



Nelly LiPuma

Arrangeur, Compositeur, Directeur, Interprete, Editeur, Professeur

Italie, Vienna

A propos de l'artiste

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.

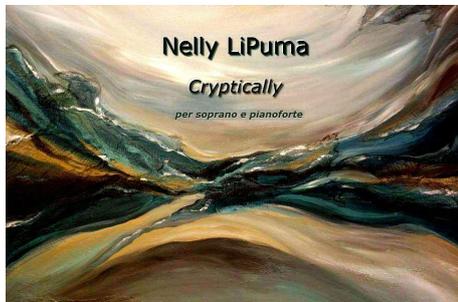
Many of Nelly LiPuma's pieces were written and performed in Vienna, such as the "Wiener Quintett" dedicated to the city of Vienna.

In Ju... (la suite en ligne)

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A propos de la pièce



Titre : Cryptically
Compositeur : LiPuma, Nelly
Arrangeur : LiPuma, Nelly
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Editeur : LiPuma, Nelly
Instrumentation : Voix soprano et piano
Style : Contemporain

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Nelly LiPuma

Cryptically

per

soprano e pianoforte

Cryptically

per soprano e pianoforte

Yumiko Nakayama gewidmet.

Nelly LiPuma

Veloce

The musical score is written for soprano and piano. It consists of three systems of staves. The first system is for the soprano and piano, with the tempo marking 'Veloce' and the dynamic 'mf'. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The second system is for the piano, with a dynamic marking 'p' and a circled '1.' above the first measure. The piano part continues with the same rhythmic pattern. The third system is also for the piano, with a dynamic marking 'f' and a circled '6' above the first measure. The piano part continues with the same rhythmic pattern.

1. L'intero pezzo va eseguito usando una vocale "indeterminata", ovvero il suono che scaturisce naturalmente cantando a bocca aperta. La bocca può essere ora socchiusa ora aperta, ora usando un suono vocalico poco più chiuso tendente alla "o" ora un suono vocalico più aperto e chiaro, quasi "a". L'interprete sarà libera di scegliere il colore più adatto alla frase.

1. Das ganze Stück sollte auf einem *unbestimmten* Vokal aufgeführt werden. Der Mund bleibt offen, mit ein Vokalklang, der jetzt mehr zum "o" neigt, und jetzt etwas offener und heller, fast "a" ist. Die Interpretin ist frei, die am besten geeignete Farbe für die Phrase auszuwählen.

2

9

Pf. *p*

Measures 9-11. The right hand has a melodic line with a slur and an accent on the third measure. The left hand has a rhythmic accompaniment of eighth notes with rests.

12

Pf. *cresc.*

Measures 12-14. The right hand has a melodic line with a slur and a crescendo marking. The left hand has a rhythmic accompaniment of eighth notes with rests.

16

Pf. *mf*

Measures 16-18. The right hand has a melodic line with a slur and a mezzo-forte marking. The left hand has a rhythmic accompaniment of eighth notes with rests.

19

Pf.

Measures 19-21. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment of eighth notes with rests.

The image shows a musical score for the piece "Cryptically" on page 3. It consists of five systems of music, each with a vocal line and a piano accompaniment (Pf.).

- System 1 (Measures 22-24):** The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes. The instruction *pieno e sonoro* is present in both parts.
- System 2 (Measures 25-27):** The vocal line continues with a similar melodic line. The piano accompaniment maintains the eighth-note pattern. The instruction *pieno e sonoro* is present in the piano part.
- System 3 (Measures 28-30):** The vocal line concludes with a descending melodic phrase. The piano accompaniment features a more complex rhythmic pattern. The instruction *dim.* (diminuendo) is present in both parts.
- System 4 (Measures 31-32):** The vocal line begins with a new melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes. The instruction *mf* (mezzo-forte) is present in both parts.

4
33

Pf.

36

Pf.

39

Pf.

cresc. *f*

cresc. *f*

42

Pf.

allargando *ff* *a tempo*

allargando *ff* *a tempo*

7

44

accel.

Pf.

ff

48

libero

Pf.

Lento

53

a tempo

a b.c.

Pf.

mf

p

56

a b.c.

bocca aperta

Pf.

6
59

mf

Pf.

62

Pf.

65

f

Pf.

67

f

Pf.

70

Pf.

73

Recitativo

Pf.

Recit.

*

77

Pf.

libero

16

3

8va

dim.

Recit.

Recit.