

Nelly LiPuma

Bis

per due pianoforti



www.nellylipuma.com

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Bis

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musicalion

klicken für mehr

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Bis, in italiano, é la parola con la quale il pubblico, in Italia, chiede all'interprete di eseguire ancora un altro brano! Di solito il bis é un pezzo brillante e di breve di durata e cosí vuole essere anche questo lavoro.

La composizione é costruita su clusters che seguono una linea cromatica dall'inizio alla fine del pezzo, giocando anche sulla contrapposizione, al pianoforte, tra tasti bianchi e tasti neri.

Un brano da eseguire e da seguire tutto d'un fiato!

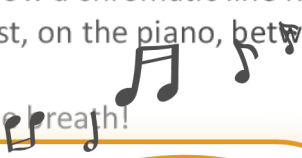
Nelly LiPuma

Bis, in Italian, is the word with which the public, in Italy, asks the interpreter to perform yet another piece! Usually the "*bis*" is a bright and short piece of duration and this is also what this work is meant to be.

The composition is built on clusters that follow a chromatic line from the beginning to the end of the piece, also playing on the contrast, on the piano, between white keys and black keys.

A piece to be performed and followed in one breath!

Nelly LiPuma



musicalion
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Bis ist auf Italienisch ein weiteres Lied auf genau das soll dieser v.

stlerIn auffordert, kurzes Stück, und

Die Komposition basiert auf *clusters*, die vom Anfang bis zum Ende des Stücks einer chromatischen Linie folgen und auch mit dem Kontrast zwischen den weißen und schwarzen Tasten des Klaviers spielt.

Ein Stück, das in einem Atemzug aufgeführt und verfolgt werden muss!

Nelly LiPuma

¡**Bis**, en italiano, es la palabra con la que el público, en Italia, le pide al intérprete que interprete otra pieza más! Por lo general, el "*bis*" es una pieza brillante y de corta duración y esto también es lo que este trabajo quiere ser.

La composición se basa en *clusters* que siguen una línea cromática desde el principio hasta el final de la pieza, también jugando con el contraste, en el piano, entre las teclas blancas y las teclas negras.

¡Una pieza de interpretar y seguir de una vez!

Nelly LiPuma

Vienna, aprile 1999

BIS

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per due pianoforti

Veloce (♩ = 116 - 120)

Pianoforte 1

p

Pianoforte 2

Pf. 1

2

musicalion
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Pf. 1

3

mp

Pf. 1

4

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Pf. 1

Pf. 2

mf

Pf. 1

Pf. 2

Pf. 1

Pf. 2

The image displays a musical score for two pianos, labeled Pf. 1 and Pf. 2. The score is organized into three systems, each containing two staves. The first system begins with a measure number '5' and a dynamic marking 'mf'. The second system begins with a measure number '6'. The third system begins with a measure number '7'. A large, semi-transparent watermark is centered over the middle system, featuring the word 'musicalion' in a bold, orange, sans-serif font, with the phrase 'klicken für mehr' in a smaller, orange, sans-serif font below it. The watermark also includes a small graphic of musical notes. The musical notation includes treble and bass clefs, key signatures with sharps and flats, and various note values and rests.

Pf. 1

Pf. 2

Pf. 1

Pf. 2

Pf. 1

Pf. 2

musicalion
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Pf. 1

Pf. 2

Musical score for measures 11-12. Pf. 1 (Piano 1) is in treble and bass clef, playing a sequence of chords. Pf. 2 (Piano 2) is in treble and bass clef, playing a sequence of chords with accents.

Pf. 1

Pf. 2

Musical score for measures 12-13. Pf. 1 (Piano 1) is in treble and bass clef, playing a sequence of chords. Pf. 2 (Piano 2) is in treble and bass clef, playing a sequence of chords with accents. A watermark is overlaid on the score.

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Pf. 1

Pf. 2

Musical score for measures 13-14. Pf. 1 (Piano 1) is in treble and bass clef, playing a sequence of chords. Pf. 2 (Piano 2) is in treble and bass clef, playing a sequence of chords with accents.

14

Pf. 1

p

14

Pf. 2

16

Pf. 1

mf

16

Pf. 2

p

18

Pf. 1

mp *mf* *cresc*

18

Pf. 2

mf *cresc*

8va

The image displays a musical score for two pianos, labeled Pf. 1 and Pf. 2. The score is organized into four systems, with measures 14, 16, and 18 marked at the beginning of the first, second, and third systems respectively. The first system (measures 14-15) features a piano (*p*) dynamic. The second system (measures 16-17) includes a mezzo-forte (*mf*) dynamic for Pf. 1 and a piano (*p*) dynamic for Pf. 2, with an 8va (octave up) marking for the right hand of Pf. 2. The third system (measures 18-19) shows a mezzo-piano (*mp*) dynamic for Pf. 1, which then moves to mezzo-forte (*mf*) and crescendo (*cresc*) for both instruments. The fourth system (measures 18-19) continues with mezzo-forte (*mf*) and crescendo (*cresc*) dynamics. The score includes various musical notations such as treble and bass staves, dynamic markings, and articulation marks. A central watermark for 'musicalion' is overlaid on the second system.

20

Pf. 1

2

sf

20

Pf. 2

22

Pf. 1

p

22

Pf. 2

p

24

Pf. 1

24

Pf. 2

p

The image displays a musical score for two pianos, labeled Pf. 1 and Pf. 2. The score is written in 6/8 time and features a key signature of one flat (B-flat). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like *p* (piano) and *sf* (sforzando). A central watermark with the text "musicalion" and "klicken für mehr" is overlaid on the score. The page number "6" is in the top left, and "BIS" is in the top right. Measure numbers 20, 22, and 24 are indicated at the start of their respective systems.

Pf. 1

26

Glissando

p

Pf. 2

26

cresc

f

Pf. 1

30

Pf. 2

30

mp

musicalion
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Pf. 1

34

mf

Pf. 2

34

mf

Pf. 1

cresc

sf

Pf. 2

cresc

Pf. 1

Pf. 2

f molto e pesante

p

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Pf. 1

41

cresc

p subito

Pf. 2

41

cresc

f

Pf. 1

43

cresc

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Pf. 2

43

Pf. 1

45

Pf. 2

45

The image displays a musical score for two pianos, labeled Pf. 1 and Pf. 2. The score is organized into five systems. The first system (measures 41-42) features rapid triplet passages in both hands, with a 'cresc' (crescendo) marking and a 'p subito' (piano subito) instruction. The second system (measures 43-44) continues the triplet patterns, with a 'cresc' marking and a 'f' (forte) instruction. The third system (measures 45-46) shows a change in texture, with a 'cresc' marking and a central watermark for 'musicalion' that includes the text 'klicken für mehr'. The fourth system (measures 47-48) returns to a more active texture with triplets. The fifth system (measures 49-50) concludes with sustained chords and moving lines. The watermark is a semi-transparent orange oval containing the word 'musicalion' in a bold, sans-serif font, with 'klicken für mehr' in a smaller font below it.

10

BIS

Pf. 1

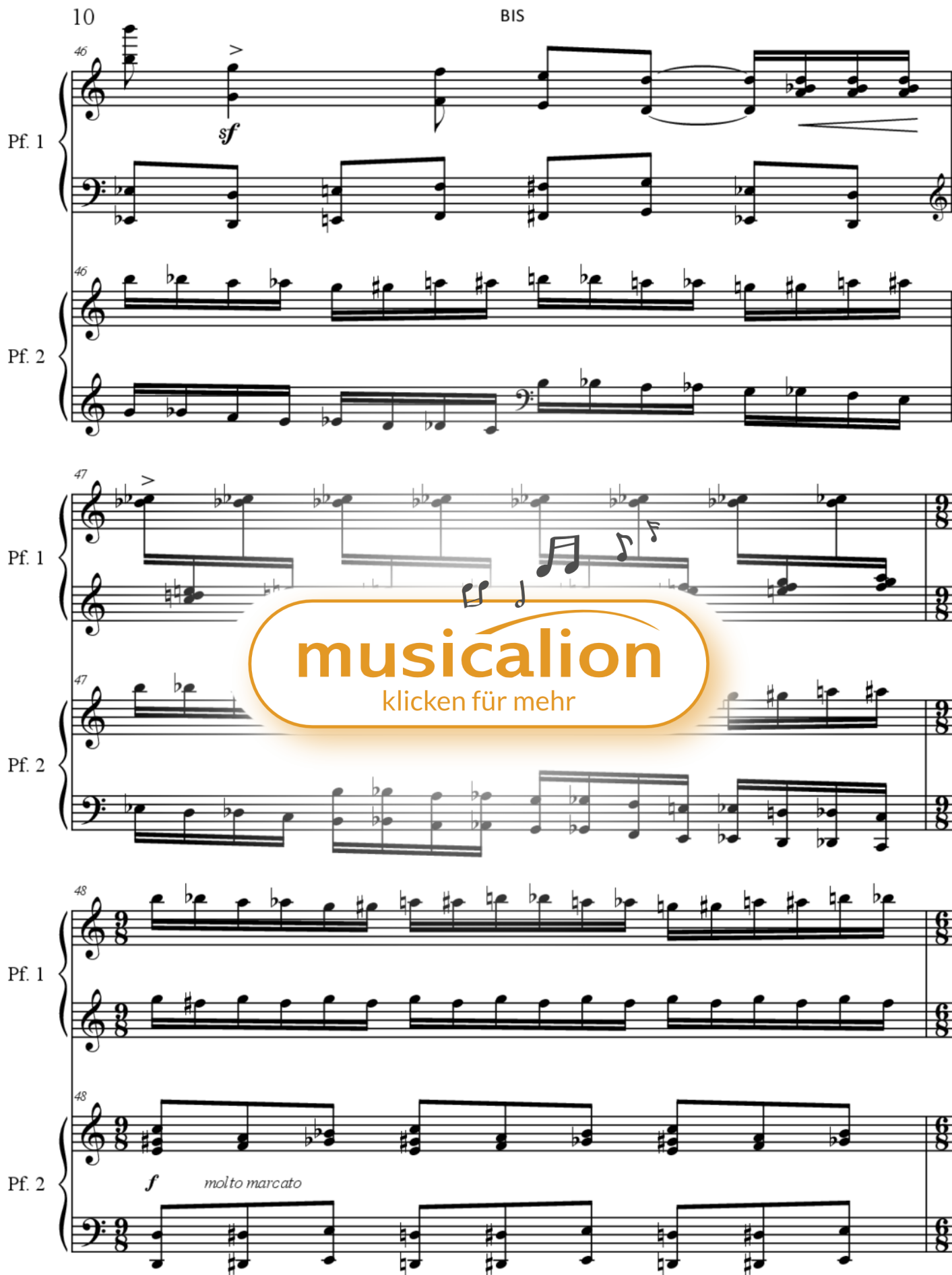
Pf. 2

Pf. 1

Pf. 2

Pf. 1

Pf. 2

The image displays a musical score for two pianos, labeled Pf. 1 and Pf. 2. The score is divided into three systems. The first system starts at measure 46 and includes a 'BIS' instruction. The second system starts at measure 47 and features a large, semi-transparent watermark in the center that reads 'musicalion' in a bold, orange font, with 'klicken für mehr' in a smaller, orange font below it. The third system starts at measure 48 and includes the markings 'f' and 'molto marcato'. The score is written in a key with two flats and a 3/8 time signature. The watermark is a large, orange, rounded rectangle with a soft glow effect.

musicalion
klicken für mehr

The image displays a musical score for two pianos, labeled Pf. 1 and Pf. 2. The score is written in 6/8 time and consists of six systems of staves. The first system (measures 40-49) features a melodic line in the right hand of Pf. 1 and a rhythmic accompaniment in the left hand of Pf. 1, with Pf. 2 providing a harmonic base. The second system (measures 50-59) includes a dynamic marking of *fp* (fortissimo piano) and a note indicating that the rhythmic pattern of Pf. 2 is prominent. The third system (measures 60-69) shows a melodic phrase in the right hand of Pf. 1 with triplets, while Pf. 2 continues the accompaniment. The fourth system (measures 70-79) features a piano (*p*) dynamic marking and a crescendo (*cresc*) in the left hand of Pf. 2. The fifth system (measures 80-89) continues the melodic development in Pf. 1. The sixth system (measures 90-99) concludes the passage with a final melodic flourish in Pf. 1 and a sustained accompaniment in Pf. 2. A large, semi-transparent watermark with the text "musicalion" and "klicken für mehr" is centered over the middle of the score.

Pf. 1

Pf. 2

40

49

50

59

60

69

70

79

80

89

90

99

fp

in evidenza il pattern ritmico della m.d. del pf 2

p

cresc

musicalion
klicken für mehr

Pf. 1

53

p

Pf. 2

53

Pf. 1

54

mf

Pf. 2

54

mf

Pf. 1

55

Pf. 2

55

Pf. 1

Pf. 2

Pf. 1

Pf. 2

Pf. 1

Pf. 2

mf

musicalion
klicken für mehr

56

57

58

Pf. 1

Pf. 2

Pf. 1

Pf. 2

Pf. 1

Pf. 2

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Pf. 1

Pf. 2

This block contains the musical notation for measures 62 and 63 for two piano parts, Pf. 1 and Pf. 2. Pf. 1 is written in a single staff with a treble clef, featuring a sequence of eighth notes with triplets. Pf. 2 is written in a grand staff (treble and bass clefs), featuring a sequence of eighth notes with triplets. The key signature has one flat (B-flat).

Pf. 1

Pf. 2

This block contains the musical notation for measures 63 and 64 for two piano parts, Pf. 1 and Pf. 2. The notation continues from the previous block. A large, semi-transparent watermark is overlaid on the center of the page, reading "musicalion" in a large, bold, orange font, with "klicken für mehr" in a smaller, orange font below it.

Pf. 1

Pf. 2

This block contains the musical notation for measures 64 and 65 for two piano parts, Pf. 1 and Pf. 2. The notation continues from the previous block. The key signature changes to two flats (B-flat and E-flat) at measure 64.

16 BIS

Pf. 1 *cresc*

Pf. 2 *cresc*

65

66

Pf. 1

Pf. 2

66

67

Pf. 1 *ff*

Pf. 2 *Dec.*

67

musicalion
klicken für mehr

Pf. 1

mf

cresc

Pf. 2

mf

cresc

Pf. 1

Pf. 2

musicalion
klicken für mehr

Pf. 1

fp

Pf. 2

ff

f

75

Pf. 1

f sf *cresc* *ff*

75

Pf. 2

cresc *ff*



Composizioni di Nelly LiPuma

Pianoforte solo

Cinq étude pour piano (1995)
Zoiros (1995)
Folletti (1995)
Ottundimento (1995)
Fable (1995)
Nonna Lia (1995)
Op.5 ...*comme les vagues de la mer* (1995)
Daddy's omage (1995)
Alex (1997)
C'est la vie (1996)
In a joplin's mood (1998)
Sabbia bianca (2018)
Occhi di grotta (2018)
Sabbia bianca (2018)
Occhi di grotta (2018)
Stargazer o la Dea cicladica (2019)
Scherzo in do# min. (2020)

Due pianofor
"Bis" (1999)

Fiati

Flauto

Gundula's duets (*six duets for two flutes*) (1996)
Il soffio di Eolo *for G/C flute and piano* (2010)
Sonata per flauto e pianoforte (2017)
Beatbox swing per flauto e pianoforte (2017)

Oboe

Oboe/English horn: Sonate für englisch Horn/Oboe und Klavier (2002)

Clarinetto

Iperion (2000) *per clarinetto e pianoforte*
Pistacchio verde *Klarinettenquartett* (2013) *für 2 b Klarinetten, Alt Klarinette in Es und Bass Klarinette in b* (auch mit *basset Horn* verfügbar!)
Sonata per Clarinetto in sib e pianoforte (2018)

Fagotto

3 pezzi per fagotto solo (1997)
Sonata per fagotto e pianoforte (2001)



Fantasie mediterranee (2007)

Exploraciones surrealistas nach Remedios Varo (2012) *für Fagott und Klavier*

Catstep (2000) *for fagott solo*

Trombone

Foglio d'album per trombone solo (1996)

Sonata per trombone e pianoforte (1996)

Archi

Playing on a riff (2005) *for violin and piano*

Note della vita (2015) *for violin and piano*

Orizzoni sul mare (2020) *for violin and piano*

Sonata für Bratsche und Klavier (2020)

Fantasia moderna (2009) *for viola and cello*

Cigarillos (2009) *for cello and piano*

A broken foot (2013) *für Cello und Klavier*

Spiriti vaganti (2010) *for cello, piano and percussions*

Trio

Trio alla maniera classica (2006) *for Clarinet, Cello and piano*

Burst (2006) Trio *per clarinetto, cello e piano*

Pulsation (2010)

Trios for flute

Friends (1998)

Alba (1998)

Priliu a odliu (1998)



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Quintetto di fiati

"Wiener Quintett" (1999) *for Tr., Fl., Ob., Cl. and Fag.*

auch mit klassische Quintettbesetzung: Fl, Ob, Cl., Horn, Fag.

Sestetto di fiati con pf

"Graden Sextet" (2004) *for Fl., Engl.hrn./Ob., Cl., Hrn., Fag., and Piano*

Ensemble di ottoni, 4 Timpani e pf

"One day" (2000) *for piano, brass and 4 Timpani*

Orchestra

Symphonia per l'Europa (2003)

Indo-deutsche Rhapsodie (2011)

Orchesterbearbeitung : von F. Schubert Mirjams Siegesgesang
Kantate für Sopran, Chor und Klavier D 942
Bearbeitung mit großem Orchester und Frauenchor (2013)

Voce e pianoforte

Tiku tta für Mezzosoprano und Klavier (2014)
Habanera (2015)
Cryptically per Soprano e pianoforte (2018)

Coro

See the light (2002) *for S A T B*
Corri (2005) *for SS AA TT BB*
Bahar (2006) *for SS AA TT BB*
Mamba-o (2007) *for SS AA TT BB*
Vita manet in aeternum (2010) *for SS AA TT BB*
Tarantella culinaria (2011) *for SS AA TT B*
In memoria Matris (2014) *for SS AA TT BB*
Eigen willig (2015) *for SS AA TT BB*
Phos (2015) *for SS AA TT BB*
L'air (2015) *for SS AA TT BB*
Ah-va (2015) *for SS AA TT BB*
Die Erde (2016) *f*
Ende Aria (201
Viva d'Arcadia



Arrangiamenti per coro misto

The Wedding *for S A T B*
Tico tico *for SS AA TT BB*
Samba de uma nota só *for S A T B*
Libertango *for SS AA TT BB*
Little drop of poison (aus Schreck 2) *for SS AA TT BB*
Clothes line saga (Bob Dylan) *for SS AA TT B*
Mongolia *for S A T B*
Lu Guarracino (Tarantella napoletana) *for S A T B*
Sciarazula marazula (*music of XIII sec.*) *for SS A T B*
Wer, was, wann (*Volkslied aus Abruzzi - Deutsche Text: Regina Uttenthaler*)
for SS AA TT BB

Tutti i lavori di Nelly LiPuma sono pubblicati da Musica Nuova – Musikverlag e richiedibili a
Musikhaus Doblinger, Dorotheergasse 10, A-1010 Wien - E-Mail: webshop@doblinger.at

Contatto: Nelly LiPuma
lipumanelly@yahoo.com
www.nellylipuma.com

Typ: Digitale Noten zum Download

Titel: [Bis \(für zwei Klaviere\)](#)

Komponist: [Nelly LiPuma](#)

Epoche: 20. Jahrhundert

Thema: .Ohne Thema

Reihe/Zyklus: Kammermusikwerke

Schwierigkeit: Mittel bis schwer

Instrumentierung Gruppe: Kammermusik nur Tasten

Arrangement: Klavier 2

Instrumentierung: Klavier = Kl(2)

"Bis" ist auf Italienisch das Wort, mit dem das Publikum, in Italien, den KünstlerIn auffordert, ein weiteres Stück aufzuführen! Normalerweise ist das bis ein helles und kurzes Stück, und genau das soll dieser Werk auch sein. Die Komposition basiert auf clusters, die vom Anfang bis zum Ende des Stücks einer chromatischen Linie folgen und auch mit dem Kontrast zwischen den weißen und schwarzen Tasten des Klaviers spielt. Ein Stück, das in einem Atemzug aufgeführt und verfolgt werden muss!

-Bis, in italiano, é la parola con la quale il pubblico, in Italia, chiede all'interprete di eseguire ancora un altro brano! Di solito il bis é un pezzo brillante e di breve di durata e così vuole essere anche questo lavoro. La composizione é costruita su clusters che seguono una linea cromatica dall'inizio alla fine del pezzo, giocando anche sulla contrapposizione, al pianoforte, tra tasti bianchi e tasti neri. Un brano da eseguire e da seguire tutto d'un fiato!