

Caprice No. 1 in C Major

Caprice où se trouvent tous les arrangements de langue de la mesure à deux temps

Moderato.

Oboe

Piano

7

14

21

This system contains measures 21 through 27. The treble clef staff features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes, and some slurs. The right-hand piano staff provides harmonic support with chords, some of which are beamed together. The left-hand piano staff plays a simple bass line with eighth and quarter notes.

28

This system contains measures 28 through 34. The treble clef staff continues the intricate melodic pattern with various slurs and ties. The right-hand piano staff has chords, with a few measures showing a more active line with eighth notes. The left-hand piano staff remains mostly static, with a few eighth-note movements.

35

This system contains measures 35 through 41. The treble clef staff shows a continuation of the rapid melodic figures. The right-hand piano staff becomes more active, featuring eighth-note chords in the final measures. The left-hand piano staff continues its steady eighth-note accompaniment.

42

This system contains measures 42 through 48. The treble clef staff concludes the piece with a final flourish of beamed notes. The right-hand piano staff has sustained chords, and the left-hand piano staff plays a simple, rhythmic pattern of eighth notes.

Caprice No. 1: This movement is a through-composed work; there is no recapitulation of any kind whatsoever. The study moves by way of a series of motives from beginning to end, continually reinforcing the V-I cadence as it goes. Like *Prélude No. 2*, it is of the toccata genre with much use being made of pedal point. Garnier calls this composition 'Caprice où se trouvent tous les arrangements de langue de la mesure à deux temps', that is, 'Caprice, where all of the possibilities of articulation in 2/4 can be found'. Despite his boast, he omitted a number of realistic possibilities, staccato on a series of 16th notes being the most obvious.

Caprice No. 2: Garnier calls this study 'Second Caprice où se trouvent tous les arrangements de la langue de la mesure à six huit', that is 'Second Caprice, where all of the possibilities of articulation in 6/8 can be found'. Here, one does find several examples of single strokes of the tongue being applied to a series of notes. Harmonically, this through-composed gigue is laid out in three sections: the first in the tonic, the second in the relative minor, and the third in the subdominant which rather abruptly modulates back to the tonic and ends. Closing thematic material to tonicize the movement is sadly missing. Perhaps this is a composition from Garnier's student days.