



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:	Habanera [per Soprano e pianoforte]
Composer:	LiPuma, Nelly
Arranger:	LiPuma, Nelly
Copyright:	Copyright © Nelly LiPuma
Publisher:	LiPuma, Nelly
Instrumentation:	Voice Soprano and piano
Style:	Early 20th century
Comment:	C'è anche una versione in do maggiore per Mezzo Soprano e pianoforte.

Nelly LiPuma on [free-scores.com](http://www.free-scores.com)

Prohibited distribution on other website.



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Nelly LiPuma

Habanera

per Soprano e pianoforte

Musica Nuova - Musikverlag

NELLY LIPUMA

HABANERA

PER MEZZO SOPRANO E PIANOFORTE

HABANERA

PER MEZZO SOPRANO E PIANOFORTE

NELLY LIPUMA

Mezzo-Soprano

Pianoforte

p

Mzs

6 *p e flautato*

semplicemente a b.a.¹

Pf.

Mzs

11

Pf.

11

1= *a bocca aperta* (die Vokale ist nicht eine "a", sondern ein Vocalklang dass man mehr oder weniger öffnen kann).

1= *a bocca aperta* ovvero un suono vocalico che si può aprire e chiudere a seconda dei diversi momenti musicali per sottolineare meglio l'agogica della frase.

Mzs

Pf.

16

Mzs

Pf.

21

mf

Mzs

Pf.

27

sfz

Sva

Mzs

32

calando

Pf.

32

calando

Mzs

36

Pf.

36

mf

Mzs

41

Pf.

41

intenso e ben scandita la terzina

Mzs

45

Pf.

45

3

leggero

7

8va

Mzs

49

Pf.

49

*così scritto per la pianista,
non per l'armonia!!!*

f

f

Mzs

55

Pf.

55

Mzs

59

calando

Pf.

59

calando

così scritto per la pianista,
non per l'armonia!!!

Mzs

65

poco rit. a tempo

Pf.

65

poco rit. a tempo

Mzs

70

dim. perdendosi

ppp

Pf.

70

dim. perdendosi sfz ppp