

A lush forest scene with a stream flowing over mossy rocks. The water is white and frothy as it cascades over the large, green-covered stones. The background is filled with tall, thin trees and dense green foliage, creating a serene and magical atmosphere.

Nelly LiPuma

Le fate

per mezzo soprano e pianoforte

www.nellylipuma.com

Nelly LiPuma

Le fate

per mezzosoprano e pianoforte

Al mezzosoprano Simona Mango

*Eppur ancora, nei verdi boschi,
tra ruscelli e alberi,
tra millenari grandi sassi verdi di muschio,
aleggian nell'aria,
invisibili all'occhio,
... e della loro magia é pieno il fresco aere.*

www.nellylipuma.com

Le fate sono creature leggendarie.

Il nome fata deriva dall'altro nome latino delle Parche, che è Fatae, ovvero coloro che presiedono al Fato.

Si tratta di esseri magici, una sorta di spiriti della natura.

Il brano é volutamente senza testo, basato semplicemente sulla bellezza timbrica e sulla forza incantatrice della voce.

Va eseguito su una vocale indistinta, perlopiú simile ad una *å*, piú o meno aperta, a secondo delle frasi.

Las hadas son criaturas legendarias.

El nombre "fata", hada en italiano, deriva del otro nombre latino de las Parcas, que es Fatae, las que presiden el Destino.

Son seres mágicos, una especie de espíritus de la naturaleza.

La pieza está deliberadamente sin texto, basada simplemente en la belleza del timbre y sobre el poder encantador de la voz.

Debe realizarse en una vocal indistinta, en su mayoría similar a una *å*, más o menos abierto, según las frases.

Fairies are legendary creatures.

The name "*fate*", italian for fairy, derives from the other Latin name of the Fates, which is Fatae, or those who preside over Fate.

They are magical beings, a kind of nature spirits.

The piece is deliberately without text, based simply on timbre beauty and on the enchanting power of the voice.

It should be performed on an indistinct vowel, mostly similar to an *å*, more or less open, according to the sentences.

Feen sind legendäre Kreaturen.

Der Name "*fate*", ital. für Fee, leitet sich von dem anderen lateinischen Namen des *Parcae* ab, Fatae, die dem Schicksal vorstehen. Sie sind magische Wesen, eine Art Naturgeister.

Das Stück ist bewusst ohne Text, basiert einfach auf der Schönheit der Klangfarbe und die bezaubernde Kraft der Stimme.

Es sollte auf einem unbestimmten Vokal ausgeführt werden, meist ähnlich einem *å*, mehr oder weniger offen, den Phrasen entsprechend.

Al mezzosoprano Simona Mango

Le Fate

per mezzo soprano e pianoforte

Nelly LiPuma

Lento

piuttosto libero, quasi recitativo

Mezzo-Soprano

Pianoforte

Fluido

♩. = ca. 88 - 92

MS

Pf.

MS

Pf.

MS

19

Pf.

MS

25

Pf.

MS

31

Pf.

MS

37

Pf.

67 *calmando*

MS

Pf. *calmando*

73

MS

Pf.

79

MS

Pf. *mp* *cresc.*

85

MS

Pf.

MS 92 *f*

Pf. *f*

This system covers measures 92 to 96. The Melody (MS) part begins with a half note G4, followed by a dotted half note A4, and then a half note B4. A slur covers measures 93-94, containing a half note C5 and a half note D5. The Piano (Pf.) part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand consisting of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

MS 97

Pf.

This system covers measures 97 to 101. The Melody (MS) part consists of a single half note G4 in measure 97, followed by a slur over measures 98-101 containing half notes A4, B4, C5, and D5. The Piano (Pf.) part continues with the same eighth-note accompaniment and bass line as in the previous system.

MS 102

Pf.

This system covers measures 102 to 107. The Melody (MS) part starts with a half note G4, followed by a dotted half note A4, and then a slur over measures 103-106 containing half notes B4, C5, D5, and E5. The Piano (Pf.) part continues with the same eighth-note accompaniment and bass line.

MS 108 *f*

Pf. *f*

This system covers measures 108 to 112. The Melody (MS) part begins with a slur over measures 108-110 containing half notes G4, A4, and B4. Measure 111 contains two quarter rests, and measure 112 contains a half note G4. The Piano (Pf.) part continues with the eighth-note accompaniment and bass line, which changes to G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5 in measures 111 and 112.

114

MS

Pf.

120

MS

Pf.

126

MS

Pf.

p *cresc.* *f*

133

MS

Pf.

f

139

Pf. *dim.* *p*

146

Pf. *p*

152

Pf. *pp*

158

MS *p*

Pf. *p*

164

MS

Pf. *poco cresc.* *mf*

171

MS *mf*

Pf. *mp*

177

MS

Pf.

183

MS

Pf.

188

MS *p* *cresc.*

Pf. *p* *cresc.*

MS 195

Pf. 195

Detailed description: This system covers measures 195 to 200. The MS part (Mezzo-Soprano) begins with a half note G4, followed by a half note A4, a quarter note B4, and a half note C5. The Pf. part (Piano) features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *mf* is present above the first measure of the piano part.

MS 200

Pf. 200

Detailed description: This system covers measures 200 to 207. The MS part continues with a half note D5, a half note E5, a quarter note F5, and a half note G5. The Pf. part maintains the rhythmic accompaniment. A dynamic marking of *mf* is present above the first measure of the piano part.

MS 207

Pf. 207

Detailed description: This system covers measures 207 to 214. The MS part continues with a half note A5, a half note B5, a quarter note C6, and a half note D6. The Pf. part maintains the rhythmic accompaniment. A dynamic marking of *mf* is present above the first measure of the piano part.

MS 214

Pf. 214

Detailed description: This system covers measures 214 to 218. The MS part has a whole rest for the first three measures, followed by a half note G5. The Pf. part continues with the rhythmic accompaniment. A dynamic marking of *mf* is present above the first measure of the piano part.

218

MS

Pf.

224

MS

cresc.

Pf.

231

MS

f

Pf.

237

MS

come mormorato, indistinto

mp (la m.d.)

cresc.

Pf.

MS 244 *un poco allarg. a tempo*

Pf. *cresc. molto* *un poco allarg.* *f* *f a tempo*

MS 251

Pf. 12/8

MS 257 *più p* *cresc.*

Pf. 12/8 *più p* *cresc.*

MS 260

Pf. *8va* *f*

263 **Largo**

MS

Pf.

267 *a tempo*

MS

molto ampio *libero (cadenza)*

Pf.

molto ampio *a tempo* #

273

MS

Pf.

278 *a tempo*

MS

stretto

Pf.

stretto *a tempo*