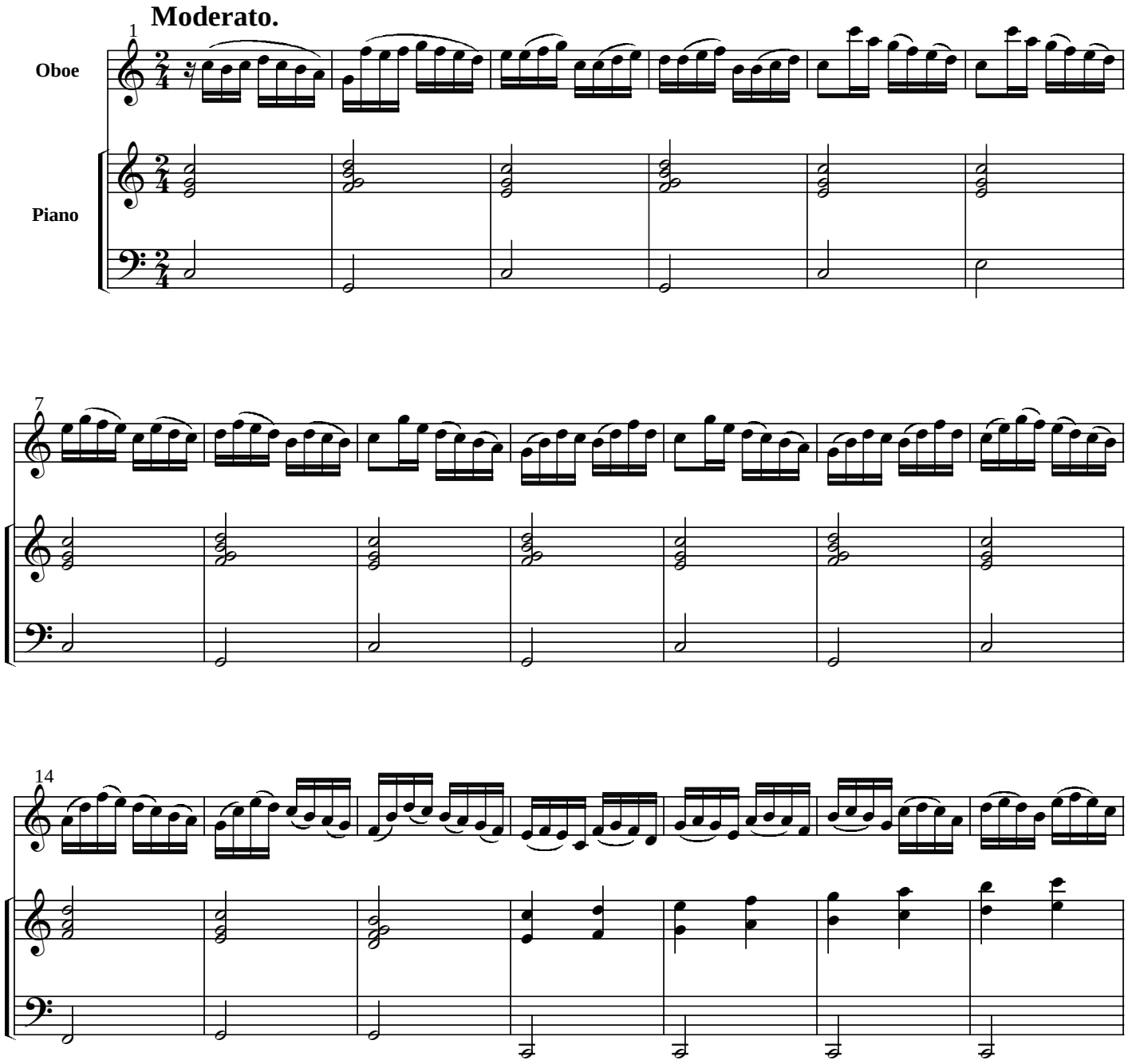
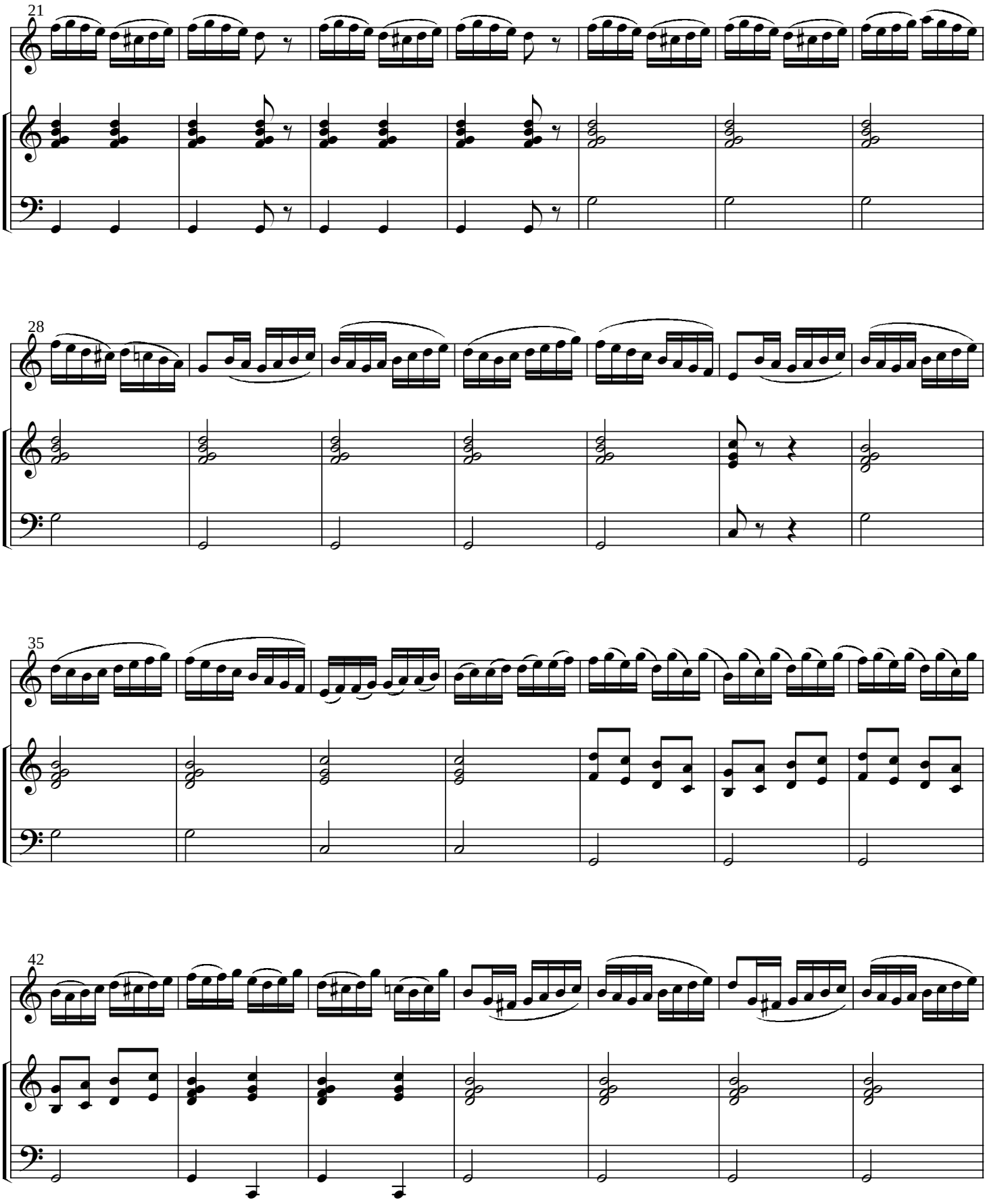
Caprice No. 1 in C Major

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

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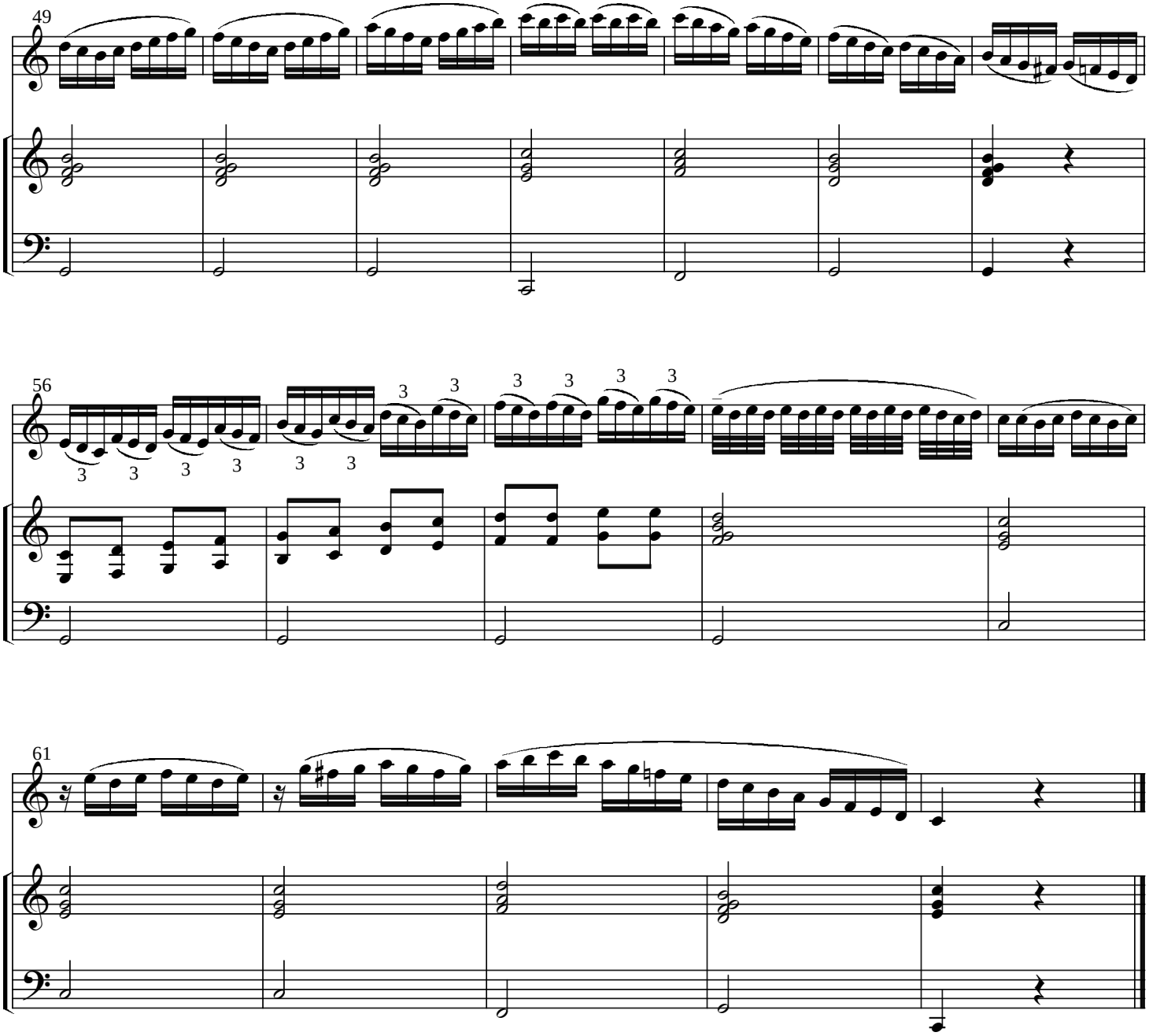

Caprice No. 1: This movement is a through-composed work; there is no recapitulation of any kind whatsoever. The study moves by way of a series of motives from beginning to end, continually reinforcing the V-I cadence as it goes. Like Prélude No. 2, it is of the toccata genre with much use being made 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 á 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.