

For Louis and Renate Rosenblatt

Apollon Marie-Rose Barret (1804-79)

Forty Progressive Melodies

Setting for Oboe & Piano by Charles-David Lehrer

No. 1 in C Major

Moderato.

Oboe

1

6

11

16

21

p

f

Dim.

p

No. 1: [Quarter = 84] Deceptively simple, the first of Barret's Progressive Melodies is a short processional set in rounded binary form. In the very first measure, the master tries the patience of the novice with a descent from f2 to a1. It takes much care to keep the a1 from breaking into a very flattened version of its octave! Throughout the movement, slurs from d2 further exasperate the young oboist, as this note tends to be a bit sharp on most instruments. Then there is the tritone, c3-f#2, in measure 21 which must be carefully tuned. In addition, Barret is concerned with the subdivision of the quarter note into four. Young players are advised to count this out carefully in order to avoid playing triplet subdivision. The advice of a master teacher will be necessary for clarifying the breathing spots and the all-important manner in which the musical line is to be led. Barret does give a few hints, though, and these are to be strictly adhered to no matter what the player might think. In order that the non-harmonic tones in the solo line receive the proper weight and direction, it is of greatest importance that the oboist listens carefully to realization of the harmony. Throughout these studies, diligent work with the metronome is indispensable for establishing a sense of an evenness of pulse and setting up all subdivisions of that pulse.

No. 9 in E Minor

Allegro ben marcato.

Oboe

1 *f*

5

9

13 *Cresc.* *f* *p*

17

21 *f*

25 *Dim.* *p*

29 *sfz* *f*

33



No. 9: [Half = 68] The three previous processionalists comprising the 40 Melodies are quite gentle, but in this *Allegro ben marcato*, an energetic *marcia* bursts forth from Barret's daily exposure to Italian Romantic opera. Pervading triple subdivision of the quarter-note beat (the *alla breve* designation notwithstanding) is the secret to its forward movement; but it is also the downfall of many a young player particularly when it is played off against duple subdivision as in measures 37 - 39. In this study Barret is concerned with staccato stopped by the tongue, and it is most important that the speed of the wind be increased throughout such passage-work. Following the latter advice greatly improves the chances of finger-tongue coordination. Note that in this work, Barret abandons the repetition of the two parts of the rounded binary form in order to give himself a wider choice of tonality: the second part begins on the triplet pickups to measure 17 in the dominant of the relative major.