



Nelly LiPuma

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Italia, Vienna

About the artist

She studied piano at the Conservatorio "Vincenzo Bellini" in Catania with Prof. Agata Catania, a pupil of Carlo Zecchi, and she got her diploma in Piano with excellence. She played concerts throughout Italy. After her Diploma she went to Germany and worked as pianist accompanist at the Musikhochschule in Cologne.

During 1997-1999 she studied composition and orchestral conducting at the Universität für Musik und darstellende Kunst in Vienna.

Her first concerts as pianist and composer in Vienna were so successful that she was soon asked by many musicians to write music for them. So many of her works were composed like the "Gundula's duets" (6 duets for 2 Flutes), her Trios for flute, viola and guitar that were performed in Slovakia in 1996 and broadcasted in radio.

Many of Nelly LiPuma's pieces were written and performed in Vienna, such as the "Wiener Quintett" dedicated to the city of Vienna.

In Ju... (more online)

Associate: AKM

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-musicanuova.htm>

About the piece



Title: Occhi di grotta
Composer: LiPuma, Nelly
Arranger: LiPuma, Nelly
Copyright: Copyright © Nelly LiPuma
Publisher: LiPuma, Nelly
Instrumentation: Piano solo
Style: Modern classical
Comment: Pezzo breve, a mo' di toccata.

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Nelly LiPuma

Occhi di grotta

per pianoforte solo

www.nellylipuma.com

free-scores.com
Occhi di grotta

Nelly LiPuma

♩ = ca. 120

Pianoforte

p

The musical score is written for piano and consists of five systems of two staves each. The first system (measures 1-4) is in 2/4 time, marked *p*. The second system (measures 5-8) continues in 2/4 time. The third system (measures 9-11) changes to 3/4 time and features a forte (*f*) dynamic with complex chordal textures. The fourth system (measures 12-13) includes a key signature change to one flat and a time signature change to 4/16, with a *f* dynamic. The fifth system (measures 14-17) returns to 2/4 time, marked *p cresc.* and *f*, and includes a *Sua* marking with a dashed line above the staff.

2

17

dim. *p*

21

26

31

piú p

36

41

cresc. *f*

45 *8va* ----- *>*

48

52

56

62

70

f subito 3 c. *f subito p*

* >

Detailed description: This system contains measures 70 through 74. The right hand starts with a triplet of eighth notes marked *f subito 3 c.* and then continues with a sixteenth-note pattern. The left hand has a single eighth note marked with an accent (>) and an asterisk (*), followed by a steady eighth-note accompaniment. Dynamic markings include *f subito p* at the beginning of measure 71.

75

cresc. *sfz sfz*

>

Detailed description: This system contains measures 75 through 78. The right hand continues with a sixteenth-note pattern, marked with accents (>) and a *cresc.* marking. The left hand continues with an eighth-note accompaniment, marked with accents (>) and *sfz* markings at the end of measures 77 and 78.

79

fz *p cresc.* *sfz sfz sfz*

>

Detailed description: This system contains measures 79 through 82. The right hand features a sixteenth-note pattern with a *fz* marking in measure 80, followed by a *p cresc.* marking in measure 81. The left hand continues with an eighth-note accompaniment, marked with accents (>) and *sfz* markings at the end of measures 80, 81, and 82.

83

ff *8va*

>

Detailed description: This system contains measures 83 through 86. The right hand has a series of chords marked with *ff* in measure 84, followed by a *8va* marking in measure 85. The left hand continues with an eighth-note accompaniment, marked with accents (>).