THE PICCOLO IN THE CHAMBER MUSIC OF THE TWENTIETH CENTURY:
AN ANNOTATED BIBLIOGRAPHY OF SELECTED WORKS

DOCUMENT

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School of The Ohio State University

By

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ABSTRACT

The popularity of the piccolo has continued to grow throughout the twentieth century, with much solo and chamber music being written specifically for this instrument. However, the cataloguing of works specifically for the piccolo has not kept up with its emerging importance. Although there are various lists of repertoire available, most deal more specifically with the flute literature, and if the piccolo is included, it is secondary and the list is incomplete. This is especially true of the use of the piccolo in chamber repertoire. While efforts are being made to target the solo literature available for the piccolo, the topic of the chamber music of the twentieth century has not been approached or undertaken. With more flutists taking an artistic interest in the piccolo and the literature available for this instrument, it seems reasonable that a list of chamber works specific to this instrument is needed.

This annotated bibliography is an attempt to catalogue the chamber music of the twentieth century that contains piccolo. The parameters applied are as follows: the work will be able to be performed by up to nine players; annotation will cover works in which the piccolo is used on a separate part (i.e. works which contain flute/piccolo parts will not be annotated but will be listed in a separate section); remaining works for which a score was readily available; works that contain flutes only (i.e. flute choir, flute quartets, etc.) will not be included.
Preceding the annotated section is a short history of the development of the piccolo and its use as an ensemble instrument. Because of the lack of historical information available for the eighteenth century there is a discrepancy as to what instrument was used in certain literature. This paper is not meant to settle these differences, but to show how the piccolo is one instrument which may be used in these works.
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I owe a debt of gratitude to Jan Gippo who graciously allowed me to have free rein of his extensive library. Without him many of these unpublished scores would remain unknown. Thanks also to Mr. Gippo for helping to bring the importance of the piccolo and piccolo music to the attention of flutists.

Finally, I must thank my husband, Jeff, for his continued support and encouragement in all of my musical endeavors.
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Almitra Music Co., Delevan, NY

ALRY Publications, etc., P.O. Box 24494, Denver, CO 80224

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American Music Center, Inc., 2109 Broadway, Suite 15-79, New York, NY

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Berandol Music Ltd., 11 St. Joseph Street, Toronto, Canada

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Bowdoin College Music Press, Brunswick, ME
Hendon Music, Lawson Blvd., P.O. Box 130, Oceanside, NY (Boosey & Hawkes)

Hermes Beard Press, Aptos, CA

Heugel & Cie, 56 a 62, Galerie Montpensier, Paris 2, France (Theodore Presser Co.)

Hudební Fond, Prague, Czechoslovakia

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International Music Co., 545 5th Avenue, New York, NY

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Japanese Federation of Composers, Tokyo

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Leduc, 175 Rue Saint-Honore, Paris, France

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Lido Melodies, Paris, France

Lingua Press, La Jolla, CA

Louis Oertel Musikverlag, Hannover, Germany

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Merion Music, Inc., Bryn Mawr, PA (Theodore Presser)
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MMC Publications, Reading, MA
Moeck, 15800 NW 49th Avenue, Miami, FL 33014 (European-American Music Distributors)
Music for Percussion, Inc., 170 N.E. 33rd Street, Ft. Lauderdale, FL
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Salabert, New York, NY
Schott, Freres, 30 Rue Saint-Jean, Brussels 1, Belgium

Schott & Co., Ltd., 48 Great Marlborough Street, London W 1, England
(European American Music, Inc.)

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Sikorski, Hamburg, West Germany

Simrock, Werderstrasse 44, Hamburg 13, West Germany (Associated Music Publishers)

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CHAPTER 1
INTRODUCTION

The popularity of the piccolo has continued to grow throughout the twentieth century with much solo and chamber music being written specifically for this instrument. However, the cataloguing of works specifically for the piccolo has not kept up with its emerging importance. Although there are various lists of repertoire available, most deal more specifically with the flute literature, and if the piccolo is included, it is secondary and the list is often incomplete. This is especially true of the use of the piccolo in chamber repertoire. While efforts are being made to target the solo literature available for the piccolo, the topic of the chamber music of the twentieth century has not been approached or undertaken. With more flutists taking an artistic interest in the piccolo and the literature available for this instrument, it seems reasonable that a list of chamber works specific to this instrument is needed.

This work begins with a brief history of the piccolo followed by an attempt to catalogue the chamber music of the twentieth century that contains piccolo. The works contained in this document were found through a number of different sources. The initial research was accomplished using an advanced search on WORLDCAT with the following search string: piccolo [subject] and chamber music [subject]. This resulted in 72 hits, which were then researched and catalogued in a database. Next, a more intense search was done using the
search string: piccolo+ [subject heading] and trios [subject heading]; the second subject heading was then changed to quartets, etc., for the remaining searches. The results for this search were as follows: trios = 120; quartets = 83; quintets = 83; sextets = 73; septets = 46; octets = 77; and nonets = 32. In order to find duos, a different search string was used: piccolo n instrument (insert the instrument name in plain text) not trios not quartets, etc. [subject heading]. This search resulted in much fewer hits, of which many were already accounted in the existing database. A variation of the last search string was also used to search voice categories and forms (sonatas, fantasias, canons, suites, partitas, and fugues). This search string: piccolo n5 form; also resulted in fewer hits, however, more chamber music containing voice was found. The 'n' in the search string is used to represent the word near, thus n5 would mean near five words of the word following the 'n'.

Another means of research was to compare other lists of chamber music such as: the National Flute Association Library Catalogue; the Woodwind Music Guide of Himie Voxman and Lyle Merriman; Trevor Wye and Patricia Morris' A Piccolo Practice Book; and the Flute Repertoire Catalogue of Frans Vester. Jan Glopo and Tammy Sue Kirk also have a detailed catalogue of piccolo music, which was very useful.

The parameters applied to the bibliographic material are as follows:

1. Annotation will cover works in which the piccolo is used on a separate part (i.e. works which contain flute/piccolo parts will not be annotated but will be listed in a separate section).
2. The work will be able to be performed by up to nine players.
3. The remaining works for which a score was readily available will be annotated.

2
4. Works that contain flutes only (i.e. flute choir, flute quartets, etc.) will not be included.

The annotated bibliography is organized into separate chapters according to the instrumentation of the ensemble: Multiple Piccolo; Piccolo with Strings; Piccolo with Winds; Piccolo with Percussion; Piccolo with Mixed Instrumentation; and Piccolo/Flute (Same Part). Dates in parentheses represent the date the work was completed before it was published. The duration of certain works was not always available, so may not always be included. If the work is in manuscript form, the location (holding library) is included when applicable. Publisher information and dates were not always available. In this case all information that has been found during the research is included to make the list as accurate as possible. Occasionally an ensemble does not conform to the parameters. When this is the case, the last category in the chapter will be Miscellaneous Ensembles. Some examples of this category would be: A chamber ensemble accompanied by a larger group such as a wind ensemble or orchestra; or a chamber ensemble in which one of the other instruments is noted as the soloist but the size still fits the parameters.

There are several piccolo duets with band accompaniment that date from the turn of the century. Since all of the dates could not be found and some were composed prior to the twentieth century, all of these are contained in the appendix. Solo collections from this era and reference books for file music are also in the appendix.

The combination of all the research has created a database of 427 works. Of this, 401 works were applicable to the bibliography (including the works in the appendix). The remaining twenty-six works did not meet the parameters of the document. The following table shows how these works were distributed through the categories.
<table>
<thead>
<tr>
<th></th>
<th>Multiple Piccolo</th>
<th>Piccolo &amp; Percussion</th>
<th>Piccolo &amp; Strings</th>
<th>Piccolo &amp; Winds</th>
<th>Piccolo &amp; Misc.</th>
<th>Piccolo / Flute</th>
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<td>2</td>
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<td>4</td>
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<tr>
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<td>5</td>
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<tr>
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<td>5</td>
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<td>0</td>
<td>0</td>
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<td>10</td>
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<td>0</td>
<td>7</td>
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<tr>
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<td>32</td>
<td>10</td>
<td>11</td>
<td>49</td>
<td>88</td>
<td>211</td>
</tr>
</tbody>
</table>

Table 1: Combinations of piccolo repertoire in chamber ensembles.

The table indicates some deficiencies in the chamber music containing piccolo. The most notable of these is in the Piccolo & Percussion and the Piccolo & Strings categories. The Multiple Piccolo category is also small, with much of the literature being contained in duets. As one might expect, the Piccolo/Flute category is the largest. However, even with the Piccolo/Flute category being the largest, it makes up just over half of the works found, leaving almost 200 works in the remaining categories.

There is also global representation of piccolo chamber music from the following countries: United States of America, Australia, Austria, Belgium, Canada, Czechoslovakia, Denmark, United Kingdom, Finland, France, Germany, Holland, Hungary, Iceland, Italy, Japan, Mexico, Norway, Poland, Russia, Slovenia, Sweden, and Switzerland.
Table 2: Comparison of piccolo repertoire by category to the decade in which they were composed.

This is an interesting comparison in that it shows a small increase in compositions until the 1920's, then slacks off until the post WWII era. Pieces written at the turn of the century, which are in the appendix, are not included in this table. During the 1950's there is another increase in compositions which continues through the 1970's where it reaches the highest number at 105. Then there is a continuous decrease in production through the 1990's. This is possibly due to a lack of material available that is in the publishing stage or is still in manuscript form. With the addition of the Piccolo Artist and Piccolo Masterclass competitions to the annual National Flute Association convention, and the inclusion of concerts dedicated to the piccolo, it will be interesting to track how these numbers change in the twenty-first century.
CHAPTER 2
HISTORY OF THE PICCOLO

The development of the piccolo actually began in ancient times when transverse flutes of various sizes were used. Archeologists have discovered ancient instruments with finger holes made from bones and examples of transverse flutes among Greco-Roman artifacts in Egypt. The earliest known example of a transverse flute is from a relief decorating an Etruscan tomb c. 200 B.C. The instrument depicted was rather short and would measure less than two feet. It should also be noted that side blown flutes ranging from as small as eight inches are found in the Asian culture as early as the ninth century B.C.

The development of the fife during the Middle Ages (c. 500-1430) was possibly the earliest predecessor of the piccolo as we know it in its modern form. However, the fife has survived today in its original form independent from the piccolo. The fife began as a small cylindrical flute, generally unjointed, with six finger holes and with metal bands protecting the ends. It was largely used as a martial instrument whose purpose dated back to the ancient Greeks. The Lacedaemonians had a saying that "a good performer on the flute would make a man brave every danger and face even iron itself."

The fife, which was first known as the Zwergpfleifl, Schweitzerpfleifl or

2 Sachse, p. 178-79.
Swiss pipe, was first introduced into European military music by the Swiss in the sixteenth century. At the time the Swiss were the principal mercenary soldiers of the Middle Ages and soon spread the instrument throughout Europe. The first documented use of a fife for military purpose was by the Swiss troops in the battle of Marignano (1515). The purpose of the fife in the military was to sound commands, using different calls, in order to signal to the army what their next move or position was. Thoinot Arbeau (whose real name was Jehan Taburet) published a treatise in 1588 entitled Orchesographie. In this text he includes pedagogical information and a tablature (stated to have been compiled by Isaac Huguei, an organist). Arbeau also describes the fifes used by the Swiss and Germans and gives an illustration of a soldier playing one. His description is as follows: "a small transverse flute with six holes, which is used by the Germans and Swiss, and which, as it has a very narrow bore no bigger than a pistol bullet, gives a piercing sound..." "Those who perform on this instrument, play according to their own pleasure, and it is enough for them to keep time with the sound of the drum." This is a very accurate description of the fife's sound and even describes how the sound of today's piccolo cuts through the texture of an orchestra.

Another and perhaps more accurate reference to the fife is the Harmonie Universelle of Marin Mersenne (1636, 1637). The second volume contains a chapter devoted to the wind instruments of the time, which has an illustration of a fife with the given length of one foot and five-sixths. Although the fife seems to be mainly a military instrument it is of interest to note that Cardinal Wolsey

1 Ibid., p. 73.
2 Ibid., p. 77.
3 Ibid., p. 74-75.
5 Ibid., p. 215.
used a group of fife and drums to entertain King Henry VIII for a concert at Whitehall in 1530. Later, in 1671, Charles I prohibited fifes from being played at fairs without a license from the Royal Trumpeter.\textsuperscript{10} Handel also uses fifes, along with cymbals, and drums in his opera Almira, when Consalvo enters as Asia surrounded by lions.\textsuperscript{11}

When one speaks of the music in the seventeenth and eighteenth century, the instrument names denote instruments different from our modern ones. For instance, in Handel’s time, flauto piccolo referred to a descant recorder; although from Gluck onward it represented the orchestral piccolo.\textsuperscript{12} The flageolet was also a small, narrow recorder with six holes.\textsuperscript{13} The fife was a different instrument, a transverse flute which retained the sixteenth century characteristics of a cylindrical bore and no key.\textsuperscript{14} The break from the fife in the development of the piccolo occurred in the Baroque era (1700-1750). This juncture, in which the piccolo becomes a separate instrument, was not because of the bore changing from cylindrical to conical (the modern fife is also conical) but perhaps because of the addition of keys. Although the fife of the nineteenth century was sometimes given a D\# key, this seems to be more of an exception.\textsuperscript{15}

There is little evidence by way of remaining instruments to support the development of the piccolo in the eighteenth century. We know of its use because of the music that was possibly written for it, most notably the three concertos by Vivaldi. However, there is some question as to which instrument they were originally composed for, since these concertos can also be played on descant recorder. Dr. Eby found only one book, written by German scholar

\textsuperscript{10} Fitzgibbon.
\textsuperscript{11} Ibid., p. 79.
\textsuperscript{13} Sachs, p. 313.
\textsuperscript{14} Baines.
Lenz Meierott, which deals with the seventeenth and eighteenth century history of the instrument. In his book Meierott attempts to distinguish the small transverse flute from the small recorder, flue, flageolet, and various other flute family instruments. On these early instruments intonation was a very large problem and manipulation of the embouchure was a must. The best keys for the transverse flute were G and D major whereas the favorite keys for the recorder were B-flat and F major. Quantz warned performers that:

“Pieces set in very difficult keys must be played only before listeners who understand the instrument, and are able to grasp the difficulty of these keys on it; they must not be played before everyone. You cannot produce brilliant and pleasing things with good intonation in every key, as most amateurs demand.”

At the end of the eighteenth century, Tromlitz solidified Quantz’s statement when he wrote that keys with more than three sharps or flats were unsuitable for the flute.

According to Eby, the piccolo of the nineteenth century followed the same line of development as the flute, only technical developments on the piccolo happened later than they did on the flute. During this century there were many forms of the instrument in use. The newer instruments did not usually gain acceptance right away so the older instruments continued to be used, made, and written about for many years. From the thirty-four catalogues that Zart Dombourian-Eby examined for her dissertation, she was able to determine that flute makers made piccolos in over forty different systems, seven different tonalities, and out of six different materials.

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9 Banes, p. 291.
12 Eby.
The first person credited with creating the multi-keyed piccolo was Tromlitz in 1791 (by Galpin), although there is no reference in Tromlitz’s book to support this. Dr. Eby did find a quote of Michael Janusch, flute teacher at the Prague Conservatory, claiming that he was the inventor of the multi-keyed piccolo in 1824, however, there is no primary evidence of a multi-keyed piccolo before the 1820’s:

“It would be desirable to make the piccolo flutes in orchestras generally more useful by providing them with similar keys (to those of the six-keyed flute), and that the players practice with these modified instruments in order to be able to perform movements in more distant keys. The piccolo flute which is usually played by flutists in the orchestra, incomplete, I have had constructed with six keys in order to use them in more distant keys. Every flutist in the orchestra can easily practice on a piccolo with six keys, since there is no difference in the mechanics between this and the flute, and one will easily be able to play in tune in the keys of several sharps or even flats on a piccolo flute with keys.”

Theobold Boehm is responsible for the system of keywork on the flute and piccolo that is played today. He adopted two principles for his construction; one, that the key holes should be equal, or nearly so, in size; and the other was that the keys should remain open when not in use. He then developed a key system to carry out these principles, of which the final result is still used today. In 1846 he also changed the bore from conical to cylindrical (except for the headjoint which has a slight taper) which improved the high notes and projection of the sound.

The Boehm system piccolo was made by several French flute makers as early as the 1830’s. Evidence of their existence can be found in the catalogue of the instrument makers even though there is no piccolo surviving from that time. Today there are three piccolos that still exist which were made by Boehm

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himself. One was constructed in October of 1850 for Kapellmeister Pott. The ledger from the Boehm Mendler workshop lists four more piccolos which were made from 1876-79.\textsuperscript{27} It appears that although Boehm tried to adapt the piccolo himself, he had poor results with it, as shown by a quote from the July 1, 1902 issue of the Zeitschrift für Instrumentenbau and the 1904 catalogue of J. Mollenhauer and Sons:

"He [Boehm] evidently saw that himself and tried to stimulate the interest of our Mr. Th. Mollenhauer, who held then (1862-64) an engagement there. Boehm, not having completed his essays on the piccolo yet on account of his age, did not like to recommend it to any artist and made occasionally the remark to our Mr. Thomas: "you are the right man to continue my experiments; you’re young and willing and able to work, besides that your knowledge of acoustics will favourably prosper your progress."

(Instrument catalogue of J. Mollenhauer & Sons, Fulda, Germany, 1904, p. 15).\textsuperscript{26}

The catalogue also relates how Mollenhauer tried to retain the cylindrical bore. He experimented with different bore sizes, wall thicknesses, hole sizes and headjoint bores. However, these experiments were still unsatisfactory as the high register spoke only sporadically and the tone was quite sharp and cutting. Mollenhauer was more successful when he tried a conical bore with a cylindrical headjoint. Unfortunately the firm’s archives were destroyed during WWII, so the exact dates of these experiments is unknown. The Mollenhauer catalogue from 1891 features “a newly constructed” Boehm system piccolo, described as “a welcome new model for Boehm flutists.”\textsuperscript{28}

Although the Boehm system piccolo was available in the nineteenth century, it was common in England for flutists to play on a Boehm system flute but have a conical six-keyed piccolo (Whitaker was a favorite maker, his instruments were mostly sold by Hawkes). Some artists, even today, find that

\textsuperscript{26} Eby.
\textsuperscript{27} Ibid.
\textsuperscript{28} Ibid.
the metal, cylindrical piccolo is easier to play, especially in the high register.°

Although the Boehm system piccolo is the one most in use today, there have been other models through the years. In 1914, Nicholas Alberti of Chicago secured a British patent for a transposable piccolo (from C-Db). Externally the instrument appears the same, except that it has oblong keys. The adjustment is made by having a tube of thin metal permanently attached to the headjoint. The metal tube is slightly longer than the body and contains all the holes needed for a normal Boehm piccolo plus one extra hole. Since the keyholes are oblong, when the headjoint and tube are pulled out the piccolo behaves in C, pushed in it behaves in Db.°°

Another modification to the Boehm system piccolo (and flute) was in 1948 by Alexander Murray. At the time Murray was soloist with England’s Royal Air Force Band. He initially developed the flute in conjunction with Albert Cooper and mathematician/flutist Elmer Cole. The main changes to the Boehm system were the open G♯ key, the open D♯ key and an F♯ lever for the little finger which was built on the same principle as the Carte, Brossa, Rockstro, and Juliott F♯ keys.°°° The Murray flute and piccolo received support from piccoloist Walfrid Kujala (Chicago Symphony) and Robin Chapman (London Philharmonic). Kujala considered the primary advantages to be the flexibility of the right hand which was effected by the F♯ lever and the improvement of c1♯ and d1♯, which cannot be trilled with the regular Boehm key configuration.°°°° In 1972, the Armstrong company produced fifty production model Murray flutes and six Murray piccolos. Both the flutes and the piccolos were made in two

° Baines, p. 55-57.
°° Bate, p. 194-97.
°°°° Ibid.
pieces.30

The open-hole or quarter-tone piccolo was the idea of John Fonville, faculty member of the University of California at San Diego. At the National Flute Association convention in 1992, Fonville approached some flute makers with the possibility of an open-hole piccolo with two additional quarter-tone keys. The holes are cut directly through the cork pad and, according to Fonville, are able to produce perfect quarter-tones. This invention allows for the expansion of the piccolo repertoire into microtonal music along with enabling other extended techniques such as glissandos.31

There has also been mention of an Ab piccolo, which would be used to play parts written down to low C, such as Britten's Billy Budd.32 There are only two of these piccolos in existence, one of which belongs to Jan Gippo of the St. Louis Symphony. An early piccolo with a foot joint is also said to exist.33 Although further early evidence of such an instrument has not been found, Albert Cooper did make a modern instrument of this type.34

Perhaps the earliest use of the piccolo in an orchestra would be in Handel's opera Rinaldo (1711). However, there is a difference of opinion as to whether the recorder or the transverse flute/piccolo would have been used. One point that would support the use of the piccolo is the key signature (G major). One must recall that during this era the recorder was known to play mainly in the flat keys, whereas the transverse flute played in the sharp keys. Also, although the part was originally marked as flageolet in the original autograph score, it was later altered to flauto piccolo in Handel's own writing (as

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30 Ibid., p. 151.
32 Baines, p. 57.
33 Ibid.
this can also refer to a recorder, the key signature is the only real indicator). J.S. Bach also used the piccolo in his Cantata BWV 103, *Ihr werdet weinen und heulen*, (1725). In 1751, Rameau’s use of the piccolo in the overture to his opera *Acanthe and Clérisse*, resulted in the Paris Opera’s inclusion of a piccoloist on the roster. Mozart also made use of the piccolo, although not in his symphonies. He first wrote for the piccolo in his *German Dances* of 1771-1772 (K. 104). The most famous of Mozart’s piccolo parts was for his opera *Seraglio*, in which the piccolo, along with cymbals and side drums, announces the Turkish military. Mozart also scores for the piccolo in the *Magic Flute* and *Indomeneo*. A little later, Gluck pairs the piccolo with the bass drum, side drum, cymbals, and triangle in his opera *Iphigénie en Tauride* (1779). Although Rossini wrote extensively for piccolo in his opera theatre works, Beethoven was the first composer to actually write for the piccolo in a symphony. He made use of the piccolo in both his 5th and 9th symphony.

The first two composers that can be credited with writing solo piccolo passages in their symphonies are Tchaikovsky and Berlioz (each also played the simple system piccolo). Of the piccolo Berlioz said:

“...When I hear this instrument employed in doubling in triple octave the air of a baritone, or casting its squeaking voice into the midst of a religious harmony, or strengthening or sharpening (for the sake of noise only) the high part of an orchestra from beginning to end of an act or an opera, I cannot help feeling that this mode of instrumentation is one of platitudes and stupidity. The piccolo may, however, have a very happy effect in soft passages, and it is a mere prejudice to think that it should only be played loud.”

Tchaikovsky originally revealed the piccolo soloistically in the third movement of his 4th symphony. According to Fitzgibbon, the piccolo’s chief vocation

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16 Fitzgibbon, p. 125.
19 Ibid.
26 Ibid.
30 Fitzgibbon, p. 81-82.
36 Baines, p. 56-57.
(during the Romantic era) is to reproduce the sounds of nature. For example, the howling wind, lightning, or thunder. The piccolo is often used programmatically as a diabolic instrument. For instance, Marschner uses two piccolos in his *Le Vampire*, and Gounod and Berlioz both use it to introduce Mephistopheles in their respective *Fausts*. Berlioz should also be credited with writing the first orchestral piece to use two piccolos. His *Dance of the Sprites* from "The Damnation of Faust" (1846) uses two piccolos in a solo situation. Sullivan uses the piccolo to imitate a lightning flash and thus herald the approach of Lucifer in *The Golden Legend*. Weber, Wagner, and Sullivan all use the piccolo to portray scenes of magic and the supernatural.46

The use of the piccolo continued to grow throughout the twentieth century with composers writing solo's for the instrument in many of their symphonies and orchestral works. Among the twentieth century composers known for their use of the piccolo in orchestral compositions are Gustav Mahler, Maurice Ravel, and Dmitri Shostakovich. Two works stand out among Mahler's repertoire for his use of orchestral piccolo: *Symphony No. 2*, which gives the piccolo a cadenza along with the trumpet and soprano; and *Das Lied von der Erde*. Maurice Ravel followed Mahler and often used two piccolo's in his works. Among his most notable orchestral works for piccolo are: *Schéhérazade* (1903); *Rapsodie espagnole* (1907); *Ma Mère l'oye* (1911); *Daphnis et Chloé*, Suite No. 1 (1911), and Suite No. 2 (1912). Perhaps the most prolific composer for the piccolo in orchestral writing was Dmitri Shostakovich. His symphonies all use the piccolo to a certain extent but the most notable are: *Symphony No. 6*; *Symphony No. 8*; *Symphony No. 9*; and *Symphony No. 10* (which also includes a piccolo duet). The symphonies of Shostakovich are special in that they use the piccolo both for slow, melodic solos and for fast, technical solos in

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46 Fitz Gibbon, p. 62-63.
the third octave.

Military marches include the flé or piccolo, but when was the piccolo first used in a concert band setting? The first modern wind band came into being as a result of the French Revolution, which placed emphasis on popularization and democratization. This movement produced the Band of the National Guard in 1789, which was organized by Bernard Sarrette (1765-1858). Based in Paris, the Band of the National Guard was a group of forty-five players and is considered a modern band in terms of size, of function, and of repertoire.13 The years following 1789 provided a perfect setting for the band as stirring music was in demand for the large assemblies, demonstrations and ceremonies which occurred. Other bands were also formed as augmentations of small regimental or civic groups.14

The first piece of music written for a large band was for the The Festival of the Federation on July 14, 1790. The Te Deum was traditionally included in ceremonies of the day, although it represented close ties to the monarchy. Despite public outcry against using the Te Deum in this ceremony, which represented liberty from the monarchy, it was still retained as part of the ceremony. Francois Joseph Gossec was chosen to compose this piece and wrote it for the largest number of musicians yet recorded. One account reported twelve hundred musicians, which must have included the chorus. This was also the first time that a French composer had written for so many different wind parts employing pairs of: small flutes, oboes, clarinets, horns, altos, bassoons, serpents, three trombones, timpani, bass drum, small drum and cymbals.15

With the birth of the concert band came the need for music other than

14 Ibid., p. 25.
military marches. There are several leading symphonic composers of the time who were eager to comply with this need. One of them was Francois Joseph Gossec (1734-1829) from France. He was mostly known for his symphonies, operas and oratorios but also composed several works for band and chorus. Among the surviving works for band are the *Classic Overture in C* (1793), and the *Military Symphony in F* (1793/94). Gossec was also the director of the National Guard Band during this time. His assistant, Charles Simon Catel (1773-1830), was a lesser known composer but an important professor at the Paris Conservatory. Catel's contribution to the band repertoire is the *Overture in C*, composed in 1793. Catel's original scoring for this piece was: two small flutes, two clarinets in C, two bassoons, two horns in C, two trumpets in C, bass trombone, serpent and timpani. This instrumentation is also the original scoring to the *Overture in C* (1795) of Étienne Méhul (1763-1817). This work is considered among the most important and interesting band compositions of this period. Although *small flutes could also refer to the E-flat flute, which is smaller than the C flute, in both these scores the reference points to the use of piccolo because of the lack of transposition.

It seems that the piccolo was an important instrument in the band repertoire from the very beginning and continued to be so with the military bands. In the last part of the nineteenth and early twentieth century the Sousa Band emerged, a civilian band led by John Philip Sousa and modeled after the Garde Républicaine Band. The Sousa Band brought many soloists to the limelight, including vocalists, percussionists, brass and woodwind players.

Among these were piccoloists:

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Ibid., pp. 214-215.

“Few piccolo soloists were ever featured, but the artistry of Marshal P. Lufsky and his predecessor, Eugene C. Rose, cannot be forgotten; both were recording artists as well as soloists with the Sousa Band.”

Although Sousa himself did not compose for the piccolo as a featured solo many of his marches did feature the piccolo. Among these the two best known are The Chimes of Liberty and of course the national march of the United States The Stars and Stripes Forever.

A common carryover from the eighteenth century was to pitch the military band flutes in flat keys.\(^\text{a}\) This practice continued with the turn of the century and early twentieth century marches and band music with the use of the D-flat piccolo. Much of this music has been reprinted with C piccolo parts since that is what is commonly used today. Although it would be impossible to name all of the important band music composed to date, there should be some mention of the Holst Suites for Military Band. The First Suite in Eb (1909) and the Second Suite in F (1911) were both originally scored with D-flat piccolo and are still considered standards in band music today.

The emergence of using the piccolo in chamber music occurred later in the nineteenth century. Possibly the first piece of this nature was the March Miniature by Arthur Bird (1887). This piece is scored for piccolo, two flutes, two clarinets, and two bassoons. It is interesting to note that more than once composers seem to like to pair the piccolo with a bass instrument (either tuba, trombone, bassoon, or cello). Among one of the best known of these pieces (and earliest example) is Elephant und Mücke or The Elephant and the Fly by Henri Kling (c. 1903), which is scored for trombone (bassoon or violoncello), piccolo (flute), and piano (or band). This piece represents the style of novelty music that was popular around the turn of the century. The use of the piccolo in

\(^{\text{a}}\) Ibid., p. 179.

\(^{\text{b}}\) Baines, 294.
Chamber music continued to grow throughout the twentieth century and is represented by the over 400 works found in the following bibliography.
CHAPTER 3
MULTIPLE PICCOLO

The annotated bibliography is organized as follows: Composer (last name, first name); Title; Publisher; Publication date; Composition cate (in parentheses); Instrumentation; Duration (when available); Annotation.

DUOS


Instrumentation: 2 Piccolos.
Duration: 2'43"

Unison runs, complex rhythms for the ensemble.


Instrumentation: 2 Piccolos.
Duration: 1'46"

The quarter note is 72 beats per minute with 32nd note runs.


Instrumentation: 2 Piccolos.
Duration: 5'


**Instrumentation:** 2-3 Piccolos.

The *Englische Grenadier-Marsch*, transcribed for piccolos.


**Instrumentation:** 2 Piccolos.

**Duration:** 7’


**DUOS (+KEYBOARD)**


**Instrumentation:** 2 Piccolos, Piano.

**Duration:** 9’45”

“In a letter accompanying the commission of this piece, Mary Laurie wrote: ‘...I do not hope for anything reminiscent of Kuhlau, but something that a Kuhlau lover could love too...please, not a stupid mess of chirping birds.’ With these directives in mind, I set to work to write a piece based on my experience as a player of flute duets and etudes—one containing the harmonic variety and surprise that I never found in these musical forms. I call the piece *Legend*, because, as any good story retold, it contains elements both old and new. There are chirping birds, but they quickly get turned into something else...”

--Carol Barnett
(from the score)

Piccolos play in octaves. Complex meter changes (3/4, 6/8, 9/8, 10/8, etc.). Also transcribed by the composer for two piccolos and orchestra.


**Instrumentation:** 2 Piccolos, Piano.

**Instrumentation:** 2 Piccolos, Piano.

**Duration:** 8'

**Extended techniques:** flutter tonguing, multiphonics.

**TRIOS**


**Instrumentation:** 2 Piccolos, Percussion.

**Duration:** 40'

"These small songs are echoes of rare moments and places where the voices of birds have been clear and I have been quiet enough to hear. Now and then this magic finds me wandering, like one of Harry Partch's lost musicians, in search of my own voice...But this music is not literal transcription. It is translation. Not imitation, but evocation. My concern is not with precise details of pitch and meter, for too much precision can deafen us to such things as birds and music. I listen for other, less-tangible nuances. These melodies and rhythms are, then, not so much constructed artifacts as they are spontaneous affirmations..."

—John Adams

(from the score)

**Detailed notes for the performers precede each movement. Extended techniques:** flutter tonguing, embouchure glissandi.


**Instrumentation:** 3 Piccolos.

Collection of file calls.

Vask, Jay. *Pecking Order.* Jay Vask

**Instrumentation:** 3 Piccolos.
QUARTETS


*Instrumentation:* 2 Piccolos, 2 Tubas.
*Duration:* 12'40"

Four movement work: Et Coetera, Fantome, "La Vavaise", Gaudriole. Makes more use of the low and middle registers of the piccolo than the high register. The second movement contains a quasi cadenza. Uses flutter tonguing.


*Instrumentation:* 4 Piccolo's.

Short work in which the four piccolo's imitate the sounds of mockingbird's.


*Instrumentation:* 3 Piccolos, Drum.

SEXTETS


*Instrumentation:* 6 Piccolos.
*Duration:* 10'34"

On first glance it appears as though the score has no meter markings. However, upon further study the meters are revealed as numbers above the staff (5.5 = 10/8, 4 = 4/4). Extended techniques include: glissando, harmonics and flutter tonguing. There are many staggered entrances on divisions of the beat, so this may need to be conducted.

**Instrumentation:** 2 Piccolos, Violin, Cello, Guitar, Electric Organ.
**Duration:** 2'30"

Pointellistic rhythms within the ensemble.


**Instrumentation:** 2 Piccolos, Alto Flute, Bassoon (or Tuba), 2 Percussion.
**Duration:** 8'6"

Three movement work that is both rhythmically and technically challenging. Very little rest.

**OCTETS**


**Instrumentation:** 2 Piccolos, 2 Flutes, 2 Clarinets, 2 Bass Clarinets.
CHAPTER 4
PICCOLO WITH PERCUSSION

DUOS


Instrumentation: Piccolo, Bass Drum.
Duration: Depends on the performers.

This piece would be categorized as 'Chance music. The score consists of one page containing instructions for each performer. The piccolo (the composer indicates that more than one may be used) plays a high B-flat preceded by three grace notes, as loudly as possible, while the bass drum plays an eighth note as loudly as possible. Each performer is instructed to play their part 'at random individually for duration of the piece.'


Instrumentation: Piccolo, Percussion.
Duration: 7'

Three movement work based on Indian tribes: Mayan, Navaho, Crow. Movement 1: complex meter changes (3/4, 7/8). The remainder of the piece is straightforward.


Instrumentation: Piccolo, Percussion.
Duration: 15'

bendings, wide range of dynamics, especially very soft sustained notes.
Movement 2: use of the extreme high register, two octave leaps in sixteenth
notes. Movement 3: very legato style without crescendo or vibrato in third
octave pianissimo. Movement 4: some rhythmical difficulties, soft as possible
third octave.


**Instrumentation:** Piccolo, Percussion.
**Duration:** 2'

Five movements: Lento, Allegro tranquillo, Adagio solenne, Allegro
risoluto e energico, Lento (reprise). Good command of low register needed.
Large register leaps throughout. Piccolo has a lyrical role throughout the piece.
The allegro movements are more technical but retain a lyrical quality.


**Instrumentation:** Piccolo, Alto Glockenspiel.
**Duration:** 3'

Two movements. Movement 1: complex rhythmic coordination between
parts. Movement 2: flutter tonguing, complex subdivisions in the piccolo part.

Samkopf, Kjell. *Oppfinnelser No. 3.* Oslo: Norsk Music Information
Centre, 1999.

**Instrumentation:** Piccolo, Percussion.
**Duration:** 13'

Score directions are in English. Extended techniques: flutter tonguing,
harmonics, note bends. Vivace section has consecutive eighths with grace
notes, while changing octaves that may pose technical difficulties.


**Instrumentation:** Piccolo, Tambourine.
**Duration:** 16'

Although this piece is for chamber orchestra, the second movement
‘Cadence’ is written for piccolo and tambourine. The movement is a cadenza,
written as a theme and variations. The difficulty of this work lies with the large
contrast in dynamics while the piccolo mostly remains in the middle to low
register, never extending beyond a second octave B-flat.

**Instrumentation:** Piccolo, Percussion.

**Duration:** 3'

Commissioned by Kathleen Matlis and dedicated "to a busload of Violists with one empty seat." Original instrumentation for viola but composer wrote "Suite for Solo Viola (or whatever)." First movement (Prelude) only. Complex meter changes (7/8, 4/4, etc.). Uses full range, 2 octave legato jumps.

**TRIOS**


**Instrumentation:** Piccolo, Glockenspiel, Celesta.

**Duration:** 7'

Frequent use of low register. Quick register changes and extreme dynamics. Rhythmically challenging, composer indicates phrasing by the way the notes are beamed.

Witzenmann, Wolfgang. *"Magam"*. Manuscript, 1996.

**Instrumentation:** Piccolo, Vibraphone, Percussion (1-2).

**Duration:** 10'

Graphic notation. Extended techniques: glissandi (embouchure), quarter tones, harmonics, flutter tonguing. Requires quick execution of the extended techniques during runs.
CHAPTER 5
PICCOLO WITH STRINGS

DUOS


Instrumentation: Piccolo, Cello.


Instrumentation: Piccolo, Double Bass.
Duration: 10’

Contains graphic notation with instructions in German. Many meter changes (often within one measure): 5/8-3/8-2/8-3/4-3/8-3/16... The composer also has a notation for the performer to use an alternate fingering and refers to the book Flutes au present by Pierre-Yves Artaud and Gerard Geay for those fingerings. Other extended techniques include: playing a single note while quickly moving through several alternate fingerings, harmonics, flutter tonguing, note bending, and glissandos. A rhythmically and technically difficult piece.


Instrumentation: Piccolo, Guitar.
Duration: 5’


**Instrumentation:** Piccolo, Double Bass.
**Duration:** 5'


**TRIOS**


**Instrumentation:** Piccolo, Cello, Piano.
**Duration:** 10'

Three movements based on dance: My mental Marionettes, The Theme (That Tango), Ten Years Later (Can-Can). Some 2:3 sections.


**Instrumentation:** Piccolo, Violin, Viola.
**Duration:** 3'

The piccolo part was originally written for flageolet. The work is dedicated to "Leopold Damrosch Mannes, who first performed the piccolo part on the flageolet, including the subtle glissando effect at the final cadence."

Indeed, the glissando would be very difficult to play on a modern piccolo, unless it was possibly an open-holed one. The range doesn't extend beyond a third octave D, all three parts play in unison a great amount of the time.


**Instrumentation:** Piccolo, Violin, Cello.
QUINTETS


Instrumentation: Piccolo and String Quartet.
Duration: 10'50"

Throughout this work the string quartet serves as an accompaniment to the piccolo. Use of constant and extreme tempo changes. There may also be some balance problems as the piccolo is sometimes playing in the low register (forte) against the full string quartet which is also playing forte. Flutter tonguing required.


Instrumentation: Piccolo, 2 Violins, Viola, Cello.
Duration: 15'

Written for 'Larry' Trott. The piccolo is instructed to be seated on one side of the quartet, not among the quartet and not standing as a soloist. Each of the string players needs to have a clump of sleigh bells suspended from their stand. Remaining score instructions give notations for playing 1/4 step and 3/4 step (either flat or sharp), and the indication for 15ma alta (two octaves above). The piccolo finishes the piece offstage.


Instrumentation: Piccolo, 2 Violins, Viola, Cello.

SEXTETS


Instrumentation: Piccolo, 2 Violins, Viola, Cello, Double Bass.
Duration: 8'

Three movement work which features piccolo. Technical difficulties movement 1: quick octave changes, low C#, use of full range, also has two short cadenzas. Movement 2: low C#, embouchure glissando. May also be performed with a string orchestra.
CHAPTER 6
PICCOLO WITH WINDS

DUOS


*Instrumentation:* Piccolo, Tuba.

*Duration:* 13’55”

Three movements: Downstream, Midstream, Upstream. Register changes and forte low octave playing. Meter changes from simple to compound in all movements.


*Instrumentation:* Piccolo, Bassoon (or clarinet, bassoon).

*Duration:* 1’30”

Short encore piece.


*Instrumentation:* Piccolo, Clarinet.

A short duet with no extreme high register playing. Some technical challenges, sforzandos occur on the fourth note of a group of sixteenths.

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**Instrumentation:** Piccolo, E-flat Clarinet (or Flute).
**Duration:** 2’30”

The first duo (Moderato) uses many unison rhythms with minor second and tri-tone intervals. The second duo (Allegro moderato) contains more independent lines.


**Instrumentation:** Piccolo, Oboe.
**Duration:** 9’

Not circulated.


**Instrumentation:** Piccolo, Tuba.

Not circulated.


**Instrumentation:** Flute, Bassoon (original) or Piccolo, Bassoon or Piccolo, Contrabassoon.
**Duration:** 9’

Rhythmic difficulties include some 4:5 and 2:3 sections.

**DUOS (+KEYBOARD)**

Baratto, Paolo. **Hoch und Tief.** Zurich: Musikverlag Paolo Baratto.

**Instrumentation:** Piccolo, Tuba, Piano.
**Duration:** 3’

Fantasy built on a well known folk song. The melody is given to each of the wind instruments, both alone and as the other instrument plays one of the variations.

**Instrumentation:** Piccolo, Clarinet, Piano.
**Duration:** 9'30"

Premiered at the 1999 National Flute Association Convention in Atlanta by Rebecca Arrensen (piccolo), Robert E. Price (clarinet), and Paula Peace (piano). Depicts the flight of a jetliner from the initial taxiing on the runway to a smooth flight accompanied by a thunder storm and the touchdown at the final destination.


**Instrumentation:** Piccolo, Oboe (or Clarinet), Harpsichord.
**Duration:** 3'30"

Written in the Renaissance style. However, it is very confusing as the composer indicates that other instruments may be used, then marks other instruments throughout the score (ie, guitar, banjo, flute, recorder), leaving one to wonder what role these should play in the work.


**Instrumentation:** Piccolo, Tuba, Piano.


**Instrumentation:** Piccolo, Clarinet, Piano.


**Instrumentation:** Piccolo, Bassoon, Piano.
**Duration:** 4'30"

This short, comical piece was inspired by figures of a Father and Son in the journal "Berlin Illustrated Times." The instrumentation can vary as the treble part is also suited for either clarinet or soprano saxophone and the bass can be played by either baritone or tenor saxophone. The piece illustrates a conversation between father and son using question/answer passages followed by short canons spaced anywhere from a quarter note to two quarter notes apart. There are also unison passages (in sixteenth notes—where both
characters are possibly agreeing on things) and an actual duet section.


**Instrumentation:** Piccolo, E-flat Clarinet.
**Duration:** 10’


**Instrumentation:** Piccolo, Trombone (Bassoon, Baritone, or Cello), piano (band).
**Duration:** 5’

Novelty turn of the century show piece.

Ustvol'skaia, Galina. *Kompozitelle Dilr Flety (Composition #1).*

**Instrumentation:** Piccolo, Tuba, Piano.
**Duration:** 17”

Most of the score markings are in Russian. Uses extreme dynamic range (pppp-fff).

"In *Dona Nobis Pacem* the piccolo and the tuba create contrasting pleas above the percussive piano, setting the stage for the large woodwind group used in the third work. In fact, the strident tone of the piano...moves toward a bombastic and entirely new style of keyboard performance, using the fists and palms as well as the fingers. Moreover, the piccolo and piano parts are sometimes written to sound 'out of tune' with each other. This kind of 'mistuned' doubling, heard when the full trio enters in the first movement, returns like a loud question mark toward the end of the third and final movement, leading naturally on to the next composition in the cycle--the *Dies Irae".*

--Erica Russo

(Program notes from an Ohio State University faculty performance given on November 15, 1999)

**Instrumentation:** Piccolo, Flute, Organ  
**Duration:** 7'54"

**TRIOS**


**Instrumentation:** Piccolo, Flute, Oboe.

Paul Affelder refers to this work in his notes on the *Mladi Suite*:

“All suggestions of gloom are dispelled in the third movement, a scherzo with a perky piccolo tune taken from Janacek's little March of the Blue Boys, written earlier the same year. The 'blue-boys' mentioned were the boys of the Brno monastery, who sang and whistled as they marched along."


**Instrumentation:** Piccolo, Clarinet, Bass Clarinet.


**Instrumentation:** Piccolo, Flute, Clarinet.  
**Duration:** 6-10’

The third movement is composed as a chance piece in which each player is given a specific part to repeat continually. Instructions are given on how to begin and end this movement. Extended techniques: flutter tonguing and pitch bending of 1/4 tone.


**Instrumentation:** Piccolo, Oboe, Clarinet.

Sparse aleatoric notation in score and parts. Many editorial marks (there
is a mark on just about every group of notes). Extreme range of dynamics (ppp-fff). Uses the full range of the instrument, including low Db and G.


**Instrumentation:** Piccolo, Clarinet, Bassoon.


**Instrumentation:** Piccolo, English Horn, Contrabassoon.


**Instrumentation:** Piccolo, Oboe, E-flat Clarinet.

**QUARTETS**


**Instrumentation:** Piccolo, English Horn, Bass Clarinet.

Briggs, Jeffrey Lynn. *'Adjectives': 13 Small Words*, New York: New York Public Library (copy of manuscript).

**Instrumentation:** Piccolo, Flute, Clarinet, Bass Clarinet.

**Duration:** 12’30”

Not circulated.


**Instrumentation:** Piccolo, Flute, Clarinet, Bassoon.

Not circulated.


**Instrumentation:** Piccolo, Flute, Oboe, Clarinet.

**Duration:** 4’5”

Originally written for four recorders (Descant, Treble, Tenor and Bass).
Written in an easy range for the piccolo, extending only to a second octave D-flat.

QUINTETS


**Instrumentation:** Piccolo, Oboe, Clarinet, Horn, Bassoon.

**Duration:** 4'

"Written in 1984 as a reaction to the lack of popular/jazz styles written specifically for the woodwind quintet. It is also intended to expand the diversity of the repertoire of quintets performing outside the recital hall."

--Charles Fernandez
(from the score)

Performance instructions are given to aid in interpretation.


**Instrumentation:** Piccolo, Flute, Alto Flute (or Clarinet).

**Duration:** 2'10"


**Instrumentation:** Piccolo, Oboe, Clarinet, Baritone Saxophone, C Trumpet.

**Duration:** 2'33"

Traditional notation. Uses displaced accents and flutter tonguing.

**Instrumentation:** Piccolo, Oboe, Clarinet, Baritone Saxophone, Trumpet.

**Duration:** 1’

Written as a slow waltz, scored in the middle and low registers throughout.


**Instrumentation:** Piccolo, Oboe (English Horn), Clarinet, Horn, Bassoon.

**Duration:** 10-12’

Some graphic notation is used which is explained both at the beginning of the score and also as it occurs throughout the work. However, everything is written in German (except for the composer’s biography at the beginning of the score, which is also in English). The piccolo is instructed to stand or be placed in a soloist spot on the stage. Runs and grace notes resolve either two octaves above or below where they originate. Extended techniques: flutter tonguing, vocalization of vowel sounds (without instrument - sometimes beginning as a vowel sound and ending as a played note), vocalization (into instrument), and note bending.

**SEXTETS**


**Instrumentation:** Piccolo, Flute, Oboe, Clarinet, Horn, Bassoon.


**Instrumentation:** Piccolo, Flute, Clarinet, Bassoon, Piano (4 hands).


**Instrumentation:** Piccolo, Flute, Clarinet, Horn, Bassoon, Trumpet.

**Duration:** 5’

Frequent use of a major seventh between the flute and piccolo parts.

**Instrumentation:** Piccolo, Flute, Alto Saxophone, Bass Clarinet, Trumpet, Piano.

**Duration:** 6'

Written for the Lawrence University Dance Company.

**SEXTETS (+KEYBOARD)**


**Instrumentation:** Piccolo, Alto Flute, English Horn, E-flat Clarinet, Bass Clarinet, Contrabassoon, Piano (orchestra).

**Duration:** 25'54"

This is the ninth of ten concerti written for players from the Scottish Chamber Orchestra. The interesting aspect of this piece is the scoring in that Davies uses the 'color' instruments from the orchestra.

**SEPTETS**

Stravinsky, Igor. *Song of the Haukurs on the Wolga*. Boosey & Hawkes

**Instrumentation:** Piccolo, Flute, Oboe, Clarinet, Bassoon, 2 Horns.

**OCTETS**


**Instrumentation:** Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon.

Not circulated.

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**Instrumentation:** Piccolo, Flute, Oboe, 2 Clarinets, Horn, 2 Bassoon.
**Duration:** 10’

Traditional notation. Contains difficult meter changes in three of the movements. The piccolo is in the middle range throughout and does not extend beyond a third octave G.


**Instrumentation:** Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon.
**Duration:** 3’


**Instrumentation:** Piccolo, Oboe, Clarinet, Bassoon, 2 Trumpets, Horn, Trombone.
**Duration:** 1’30”


**Instrumentation:** Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon.
**Duration:** 11’

Traditional notation. Contains rhythmic syncopations and difficult legato passages for the piccolo.


**Instrumentation:** Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon.
**Duration:** 10’

*Interchange:* was conceived by listening to a conversation of eight people. The emphasis here is not on the subject but on the vowel's, cough's, laughs and other sounds made by the group.

Each instrument represents one person (not always the same one) and thus none of the instruments play simultaneously, except when playing in
unison. In this way expressing an interchange of sound."
--Günther Tautenhahn
(from the score)

Score is written in exact pitch, causing the piccoloist to transpose the octave. Staggered entrances with complex meters (5/4, 4/3).


**Instrumentation:** Piccolo, 3 Flutes, 3 Clarinets, Bass Clarinet.
**Duration:** 3'45"

Most of the piccolo writing in this work keeps it within the texture of the ensemble. It does contain a couple of meter changes, but these are not overly difficult.

**NONETS**


**Instrumentation:** Piccolo, Oboe, Soprano Saxophone, Bass Clarinet, Contrabass Clarinet, Contrabassoon, 2 Trumpets, Bass Trombone.
**Duration:** 3'

Performance notes in score. Complex meter changes: 3/8, 5/16, 3/8 + 1/16, etc. Complex subdivisions within the measure. Extended techniques: flutter tonguing, multiphonics, glissandi, and quarter tones.


**Instrumentation:** Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns.
**Duration:** 9'40"

Contains many rhythmic difficulties due to the way the notes are beamed. Quick meter changes from simple to compound. The piccolo has a melodic line that consistently uses low D-flats and C’s. There is also a marking in the score for what seems to be an extended technique, but is not explained by the composer. This piece was written for The Netherlands Wind Ensemble, so maybe the explanation was not needed for them, however this makes it difficult for others to perform.

**Instrumentation:** Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, String Orchestra.

**Duration:** 17'

Four movement work in which each movement highlights a different pair of soloists: Duetto Primo, Clarinet and Bass Clarinet; Duetto Secondo, Piccolo and Flute; Duetto Terzo, Bassoon and Contrabassoon; Duetto Quarto, Oboe and English Horn. Each movement has the possibility of being played as a separate work, in which case the duration of the second movement would be 3'. The Duetto Secondo is a very lively Presto (quarter = 184). When the piccolo and flute are playing together, the piccolo is mostly in the same sounding octave as the flute, thus keeping the piccolo in the low to middle register throughout. The piccolo does not extend beyond a third octave E. The piccoloist needs to have a strong command of the low register in order to play this piece.
CHAPTER 7
PICCOLO WITH MIXED INSTRUMENTATION

DUOS


**Instrumentation:** Piccolo, Toy Piano.
**Duration:** 6'8"

Written for Robert Dick and Sharon Gold, this piece employs many extended techniques, including: harmonics, note bending, multiphonics, and key clicks. The toy piano only plays for twelve bars in the middle of the work, so the piccolo part is very soloistic.


**Instrumentation:** Piccolo, Tape.
**Duration:** 7'26"

Uses a lot of graphic notation and extended techniques. The score does not contain instructions on how to play some of the notations but most of them are self-explanatory.

TRIOS


**Instrumentation:** Piccolo, Clarinet, Harp.
**Duration:** 7'

The pulse of this work is very slow (ranging from quarter note = 58-85), but because of the rhythmic difficulty the performers may decide to subdivide the beat.

**Instrumentation:** Piccolo, Harp, Bass Drum.
**Duration:** 10’

“I titled this piece *In Distance* because it was a kind of questioning of myself. On the simplest level, there is a wide distance between each of the instruments in terms of register, timbre, and dynamics. Although I used Western instruments, the music is often quite different from standard instrumental writing: the piccolo is treated like the Chinese bamboo flute; the harp is treated like the koto; and the bass drum is made to sound like an Indian drum, played with the hands. Another type of distance can be heard in the texture of the music, which is very open and has a great deal of space, and which developed as I began to use silence as a kind of musical language. Finally, I explored the distance—even the conflict—between atonal writing and use of folk materials. Written shortly after I arrived in New York, I began to see myself with the clarity of distance.”

—Tan Dun
(from the score)

Uses graphic notation. Extended techniques: note bends, flutter tonguing, glissando, harmonics, quarter tones and vocalization. Extreme register changes.


**Instrumentation:** Piccolo, Trumpet, Harpsichord.


**Instrumentation:** Piccolo (or Soprano Recorder), Percussion, Piano.
**Duration:** 5-6’

Uses a lot of graphic notation which is explained at the beginning of the score. Among the performance difficulties of this work are: some unmetered sections; 7-4 in the piccolo with 5-4 in the piano (and similar notations throughout the score); and the use of extended techniques.


**Instrumentation:** Piccolo (optional flute), Percussion, Double Bass.
**Duration:** 13’

“These four short epigrams, approximately thirteen minutes in duration,
exhibit contrasting "night-music" character and were written for an unusual mixed trio of widely dissimilar instruments. While I did not intend, nor hear, a virtuostic work—perhaps befitting a late-evening ambience—the settings make considerable demands for delicacy, rhythmic precision, and accurate ensemble playing.

An extended use is made of: glissandi, note-bendings, harmonics, and tremoloandi in all the instruments and a descending sixteenth-note motto seemed to keep recurring in various guises throughout all the miniatures as a cyclical binding-force.

Night Moves was commissioned by Rosemary and Richard Parks of London, Ontario and, in addition to acknowledging Ms. Park's piccolo prowess, offers a kindly farewell to the University of Western Ontario students I taught there during the fall of 1990...”

--Sydney Hodkinson

(from the score)

Also uses flutter tonguing. This is a nicely laid out and easy to read score.


**Instrumentation:** Piccolo, Oboe (English Horn), Violin, Cello.

**Duration:**

The third work in the set, *Canon sur basse obstinee,* contains the instrumentation listed above. The cello is on the ostinato while the remaining instruments are in canon.


**Instrumentation:** Piccolo, Contrabassoon, Vibraphone.

**Duration:**

This two movement work is titled after the instrumentation Piccolo-Vibrable-C(contrabassoon). The Prelude is marked 'Molto Moderato, Poco Flessibile.' It begins in a lifting 5/8 and moves to 6/8 and back again. The Dance is marked 'Allegro Rittmico,' and begins with a contrabassoon solo. Although it is written in 6/8 there is often a feeling of 3/4 time. The contrabassoon has a quasi cadenza which was revised and lengthened in 1964 and the performer is given the option of which one to play.

Instrumentation: Piccolo, Trombone, Guitar.
Duration: 6'5"

Kurtág uses a mix of traditional and graphic notation. The explanation of his graphic notation can be a little confusing, leaving the interpretation up to the performer.


Instrumentation: Piccolo, Harp, Soprano.
Duration: 16'50"

Song cycle based on Medieval texts: À celui qui plus aime en monde, Interludio for piccolo solo, Confession, Saltarello for piccolo and harp, Corpus Christi Carol, Virelais for harp solo, Western Wynde.

"The Medieval poems and lyrics in middle English that comprise this cycle have a simplicity about them, in part because they stemmed from an oral tradition. These are lyrics to be heard, rather than to be read. Some of the texts are macaronic, that is, they include French or Latin phrases, which is very typically Medieval. Appropriately, the music has an 'ancient' atmosphere about it, and medieval musical forms are employed."

--Stephen Mager
(from the score)


Instrumentation: Piccolo, Clarinet (Bass Clarinet), Viola.
Duration: 8'" Theme and eight variations built on the 24th Caprice by Paganini. Variation 1 has some difficult meter changes (2/2, 3/4, 3/8). Variations 5 and 8 contain some technical runs that employ quick register changes. A strong command of the low register is required throughout the piece.

Millen, Rhindle. Trio.

Instrumentation: Piccolo, Trumpet, Double Bass.

**Instrumentation:** Piccolo, Clarinet, Viola, Cello.


**Instrumentation:** Piccolo, Double Bass, Percussion.

**Duration:** 7'33"

Contains large interval leaps (from third octave E to first octave D) at a forte dynamic level. Many wide and legato (often slurred) intervals. Technical passages are made more difficult by a score which is a facsimile of a manuscript.


**Instrumentation:** Piccolo, Marimba, Double Bass.

**Duration:** 4'15"

Score is handwritten and a little difficult to read. The sixteenth gets the beat throughout and the tempo is fast (ranging from 112-144). Constant change of meter adds to the difficulty.


**Instrumentation:** Piccolo, Flute, Organ

**Duration:** 7'54"

**QUARTETS**


**Instrumentation:** Piccolo, Clarinet, Bass Clarinet, Guitar.


**Instrumentation:** Piccolo, Bassett Horn, Cello, Heckelphone.

Instrumentation: Piccolo, Oboe d'Amore, Piano, Percussion.
Duration: 8’27”


Instrumentation: Piccolo, Flute, Violin, Piano.
Duration: 5’


Instrumentation: Piccolo, Flute, Clarinet, Double Bass.


Instrumentation: Piccolo, E-flat Clarinet, Piano, Percussion.
Duration: 8’

Uses graphic notation written on a four line staff. The performers are instructed to play approximate pitches according to where the notes are placed on the staff. The instructions are thorough and also indicate that the piece needs a conductor. There are two extended techniques that the instructions do not cover. The first of these is a glissando which is not notated as a chromatic or lip glissando. The second is in the last part of the work. All the parts are notated with arrows, but there is no indication as to what is meant by them.


Instrumentation: Piccolo, Double Bass, Vibraphone, Soprano.


Instrumentation: Piccolo, Synthesizer, Percussion, Tape.
Duration: 7’49”

**Instrumentation:** Piccolo (or soprano recorder or flute), Soprano, Alto, Bass (or chorus).

Work is in three parts: Tryptich - True Love, The Idle Life I Lead, Ah, You’ve Come at Last; Songs on Old French Poems - Spring, Would I Might go Far Over Sea, The Posy Ring; and Name Songs - For Fretta, For Mary and Barry, For Susan, For Melinda. Originally orchestrated for soprano recorder or flute, however, it works well on piccolo since it is mainly written in the low to middle register. In a facsimile of a letter from the composer to the Librarian and Swarthmore College dated June, 1980; Schickele mentions the possibility of adding one or two songs to the middle section.

Tapkoff, Dimitri. **La Grenouilile Presomptueuse, 3 Contes Musicaux.** Paris: Alphonse Leduc.

**Instrumentation:** Piccolo, Oboe (English Horn), Clarinet (Bass Clarinet), Narrator.

**QUINTETS**


**Instrumentation:** Piccolo, Trumpet, Bass Trumpet, Bass Trombone, Piano.

**Duration:** 10'

Three movement work. Movement 2: two against three pattern in the first movement, piccolo often begins a technical passage on low D and immediately leaps a seventh. Movement 3: staggered sixteenth note entrances. Balance issues stem from the piccolo passing a line off to the trumpet from the low register (mf).


**Instrumentation:** Piccolo, Flute, Bassoon, Contrabassoon, Mezzo Soprano.

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Duration: 3’30”


Duration: 9’30”

Sparse aleatoric notation. Score contains detailed instructions. Extended techniques: harmonics, quarter tones, whistle tones.


Instrumentation: Piccolo, Flute, Trumpet, Celesta, Percussion.


Instrumentation: Piccolo, Clarinet, Violin, Cello, Piano.
Duration: 3’56”


Instrumentation: Piccolo, Oboe, Bass Clarinet, Bassoon, Ratchet.
Duration: 9’8”


Instrumentation: Piccolo, Trombone, Viola, Cello, Percussion.
Duration: 7’

Separate instructions for each instrument. Very exact about the style of articulation (covered in the instructions). Piccolo is kept in the low register, however, it employs ‘air only’ techniques throughout the score, as explained in the instructions.

**Instrumentation:** Piccolo, Bassoon, Harp, Vibraphone, Percussion.


**Instrumentation:** Piccolo, Trumpet, Piano, Snare Drum, Soprano.
**Duration:** 2'40"

The text is from the poet Gustav Falke. Cabaret piece written at the turn of the century when Schoenberg was the music director of Ernst von Wolzogen's Überbrettl theater in Berlin.


**Instrumentation:** Piccolo, 2 Euphoniums, Synthesizer, Percussion, Dancer.
**Duration:** 15'

"The Tip of the Tongue Dance is an episode from Lucifer's Dance, third scene of the opera Saturday from Light. It was premiered on May 25th 1984 in a production by the Teatro alla Scala at the Palazzo dello Sport in Milan. The original version is for wind orchestra, piccolo flute, dancer, and bass voice."

--Karl Stockhausen
(from the score)

There are several settings in which this piece may be performed: solo piccolo; piccolo and synthesizer; piccolo, 2 euphoniums, percussion; piccolo, dancer, euphonium, synthesizer; piccolo, dancer, 2 euphoniums, percussion; and piccolo, dancer, euphonium or synthesizer, percussion. The composer states that no matter which version is staged, the piccolo part must be memorized. Extended techniques: flutter tonguing, multophonics (composer includes fingerings), glissandi (embouchure, voice, chromatic), speaking while playing, and key clicks.


**Instrumentation:** Piccolo, Flute, Oboe, Percussion (2 Players).
SEXTETS


**Instrumentation:** Piccolo, Clarinet, Guitar, Harp, Mandolin, Percussion.

**Duration:** 3'30"

Uses flutter tonguing. Some technical passages that could be difficult. Some of the rhythms could be complicated if the quarter note is given the beat.


**Instrumentation:** Piccolo, Oboe, Clarinet, Horn, Cello, Piano.


**Instrumentation:** Piccolo, Bass Clarinet, Percussion, Violin, Viola, Cello.

**Duration:** 15'


**Instrumentation:** Piccolo, Bass Clarinet, Viola, Cello, Marimba, Piano.

**Duration:** 7'

"During the '980 Magnus Festival, Orkney, I took a walk along the cliffs at Deerness with Sverre Bergh... This little piece, dedicated to the memory of Sverre Bergh, both as a personal friend, and as the greatest of music directors, takes its title from Ben's name for that seagirt, windswept chapel ruin. It was written for the Fires of London, to open their 1981 concerts in Bergen, which we discussed that high summer Deerness day."

--Peter Maxwell Davies
(from the score)

The piccolo has a small but lyrical role.

**Instrumentation:** Piccolo, Clarinet, Viola, Cello, Vibraphone, Celesta.


**Instrumentation:** Piccolo, Flute, Oboe, Timpani, Percussion, Celesta.

**Duration:** 6'

Originally scored for three recorders, toy piano, and children's percussion instruments. Composer provides suggestions for substitutions.

Kim, Cheong Mook. **Six Pieces for Chamber Ensemble.** Urbana-Champaign: University of Illinois (Manuscript), 1981.

**Instrumentation:** Piccolo, Flute (Alto Flute), Clarinet, Alto Saxophone, Percussion, Cello.

**Duration:** 8'30"

Uses compound meter which changes almost every bar, i.e. the first eight bars are as follows: 3/8, 5/16, 3/8, 4/8, 3/16, 3/8, 3/8, 5/16, 4/8. Frequent low register playing.

Kim, Jin Hi. **Woon.** New York: New York Public Library (copy of manuscript), 1981.

**Instrumentation:** Piccolo, Flute, Oboe, Clarinet, Horn, Cello.

**Duration:** 10'

Not circulated.


**Instrumentation:** Piccolo, 2 Flutes, Oboe (or Flute), Clarinet, Bells.

**Duration:** 4'

Traditional notation and form. The piccolo has an obbligato line throughout.

**Instrumentation:** Piccolo, Clarinet, Xylophone, Vibraphone, Percussion (2 Players).

**Duration:** 6’

Some extreme range changes with the performer flutter tonguing at forte in the low register. Also includes an unmetered section with all instruments playing.


**Instrumentation:** Piccolo, English Horn, Bass Clarinet, Contrabassoon, Celesta, Harp.

**Duration:** 8’45”

Not circulated.

**SEPTETS**


**Instrumentation:** Piccolo, Clarinet, Violin, Cello, Piano, Glockenspiel, Percussion.

**Duration:** 1’

Sparse aleatoric score, hard to read (handwritten and sloppy).


**Instrumentation:** Tin Flute (or Piccolo), Flute, Oboe (or Accordion), Viola, Cello, Harp, Piano.

**Duration:** 7’20”

The score contains performance notes that include staging and choreographic directions. The piece was originally written to be played with 2 tin whistles (1 player), in C and F. With that in mind, if a piccolo is used some transposing will have to be done. Since the tin whistle has some third octave notes written, the composer has included fingerings for these notes (when played on tin whistle). The composer also likes to use very colorful descriptions.
for the music, such as: mincing, tearful, schmaltzy, good news, coy, cadaverous, courageous, and sincere.


Duration: 11'47"


Instrumentation: Piccolo, Bass Clarinet, Violin, Cello, Percussion (3 Players).
Duration: 6'

The outstanding aspect of this piece is the rhythm, which although it looks simple at first, contains 2:3, 5:6, and carries through the bar lines in the manner of Bartok and Stravinsky.


Instrumentation: Piccolo, Clarinet, Percussion (2 Players), Piano, Viola, Cello.
Duration: 11'

Not circulated.


Duration: 13'

Score contains performance notes. Uses graphic notation which is not thoroughly explained, leaving the interpretation up to the performer. Extended techniques: flutter tonguing, glissandos, quarter tones, and key clicks. Most of the score markings are in German, some are abbreviated. Drastic dynamic changes.

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**Instrumentation:** Piccolo, Clarinet, Percussion, Piano, Violin, Viola, Cello.

**Duration:** 12’

Not circulated.


**Instrumentation:** Piccolo, 2 Violins, Viola, Cello, Double Bass, Percussion.


**Instrumentation:** Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Viola.

**Duration:** 16’

"The piece was written in January 1976 in the course of a visit to Central America, in the small Guatemalan village of San Lucas Toliman. The wonderful encounter with the otherness of the Indian's life, which we have not as yet ruined completely, suddenly enabled me to understand many things. And what moved me about the extent of what has been destroyed, the irrecoverable losses, and also our own poverty - some of these emotions remain. Also perhaps in the music. It is a monodic plaint, a succession of recurring and vain attempts at expressive in vain. Isolated and naked in the first and last movements, varied and disguised in the middle movements."

--Wolfgang von Schweinitz
(from the score)

Strandberg, Newton. **Once Upon a Time.** TX: Sam Houston State University (copy of manuscript), 1967.

**Instrumentation:** Piccolo, Flute, Clarinet, Violin, Viola, Harp, Percussion.

Not circulated.
OCTETS


**Instrumentation:** Piccolo, Clarinet, 2 Horns, Trumpet, Trombone, Glockenspiel, Timpani.

**Duration:** 5'

Some complex subdivisions (3:2, 4:3).


**Instrumentation:** Piccolo, Flute, Violin, Mandolin, Celesta, Harpsichord, Harp, Piano.

**Duration:** 2'

Score includes performance notes and seating arrangements.


**Instrumentation:** Piccolo, Bass Clarinet, Viola, Double Bass, Mandolin, Guitar, Harp, Marimba.

**Duration:** 9'5"

Rhythmically challenging as it is the eighth note that is conducted and the divisions are sometimes hard to read. Contains a lot of low register playing, also jumps of two octaves. Most difficult passage is in the second to third octave at pianissimo. Both wind parts use flutter tonguing.


**Instrumentation:** Piccolo, Oboe, Clarinet, Percussion (2 Players), Violin, Cello, Soprano.

Not circulated.


**Instrumentation:** Piccolo, English Horn, Bass Clarinet, Contrabassoon, Violin, Harp, Piano, Percussion.

**Instrumentation**: Piccolo, Oboe, Bass Clarinet, Contrabassoon, Percussion (4 Players).

**Duration**: 6’

Contains syncopations and requires controlled, legato playing in the high register. Flutter tonguing required.

Liadov, Anatol. *Une Tabatiere a Musique*. (arr. Composer)


**Instrumentation**: Piccolo, 2 Flutes, 3 Clarinets, Harp, Bells.

Lifchitz, Max. *Night Voices #8*.

**Instrumentation**: Piccolo, Flute, Clarinet, Trumpet, Bass Trombone, Marimba, Cello, Double Bass.

**Duration**: 14’46”


**Instrumentation**: Piccolo, E-flat Clarinet, Clarinet (Bass Clarinet), Horn, Trumpet, Violin, Timpani.

**Duration**: 6’

Many octave and unison lines with the clarinets.


**Instrumentation**: Piccolo, Flute, Alto Flute, Clarinet, Bass Clarinet, Violin, Cello, Piano.

Not circulated.
NONETS


**Instrumentation:** Piano, Organ, Horn, Bassoon, Oboe, Clarinet, Marimba, Bells, Piccolo.

Each instrument is given a phrase to repeat the number of times noted before going on to the next part. Score is organized as above (instrumentation).


**Instrumentation:** Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, 2 Violins, Viola, Cello.


**Instrumentation:** Piccolo, Flute, Bassoon, Horn, Trumpet, Bass Trombone, Viola, Cello, Double Bass.

**Duration:** 5-6’

Piccoloist needs to have a strong high register as there are several third octave B’s.


**Instrumentation:** Piccolo, Flute, Oboe, Bassoon, Timpani, Marimba, Harp, Piano, Cello.

Not circulated.


**Instrumentation:** Piccolo, Flute, Oboe, Clarinet, Marimba, Percussion (2 Players), Violin, Double Bass.

Not circulated.


Not circulated.


Instrumentation: Piccolo, Clarinet, Bassoon (or Saxophone), Trumpet, 3 Trombones, Percussion, Piano.

Duration: 11'

Syncopation and poly rhythm is almost constant. The piccolo plays for fifteen measures in the middle of the work where it pairs with the clarinet and trumpet on quarter note triplets spanning the length of a 5/8 bar. This becomes more difficult as the rhythm is broken down further within the triplet.


Instrumentation: Piccolo, Oboe, Clarinet, Bassoon, Horn, Violin Viola, Cello, Double Bass.


Instrumentation: Piccolo, Flute, Oboe, Clarinet, 2 Violsins, Viola, Cello, Harp.

This work is in three movements (Allant, Chantant, Et Vif!). Movement 1: the piccolo has lyrical lines which are doubled with the oboe at the octave. Movement 3: march theme doubled with the flute and oboe at octaves.


Instrumentation: Piccolo, Oboe, E-flat Clarinet, Bassoon, Horn, Xylophone, Violin, Viola, Cello.

Duration: 10'30''

Flutter tonguing is the only extended technique required in this piece. The work is straightforward, however, the piccolo does have some sforzando's
in the extreme low register that may be difficult to project over the rest of the ensemble.


**Instrumentation:** Piccolo, Flute, Bass Clarinet, Horn, Vibraphone, Harp, Violin, Cello, Double Bass.

Sparse aleatoric notation. The score is written for the instruments ‘as they sound’, meaning that the piccolo part is written an octave higher than the performer would finger it (very confusing). Very difficult use of dynamics, fast changes between fortissimo and pianissimo in the third octave. Quick register changes.


**Instrumentation:** Piccolo, Flute, Bass Clarinet, Horn, Vibraphone, Harp, Violin, Cello, Double Bass.


**Instrumentation:** Piccolo, Flute, Alto Flute, Clarinet, Bass Clarinet, Violin, Viola, Cello, Piano.

**MISCELLANEOUS ENSEMBLES**


**Instrumentation:** Flute solo; Piccolo, English Horn, Viola, Cello, Bassoon, Trumpet, Celesta, Piano.


**Instrumentation:** Piccolo, Percussion, Alphorn, Strings.

**Instrumentation:** Violin solo; Piccolo, Bass Clarinet, Cello, Percussion, Piano.

**Duration:** 10'

Other than playing off-beats, there are some challenging meters and meter changes (3/4, 3/8+3/16, 5/16...). The piccolo has a solo with the bass clarinet in the march section.


**Instrumentation:** Piccolo, Piano, Color Slides.

**Duration:** 10'

Information for slide rental contained in score. Extended techniques: flutter tonguing, quarter tones, quarter tone glissandi, playing into the piano.


**Instrumentation:** Piccolo, English Horn, Clarinet, Bass Clarinet, Flugelhorn, Piano and Wind Ensemble.

**Duration:** 10'

Score contains suggested set-up and performance instructions. The concerto has some complex rhythmic sections (9:5, 5:2). Some technically challenging chromatic sections for the entire ensemble. The score is a little difficult to read as the concerto is placed on the bottom staves with no separation from the wind ensemble.
CHAPTER 8
PICCOLO/FLUTE (SAME PART)

DUOS


Instrumentation: Flute (Piccolo, Alto Flute), Tape.
Duration: 12'


Instrumentation: Flute (Piccolo, Alto Flute), Double Bass.
Duration: 8'


Instrumentation: Flute (Piccolo), Percussion.


Instrumentation: Flute (Piccolo, Alto Flute, Bass Flute), Harp.

Mellinæ, A. _Vaxlíngr_.

Instrumentation: Flute (Piccolo), Clarinet (Bass Clarinet)

Mikhashoff, Yvar. _Trazeries_.

Instrumentation: Flute (Piccolo, Alto Flute), Soprano.


Instrumentation: Flute (Piccolo, Alto Flute), Percussion.
Duration: 11'

**Instrumentation:** Flute (Piccolo), Oboe (English Horn).
**Duration:** 5' 


**Instrumentation:** Flute (Piccolo, Alto Flute), Vibraphone.
**Duration:** 6' 

Stegor, Rand. **13 Loops.** Leisure Planet Music

**Instrumentation:** Flute (Piccolo), Digitally Processed Chamber Ensemble.
**Duration:** 15' 


**Instrumentation:** Flute (Piccolo, Alto Flute), Percussion.


**Instrumentation:** Flute (Piccolo, Alto Flute), Percussion.


**Instrumentation:** Flute (Piccolo), Clarinet (Basset Horn).
**Duration:** 8'30" 


**Instrumentation:** Flute (Piccolo, Alto Flute), Percussion.
**Duration:** 10'
TRIOS


Instrumentation: Flute (Piccolo), Guitar, Percussion.
Duration: 12'


Instrumentation: Flute (Piccolo, Alto Flute), Violin (Viola), Piano.
Duration: 4'30''


Instrumentation: Flute (Piccolo), Oboe, Bassoon


Instrumentation: Flute (Piccolo), Oboe (English Horn), Bassoon (Contrabassoon).

Holewa, Hans. *Con 4 Flauti*.

Instrumentation: Flute (Piccolo, Alto Flute, Bass Flute), Percussion (2 Players).


Instrumentation: Flute (Piccolo), Oboe, Harpsichord (or Piano).
Duration: 12'


Instrumentation: Flute (Piccolo, Alto Flute), Narrator, Tape.
Duration: 24'


Instrumentation: Flute (Piccolo), Cello, Double Bass.
Duration: 4'30''

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**Instrumentation:** Flute (Piccolo, Alto Flute, Bass Flute), Cboe d’Amore, Percussion.

**Duration:** 10’


**Instrumentation:** Piccolo (Alto Flute), Percussion, Piano.

**Duration:** 11’


**Instrumentation:** Flute (Piccolo), Violin, Piano.


**Instrumentation:** Piccolo (Alto Flute), Alto Clarinet, Contrabassoon (Electronic Metronome).

**Duration:** 4’30”


**Instrumentation:** Flute (Piccolo, Alto Flute), Piano, Percussion.

**Duration:** 12’


**Instrumentation:** Flute (Piccolo), Clarinet, Percussion.


**Instrumentation:** Flute (Piccolo, Alto Flute), Harp, Mezzo-Soprano.

**Duration:** 13’

**Instrumentation:** Flute (Piccolo, Alto Flute), Cello, Soprano.
**Duration:** 15’


**Instrumentation:** Piccolo (Soprano Recorder), Contrabass Recorder, Live Electronics.
**Duration:** 6’30”


**Instrumentation:** Flute (Piccolo, Alto Flute), Oboe (English Horn), Clarinet (E-flat Clarinet).
**Duration:** 9’30”


**Instrumentation:** Flute (Piccolo), Clarinet, Bassoon.
**Duration:** 10’9”


**Instrumentation:** Flute (Piccolo, Alto Flute), Oboe (English Horn), Clarinet (E-flat Clarinet, Bass Clarinet).
**Duration:** 11’


**Instrumentation:** Flute (Piccolo), Viola, Harp.
**Duration:** 13’

Schilling, Hans Ludwig. **Stray Birds.**

**Instrumentation:** Flute (Piccolo, Alto Flute), Cello, Soprano.

**Instrumentation:** Flute (Piccolo), Viola, Double Bass.
**Duration:** 18'30"


**Instrumentation:** Flute (Piccolo), Percussion, Piano.
**Duration:** 8'


**Instrumentation:** Flute (Piccolo), Clarinet, Piano.


**Instrumentation:** Flute (Piccolo), Clarinet, Double Bass.
**Duration:** 7'


**Instrumentation:** Flute (Piccolo), Flute (Alto Flute), Trombone (or Double Bass).


**Instrumentation:** Flute (Piccolo), Clarinet, Bassoon.


**Instrumentation:** Flute (Piccolo), Bassoon, Viola.
**Duration:** 7'45"
QUARTETS


*Instrumentation:* Flute (Piccolo), Percussion, Double Bass, Organ.

*Duration:* 15'


*Instrumentation:* Flute (Piccolo), Oboe (English Horn), Double Bass, Harpsichord.


*Instrumentation:* Flute (Piccolo), Viola, Harp, Percussion.


*Instrumentation:* Flute (Piccolo), Oboe, Clarinet, Bassoon.


*Instrumentation:* Flute (Piccolo), Clarinet, Horn, Trumpet.


*Instrumentation:* Flute (Piccolo), Piano, Percussion, Soprano.

*Duration:* 13'


*Duration:* 16'

**Instrumentation:** Piccolo (Alto Flute), Viola (Toy Piano), Celesta, Percussion.

**Duration:** 10’30”


**Instrumentation:** Flute (Piccolo, Pan Flute), A Clarinet (Bass Clarinet, C Clarinet), Bassoon (Contrabassoon), Marimba.

**Duration:** 13’


**Instrumentation:** 2 Flutes (Piccolo), Alto Flute (Flute), Tenor Saxophone.

**Duration:** 11’30”


**Instrumentation:** Flute (Piccolo, Alto Flute), Oboe, Cello, Harpsichord.

**Duration:** 14’43”


**Instrumentation:** Flute (Piccolo), Alto Flute, Percussion, Soprano.


**Instrumentation:** Flute (Piccolo), Percussion (3 Players).


**Instrumentation:** Flute (Piccolo, Alto Flute), Cello, Percussion (2 Players).


**Instrumentation:** 3 Flutes (1 piccolo), Percussion.

**Duration:** 11’

Instrumentation: Flute (Piccolo), Clarinet (E-flat Clarinet), Cello, Piano.


Instrumentation: Flute (Piccolo), Percussion (2 Players), Soprano.


Instrumentation: Flute (Piccolo), Piano, Percussion (2 Players).
Duration: 11'30"


Instrumentation: Flute (Piccolo), Oboe, Clarinet, Bassoon.


Instrumentation: Flute (Piccolo), Oboe, Clarinet, Bassoon.
Duration: 16'


Instrumentation: Flute (Piccolo), Violin, Viola, Cello.


Instrumentation: Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Cello.
Duration: 7'

QUINTETS


Instrumentation: Flute (Piccolo), Clarinet (Bass Clarinet), Violin (Viola), Piano, Soprano.

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**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Horn, Bassoon.
**Duration:** 1'30"


**Instrumentation:** Flute (Piccolo), Bass Clarinet, Trumpet, Viola, Double Bass.
**Duration:** 10'


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Celesta, Percussion, Voice.


**Instrumentation:** Flute (Piccolo), Banjo, Electric Cello, Percussion, Alto Voice.
**Duration:** 16'55"


**Instrumentation:** Flute (Piccolo, Alto Flute), Harp, Double Bass, Percussion, Soprano.
**Duration:** 9'


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet), Violin (Viola), Cello, Piano.


**Instrumentation:** Flute (Piccolo), Clarinet, Violin (Viola), Cello, Voice.
**Duration:** 4'24"

**Instrumentation:** Flute (Piccolo), 2 Violas, Harp, Mezzo-Soprano.


**Instrumentation:** Flute (Piccolo), Oboe (English Horn), Clarinet (Bass Clarinet), Horn, Bassoon.

**Duration:** 4'40”


**Instrumentation:** Flute (Piccolo), Clarinet (E-flat Clarinet), Guitar, Tenor Saxophone, Viola.


**Instrumentation:** Flute (Piccolo), Oboe, Violin, Viola, Cello.


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bassoon, Horn.

**Duration:** 13'15”


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet (Bass Clarinet), Horn, Bassoon.


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Double Bass, Piano.


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet), Violin, Viola, Piano.

**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin (Viola), Cello, Piano.

**Duration:** 10’


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet, Violin, Cello, Piano.

**Duration:** 18’15’’


**Instrumentation:** Flute (Piccolo), Violin, Harp, Percussion (2 Players).

**Duration:** 10’


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet (Soprano Saxophone, Bass Clarinet), Percussion, Tape.


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet, Contrabass Clarinet), Oboe (English Horn), Horn, Bassoon.

**Duration:** 20’


**Instrumentation:** Flute (Piccolo), Clarinet, Violin, Viola, Cello.


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin (Viola), Cello, Piano.

**Duration:** 15’

**Instrumentation:** Flute (Piccolo), Clarinet, Bassoon, Trumpet, Trombone.


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Horn, Bassoon.


**Instrumentation:** Flute (Piccolo), Bassoon, Cello, Piano, Harp.

**Duration:** 12'


**Instrumentation:** 3 Flutes (Piccolo, Alto Flute), Percussion (2 Players).


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bassoon, Horn.

Schilling, Hans Ludwig. *When Summer Sang*.

**Instrumentation:** Flute (Piccolo), Oboe (English Horn), Clarinet, Horn, Bassoon.


**Instrumentation:** Flute (Piccolo), Oboe Clarinet, Bassoon, Horn.


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Horn, Bassoon.

**Duration:** 11'


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bassoon, Horn.

**Duration:** 13'

**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet, Piano, Percussion, Soprano.


**Instrumentation:** Flute (Piccolo), Clarinet, Cello, Piano, Percussion.


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Cello, Piano.

**Duration:** 12'


**Instrumentation:** Flute (Piccolo), Flute, Bassoon, Horn, Piano.


**Instrumentation:** Flute (Piccolo), Clarinet, Violin, Cello, Piano.

**Duration:** 7'


**Instrumentation:** Alto Flute (Piccolo), Clarinet, Harp, Viola, Double Bass.

**Duration:** 10'


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Horn, Bassoon.

**Duration:** 9'


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet (Bass Clarinet), Double Bass, Percussion.
SEXTETS


**Instrumentation:** Flute (Piccolo, Alto Flute), Oboe (English Horn), Bassoon, Viola, Cello, Trombone.

**Duration:** 9'49"


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Viola, Cello, Soprano.

**Duration:** 10'


**Instrumentation:** Flute (Piccolo), Clarinet, Percussion, Harpsichord (Upright, Out of Tune Piano), Violin, Cello, (optional voice part for Pavane 2).

**Duration:** 12'


**Instrumentation:** Flute (Piccolo), Clarinet, Viola, Cello, Percussion, Harpsichord.

**Duration:** 15'


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet), Violin, Viola, Cello.

**Duration:** 15'


**Instrumentation:** Flute (Piccolo, Alto Flute), Bass Clarinet, Violin, Cello, Piano, Percussion.

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**Instrumentation:** Flute (Piccolo), Clarinet, Violin, Guitar, Percussion, Piano.

**Duration:** 15’

Griswold, Bruce. **Harbinger.** Evanston, IL: Northwestern University (manuscript), 1986.

**Instrumentation:** Flute (Piccolo), 3 Flutes, 2 Horns.

**Duration:** 12’

Huybrechts, Albert. **Sextet Pastorale.** Brussels: CeBeDeM, 1927.

**Instrumentation:** 2 Flutes (Piccolo), Oboe, Clarinet, Bassoon, Horn.

**Duration:** 8'32"


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet, Violin, Cello, Percussion, Piano.

**Duration:** 20’


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bass Clarinet, Bassoon, Horn.

**Duration:** 17’30"


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Horn, Bassoon, Piano.

**Duration:** 15’47"


**Instrumentation:** Piccolo (Alto Flute), Clarinet (Bass Clarinet), 2 Cello, Percussion, Piano.

**Duration:** 10’

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Luo, Jing Jing. *Yui, Yui*, Bowling Green, OH: Bowling Green University (copy of manuscript), 1996.

**Instrumentation:** Piccolo (Alto Flute), Bass Clarinet, Percussion (3 Players), Voice.

**Duration:** 8'


**Instrumentation:** Flute (Piccolo), E-flat Clarinet, Percussion (2 Players), Violin, Cello.


**Instrumentation:** Flute (Piccolo), Clarinet, Violin, Viola, Cello, Piano.

**Duration:** 15'


**Instrumentation:** Flute (Piccolo), Clarinet (E-flat Clarinet), Bass Clarinet, Violin, Double Bass, Piano.

**Duration:** 12'


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Violin, Viola, Cello.


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Alto Saxophone, Horn, Bassoon.

Moss, Lawrence. *Loves*,

**Instrumentation:** Flute (Piccolo), Clarinet, Harp, Piano, Viola, Soprano.

**Duration:** 15'5"

**Instrumentation:** Flute (Piccolo), Double Bass, Electric Guitar, Vibraphone (Xylophone), Percussion (2 Players).

**Duration:** 3'4"

Nordenstrom, Gladys. **Palm Springs Sextet.**

**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bass Clarinet, Horn, Bassoon.


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet), Viola, Cello, Piano, Percussion.


**Instrumentation:** Flute (Piccolo), Violin, Cello, Piano, Percussion (2 Players).

**Duration:** 40'


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Cello, Double Bass, Percussion.

**Duration:** 7'


**Instrumentation:** Flute (Piccolo), Oboe (English Horn), Clarinet (Bass Clarinet), Bassoon, Horn, Trumpet.


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin (Viola), Cello, Piano, Narrator.

**Duration:** 33'45"

**Instrumentation:** Flute (Piccolo), Oboe, Trombone, Tuba, Tenor and Bass Voice.


**Instrumentation:** Flute (Piccolo), Clarinet, Guitar, Viola, Trombone, Soprano.

**Duration:** 12'


**Instrumentation:** Flute (Piccolo), Clarinet, Vibraphone, Harp, Harpsichord, Cello.

**Duration:** 4'


**Instrumentation:** Cello solo; Flute (Piccolo), Violin, Cello, Piano, Percussion.


**Instrumentation:** Flute (Piccolo, Alto Flute), Oboe (English Horn), Clarinet (Bass Clarinet), Bassoon, Viola, Double Bass.


**Instrumentation:** Flute (Piccolo), Clarinet, Bassoon, Violin, Cello, Double Bass.


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Viola, Cello, Piano.

**Duration:** 17'
SEPTETS


Duration: 13’


Instrumentation: Flute (Piccolo), Horn, Violin, Viola, Cello, Celesta (Marimba), Vibraphone.

Duration: 7’


Instrumentation: Flute (Piccolo), Clarinet, Violin, Viola, Cello, Celesta, Percussion.


Instrumentation: Flute (Piccolo), Clarinet (Soprano Saxophone), Percussion, Piano (Celesta), Violin (Viola), Cello, Tape.


Instrumentation: Flute (Piccolo, Alto Flute, Bass Flute), Trombone, Cello, Piano, Harpsichord, Percussion (2 Players).


Instrumentation: Flute (Piccolo), Clarinet, Cello, Piano (Celesta), Guitar, Percussion (2 Players).


Instrumentation: Flute (Piccolo), English Horn, Clarinet, Bassoon, Violin, Cello, Piano.

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Instrumentation: Flute (Piccolo, Alto Flute), Oboe (English Horn), Clarinet (E-flat Clarinet, Bass Clarinet), Viola, Cello, Piano, Percussion.

Duration: 31'


Instrumentation: Flute (Piccolo), Clarinet (Bass Clarinet), Horn, Piano, Viola, Cello, Double Bass.

Duration: 11'45"


Instrumentation: Flute (Piccolo), English Horn, Bassoon, 4 Voices.

Duration: 12'


Instrumentation: Flute (Piccolo), Violin, Cello, Trombone, Tuba, 2 Pianos.

Duration: 8'


Instrumentation: Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet), Violin (Viola), Cello, Percussion (1-2 Players), Piano.

Duration: 15'47"

McKinley, William Thomas. Paintings #5. Reading, MA: Boston Public Library (copy of manuscript).

Instrumentation: Flute (Piccolo), Clarinet, Bass Clarinet, Trumpet, Violin, Viola, Cello.


Instrumentation: Flute (Piccolo), Bass Clarinet, Trumpet, Trombone, Timpani, Percussion, Voice.

Duration: 9'50"

Instrumentation: Flute (Piccolo), Oboe (English Horn), Clarinet, Bassoon, Horn, Double Bass, Piano.


Instrumentation: Flute (Piccolo), Clarinet, Bassoon, Trumpet, Violin, Cello, Double Bass.


Instrumentation: Flute (Piccolo, Alto Flute), Trumpet, Trombone, Bassoon (Contrabassoon), Violin, Piano, Vibraphone.


Instrumentation: Flute (Piccolo), Clarinet, Violin, Cello, Double Bass, Piano, Soprano.

Duration: 16'30"


Instrumentation: Flute (Piccolo), Clarinet, Trumpet, Percussion (2 Players), Timpani, Double Bass.


Instrumentation: Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Cello, Piano, Percussion, Soprano.


Instrumentation: Flute (Piccolo), Clarinet, Violin, Cello, Double Bass, Piano, Percussion.

**Instrumentation:** Flute (Piccolo), Flute (Alto Flute), Oboe (English Horn), Clarinet (Bass Clarinet), Bassoon (Contrabassoon), Piano.

**Duration:** 16'


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Alto Saxophone, Trumpet, Cello, Percussion, Narrator.

**Duration:** 38'51"


**Instrumentation:** Flute (Piccolo), Clarinet, Alto Saxophone, Trumpet (C), Cello, Percussion, Narrator.

**Duration:** 12'


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Cello, Piano, Percussion.

**Duration:** 7'55"


**Instrumentation:** Flute (Piccolo), Oboe (English Horn), Cello, Percussion, Tape, Soprano, Narrator.

**Duration:** 20'


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Trumpet, Trombone, Violin, Cello, Piano.
OCTETS


**Instrumentation:** Flute (Piccolo), Clarinet, Viola, Cello, Guitar, Percussion (3 Players).
**Duration:** 12’


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Percussion, Harp, 2 Electric Guitars, Violin, Double Bass [all instruments are amplified].


**Instrumentation:** Piccolo (Bass Flute), Clarinet, Soprano Saxophone, Tenor Saxophone, Percussion (1-2 Players), Electronic Organ, Violin (Viola), Cello.
**Duration:** 12'30”


**Instrumentation:** Flute (Piccolo), Clarinet, Viola, Cello, Harp, Percussion (2 Players), Mezzo Soprano.
**Duration:** 22'44”


**Instrumentation:** Flute (Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, Piano.


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bassoon, Trumpet, 2 Horns, Trombone.

**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet), Violin, Viola, Piano, Trombone, Percussion, Alto Voice.


**Instrumentation:** Flute (Piccolo), Trumpet, Trombone, Violin, Double Bass, Percussion (3 Players).

**Duration:** 8'12''


**Instrumentation:** Flute (Piccolo), Oboe (English Horn), Clarinet (E-flat Clarinet), Violin (Viola), Cello, Piano, Harpsichord (Celesta), Percussion.

**Duration:** 9'30''


**Instrumentation:** Piccolo (Alto Flute), Oboe (English Horn), Clarinet, Bassoon, Horn, Trumpet, Trombone, Dobble Bass.

**Duration:** 9''


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bassoon, Violin, Viola, Cello, Piano.


**Instrumentation:** Flute (Piccolo), E-flat Contra-alto Clarinet, Piano, Viola, Percussion (3 Players), Tape.


**Instrumentation:** Piccolo (Alto Flute), Horn, Trumpet, Trombone, Harp, Double Bass, Percussion (2 Players).

**Instrumentation:** Flute (Piccolo), Clarinet (E-flat Clarinet), Percussion, Piano (Electronic Organ), Violin, Viola, Cello, Tape.

**Duration:** 30'


**Instrumentation:** Flute (Piccolo), 2 Trumpets, 3 Trombones, Tuba, Piano.

**Duration:** 17'


**Instrumentation:** Flute (Piccolo, Alto Flute), Clarinet (Bass Clarinet), Violin, Viola, Cello, Double Bass, Percussion, Soprano.


**Instrumentation:** 2 Flutes (Piccolo), 2 Celli, Harp, Piano, Percussion (2 Players).


**Instrumentation:** Flute (Piccolo), Oboe (Oboe d'Amore, Musette), Clarinet, Violin, Marimba, Harp, Guitar, Mandolin.

**Duration:** 4-12'


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Horn, Violin, Cello, Percussion, Trumpet, Soprano.


**Instrumentation:** 2 Flutes (Piccolo), Oboe, Clarinet, 2 Bassoons, 2 Horns.
Rathburn, Eldon. **Parade.** Toronto: Canadian Music Centre, 1949.

**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Percussion.

**Duration:** 2’


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet, Piano, Violin, Viola, Cello, Percussion.


**Instrumentation:** Flute (Piccolo, Clarinet, Bass Clarinet), Flute (Clarinet, Bass Clarinet), 2 Pianos, 2 Violins, Viola, Cello.

**Duration:** 8’


**Instrumentation:** Flute (Piccolo, Alto Flute), Oboe (English Horn), E-flat Clarinet, 2 Clarinets, Alto Saxophone, Bassoon, Cornet.


**Instrumentation:** Flute (Piccolo), Oboe, 2 Clarinets, Bassoon, Horn, Percussion, Harp.

**Duration:** 11’21”


**Instrumentation:** Flute (Piccolo, Bass Flute), Clarinet, Violin, Viola, Cello, Double Bass, Piano, Percussion.

**Duration:** 11’


**Instrumentation:** Flute (Piccolo), Oboe, Clarinet (E-flat Clarinet), Bassoon, Horn, Trumpet, Trombone, Double Bass.

**Duration:** 7’
NONETS


**Instrumentation:** Flute (Piccolo), Alto Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Alto Saxophone (Baritone Saxophone), Bassoon (Contrabassoon), Horn.


**Instrumentation:** Flute (Piccolo), Clarinet, Clarinet (Bass Clarinet), Cello, Double Bass, Harp, Accordion, Soprano, Mezzo Soprano.


**Instrumentation:** Flute (Piccolo), Clarinet, Bassoon, Trumpet, 3 Violins, Double Bass, Percussion.


**Instrumentation:** Flute (Piccolo), 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons.


**Instrumentation:** Piccolo (Bass Flute), Chromatic Harmonica, Baritone Saxophone, Marimba, Flute, Electric or Keyboard Bass, 2 Spraydusters.

**Duration:** 6’


**Instrumentation:** Flute (Piccolo), Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Piano, Double Bass.

**Duration:** 17’


**Instrumentation:** Flute (Piccolo), Clarinet (Bass Clarinet), Trumpet, Trombone, Violin, Cello, Piano, Percussion (2 Players).

**Duration:** 12’

Instrumentation: Flute (Piccolo), Oboe, Clarinet, Bassoon, Horn, Percussion (2 Players), 2 Synthesizers.


Instrumentation: Flute (Piccolo), Clarinet, Violin, Viola, Cello, Piano, Harp, Percussion, Soprano voice.

Duration: 17'43"


Instrumentation: Flute (Piccolo), Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, Double Bass.


Instrumentation: Flute (Piccolo), Oboe, Clarinet, Horn, Trumpet, Trombone, Violin, Viola, Piano.


Duration: 16'


Instrumentation: Flute (Piccolo), Oboe, Clarinet, Soprano Saxophone, Horn, Trombone, Tuba, Violin, Cello.

Duration: 5'

**Instrumentation:** Flute (Piccolo), Bass Clarinet, Horn, Trumpet, Trombone, Viola, Piano, Timpani, Percussion.


**Instrumentation:** Flute (Piccolo), Flute, Oboe, Clarinet, Bassoon, Alto Saxophone, Violin, Cello.

**Duration:** 8'20''

**MISCELLANEOUS ENSEMBLES**


**Instrumentation:** Trombone Solo; Flute (Piccolo), Clarinet (E-flat Clarinet), Vibraphone, Piano.


**Instrumentation:** Tuba (solo); Flute (Piccolo), Oboe, Clarinet, Bassoon, Piano.

**Duration:** 9'30''
GLOSSARY

**flutter tonguing**
Rolling the tongue, as in trilling the letter R or gargling, while playing a note.

**glissando**
Accomplished on the piccolo by playing a chromatic run between two notes or bending the given note as far as possible before arriving at the second note (depends on how it is notated by the composer); a finger glissando may be accomplished if one uses an open holed piccolo.

**harmonics**
Playing a note in the harmonic series by fingering the fundamental note and overblowing.

**key clicks**
Sound produced by clicking the keys of the instrument without blowing through it.

**multiphonics**
Producing two notes at the same time either by singing into the instrument while playing or using a special fingering.

**pitch bending**
Bending the given pitch up or down by adjusting the embouchure or rolling the instrument in or out.

**quarter tones**
Bending of the pitch by 1/4 tone either up or down.

**sparse electoric notation**
A style of notation in which the composer only indicates those measures that have notes in them, i.e. if a measure would be shown as a rest it will not show up on the music, this makes the measures appear as if they are floating on the page; if a template of staves was overlaid on the music the blank spaces would be shown as empty measures.

**whistle tones**
The sound of the air breaking over the edge of the flutes (or piccolos) blowing wall without vibrating the tube. Produced by using a very slow but focused airstream.
APPENDIX

TURN OF THE CENTURY DUOS AND ADDITIONAL REFERENCES

***The following are turn of the century pieces that are thought to have band
accompaniment. Some have been found in The Heritage Encyclopedia of
Band Music: Composers and Their Music, others are known to exist through
partial copies that have been found and included in the Piccolo Repertoire List
of Tammy Sue Kirk and Jan Gippo. It should also be noted that occasionally the
music is only notated for a certain instrument whereas in many cases the solo or
duet was written to be flexible as to the solo instrument.

*Album for Two Piccolos and Piano, edited by Trevor Wye. Amsterdam:
   Broekmans & Van Poppel, 1996.*
   Instrumentation: 2 Piccolos, Piano.


*Damare, Eugene. *A Nightingale at the Opera.*


   A collection of turn of the century duos after the vein of Doppler.
   Originally scored for band or orchestra.

*Barrington-Sargent, W. A. *Nip and Tuck.* Cundy-Bettony, c1911.
   (Rehrig, William H. *The Heritage Encyclopedia of Band Music:*
   *Composers and Their Music Volume 1-2.* Edited by Paul E. Bierley.
   Westerville, OH: Integrity Press, 1991.)
   Instrumentation: 2 Piccolos (Comet).

Instrumentation: 2 Piccolos (Comet), Piano.


Instrumentation: 2 Piccolos, Piano.


Instrumentation: 2 Piccolos, Piano (or Chamber Orchestra).


Two Little Bullfinches, New York: Carl Fischer.

Instrumentation: 2 Piccolos (or Cornets), Piano.

Ungraded documentation of the music has been found by Tammy Sue Kirk. However, she has been unable to locate the music.

Koppitz, G. The Linton Polka, New York: Carl Fischer.

Instrumentation: 2 Piccolos, Piano.

Ungraded documentation of the music has been found by Tammy Sue Kirk. However, she has been unable to locate the music.

Lax, Fred. Twilight Carol Polka, Op. 112, Cundy, c1897.

Instrumentation: 2 Piccolos

Ungraded documentation of the music has been found by Tammy Sue Kirk. However, she has been unable to locate the music.

Instrumentation: 2 Piccolos, Piano.
Duration: 2'30"

Can also be performed with 2 Clarinets, 2 Trumpets, or Xylophone and Piano. Written in the style of a Concert Polka.

ADDITIONAL REFERENCES


Collection of turn of the century novelty solos.


Collection of Fife and Drum music based on Field Music of the U.S. Army, from the Revolutionary War to the present.

The Golden Age of the Piccolo, Compiled by Jan Gippo. Pan Publications.

Collection of turn of the century novelty solos.
BIBLIOGRAPHY


