

Pizzicati

from 'Sylvia'

Léo Delibes
arr Frances Jones

Léo Delibes was born in Saint-Germain-du-Val in 1836 and died in Paris in 1891. He studied at the Paris Conservatoire, where Adam was his composition teacher. He was appointed accompanist at the Théâtre Lyrique in 1853, and was organist at two different churches in succession. He later joined the Opéra as accompanist and chorus maste. In 1881 he became Professor of Composition at the Conservatoire.

Delibes composed many operatic works, both serious and light, incidental music, songs, a mass and a cantata, and also wrote music for a number of ballets, the best known being *Coppelia*, based on E.T.A. Hoffmann's story *Olympia*. The music which Delibes wrote for the ballet *Sylvia* includes 'Pizzicati', a piece which will be instantly recognisable. The effect of four bassoons performing the pizzicato patterns will delight audiences, who will also enjoy conjuring up images of dancers appropriate to the ensemble.

This arrangement was made by Frances Jones. Frances read music at the University of Reading, and studied the oboe with Janet Kent and Sydney Sutcliffe. While training as a peripatetic woodwind teacher, she took the opportunity to learn the other woodwind instruments, and now teaches and performs regularly on all of them. After the oboe, her principal loves are the French horn and the saxophone, and on these three instruments she gives regular solo recitals with her pianist husband Martin, besides performing with various orchestras and small ensembles. Frances is constantly on the look-out for apposite or amusing pieces to arrange for the players with whom she works: this arrangement was written for her son Daniel when he took up the bassoon in 1997. The music was set by Frances Jones.

Allegretto scherzando ♩ = 138

The score is arranged for four bassoons. The first system (measures 1-10) begins with a tempo of *Allegretto scherzando* at 138 beats per minute. The music is marked *mp*. The second system (measures 11-15) features a *ritenuto* section followed by a return to *a tempo*. Dynamics include *pp*, *mf*, *dim.*, and *pp*. The third system (measures 16-20) is marked *accel.* and includes *pp*, *mf*, and *cresc.* markings.

16 *a tempo*

f *p* *f* *p* *f* *p*

21 *ritenuto* *a tempo*

mp *mp* *mp* *mp*

26 *accelerando*

mf cresc. *f* *cresc.* *f* *cresc.* *cresc.*

31 *Poco meno mosso*

mf *non staccato* *mf* *non staccato* *mf* *non staccato* *mf* *non staccato*

36 *non staccato*

non staccato

41

46 *poco rit.* *Tempo 1* *accelerando al fine*

mp *cresc. poco a poco* *mp cresc. poco a poco* *mp cresc. poco a poco*

51

ff *fz* *fz* *ff* *fz* *fz* *ff* *fz* *fz*