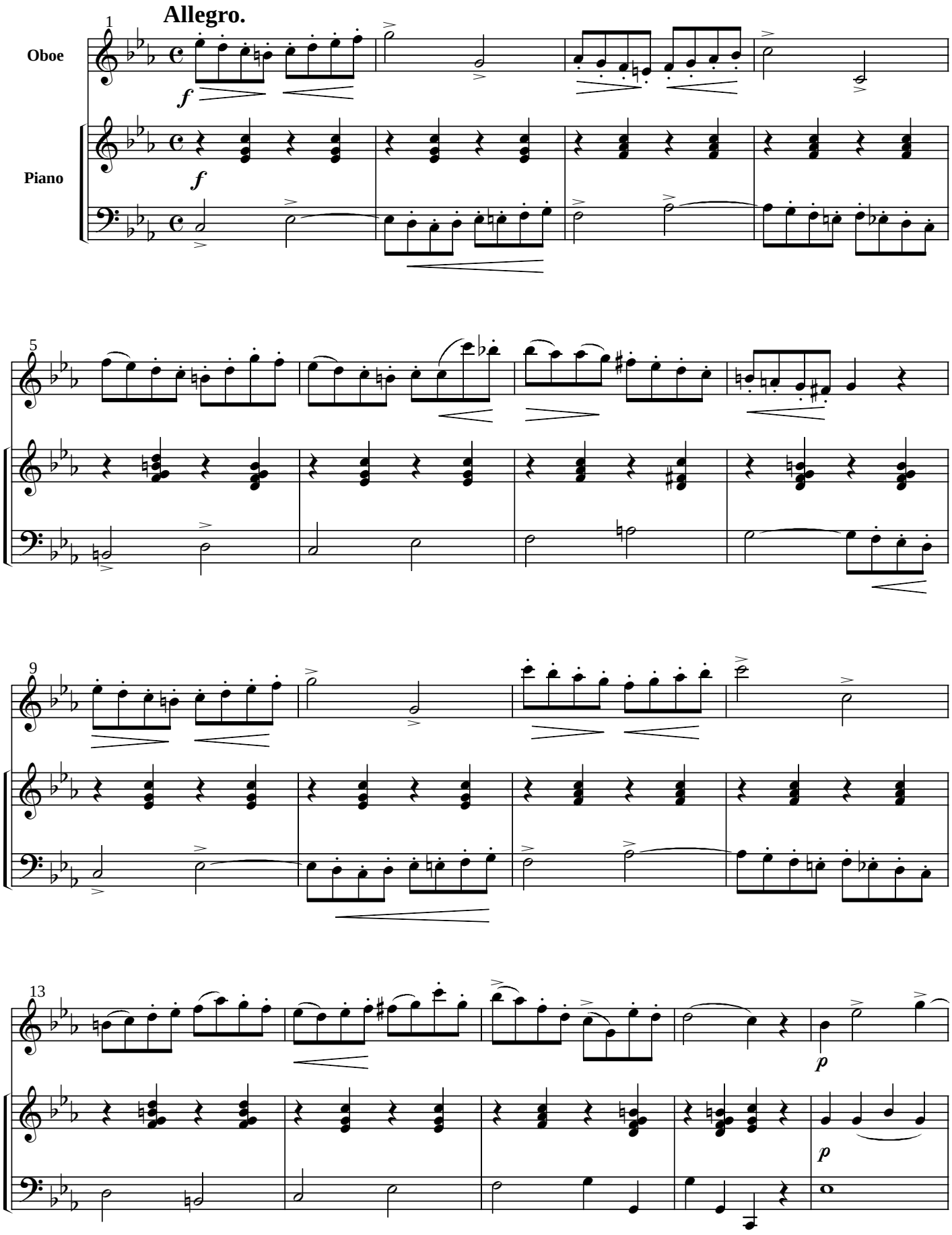
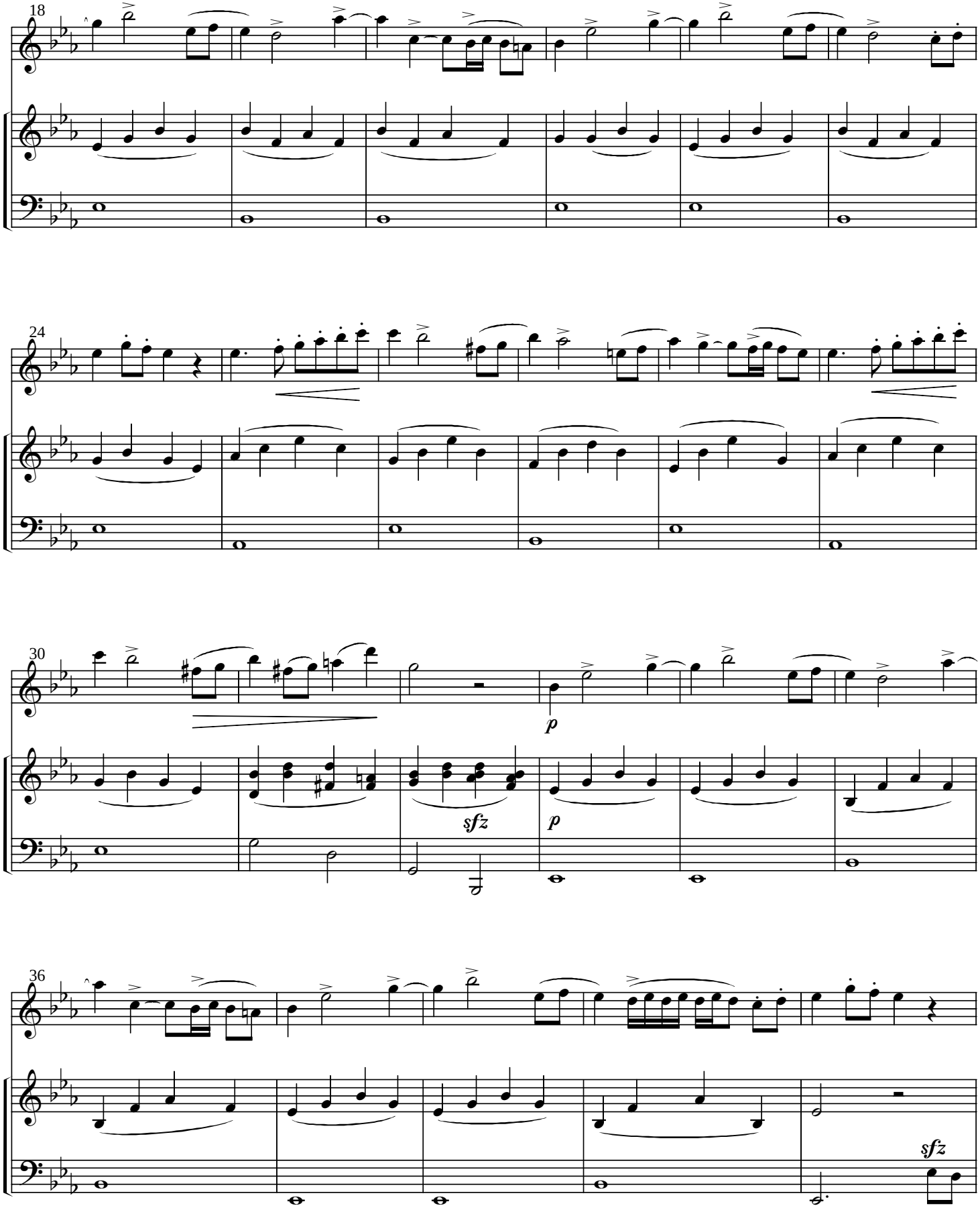
No. 31 in C Minor

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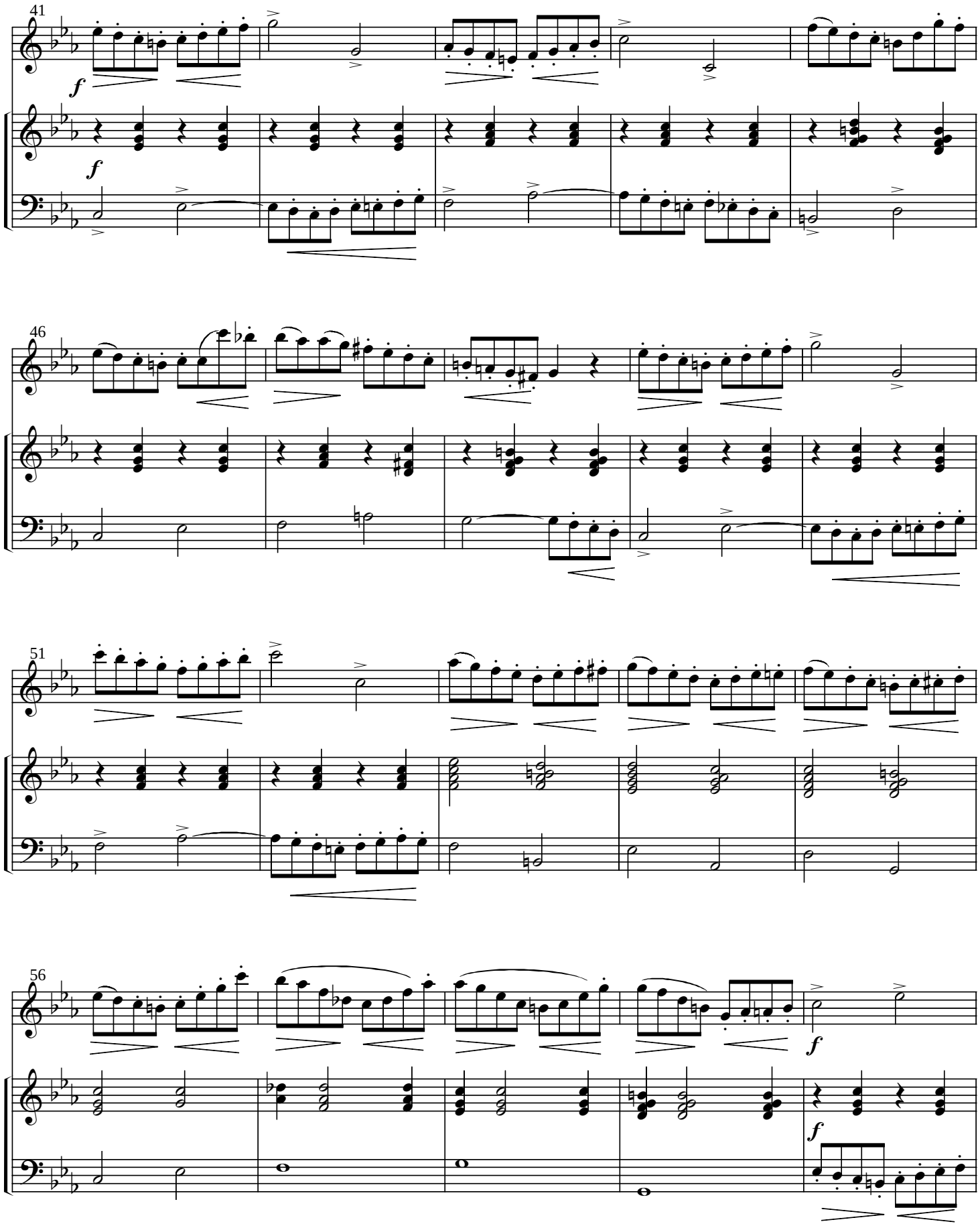
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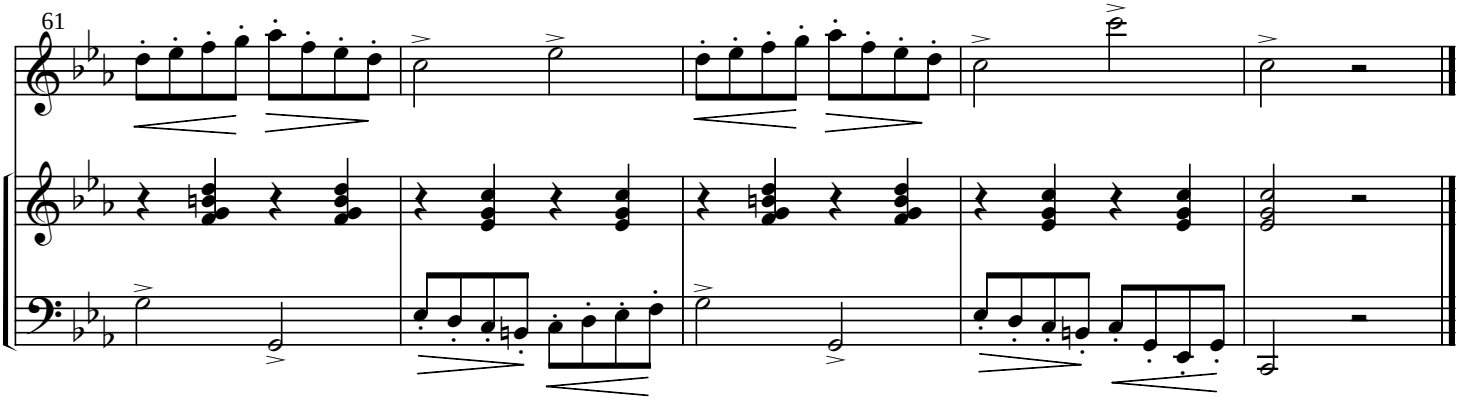

No. 30: [Quarter = 88] Barret now presents an entire piece in Ab major. At this point, the forked F's and the left-hand Eb must be under control. In this cavatina the master seeks on two occasions to solidify the precision in which duple, triple and quadruple subdivisions of the quarter note pulse are worked out. This is not easy, as the triplets stand side-by-side with duplets or with quadruplet subdivision. That is to say, there is no chance for preparation of any kind: no rests or long valued notes in which to set up the subdivision. Use of the metronome is essential here!

No. 31: [Half = 112] C minor returns and, as in No. 29, it is associated with Baroque flavor, albeit with a Gypsy tinge. Here the solo and bass lines are set out in a rather staccato imitative counterpoint. The central section of this simple A-B-A form is placed in the relative major and is somewhat lyrical. The player should make every effort to delineate these two styles using the tongue to stop the brilliant staccato notes of the outer sections. It is important to note that Barret's meter of four beats per measure does not match the style of either of the main themes, both of which are set solidly in alla breve. So, one could use 4/4 initially to work out the piece, later switching to 2/2.