

Allegro

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(1705 – 1741)

Keys: A section – G major, B section – e minor

Time Signature: C

Three tempi suggestions:

Slow – 50 , **Medium** – 76 , **Performance** – 100 *120

Toyoda: A section – 124 / B section – 112

Preucil: 104

Challenges

- String crossings (very small motion required, flexible wrist and finger motion)
- Facility of left hand at high skill level
- Coordination of left and right hand to produce clarity

Left Hand Techniques

- Requires left hand dexterity and agility
- Extended passages in 16th notes
- *Mordents* within the running 16th notes
- Strong, accurate, and basically a capable 4th finger!
- Requires left hand organization. **KNOW:** where to keep fingers down, when to pick them up, and when to prepare a finger
- Leave a finger down if returning to that note within a passage, if not, lift the finger or risk losing speed and getting too tight

Right Hand Techniques

- Requires right hand flexibility and excellent control in string crossing
- String crossing challenges: note the crossing before the sequence spot—from E to G string.
- String crossing in m. 14 (opposite motions)
- Requires well developed flexibility in the wrist and fingers
- How to “play” the 16th rests
- Mixture of slurs with separate notes
- Handling the complication of the mordents within the slurs
- Note the different feeling of the string crossings when doing slurs versus separate bows on the same notes
- Check the elbow placement carefully during all the string crossings
- m. 29 string crossing from E to G
- m. 14 difficult string crossings, practice on open strings

Preview Spots

- m. 13-14 with pick-up: left hand 5ths (like a finger twister) along with string crossing antics!
- m. 29 – m. 35 sequence
- m. 36 – m. 39
- m. 39 – m. 43
- m. 43 – m. 47
- Note where to use the stop bow in working out this section, Listen for clarity of the mordent, the rhythm it produces and be aware of what note is the “decorated” one

Musicality

- m. 6 – m. 10, two options for creating a long line crescendo
- m. 15 – m. 17, “glide to a stop” and reveal the hidden sequence
- m. 24 – m. 29, more “glide to a stop” and sequence notes, repeated pattern crescendo
- m. 29 – m. 34, how to shape the sequence
- m. 36 – m. 49, many opportunities for shape and finesse in the presence of technical demands

Other Comments

- There is no hurry to put the product together.
- Consider how you would lead this piece in a group, especially the beginning. (set the beat clearly)
- In m. 7 – m. 8, have the feeling of climbing a mountain top, and then not quite making it, but trying again, etc.
- Practice very slowly until accurate, then work toward the “Matsumoto tempo”.
- Listen to the tone during the extended 16th note passages; the tone shouldn’t be neglected in the midst of all the technique.
- Practice very slowly with small bows.
- Know where the breathing spots are!

Additional Ideas