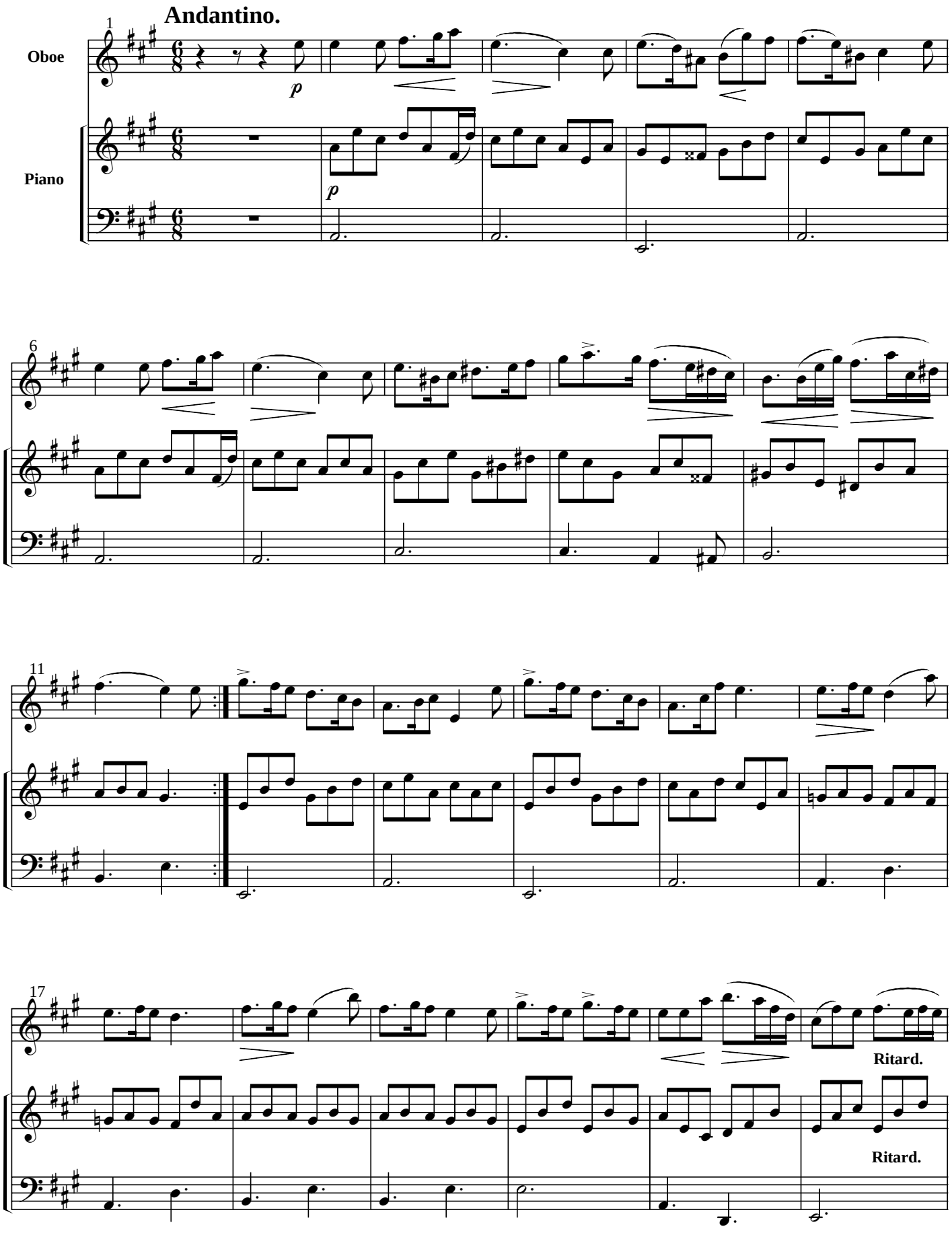
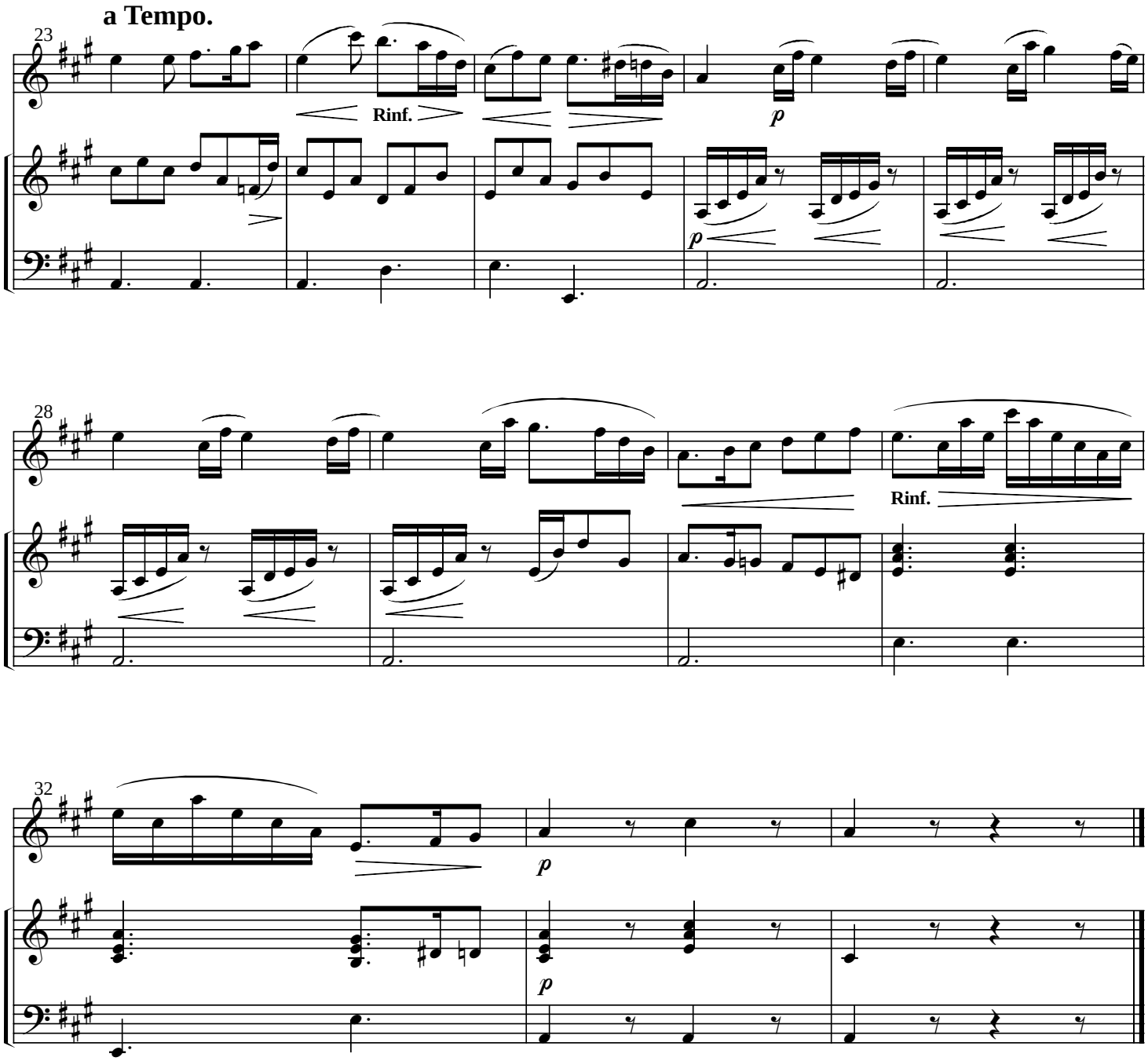
No. 22 in A Major





No. 22: [Eighth = 104] This movement is the second siciliana contained in the 40 Melodies. Barret wants it played quite slowly, though, with the eighth note at 104. The siciliana of No. 10 was even slower at 96 to the eighth. This is quite removed from the Baroque style for this genre which is considerably quicker. Also, in Barret's siciliana the first closing theme of the coda, which begins in measure 26, sits over a pedal point and contains yodel-like figures, a fact that the player must consider in determining its color. Barret marks the spot piano, but in light of the previous statement it would seem that a covered pianissimo would be preferred. Easy to say, but then one must take into consideration the tuning of the intervals, particularly the minor 6th! Measure 31 (and the first half of 32) could be treated as a cadenza with a fermata on the e2 followed by a more extensive improvisation over the I 6/4 chord.