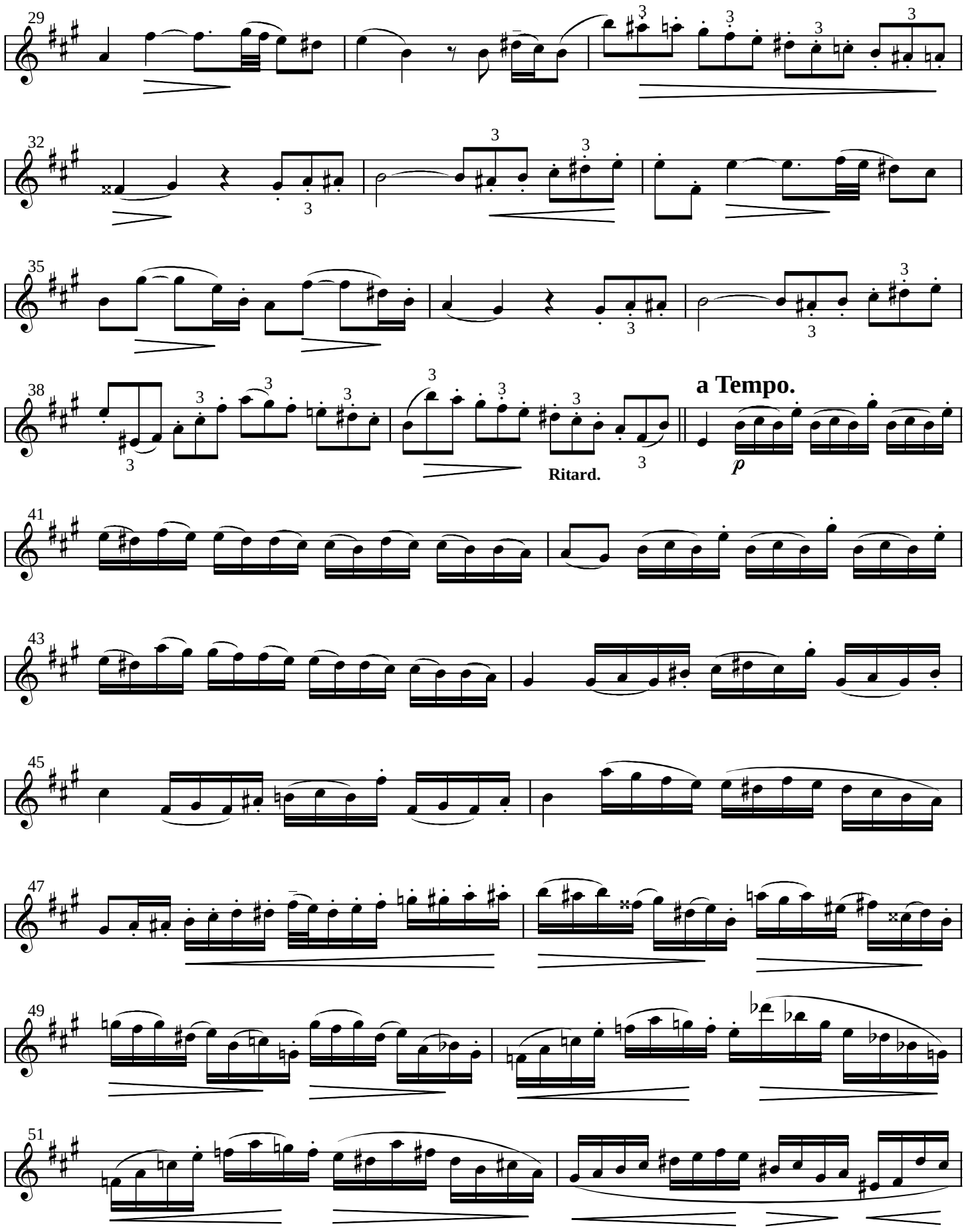
Sonata No. 4 in A Major

Allegro moderato.

Oboe




29
32
35
38
a Tempo.
Ritard.
p
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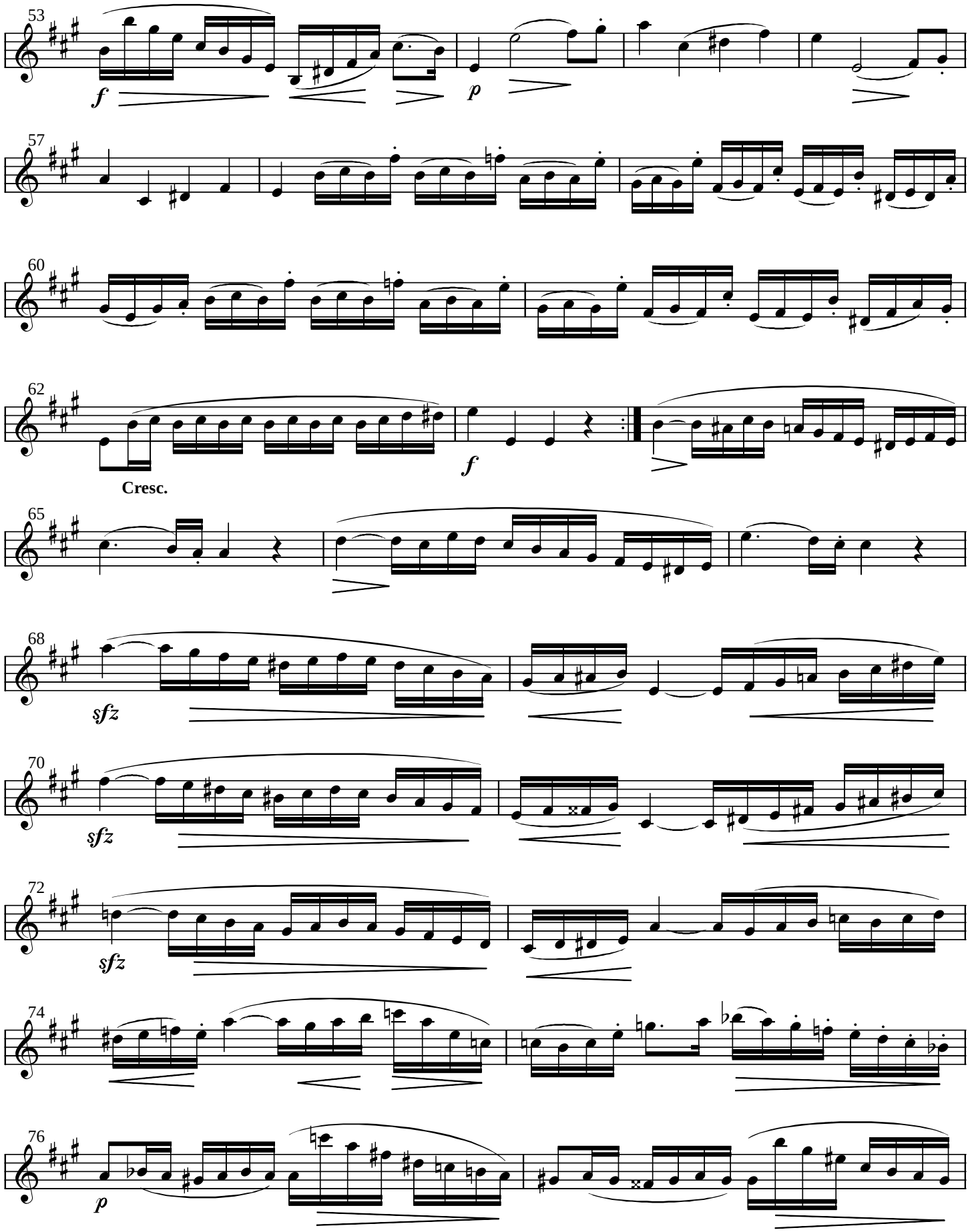
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f
p
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Cresc.
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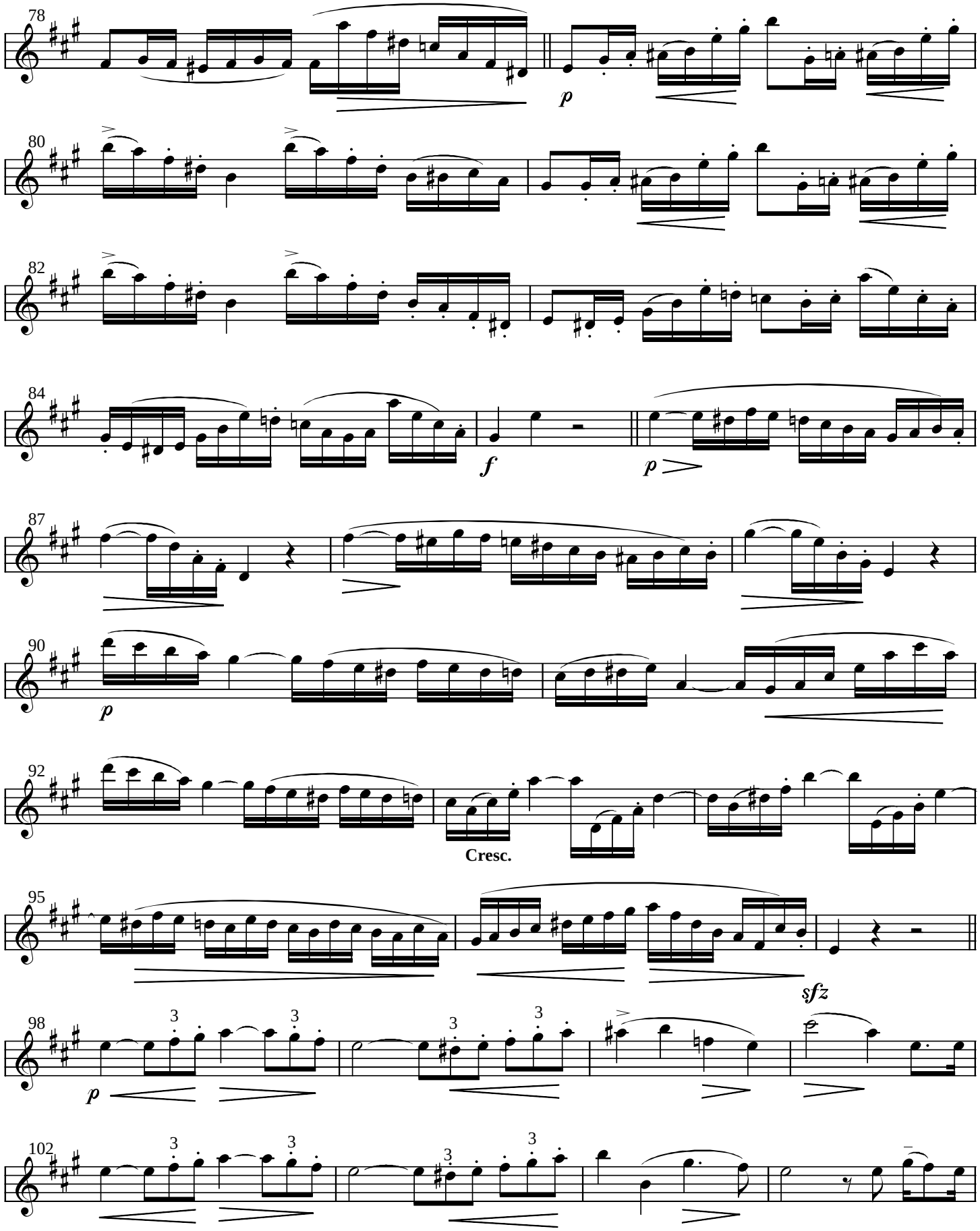
65
68
sfz
70
sfz
72
sfz
74
76
p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f
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87
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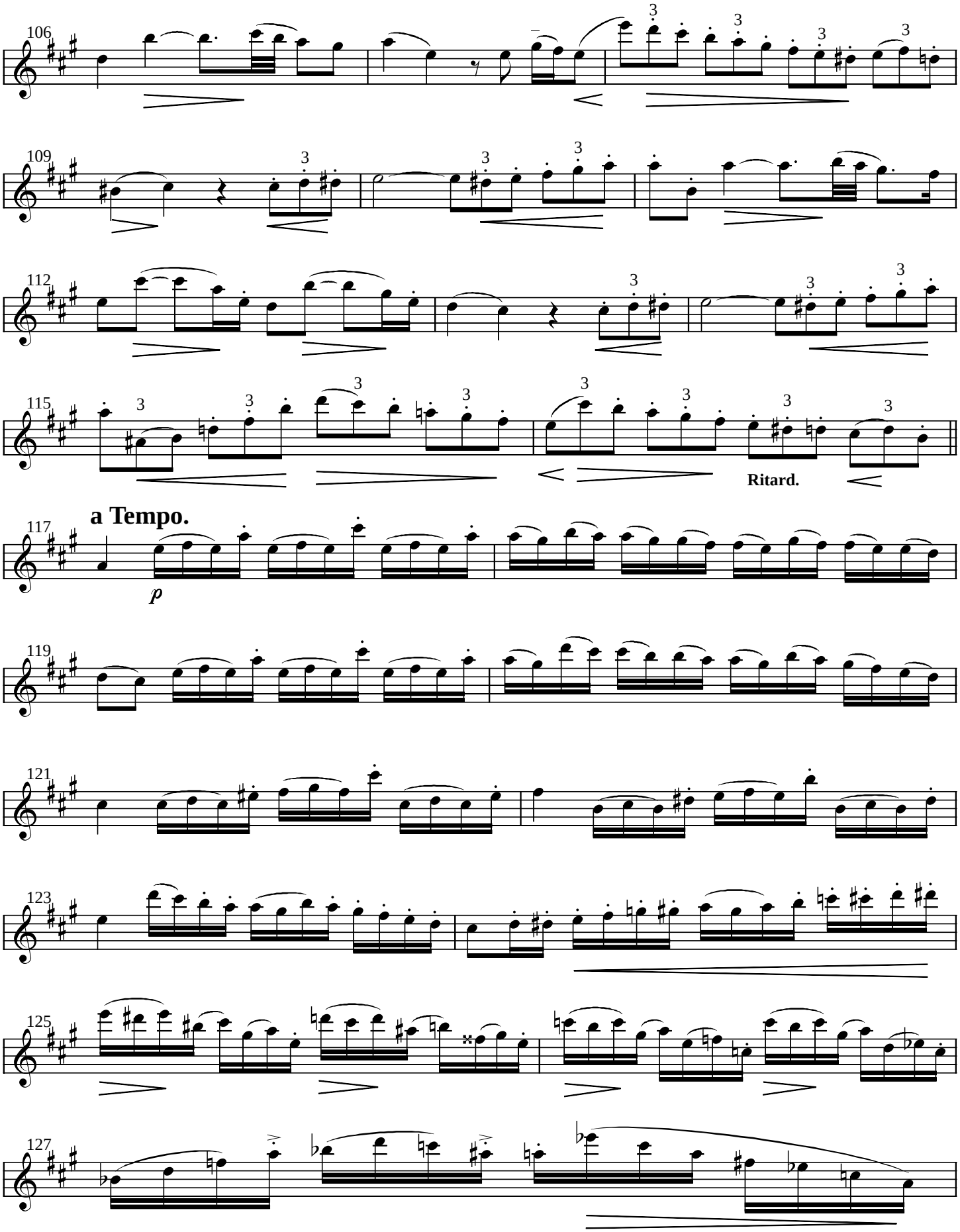
p
92
Cresc.
95
sfz
98
p
102


106
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Ritard.
a Tempo.
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p
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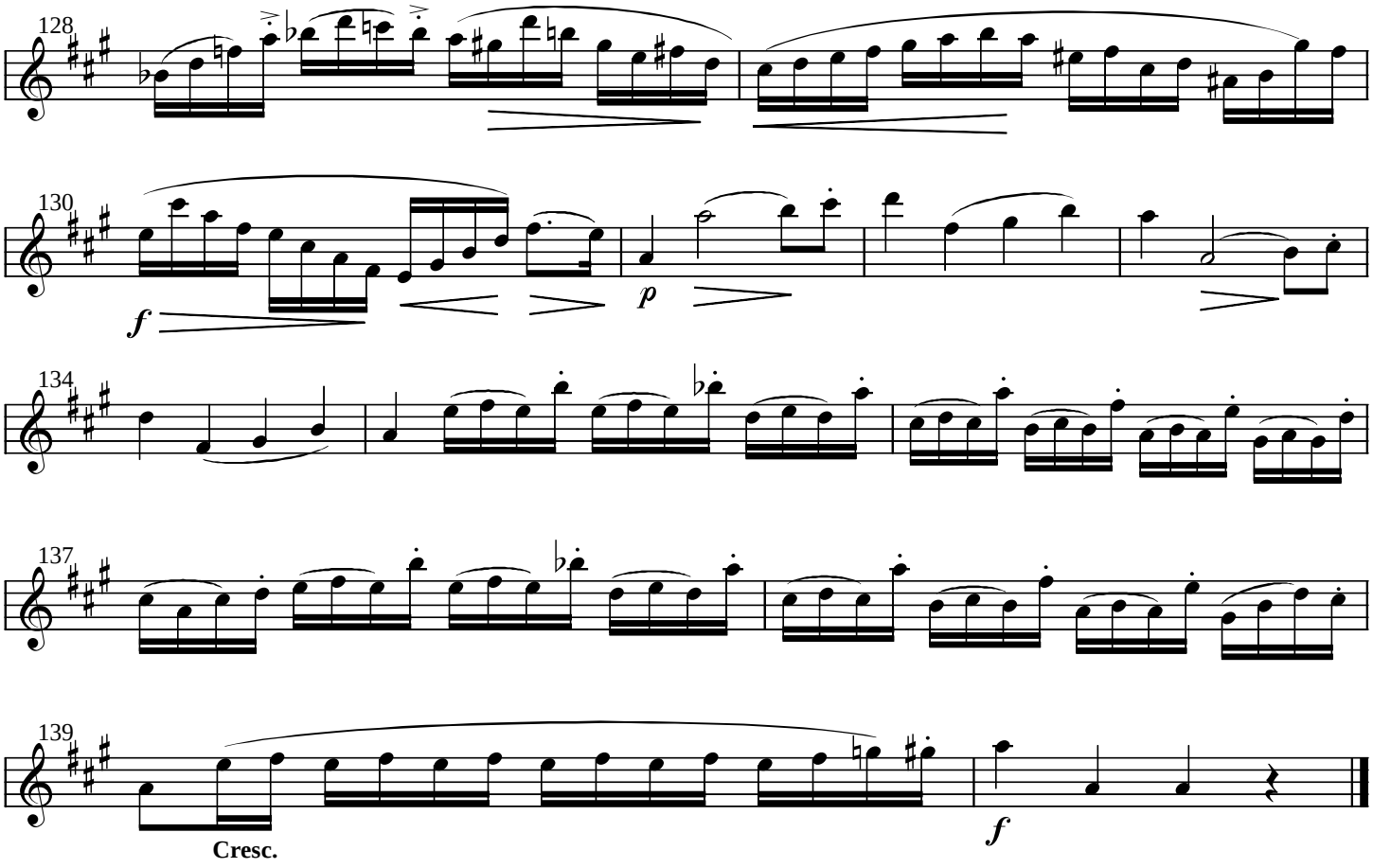
125
127



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.