



# 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.

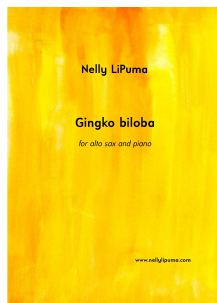
Many of Nelly LiPuma's pieces were written and performed in Vienna, such as the Wiener Quintett dedicated to the city of Vienna.

In June 2000 she produced her CD some works of mine wit... (la suite en ligne)

**Sociétaire :** AKM

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_musicanuova.htm](https://www.free-scores.com/partitions_gratuites_musicanuova.htm)

## A propos de la pièce



**Titre :** Ginkgo biloba  
**Compositeur :** LiPuma, Nelly  
**Arrangeur :** LiPuma, Nelly  
**Droit d'auteur :** Copyright © Nelly LiPuma  
**Editeur :** LiPuma, Nelly  
**Instrumentation :** Saxophone alto, Piano  
**Style :** Contemporain

## Nelly LiPuma sur [free-scores.com](https://www.free-scores.com)

### LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

**S'acquitter de cette licence sur :**

<https://www.free-scores.com/licence?p=aPdIZgpIIW>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquitter de la licence
- contacter l'artiste

**Nelly LiPuma**

**Gingko biloba**

*for alto sax and piano*

[www.nellylipuma.com](http://www.nellylipuma.com)

**Gingko biloba** é un pezzo di grande energia e ricco di contrasti, in forma libera.

Il brano si apre con un ritmo incisivo al pianoforte sovrastato da una nota lunga al sax che sfocia in una linea di quinte discendenti ben accentate, per poi risalire con decisione.

Dopo un'esposizione fortemente ritmica, piena di sorprese dinamiche e giochi timbrici, arriviamo alla sezione centrale, mis. 63, dove il pianoforte prepara, con un ostinato di sestine, un tappeto melodico per i multiphonics del saxofono.

Alla nube sonora creata dai multiphonics segue il richiamo ritmico del basso del pianoforte, a mis.77, che ci riconduce al Tempo I, mis.99, dove il saxofono canta un motivo in forte su di un accompagnamento in sol magg. lidio, tonalità di per sé luminosa e fortemente energetica, come i fiori gialli del Gingko.

Nella sezione che va da 117 a 143, il timbro dei due strumenti si fonde in un colore morbido conferito dall'accompagnamento ostinato del pianoforte con il suo accordo di fa settima di dominante.

Una ripresa energica, dopo un gliss. al pianoforte, mis.154, ci porta alla sezione finale, sull'aura dorata di un do sprizzante di energia.

L'attacco anacrusico del sax, in *Fp*, a mis.162, crea una sorpresa dinamica seguita da un *cresc.* che su degli audaci salti di registro, conducono ad un finale brillante e perentorio.

**Gingko biloba** é un brano ricco di tensione ritmica e giochi di colore dove i timbri di ambo gli strumenti si fondono e si arricchiscono creando atmosfere sonore avvolgenti e ricche di sorprese.

**Gingko biloba** is a piece of great energy and full of contrasts, in free form.

The piece opens with an incisive rhythm on the piano topped by a long note on the sax that flows into a line of well-accented descending fifths, and then rises again with decision.

After a strongly rhythmic exposition, full of dynamic surprises,

we arrive at the central section, meas. 63, where the piano prepares, with an ostinato of sextuplets, a melodic carpet for saxophone multiphonics.

The sound cloud created by the multiphonics is followed by the rhythmic call of the piano bass, at m.77, which brings us back to Tempo I, m. 99, where the saxophone sings a strong tune on an accompaniment in G major lydian, a tonality that is in itself luminous and highly energetic, like the yellow flowers of the Gingko.

In the section from 117 to 143, the timbre of the two instruments merges into a soft color conferred by the ostinato accompaniment of the piano with its F7 chord.

An energetic recapitulation, after a gliss. on the piano, measure 154, takes us to the final section, on the golden aura of a C sprinkling of energy.

The anacrusic attack of the saxophone, in *Fp*, at m.162, creates a dynamic surprise followed by a *cresc.* which, on audacious leaps of register, lead to a brilliant and peremptory ending.

**Gingko biloba** is a piece full of rhythmic tension and plays of color where the timbres of both instruments blend and enrich each other, creating captivating sound atmospheres.

## Vocabulary and Performance guide - Guida per l'esecuzione

### 1. pag. 11 mis. 63 - 66:

La sestina é un pattern melodico da ripetere come un ostinato in modo da creare un tappeto armonico-cromatico per i multiphonics del saxophono.

Le note della sestina vanno eseguite rigorosamente nell'ordine scritto e molto rapidamente, ma non necessariamente seguendo il battito del Tempo iniziale, (176 = ♩),

perché sarebbe esageratamente veloce!

Per questa ragione, a partire da mis. 67, ho notato 18 sedicesimi in una misura, si tratta di un numero approssimativo, giusto per indicare il flusso continuo del pattern.

Tale flusso continua fino a mis. 88.

**1. Pag. 11 meas. 63 - 66:** The sextuplet is a melodic pattern to be repeated as an ostinato in order to create a harmonic-chromatic carpet for saxophon multiphonics.

The notes of the sextuplet must be performed strictly in the written order and very quickly, but not necessarily following the beat of the initial Tempo (176 = ♩) because that would be exaggeratedly fast!

For this reason, starting from m. 67, I noted 18 sixteenths in one measure, this is an approximate number just to indicate the continuous flow of the pattern.

This flow continues up to meas. 88.

**Meas. 67:** *creare via via una nube sonora sulla quale entrerà il sax in pp con la sua nota piú bassa e, poi, costruirá i Mph.* = gradually create a sound cloud on which the saxophone will enter in pp with its lowest note and then it will build the multiphonics.

**Meas. 67 + 68:** *The repetition is optional. It depends on You, on the piano, on the acoustic of the room. Just make sure that you have created the right sound carpet for the saxophone.* = La ripetizione delle mis. 67 + 68 é opzionale.

Dipende dall'interprete, dal pianoforte e dall'acustica della sala.

Assicurarsi solo di aver creato il giusto tappeto sonoro per il sassofono.

**Pag. 12.:** Le posizioni dei multiphonics sono tratte dal libro di Marcus Weiss: *Saxophone multiphonics*. Vanno eseguiti nell'ordine scritto, partendo dal *p* del no. 66 al *f* del no. 90.

**Pag. 12.:** The positions of the multiphonics are taken from the book by Marcus Weiss: *Saxophone multiphonics*. They must be performed in the written order, starting from the *p* of the no. 21 al *f* of no. 23.

**Meas. 90:** ho notato due possibilitá, una piú semplice e una in sestine piú difficile=  
I have written two possibilities: one easier and another, alias: with sixtuplets, more difficult.

**Meas. 96:** *iniziare esitando in modo da scandire bene i quarti* =  
= start hesitating in order to mark the quarters very well.

# Ginkgo biloba

per alto sax e pianoforte

Nelly LiPuma

**Veloce** ♩ = 176 - 184

Alto Sax

Pianoforte

16/8

*mp*

*cresc.*

*sim.*

*mp*

*cresc.*

A. Sax.

Pf.

3

3

*mp*

*cresc.*

A. Sax.

Pf.

5

5

*f*

*sfz*

*f*

© Copyrights 2021 by Nelly LiPuma

All rights reserved.

[www.nellylipuma.com](http://www.nellylipuma.com)

Ginkgo biloba

A. Sax.

Pf.

A. Sax.

Pf.

A. Sax.

Pf.

## Ginkgo biloba

A. Sax. *mf*

Pf. *mf*

A. Sax. *p*

Pf.

A. Sax. *gva*

Pf. *f*

# Ginkgo biloba

The musical score is divided into three systems, each with an A. Sax. part and a Pf. (Piano) part.

- System 1 (Measures 21-22):** The A. Sax. part features a melodic line with a slur over measures 21 and 22, marked *mf* and *cresc.*. The Pf. part consists of a rhythmic accompaniment with chords and eighth notes, marked with accents.
- System 2 (Measures 23-24):** The A. Sax. part has a long slur over measures 23 and 24. The Pf. part continues with a similar rhythmic pattern, marked with accents.
- System 3 (Measures 25-26):** The A. Sax. part features a melodic line starting at measure 25, marked *f*. The Pf. part has a rhythmic accompaniment with chords and eighth notes, marked *f con molta forza, ma non brutale!*.



## Ginkgo biloba

A. Sax.

Pf.

A. Sax.

Pf.

A. Sax.

Pf.

27

29

31

16

16

16

12

14

14

14

*p.*

*f*

*sim.*

*quasi staccato*

# Ginkgo biloba

33 A. Sax. *meno* *sfz* *mf*

Pf. *meno* *cresc.* *mf* *cresc.*

35 A. Sax. *cresc.* *fp*

Pf. *subito p* *Red.*

38 A. Sax. *mp* *cresc.*

Pf. *fp* *Red.*

Ginkgo biloba

A. Sax.

42

3

f

Pf.

42

cresc.

f

\*

A. Sax.

45

f

Pf.

45

f

A. Sax.

49

f

Pf.

49

f

Ginkgo biloba

A. Sax. 52 *fp* 3

Pf. 52 *p*

A. Sax. 55

Pf. 55 *mp* *poco più forte* *cresc.*

A. Sax. 58 *cresc.* *accel.*

Pf. 58 *cresc.* *accel.*

Ginkgo biloba

A. Sax. *61* *a tempo* *f*

Pf. *61* *a tempo* *f*

A. Sax. *63*

Pf. *63* *ff* *p*

*6* *6* *6* *6* *6* *6*

*☞ = please, read CAREFULLY the note 1. at the beginning*

A. Sax. *67*

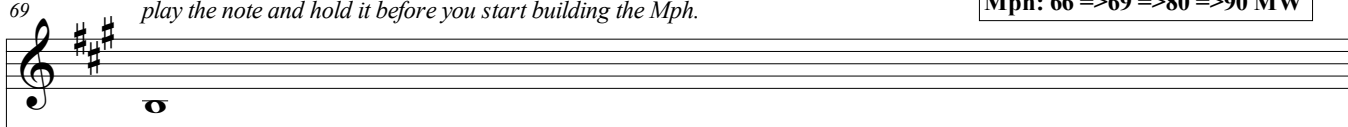
Pf. *67* *18* *18*

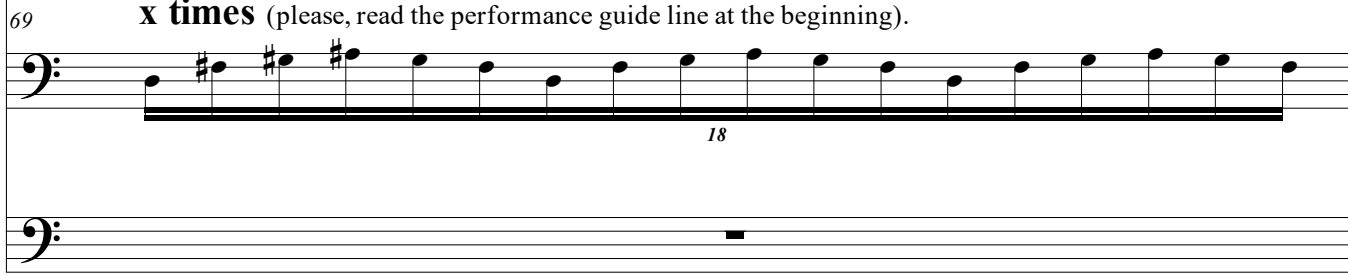
*The repetition is optional. It depends on You, on the piano, on the acustic of the room.  
Just make sure that you have created the right sound carpet for the saxophone.*

*Creare via via una nube sonora sulla quale entrerà il sax in  
pp con la sua nota piú bassa e, poi, costruirá i Mph.*

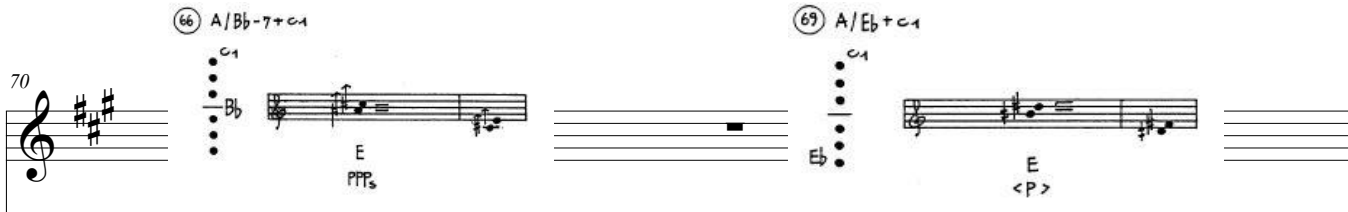
# Ginkgo biloba

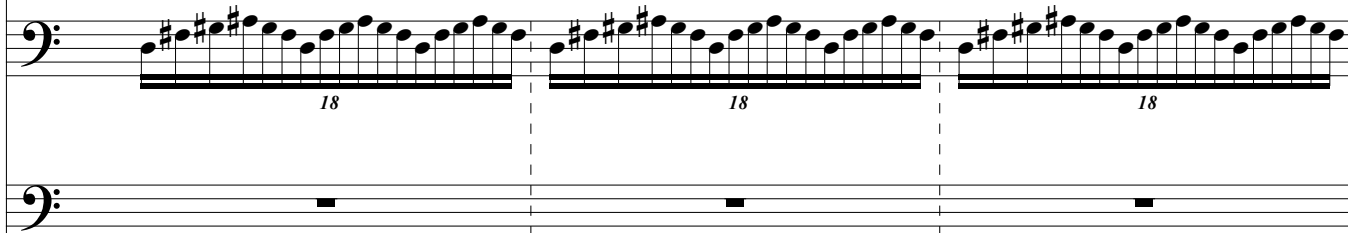
69 *play the note and hold it before you start building the Mph.* Mph: 66 =>69 =>80 =>90 MW

A. Sax. 

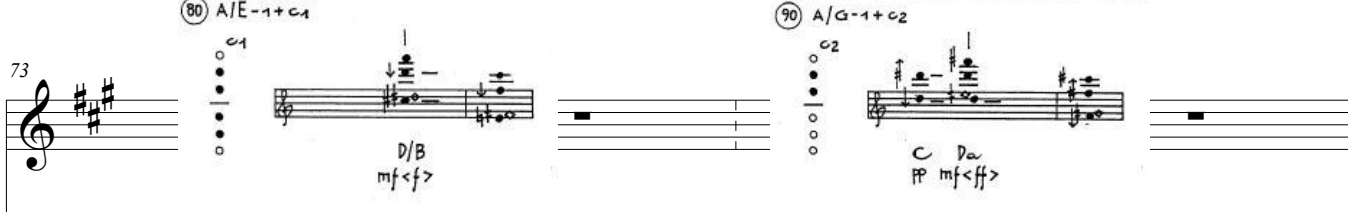
Pf. **x times** (please, read the performance guide line at the beginning). 

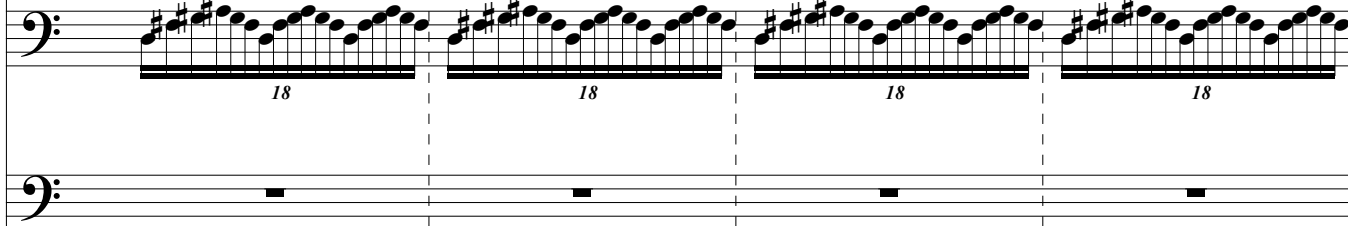
---

A. Sax. 

Pf. 

---

A. Sax. 

Pf. 

1. MW = from the book Saxophone multiphonics by Marcus Weiss.

## Ginkgo biloba

77

A. Sax.

77 **Read footnote \***

Pf.

18

18

79

A. Sax.

79

Pf.

18

18

keep the quarter pulse clear and straight in your mind!

81

A. Sax.

81

Pf.

18

18

Meas. 77\* =

**Note for the pianist:** when the last Mph. is played, the piano starts the motiv, rhythmically precise and clear, at the bass, with the l.h., while the r.h. go on with the six notes pattern, D F# G# A# G# F#, (re fa# sol# la# sol# fa#).

**Note for the saxophone:** when you finish playing the Mph, give, eventually, a sign to the pianist and start counting a normal 4/4 measure with the Tempo 1°.

# Ginkgo biloba

The musical score is divided into three systems, each with three staves. The top staff is for the Alto Saxophone (A. Sax.), the middle two staves are for the Piano (Pf.).

- System 1 (Measures 83-84):** The A. Sax. part begins with a whole note chord (F#4, C#5, G#4) and a slur over the next two measures. The Pf. part features a continuous eighth-note bass line in the left hand, with a dynamic marking of *pp*. The right hand has a simple accompaniment.
- System 2 (Measures 85-86):** The A. Sax. part continues with a whole note chord (F#4, C#5, G#4) and a slur. The Pf. part continues with the eighth-note bass line and accompaniment.
- System 3 (Measures 87-88):** The A. Sax. part has a whole rest. The Pf. part continues with the eighth-note bass line and accompaniment.

Measure numbers 83, 85, and 87 are indicated at the start of each system. The piano part includes a section labeled *basso in evidenza* in the first system.



Ginkgo biloba

A. Sax. 88 *p*

Pf.

A. Sax. 90 *legato*

1. alias

Pf. *fp*

A. Sax. 92

Pf.

1. alias:

A. Sax. *legato*

# Ginkgo biloba

A. Sax.  $\text{♩} = 96$   
*f* subito *p* cresc. molto accel.

Pf.  $\text{♩} = 96$  seguire le prime 3 sestine in maniera ampia  
*f* subito *p* cresc. molto accel.

A. Sax.  $\text{♩} = 176$

Pf.  $\text{♩} = 176$   
iniziare esitando in modo da scandire bene i quarti

A. Sax. *f* luminoso

Pf. *f* luminoso

*Ped.*

## Ginkgo biloba

A. Sax.

103

Pf.

A. Sax.

107

Pf.

*8va*

\*

*Leo.*

A. Sax.

113

Pf.

*mf cresc.*

*cresc.*

# Ginkgo biloba

117

A. Sax. *f*

Pf. *f sonoro* *dim.*

*Ped.*

121

A. Sax. *mp*

Pf. *p*

*Ped.* *Ped.*

125

A. Sax. *molto morbido e cantato*

Pf.

## Ginkgo biloba

A. Sax. 129

Pf. 129

A. Sax. 133

Pf. 133

A. Sax. 138

Pf. 138

# Ginkgo biloba

143

A. Sax.

Pf.

*cresc.*

147

A. Sax.

Pf.

*growl*

*mp cresc.*

151

A. Sax.

Pf.

*mf*

*p cresc.*

*ff*

*8va*

## Ginkgo biloba

The image shows a musical score for two instruments: A. Sax. (Alto Saxophone) and Pf. (Piano). The score is in 4/4 time and the key signature has two sharps (F# and C#). The first system covers measures 155 to 162. The A. Sax. part starts at measure 155 with a dynamic marking of *f* and features a melodic line with a sixteenth-note sextuplet in measure 160. The Pf. part also starts at measure 155 with a dynamic marking of *f* and consists of a rhythmic accompaniment of chords and single notes. The second system covers measures 159 to 162. The A. Sax. part starts at measure 159 with a dynamic marking of *fp* and features a melodic line with various articulations. The Pf. part starts at measure 159 with a dynamic marking of *fp* and consists of a rhythmic accompaniment of chords and single notes.

In order to make easier to turn page, this space has been left free.

Per facilitare il voltare pagina, questo spazio è stato lasciato libero.

# Ginkgo biloba

A. Sax. 163 *cresc.* *f*

Pf. 163 *p* *cresc.* *f*

A. Sax. 167 *growl*

Pf. 167

A. Sax. 170 *a tempo* *ff* 3

Pf. 170 *a tempo* *ff* 8va