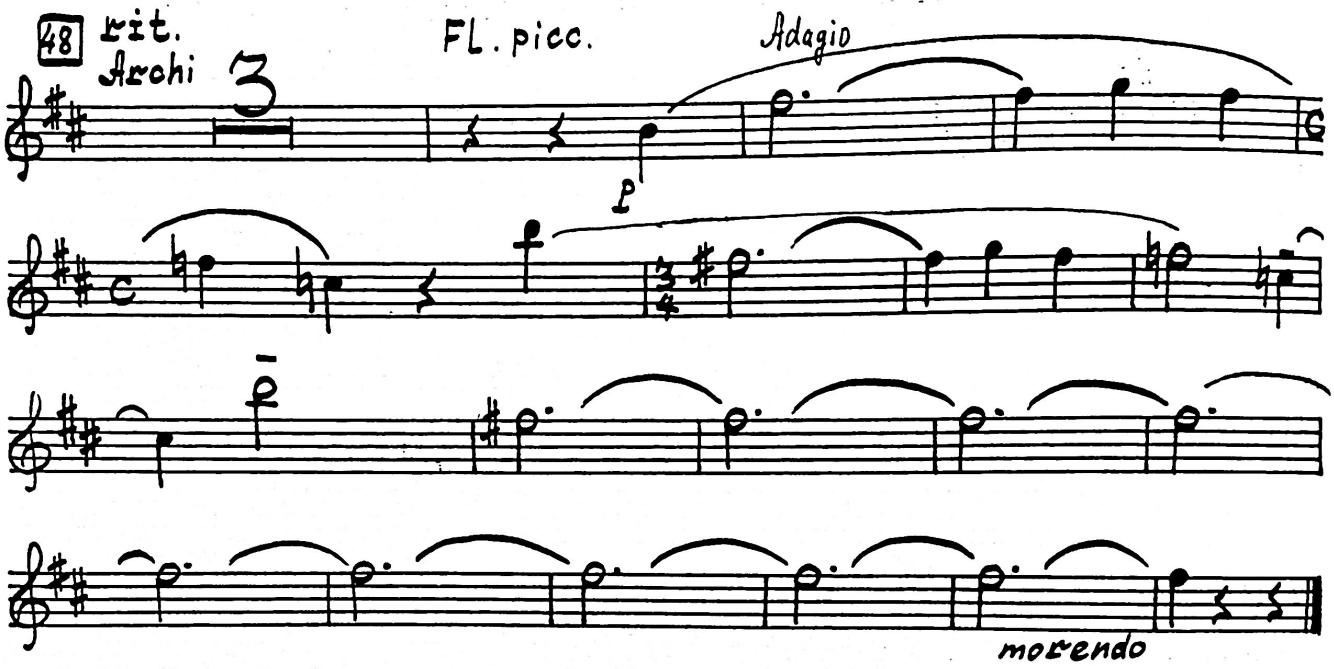
Piccolo

Cahier n. 3

EXCERPT 2 – from Mvt. II

This passage must be played very quietly but with a little color in the middle of each phrase. I prefer taking a breath before the long F♯ at the end; however, the breath may be taken before the high B. Taking the little finger of the right hand off for the F♯ may stabilize the pitch more.

There may be much room for tempo interpretation in this "dying-away" closing of the movement; it often goes as slowly as 𝅗𝅥. = 52.



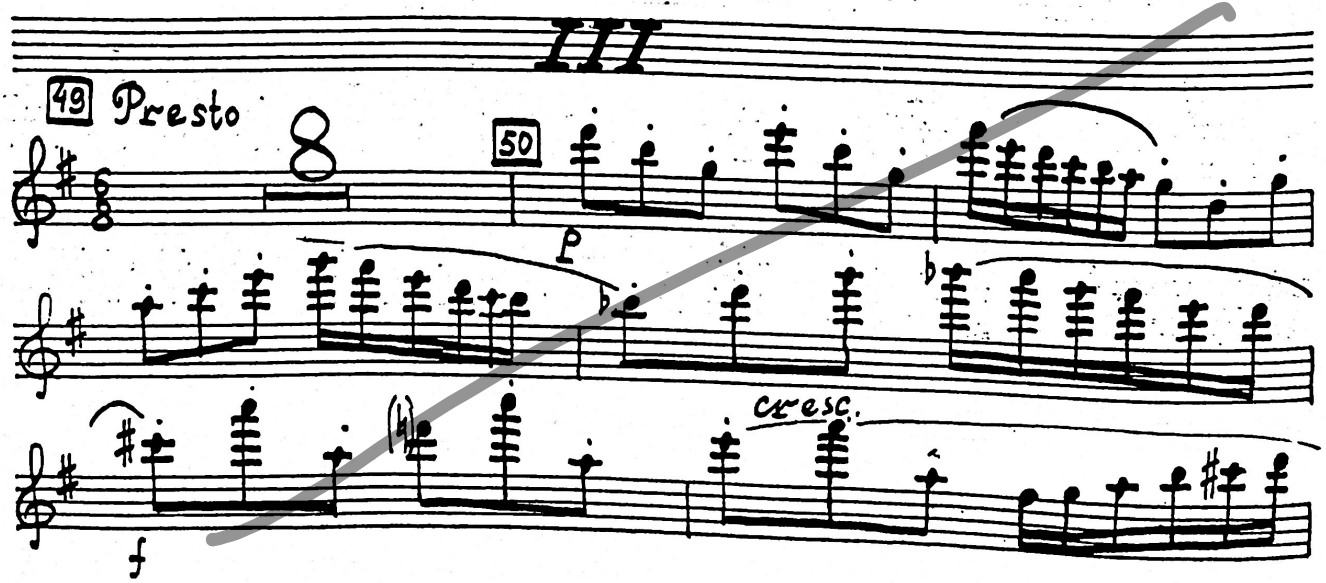
EXCERPTS 3 & 4 – from Mvt. III

In these excerpts, keep the tempo very steady. The Piccolo must sparkle going up to the high B♭ and C. The tempo is ♩ = 126. The Flute 2 part is included in the piano score for study purposes.

Be sure the quarter notes 4 bars before **62** are held for their full value.

In the 6th bar of **50**, the slur should begin with the run of 16th notes; the preceding 8ths are staccato. In the 7th bar of **50**, the third note is A♭ rather than A♮. The D in the final bar needs a staccato dot.

The piano accompaniment begins 2 bars before **50**.



OVERTURE TO "LA GAZZA LADRA"

GIOACCHINO ROSSINI
(1792-1868)

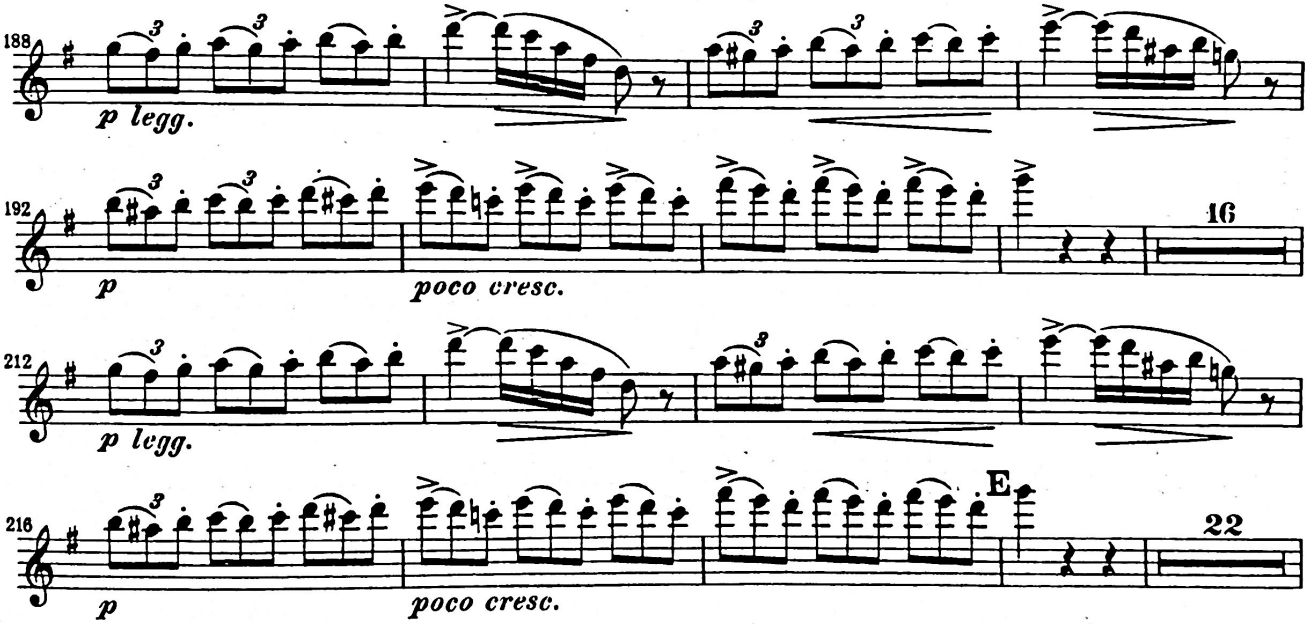
Rossini wrote very well for Piccolo! In these two passages, evenness in phrasing is important. Both passages are played in unison with two other instruments. The first is with Bassoon and Clarinet, the second with Oboe and Clarinet. Do not cut off the second note of the triplet. The line should continue for two measures. Crescendo to the quarter-note tied to the sixteenth, and then diminuendo the 16ths in strict rhythm. This applies whenever this figure occurs. Although the passage ends poco crescendo, I have played for conductors who prefer having the phrase end with a diminuendo. Is is difficult to accomplish this, but the effect is wonderful.

The edition shown here originated with Breitkopf and is sometimes called the "German version." There is also an "Italian version" originating from Ricordi which lacks the piccolo solo at measures 345-376.

EXCERPT 1

In 217-219, every beat begins with an accent according to the orchestra score, just like 193-195.

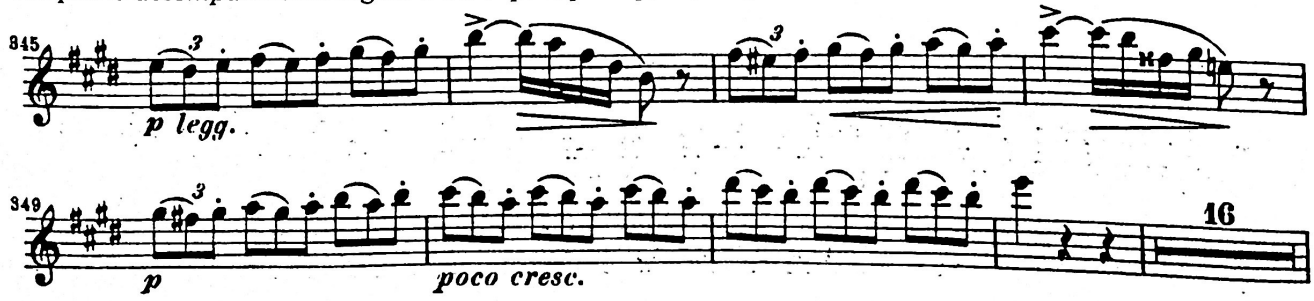
The piano accompaniment begins 8 bars (plus pickup) before your entrance.

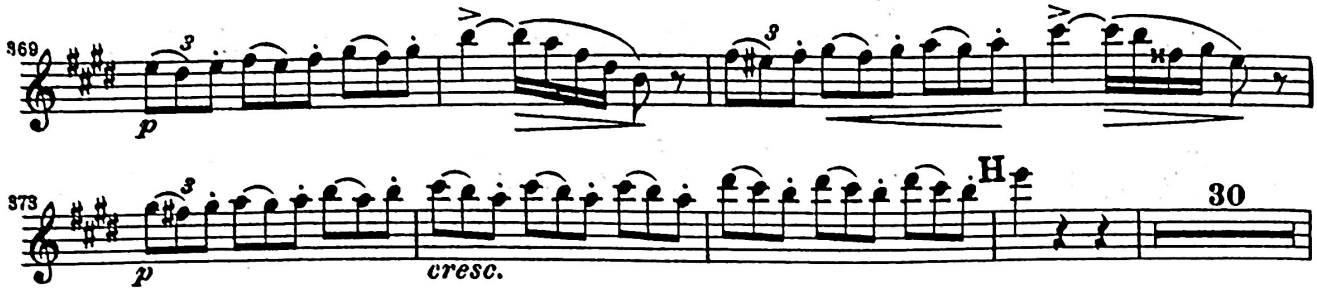


EXCERPT 2

At 350-352 and 374-376, the score does lack the accents which appear in Excerpt 1, suggesting the phrase can build more flowingly. When playing this with the orchestra, be sure to match articulation style with the other winds.

The piano accompaniment begins 8 bars (plus pickup) before your entrance.



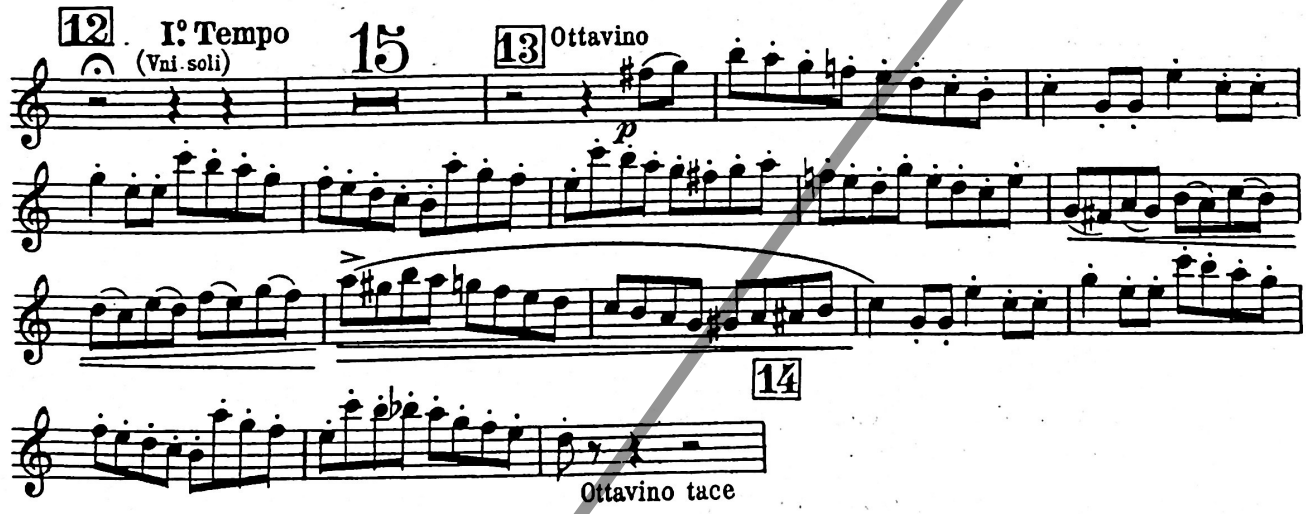


OVERTURE TO "LA SCALA DI SETA"

GIOACCHINO ROSSINI
(1792-1868)

This is a tricky excerpt played in unison with the Oboe. Articulation must be light, and the length of the notes should be matched by both instruments.

The piano accompaniment begins 3 bars before **13.**



OVERTURE TO "SEMIRAMIDE"

GIOACCHINO ROSSINI
(1792-1868)

EXCERPT 1

Here is another wonderful Rossini overture. At G the Piccolo reinforces the 1st Violins, so articulations and lengths of the repeated 16th notes must match the bow strokes of the upper strings; it is therefore traditional to omit the slurs over the 16ths. Rhythm must be very precise. Don't get behind on the three 16th pick-ups before the quarter-notes.