

Allegro

Pièces de Clavecin

Joseph Hector Fiocco

*arranged by Paul De Bra for
accordion quintet (1, 2, 3, 4, bass)*

Joseph Hector Fiocco (1703-1741) was a Baroque composer from an Italian musical family. He was born in Brussels and became choirmaster at the Cathedral in Antwerp (Belgium).

As a composer, from all the works he created (including works for the church), he is mostly known for one single movement from his suite for harpsichord (opus 1): the Allegro. This happy piece is often played by violin and piano, but here it is arranged for accordion quintet.

This piece (and arrangement) is quite difficult, but how difficult depends on how fast it is played. (Existing recordings vary wildly.)

A recording by Professor P is available on YouTube.

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Allegro

originally for harpsichord

Joseph Hector Fiocco (1703-1741)

arr. Paul De Bra

♩ = ca. 110

light tremolo (violin)

Acc. 1 *mp* *leggiere* (use  8va for a more mellow tone) *f* *mp*

Acc. 2 *p* *leggiere* *mf*

Acc. 3 *p* *leggiere* *mf*

Acc. 4 *p* *leggiere* *mf* *p*

Bass *p* *leggiere* *mf* *p*

4

I *tr*

II *p*

III *p*

IV

B

7

I *cresc. poco a poco*

II *cresc. poco a poco*

III *cresc. poco a poco*

IV *cresc. poco a poco*

B *cresc. poco a poco*

10

First system of music (measures 10-12) for five staves (I, II, III, IV, B). The key signature has one sharp (F#). Measure 10 starts with a forte (*f*) dynamic in staff I, which then changes to mezzo-piano (*mp*). Staves II, III, IV, and B start with mezzo-forte (*mf*). Measure 11 features a piano (*p*) dynamic across all staves. Measure 12 returns to mezzo-forte (*mf*) in staves I, II, III, IV, and B, with a forte (*f*) dynamic in staff I.

13

Second system of music (measures 13-15). Measure 13 starts with mezzo-piano (*mp*) in staff I and piano (*p*) in staves II, III, IV, and B. Measure 14 continues with piano (*p*) dynamics. Measure 15 features a mezzo-piano (*mp*) dynamic in staff I and mezzo-forte (*mf*) in staves II, III, IV, and B.

16

Third system of music (measures 16-18). Measure 16 starts with mezzo-forte (*mf*) in staff I and mezzo-forte (*mf*) in staves II, III, IV, and B. Measure 17 continues with mezzo-forte (*mf*) dynamics. Measure 18 features a crescendo (*cresc.*) dynamic across all staves, with a forte (*f*) dynamic in staff I.

19 *poco rit.* *tr* *accel.* - *a tempo*

I *f*

II *mf*

III *mf*

IV *mf*

B *mf*

(*tr*)
play higher if
jump is too large

22

I *dim.*

II *dim.*

III *dim.*

IV *dim.*

B *dim.*

25

I *mp* *cresc.*

II *p* *cresc.*

III *p* *cresc.*

IV *p* *cresc.*

B *p* *cresc.*

28

I *f* *mp*

II *mf*

III *mp*

IV *mf* *f*

B *mf*

31

I *f*

II *mf*

III *mf*

IV *mf*

B *mf*

34

1. poco rit. accel. a tempo 2. rit. Fine

I *mp*

II *p*

III *p*

IV *p*

B *p*

39

Musical score for measures 39-41. The score is for five staves: I, II, III, IV, and B. The key signature is one sharp (F#). The tempo is Allegro. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line (B) is mostly silent in this section.

42

Musical score for measures 42-44. The score is for five staves: I, II, III, IV, and B. The key signature is one sharp (F#). The tempo is Allegro. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line (B) is mostly silent in this section. Crescendo markings (*cresc.*) are present in measures 43 and 44 for staves I, II, III, IV, and B.

45

Musical score for measures 45-47. The score is for five staves: I, II, III, IV, and B. The key signature is one sharp (F#). The tempo is Allegro. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line (B) is mostly silent in this section. Dynamic markings (*f*, *mf*, *mp*, *p*) are present in measures 45, 46, and 47 for staves I, II, III, IV, and B. A trill (*tr*) is marked in measure 45 on staff I.

48

Repeat up to "Fine".
poco rit. accel.

I *cresc.* *mf* *f* *tr* *mp*

II *cresc.* *mp* *p*

III *cresc.* *mp* *p*

IV *cresc.* *mp* *p*

B *cresc.* *mp* *p*

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