



Nelly LiPuma

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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.

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A propos de la pièce



Titre : Stargazer
[o la Dea cicladica]

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Style : Contemporain

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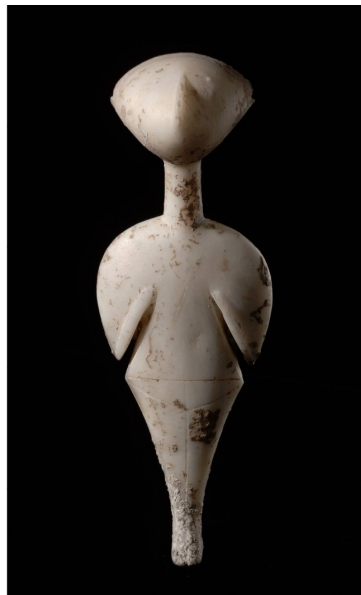


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Nelly LiPuma

STARGAZER

PER PIANOFORTE SOLO



Sul titolo

Stargazer, (letteralmente „l'*astronoma*“; ma anche persona che vive nelle nuvole, che sogna a occhi aperti, sognatrice), é il nome dato ad una splendida scultura di marmo bianco dell'Anatolia risalente al 3000 aC.

Le fu assegnato questo nome per via della posizione degli occhi: lo sguardo é rivolto verso l'alto, come se guardasse le stelle nello spazio!

Stargazer è un'opera d'arte iconica, una statuette di ca. 23cm, simboleggiante la Dea Madre.

Lo stile di questa statuina di squisita fattura, fa parte dell'arte ciclادica fiorita nelle isole del mar Egeo tra il 3300 al 1100 aC.

L'arte della civiltá ciclادica si esprime essenzialmente in questi cosiddetti "idoli" ricavati da blocchi di marmo e trovati per lo più in luoghi di sepoltura.

La stragrande maggioranza delle statue delle Cicladi sono di sesso femminile, solamente il 5% delle statuette rappresentano figure maschili.

Le dimensioni degli „idoli“ sono varie, generalmente piccole, ma non mancano esemplari vistosi come quello del museo di Atene che raggiunge l'altezza di 150cm.

Le statuette delle Cicladi sono diverse da qualsiasi arte prodotta dalle culture del loro tempo.

La caratteristica più sorprendente della scultura cicladica è la sua scarna natura bidimensionale, così evocativa per l'estetica moderna ma che tuttavia costituisce quasi l'intera produzione di questa cultura avvolta nel mistero dei tempi che ha prosperato nel Mar Egeo per più di mille anni.

English

About the title

Stargazer is the name given to a splendid white marble sculpture from Anatolia dating back to 3000 BC.

She was given this name because of the position of her eyes: her gaze is turned upwards, as if she were looking at the stars, in the space!

Stargazer is an iconic work of art, a statuette of ca. 23cm, symbolizing the Mother Goddess.

The style of this exquisitely crafted figurine is part of the Cycladic art that flourished in the Aegean islands between 3300 and 1100 BC.

The art of the Cycladic civilization is essentially expressed in these so-called "idols", derived from blocks of marble and found, mostly, in burial places.

The vast majority of Cycladic statues are female, only 5% of the statues represent male figures.

The dimensions of the "idols" are varied, generally small, but there are also noteworthy specimens such as that of the Athens museum which reaches a height of 150cm.

The Cycladic figurines are different from any art produced by the cultures of their time.

The most striking feature of Cycladic sculpture is its two-dimensional nature, so evocative for modern aesthetics but which nevertheless constitutes almost the entire production of this culture, shrouded in the mystery of the time, that has prospered in the Aegean Sea for more than a thousand years.

Deutsch

Über den Titel

Stargazer (wörtlich „der Astronom“; aber auch eine in den Wolken lebende, träumende, träumende Person) ist der Name einer prächtigen weißen Marmorskulptur aus Anatolien aus dem Jahr 3000 vor Christus.

Sie erhielt diesen Namen wegen der Position ihrer Augen: Ihr Blick ist nach oben gerichtet, als würde sie die Sterne im Weltraum betrachten!

Stargazer ist ein ikonisches Kunstwerk, eine Statuette von ca. 23cm, symbolisiert die Muttergöttin. Der Stil dieser exquisit gefertigten Figur ist Teil der Kykladenkunst, die zwischen 3300 und 1100 v. Chr. auf den Ägäischen Inseln blühte.

Die Kunst der kykladischen Zivilisation drückt sich im Wesentlichen in diesen sogenannten "Idolen" aus, die aus Marmorblöcken stammen und, vor allem, an Bestattungspätzen zu finden sind.

Die überwiegende Mehrheit der kykladischen Statuen ist weiblich, nur 5% der Statuen stellen männliche Figuren dar.

Die Dimensionen der "Idole" sind unterschiedlich, im Allgemeinen klein, aber es gibt auch bemerkenswerte Exemplare wie das des Athener Museums, das eine Höhe von 150 cm erreicht.

Die kykladischen Figuren unterscheiden sich von jeder Kunst, die von den Kulturen ihrer Zeit hergestellt wurde.

Das überraschendste Merkmal der kykladischen Skulptur ist ihre zweidimensionale Natur, die für die moderne Ästhetik so beeindruckend ist, aber dennoch fast die gesamte Produktion dieser Kultur darstellt, das für mehr als tausend Jahren in der Ägäis gedeiht hat.

Español

Sobre el título

Stargazer, (literalmente "el astrónomo"; pero también una persona que vive en las nubes, soñando despierto, soñador@), es el nombre dado a una espléndida escultura de mármol blanco de Anatolia que data del 3000 a. C.

Se le dio este nombre debido a la posición de sus ojos: su mirada está dirigida hacia arriba, ¡como si estuviera mirando las estrellas en el espacio!

Stargazer es una obra de arte icónica, una estatuilla de ca. 23cm, simbolizando a la Diosa Madre.

El estilo de esta figura exquisitamente elaborada es parte del arte de las Cícladas que floreció en las islas del Egeo entre 3300 y 1100 a. C.

El arte de la civilización cicládica se expresa esencialmente en estos llamados "ídolos" derivados de bloques de mármol y que se encuentran principalmente en lugares de enterramiento.

La gran mayoría de las estatuas de las Cícladas son mujeres, solo el 5% de las estatuas representan figuras masculinas.

Las dimensiones de los "ídolos" son variadas, generalmente pequeñas, pero también hay especímenes notables como el del museo de Atenas, que alcanza una altura de 150 cm.

Las figurillas de las Cícladas son diferentes de cualquier arte producido por las culturas de su tiempo.

La característica más llamativa de la escultura de las Cícladas es su exigua naturaleza bidimensional, tan sugerente para la estética moderna, pero que sin embargo constituye casi toda la producción de esta cultura, envuelta en el misterio de los tiempos, que ha prosperado en el Mar Egeo durante más de mil años.

STARGAZER

PER PIANOFORTE SOLO

NELLY LIPUMA

Allegro

p fluido e delicato come l'acqua di un ruscello di bosco

The first system of the score consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a continuous eighth-note melody with slurs. The lower staff is in bass clef, providing a simple harmonic accompaniment with quarter notes and rests.

The second system continues the musical notation from the first system, maintaining the same melodic and harmonic patterns in both staves.

The third system begins at measure 9 and includes a first ending bracket labeled "8va" above the staff. The notation features a variety of rhythmic values, including sixteenth and thirty-second notes, and rests. The lower staff continues with its accompaniment.

The fourth system begins at measure 15 and includes a second ending bracket labeled "8va" above the staff. It features a "cresc." (crescendo) marking. The notation includes sixteenth and thirty-second notes, and rests. The lower staff continues with its accompaniment.

The fifth system begins at measure 19 and features a "mf" (mezzo-forte) dynamic marking. The notation includes sixteenth and thirty-second notes, and rests. The lower staff continues with its accompaniment.

2

24

Musical notation for measures 24-28. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/16. The music features a steady eighth-note melody in the right hand and a bass line with a sharp sign in the left hand.

29

Musical notation for measures 29-32. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes from 6/16 to 2/4 and back to 6/16. The melody in the right hand continues with eighth notes, while the left hand has a more sparse accompaniment.

33

Musical notation for measures 33-37. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/16. A long slur covers the right-hand melody. The left hand features a dense, rapid sixteenth-note accompaniment. A dynamic marking of *ff* is present in the right hand.

38

Musical notation for measures 38-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes from 6/16 to 2/4. A dynamic marking of *8va* is present in the right hand.

41

Musical notation for measures 41-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/16. The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

45

Musical score for measures 45-48. The piece is in a key with one flat (B-flat major or D minor). Measures 45-46 are in 7/16 time, 47-48 in 2/4. Dynamics include *sfz* and *fluido*. The right hand features a complex rhythmic pattern with accents, while the left hand provides a steady accompaniment.

49

Musical score for measures 49-52. Measures 49-50 are in 6/16, 51-52 in 3/4. Dynamics include *sfz* and *cresc.*. The right hand continues with a melodic line, and the left hand has a more active accompaniment.

53

Musical score for measures 53-55. Measures 53-54 are in 3/4, 55 in 2/4. Dynamics include *f*. The right hand has a rhythmic pattern, and the left hand has a simple accompaniment.

56

Musical score for measures 56-59. The piece is in 3/4 time. The right hand features a rhythmic pattern, and the left hand has a simple accompaniment.

60

Musical score for measures 60-63. Measures 60-61 are in 3/4, 62-63 in 6/16. The right hand has a melodic line, and the left hand has a simple accompaniment.

4
64

Musical notation for measures 4-64. Treble clef, 6/16 time signature. Bass clef, 2/4 time signature. Includes a 6/4 time signature at the end of the system.

66

Musical notation for measures 66-75. Bass clef, 6/4 time signature. Includes a 2/4 time signature at the end of the system. Dynamics: *dim.*, *8vb*.

68

Musical notation for measures 68-71. Bass clef, 2/4 time signature. Includes a 11/16 time signature. Dynamics: *p scuro*, *8vb*.

72

Musical notation for measures 72-75. Bass clef, 2/4 time signature. Includes a common time signature (C).

76

Musical notation for measures 76-80. Treble clef, 6/16 time signature. Bass clef, 2/4 time signature. Dynamics: *cresc.*, *Ped.*

79

f

Ped.

8va

This system contains measures 79, 80, and 81. The right hand features a complex melodic line with many sixteenth notes and some grace notes. The left hand has a simple accompaniment with some chords. A piano dynamic marking *f* is present. Pedal markings *Ped.* are shown below the bass staff. An *8va* marking is above the right hand in measure 80.

82

8va

Ped.

This system contains measures 82 and 83. The right hand continues with a melodic line, including an *8va* marking. The left hand has a more active accompaniment. A piano dynamic marking *f* is present. Pedal markings *Ped.* are shown below the bass staff. A star symbol *** is at the end of measure 83.

84

ff

This system contains measures 84, 85, 86, 87, and 88. The right hand has a rhythmic accompaniment of chords. The left hand has a rhythmic accompaniment of chords. A fortissimo dynamic marking *ff* is present.

89

8va

f

This system contains measures 89, 90, 91, and 92. The right hand has a melodic line with some grace notes and an *8va* marking. The left hand has a rhythmic accompaniment. A piano dynamic marking *f* is present.

93

P subito delicato, come rugiada

Ped.

This system contains measures 93, 94, 95, and 96. The right hand has a melodic line. The left hand has a simple accompaniment. A piano dynamic marking *P subito delicato, come rugiada* is present. Pedal markings *Ped.* are shown below the bass staff.

6
97

come da lontano

102

pp

107

mf

111

sfz *cresc. molto* *f sonoro*

118

16 7

122

8va-----
ff
8vb-----

125

8va-----
8va-----
8vb-----
8vb-----

127

sempre ff
dim.
smaltire il pedale e la sonorità!
Ped.

130

mf la m.d.
f composto non aggressivo.
dim.
Ped.

135

poco rit.
a tempo
(far sentire la terza "lab fa")
Ped.

STARGAZER

First system of the score, measures 1-4. The right hand features a continuous eighth-note arpeggiated pattern. The left hand has a single bass note in the first measure, followed by a long, sustained note with a slur over the next three measures. The word "Ped." is written below the first and third measures.

Second system of the score, measures 5-8. Similar to the first system, with an arpeggiated right hand and a sustained left hand. The word "Ped." is written below the first and third measures.

Third system of the score, measures 9-12. Continues the arpeggiated right hand and sustained left hand. The word "Ped." is written below the first and third measures.

Fourth system of the score, measures 13-16. The right hand continues the arpeggiated pattern. The left hand has a sustained note with a slur. The word "rit." is written below the fourth measure. The system ends with a 2/4 time signature change.

Fifth system of the score, measures 17-20. The right hand plays chords in a 2/4 time signature. The left hand has a simple accompaniment. The word "a tempo" and "p" are written in the first measure. The word "Ped." is written below the first measure.

Sixth system of the score, measures 21-24. The right hand continues the chordal pattern. The left hand has a simple accompaniment. The word "8va" is written above the first measure. The text "repeat and fade" and "perdendosi come un rivolo d'acqua di ruscello..." is written across the system. The system ends with a 2/4 time signature change.