

Nelly LiPuma

Turbulenz

per sax tenore e pianoforte

www.nellylipuma.com

Questo breve lavoro per sax tenore e pianoforte è ispirato alla cosiddetta "pop gun art" della grande Niki de Saint Phalle. Nel 1960, Niki de Saint Phalle, creò una serie di opere che chiamò *Tirs*, (*Sparatorie o Scatti*). In queste opere, Niki de Saint Phalle invitava il pubblico a lanciare frecce sul suo lavoro in modo da creare una *tela ferita e sanguinante*.

De Saint Phalle che da piccola era stata stuprata dal padre, iniziò a trovare conforto in tali *atti distruttivi*, sparando personalmente a palloncini di vernice attaccati a una tela di gesso bianco, vicino al suo studio a Parigi.

Era un modo di liberare se stessa dai ricordi violenti e, al contempo, di liberare il potenziale di un'opera.

La tecnica Pop Gun di De Saint Phalle era estremamente innovativa e audace.

Nel corso degli anni '60, il metodo Pop Gun si evolse servendo non più solamente come atto terapeutico, liberatorio e ribelle, ma divenendo una vera e propria tecnica nota come Operatic Multiple, tecnica che prevede una serie di attivazioni eseguite dal pubblico. Un esperimento drammatico che consolidò il profilo di De Saint Phalle come pioniera nella performance ed innovatrice nel genere dell'arte concettuale.

I grandi salti al sax e gli accordi-cluster del pianoforte, nelle prime 3 misure del pezzo, devono essere pensati come come spari, spari liberatori e pieni di rabbia.

La linea discendente di sedicesimi al pf., da mis.13, deve essere molto fluida, come il fluido che fuoriesce e scende da un corpo dopo essere stato colpito da spari, mentre le note lunghe del sax sono come il filo di un pensiero - di un sentimento dominante che vaga alla ricerca di una via d'uscita.

Il Lento, della parte centrale, rappresenta un momento quasi di "rimembranza" rotto, in maniera abrupta, a mis 89, dal tremolo del sax sostenuto dall'accordo in FF del pf e figure rapide come lampi; un momento di carattere libero che culmina, dopo tre salti di ottava, sul fa acuto (nota reale) del sassofono.

Una breve frase espressiva del sax solo introduce l'Allegro finale che ci condurrà, dopo alcuni passi in unisono, alla chiusa.

This short work for tenor sax and piano is inspired by the so-called *pop gun art* of the great Niki de Saint Phalle. In 1960, Niki de Saint Phalle created a series of works that she called *Tirs*, (*Shootings or Shots*). In these works, Niki de Saint Phalle invited the public to throw darts at her work in order to create a wounded and bleeding canvas.

De Saint Phalle, who had been raped by her father as a child, began to find comfort in such destructive acts, personally shooting paint balloons attached to a white chalk canvas near her studio in Paris.

It was a way of freeing herself from violent memories and, at the same time, of unleashing the potential of a work.

De Saint Phalle's Pop Gun technique was extremely innovative and bold.

Over the course of the 1960s, the Pop Gun method evolved no longer serving only as a therapeutic, liberating and rebellious act, but becoming a real technique known as Operatic Multiple, a technique that involves a series of activations performed by the public.

A dramatic experiment that consolidated De Saint Phalle's profile as a pioneer in performance and innovator in the genre of conceptual art.

The great leaps on the saxophone and the cluster-chords in *ff* of the piano, in the first three measures of the piece, must be thought as gunshots, liberating gunshots and full of anger.

The descending line of sixteenth notes at the piano, from bar 13, must be very fluid, like liquid descending from a body after being shot, while the long notes of the sax are like the thread of a thought - of a dominant feeling wandering in search of a way out.

The Lento, in the central part, represents a moment of "remembrance", abruptly interrupted, at bar 89, by the tremolo of the sax supported by the chord in *ff* of the piano and quick figures like lightning; a moment of free character that culminates, after three octave jumps, on the high F (real note) of the saxophone.

A short expressive phrase of the sax solo introduces the last Allegro that will lead us, after a few steps in unison, at the end.

Wien, Mai 2022

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like shooting

Tenor Sax (notato in do)

Pianoforte

T Sax

T Sax

T Sax

Pf.

T Sax

Pf.

17

T Sax

Pf.

m.d. m.s. m.d. m.s. m.d. m.s.

This musical score section starts with a single note on the treble clef staff. In measure 17, the piano part (Pf.) plays eighth-note chords in a descending pattern. The vocal part (T Sax) enters with eighth-note chords in measure 18. The piano part continues its eighth-note chord progression, alternating between dynamic markings 'm.d.' (mezzo-d动态) and 'm.s.' (mezzo-silence). The vocal part follows the piano's harmonic lead.

19

T Sax

Pf.

sim.

This section begins with a sustained note on the treble clef staff. In measure 19, the piano part (Pf.) plays eighth-note chords. The vocal part (T Sax) enters with eighth-note chords in measure 20. The piano part continues its eighth-note chord progression, with the vocal part following. A dynamic marking '*sim.*' (similar) is placed above the piano part in measure 19.

21

T Sax

Pf.

This section starts with a sustained note on the treble clef staff. In measure 21, the piano part (Pf.) plays eighth-note chords. The vocal part (T Sax) enters with eighth-note chords in measure 22. The piano part continues its eighth-note chord progression, with the vocal part following.

23

T Sax

Pf.

This section starts with a sustained note on the treble clef staff. In measure 23, the piano part (Pf.) plays eighth-note chords. The vocal part (T Sax) enters with eighth-note chords in measure 24. The piano part continues its eighth-note chord progression, with the vocal part following.

Turbulenz

25

T Sax

25

Pf.

27

T Sax

$\text{♩} = 120 - 126$

sf

27

Pf.

$\text{♩} = 120 - 126$

p sempre molto fluido

5

29

T Sax

sf

29

Pf.

5

5

31

T Sax

31

Pf.

5

5

33

T Sax

Pf.

35

T Sax

Pf.

37

T Sax

Pf.

39

T Sax

frullato

Pf.

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41 *frullato*

T Sax

Pf.

41 *più p*

5

43 *più f*

T Sax

Pf.

43 5

45 5

T Sax

Pf.

45 5

47

T Sax

Pf.

47 5

T Sax

Pf.

T Sax

Pf.

T Sax

Pf.

T Sax

Pf.

Turbulenz

56

T Sax

Pf.

rubato

56

T Sax

Pf.

cresc.

58

T Sax

Pf.

60

T Sax

Pf.

cresc. molto

f

62

T Sax

Pf.

Lento ♩ = ~140

ff

Lento ♩ = ~140

dim.

ff

sffz

8va

67

T Sax

67

Pf.

72

T Sax

72

Pf.

76

T Sax

76

Pf.

80

T Sax

80

Pf.

Turbulenz

84

T Sax Pf.

84

T Sax Pf.

89 *libero fino a mis. 91* *splittone (dopo un po')*

T Sax Pf.

89 *libero fino a mis. 91* *rapidi come lampi*

T Sax Pf.

91 *rapidi come lampi*

T Sax Pf.

92 **Allegro** $\text{♩} = \sim 144$ $\text{♩} = \sim 100$ **espressivo** **quasi lento**

T Sax Pf.

92 **Allegro** $\text{♩} = \sim 144$ $\text{♩} = \sim 100$ *rall.* *8va-----* *ben cantato*

T Sax Pf.

100 Allegro $\text{♩} = \sim 120$

T Sax

Pf.

100 Allegro $\text{♩} = \sim 120$

mf

T Sax

Pf.

104

mf

104

T Sax

Pf.

108

cresc.

108

cresc.

T Sax

Pf.

113

BEND effect.....

f

113

f

118

T Sax

Pf.

123

T Sax

timbre trilling

Pf.

128

T Sax

legato

Pf.

132

T Sax

flatterzunge

Pf.

Turbulenz

12

T Sax

Pf.

137

cresc.

10

f

137

cresc.

f

141

6

141

145

145

148

148

f

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Turbulenz

T Sax

Pf.

152

152

sim.

mf

mp

156

cresc.

f

160

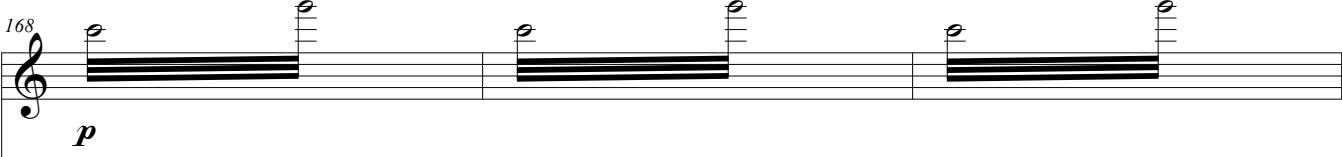
growl

flatterzung

ff

dim.

T Sax

168 

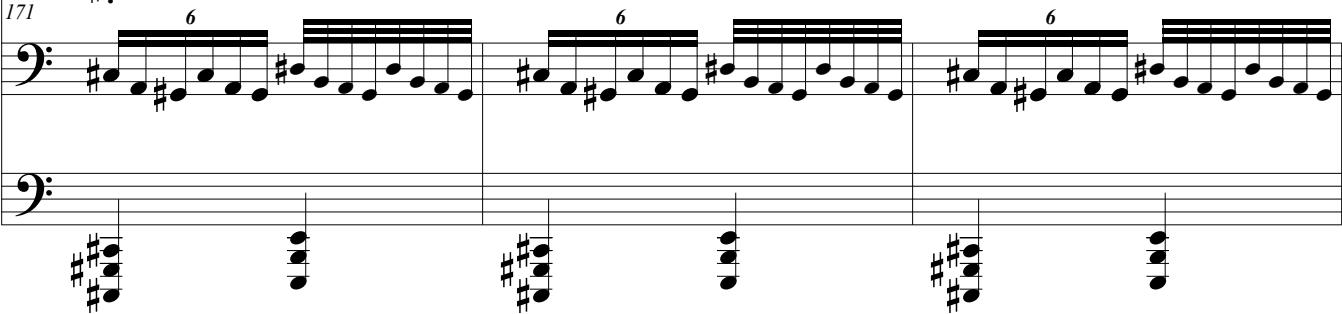
Pf.

168 

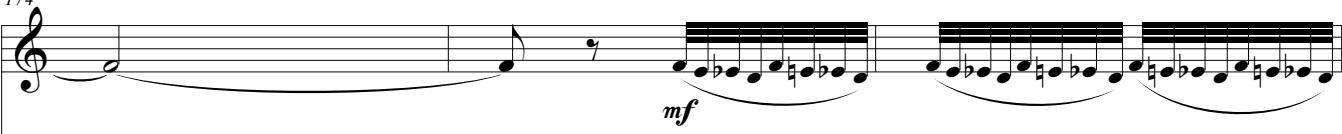
T Sax

171 

Pf.

171 

T Sax

174 

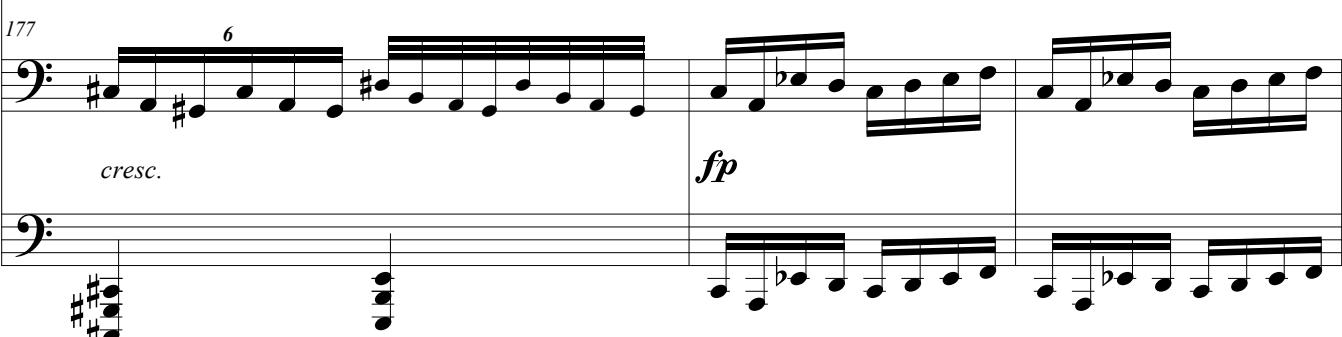
Pf.

174 

T Sax

177 

Pf.

177 

180

T Sax

180

Pf. *cresc.*

184

T Sax

184

Pf.

187

T Sax

187

Pf. *ff*