Joseph-Hector FIOCCO

Pièces de Clavecin, Op. 1

Edited from a facsimile of
the first printing by

David J. Perry

Modern Clefs Edition

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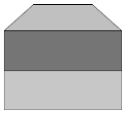
GREENTOP PUBLISHING



MODERN CLEFS EDITION

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This book is available in two editions, with either original or modern clefs. A complete PDF of either edition can be downloaded without charge from IMSLP.org. These can be printed on letter size (U.S.) or A4 (international) paper. Those who prefer the convenience of a bound copy can purchase one at Lulu.com.

ISMN: 979-0-800188-00-8 original clefs edition
979-0-800188-01-5 modern clefs edition

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Portrait of Joseph-Hector Fiocco.

Title page of the original printing of Fiocco's harpsichord pieces.

Introduction

About the Composer

Joseph-Hector Fiocco (1703–1741) was the son of Pietro Antonio Fiocco, one of several Italian musicians who settled in Brussels during the late 17th century. Trained in music by his father and older brother, he spent his working life as a church musician. Fiocco held posts at Notre-Dame du Sablon in Brussels, Antwerp Cathedral, and finally the church of Sts. Michel and Gudula in Brussels. He composed a considerable amount of choral music in connection with his church duties, as well as other works such as the two harpsichord suites in this volume.

About These Pieces

Fiocco brought out his *Pièces de Clavecin* at Brussels in 1730—his first and only published work. The book is dedicated, in the usual flowery style of the time, to the Duke of Arenberg, whose daughter took music lessons from Fiocco.

This volume contains two suites, in G major/minor and in D major/minor, each with twelve pieces. Overall the music is strongly French in style, with features such as the inclusion of character pieces with evocative titles, extensive ornamentation, frequent use of broken-chord writing (*style brisé*), and many pieces in rondeau form. However, Italian elements are present as well; Fiocco contrasts the two styles in the juxtaposed pieces "La Françoise" and "L'Italiene," and the last four pieces in the first suite constitute an Italian-style sonata that could be performed on its own.

These works, with their idiomatic writing for the harpsichord, are delightful to play or listen to and deserve to be better known. They are generally not difficult to play, making them accessible to most keyboardists. They have been recorded several times, by Jos van Immerseel (1976; not complete), Ton Koopman (1979), Diana Petech (1990) and Ewald Demeyere (2007).

Editorial Issues

This book is meant to provide a version as close as possible to the original while being accessible to modern keyboardists. It is available in two editions, one that preserves the original clefs (soprano, alto, and tenor as well as treble and bass), and the other that uses modern clefs throughout for the convenience of those who are not fluent at playing from C clefs.

It is an 'urtext' in that no dynamics, articulations, fingerings or other performance indications have been added by the editor. Eighteenth-century French spellings are retained, as are the original ornament signs and navigation markers (see "Performance Issues" below for more about these). Spel-

ling, capitalization, etc. in the table of contents often differs from what is printed in the body of the book; these have been made consistent.

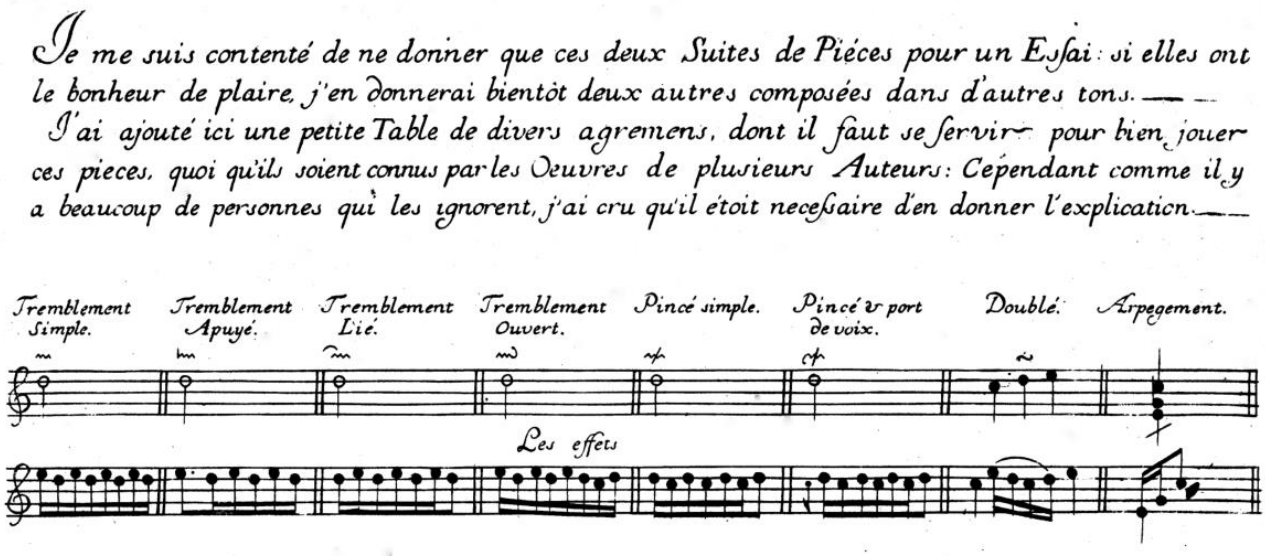
As is typical in Baroque sources, minor keys have one less flat in the key signature than is used today. So, e.g., the G minor pieces have only B-flat in the signature, with flats added on the note E as needed. This system is retained since it presents no real difficulties once you realize that a piece is really in G minor; play E-flats when marked and not otherwise. However, we follow the modern convention that accidentals, once introduced, remain in effect for the rest of the measure.

Square brackets mark editorial changes in the musical text. Any other changes are documented on page x. The text is taken from a facsimile of the original printing, available at IMSLP.org. Despite multiple proofreadings, some errors may remain. These will be corrected if the editor is notified.

A glossary is provided on page ix for those who do not read French.

Performance Issues

General comment: in recent years, it has become common among those with a serious interest in early music to play from facsimiles of original scores. Doing so provides closer contact with the original and can reveal the extent to which modern editions, even good ones, make decisions that were left to the player in the eighteenth century. Some Baroque publications were beautifully engraved and can easily be used by those who are fluent at reading C clefs, while others are difficult to read due to cramped spacing and other issues. This book presents a text as close as possible to Fiocco's original, including features that may require some explanation to those who are not experienced in playing from facsimiles, but with more generous spacing of staves and notes. It may be useful as a transitional aide for players who want to become more comfortable with the conventions of Baroque music printing but do not yet feel ready to tackle facsimiles.

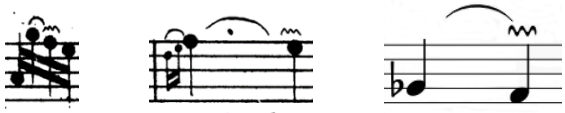


Reproduced at the bottom of the opposite page is Fiocco's preface from the 1730 printing along with his table of ornaments. Here is a translation of the preface:

> *I have contented myself with making available only these two suites of pieces as a trial. If they have the good fortune to be well received, I will soon provide two others composed in different keys.*[1]
>
> *I have added here a small table of various ornaments that it is necessary to use in order to play these pieces well, although they are well known through the works of numerous composers. However, as there are many people who do not know them, I believed that it was necessary to provide this explanation of them.* [trans. DJP]

Ornaments

The table on page vi shows the meaning of the ornament symbols found in these pieces. In the first printing, the notes are usually close to each other, so the *tremblement lié* typically appears as shown in (a) below. Occasionally the notes are farther apart, in which case Fiocco's engraver used a longer slur for this ornament as in (b). This edition features more generous spacing than the original, so elements such as (c) also indicate *tremblements liés*.



(a) (b) (c)

While the original printing is quite accurate in regard to notes, unfortunately the same cannot be said of the ornamentation. Whether this was due to Fiocco's own carelessness or poor handwriting, to lack of attention by the printer, or to some other cause is unknown.

It is frequently difficult to distinguish between and . Furthermore, very often appears where seems more appropriate musically; this also happens, albeit less often, with and . We have reproduced the signs found in the original as closely as possible rather than impose our own judgment. Performers therefore should feel free to modify the written ornamentation if the context seems to require it. There are a few spots, mainly at cadences, where ornaments seem called for but are not notated, and repeats may be ornamented or varied; in all such cases players should apply their knowledge of Baroque style and their own good taste.

[1] No trace of any additional harpsichord pieces by Fiocco has survived.

Additional Signs

In addition to ornaments, the following signs are employed in these pieces:

- 𝄋 is a version of the familiar segno 𝄋 and is used the same way.
- The dotted double bar 𝄇 marks the division between the A and B sections of a binary-form piece.
- A cross ✢ is another sign for repetition ("L'Agitée", 3e Couplet).
- A fermata 𝄐 may indicate a pause or it may mark the end of a section, guiding the player's eye where to go next. See, for instance, mm. 9–10 of the Allemande in the *Seconde Suite*, where the fermata shows that what looks like an incomplete measure is the second ending of the first half.
- Decreasing bars 𝄆 mark the end of a piece, like the modern 𝄂.

Repeats

The two halves of binary-form dances are repeated although repeat signs are not printed in this edition.[2] Volta brackets were not used consistently in Fiocco's time, and second or final endings may not be where modern players expect them. For example, in "L'Angloise" a separate ending is provided, after the double bar at the end of the second couplet, for use with the final statement of the rondeau. A modern edition would place it, with a volta bracket, after the rondeau rather than at the very end of the piece. This is perhaps more convenient for the performer, but there is no difficulty understanding what one should do. The same happens in "Les Zephirs".

In five pieces in A/B form Fiocco (like other composers) added the word *Reprise* at the beginning of the B section, which is not strictly necessary since the dotted double bars indicate the divisions. Perhaps this was intended to help the performer's eye locate were the repeat of the B sections begins.

In the rondeaus "L'Angloise" and "L'Agitée", Fiocco used dotted double bars at the end of couplets, whereas in the other rondeaus the couplets end with plain double bars, as is typical. Should the couplets in these two rondeaus be repeated? Perhaps so, but performers must decide for themselves.

Other Issues

Triplets are sometimes marked as such, but more often not; common sense and spacing of triplets relative to other notes show when triplets are meant.

Fiocco (or his engraver) was not always precise about voice leading and rests. E.g., there should be a quarter rest in the tenor voice in measure 40 of "Les Promenades" to make up a full measure with the tenor g on the last beat. This is not a problem in performance—Fiocco's intentions are clear, so just play what you see. Editorial rests have not usually been added in such situations. Frequently (but not always) cadences are written in two voices followed by a single-voice anticipation; see, for instance, "La Plaintive", measure 13 r.h. The second voice has not been added in such passages.

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[2] See Chapter XI "De la double Barre" in Saint-Lambert, *Principes du Clavecin*: ". . . the custom is to play twice in succession the first half & twice also the second. . . . What marks the halfway point in a piece is a DOUBLE BAR at the end of the measure with dots in the spaces between the lines [of the staff]." [trans. DJP]

Glossary

ORNAMENTS, PERFORMANCE DIRECTIONS, ETC.[3]

1re fois / 2e fois	First time / Second time
1re partie / 2e partie	First part / Second part
Arpegement	Arpeggio
Coulé	Flowing
Doublé	Turn
Effet	Effect, realization
Fin	End
Gayement	Gaily
Gracieusement	Graciously
Lié	Linked, joined
Legerement	Lightly
Moderement	In moderate tempo
Pincé simple	Mordent
Pincé & port de voix	Mordent with grace note before the main note
Petite reprise	Repeat of a few bars at the end of a section
Reprise	Repeat; second section of a piece in binary form
Rondeau double	Variation on the rondeau
Tendrement	Tenderly
Tournez	Turn (the page)
Tremblement simple	Trill
Tremblement lié	Trill tied to previous note
Tremblement apuyé	Trill with long first beat
Tremblement ouvert	Trill with turned termination

TITLES OF PIECES[4]

L'Agitée	Upset
L'Angloise	English
La Fringante	Dashing (i.e., handsome, attractive)
La Françoise	French
L'Armonieuse	Harmonious
L'Inconstante	Fickle
L'Inquiette	Nervous
L'Italiene	Italian
La Musette	Bagpipe (style piece)[5]
La Plaintive	Complaining
Les Promenades	Strolls
Les Sauterelles	Grasshoppers
La Villageoise	Country village
Les Zephirs	Breezes

[3] The 2016 Bärenreiter edition of F. Couperin's *Premier Livre* provides (pages xxvii–xxviii) a useful discussion of tempo indications such as 'Gayement', based on 18th-century sources.

[4] Many of the titles appear with the article *La* and feminine endings because the word *pièce* is understood. The feminine ending does not necessarily mean that, e.g., "L'Agitée" is meant to describe a woman.

[5] The *musette* was a small bellows-blown bagpipe. It became popular at the French court in the 17th and 18th centuries, often employed in rustic-style pieces due to its origins as a folk instrument.

Textual Notes

PREMIERE SUITE

L'Armonieuse	end of 3rd couplet: double bar added for consistency with the other couplets.
Les Promenades	m. 77, l.h.: changed to . m. 86, l.h.: changed to .
Adagio	m. 18, r.h. last beat: original is one 32nd note short of a full measure; adding an f♯′ at the end of the measure seems the best correction.
Vivace	m. 10, r.h.: trill on g′ changed to mordent. m. 22, l.h. second half: original reads , corrected to .

SECONDE SUITE

Allemande	m. 1, l.h. first beat: E changed to D. m. 5, l.h. first beat: G changed to F.
Gigue	m. 2, r.h.: dot added to g′. m. 34, r.h.: dot added to b′ (cf. mm. 38 & 42).
L'Inquiette	m. 98, l.h.: mordent on tenor d′ moved from 2nd beat to second half of 1st beat (cf. mm. 99 & 100).
L'Agitée	m. 73: second ending added after the dotted double bar. The page in the first printing is very full, so the second ending was probably omitted for space reasons; everywhere else Fiocco provided one when needed.
Les Zephirs	m. 21, r.h.: replaced by .

A very few errors, of which there can be no doubt about the correct reading, have been silently corrected.

Credits

p. iv The portrait of J.-H. Fiocco is taken from https://commons.wikimedia.org/wiki/File:Fiocco.jpg and is released under the Creative Commons Attribution-Share Alike 4.0 license.

p. v The title page of the first printing is from https://imslp.org/wiki/Pi%C3%A8ces_de_clavecin%2C_Op.1_(Fiocco%2C_Joseph-Hector).

p. vii The table of ornaments is from the same source as the previous.

p. 10 The facsimile page of "L'Armonieuse" is from the same source as the previous.

Colophon

- Front matter typeset in Sabon Pro LT (Linotype GmbH). Sabon is a version of Claude Garamond's Renaissance typefaces designed by Jan Tschichold in the 1960s.
- Musical text was prepared using MuseScore 3.0, an excellent score-writer freely available from musescore.org.
- Ornaments and other specialized music signs come from the Baroque Symbols font by David J. Perry.

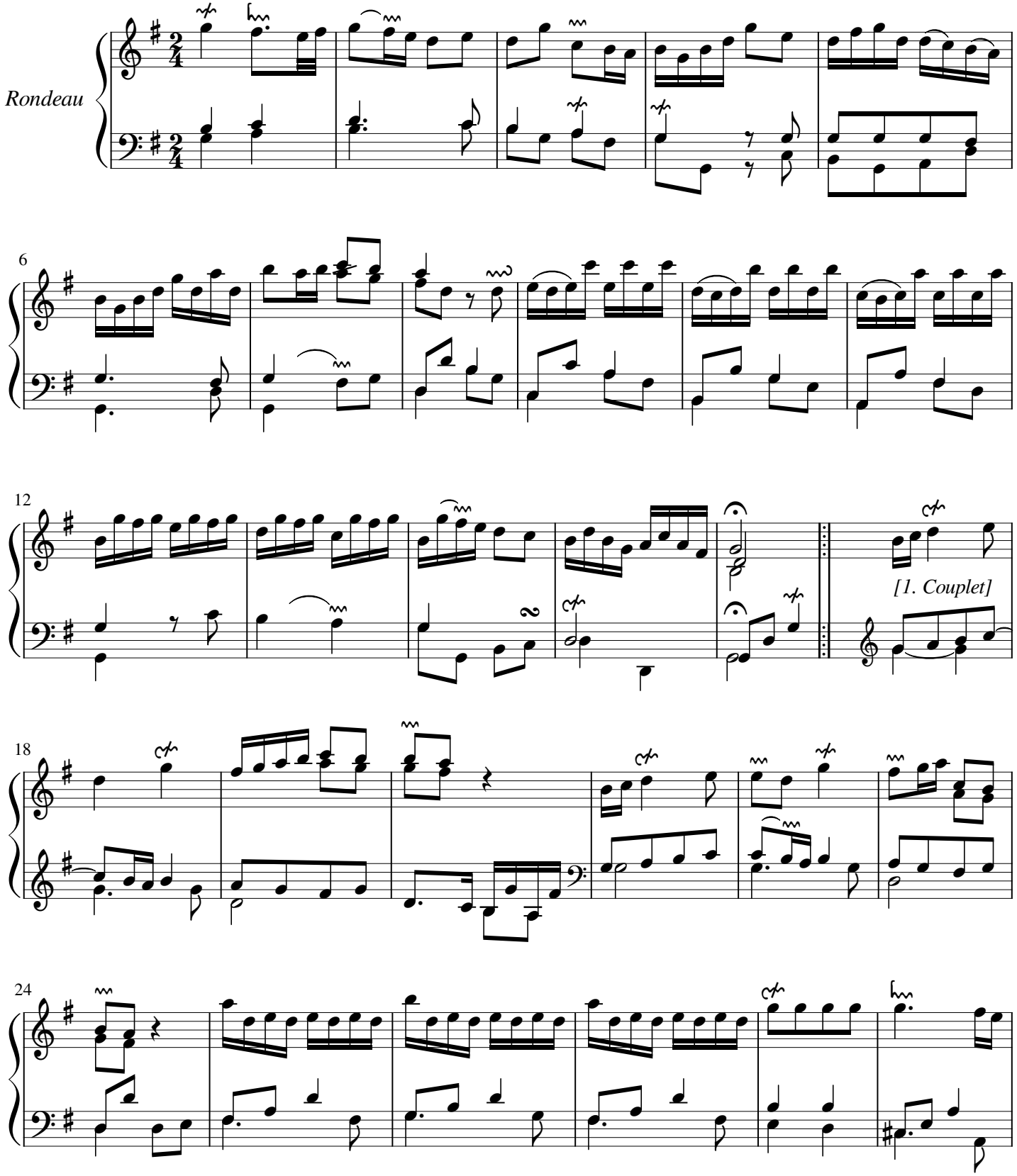
Pièces de Clavecin

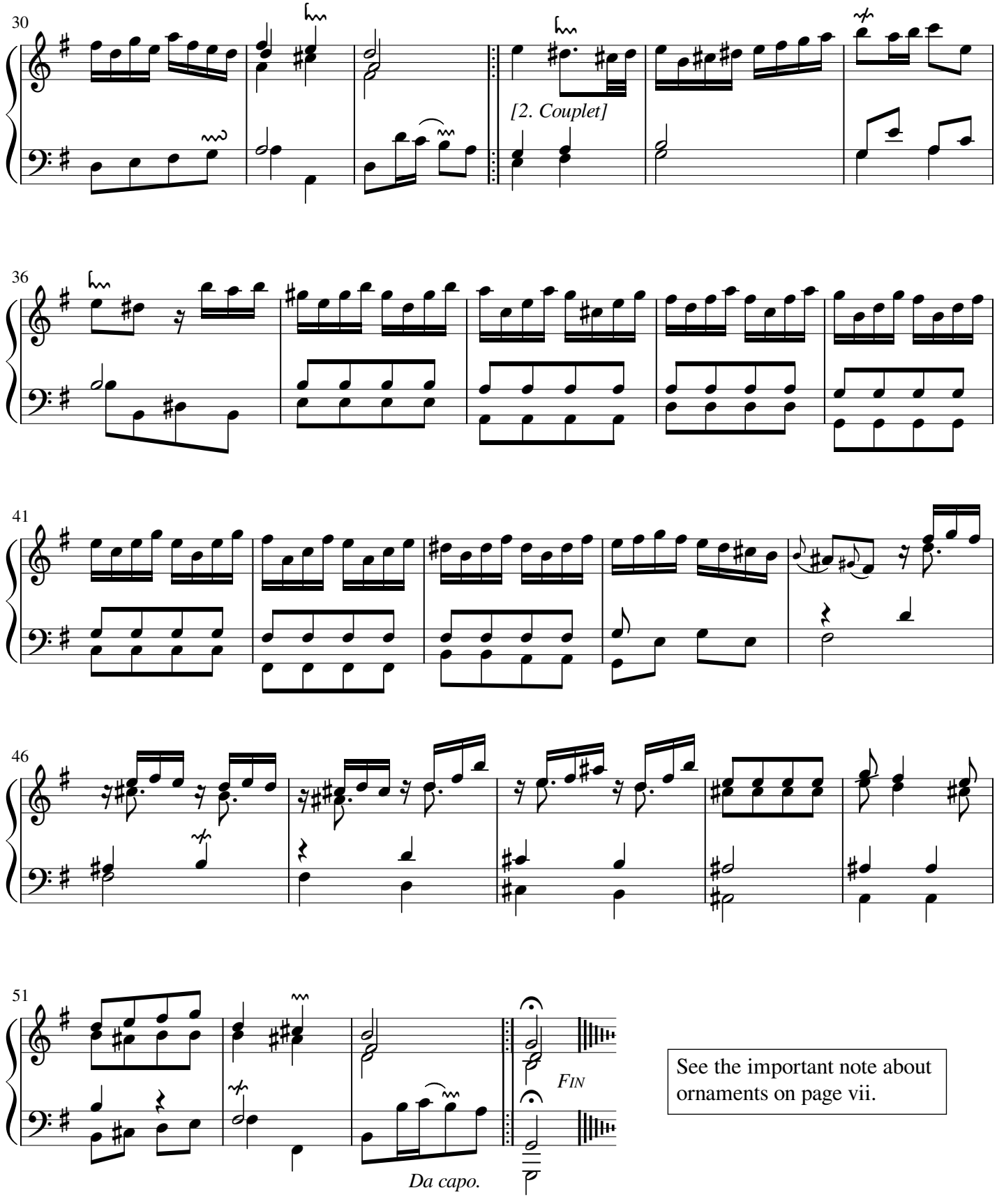
Premiere Suite

L'Angloise

Legerement

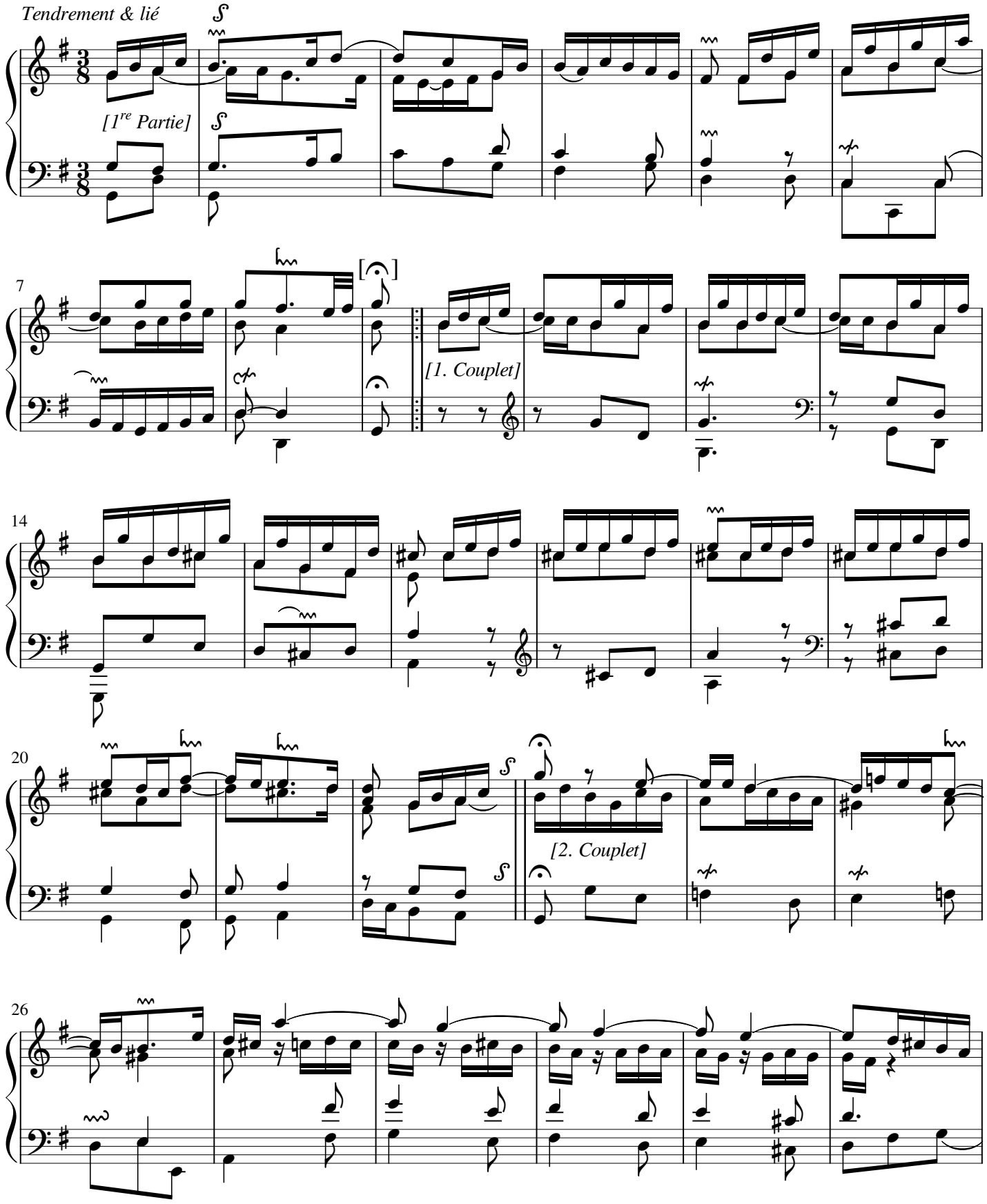
Rondeau

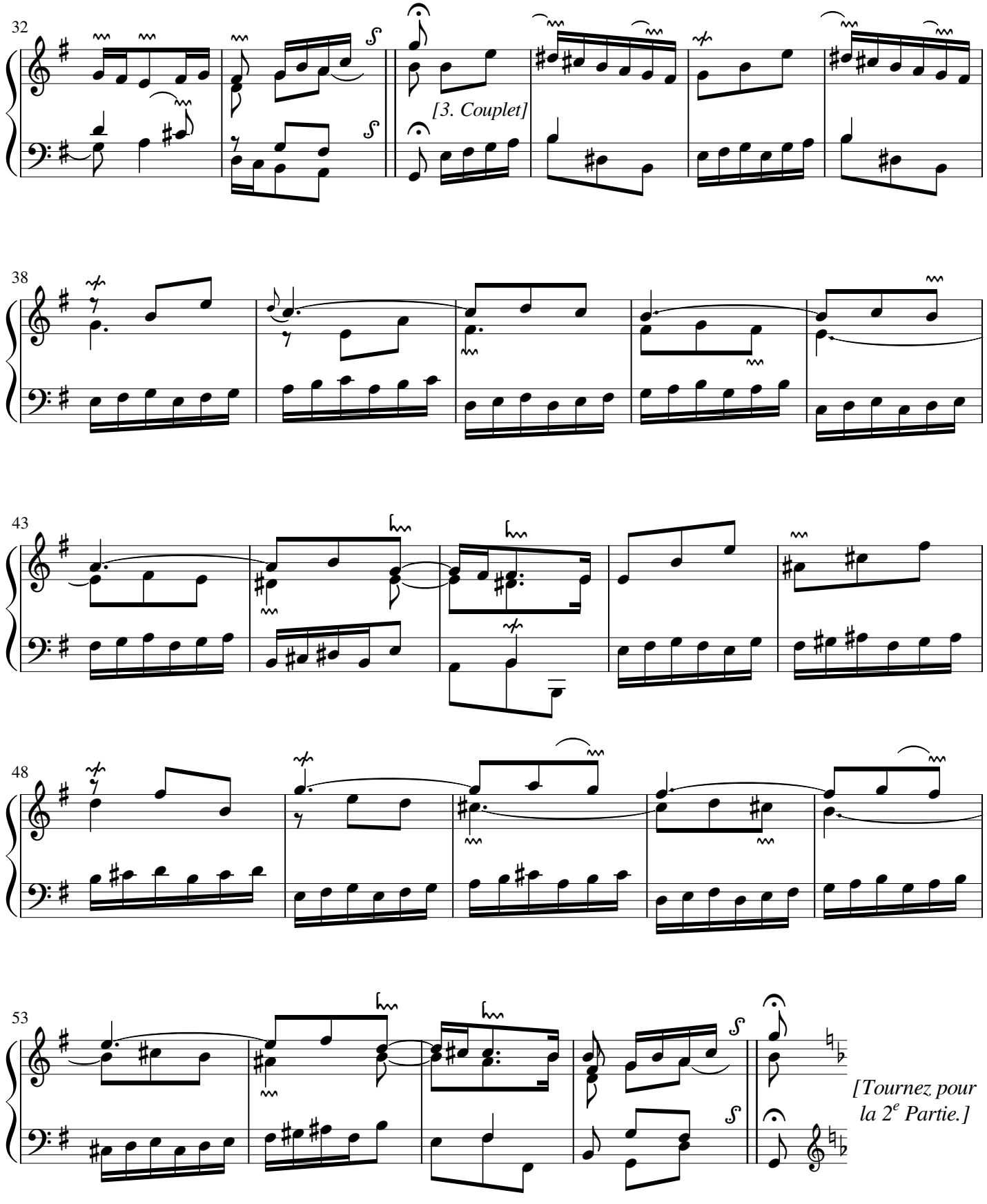




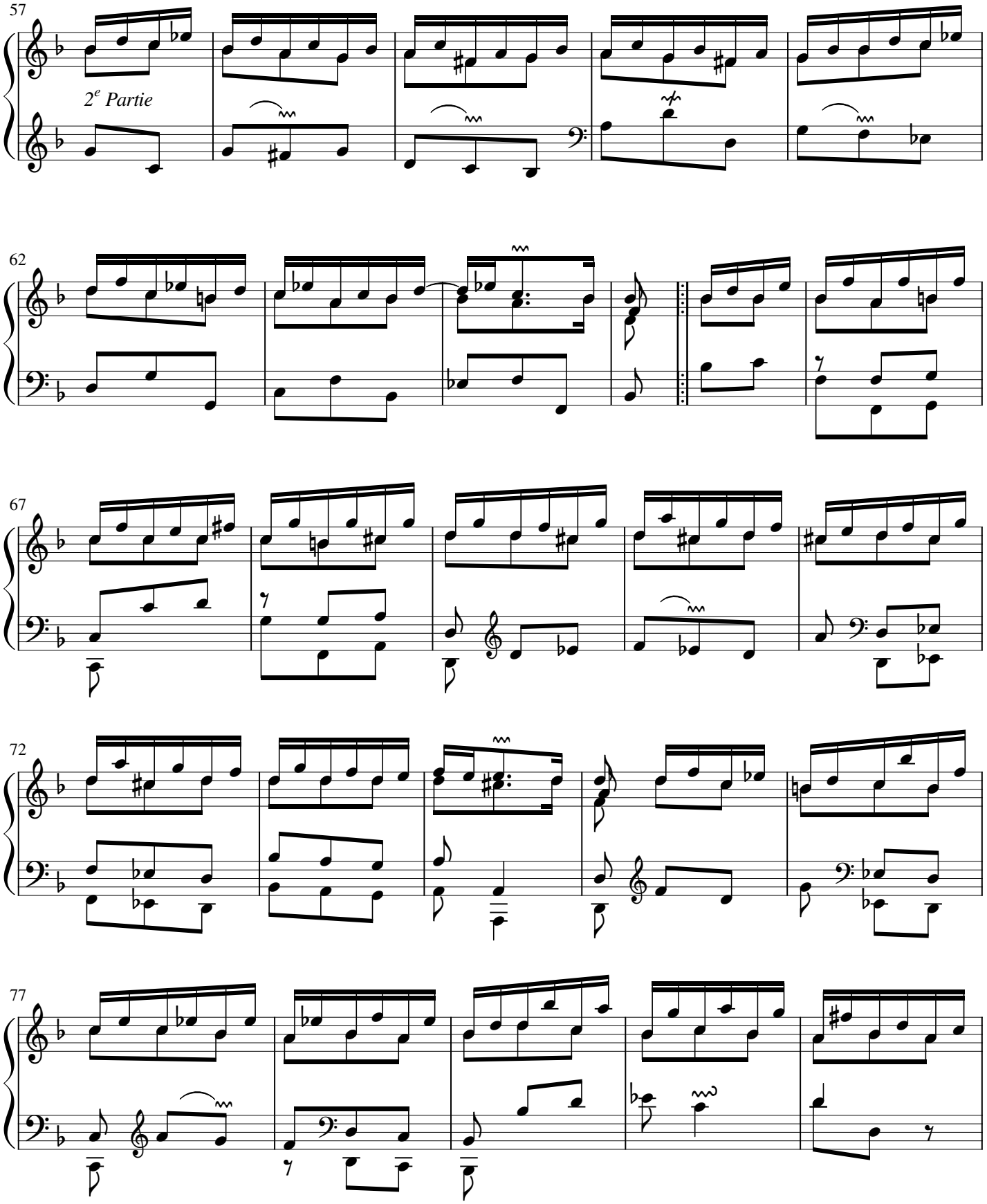
See the important note about ornaments on page vii.

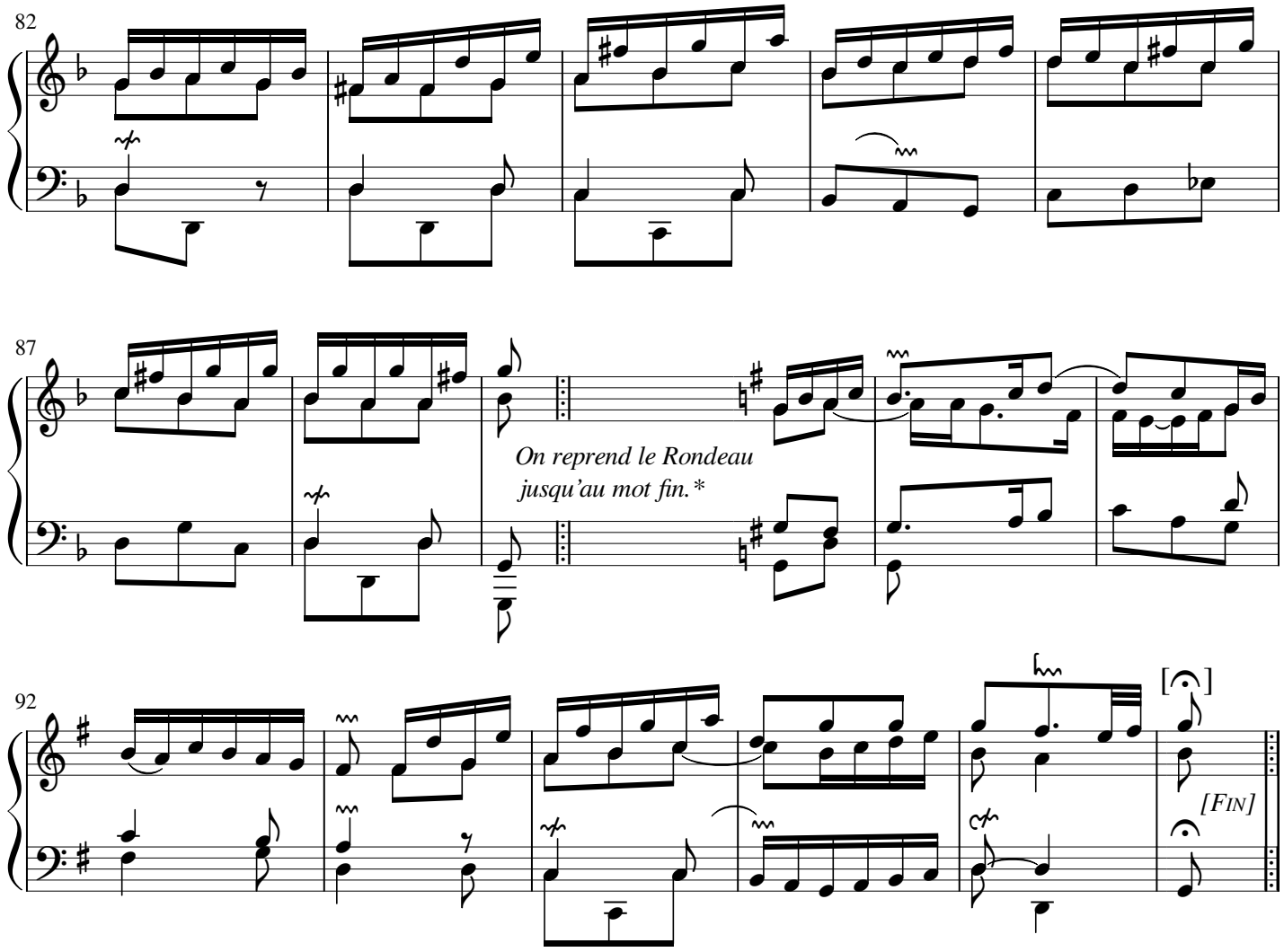
L'Armonieuse




32
[3. Couplet]
38
43
48
53
[Tournez pour la 2e Partie.]

See note about minor key signatures at the top of page vi.

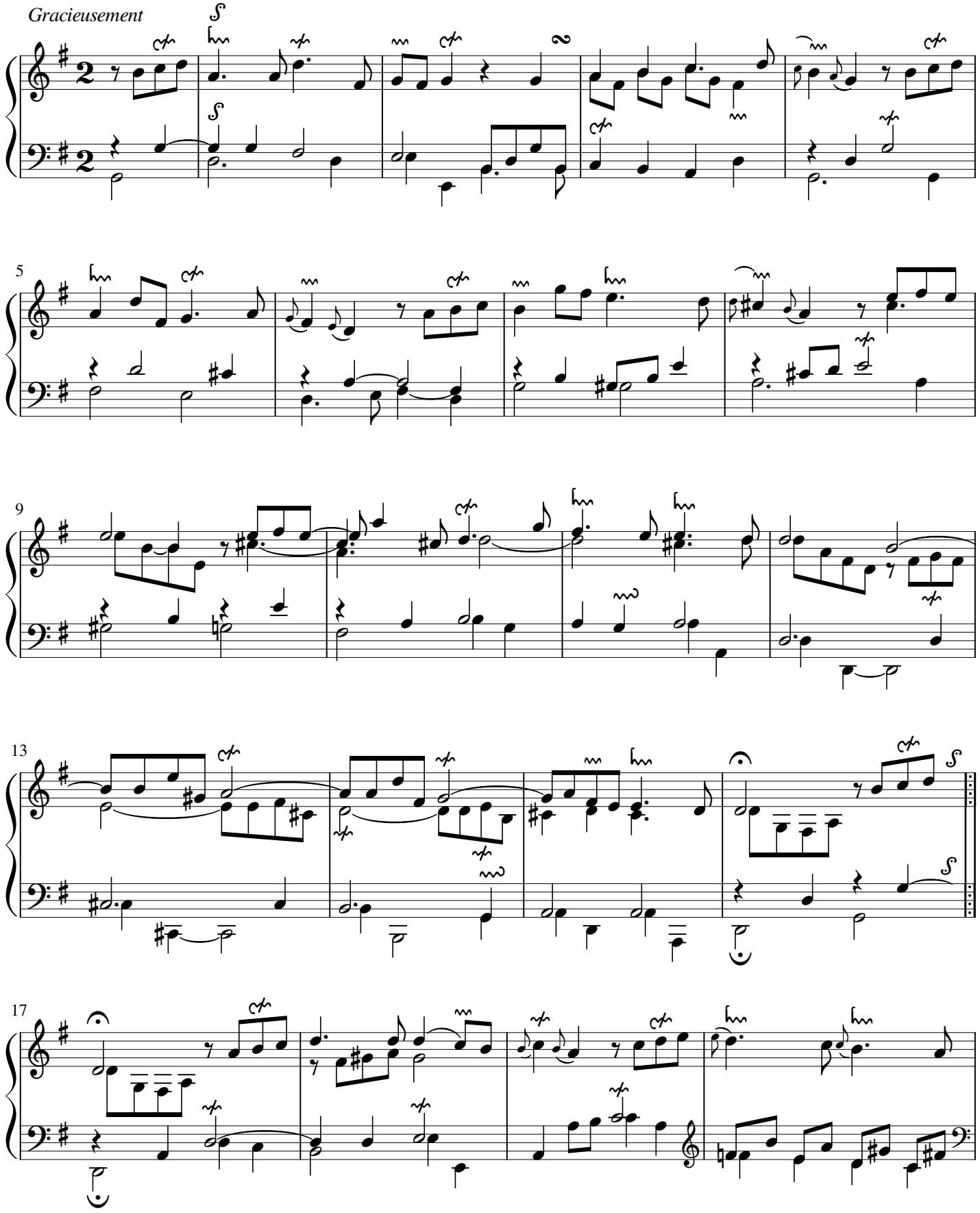


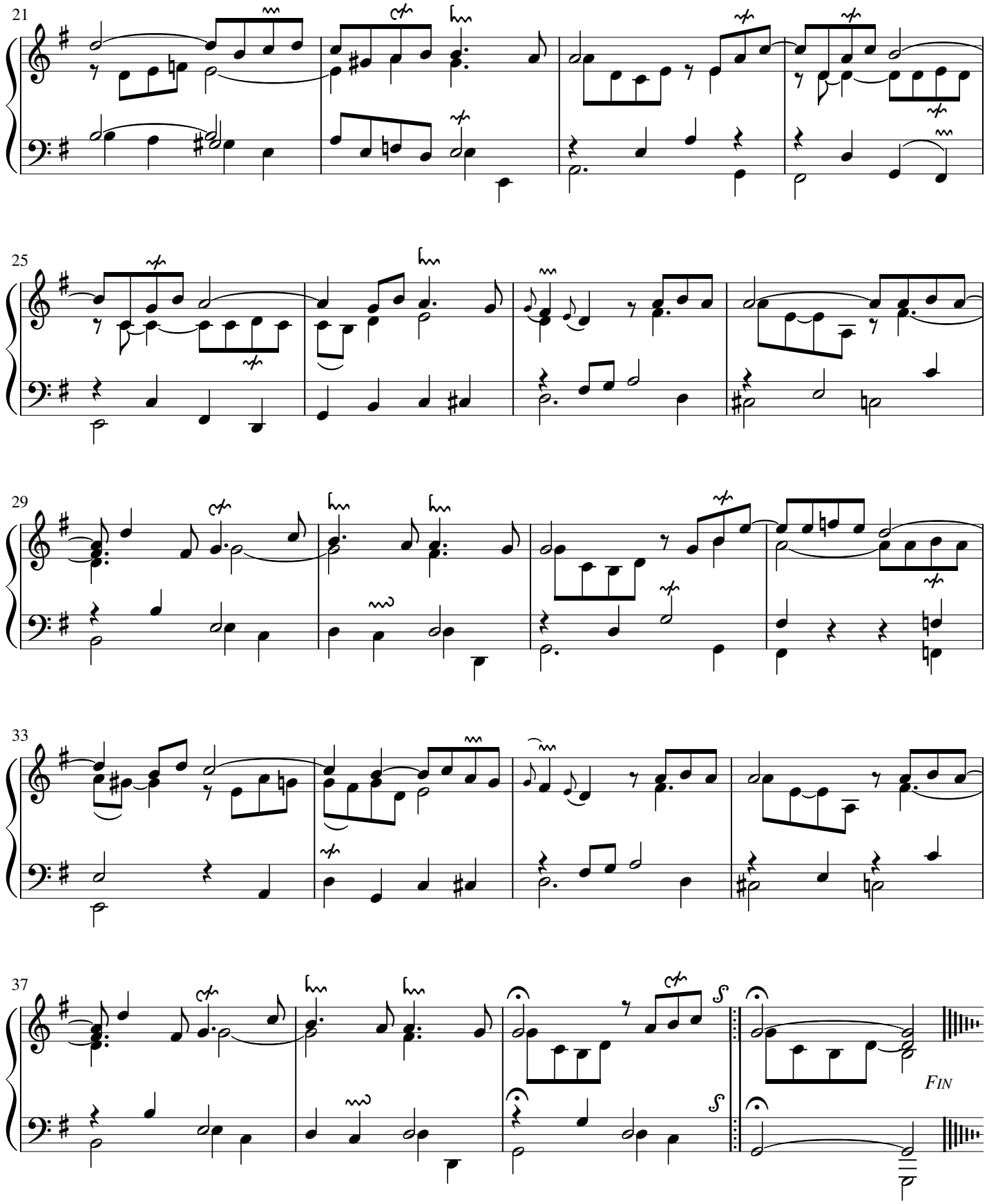


*"The rondeau is repeated up to the word 'end.' " Despite this direction, 'Fin' is not found in the original printing. The rondeau is reprinted here to avoid a page turn, with 'Fin' added at the most logical spot. One might play the rondeau twice to provide a better-proportioned ending to the piece.

The form of this piece is unusual, a two-part work with the first part in rondeau form and the second in binary form, with the initial rondeau repeated at the end. Perhaps because the piece as a whole is not in rondeau form, Fiocco did not label it as a rondeau at the beginning as he did with the other rondeaus in the collection. (For another piece with similar structure, see "L'Épineuse" in Couperin's 26e Ordre.)

La Plaintive




21
25
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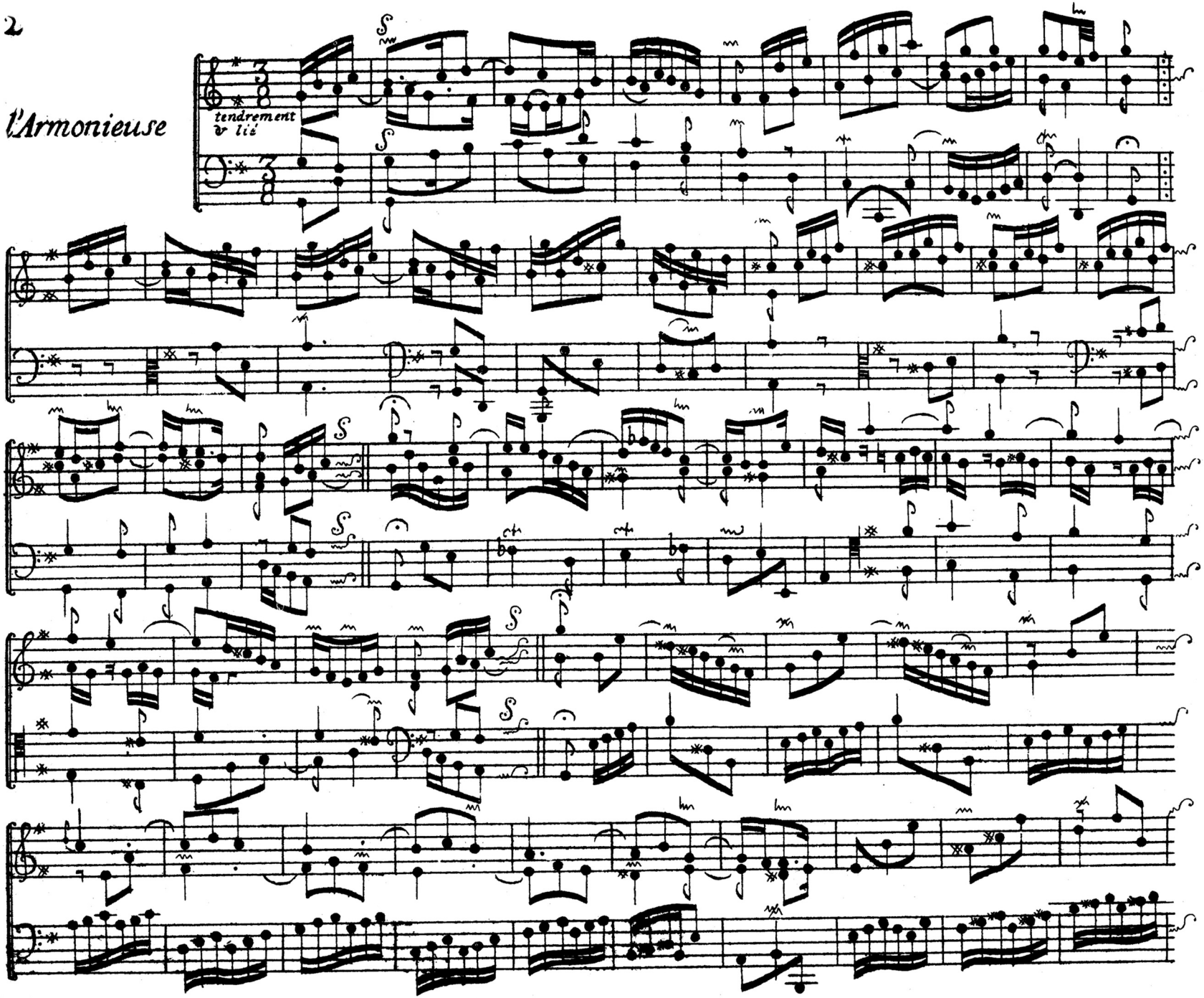
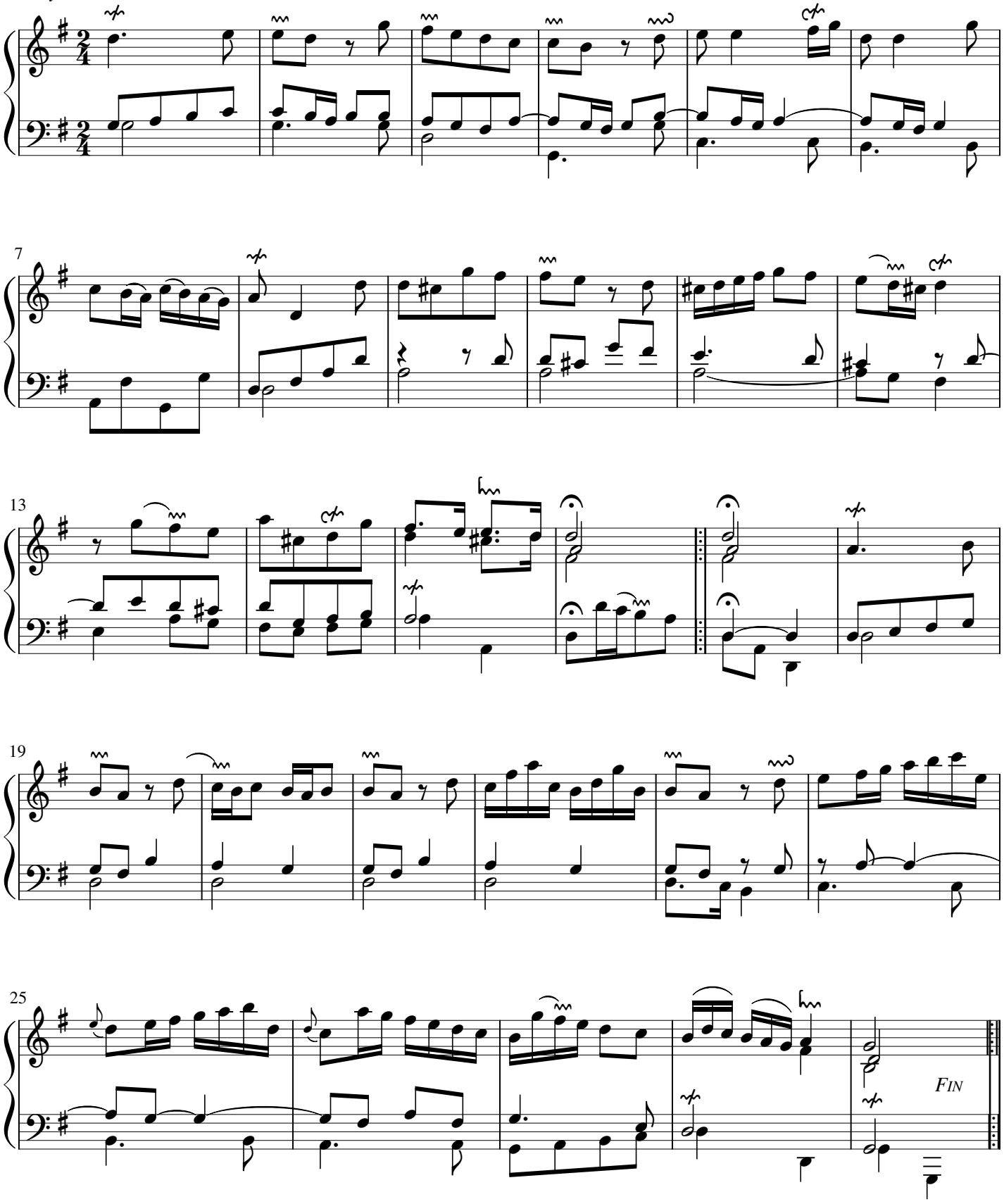
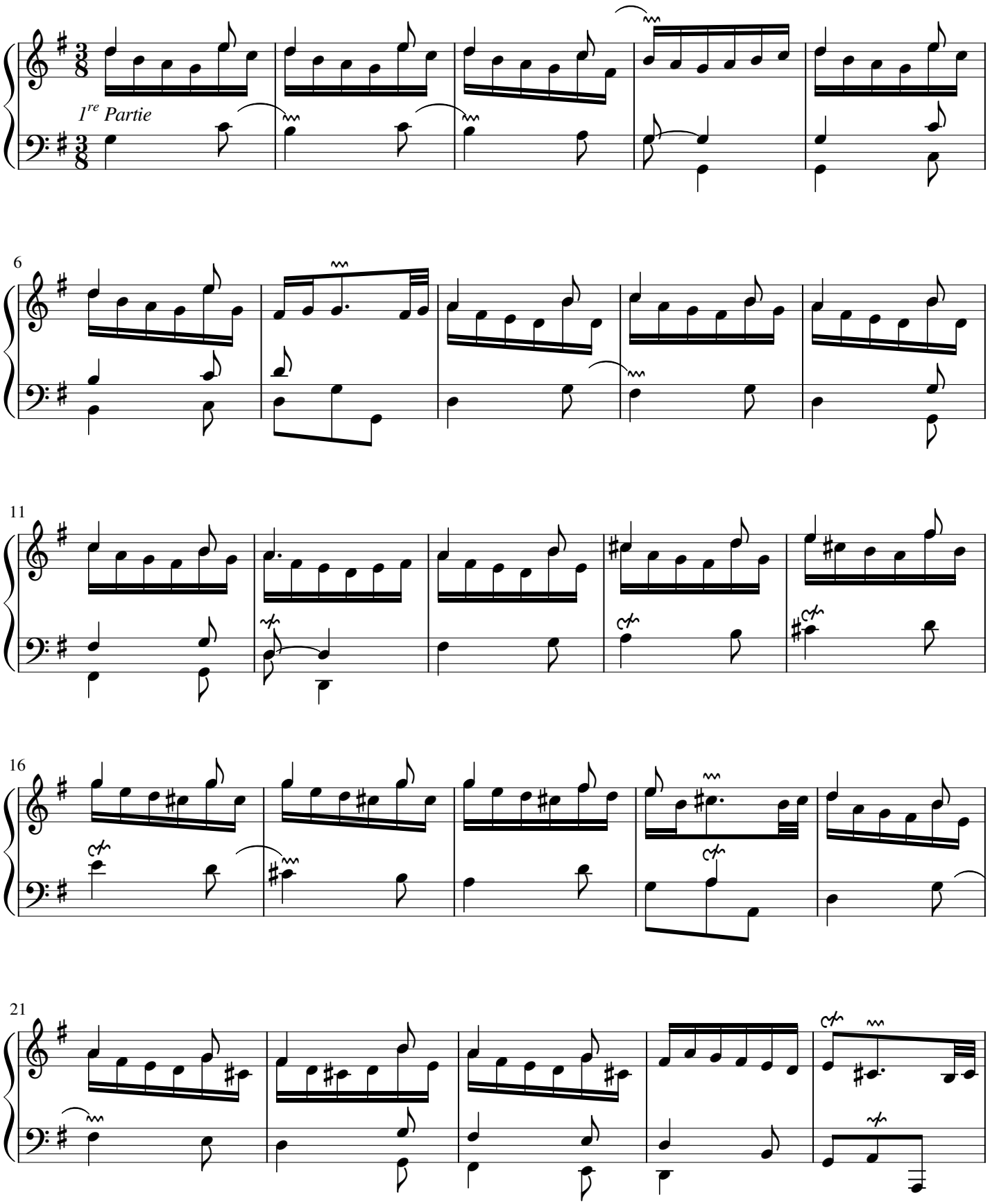
S
S
FIN


l'Armonieuse
tendrement
et lié

La Villageoise

Gayement




1re Partie
6
11
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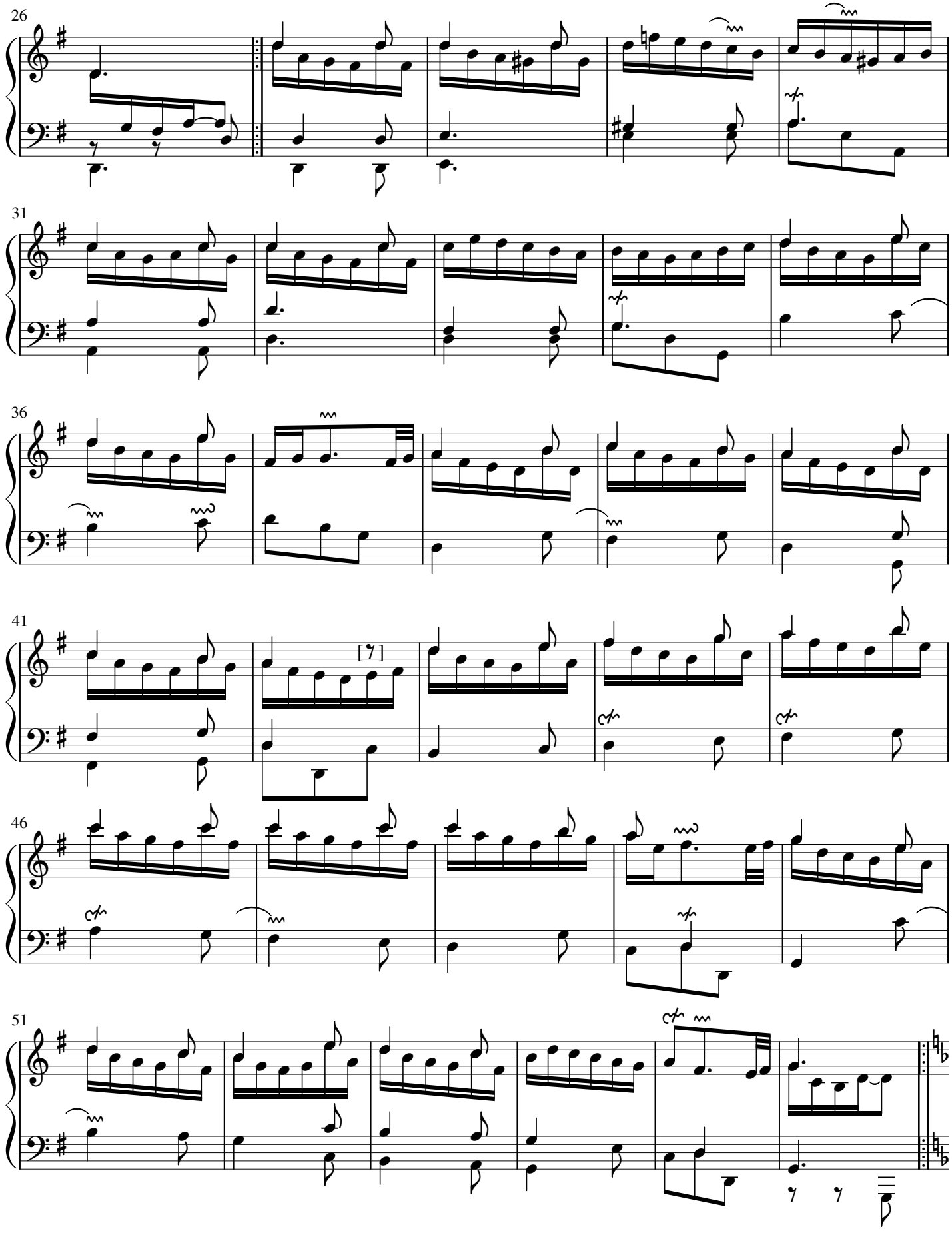
21


26
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36
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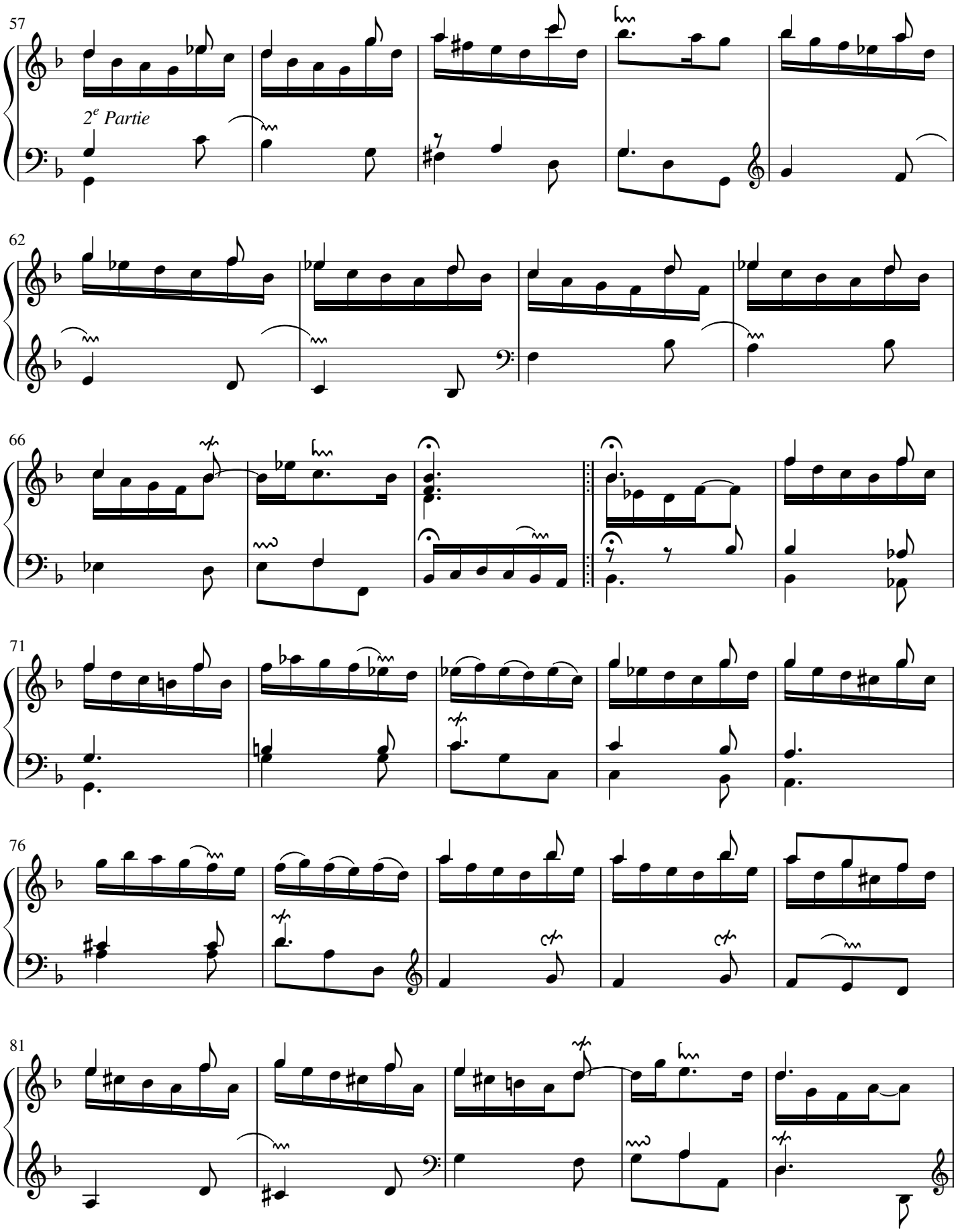
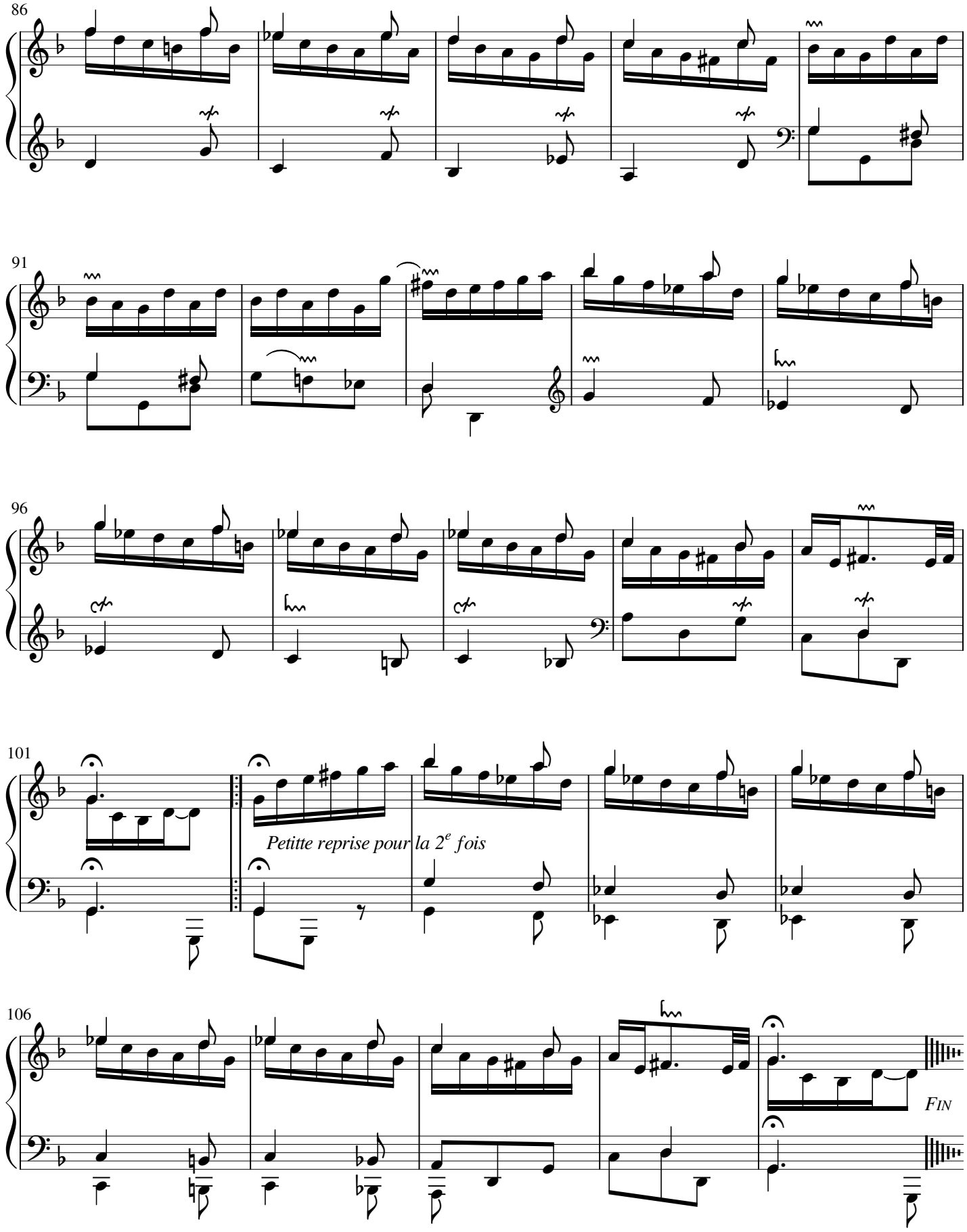
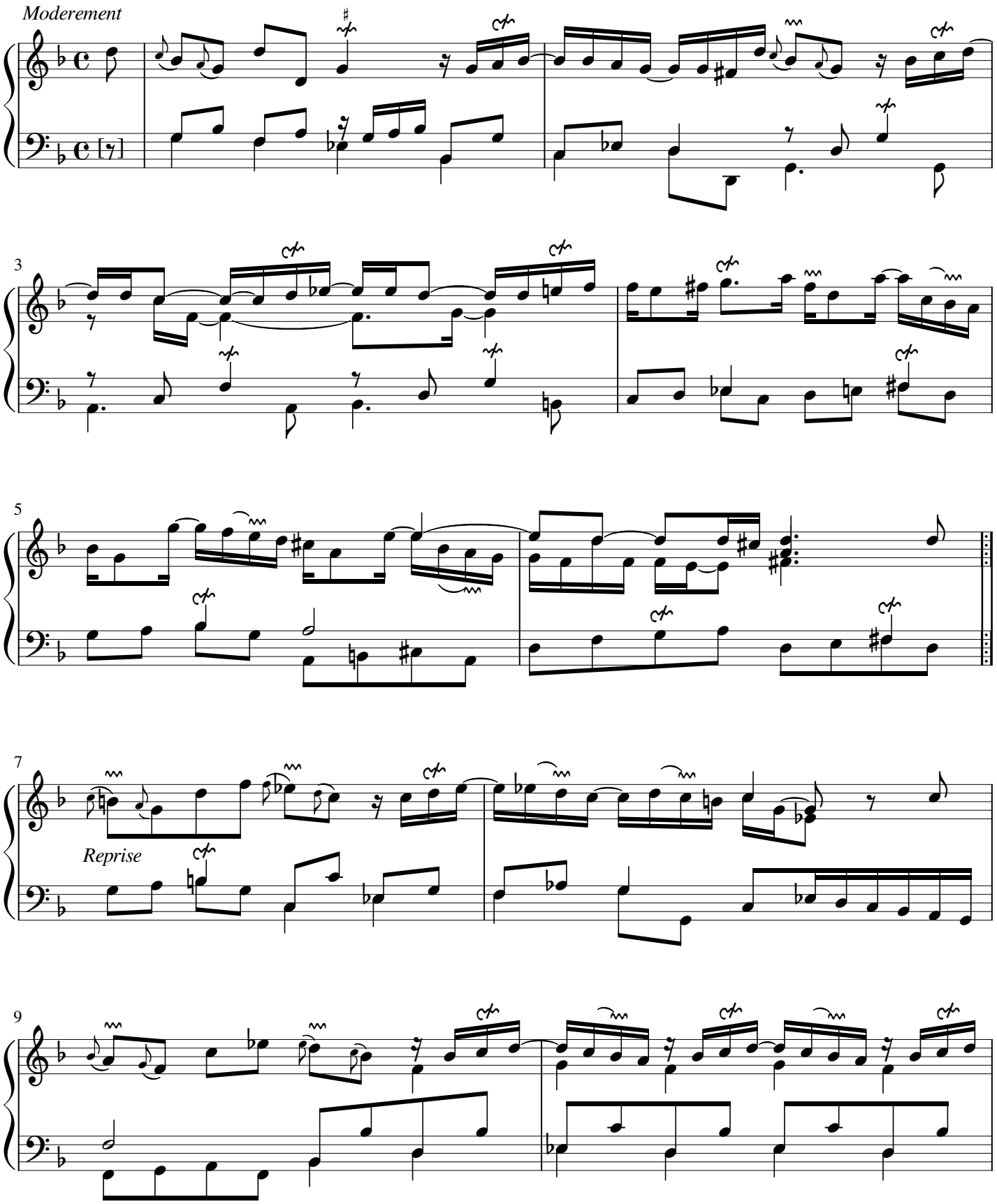
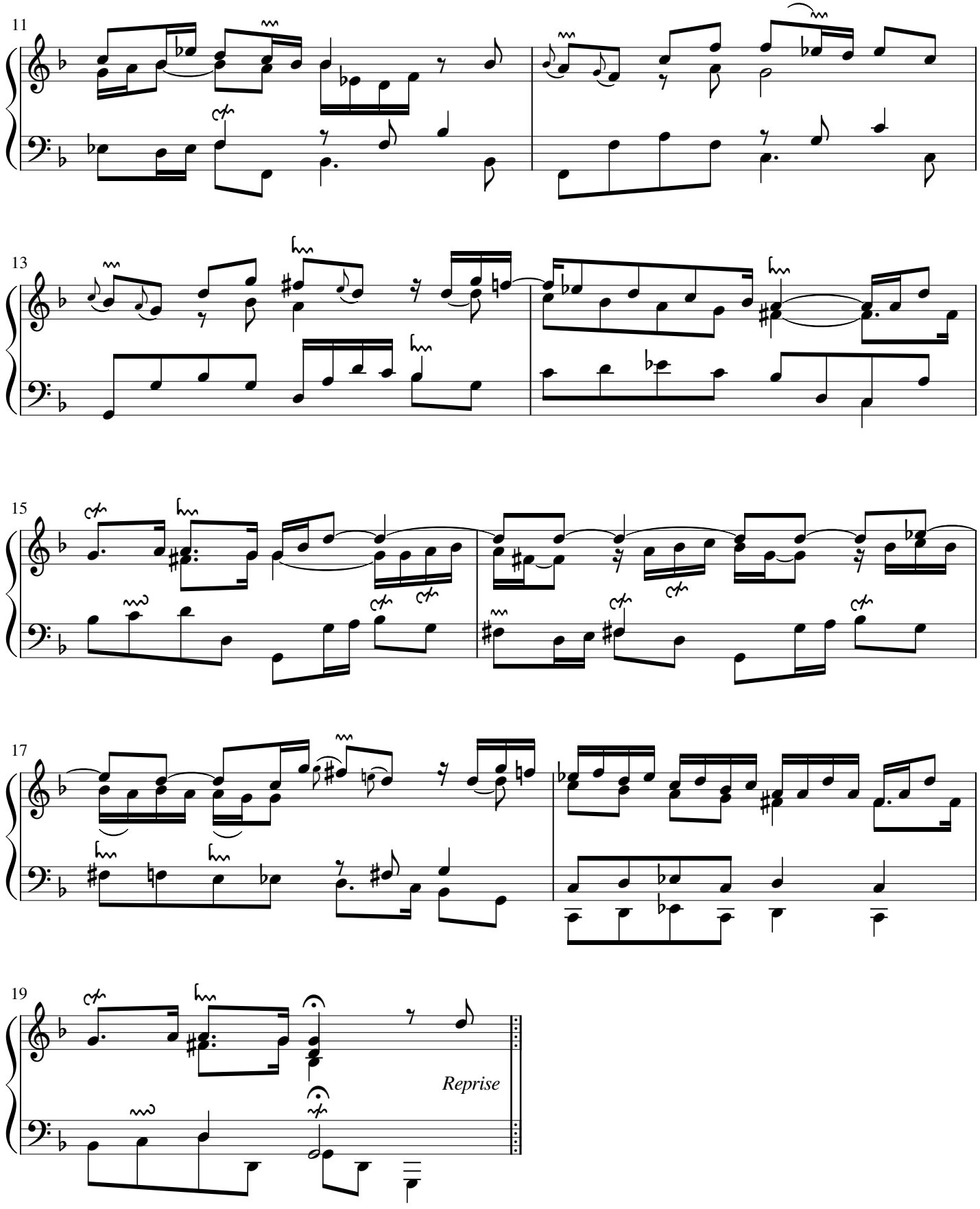
46
51


57
2e Partie
62
66
71
76
81

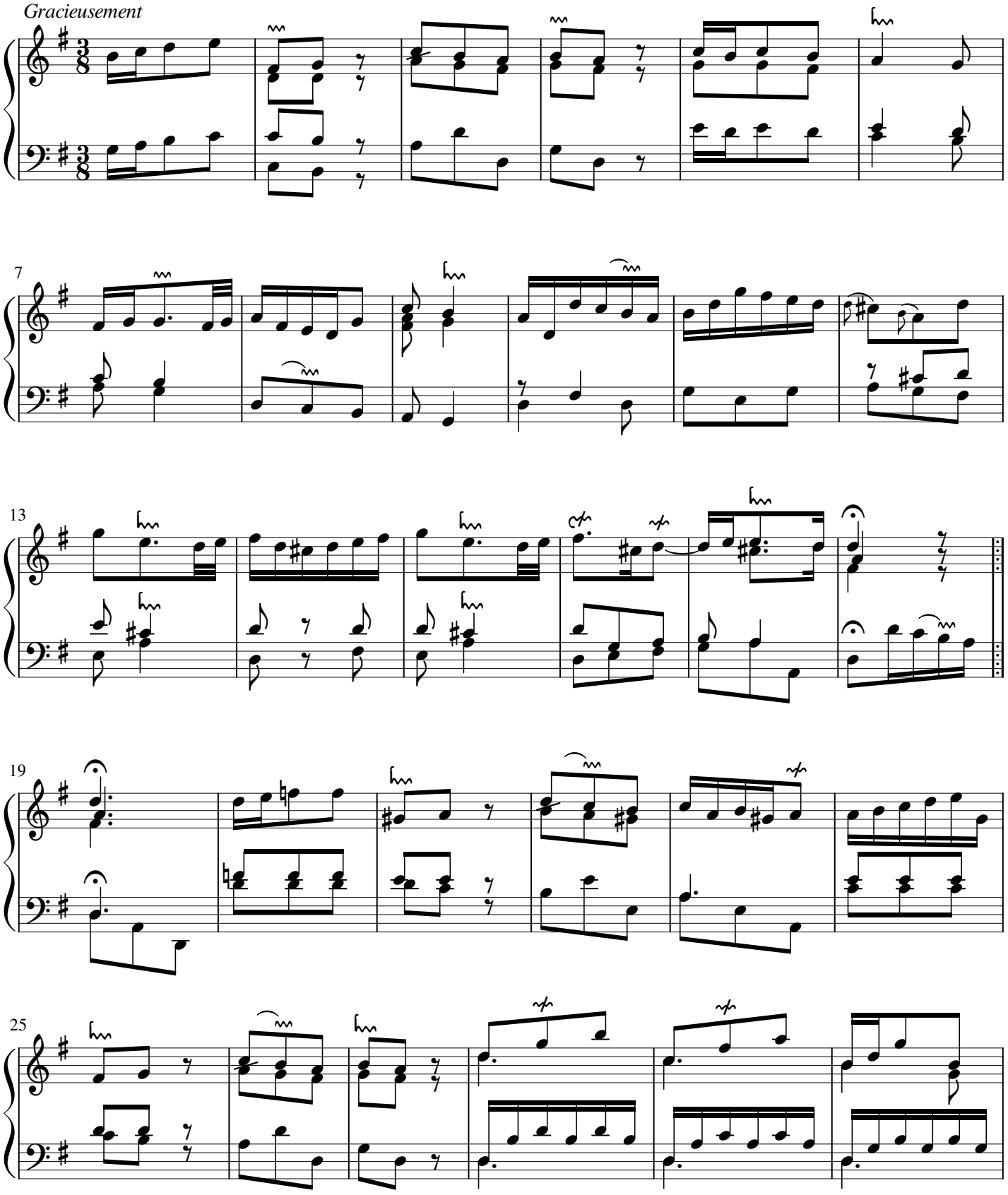

86
91
96
101
Petitte reprise pour la 2e fois
106
Fin

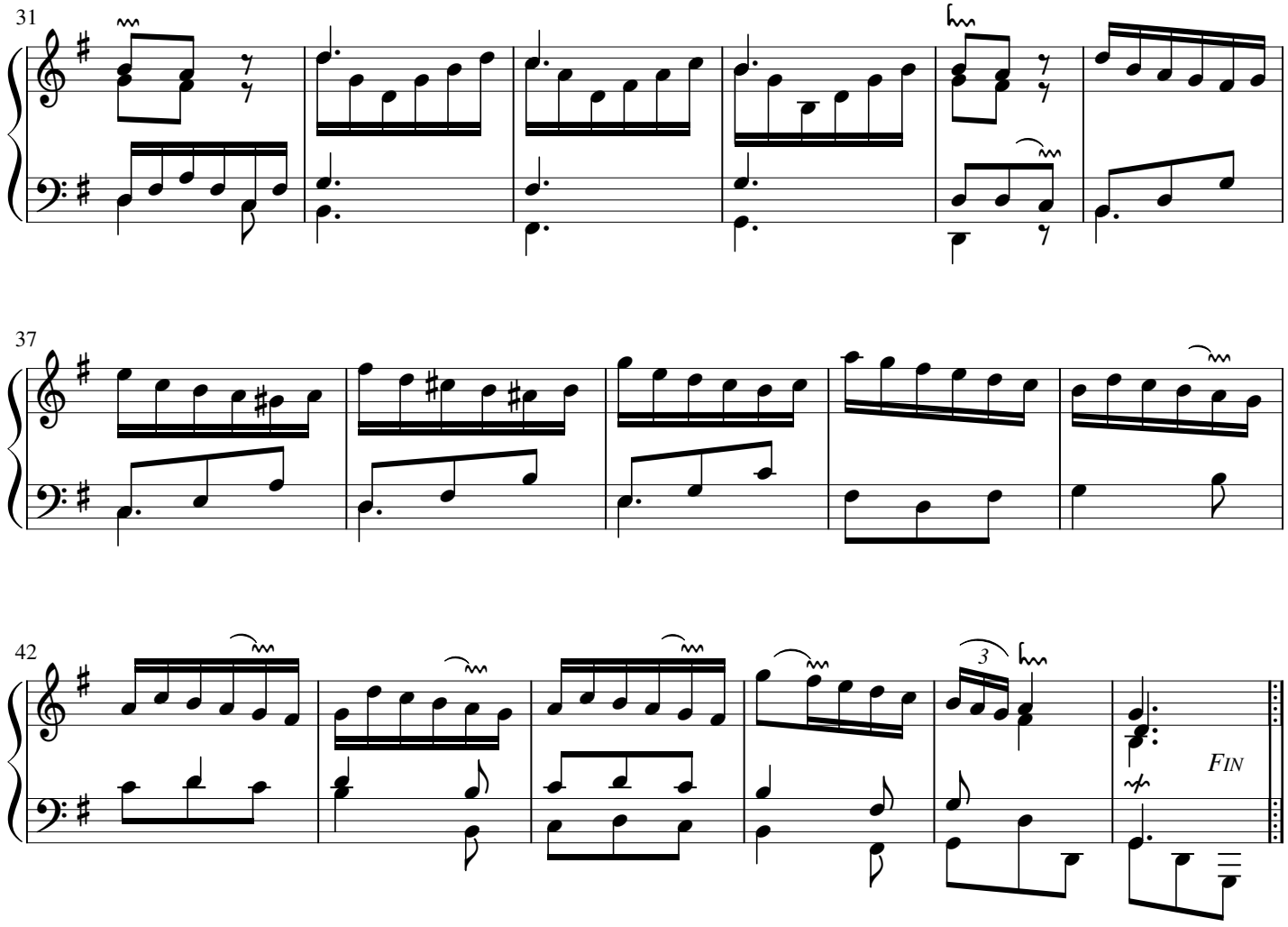
L'Inconstante



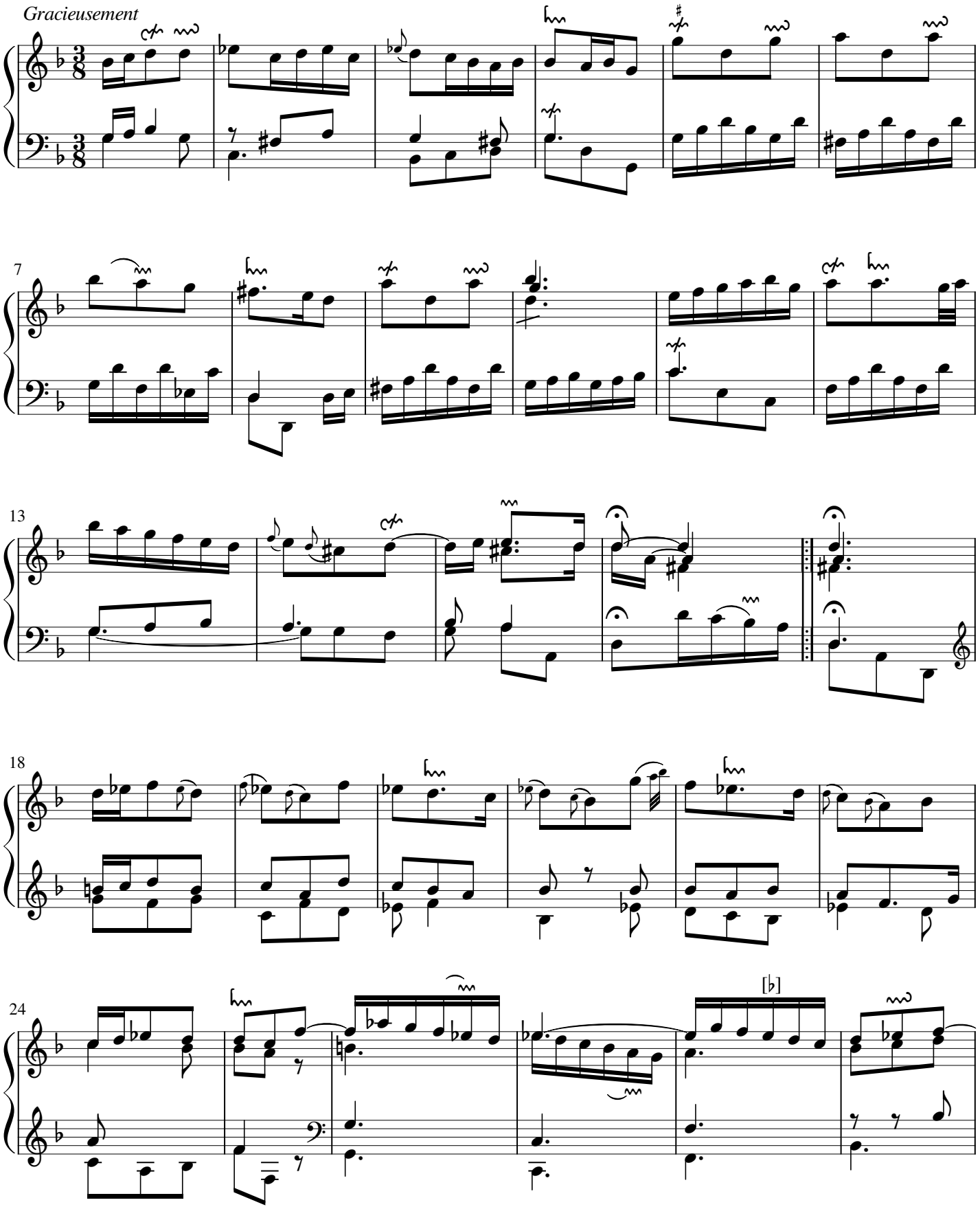

11
13
15
17
19
Reprise

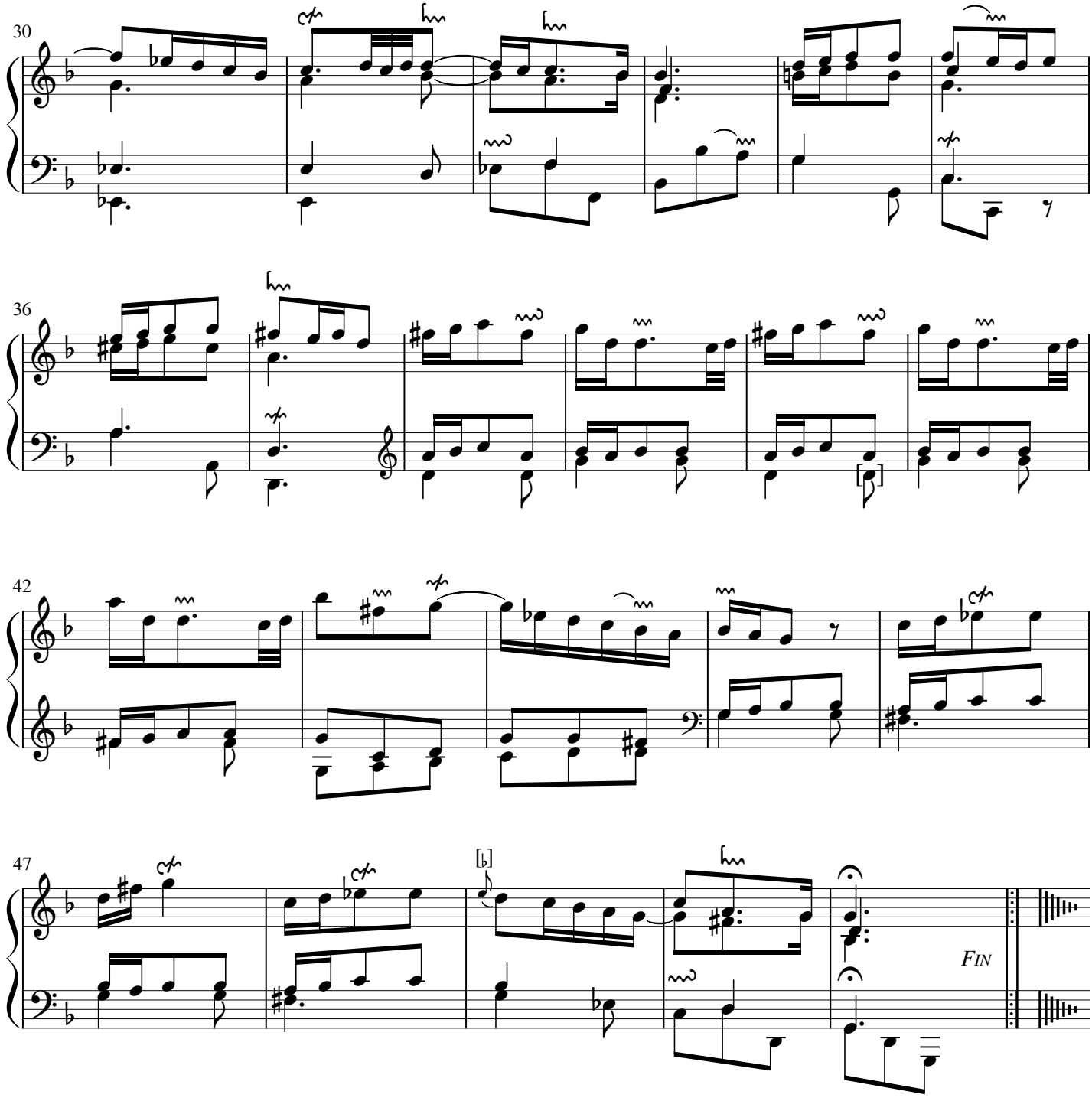
L'Italiene



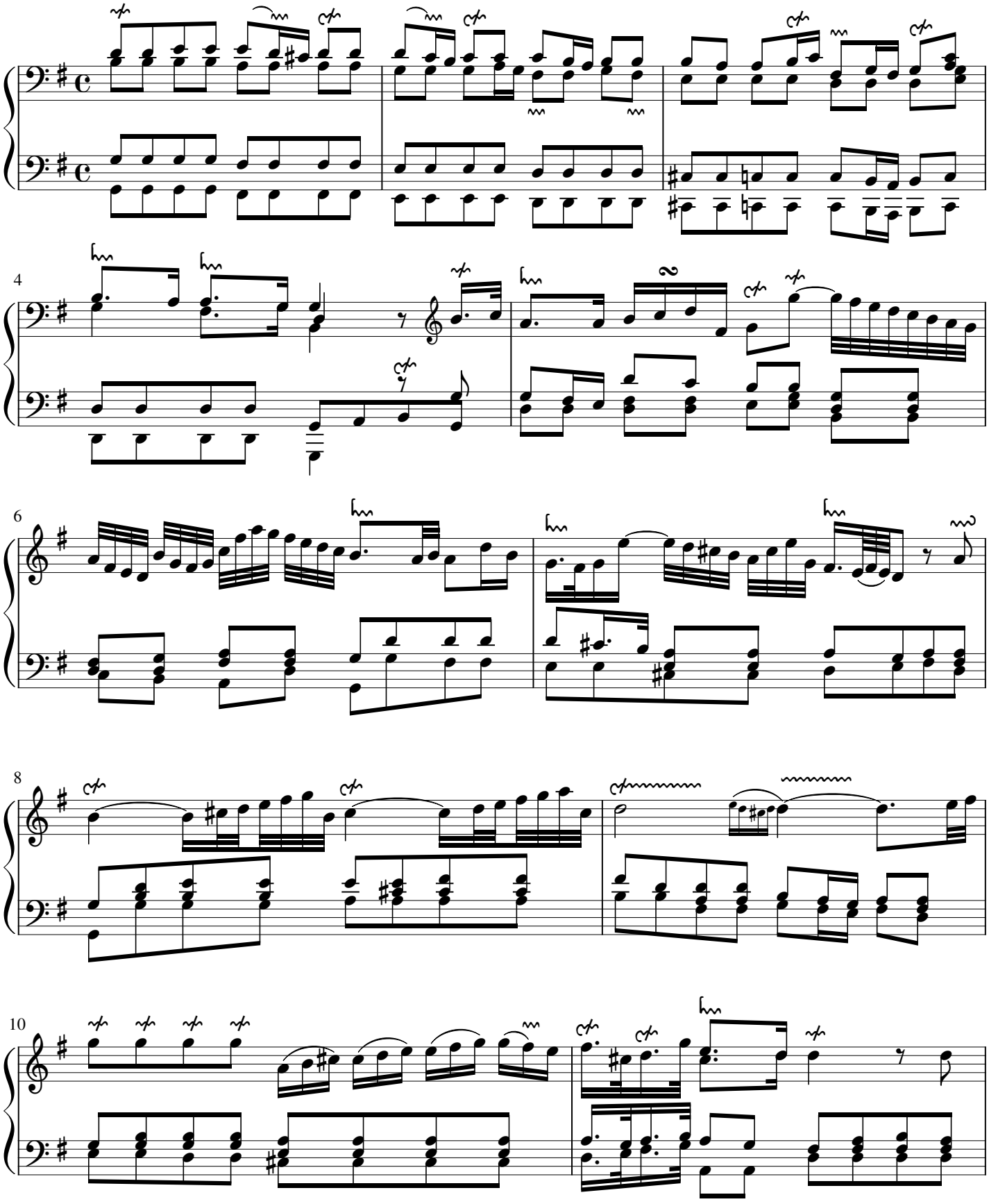

31
37
42
3
FIN

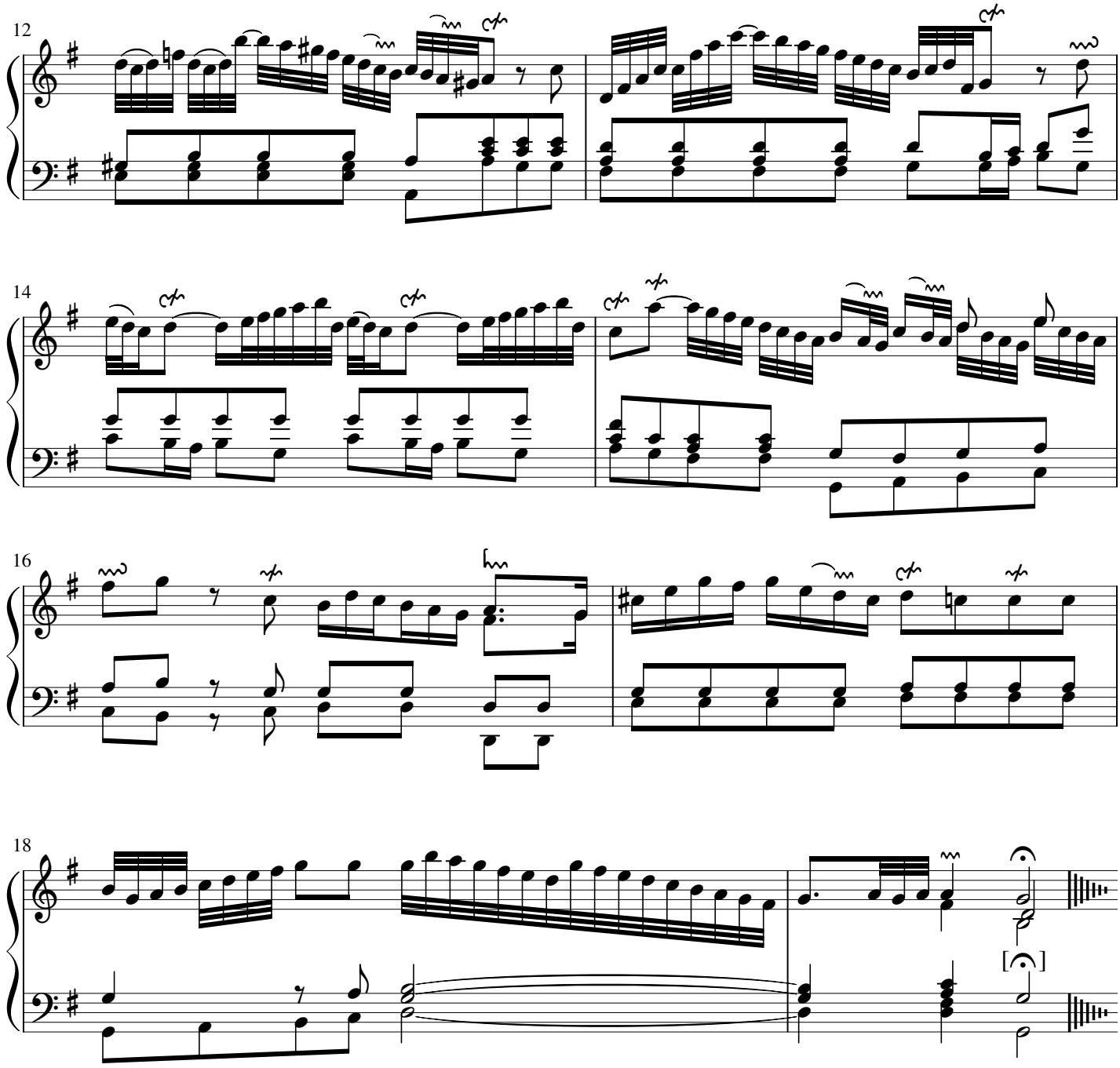
La Françoise



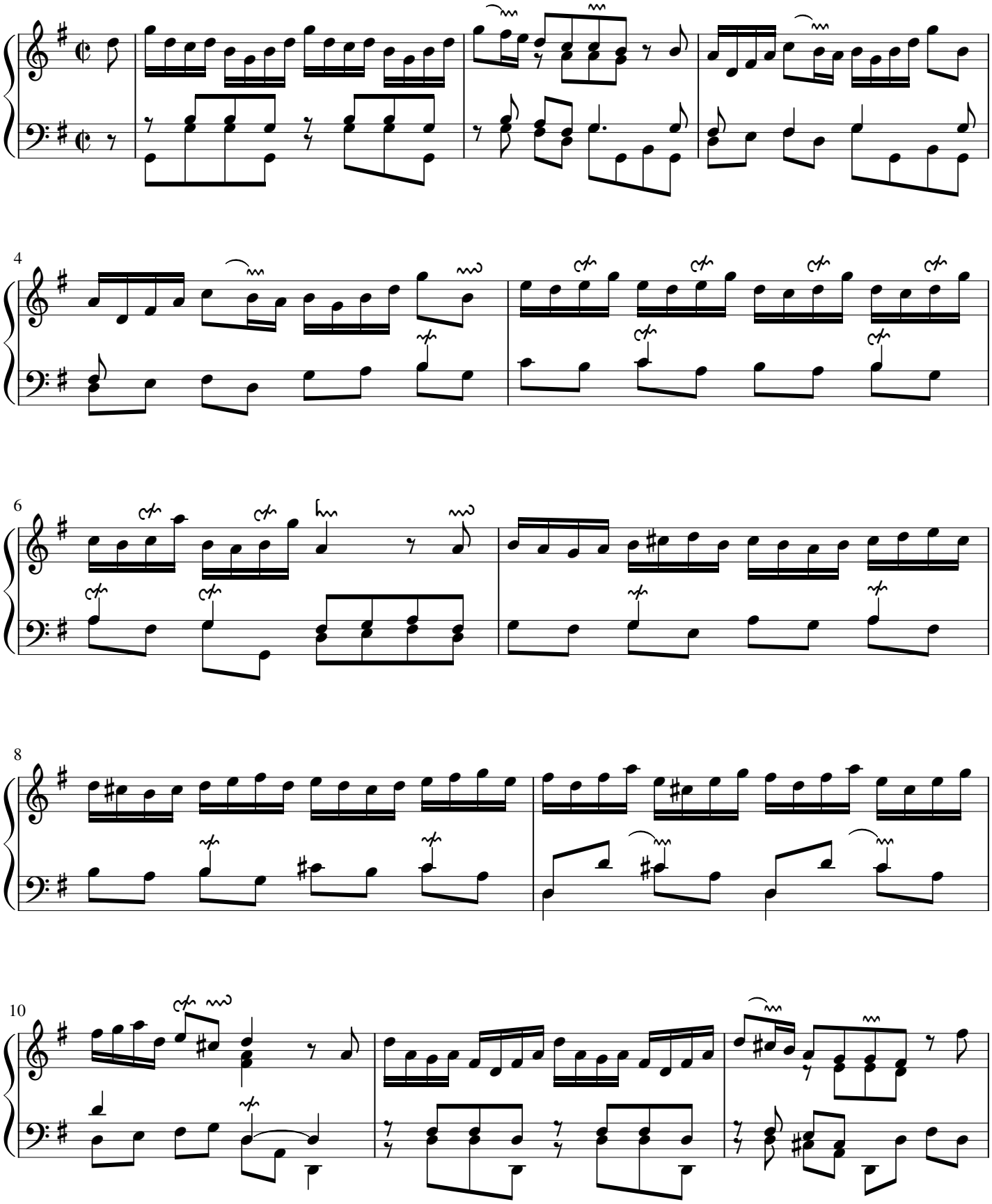

30
36
42
47
FIN

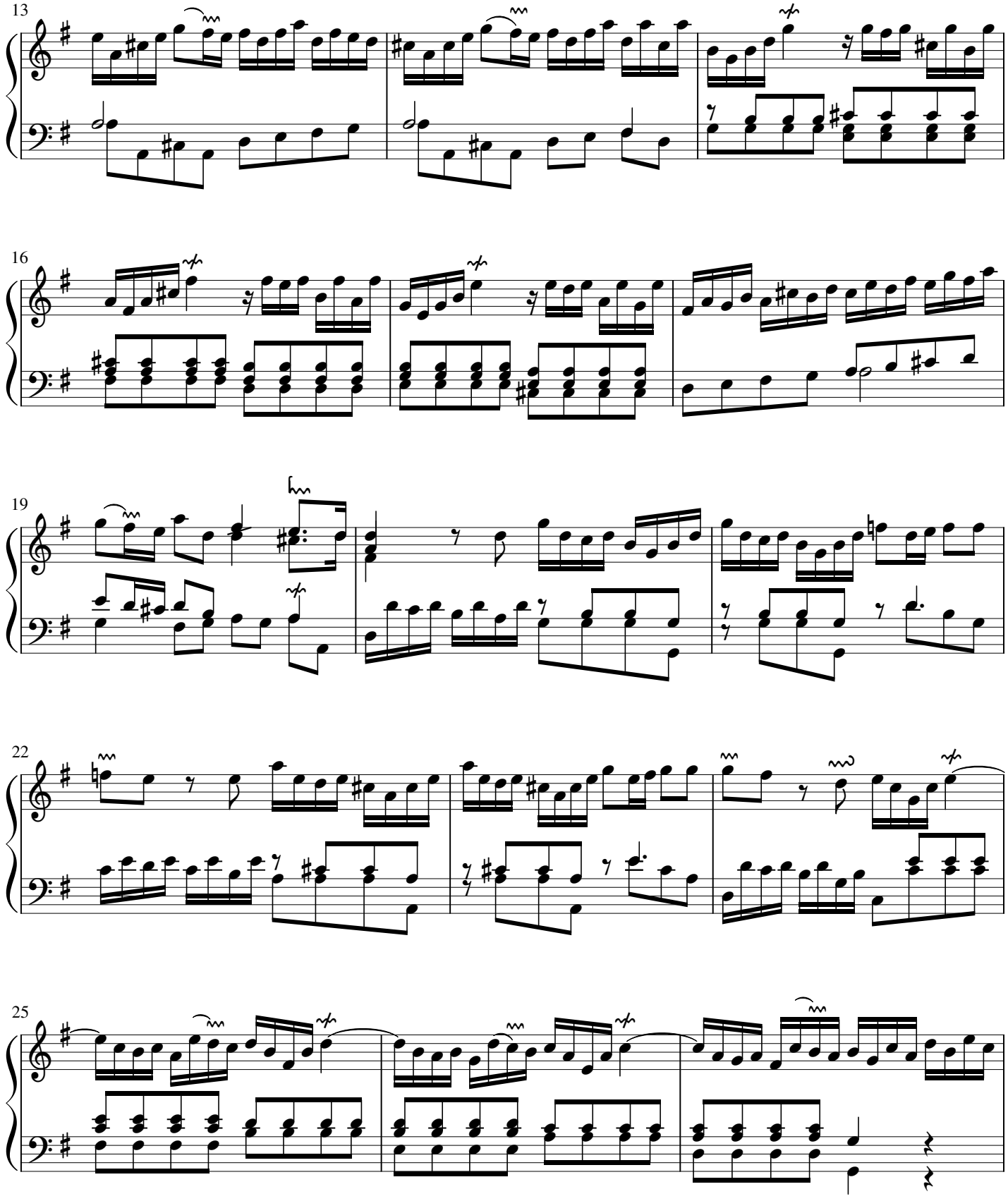
Adagio




12
14
16
18

Allegro

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22
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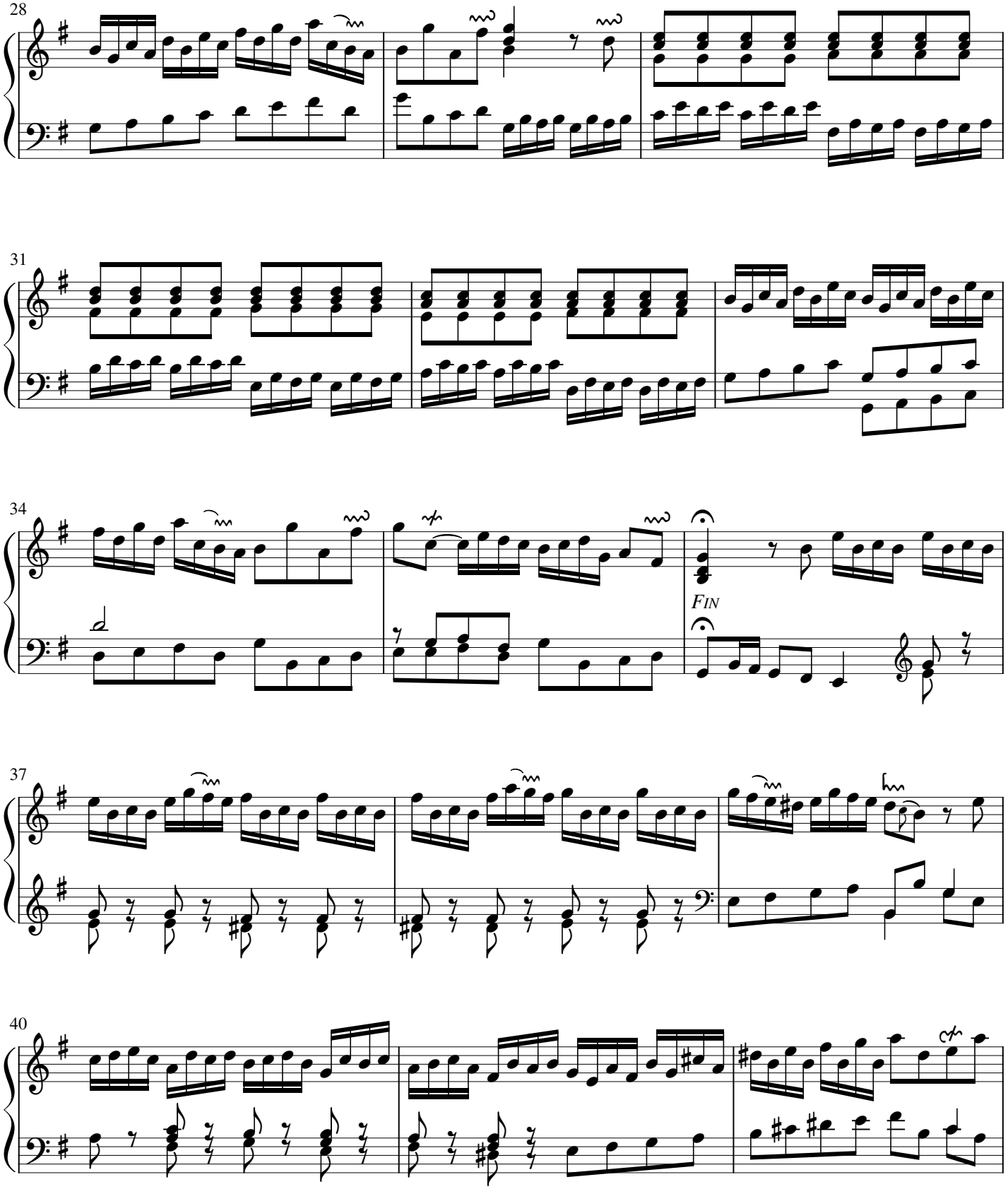
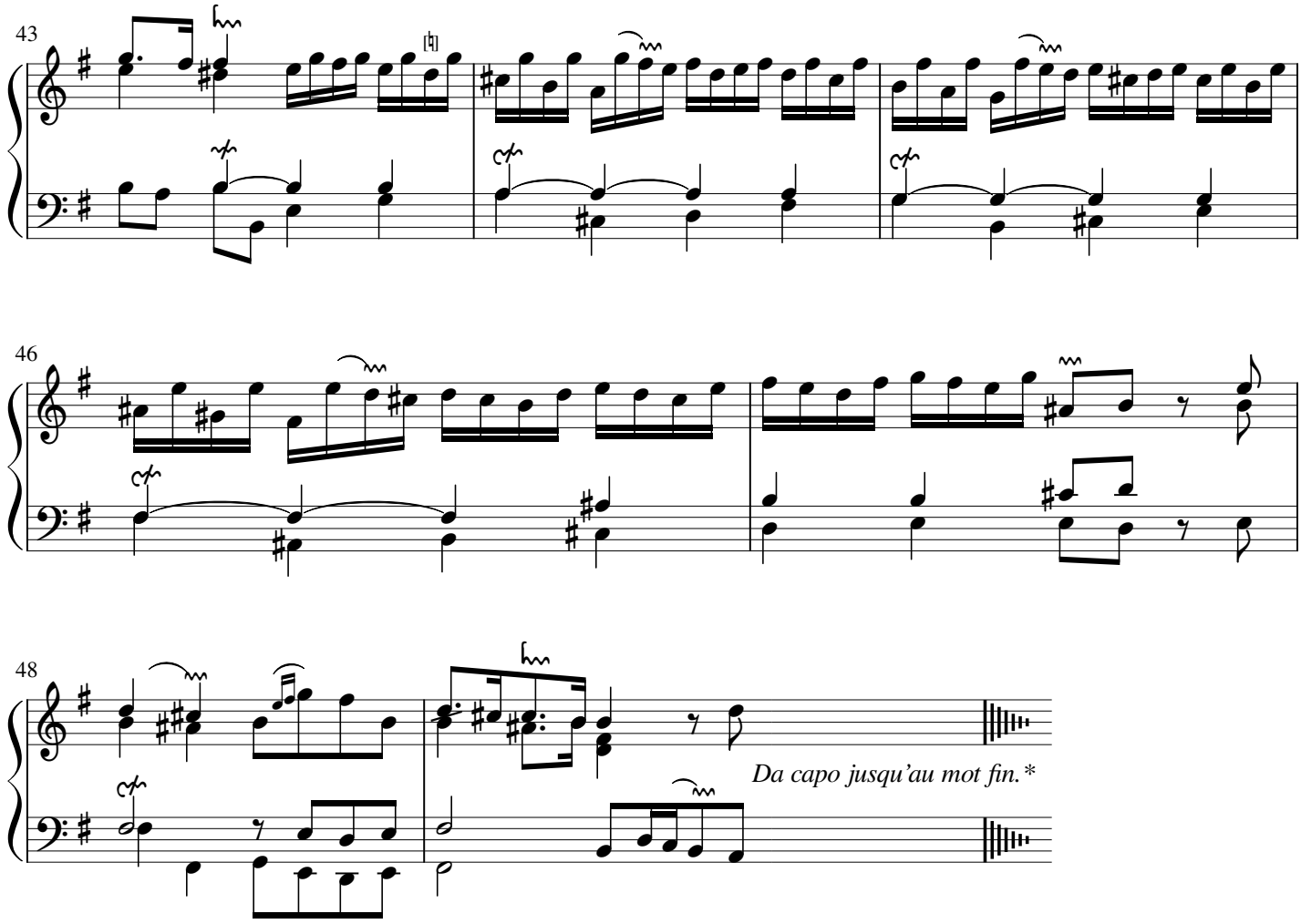
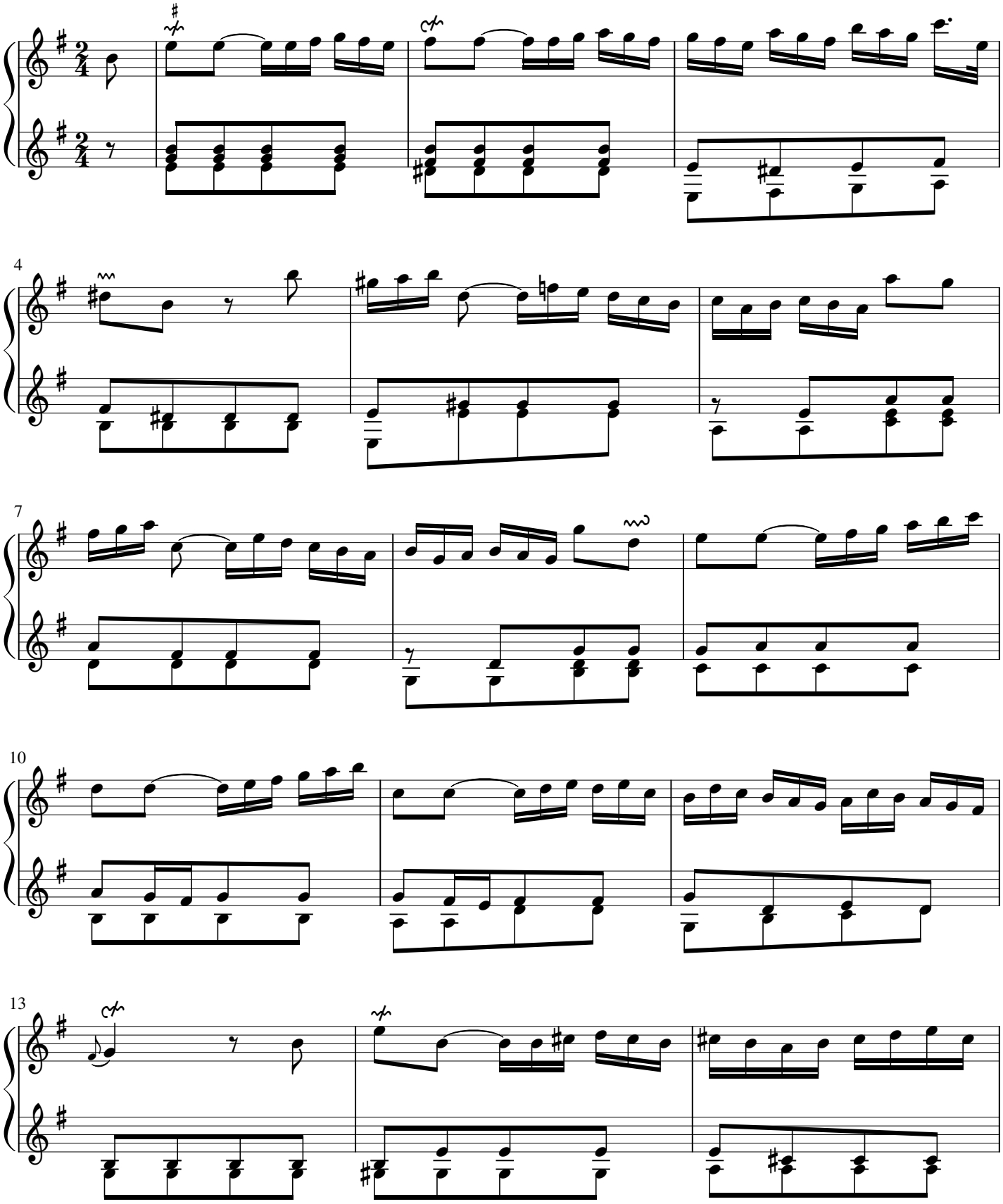
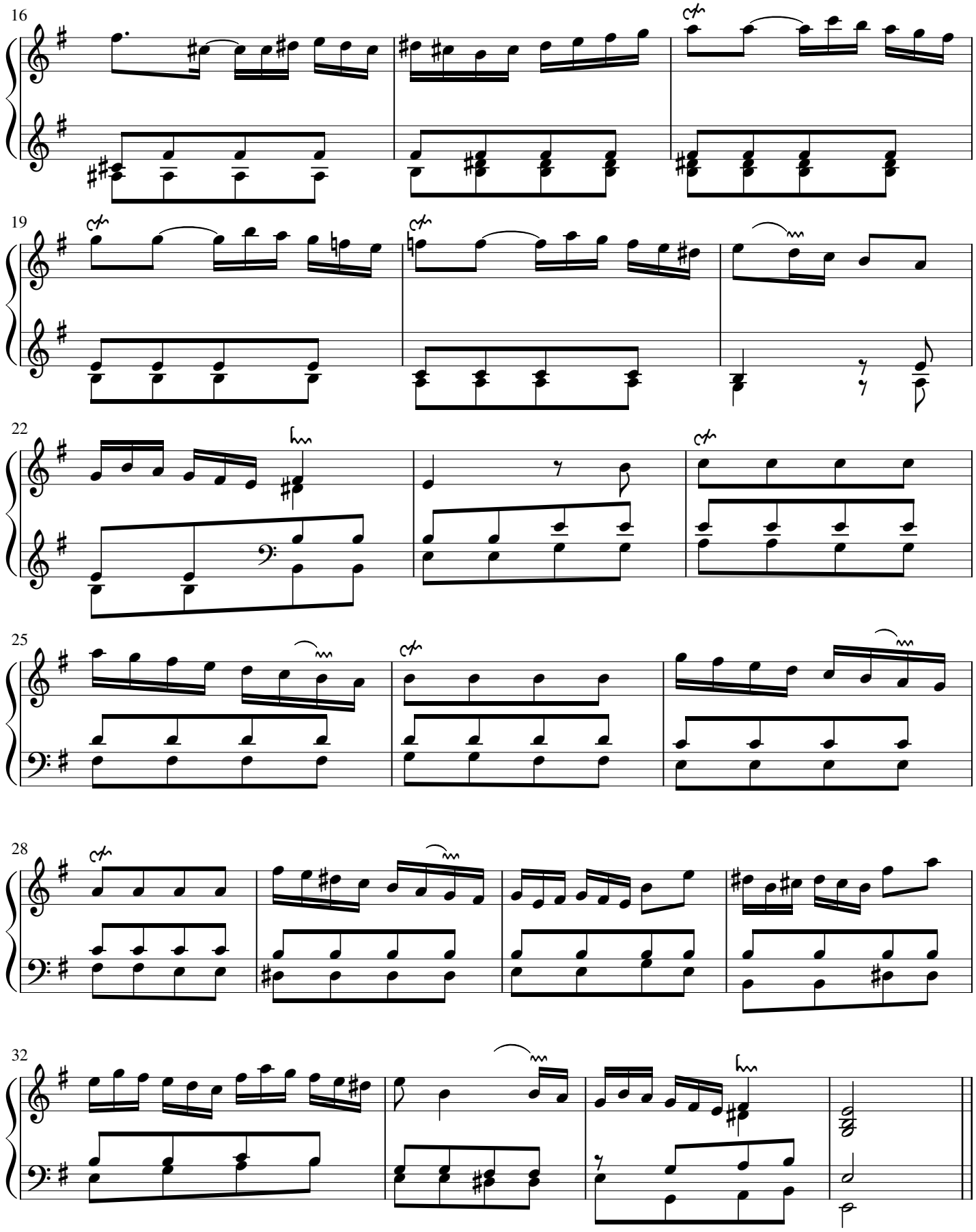

28
31
34
FIN
37
40



** "From the top as far as the word 'end'."*

Andante

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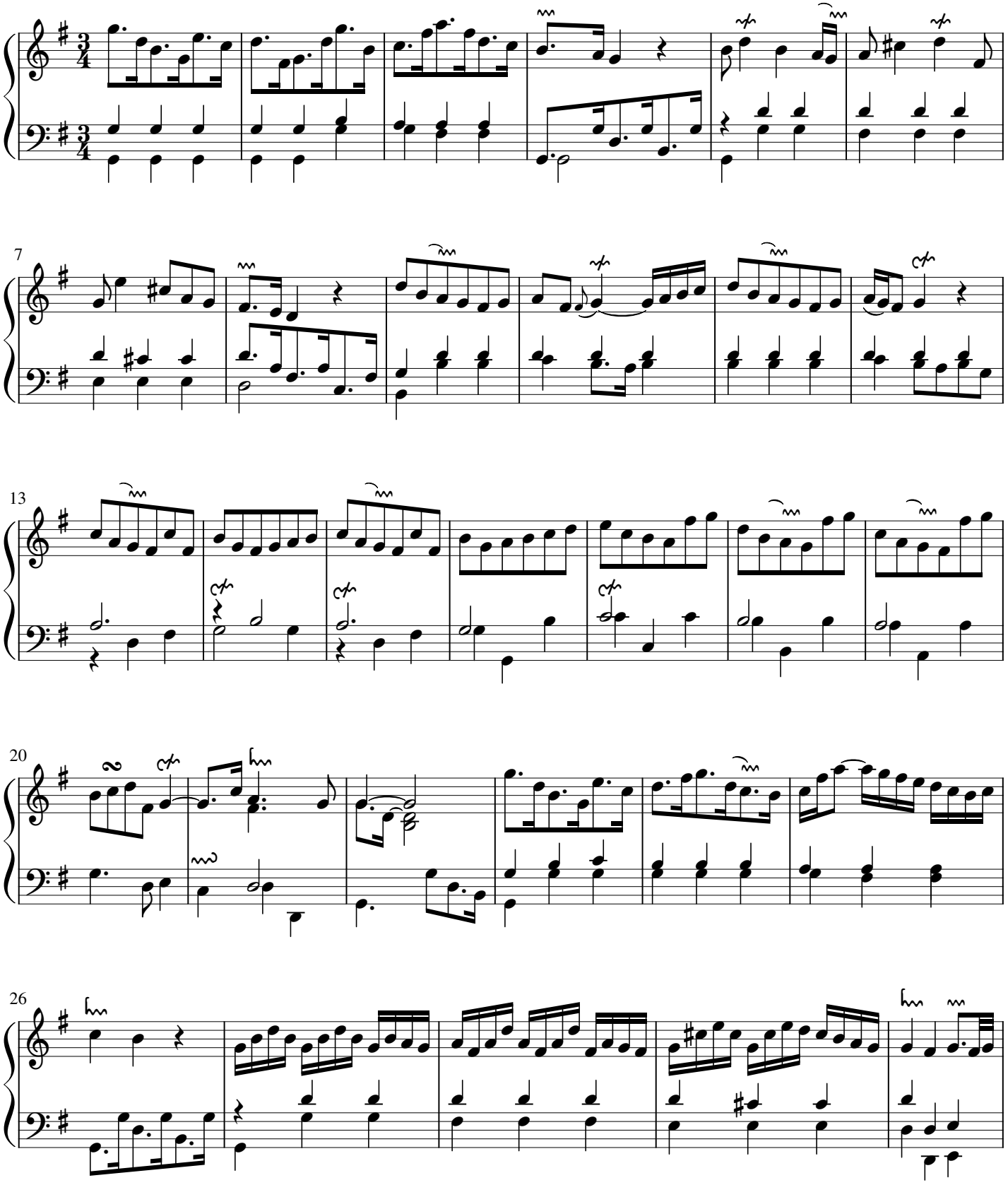
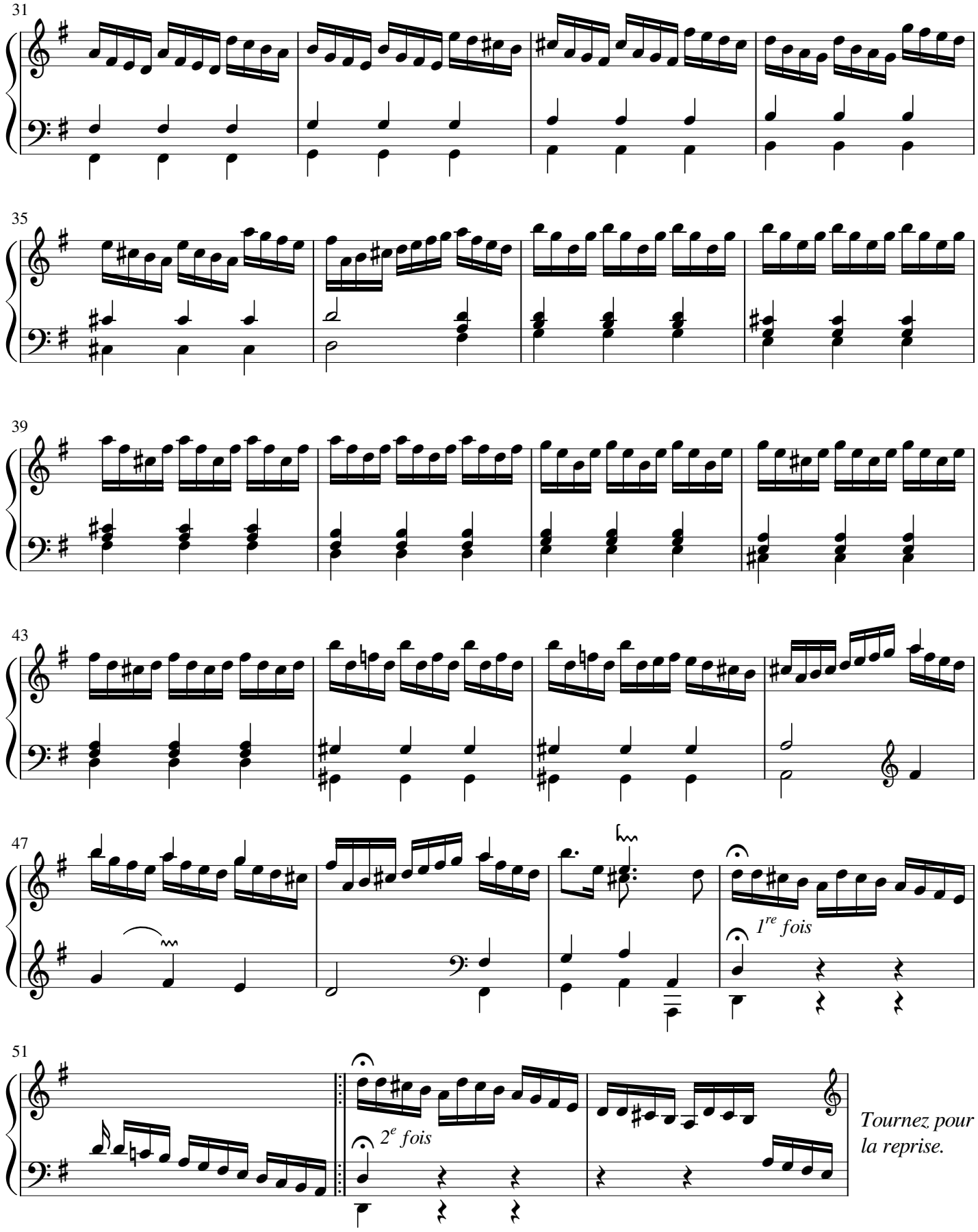
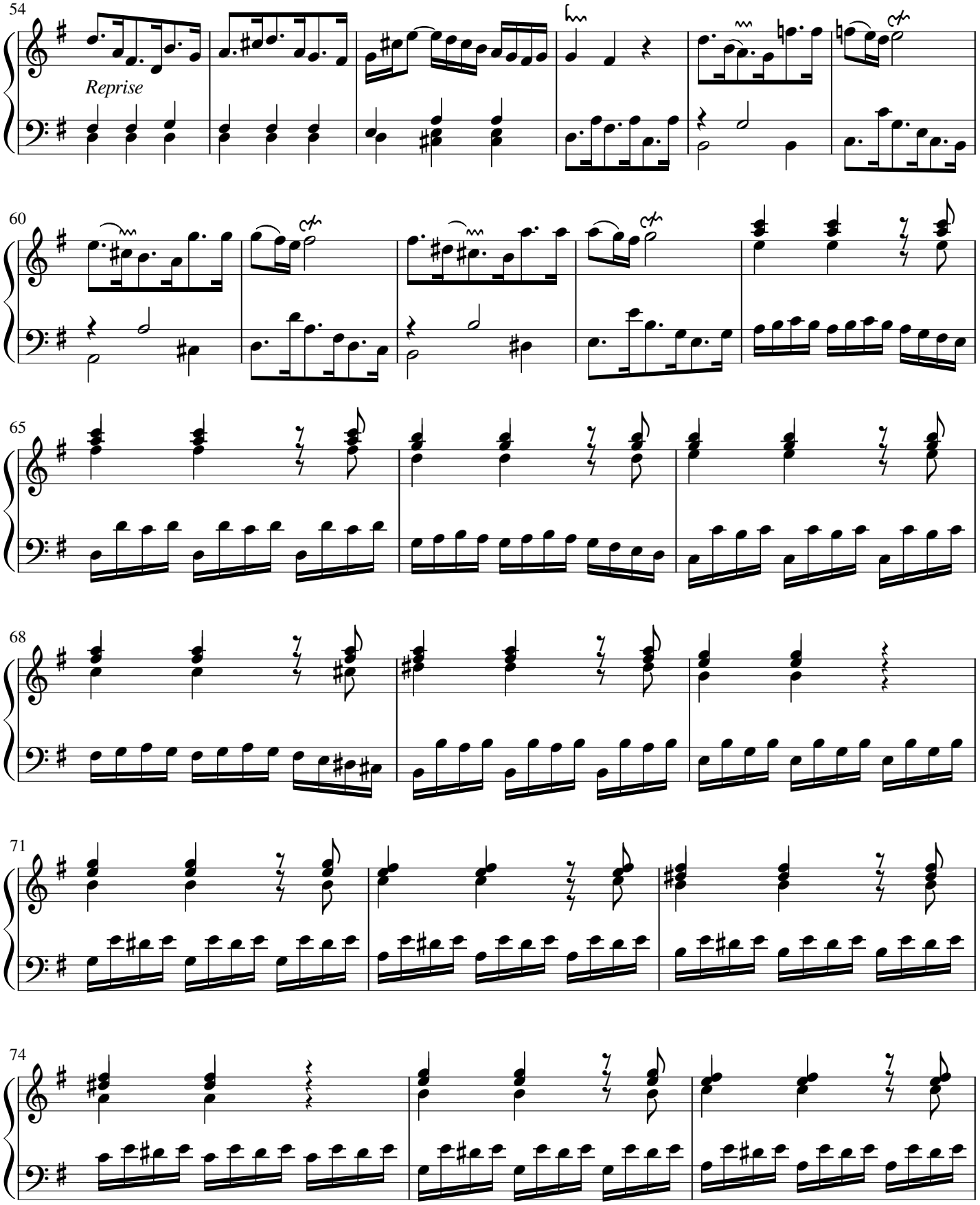
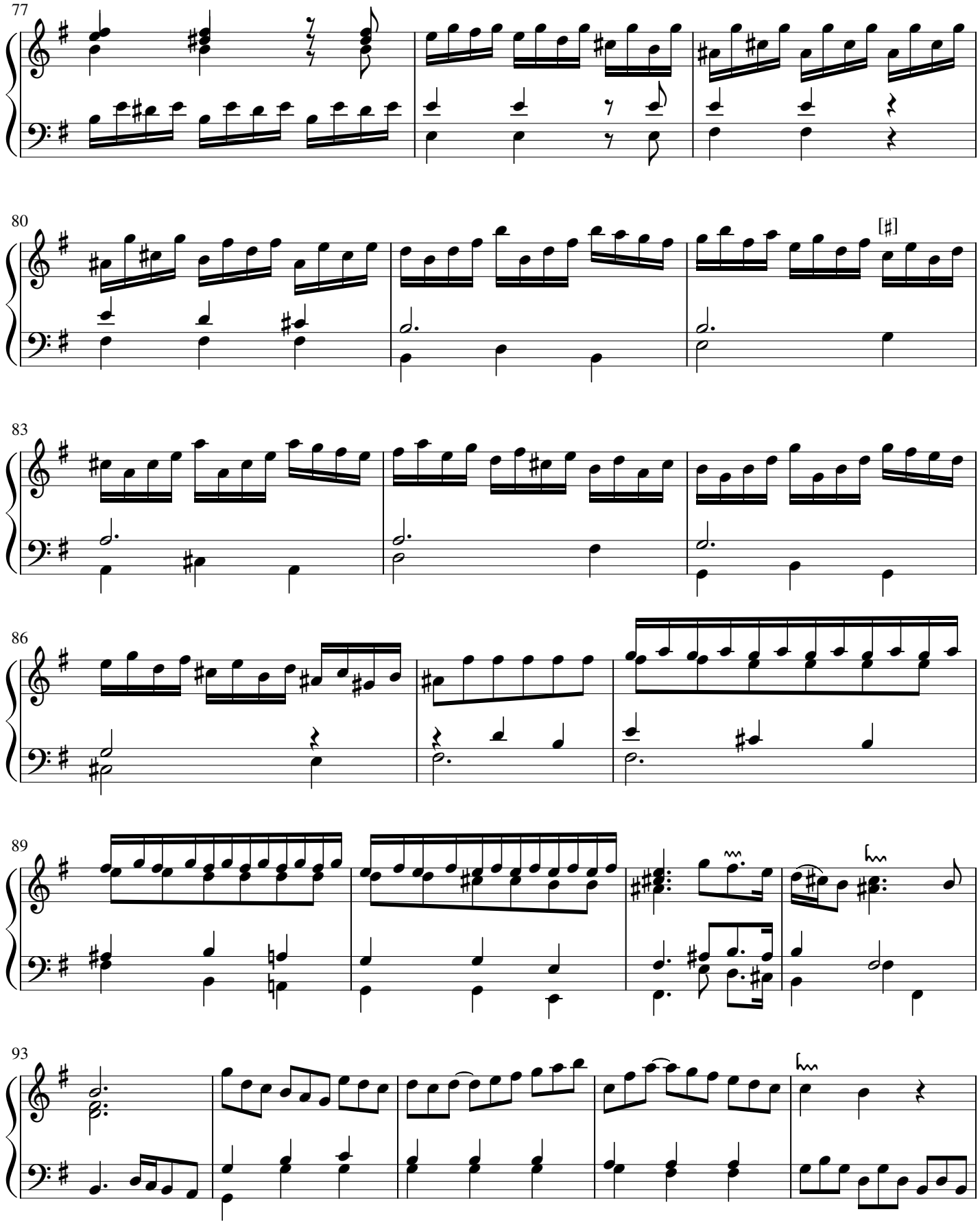
19
22
25
28
32

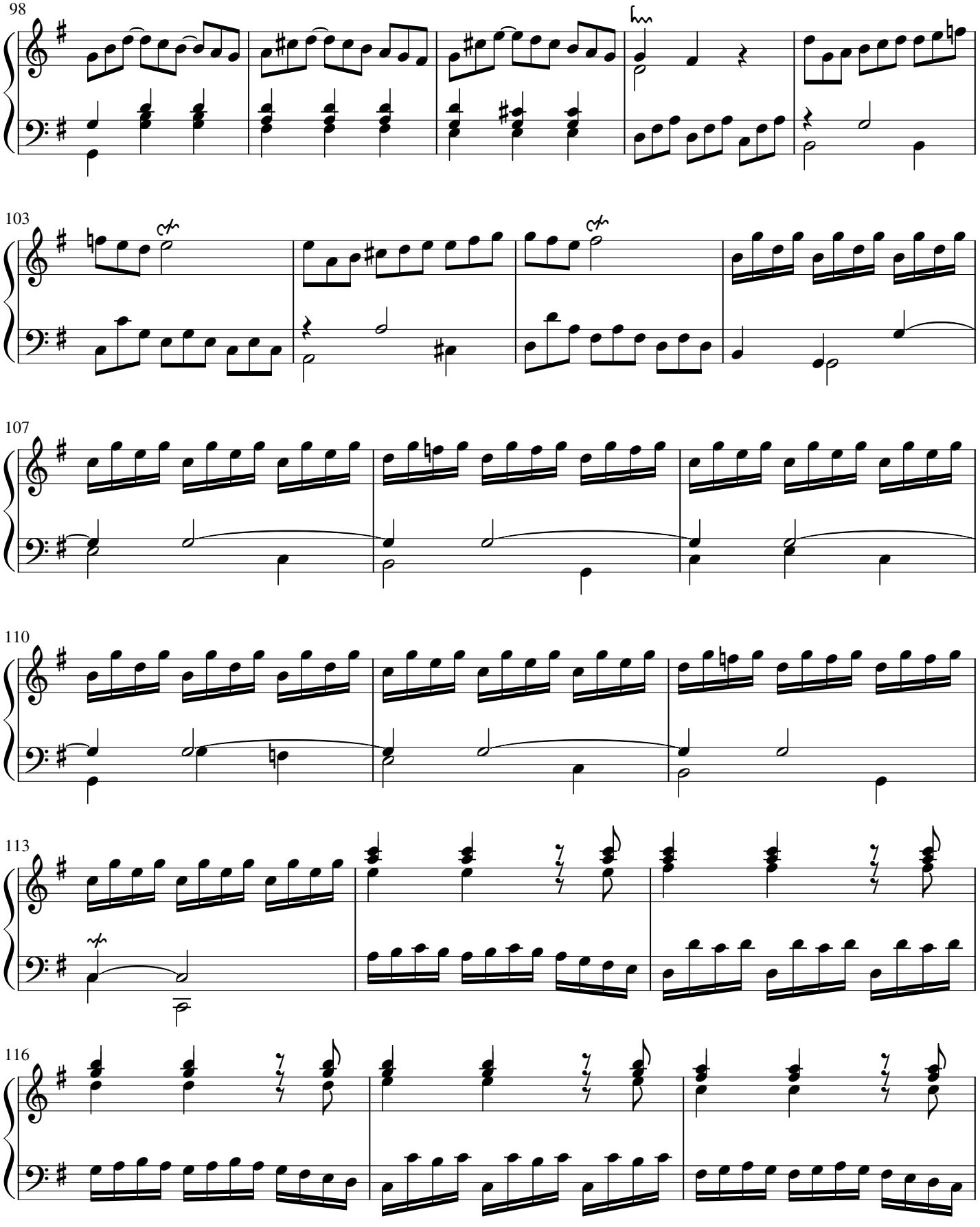
Vivace

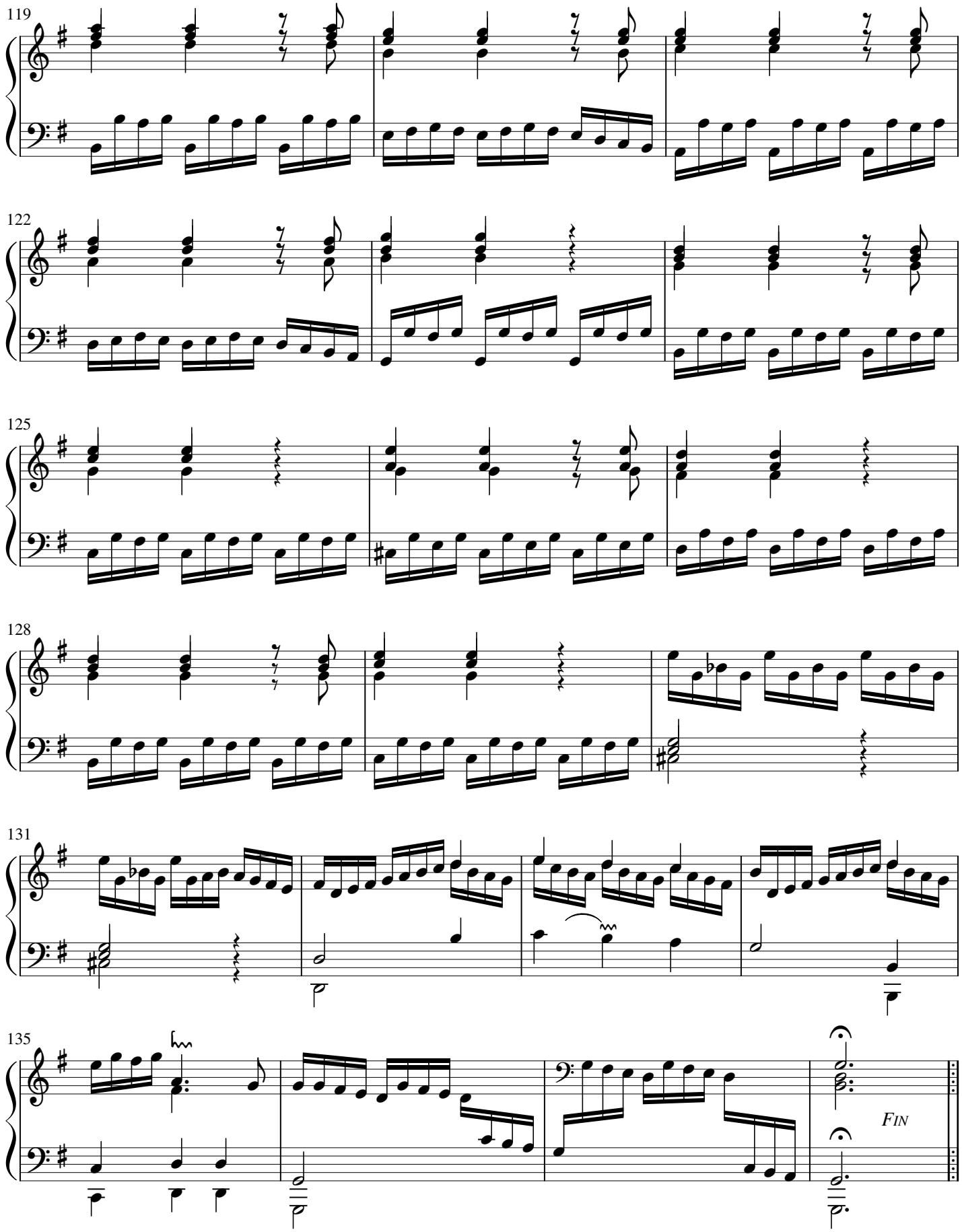



31
35
39
43
47
1re fois
51
2e fois
Tournez pour
la reprise.


54
Reprise
60
65
68
71
74

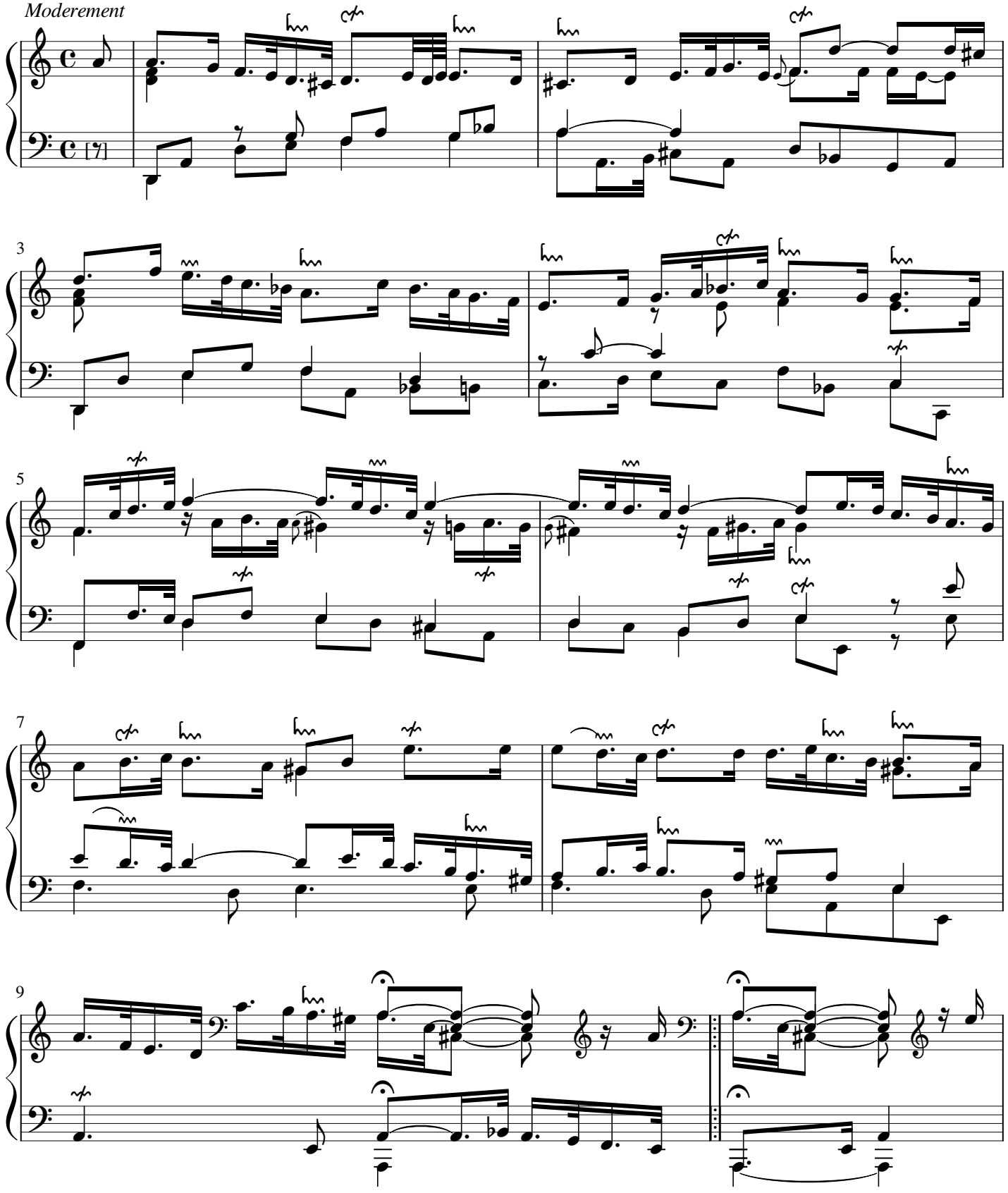

77
80
[♯]
83
86
89
93

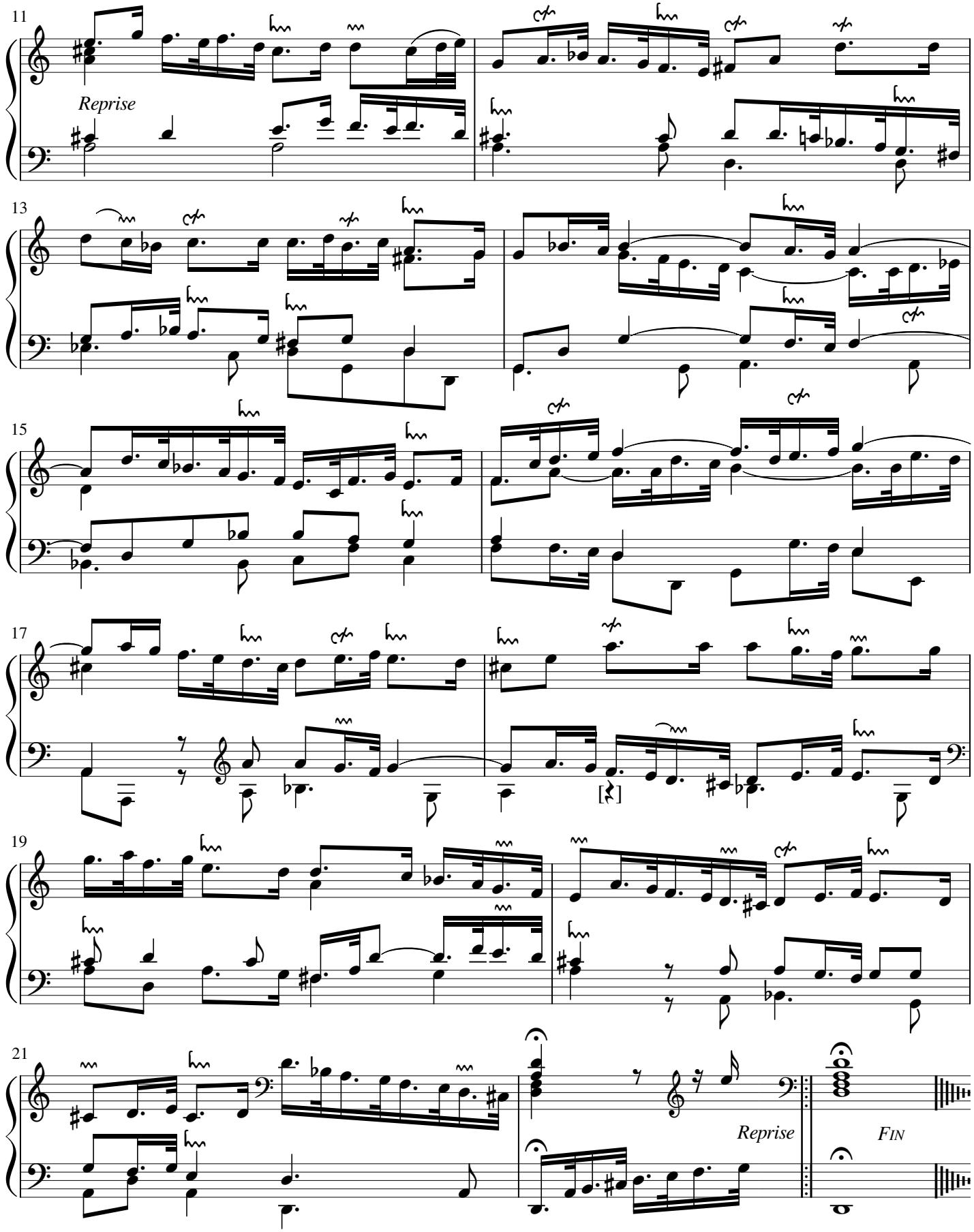

98
103
107
110
113
116


119
122
125
128
131
135
FIN

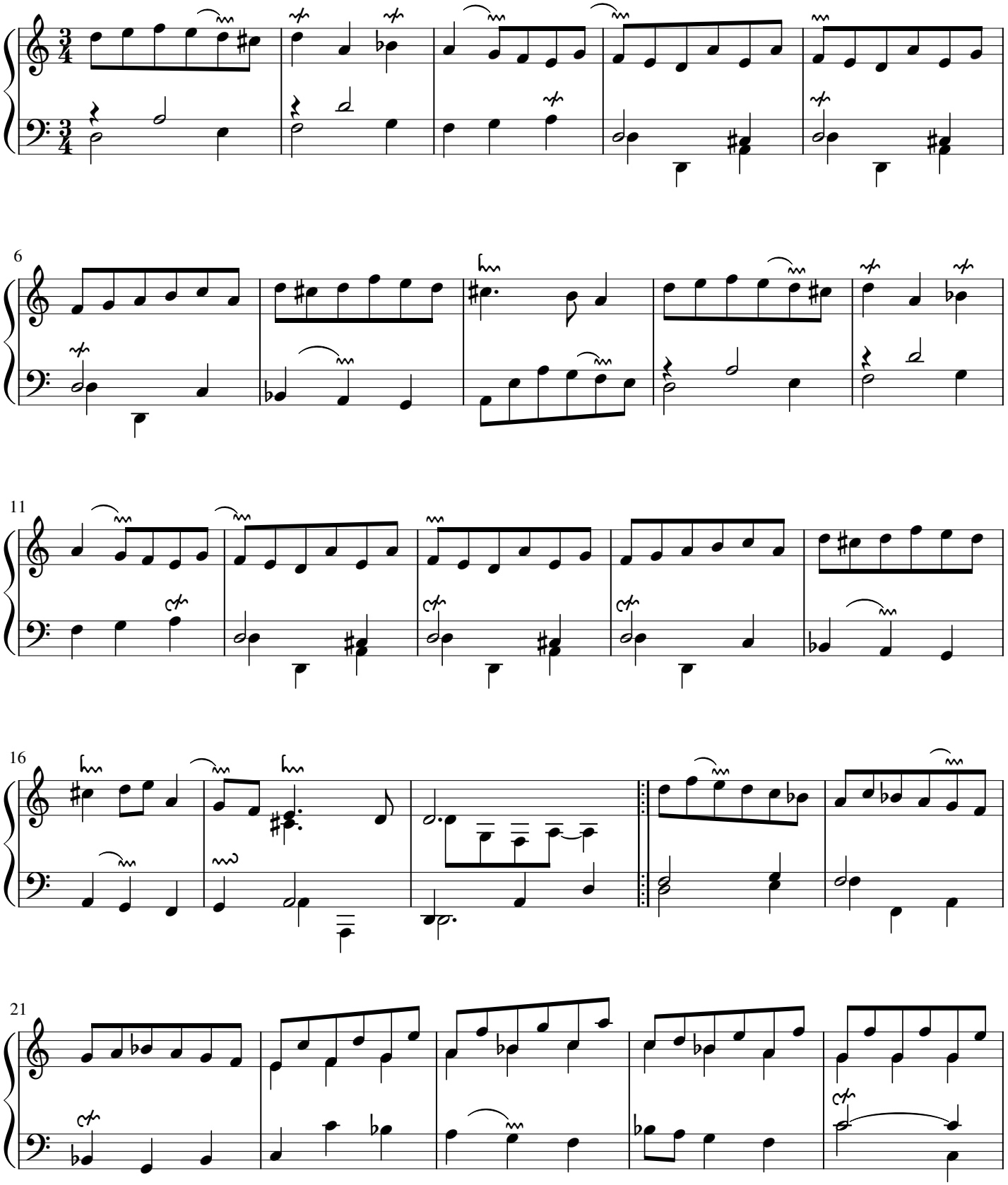
Seconde Suite

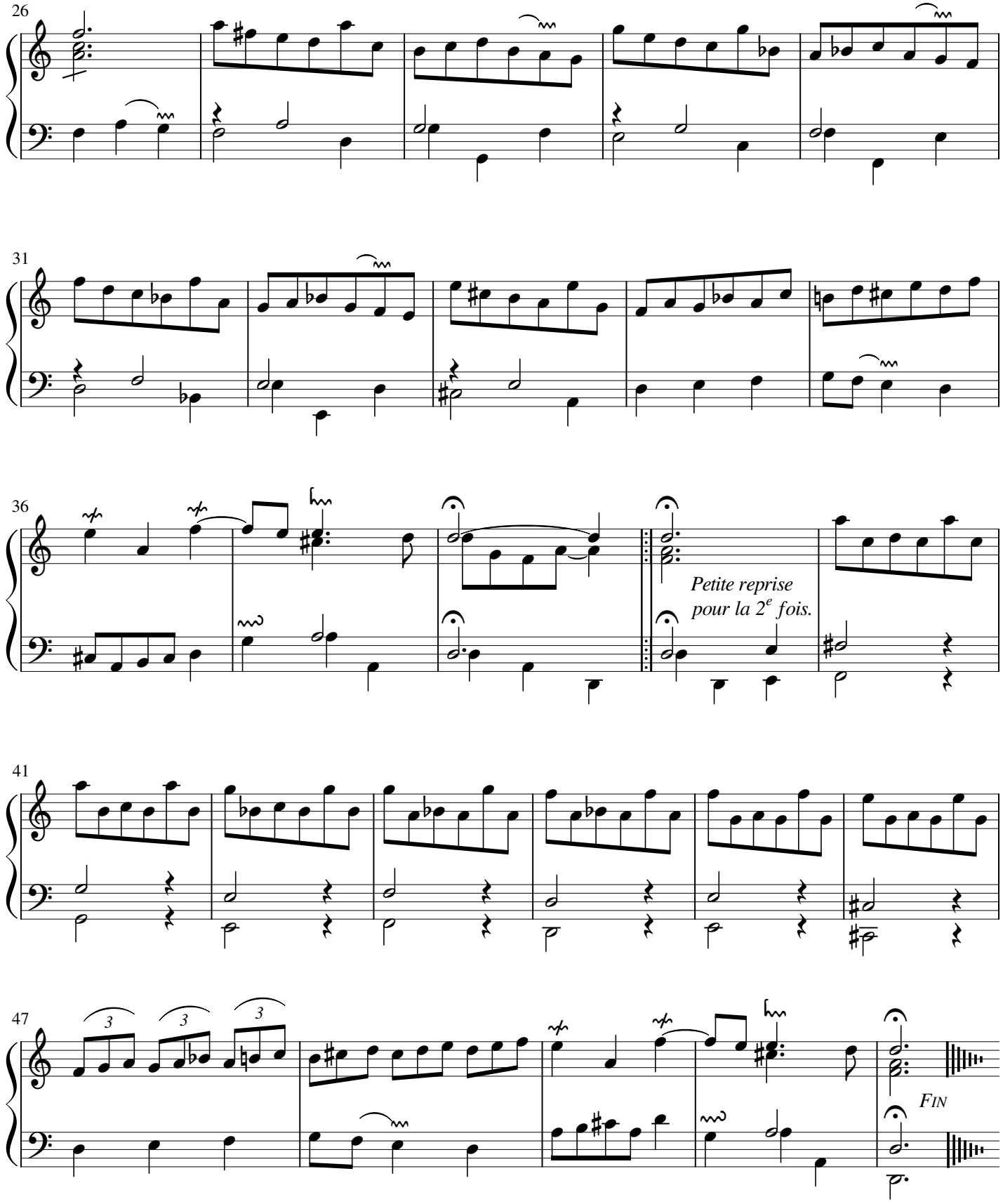
Allemande



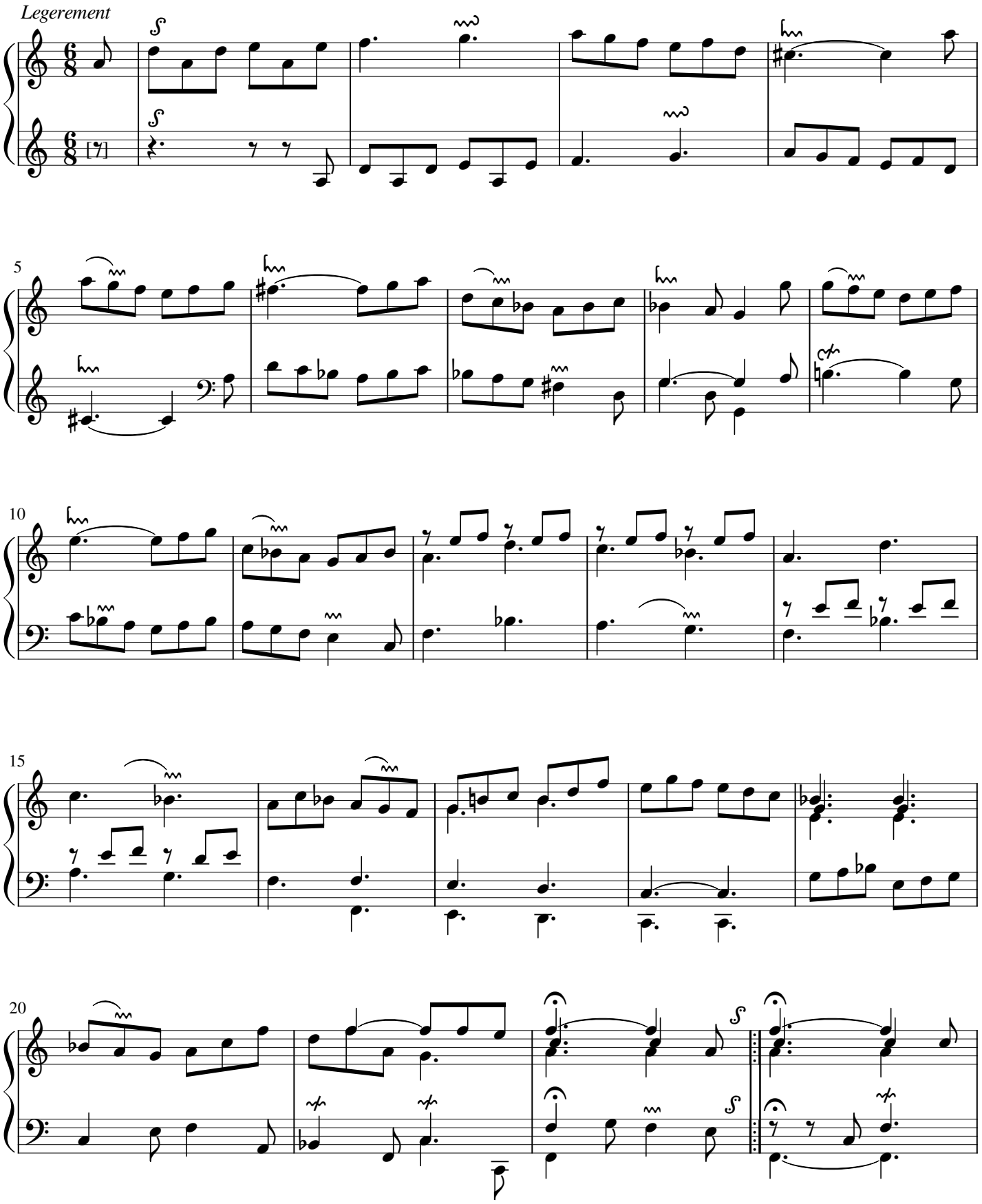

11
Reprise
13
15
17
19
21
Reprise
FIN

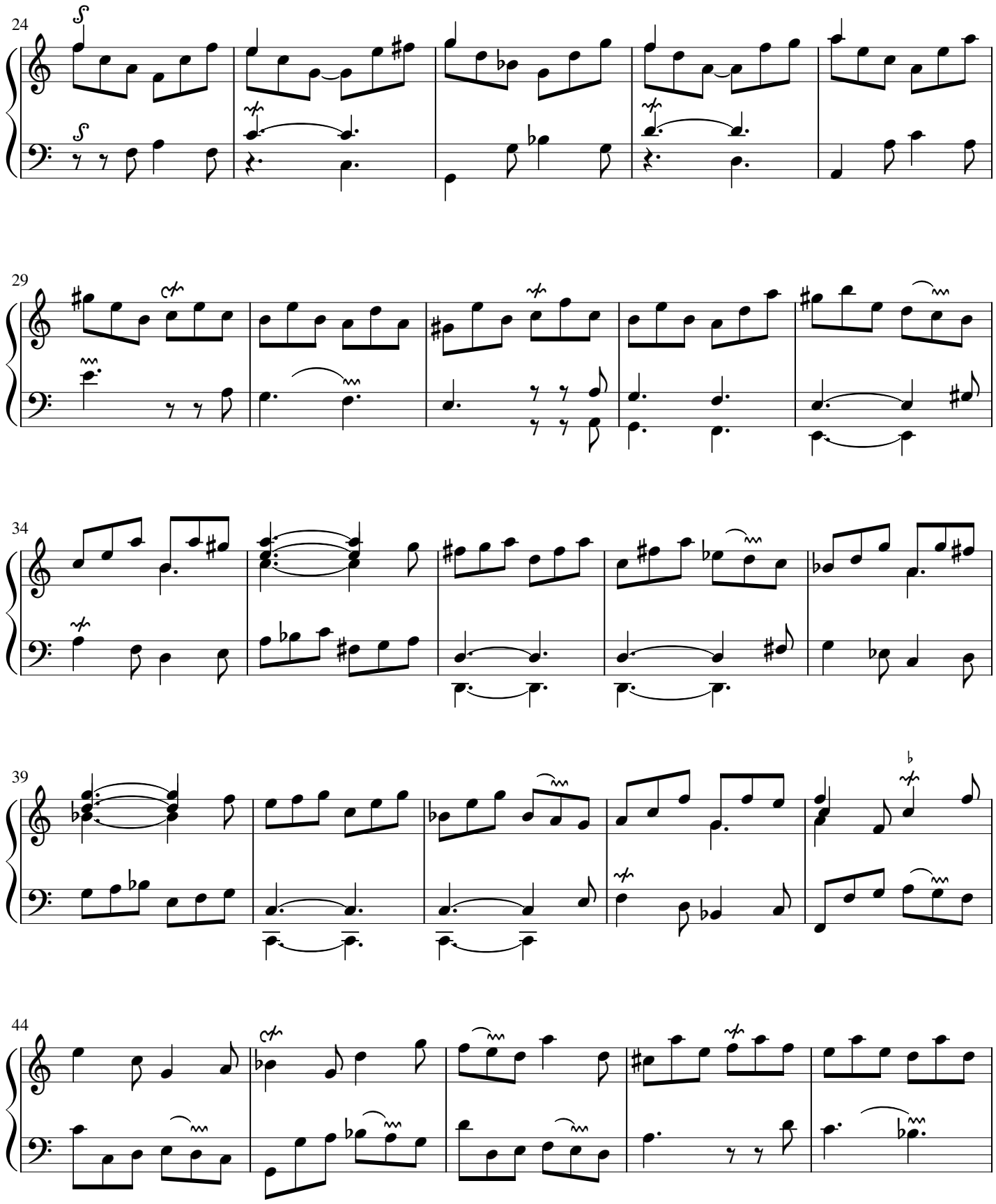
La Legére

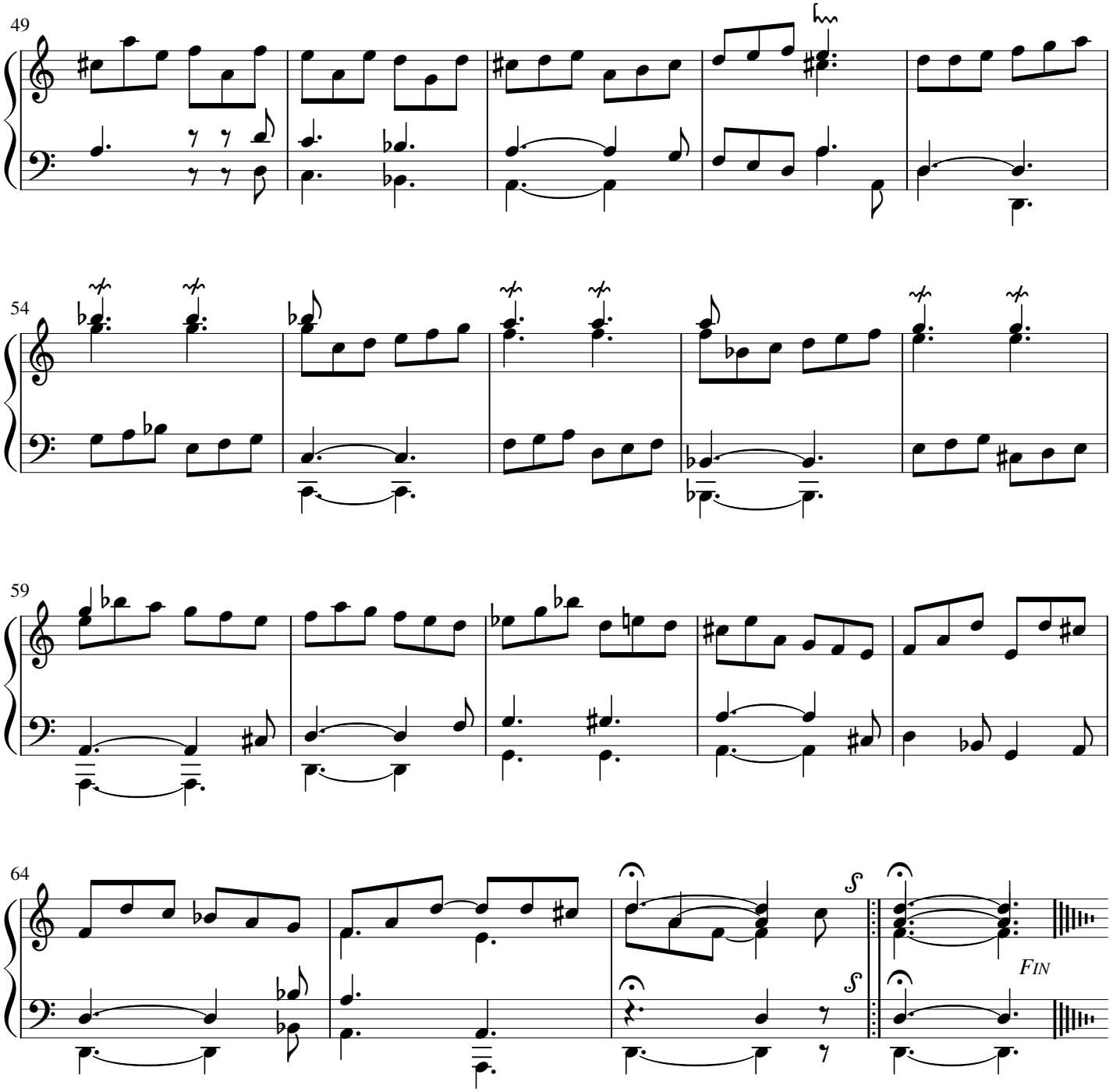



26
31
36
Petite reprise
pour la 2e fois.
41
47
3
3
3
Fin

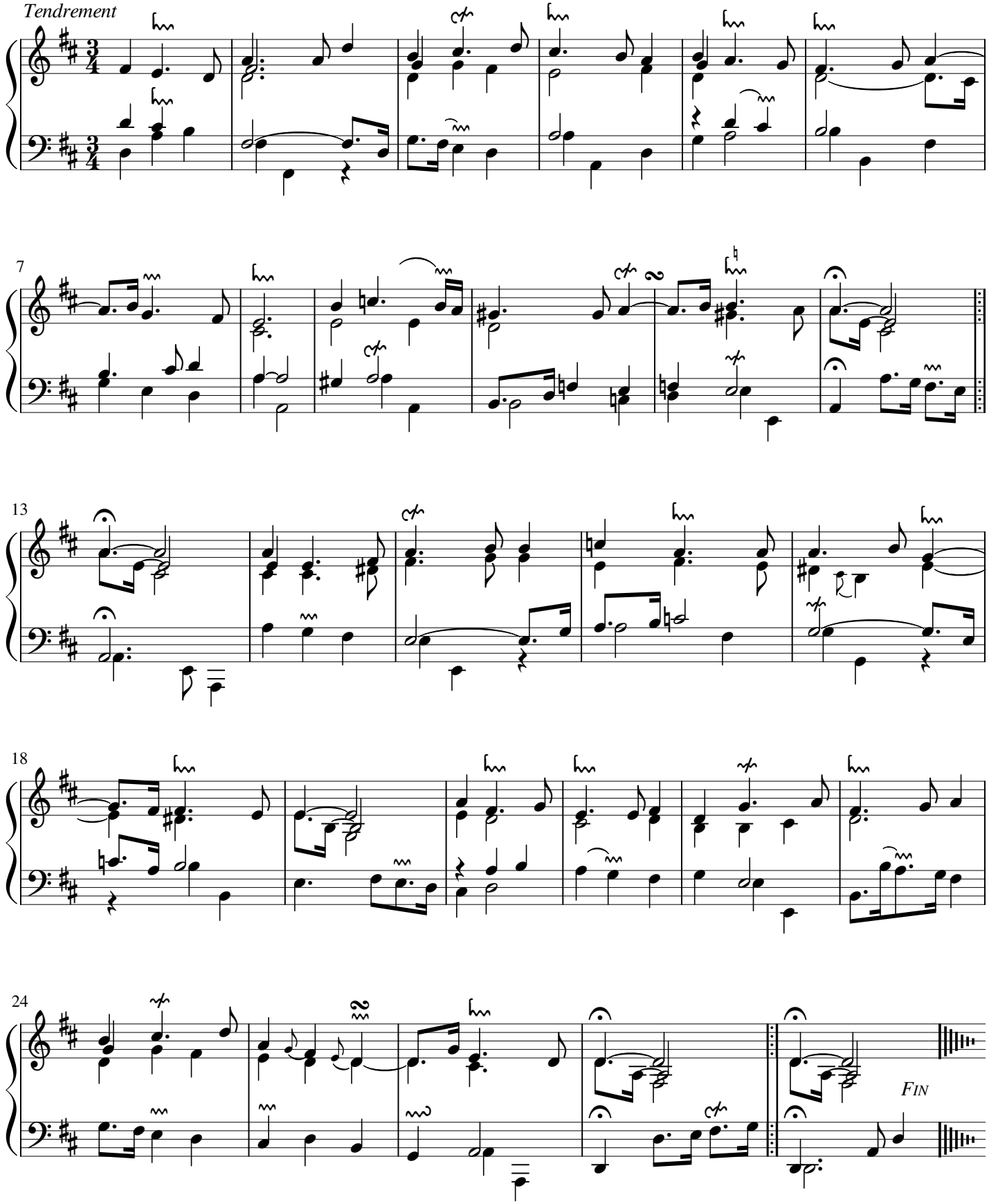
Gigue



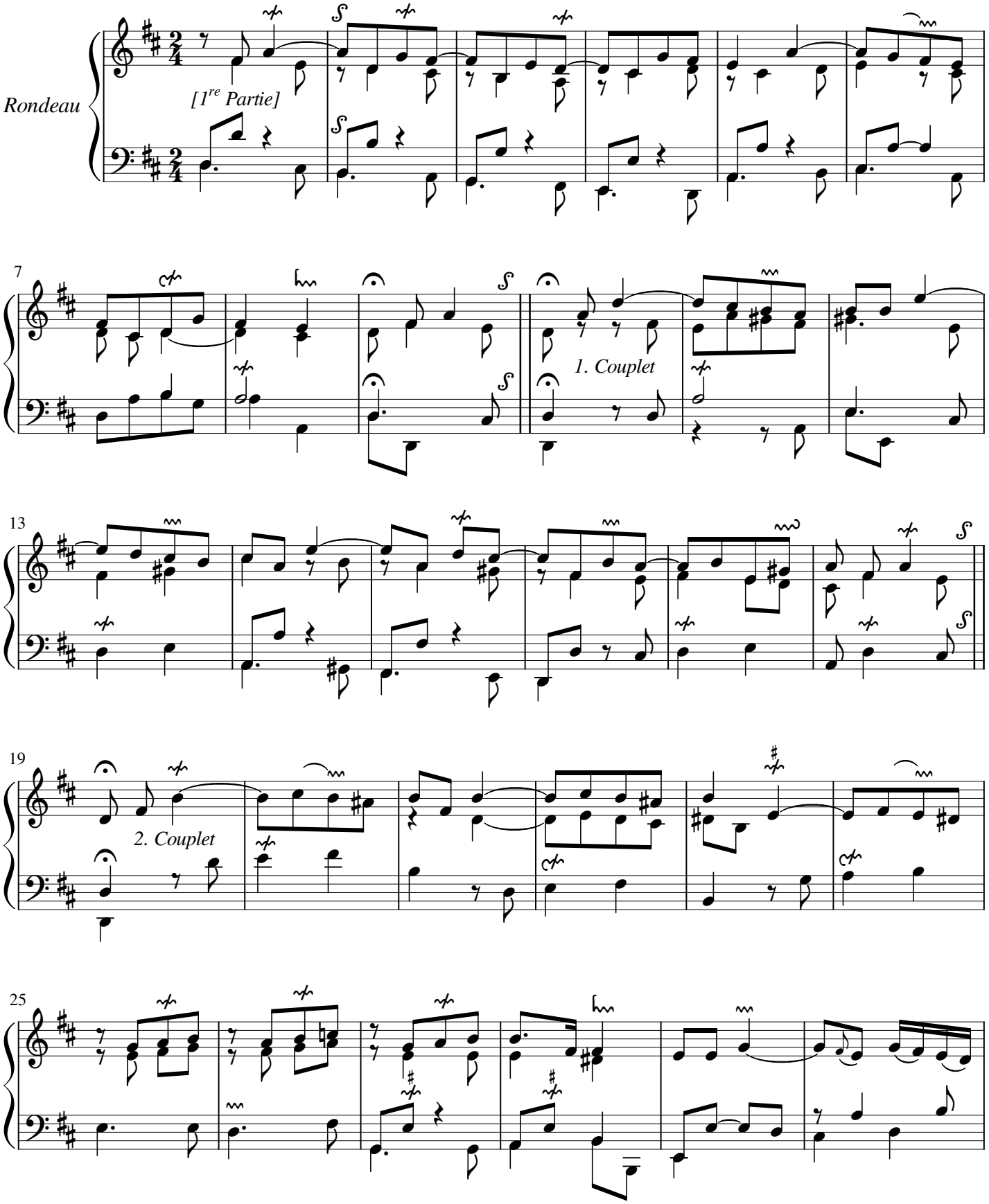

24
29
34
39
44

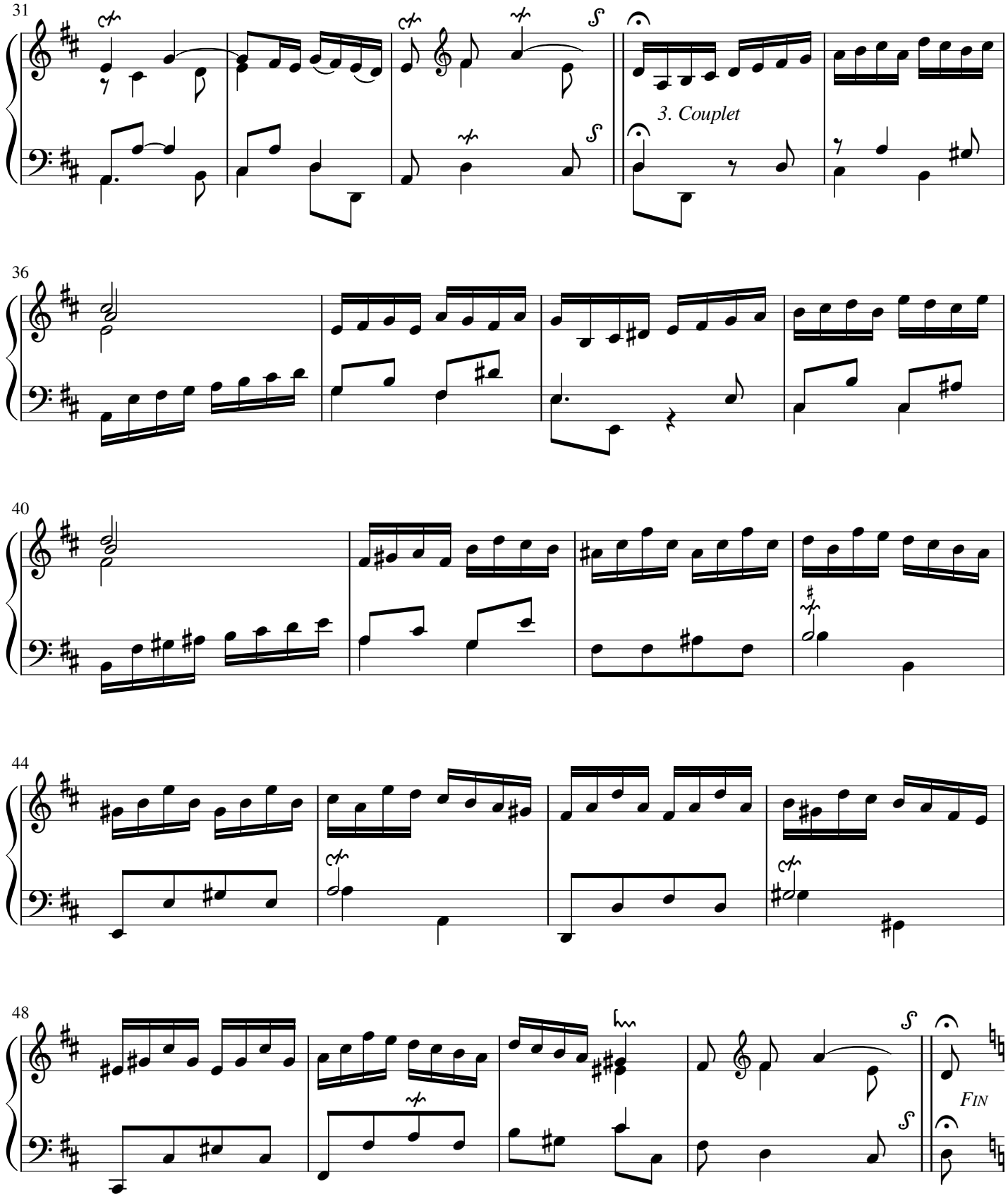

49
54
59
64
FIN

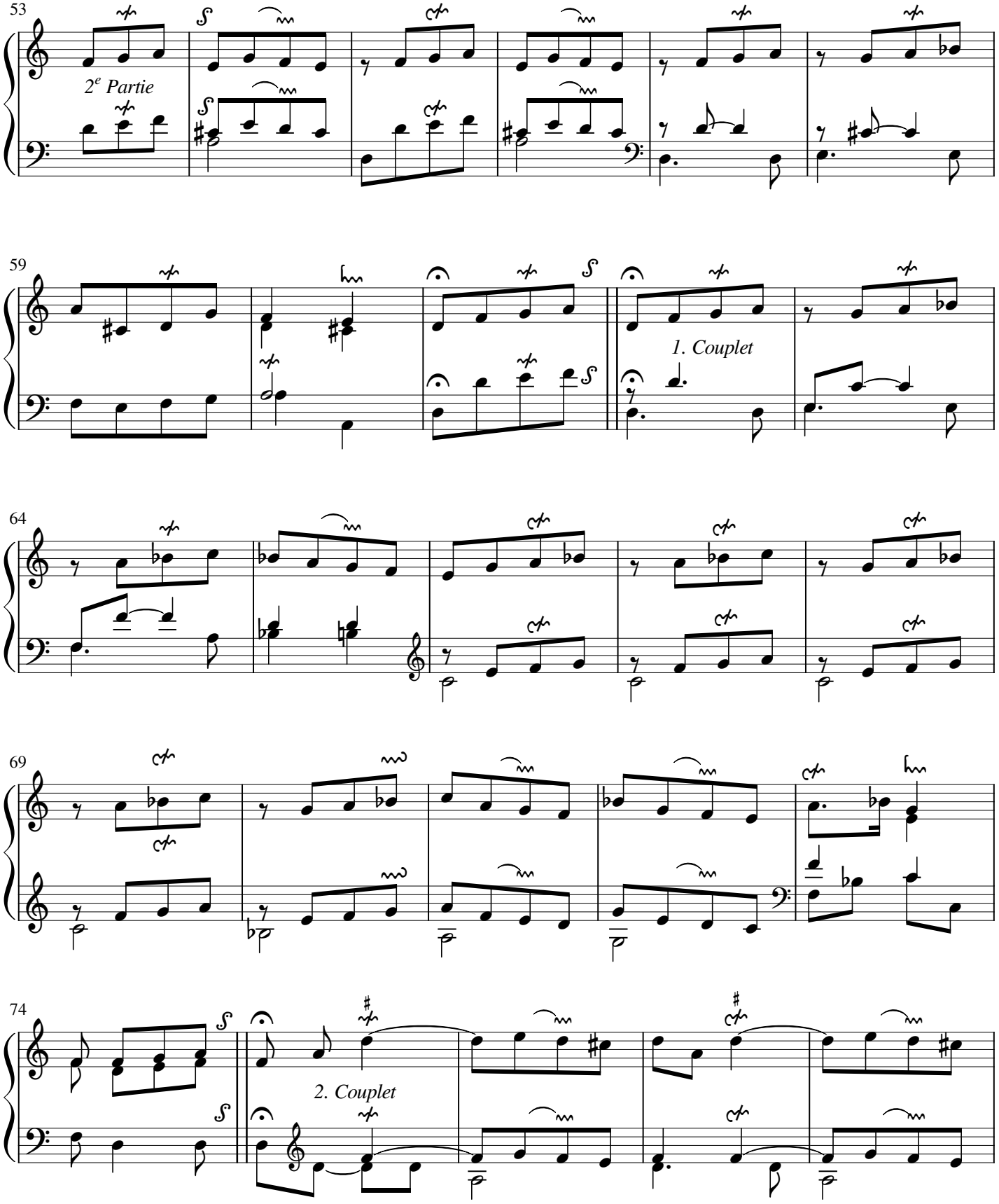
Sarabande

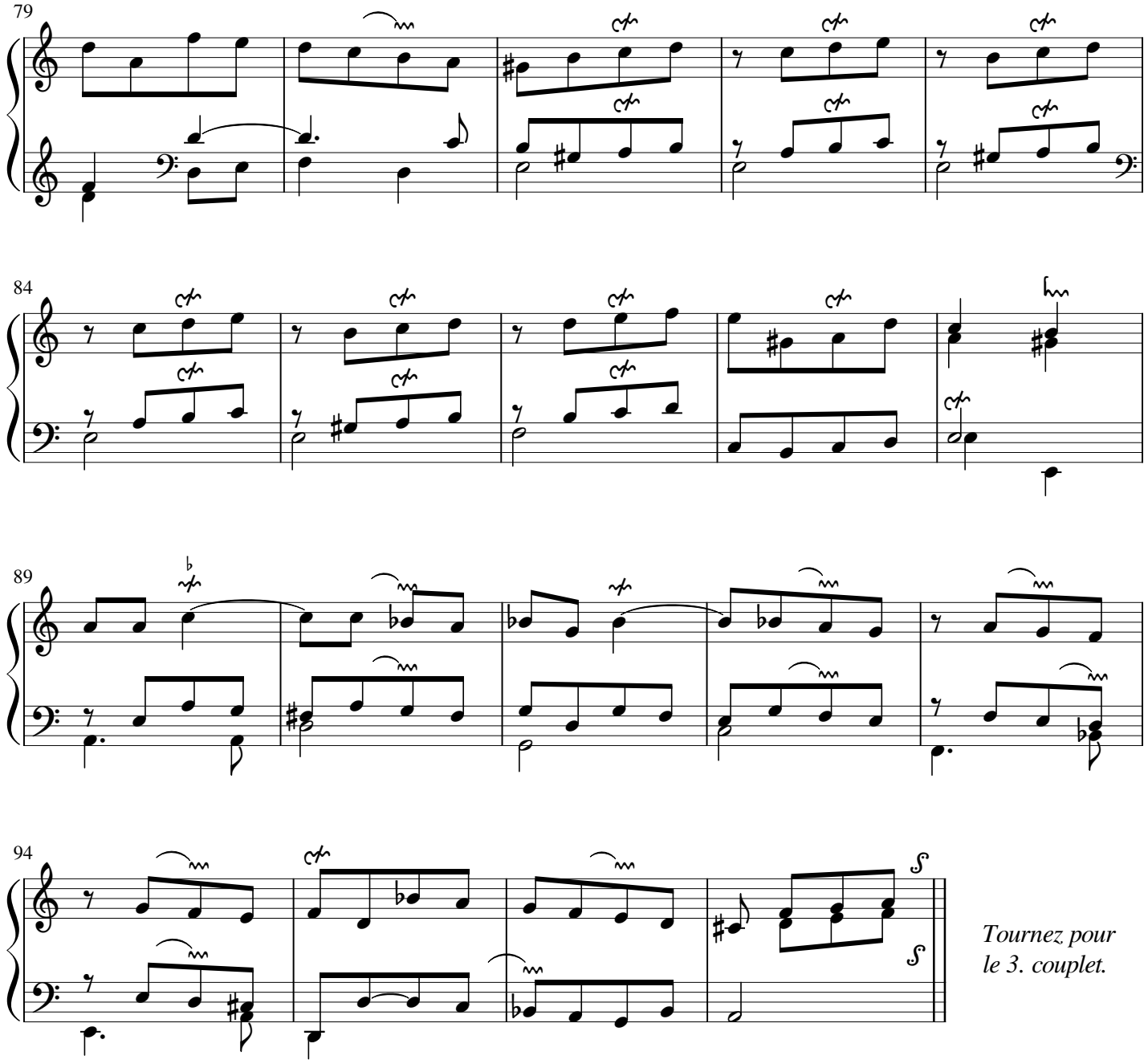


L'Inquiette

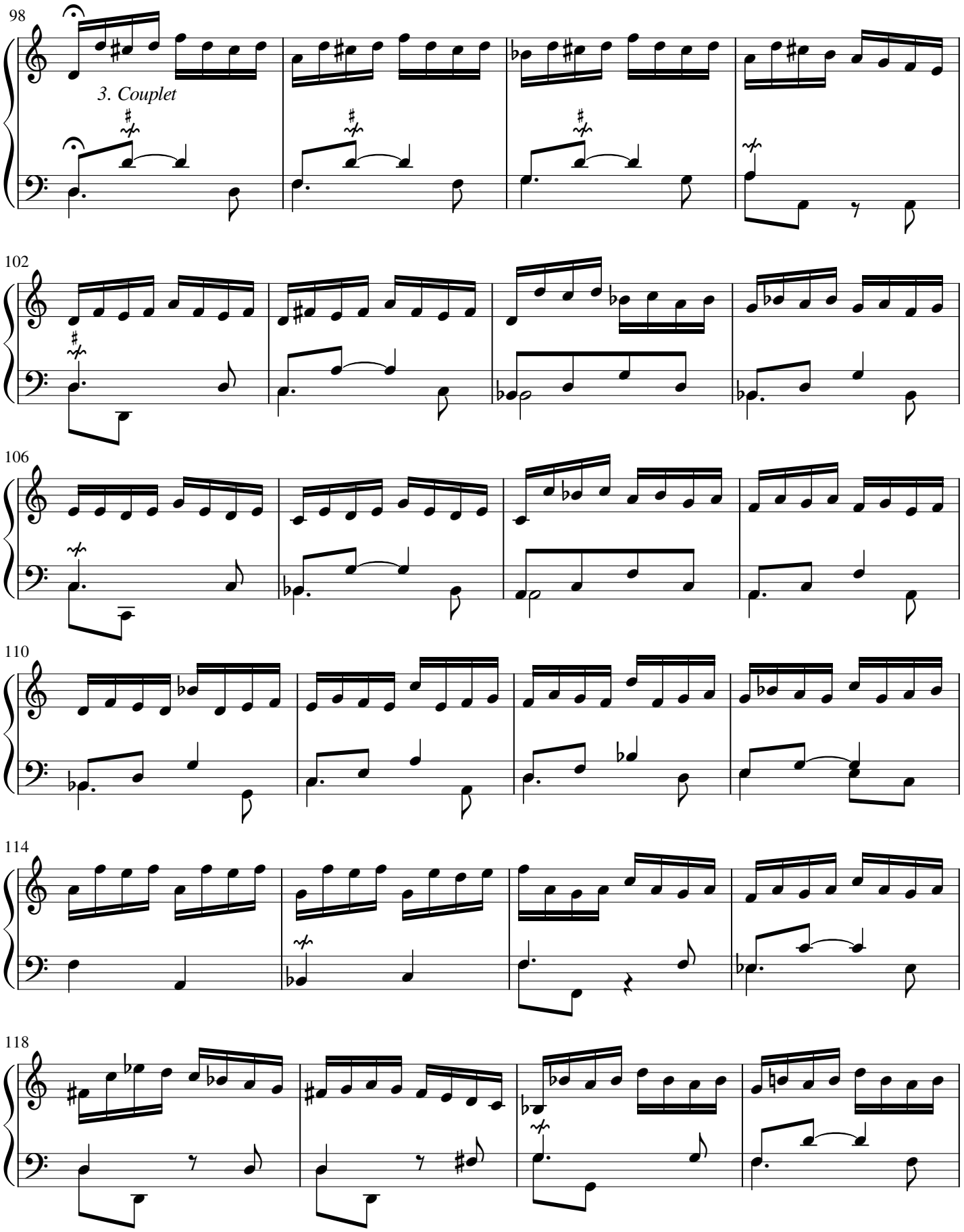


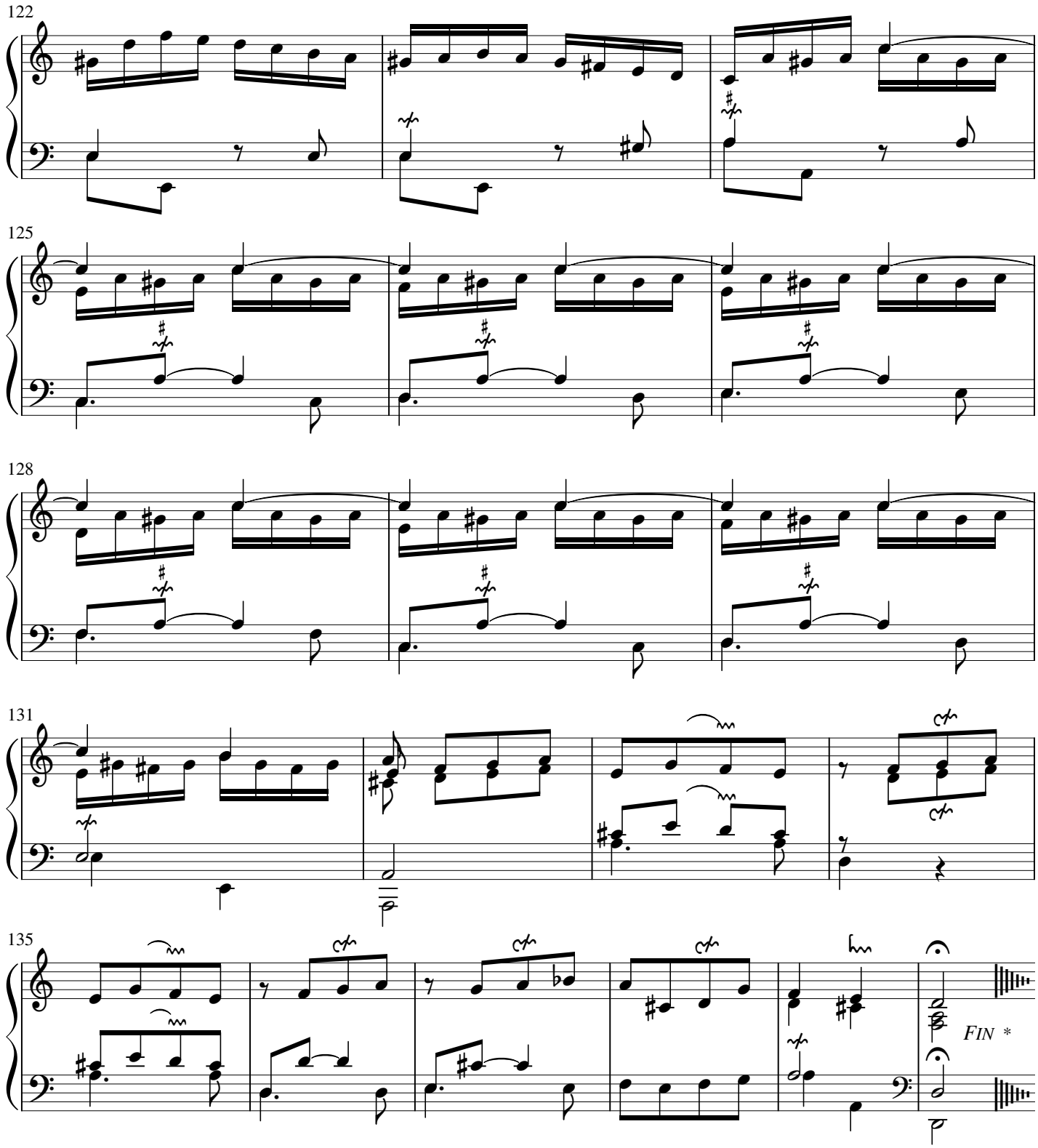

31
3. Couplet
36
40
44
48
FIN


53
2e Partie
59
1. Couplet
64
69
74
2. Couplet



Tournez pour le 3. couplet.

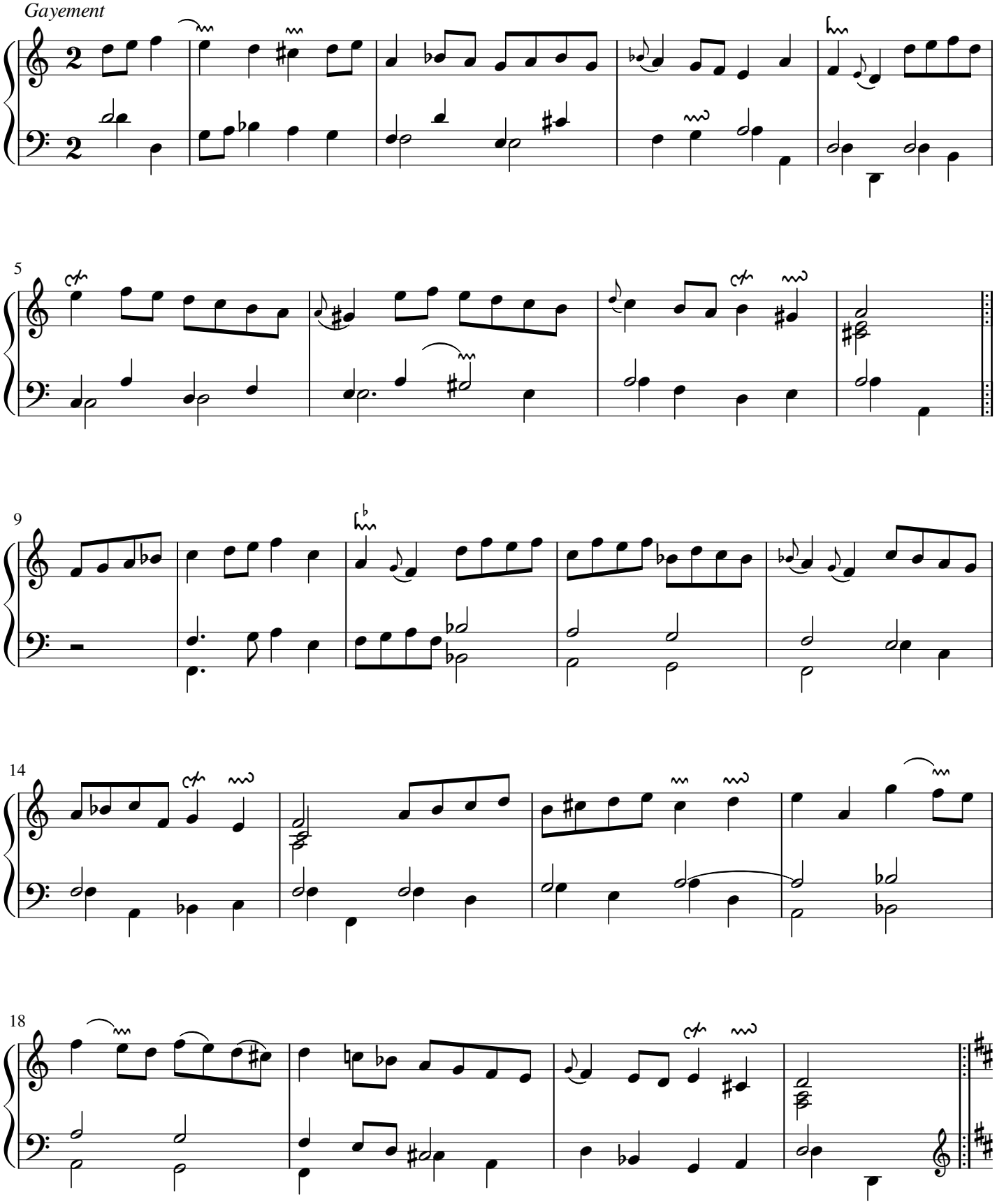

98
3. Couplet
102
106
110
114
118

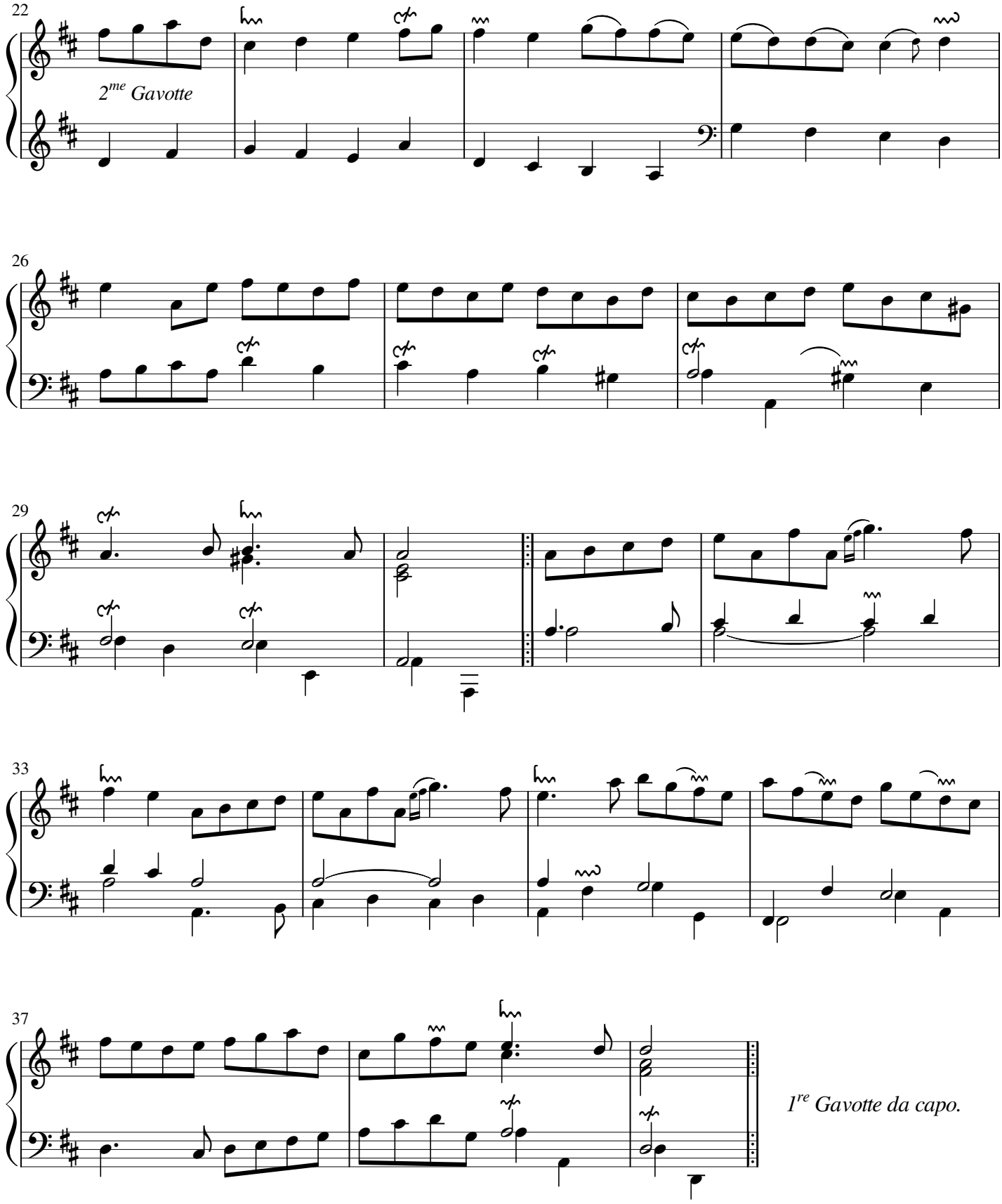


* There are no segni or other indications that the rondeau should be repeated, which is unusual. Perhaps this is due to the length of the third couplet; note also that the couplet ends in the home key of D minor.

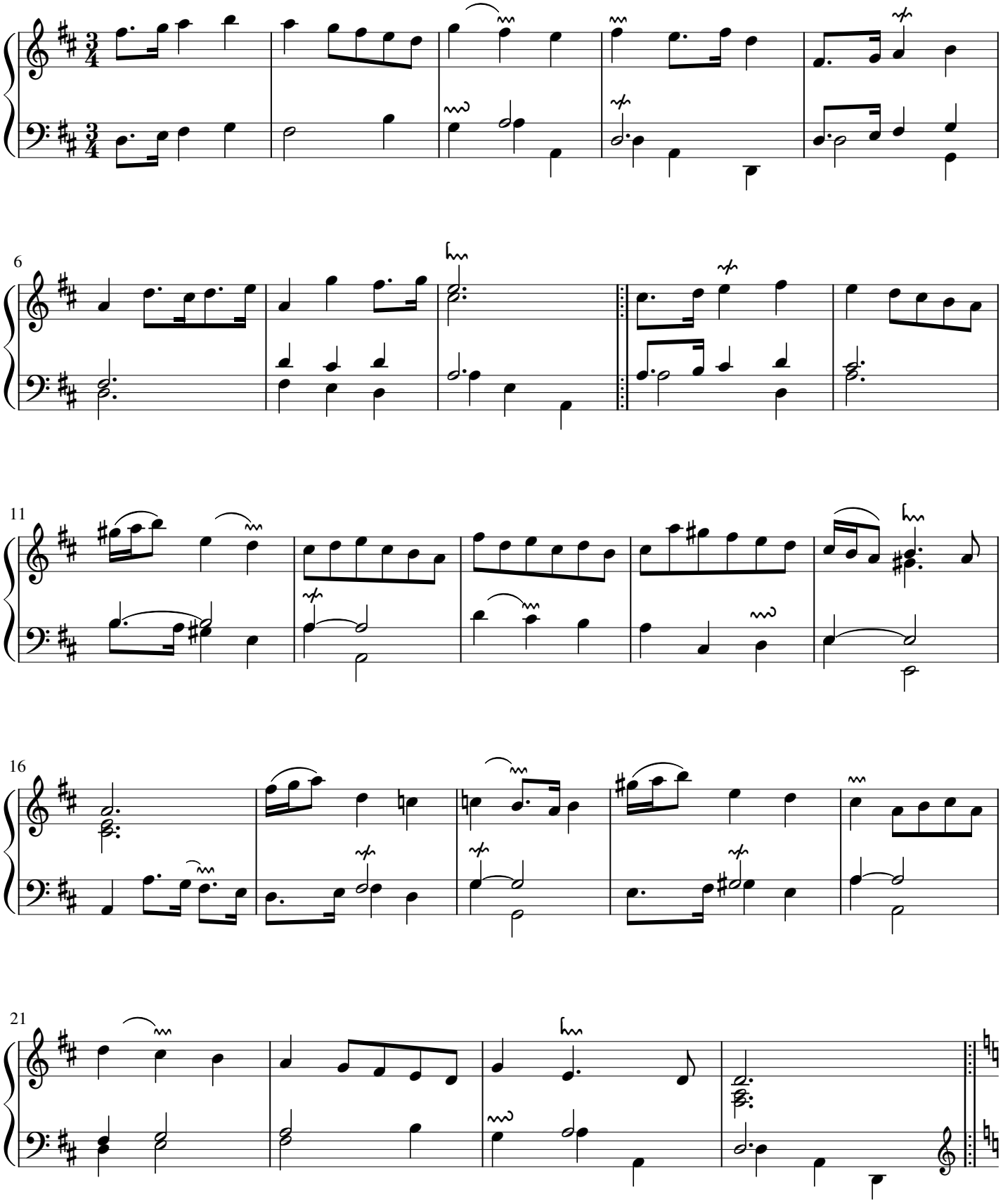
Gavotte

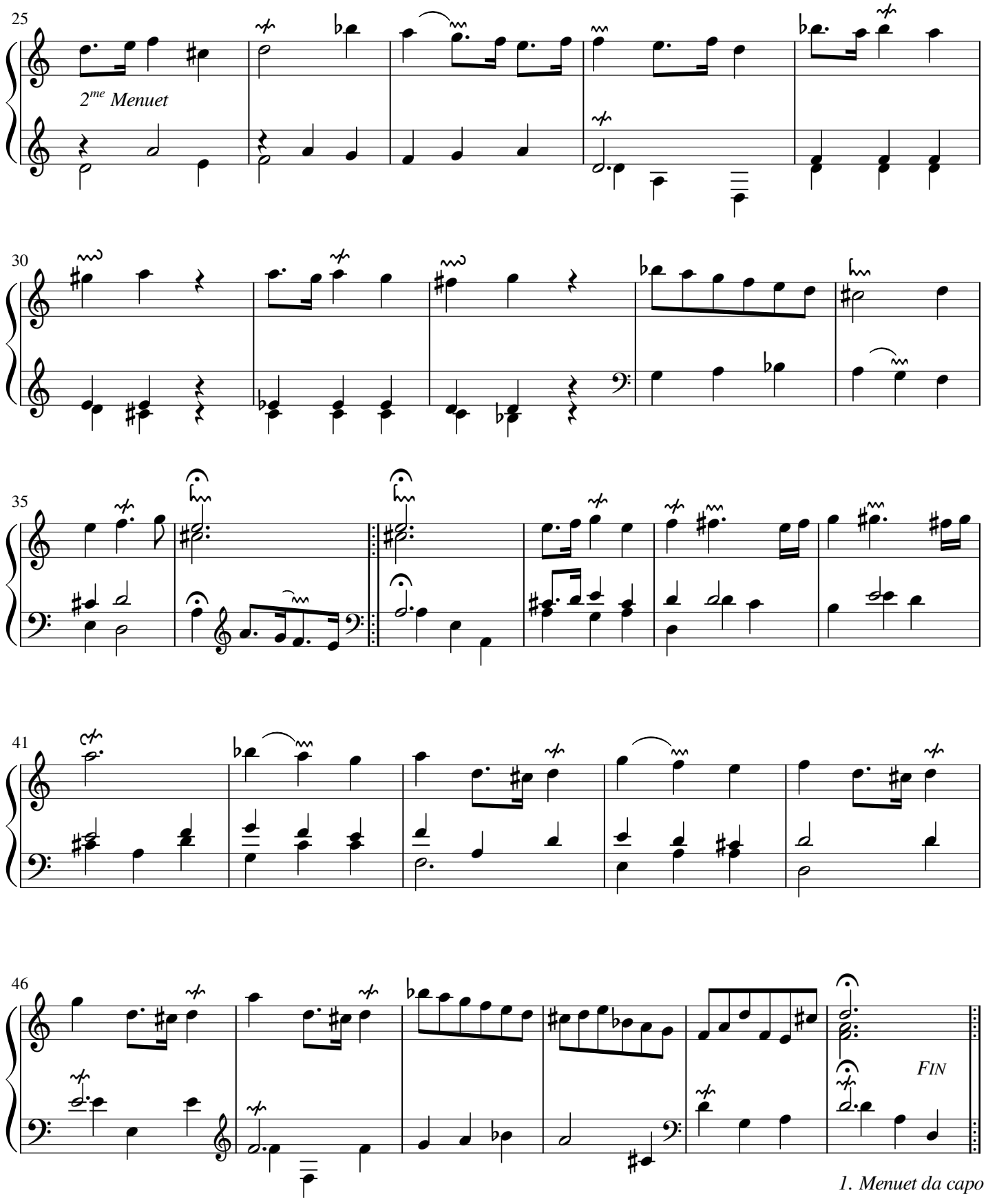
Gayement




22
2me Gavotte
26
29
33
37
1re Gavotte da capo.

Menuet

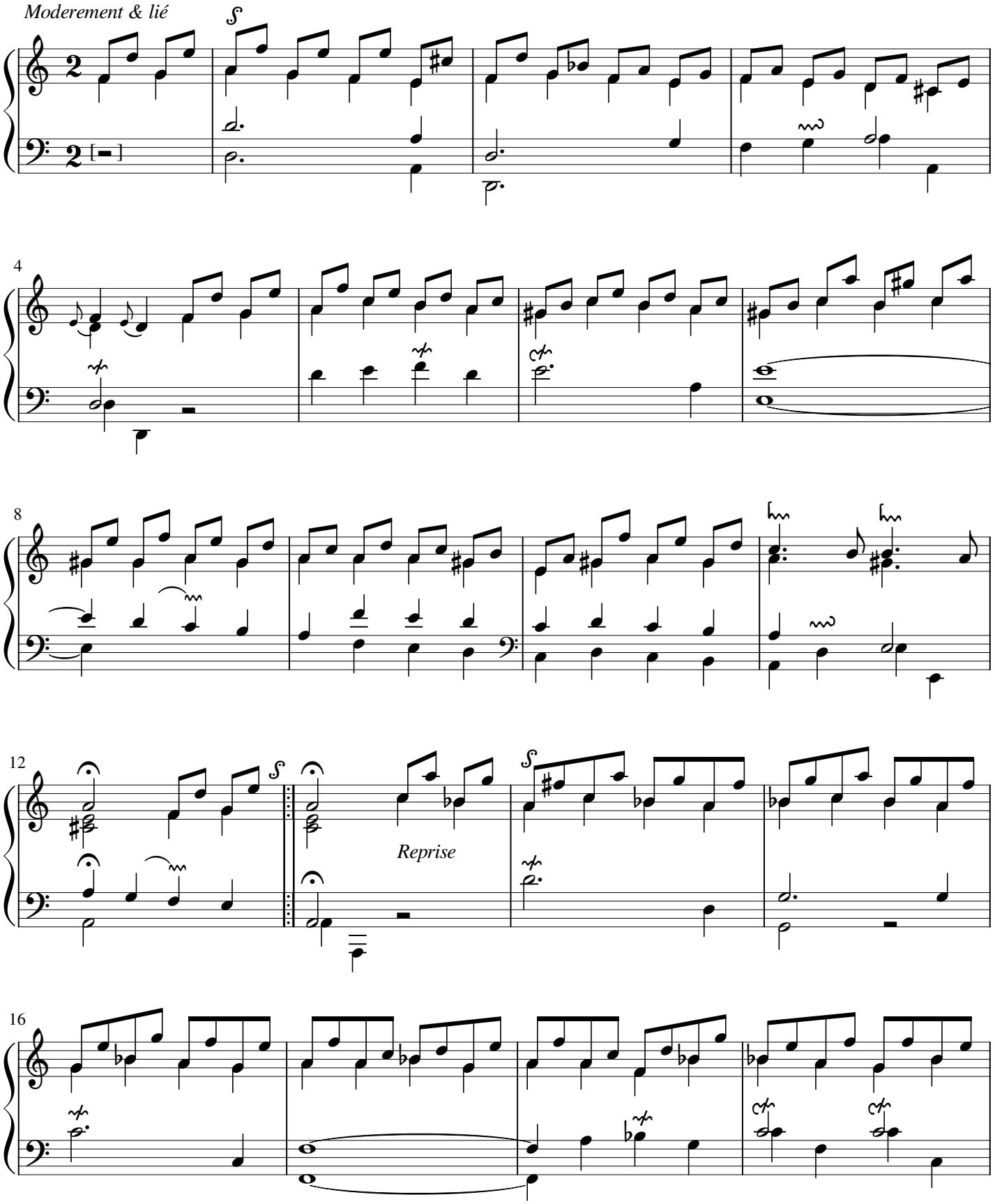


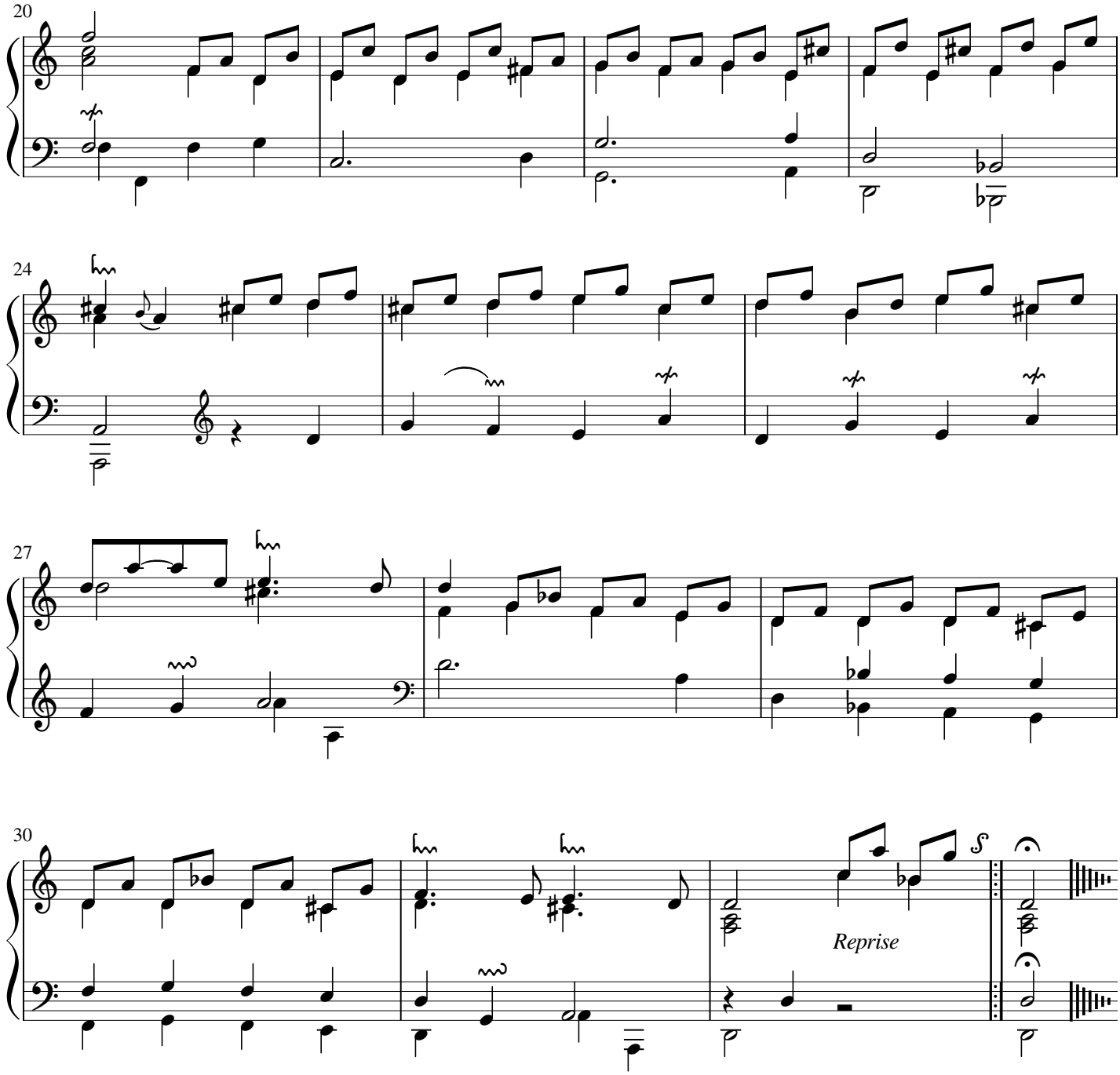


1. Menuet da capo

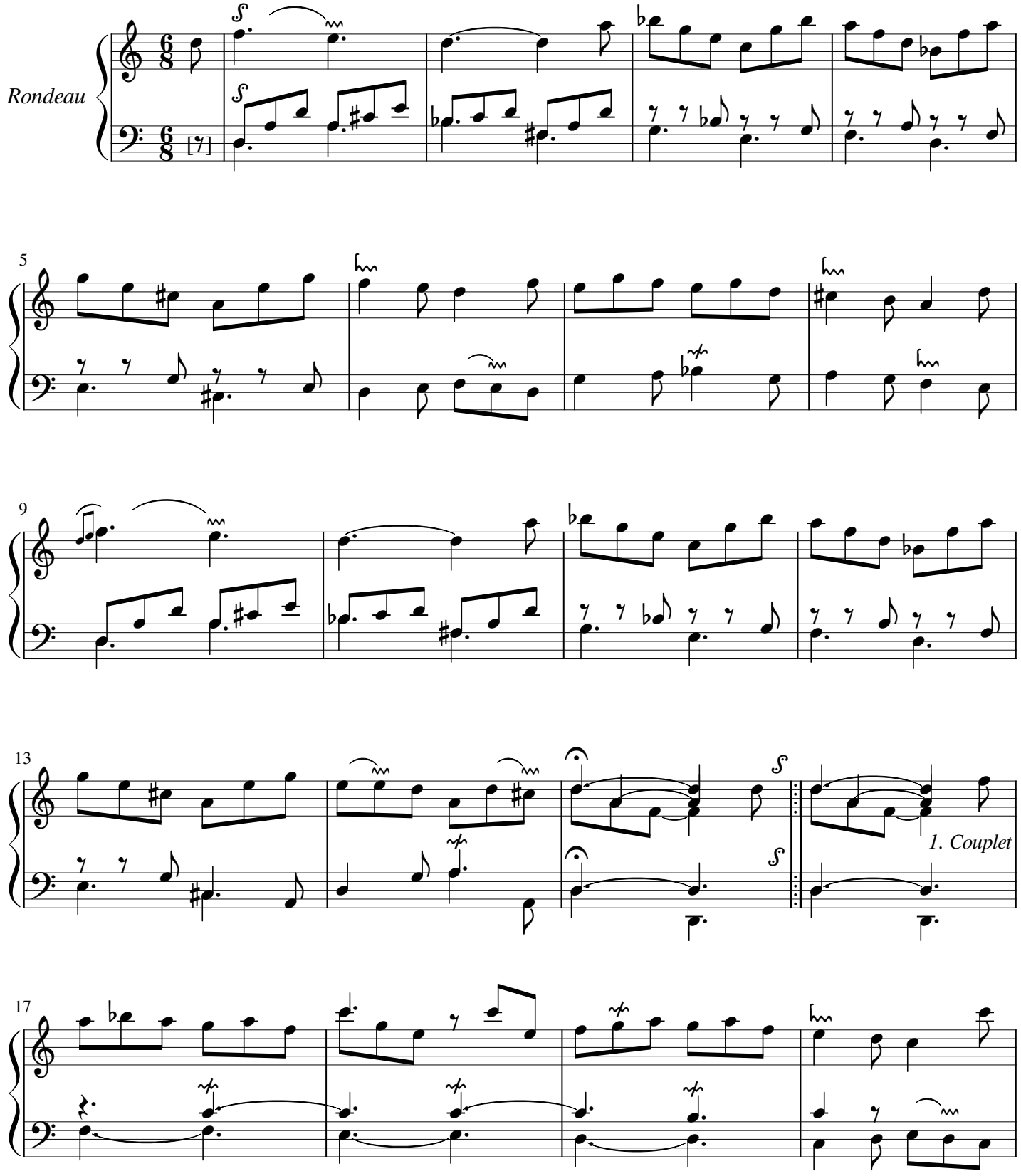
Les Sauterelles

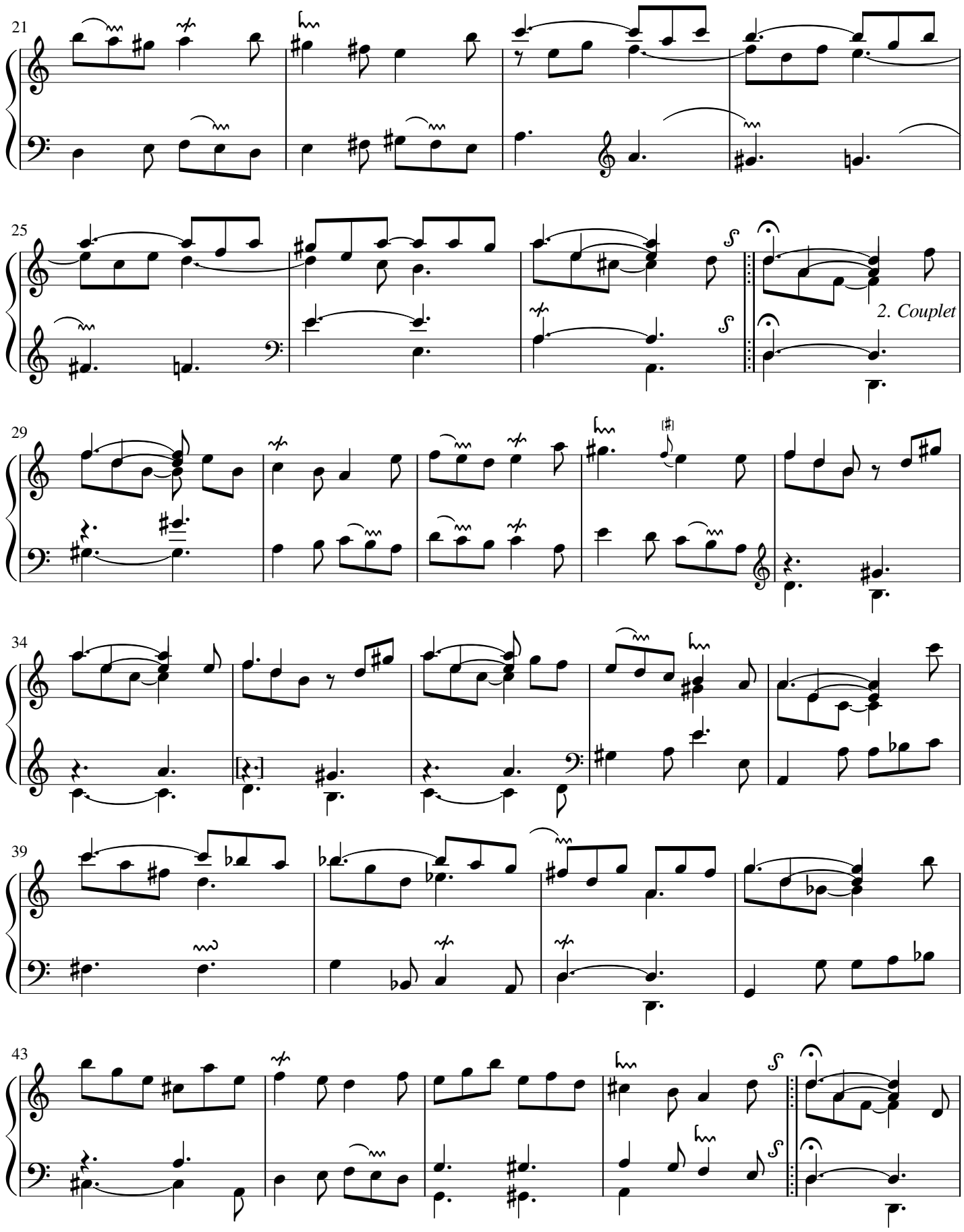
Moderement & lié

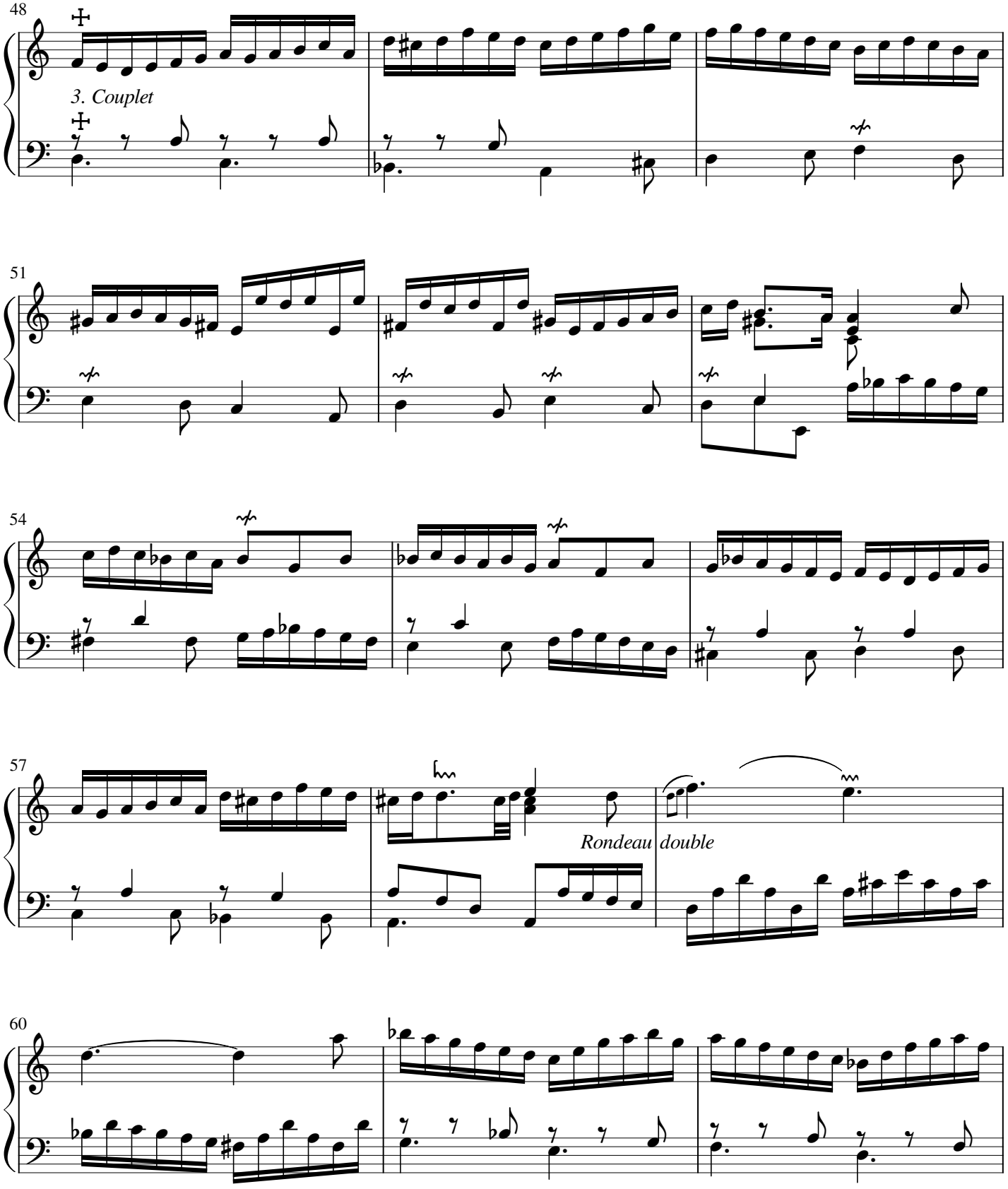


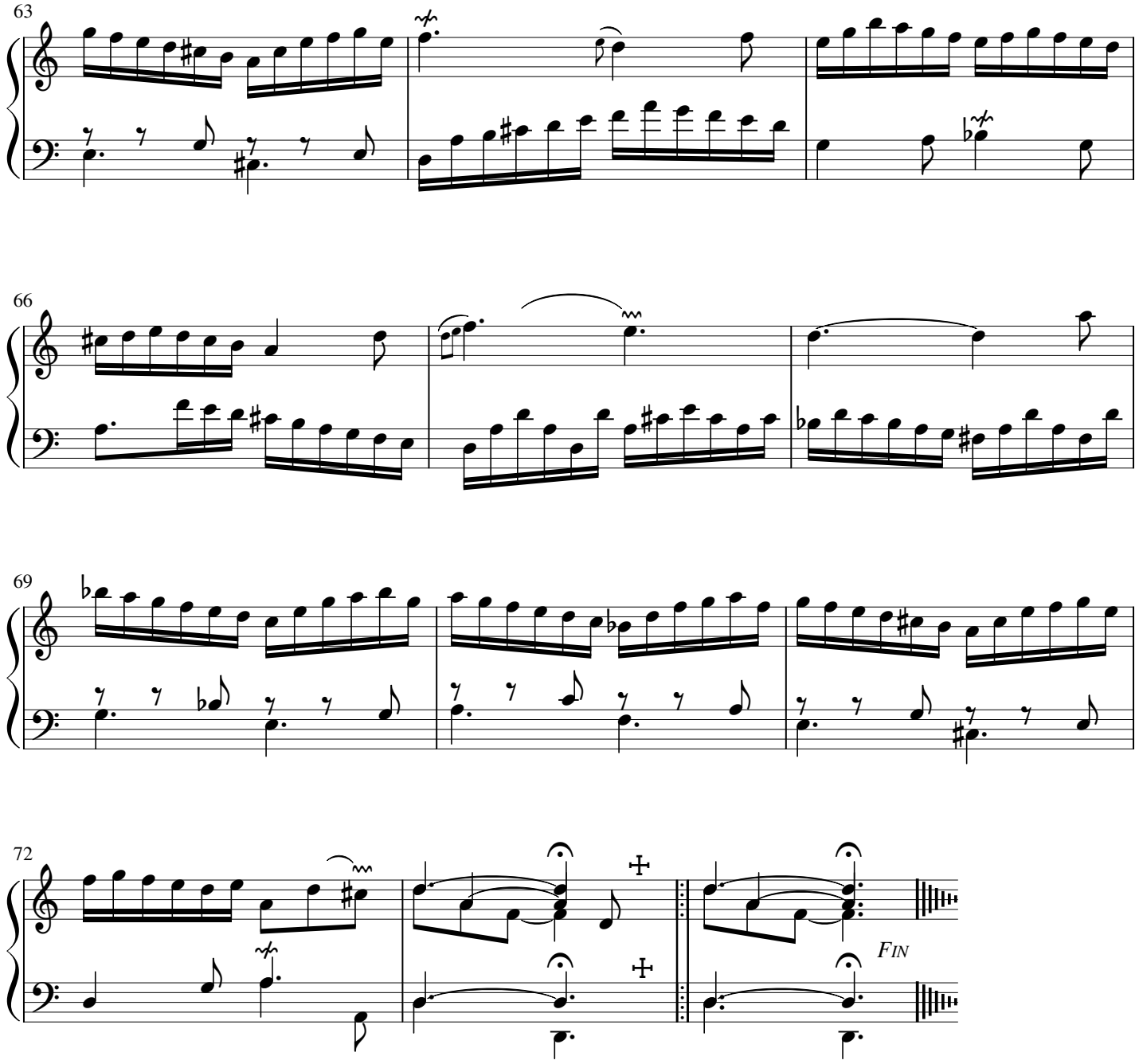

20
24
27
30
Reprise

L'Agitée



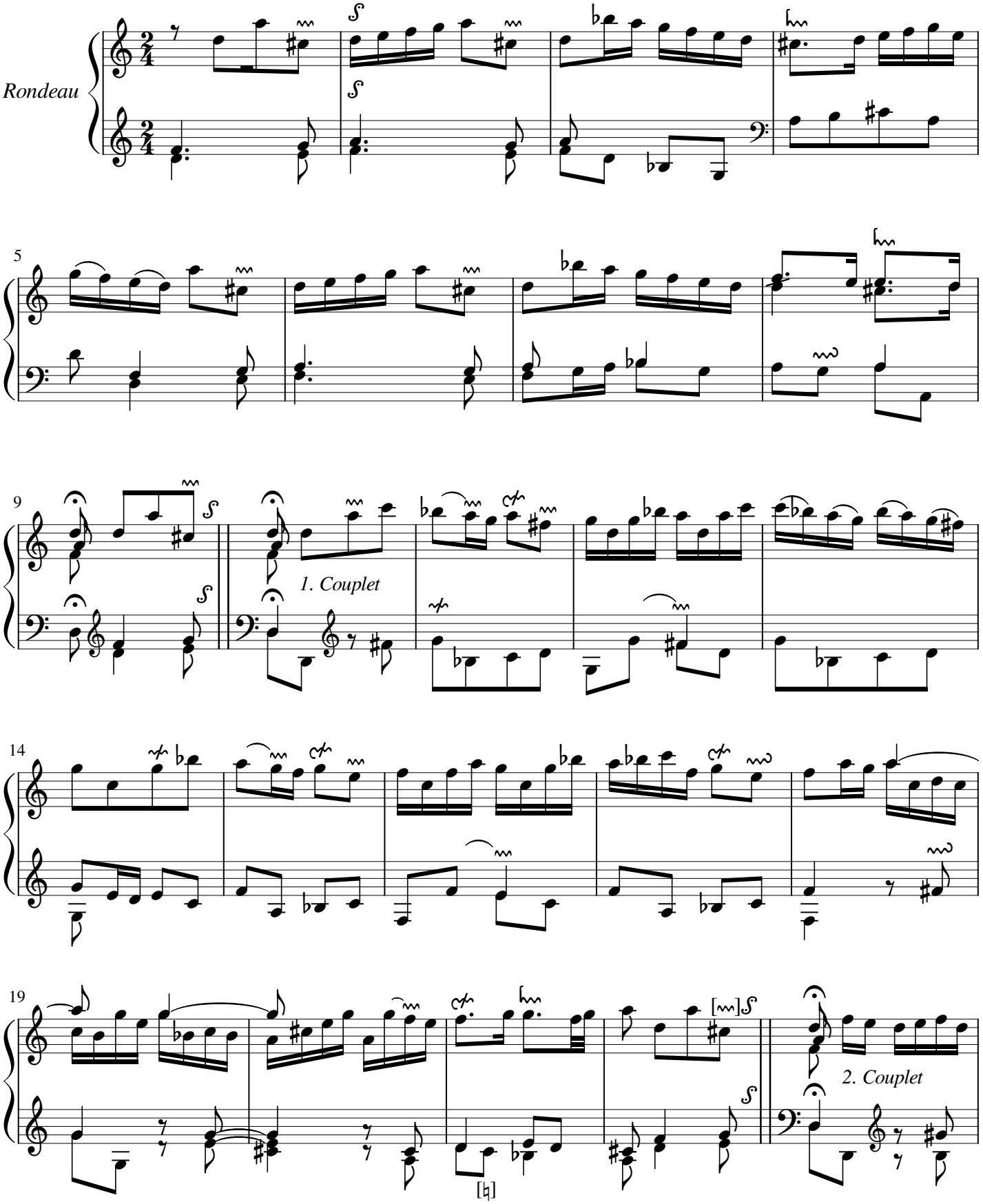

21
25
2. Couplet
29
34
39
43

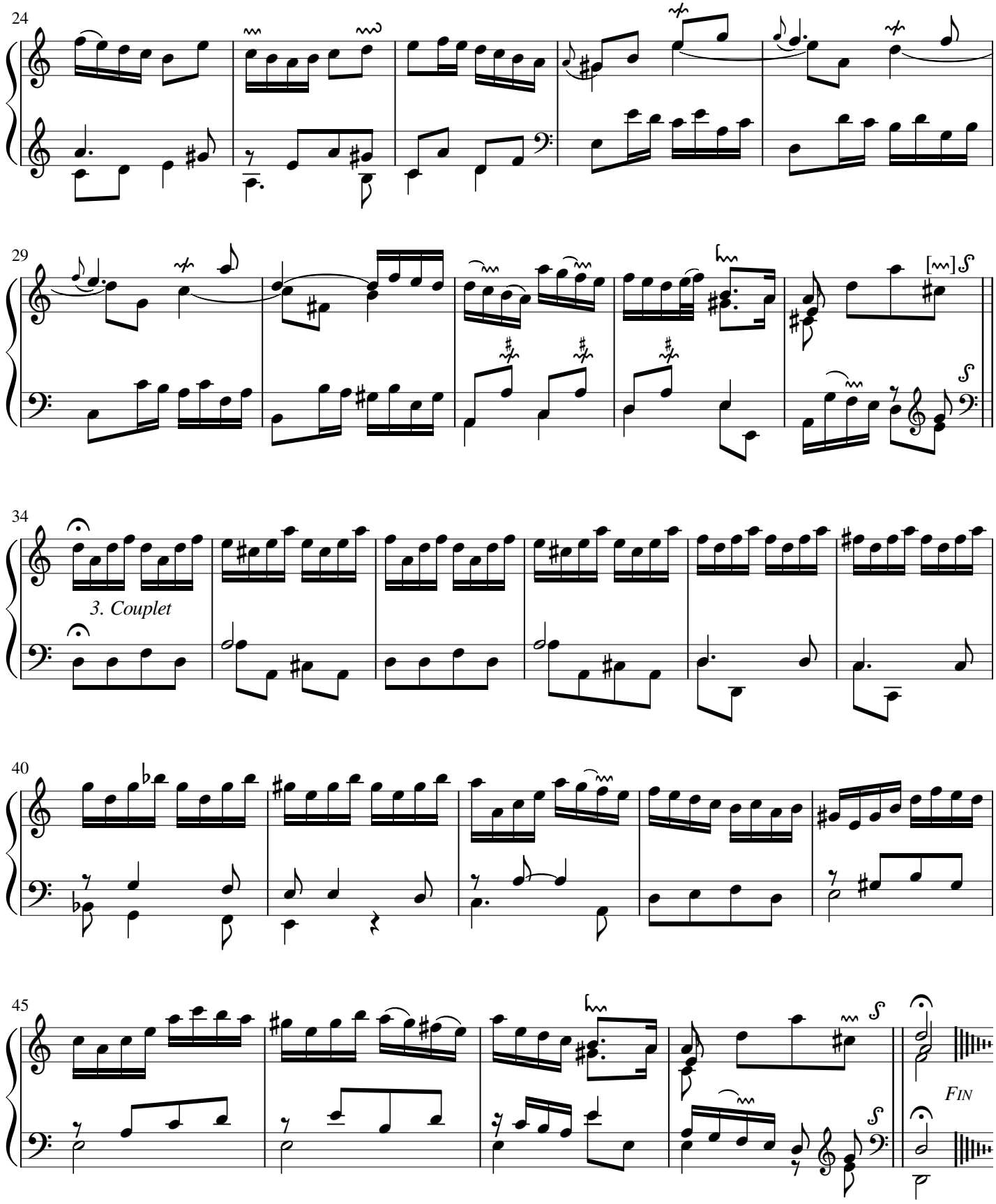

48
3. Couplet
51
54
57
Rondeau double
60


63
66
69
72
FIN

Les Zephirs

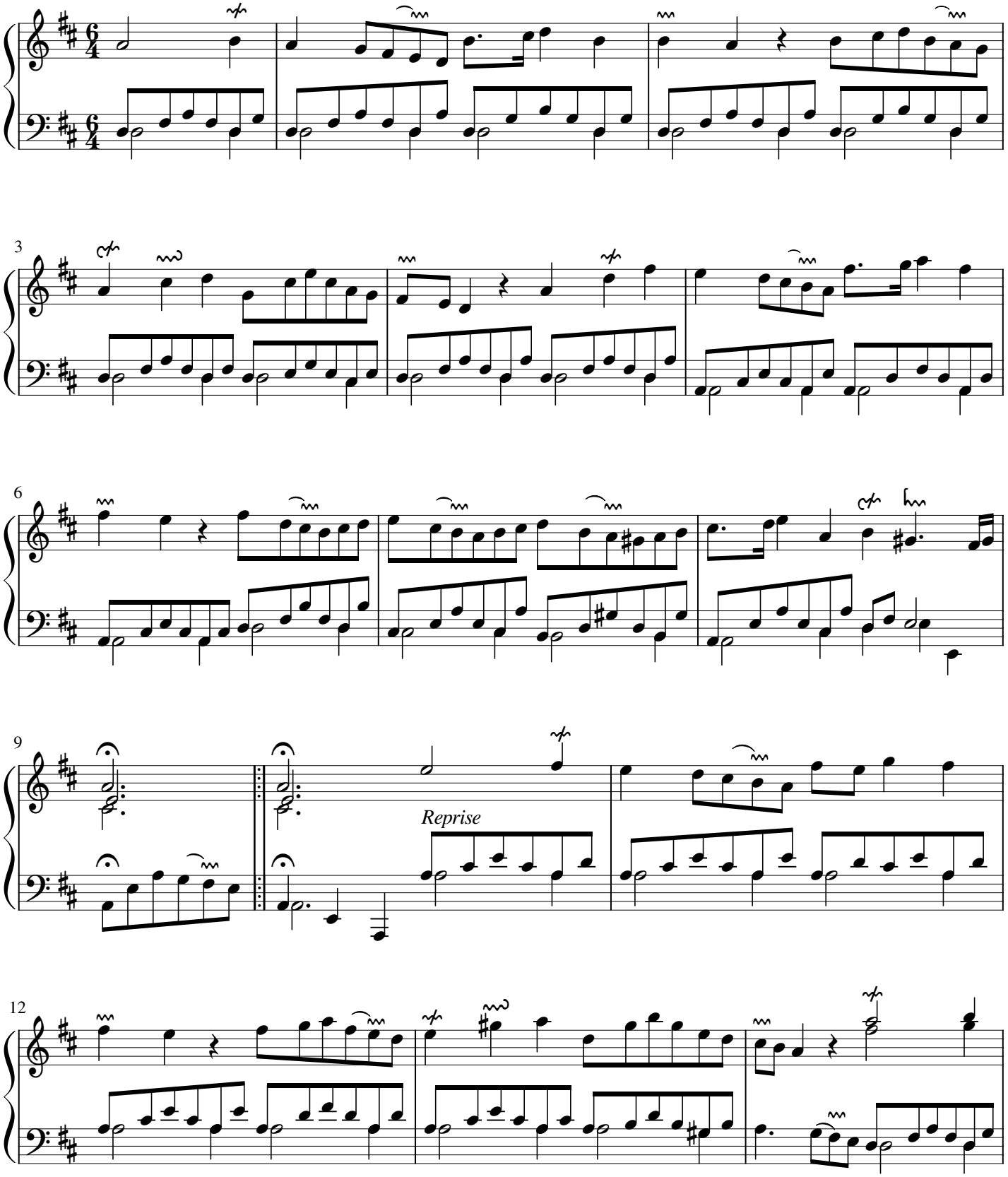
Rondeau

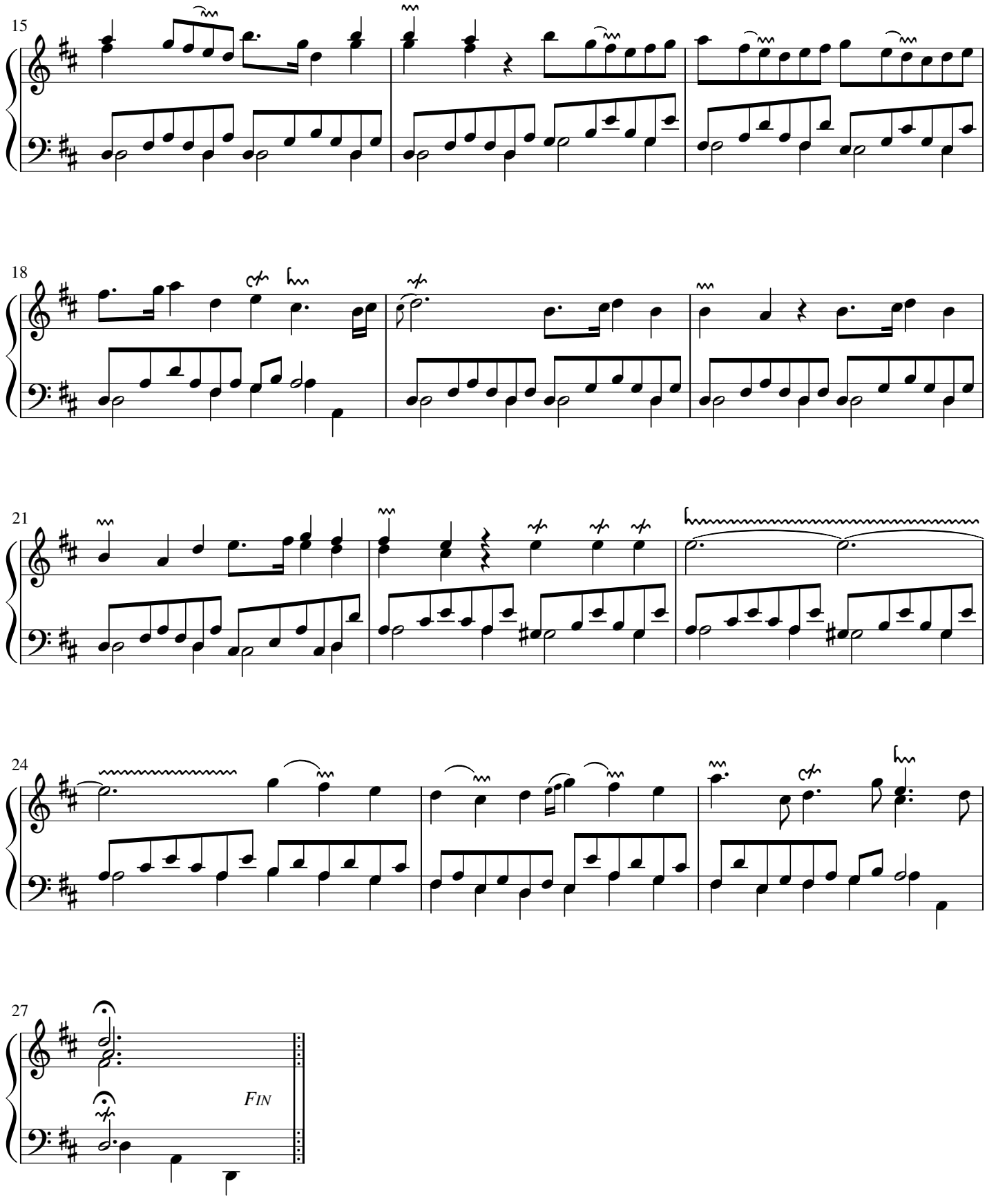



24
29
34
3. Couplet
40
45
FIN

La Musette

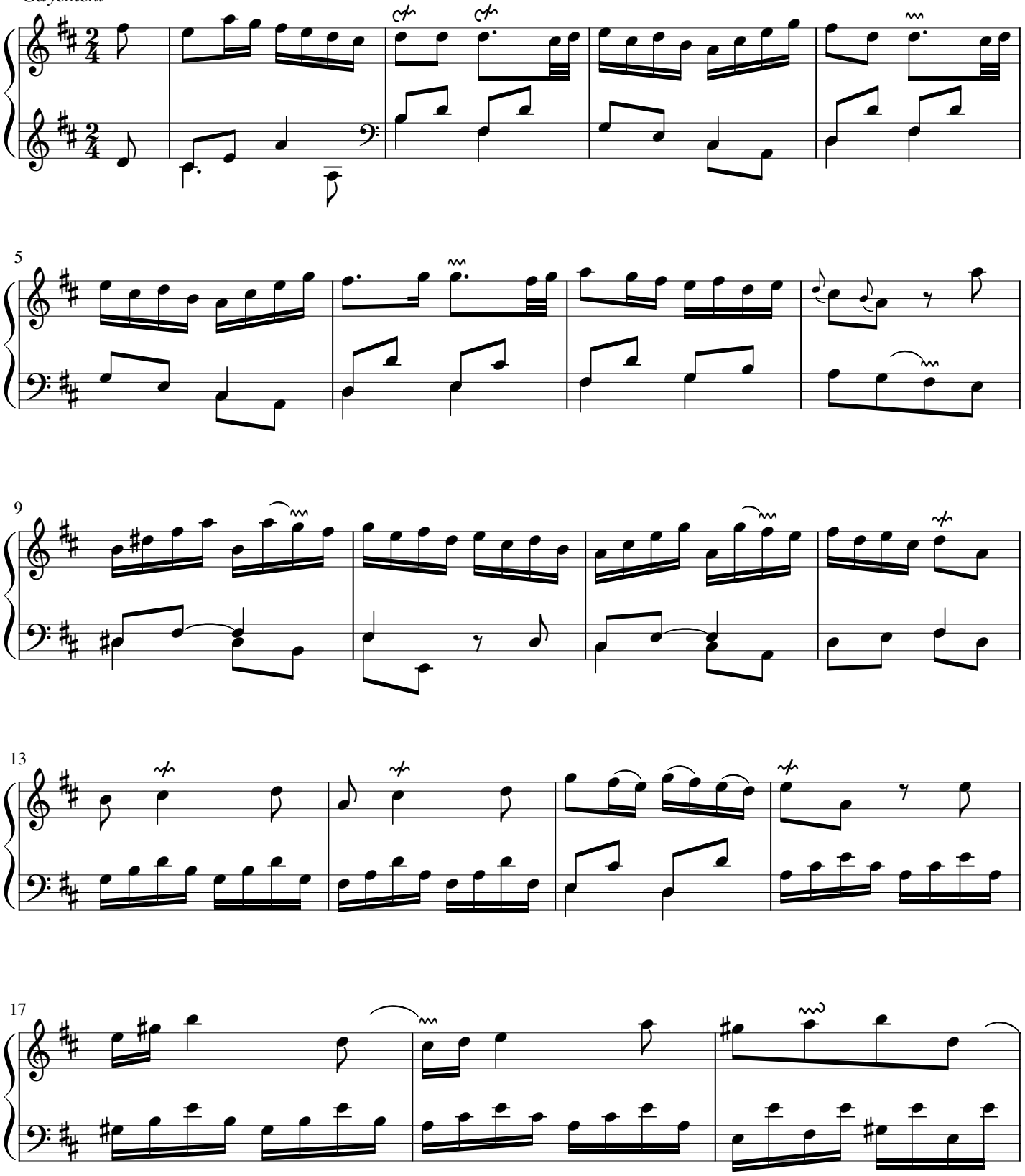
Tendrement

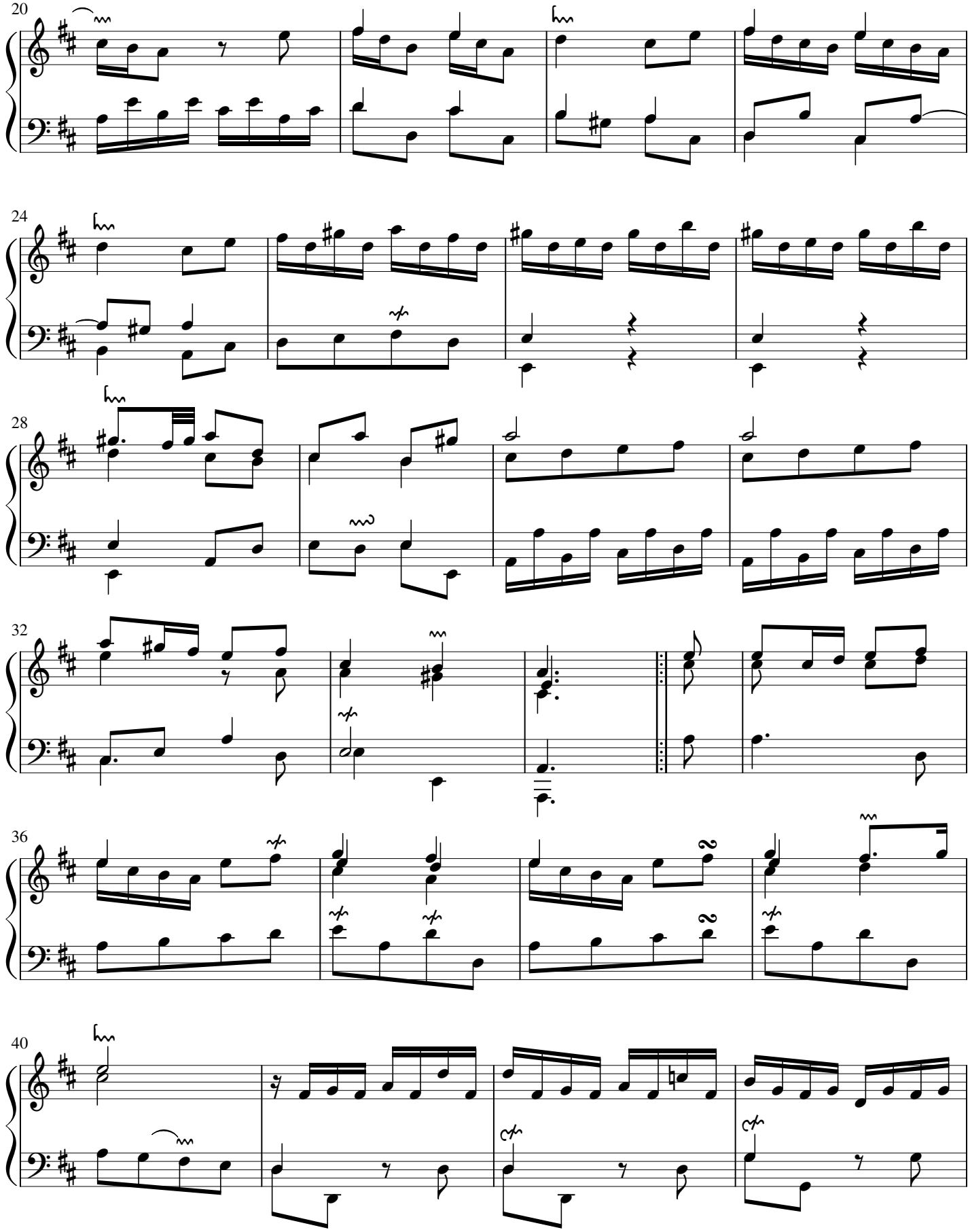


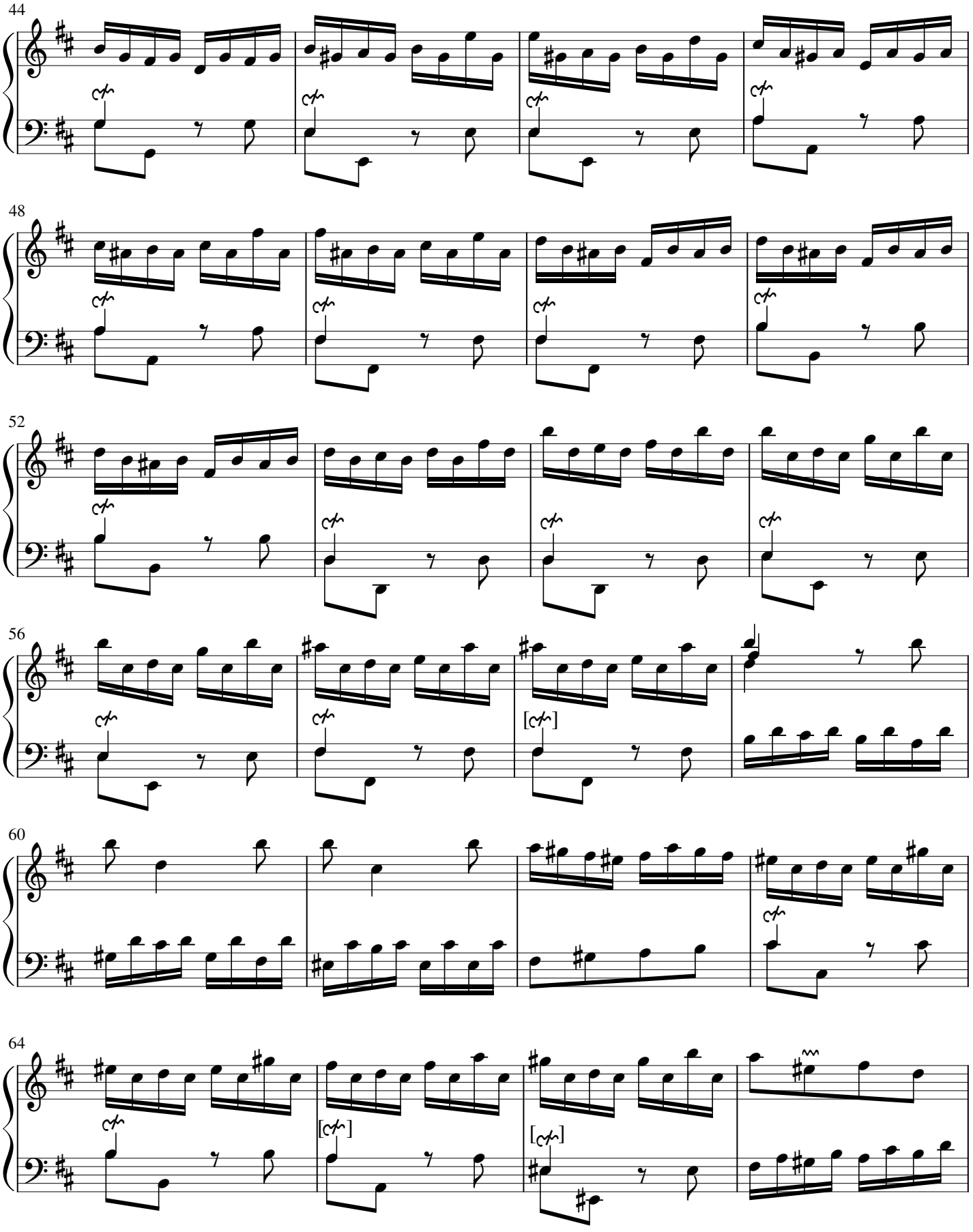

15
18
21
24
27
FIN

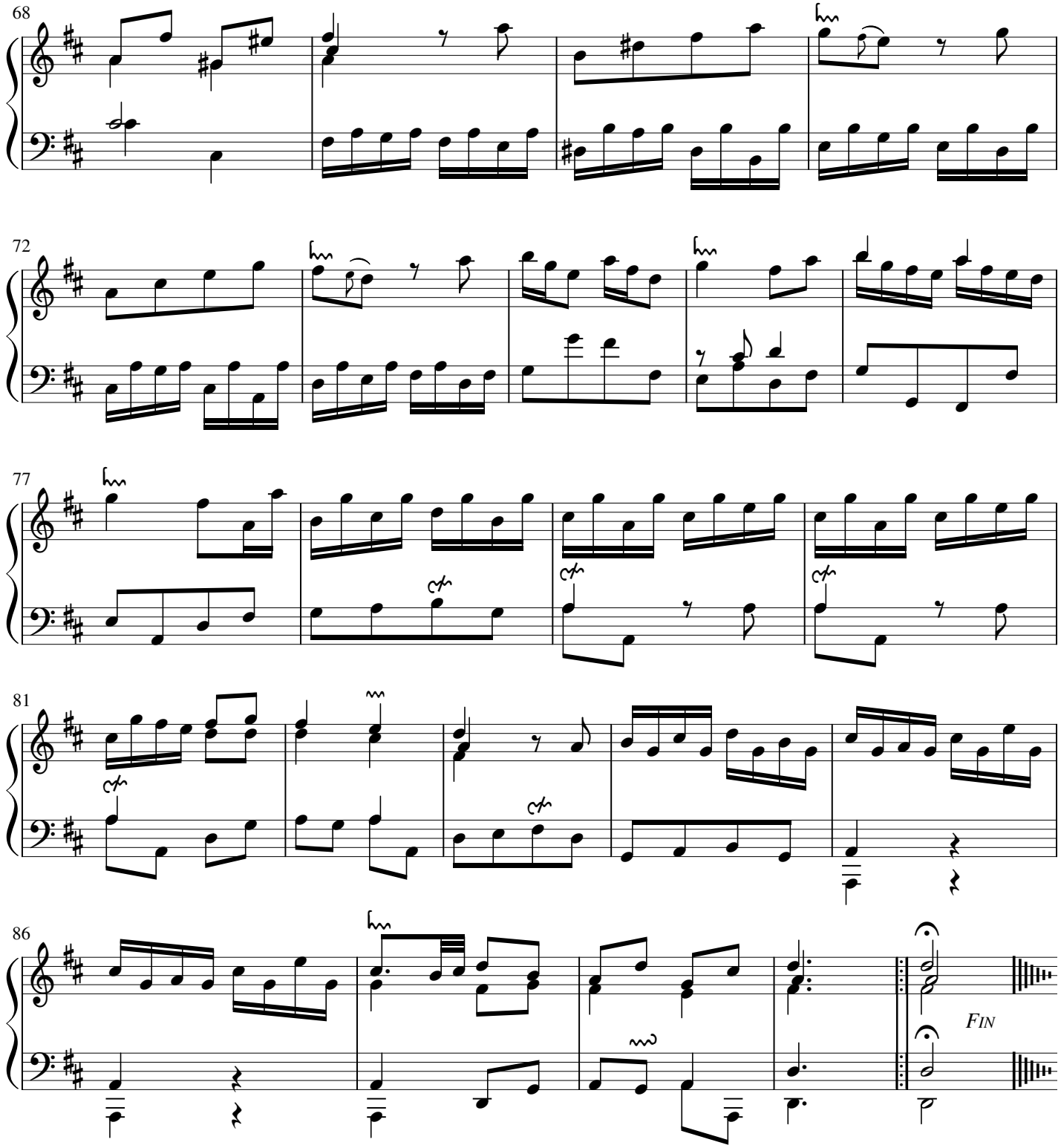
La Fringante

Gayement




20
24
28
32
36
40


44
48
52
56
60
64


68
72
77
81
86
FIN

Pièces de Clavecin, Op.1, by J.-H. Fiocco

Joseph-Hector Fiocco (1703–1741) was the son of Pietro Antonio Fiocco, a Venetian composer who had settled in Brussels. Trained in music by his father and older brother, he spent his working life as a church musician, holding important posts in Antwerp and Brussels. He composed a considerable amount of choral music for church use, as well as other works such as the harpsichord suites in this volume.

Fiocco brought out his *Pièces de Clavecin* at Brussels in 1730, his first and only published work. This volume offers two suites, in G major/minor and in D major/minor, each with twelve pieces. Overall the music is strongly French in style, featuring character pieces with evocative titles, extensive use of ornamentation, and many pieces in rondeau form—all of which will be familiar to those who know the works of François Couperin and other Baroque French masters. However, Italian elements are present as well; the last four pieces in the first suite constitute an Italian-style sonata that could be performed on its own.

These pieces, with their idiomatic writing for the harpsichord, are delightful to play or listen to and deserve to be better known. They are generally not difficult and so are accessible to most performers. This edition aims to present a text as close to the original printing as possible while still being useful to contemporary keyboardists. It includes an Introduction with discussion of ornamentation and other performance issues, a glossary of French terms, and critical notes on the text.