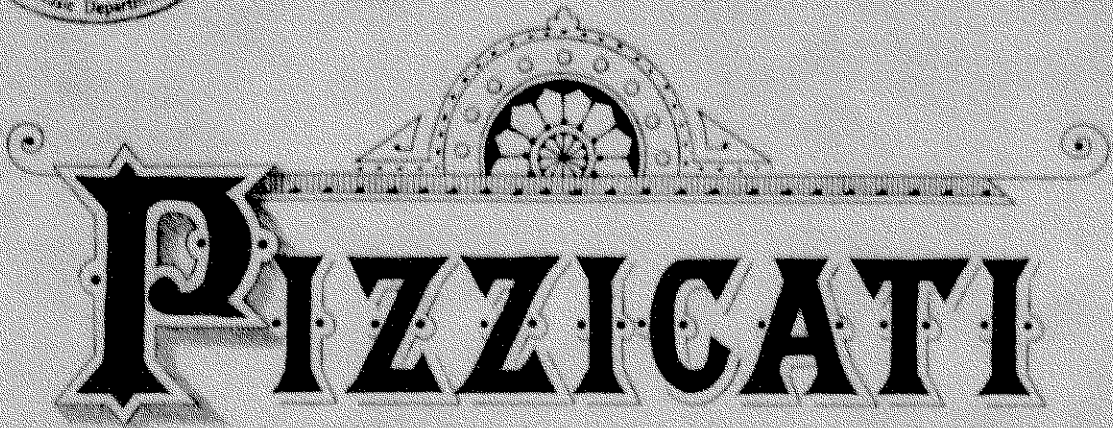


11323-01



PIZZICATI



FROM
Silvia
OR
The Nymph of Diana.
Composed for the
PIANO
BY

LÉO DELIBES.

3

NEW YORK.
PUBLISHED BY S. T. GORDON & SON 13 EAST 14TH ST.
(NEAR 5TH AVENUE.)

PIZZICATI

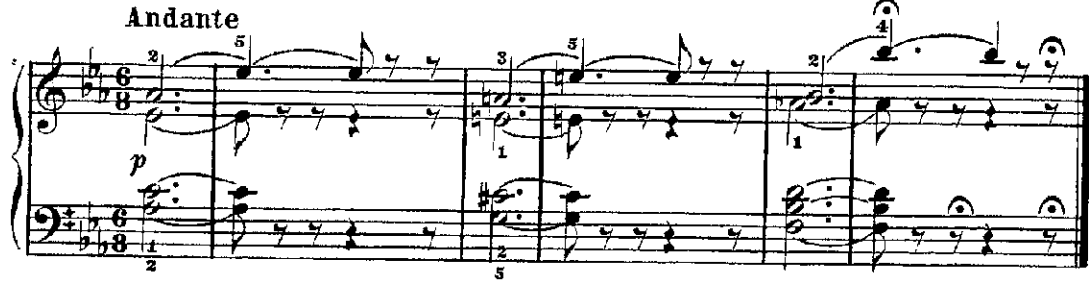
(SCHERZETTINO.)

Revised and fingered by
LOUIS S. MORGAN.

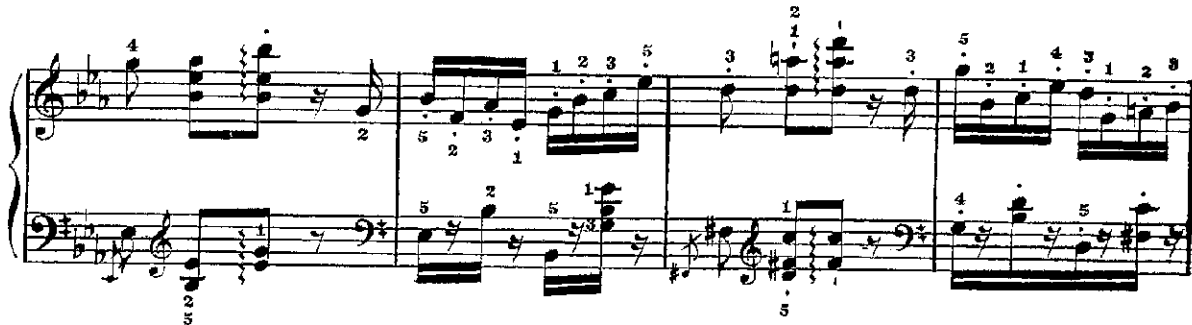
LÉO DELIBES.



Andante



Allegretto ben moderato.


4 2 3 1 4 1 3 2 4 1 3 2 3 1 2 3 4 1 3 1 3 1 2 3 4

crescendo *mf* *p*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with numerous fingerings (1-4) and slurs. The bass staff provides harmonic accompaniment. Dynamics include *crescendo*, *mf*, and *p*.

3 1 3 3 4 1 2 3 4 3 1 2 3 4 5 4 3 4 3 2

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

3 4 3 2 3 4 3 1 5 2 3 1 1 2 4 3 5 2 1 2 4 3 2 1 2

sfz *p*

Third system of musical notation, featuring a dynamic shift to *sfz* and *p*.

4 2 3 1 4 1 3 2 4 1 3 2 3 1 2 3 4 1 3 1 3 1 2 3 4

cresc.

Fourth system of musical notation, including a *cresc.* marking.

4 1 4 4 4 1 2 1 2 1 4 5 4 1

bien p soutenu.

Fifth system of musical notation, concluding with the instruction *bien p soutenu.*



The first three systems of the piano score are written in a grand staff. The right hand (treble clef) contains the main melodic line with intricate fingerings (1-5) and slurs. The left hand (bass clef) provides harmonic support with chords and moving lines. The notation includes various articulation marks such as accents and slurs.

Un peu plus animé

The fourth system is marked "Un peu plus animé" and begins with a piano (*p*) dynamic. The right hand has a more rhythmic, eighth-note pattern with frequent fingerings. The left hand continues with a steady accompaniment. The overall texture is more active than the previous systems.

en animant jusqu'à la fin.

molto cresc.

The fifth system is marked "en animant jusqu'à la fin." and "molto cresc.". The music becomes increasingly intense, with a fortissimo (*ff*) dynamic at the end. The right hand features a rapid, ascending scale-like passage with complex fingerings. The left hand provides a strong harmonic foundation. The system concludes with a final chord and a fermata.

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Experienced musicians and teachers soon found that while the work contained much valuable material, it was far from perfect in its construction and arrangement.

In the year 1858, Mr. Richardson made another attempt, and brought out his "Richardson's New Method." Being still a young man, the six years intervening between this and his first publication seemed to give but little additional experience, although by persistent and very extensive advertising the work was pushed before the public.

Mr. Richardson lived only long enough to complete and publish the work. His death occurring very shortly after its appearance, there was no opportunity for his remedying the glaring imperfections which still naturally appeared in the work of so young a man.

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