

No. 14: [Quarter = 72] This is gentle movement, but with many wide intervals. It also includes two extraordinary passages built over pedal-points which support extremely wide leaps; these are clearly influenced by violinistic pyrotechnics of Barret's day. The wide intervals, arpeggios, and often high tessitura cause the embouchure and wind to work very hard indeed. The brain is exercised too, as the tonic key of B major and its dominant F# major make for some interesting moves, especially since so many non-harmonic tones (especially appoggiaturas) are added to the mix. The structure and the tonalities coupled with this etude are indicative of a modified rondo-sonata form. Three themes are presented in the following order: Theme 1 [I], Theme 2 [V], Theme 1 [I] Theme 3 [bIII of V], transition [biii of V to V], Theme 2 [V], Theme 1 [I], Theme 3 [I]. The editor believes that a somewhat slower pace is in order, perhaps 68 to the quarter. Barret's indication of 72 seems a bit rushed.

No. 16: [Dotted Quarter = 76] Like the previous etude, Barret has again abandoned his famous lyrical line for figuration. But this time it is not an idiomatic violin pattern that he explores, but that of the Baroque organ or harpsichord. Perhaps Barret had come into contact with some of the toccatas of J. S. Bach. In any case, this structurally straightforward study (A-B-A') is loaded with surprises, not the least of which is the central section in C# major! Hemiola and displaced groups of three quarters are found throughout. Also, there is ample opportunity to use special fingerings, such as holding down the G# key to facilitate smooth swift movement in the first four measures. Finally, circular breathing is a must for its performance. This exciting toccata is a fitting conclusion to the 16 Grand Etudes of Apollon Barret.