



Nelly LiPuma

Italie, Vienna

Sonate für Bratsche und Klavier

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 Gundulas 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 with artists from the Universität für Mu... (la suite en ligne)

Sociétaire : AKM

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A propos de la pièce



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Arrangeur : LiPuma, Nelly
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Nelly LiPuma

Sonate
für
Bratsche und Klavier

www.nellylipuma.com

Questa Sonata per Viola e pianoforte é stata scritta per la stimatissima collega e amica Jacqueline Kopacinsky ed é a lei dedicata.
La Sonata ha avuto la sua premiere in Vienna nel 2022 con Jacqueline Kopacinsky, Viola e Gregor Urban, Pianoforte.

Diese Sonate für Bratsche und Klavier wurde für meine geschätzte Kollegin und Freundin Jacqueline Kopacinsky geschrieben und ist ihr gewidmet.

Die Sonate wurde 2022 in Wien mit Jacqueline Kopacinsky, Bratsche und Gregor Urban, Klavier, uraufgeführt.

Esta Sonata para viola y piano fue escrita para mi estimada colega y amiga Jacqueline Kopacinsky y está dedicada a ella.

La Sonata se estrenó en Viena en 2022 con Jacqueline Kopacinsky, viola y Gregor Urban, piano.

This Sonata for Viola and piano was written for the highly esteemed colleague and friend Jacqueline Kopacinsky and is dedicated to her.

The Sonata had its premiere in Vienna in 2022 with Jacqueline Kopacinsky, Viola and Gregor Urban, Piano.

Sonate für Bratsche und Klavier

Nelly LiPuma

Largo

Viola

abbastanza forte da abbracciare
con il suono l'auditorio!

Pianoforte

il tutto deve creare un'atmosfera ipnotica.
Buio e lento come se ci si muovesse nelle viscere
di una caverna sotterranea.

*più rapido
(libero)*

ped. *ped.*

6

Vla.

più p

Pf.

più p
libero (il valore delle note è solo un "suggerimento" ritmico)

ped. *ped.* *ped.*

11

Vla.

Pf.

ped. *ped.*

15

Vla.

Pf.

gub

18 **Andante**

Vla.

Pf.

mf

21

Vla.

Pf.

24

Vla.

Pf.

poco rit.

a tempo

Sonate für Bratsche und Klavier

27

Vla. *4*

Pf.

30

Vla.

Pf.

f

f pieno e sonoro

Red.

33

Vla.

Pf.

f

f

*

36

Vla.

Pf.

sf

2

39

Vla.

Pf.

41

Vla.

Pf.

cresc.

f

8va

43

Vla.

Pf.

marcatissimo

f

con molta forza

45

Vla.

Pf.

sfz

p

47

Vla. *mp*

Pf. *mp*

Red. *

49

Vla. *f*

Pf. *f*

8vb

52

Vla. *sfz* *dim.* *p*

Pf. *dim.*

(8vb)

56

Vla.

Pf.

pp

p

(8vb)

59

Vla.

Pf.

(8vb)

62

Vla.

Pf.

(8vb)

Vla. 65

Pf. 65

molto stretto l'arpeggio!

Vla. 68

f

Pf. 68

f

Vla. 72

Pf. 72

76

Vla.

Pf.

79

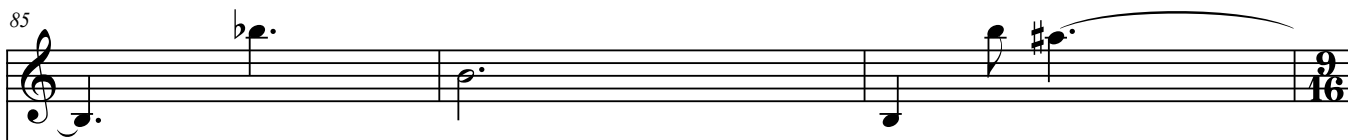
Vla.

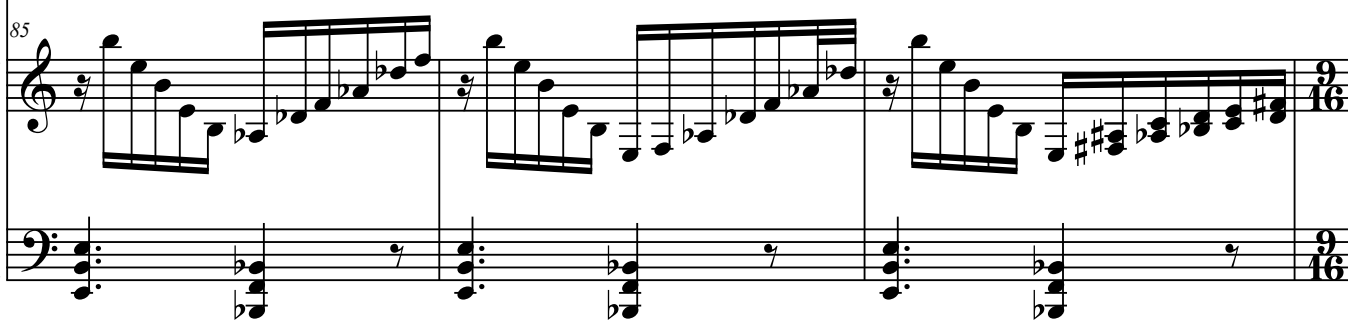
Pf.

82

Vla.

Pf.


Vla. 85  9/16

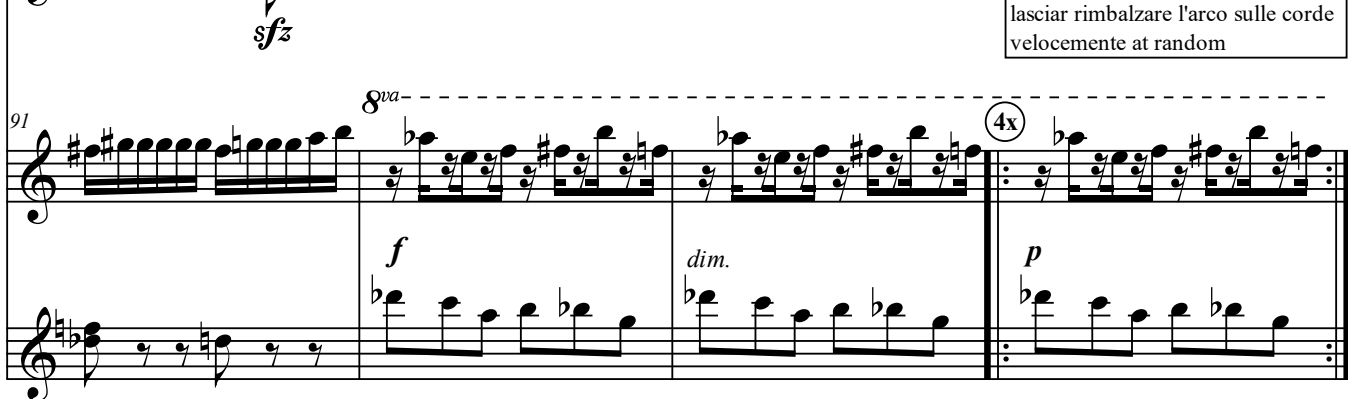
Pf. 85  9/16

Vla. 88  9/16

Pf. 88  9/16

mf

Vla. 91  *sfz*

Pf. 91  *f* *dim.* *p*

la 2.x col legno battuto
tenendo tutte le corde premute!

lasciar rimbalzare l'arco sulle corde
velocemente at random

95 *col legno tratto* *Glissando* (4x) *pizz.*

Vla.

Pf.

8va

4 x

sempre più cresc.

99

Vla.

Pf.

8va

8va

8va

descresc.

102

Vla.

Pf.

105 *arco*
Vla. *mp* *p*

Pf. *p*

108

Vla.

Pf.

111

Vla. *pp* *p*

Pf. *pp* *p*

114

Vla.

Pf.

117

Vla.

Pf.

120

Vla.

Pf.

sfz

122

Vla.

Pf.

125

Vla.

Pf.

129

Vla.

Pf.

131

Vla. *f*

Pf. *f*

134

Vla. *ff*

Pf. *ff*

8va

136

Vla.

Pf.

8va

13

137

Vla.

Pf.

15

8^{va}

139

Vla.

Pf.

16

sehr breit

8^{va}

p

con molta forza

sfz

* 8^{vb}

142

Vla.

Pf.

p

cresc.

mf

sfz

(8^{vb})

145

Vla.

Pf.

f

rall.

148

Vla.

Pf.

Lento

150

Vla.

Pf.

f

ffz

8va

8vb

Sonate für Bratsche und Klavier

II. Satz

Nelly LiPuma

Allegro

Viola

mf

Pianoforte

mf

Vla.

f

Pf.

f

Vla.

ff

Pf.

ff

Violasonate - II. Satz

2

Vla. 14

Pf. 14

Vla. 18

Pf. 18

Vla. 21

Pf. 21

Vla. 24

Pf. 24

Vla. *sfz*

Pf.

Vla. *f* *più f* *mf*

Pf. *f* *più f* *mf* *sfz*

Vla. *cresc.* *f*

Pf. *cresc.* *f*

Vla. *f* *p* *f*

Pf. *f* *p* *f*

45

Vla.

45

Pf.

f p cresc.

sfz

Detailed description: This system contains measures 45 to 48. The Violin part (Vla.) starts with a 5/16 time signature, followed by 9/16, 3/4, common time (C), and 5/16. It features a melodic line with a crescendo from *f* to *p*. The Piano part (Pf.) is in 5/16, 9/16, 3/4, C, and 5/16. It features a bass line with chords and a dynamic marking of *sfz* in the common time section.

49

Vla.

49

Pf.

f

Detailed description: This system contains measures 49 and 50. The Violin part (Vla.) is in 5/16, 3/4, and 3/4 time signatures. It features a melodic line with a dynamic marking of *f*. The Piano part (Pf.) is in 5/16, 3/4, and 3/4 time signatures. It features a bass line with chords and a dynamic marking of *f*.

51

Vla.

51

Pf.

sfz

sva-

Ped.

Detailed description: This system contains measures 51 and 52. The Violin part (Vla.) is in 3/4, common time (C), and 3/4 time signatures. It features a melodic line with a dynamic marking of *sfz*. The Piano part (Pf.) is in 3/4, C, and 3/4 time signatures. It features a bass line with chords and a dynamic marking of *sfz*. There is a *sva-* marking above the piano part in measure 51 and *Ped.* markings below the piano part in measures 51 and 52.

53

Vla.

Pf.

55

Vla.

Pf.

Leg.

57

Vla.

Pf.

Leg.

Leg.

Vla. *mp* *dim.*

Pf.

59

Vla. *pp*

Pf. *ppp* *p*

solo il do# in evidenza,
il resto molto leggero.

61

Vla.

Pf.

64

64

Led. *sim.*

Vla.

Pf.

67

cresc.

67

cresc.

69

Vla. *cresc. molto* *f*

Pf. *cresc. molto* *f molto*

Red.

71

Vla.

Pf. 13

10

72

Vla. *f* *mf*

Pf. *f* *mf*

76

Vla.

Pf.

f *mf*

80

Vla.

Pf.

mf *mf*

Ped. *

84

Vla.

Pf.

p

* Ped. *

The image shows a musical score for Violin (Vla.) and Piano (Pf.) from the second movement of a Violin Sonata. The score is divided into four systems, each containing three staves. The first two systems (measures 88-92) are in 6/16 time and feature a 'sempre più cresc.' instruction. The third system (measures 93-95) includes dynamic markings like *f* and *sfz*, and a 'Red.' marking. The fourth system (measures 96-98) includes the instruction 'sul ponticello molto metallico' and a *ff* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

88 *sempre più cresc.*

92 *Red.*

95 *f* *sfz* *Red.*

98 *sul ponticello molto metallico* *ff*

101 *sfz* scivolare con l'arco sul ponticello per produrre un suono "sordo"

Vla. *ff* *con molta forza* *dim. fino a sparire in* *ppp*

Pf. *grattare con la m.s. l'arpa del pf nel registro basso, da sinistra verso destra e dopo, con la m.d., l'arpa con 3 c. avanti e indietro.* *quando si é creata una nube sonora, lasciar vibrare le corde e cominciare a suonare con la m.s., molto confuso ma ritmico.*

105

Vla.

Pf. *p*

108

Vla.

Pf.

111

Vla.

Pf.

115

Vla.

Pf.

120

Vla.

Pf.

Vla. 125

Pf. 125

le doppie sbarre indicano la fine del ciclo B

Vla. 129

Pf. 129

Vla. 134

Pf. 134

137 *Glissando* *Glissando*

Vla.

137

Pf. *f* la sinistra sempre mormorata

140 *sfz* *fp* poco a poco cresc.

Vla.

140 *indistinto* *p*

Pf.

143

Vla.

143

Pf.

146

Vla.

Pf.

150

Vla.

Pf.

153

Vla.

Pf.

Glissando

Glissando

156

Vla. *Glissando* *Glissando* *tr*

Pf.

159

Vla. *Glissando* *Glissando*

Pf. *allmählich cresc.*

163

Vla.

Pf. *allmählich cresc.*

167

Vla.

Pf.

171

Vla.

Pf.

f marcatisimo

f molto

8vb

173

Vla.

Pf.

ffz

8vb

177 *langsam beginnen und allmählich schneller werden*

Vla. *pp*

Pf. *langsam beginnen und allmählich schneller werden* *dim.* *p*

182 **Veloce**

Vla. *p*

Pf.

190

Vla.

Pf.

Vla. 197 *mf*

Pf. 197

Vla. 202 *mf*

Pf. 202

Vla. 210 *sfz* *Gliss.* *pizz.*

Pf. 210

215 *arco*

Vla.

Pf.

220

Vla.

Pf.

226

Vla.

Pf.

231

Vla.

Pf.

Detailed description: This system covers measures 231 to 235. The Violin (Vla.) part is in the bass clef with a 3/4 time signature. It features a continuous eighth-note accompaniment pattern. The Piano (Pf.) part consists of two staves. The right hand plays a melodic line with eighth notes and rests, while the left hand plays a simple bass line with quarter notes. Dynamic markings include accents (>) and slurs.

236

Vla.

Pf.

Detailed description: This system covers measures 236 to 240. The Violin (Vla.) part continues with the eighth-note accompaniment. The Piano (Pf.) part continues with the melodic and bass lines. The right hand has a more complex melodic line with some slurs and accents. The left hand remains simple. Dynamic markings include accents (>) and slurs.

240

Vla.

Pf.

Detailed description: This system covers measures 240 to 244. The Violin (Vla.) part continues with the eighth-note accompaniment. The Piano (Pf.) part continues with the melodic and bass lines. The right hand has a more complex melodic line with some slurs and accents. The left hand remains simple. Dynamic markings include accents (>) and slurs.

244

Vla.

Pf.

248

Vla.

Pf.

253

Vla.

Pf.

257 *die pizz. Noten (von T.257 bis 264) rhythmisch at random spielen.*

Vla.

Pf.

261

Vla.

Pf.

265 *da qua: ritmicamente preciso.*

Vla.

Pf.

269

Vla.

Pf.

273

Vla.

Pf.

277

Vla.

Pf.

sempre piú cresc.

281

Vla.

Pf.

285

Vla.

Pf.

sempre piú cresc.

289

Vla.

Pf.

293

Vla. *ff*

Pf. *ff*

297

Vla. *ff*

Pf. *ff sempre*

301

Vla.

Pf.

305

Vla.

Pf.

Detailed description: This system covers measures 305 to 308. The Violin part (Vla.) features a melodic line with a flat sign (b) in measures 305 and 306. It includes a four-measure slur in measure 305 and a five-measure slur in measure 306. The Piano part (Pf.) consists of a right-hand treble clef staff with a rhythmic accompaniment of eighth notes, each marked with an accent (>). The left-hand bass clef staff contains whole rests.

309 *pizz.*

Vla.

Pf.

Detailed description: This system covers measures 309 to 312. The Violin part (Vla.) begins with a *pizz.* (pizzicato) instruction and a *ff* (fortissimo) dynamic marking. It features a series of dotted quarter notes with accents (>). The Piano part (Pf.) continues with the same rhythmic accompaniment of eighth notes with accents (>) in the right hand, and whole rests in the left hand.

313

Vla.

Pf.

Detailed description: This system covers measures 313 to 316. The Violin part (Vla.) continues with dotted quarter notes and accents (>). The Piano part (Pf.) maintains the eighth-note accompaniment with accents (>) in the right hand and whole rests in the left hand.

317

Vla.

Pf.

322

Vla.

Pf.

dim.

326

Vla.

Pf.

p

bloccare, pian piano, la vibrazione delle corde
in modo da produrre un rumore.

329 *arco*

Vla.

dim. pian piano fino al niente

Pf.

dim. gradualmente

333

Vla.

Pf.

338

Vla.

Pf.

pp

342

Vla.

Pf.

Vla. 346

Pf.

This system contains measures 346 to 351. The Viola part (Vla.) features a melodic line with a long slur over measures 347-348, and a key signature change to one flat (B-flat) at the start of measure 347. The Piano part (Pf.) consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Vla. 352

Pf.

This system contains measures 352 to 357. The Viola part (Vla.) continues with a melodic line, featuring a long slur over measures 353-354. The Piano part (Pf.) maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

Vla. 358

Pf.

This system contains measures 358 to 363. The Viola part (Vla.) has a melodic line with a long slur over measures 358-359, followed by a fermata and a dynamic decrescendo hairpin. The Piano part (Pf.) continues with the eighth-note accompaniment in the right hand and the bass line in the left hand.

362 *naturale, a poco a poco sul ponticello*

Vla.

a poco a poco sempre più legato

Pf.

cambiare mano e alzarsi
per poter dämpfen con la m.d.
le corde all'interno,
quando indicato dal segno.

366 *legato*

Vla.

p *p*

da questo momento in poi
le corde sono gedämpft.

Pf.

375 *ascoltare il pizz. del pf.!*

Vla.

cresc. *f cresc.*

Pf.

1.= da un momento x
cominciare a pizz.
la corda del fa,
ritmicamente ad intervalli regolari.

Ped. Ped. Ped. Ped.

Vla. 383 *sempre più cresc.* *sempre più cresc.*

Pf. 383

arpeggiare sulle corde da sin. verso destra.
 Dapprima p, poi sempre più f fino a creare
 una nuvola di suono da lasciar vibrare nell'aria,
 dunque risidersi, mantenendo il ped. destro abbassato.
 Mantenere contatto con la viola,
 quando si é pronti dare un cenno e continuare.

Vla. 387 *ff sempre meno legato* *fff*
frei und marcatissimo

Pf. 387

Vla. 392 *Glissando* *poco rit.*

Pf. 392

394 **Tempo I**

Vla. *a tempo* *f*

Pf. *f*

399

Vla.

Pf. *Leg.*

402

Vla. *f*

Pf. *f*

405

Vla.

Pf.

409

Vla.

Pf.

413

Vla.

Pf.

417

Vla.

Pf.

421

Vla.

Pf.

mf

sfz p

fp

425

Vla.

Pf.

mf

p

mf

p

8va

428

Vla. *mp* *cresc.*

Pf. *mp* *cresc.*

430

Vla. *f*

Pf. *f* *marcatissimo il basso!* *ff*

8^{vb} Led.

433

Vla. *sfz*

Pf. Led.

436

Vla. *pp* *p*

Pf. *legato* *pp* *cresc. gradualmente uscire dal buio*

440

Vla. *sempre p*

Pf.

444

Vla. *cresc.* *cresc. moltissimo* *f molto*

Pf. *cresc.* *cresc. moltissimo* *f molto*

449 **Veloce** ♩ = ♪

Vla. 

Pf. 

451 

Pf. 

454 **mf** 

Pf. **mf** 

458

Vla.

Pf.

458

462

Vla.

Pf.

466

Vla.

Pf.

accel.

cresc.

accel.

cresc.

ff

ff 1.

6

marcatissimo il do#

1. = sib con la *m.s.* e si# con la *m.d.* non è un errore!
 È voluta la coesistenza di due terze: magg. e min.!

Vla. 470

Pf. 470

Vla. 474 (solo) *declamato*

p libero

Pf. 474

Vla. 478 *in tempo cresc.*

Pf. 478 *in tempo cresc.*

481

Vla. *f* *cresc.*

Pf. *ff* *p* *m.s.*

8^{vb} if you play in a gran piano, then 8b!

482

Vla. *ff*

Pf. *f* *ff*

8^{va}

8^{vb}

Sonate für Bratsche und Klavier

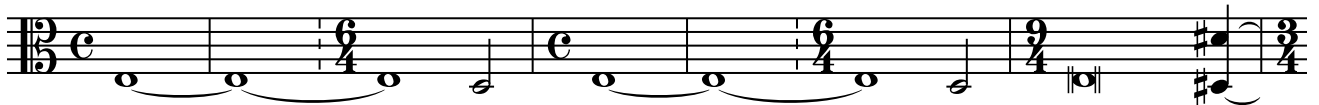
Nelly LiPuma

Largo



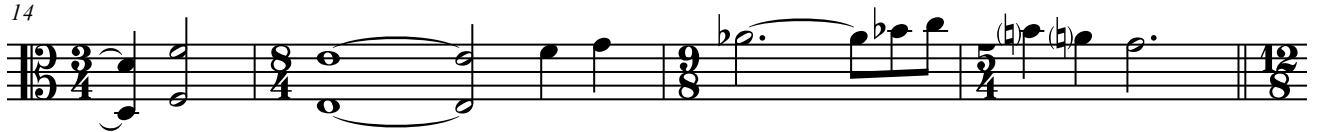
abbastanza forte da abbracciare
con il suono l'auditorio!

7



più p

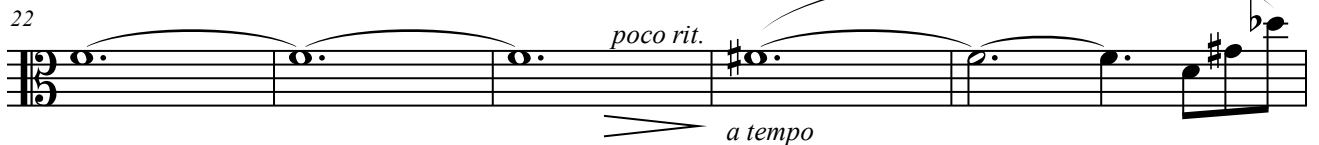
14



18 Andante



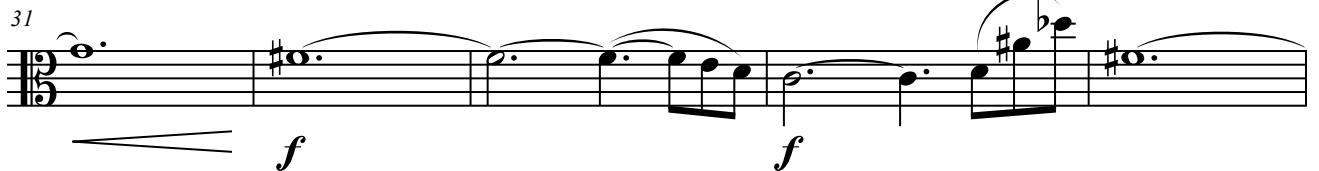
22



27



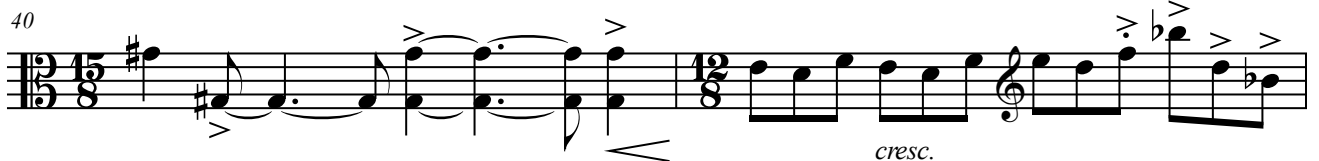
31



36



40



42



44 *f* *sfz* *p*

47 *mp* *f*

52 *sfz* *dim.* *p*

58 *p*

63

66 *f*

70

73

76

79

84

Detailed description: This page of a musical score contains ten staves of music, numbered 44 to 84. The notation is primarily in treble clef, with some staves (47, 52, 76, 79) using a 6/8 time signature. The music features various dynamics including *f* (forte), *sfz* (sforzando), *p* (piano), and *mp* (mezzo-piano). There are several slurs, accents, and dynamic hairpins. Measure 44 starts with a forte *f* dynamic. Measure 47 begins with a mezzo-piano *mp* dynamic. Measure 52 features a sforzando *sfz* dynamic followed by a *dim.* (diminuendo) and a *p* dynamic. Measure 58 is marked *p*. Measure 66 is marked *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures have fingerings indicated, such as '1' in measure 73. The page concludes with a double bar line at measure 84.

89 *mf* *sfz*

92 **2** **4x** la 2.x col legno battuto tenendo tutte le corde premute! col legno tratto *Glissando*

lasciar rimbalzare l'arco sulle corde velocemente at random

98 **4x** *pizz.* **3** *sempre più cresc.*

105 *arco* *mp* *p* *pp*

114 *p* **5**

124 *tr* *cresc.*

130 *f* *f*

133 *ff*

137 *sehr breit* *p*

Sonate für Bratsche und Klavier

II. Satz

Nelly LiPuma

Allegro

mf

6

f

11

14

18

22

sfz

26

sfz *sfz* *f*

31

più f *mf*

34

cresc.

38 *f*

43 *p* *f*

47 *f* *p* *cresc.*

49 *f* *sfz*

54

57 *dim.* *sfz* *mp* *dim.* *pp*

67

68 *cresc.*

70 *f*

72 *f* *mf*

76

80 *mf*

83

86 *sempre più cresc.*

90

92

95 *f*

98 *sul ponticello molto metallico*

101 *sfz* *scivolare con l'arco sul ponticello per produrre un suono "sordo"*

ff con molta forza *dim. fino a sparire in ppp*

108

115

121

128

137

Gliss. *Glissando* *sfz*
fp poco a poco cresc.

144

153

Glissando *Glissando* *tr* *Glissando* *Glissando* *tr* *Glissando* *Glissando*
allmählich cresc.

164

171

f marcatissimo

174

sfz *pp*
langsam beginnen und allmählich schneller werden

180

Veloce
p

188

192

200 *mf* *mf* *mf* 3

210 *sfz* *Gliss.* *Gliss.* *pizz.* *arco*

216

222

225

229

233

238

243

248

252

254

257 die pizz. Noten (von T.257 bis 264) rythmisch at random spielen.

pizz.

263 da qua: ritmicamente preciso.

273 sempre piú cresc.

285 sempre piú cresc.

ff

ff

pizz.

ff

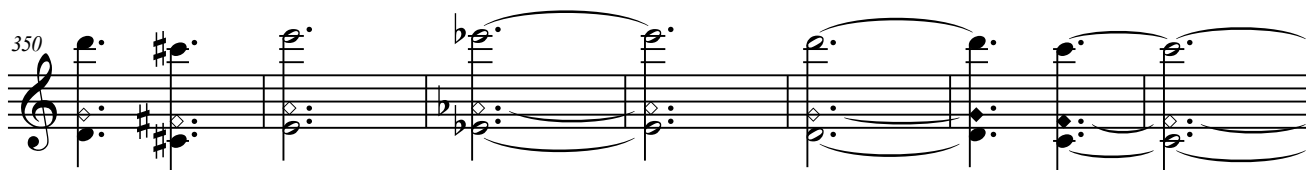
dim.


p

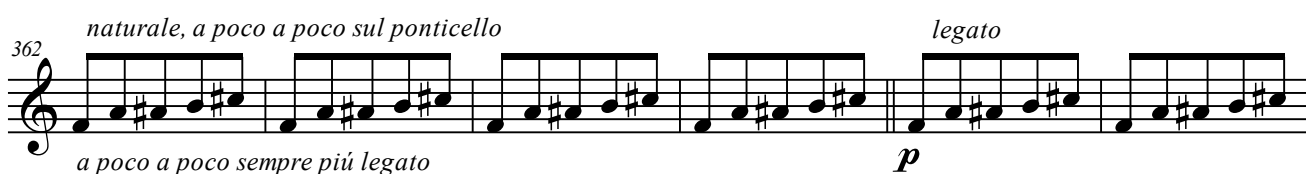
bloccare, pian piano, la vibrazione delle corde
in modo da produrre un rumore.

arco

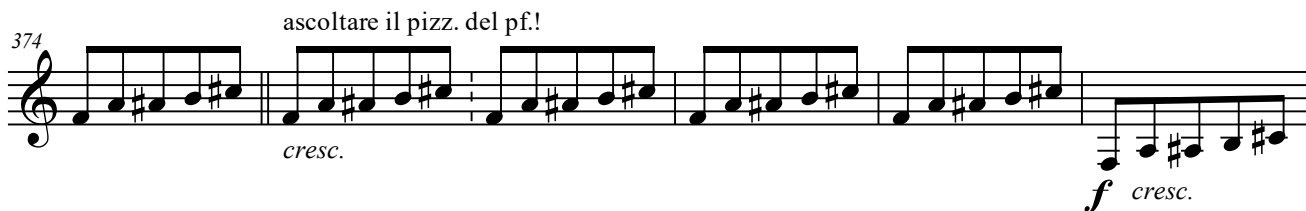
338 

350 

357  Das Klavier spielt in 6/8

362 *naturale, a poco a poco sul ponticello* *legato*
a poco a poco sempre più legato *p* 

368 *p* 

374 *ascoltare il pizz. del pf!*
cresc. *f cresc.* 

380 *sempre più cresc.* 

385 *sempre più cresc.* *ff sempre meno legato* 

390 *fff frei und marcatissimo* *Gliss.* 

393 *Tempo I*
a tempo 

395 *f*

400 *f*

407

410

414

418

423 *sfz p* \curvearrowright *mf* *p*

428 *mp* *cresc.* *f*

432 *sfz*

474 (solo)
declamato
Glissando
p libero

476
sfz

478
in tempo cresc.
f

481
f
cresc.

482
12 12 8

483
ff