



# 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 :** Sabbia bianca  
**Compositeur :** LiPuma, Nelly  
**Arrangeur :** LiPuma, Nelly  
**Droit d'auteur :** Copyright © Nelly LiPuma  
**Editeur :** LiPuma, Nelly  
**Instrumentation :** Piano seul

**Style :** Classique moderne

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# Nelly Li Puma

## *Sabbia bianca*

*per pianoforte solo*

# Sabbia bianca

Nelly LiPuma

$\text{♩} = \sim 132$

*mf*  
*fluido e legato*

7

13

19

25

*cresc.*

This system contains measures 25 through 30. The music is written for piano in a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the right hand in measure 28.

31

*f* *8va* *Red.*

This system contains measures 31 through 36. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in measure 32. An *8va* (octave) marking is shown above the right hand in measure 35. The word *Red.* (Reduction) is written below the left hand in measures 32 and 36.

37

*8va* *sfz* *3* *10* *Red.*

This system contains measures 37 through 41. The right hand has a melodic line with an *8va* marking above it in measure 38. A sforzando (*sfz*) dynamic marking is in measure 39, followed by a triplet of eighth notes (*3*) in measure 40. A ten-measure rest (*10*) is indicated in the right hand for measure 41. The word *Red.* is written below the left hand in measures 39 and 41.

42

*8va* *14* *7* *Red.*

This system contains measures 42 through 44. The right hand features a melodic line with an *8va* marking above it in measure 42. A fourteen-measure rest (*14*) is shown in the right hand for measure 43. A seven-measure rest (*7*) is shown in the right hand for measure 44. The word *Red.* is written below the left hand in measure 44.

45

*ampio* *7* *7* *rit. 10* *p a tempo* *Red.*

This system contains measures 45 through 49. The right hand has a melodic line with an *ampio* (amplification) marking in measure 45. A seven-measure rest (*7*) is shown in the right hand for measure 46. A ten-measure rest (*rit. 10*) is shown in the right hand for measure 47. The tempo marking *p a tempo* (piano at tempo) is in measure 48. The word *Red.* is written below the left hand in measures 48 and 49.

48

8va

55

*p*

61

*p 1 c.*

65

*3 c. cresc.*

*f*

69

8

73

3 3 4 4 4

80

*p* *ruhig*

87

94

100

*p* *rit.* *sf* 60