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# **LIANA ALEXANDRA**

## **ANALIZE POLIFONE TONALE**

2006

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### **2006**

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## **Introducere.**

*Generalitati legate de schema formei de fuga.*

Fuga este o lucrare polifona,pentru mai multe voci si s-a constituit ca gen in secolele XVI-XVII, din *motetul* vocal si *ricercarul* instrumental, incucunand dezvoltarea polifoniei dintr-un sir de secole, incepand din secolul IX. Fuga poate sa fie o forma de sine statatoare,asociata cu un preludiu,sau parte dintr-o lucrare ciclica.

*Din punct de vedere formal*, fuga are, in principiu, urmatoarele sectiuni:

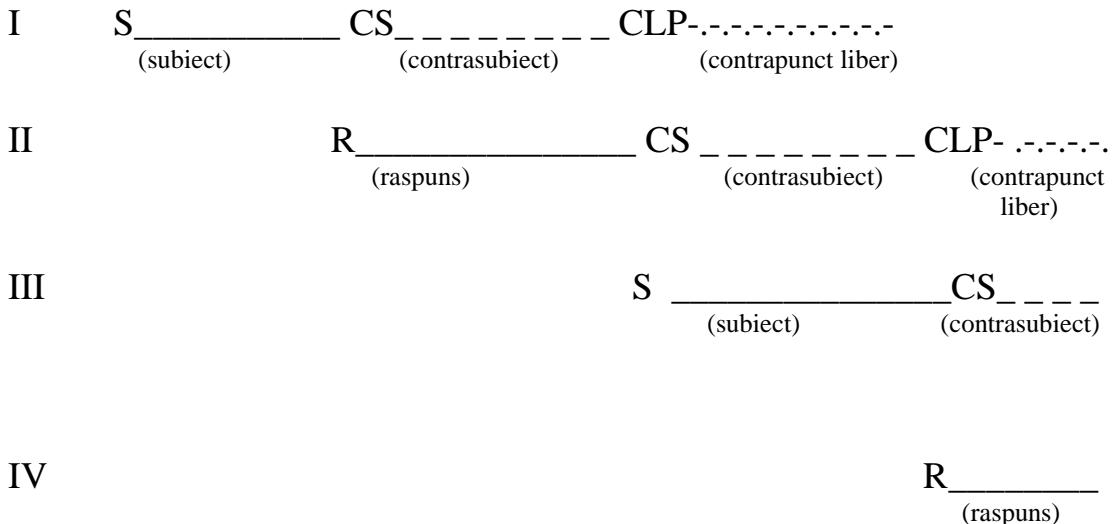
### **Expozitie – Divertisment –Revenire tonala**

**Expozitia** se desfasoara in tonalitatea de baza si cuprinde atatea expunerile temei,cate voci are fuga. Spre exemplu:daca fuga este la patru voci avem patru intrari tematice,daca fuga este la trei voci avem trei intrari tematice .Acestea sunt grupate din punct de vedere tonal,in raportul tonica-dominanta. Aparitia temei pe treapta I-a(pe tonica) se numeste *Subiect*,iar aparitia ei pe treapta a V-a(pe dominanta),se numeste *Raspuns*. Din punct de vedere formal,poate sa mai apara o *intrare suplimentara*,sau o *contraexpoziție* (ambele in tonalitatea de baza). De regula, contraexpoziția are o intrare in minus fata de expoziție,dar exista si exceptii, cand contraexpoziția are o intrare in plus. Expozitia formei de fuga poate sa cuprinda si un scurt interludiu (de regula intre *Raspuns* si *Subiect*, cu rol modulatoriu de la functia tonalitatii Dominantei,la functia tonalitatii de baza).*Raspunsul* poate fi *real*(imitatie stricta a Subiectului la tonalitatea Dominantei),sau *tonal*,daca suporta o anumita mutatie melodica. *Raspuns tonal* apare cand Subiectul incepe cu treapta a V-a a tonalitatii de baza, cand avem relatia melodica I-V cu salt,sau cand exista subiect modulant.Mutatia melodica este necesara pentru a ramane in tonalitatea de baza si pentru a nu merge mai departe cu *Raspunsul* la tonalitatea Contradominantei(adica deplasarea intregii teme cu inca o cinta mai sus).

*Din punct de vedere contrapunctic*, tema fugii este insotita de un contrasubiect. Aceasta poate fi contrasubiect liber,sau contrasubiect

obligat. Contrasubiectul obligat apare de fiecare data nemodificat, de-a lungul intregii forme de fuga.

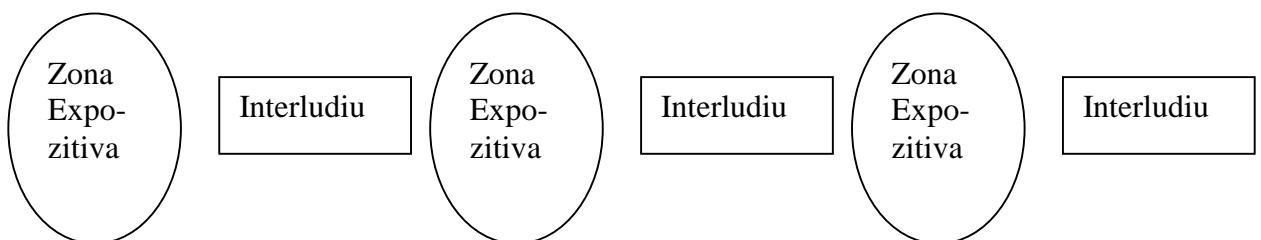
Schema unei expozitii de fuga:



Intre sectiunile Expozitie si Divertisment exista totdeauna un interludiu cu rol modulatoriu, de la tonalitatea de baza (tonalitatea expoziției) la tonalitatea Divertismentului. Interludiul este construit cu elemente din *Subiect*, din *Contrasubiect* sau din *Contrapunctul Liber*, prelucrate cu diferite procedee polifone (imitatie libera, sau stricta, sau polifonie superpozitionala).

**Divertismentul** este sectiunea centrala a Fugii si cuprinde mai multe zone expositiv (unde este prezenta tema), alternate cu interludii, care au rolul de a modula de la o zona la alta. Din punct de vedere tonal, divertismentul se caracterizeaza prin mobilitate tonala si el incepe acolo unde apare prima data tema intr-o alta tonalitate, decat cea de baza. Din punct de vedere contrapunctic, vor fi prezente de asemenea toate procedeele contrapunctice cunoscute ( imitatie, canon, stretto, polifonie superpozitionala etc.).

Schema unui posibil divertisment:



*Revenirea tonala*, este cea de a treia sectiune a fugii si ea readuce tema in tonalitatea de baza. Aici poate sa apara expunerea temei in stretto, scurte prelucrari ale subiectului, elemente din contrasubiect, sau din contrapunctul liber folosite anterior. De asemenea, in aceasta sectiune poate sa apara o pedala pe tonica, cu rol de concluzie a intregii fugi.

*Alte tipuri de fuga.*

*Fuga dubla* este o fuga cu doua subiecte, *fuga tripla* este o fuga cu trei subiecte. *Fugatto* este o sectiune polifona, in cadrul unei lucrari ciclice, care foloseste structuri similare cu expozitia unei fugi.

*Generalitati legate de forma de Passacaglia.*

*Passacaglia* este un vechi dans italian, cu o miscare lenta, in masura ternara.

In muzica culta europeana, *passacaglia* este o forma polifona derivata din acest dans, o specie de bas ostinato, in masura de trei timpi. Peste tema ostinato, care de regula se expune la vocea grava, se suprapun diferite tipuri de variatii polifone. Din punct de vedere al articularii sectiunilor, *passacaglia* este o forma de mozaic, "pavat" uniform ritmic, dar cu structuri variabile la fiecare reluare a temei.

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- L.van Beethoven –Simfonia a IX-a
- P.Hindemith –Ludus Tonalis
- D.Shostakovich –Preludii si Fugi
- Béla Bárton –Cvartet nr.1 si Cvartet nr.5
- I.Stravinski –Simfonia Psalmilor
- Samuel Barber- Sonata pentru pian
- Charles Ives – Simfonia a IV-a
- Heitor Villa-Lobos – Bachianas Brasileiras
- Exemple muzicale: L.van Beethoven-Cvartetul op.133 si I.Stravinski-Simfonia Pasmlilor

# Quartett.

Grosse Fuge.

(Grande Fugue, tantôt libre, tantôt recherchée.)

Overtura.

Allegro.

Beethoven, Op. 133.

Edition Peters.

8144

131

*Elegia*  
 Allegro. 27 28 29 30 Fuga.  
*sempre pp*

31 32 33  
*ff sf sf sf*

34 35 36  
*sf sf sf*

37 38 39  
*sf sf sf*

40 41 42 43  
*sf sf sf sf*

40 41 42 43  
*sf sf sf sf*

44 45 46 47  
*sf sf sf sf*

48 49 50 51  
*sf sf sf sf*

52 53 54 55  
*sf sf sf sf*

56 57 58 59  
*sf sf sf sf*

60 61 62 63  
*sf sf sf sf*

64 65 66 67  
*sf sf sf sf*

68 69 70 71  
*sf sf sf sf*

72 73 74 75  
*sf sf sf sf*

76 77 78 79  
*sf sf sf sf*

80 81 82 83  
*sf sf sf sf*

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876                    877                    878  
  
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 885                    886                    887

186                    8144

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8144                    137

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108 114

*ff*  
 (Ravine. La  
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124 125 126  
  
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 133 134 135  
  
 140 sf sf sforza

136 137 138 139  
  
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 142 143 144  
  
 145 146 147  
  
 144 ben marcato 145

14 148                    149                    150  
  
 151                    152                    153  
  
 154                    155                    156  
  
 157                    158                    159  

ben tenuto

158                    159                    160

sf                    ben tenuto                    sf                    ben tenuto                    sf                    ben tenuto

160

1                    2                    3                    4  

Meno mosso e moderato.

  
  
 5                    6                    7                    8  

sempre pp                    sempre pp

  
 9                    10                    11                    12  

13                    14                    15                    16

sempre pp

  
 17                    18                    19                    20  

18                    19                    20

pp                    pp                    pp

148                    149

16 21  
 22 23 24 25  
 26 27 28 29 30 *sempre pp*  
*sempre pp*  
 31 32 33 34 35  
 36 37 38 39 40  
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40 41 42 43  
 44 45 46 47  
 48 49 50 51 *sempre pp*  
*sempre pp*  
*sempre pp*  
*sempre pp*  
 52 53 54 55 56  
 8144 8145

56 18 *b7* *b8*  
  
 57 59 *b9* *b10*  
  
 60 61 *cresc.*  
 62 63 *cresc.*  
 64 65 *cresc.*  
 66 67 *cresc.* *dim.* *pianissimo*  
 68 69 *dim.* *pianissimo*  
 70 *dim.* *pianissimo*  
 71 72 *pianissimo*  
 73 *pianissimo* *pianississimo*  
 146 *p* *pianissimo* *pianississimo* 8144 *pp*

*Tempo di caccia*  
 1 Allegro molto e con brio.  
 2 *b11* *b12* *b13* *b14* *b15* *b16* *b17* *b18*  
 3 *b19* *b20* *b21* *b22* *b23* *b24*  
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 569 *b590*  
 570 *b591*  
 571 *b592*  
 572 *b593*  
 573 *b594*  
 574 *b595*  
 575 *b596*  
 576 *b597*  
 577 *b598*  
 578 *b599*  
 579 *b600*  
 580 *b601*  
 581 *b602*  
 582 *b603*  
 583 *b604*  
 584 *b605*  
 585 *b606*  
 586 *b607*  
 587 *b608*  
 588 *b609*  
 589 *b610*  
 590 *b611*  
 591 *b612*  
 592 *b613*  
 593 *b614*  
 594 *b615*  
 595 *b616*  
 596 *b617*  
 597 *b618*  
 598 *b619*  
 599 *b620*  
 600 *b621*  
 601 *b622*  
 602 *b623*  
 603 *b624*  
 604 *b625*  
 605 *b626*  
 606 *b627*  
 607 *b628*  
 608 *b629*  
 609 *b630*  
 610 *b631*  
 611 *b632*  
 612 *b633*  
 613 *b634*  
 614 *b635*  
 615 *b636*  
 616 *b637*  
 617 *b638*  
 618 *b639*  
 619 *b640*  
 620 *b641*  
 621 *b642*  
 622 *b643*  
 623 *b644*  
 624 *b645*  
 625 *b646*  
 626 *b647*  
 627 *b648*  
 628 *b649*  
 629 *b650*  
 630 *b651*  
 631 *b652*  
 632 *b653*  
 633 *b654*  
 634 *b655*  
 635 *b656*  
 636 *b657*  
 637 *b658*  
 638 *b659*  
 639 *b660*  
 640 *b661*  
 641 *b662*  
 642 *b663*  
 643 *b664*  
 644 *b665*  
 645 *b666*  
 646 *b667*  
 647 *b668*  
 648 *b669*  
 649 *b670*  
 650 *b671*  
 651 *b672*  
 652 *b673*  
 653 *b674*  
 654 *b675*  
 655 *b676*  
 656 *b677*  
 657 *b678*  
 658 *b679*  
 659 *b680*  
 660 *b681*  
 661 *b682*  
 662 *b683*  
 663 *b684*  
 664 *b685*  
 665 *b686*  
 666 *b687*  
 667 *b688*  
 668 *b689*  
 669 *b690*  
 670 *b691*  
 671 *b692*  
 672 *b693*  
 673 *b694*  
 674 *b695*  
 675 *b696*  
 676 *b697*  
 677 *b698*  
 678 *b699*

A handwritten musical score page featuring five systems of music. The first system (measures 26-30) shows six staves with various dynamics and note heads. The second system (measures 31-35) includes dynamic markings like 'cresc.' and 'ff'. The third system (measures 36-40) features a crescendo dynamic. The fourth system (measures 41-45) includes dynamic markings like 'ff' and 'sf'. The fifth system (measures 46-51) concludes with a dynamic marking 'ben marcato sf'.

A page from a handwritten musical score, page 21, featuring six staves of music. The score is in common time and includes dynamic markings like ff, f, pp, and p. Measure numbers 52 through 79 are written above the staves. A rehearsal mark '59' is located on the left side. The music consists of six staves, likely for a large ensemble or orchestra. Measure 52 starts with a forte dynamic (ff) and includes a dynamic instruction 'ben marcato'. Measures 53-55 show a continuation of the rhythmic pattern with eighth-note pairs. Measures 56-58 show a more complex harmonic progression with sustained notes and eighth-note pairs. Measures 59-61 continue the eighth-note pairs with dynamic changes. Measures 62-64 show a return to a simpler eighth-note pattern. Measures 65-67 show a continuation of the eighth-note pairs. Measures 68-70 show a return to a simpler eighth-note pattern. Measures 71-73 show a continuation of the eighth-note pairs. Measures 74-76 show a return to a simpler eighth-note pattern. Measures 77-79 show a continuation of the eighth-note pairs.

86 22  
 81 82 *fp* 83 84 *fp* 85 *fp* 86  
 87 88 89 90 91 *pp*. 92 *fp*  
 93 94 *p*. 95 96 97 *p*.  
 99 100 101 *fp*. 102 *fp*. 103 104  
 150 8144

105 106 *fp*. 107 108 109 *fp* 110 *fp*. 111  
 112 113 *fp*. 114 *fp*. 115 116  
 117 118 *fp*. 119 *fp*. 120 *fp*. 121 122  
 123 124 125 126 127  
 8144 151

128 24  
129 130 131 132 133  
134 135 136 137 138  
139 140 141 142 143  
144 145 146 147 148  
149 150 151 152 153

A page from a handwritten musical score for orchestra, page 25, containing six systems of music. The score is written on ten staves, each with a treble clef and a key signature of two flats. Measure 152 starts with a dynamic of *p*. Measures 153 and 154 continue with various dynamics including *sf*, *ff*, and *pp*. Measure 155 begins with a dynamic of *p*. Measures 156 and 157 show more dynamic variety. Measure 158 starts with *sf*. Measures 159 and 160 continue with dynamic changes. Measure 161 starts with *p*. Measures 162 and 163 continue with dynamic changes. Measure 164 starts with *p*. Measures 165 and 166 continue with dynamic changes. Measure 167 starts with *p*. Measures 168 and 169 continue with dynamic changes. Measure 170 starts with *p*. Measures 171 and 172 continue with dynamic changes. Measure 173 starts with *p*. Measures 174 and 175 continue with dynamic changes. Measure 176 starts with *p*. Measures 177 and 178 continue with dynamic changes.

178 26 *p* 179 *p* 180 *p* 181 *p* 182 *p* 183  
  
 184 *p* 185 *p* 186 *p* 187 *p* 188 *p* 189 *p* 190 *p*  
  
 191 *p* 192 *p* 193 *p* 194 *p* 195 *p* 196 *p*  
  
 197 *p* 198 *ff* 199 *p* 200 *p* 201 *p* 202 *p* 203 *p*  

8144

203 *p* 204 *p* 205 *p* 206 *p* 207 *p* 208 *p* 209 *p*  
  
 210 *p* 211 *p* 212 *p* 213 *p* 214 *p* 215 *p*  
  
 216 *p* 217 *p* 218 *p* 219 *p* 220 *p* 221 *p* 222 *p*  
  
 223 *p* 224 *p* 225 *p* 226 *p* 227 *p* 228 *p* 229 *p*  

165

231 28  
  
 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261

255 256 257 258 259 260 261  
  
 1 Meno mosso e moderato. 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 299 300 301 302 303 304 305 306 307

14 30  
 15  
 16  
 17  
 18  
 79 f 26 f 22 f 23 24f 25f 26f 27f 28f ff  
*poco a poco sempre più allegro ed accelerando il tempo* 30  
 31 32 33 34 35 36 37 28 50  
 41 Allegro molto e con brio 3 99 55  
 158 fp  
 din papa A 111 c pg. 144

46 47 48 49 50 51  
 52 53 54 55 56 57  
 58 59 60 61 62  
 63 64 65 66 67 68  
 8144 159

6) 82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

160

8144

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

11

pp

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

161

8144

128 84 ♭ 129 B.C. 130 ♭ 131 ♭ 132 133 134 135 ♭ 136 ♭  
  
 137 138 139 ♭ 140 ♭ 141 142  
  
 143 144 ♭ 145 ♭ 146 ♭ MA 147 ♭ 148 ♭  
  
 149 150 ♭ 151 ♭ 152 ♭ 153 ♭ 154 ♭

155 156 157 158 159 160  
 161 162 163 164 165 Allegro.  
 166 167 168 169 170 Meno mosso e moderato.  
 171 172 173 174 175 Allegro molto e con brio.  
 176 177 178 179 180

Handwritten musical score for orchestra, page 165, measures 181-292. The score consists of ten staves of music with various dynamics and performance instructions. Measures 181-187 show a rhythmic pattern of eighth and sixteenth notes. Measures 188-194 show a melodic line with eighth and sixteenth notes. Measures 195-201 show sustained notes with dynamic changes. Measures 202-208 show eighth and sixteenth note patterns. Measures 209-215 show sustained notes with dynamic changes. Measures 216-222 show eighth and sixteenth note patterns. Measures 223-229 show sustained notes with dynamic changes. Measures 230-236 show eighth and sixteenth note patterns. Measures 237-243 show sustained notes with dynamic changes. Measures 244-250 show eighth and sixteenth note patterns. Measures 251-257 show sustained notes with dynamic changes. Measures 258-264 show eighth and sixteenth note patterns. Measures 265-271 show sustained notes with dynamic changes. Measures 272-278 show eighth and sixteenth note patterns. Measures 279-285 show sustained notes with dynamic changes. Measures 286-292 show eighth and sixteenth note patterns.

38  
 235 236 237 238 239 240  
  
 241 242 243 244 245 246  
  
 247 248 249 250 251

# Inventiunea 2

J.S.Bach

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

EXPOZIȚIE - SECȚIUNEA I<sup>a</sup> (CAHON)

Track 1

1 I (1)

2 b

Track 2

1

2

1

2

3

(B)

3

4

3

(A)

3

4

5

(C)

5

6

5

(B)

5

6

2

7 8

9 10

SEGUNDEA II (DIVERTISMENT)

11 12

11 12

Musical score excerpt showing measures 13 to 14. The score consists of two staves. The top staff uses a treble clef and has measure numbers 13 and 14 above the staff. The bottom staff uses a bass clef and has measure numbers 13 and 14 below the staff. Measure 13 starts with a whole note followed by a series of eighth notes. Measure 14 begins with a half note. The first measure of staff 2 (measure 13) contains mostly eighth-note patterns. The second measure of staff 2 (measure 14) shows a transition with a single eighth note followed by a sixteenth-note pattern.

Musical score excerpt showing measures 15 to 16. The top staff has measure numbers 15 and 16 above it. The bottom staff has measure numbers 15 and 16 below it. Measure 15 features a eighth-note pattern. Measure 16 begins with a half note. The first measure of staff 2 (measure 15) includes a bass note. The second measure of staff 2 (measure 16) shows a continuation of the eighth-note pattern.

Musical score excerpt showing measures 17 to 18. The top staff has measure numbers 17 and 18 above it. The bottom staff has measure numbers 17 and 18 below it. Measure 17 starts with a half note. Measure 18 begins with a half note. The first measure of staff 2 (measure 17) includes a bass note. The second measure of staff 2 (measure 18) shows a continuation of the eighth-note pattern.

4

19 (D)

19 (E)

20

19

20

*Interlude*

21 *Interlude*

21

21

22

21

22

SECTION III (REVENIRE TONALĂ)

23 (A)

23 (B)

24

23

24

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have measure numbers 25, 26, 27, and 28. The top staff has a circled 'B' above it, and the bottom staff has a circled 'A' above it. The music consists of various note patterns, including eighth and sixteenth notes, with some rests.

# Inventiunea 6

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

J.S.Bach

## SECȚIUNEA I<sup>a</sup> (EXPOZIȚIE)

CS OBLIGAT

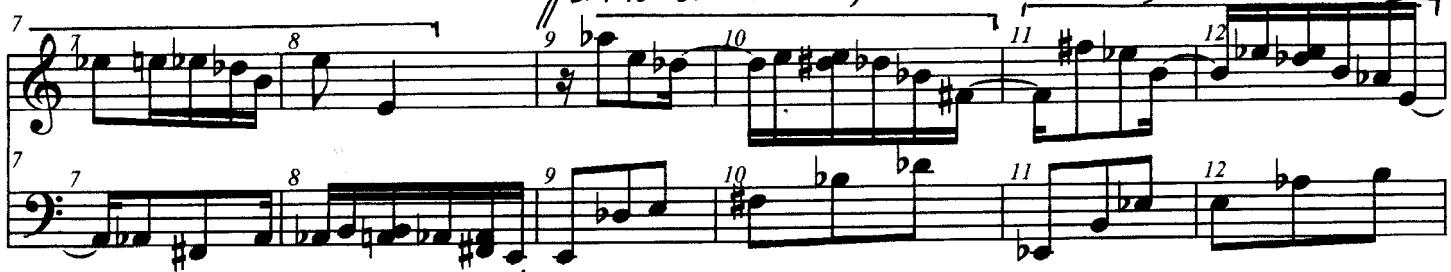
Track 1



Track 2



## INTERLUDIU (MODEL)

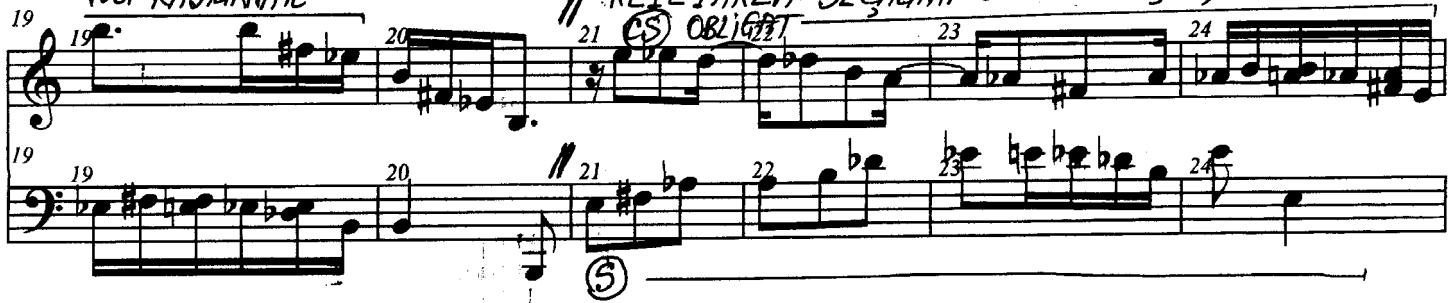


## SECVENTĂ (DEZVOLTARE PRIN ELIMINARE) MODEL



## VOCI RĂSTURNATE

## II REPETAREA SECȚIUNII I<sup>a</sup> (EXPOZIȚIE)



2

25 (S) 26 27 28 29 30 *Interludiu Model*

25 (CS) *Obligat* 26 27 28 29 30

31 *Secventă* 32 33 34 35 36 *Model*

31 32 33 34 35 36

37 *Secventă cu voci răsturnate* 38 39 40 41 (S) 42 *// SECVENTA II (DIVER-*  
*TISMENT)*

37 38 39 40 41 (CS) 42

43 44 45 46 47 48 *(CS)*

43 44 45 46 47 48 *(S)*

49 *INTERLUDIU MODEL* 50 *SECVENTĂ* 51 *SECVENTĂ* 52 *SECVENTĂ* 53 *MODEL*

49 50 51 52 53

*SECVENTĂ*

54 55 56 57 58 59

*SECVENTĂ*

54 56 57 58 59

*DEZVOLTARE*

*PRIN ELIMINARE*

60 61 62 63 64 65

*CADENȚĂ*

60 62 63 64 65

*SECTIONEA III (REVENIRE TONALĂ)*

*SUBJECT (S)*

*CONTRASUBJECT (CS)*

*INTERLUDIU*

66 67 68 69 70 71

*MODEL*

66 67 (S) 68 69 70

*(CS)*

*SECVENTĂ*

72 73 74 75 76 77

*SECVENTĂ*

72 73 74 75 76 77

*CADENȚĂ*

78 79 80 81 82 83

*REPETAREA*

78 79 80 81 82 83

*(S)*

*(CS)*

4

*SECȚIUNII II și III*

84 85 86 87 CS  
84 85 86 87 88 89  
90 91 Model 92 Secretă 93 Secretă 94  
90 91 92 93 94  
95 Model 96 97 Secretă 98 99 Secretă 100  
95 96 97 98 99 100  
101 Dezvoltare prin eliminare 102 Cadentă 103 104 105 106  
101 102 103 104 105 106  
107 108 109 CS 110 111 112  
107 108 109 110 111 112  
*(S)*

// SECȚIUNEA. III

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures numbered 113 through 125. Measure 113 starts with a dynamic marking 'Model'. Measures 114 and 115 show a transition with 'Seventa' markings above the notes. Measures 116 and 117 continue with 'Seventa' markings. Measures 118 and 119 end with 'Cadenta' markings. Measures 120 and 121 show a continuation of the melodic line. Measures 122 through 125 conclude the section.

# Inventiunea 13

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

J.S.Bach

SECȚIUNEA I (EXPOZIȚIE)

The musical score consists of two staves (Track 1 and Track 2) in common time, treble and bass clefs. The score is divided into several sections:

- SECȚIUNEA I (EXPOZIȚIE)**: The first section, indicated by a bracket above the first two measures of each track.
- α<sub>1</sub>**: A bracket under the first measure of Track 1.
- α<sub>2</sub>**: A bracket under the second measure of Track 1.
- α<sub>3</sub>**: A bracket under the first measure of Track 2.
- α<sub>4</sub>**: A bracket under the second measure of Track 2.
- MODEL SECVENTIA**: A bracket spanning measures 3-5 of both tracks, with arrows indicating a repeating pattern.
- SECVENTIA**: A bracket spanning measures 6-8 of both tracks.
- SECVENTIA II (DIVERTISMENT)**: A bracket spanning measures 6-8 of both tracks, preceded by a double bar line.
- // Interludiu**: A bracket spanning measures 8-10 of both tracks.
- MODEL**: A bracket spanning measures 10-12 of both tracks.
- SECVENTIA I**: A bracket spanning measures 12-14 of both tracks.
- SECVENTIA II**: A bracket spanning measures 14-16 of both tracks.

2

11

12

MODEL

SEQUENȚA 1

SEQUENȚA 2

13

CADENȚĂ

14

MODEL

15

16

SEQUENȚA 1

SEQUENȚA 2

SEQUENȚA 3

17

18

III SECȚIUNEA (REVENIREA TONALĂ)

SEQUENȚA 3

19

20

MODEL

SEQUENȚA 1

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is divided into measures by vertical bar lines. The first section of the top staff (measures 21-22) is labeled "model". The second section (measures 23-25) is labeled "secuencia". The third section (measures 26-27) is labeled "a inverso e liber". The bottom staff follows a similar pattern, starting with measure 21, then "secuencia" (measures 22-23), and ending with "a inverso e liber" (measures 24-25). Measure 26 begins with a single note followed by a rest. Measure 27 begins with a single note followed by a rest.

# Fuga 1

J.S.Bach

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

SECȚIUNEA I (EXPOZIȚIE)

RĂSPUNS (R) răspuns real

Track 1

1 2 3

Track 2

1 SUBIECT (S) 2 3

Track 3

1 2 3

Track 4

1 2 3

4 4 4 4 4 4

5 5 5 5 5 5

6 6 6 6 6 6

RĂSPUNS (R)

SUBIECT (S)

2

*CONTRAEXPOZIȚIE (S)*

7 8 9

(R) RĂSPUNS

Răspuns

7 8 9

10

*II SECȚIUNEA II (DIVERTISMENT)*

10 11

RĂSPUNS (R)

10 11

10

SUBJECT (S)

10 11

12

12 13

12 13

12 13

12 13

SUBJECT (S)

12 13

*SECTIUNEA III (REVENIRE TOSALĂ)*

14 14 15 16 (R) Cap tematic 15  
14 SUBJECT (S) 15 16 (S)  
14 14 15 STRETTO 16 STRETTO  
14 14 15 RASPUNS 16  
17 17 18 b  
17 17 STRETTO 18 19 (R)  
17 17 (S) 18 19 (S) STRETTO  
17 17 (S) STRETTO 18 19  
20 20 21 (S)  
20 20 21 STRETTO  
20 20 21 (R)  
20 20 (S) Cap tematic 21

4

PEDALĂ PETONICĂ (CODA)

(S) STRETTO

(Cap. femeie)

25 26

25 26

25 26

25 26

27 28

27 28

27 28

# Fuga 2

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

J.S.Bach

SECȚIUNEA I (EXPOZIȚIE)

RASPUNS TONAL (R)

Track 1

1 2 3

Subject (S)

RASPUNS TONAL (R)

Contra-subject obligat (CS)

Track 2

1 2 3

a b c d

Track 3

1 2 3

Interludiu Model

Secreta 1

Secreta 2

model

Secreta 1

Secreta 2

formă de cadență

Interludiu model

f - imitație cu capul tematic

TSUBJECT (S)

elemente din CS obligat

model

2

10 Secvență

11 SECȚIUNEA II (DIVERTISPIER)

12 liber

10 Imitație

11 Contrapunct

12 liber

10 sevență

11 Contrasubiect obligat

13 Interludiu

13 model

14 sevență

13

14

13

14

15 Contrasubiect obligat

16

17 Interludiu

15 Răspuns (R)

16

17 Model

15

16

17 elemente din CS

15



Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

4

*model*

25 26 27

*Secreta*

25 26 27

*secreta*

*cs obligat*

25 26 27

25 26 27

*elemente din CS obligat*

*(S) SUBJECT*

28 29 30

28 29 30

28 29 30

*(S) SUBJECT*

31 31 32

31 31 32

31 31 32

*Cadenză picardiană*

Fuga 10

J.S.Bach

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## SECȚIUNEA I (EXPOZIȚIE) SUBIECT (5)

CONTRASUBJECT  
SUBJECT

## Track 1

*SUBJECT (S)*

*OBWIEHT*

*RÄSPLINKS (R)*

## Track 2

## INTERLUDIUS I — model

4

5

6

forte

pianissimo

model

## SECTION II (DIVERTISMENT) ⑤

2 CONTRASUBJECT OBLIGAT

*CONTRASUBJECT OBLIGAT*

*RĂSPUNS (la minciu)*

*Interludiu 2 (model)*

*CONTRASUBJECT OBLIGAT.*

*secvență*

*SECȚIUNEA III (REVENIRE TONALĂ)*

*CADENTĂ*

*Contrasubject obligat*

*PRELUARE TONALĂ*

Handwritten annotations on this page include 'RĂSPUNS (la minciu)', 'Interludiu 2 (model)', 'CONTRASUBJECT OBLIGAT.', 'secvență', 'SECȚIUNEA III (REVENIRE TONALĂ)', 'CADENTĂ', 'Contrasubject obligat', and 'PRELUARE TONALĂ'. Measures 32-34 are shown on the first staff, and measures 35-37 are shown on the second staff.

# Fuga 11

J.S.Bach

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

SECȚIUNEA I (EXPOZIȚIE)

Track 1

1 2 3 4 5

(S) SUBJECT

(R) Raspuns tonal  
a

Track 2

1 2 3 4 5

contrasubiect

Track 3

6 7 8 9 10 11 12 13

b c

(S) SUBJECT

CONTRAEXPOZITIE

(S) SUBJECT

14 //INTERLUIDIUM 15 16 17 18 19 20

2

21 (R) (Raspuns)

21 (S) (SUBJECT)

28 Interludiu

28 S. Imitatie

28 imitatie

35 SECTIUNEA II (DIVERTISMENT)

35 SIRENTO

35 (S)

Handwritten musical score analysis with the following annotations:

- Measures 41-46:** Treble and bass staves. Measure 42 has a circled 'S'. Measures 43-46 have circled 'S' and 'STRETTO' markings.
- Measures 47-52:** Treble and bass staves. Measure 47 has a circled 'S'. Measures 48-52 have circled 'S' and 'STRETTO' markings. Measure 51 has a circled 'S' above it.
- Measures 53-58:** Treble and bass staves. Measure 54 has a circled 'S'. Measures 55-56 are labeled 'CAENȚĂ'. Measures 57-58 are labeled 'Interludiu'.

4

59 60 61 62 63 64 65

înțâlp

înțâlp

*SECȚIUNEA III REVENIRE*

66 67 68 69 CADENȚA 70 71 72

(66)

73

73 74

# Fuga 16

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

J.S.Bach

SECȚIUNEA I (EXPOZIȚIE)

Răspuns tonal (R)

Track 1

Track 2

Track 3

Track 4

(S) Subject

(C) Contrasubject

1 2 3

1 2 3

1 2 3

1 2 3

Interludiu

||

4 5 6 7

4 5 6 7

4 5 6 7

4 5 6 7

(R) Răspuns

(S) Subject

4 5 6 7

4 5 6 7



16 16 17 18  
 16 16 17 18  
 16 16 17 18  
 16 16 17 18  
 16 16 17 18

(S) Subject  
 STRETTO  
 (S) Subject Sib/Major

*Interlude*

19 19 20 21  
 19 19 20 21  
 19 19 20 21  
 19 19 20 21

(S) Subject  
 (S) Subject in do minor

*in do minor*

22 22 23  
 22 22 23  
 22 22 23  
 22 22 23

(R) Raspuns in Sol

4

24 // INTERLUDIU (Model)

25 Secvență

24

24

24

24

24

26 Secvență

27

26

26

26

26

26

SECȚIUNEA III (Stretto) - Revenire tonală

28

28 (S)

29

30

28

28

28

28

28

29

30

(S)

Musical score page 1 showing measures 31, 32, and 33. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 31 starts with a sixteenth-note pattern. Measure 32 begins with a eighth-note followed by a sixteenth-note pattern. Measure 33 continues the sixteenth-note patterns. In measure 32, there is a circled 'S' with 'Sol minor' written below it, indicating a harmonic center. In measure 33, another circled 'S' with 'Sol minor' is shown.

Musical score page 2 showing measures 34 and 35. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 34 shows a series of eighth notes. Measure 35 begins with a sixteenth-note pattern. There are circled 'S' marks with 'Sol minor' written below them in both measures, indicating harmonic centers.

# Fuga 21

J.S.Bach

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

## SECȚIUNEA I (EXPOZIȚIE)

Subject

Track 1

Track 2

Track 3

contrasubject obligat 1

Răspuns tonal

5 6 7 8

Contrasubject obligat 2

Contrasubject obligat 1

L SUBJECT

9 10 11

2

12 (R) Raspuns suplimentar 13 14

12 13 Contratematică 2

12 13 14 Contratematică 1

INTERLUDIU 1

15 15 16 17 elemente din Contratematică 1

15 16 17 elemente din Contratematică 1

15 16 17 Contratematică 2

18 elemente din Subiect

18 18 19 20 model Secvență

18 19 20 model Secvență

18 19 20 Contratematică 2

*SECTION II (DIVERTISMENT)*

*Contrasubject obligat 1*

*(S) SUBJECT*

*Secventa*

*Contrasubject obligat 2*

*Contrasubject 2*

*Contrasubject obligat 1*

*RASPLINS dominus*

*(R)*

*INTERLUIDIU 2*

*model*

4

31 secventa 1  
32 secventa 2  
33 secventa 3 cu voci răsturnalo

31 secventa 1  
32 secventa 2

31 secventa 3 cu voci răsturnalo

34

34 secventa 4  
35 cadentă c  
36 secventa 4

34 secventa 4  
35 cadentă c

34 secventa 4  
35 cadentă c

37

(5) SUBJECT Mib

37 Contrast subject 1

37 Contrast subject 2

II SECȚIUNEA III (REVENIRE TONALĂ)

40

Contratematică 1

40 41 42

(R) Răspuns Sib

40 41 42

Contratematică 2

43

CADENȚĂ elemente din CS2

43 44 45

43 44 45

43 44 45

elemente din CS1

46

elemente din CS2

46 47 48 49

46 47 48 49

46 47 48 49

elemente din CS1

# Passacaglia in Do Minor

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

J.S.Bach

Track 1

Track 2

Track 3

Track 4

Track 5

15

15

15

(3)

15

26

26

26

26

(5)

26

36 37 38 39 40 41 42 43  
36 37 38 39 40 41 42 43  
36 37 38 39 40 41 42 43  
36 37 38 39 40 41 42 43  
36 37 38 39 40 41 42 43  
44 45 46 47 48 49 50  
44 45 46 47 48 49 50  
44 45 46 47 48 49 50  
44 45 46 47 48 49 50  
51 52 53 54 55 56 57  
51 52 53 54 55 56 57  
51 52 53 54 55 56 57  
51 52 53 54 55 56 57  
51 52 53 54 55 56 57

58 59 60 61 62 63 64

58 59 60 61 62 63 64

58 59 60 61 62 63 64

58 59 60 61 62 63 64

65 66 67 68 69 70

65 66 67 68 69 70

65 66 67 68 69 70

65 66 67 68 69 70

65 66 67 68 69 70

71 72 73 74 75 76 77

71 72 73 74 75 76 77

71 72 73 74 75 76 77

71 72 73 74 75 76 77

78 79 80 81 82 83 84

78 79 80 81 82 83 84

78 79 80 81 82 83 84

78 79 80 81 82 83 84

78 79 80 81 82 83 84

78 79 80 81 82 83 84

85 86 87 88 89 90 91

85 86 87 88 89 90 91

85 86 87 88 89 90 91

85 86 87 88 89 90 91

85 86 87 88 89 90 91

85 86 87 88 89 90 91

92 93 94 95 96 97 98

92 93 94 95 96 97 98

92 93 94 95 96 97 98

92 93 94 95 96 97 98

92 93 94 95 96 97 98

Musical score page 5, measures 99-119. The score is written in 2/4 time with a key signature of one flat. The music is divided into four staves. Measure 99 starts with a whole note followed by eighth-note pairs. Measures 100-105 show a pattern of eighth-note pairs and sixteenth-note chords. Measures 106-111 feature eighth-note pairs and sixteenth-note patterns. Measures 112-119 conclude the section with eighth-note pairs and sixteenth-note patterns. Several notes are circled in each staff, and a large circled '115' is placed above the first staff.

120 120 121 122 123 124 125 126

120 120 121 122 123 124 125 126

120 120 121 122 123 124 125 126

120 120 121 122 123 124 125 126

127 127 128 129 130 131 132 133

127 127 128 129 130 131 132 133

127 127 128 129 130 131 132 133

127 127 128 129 130 131 132 133

134 134 135 136 137 138 139

134 134 135 136 137 138 139

134 134 135 136 137 138 139

134 134 135 136 137 138 139

A page of musical notation for a string quartet, featuring six staves of music with measure numbers 140 through 161. The notation includes various弓 (bow) markings and dynamic signs like crescendo and decrescendo. Measures 140-145 show a complex rhythmic pattern with eighth and sixteenth notes. Measures 146-154 show sustained notes and eighth-note patterns. Measures 155-161 show sixteenth-note patterns and sustained notes. Measure 161 is circled in blue.

162 162 163 164 165 166 167

162 162 163 164 165 166 167

162 162 163 164 165 166 167

162 162 163 164 165 166 167

162 162 163 164 165 166 167

162 162 163 164 165 166 167

162 162 163 164 165 166 167

162 162 163 164 165 166 167

*// FUGĂ CU CAPUL TEMATIC*

168 169 170 171 172 173 174 175

168 169 170 171 172 173 174 175

168 169 170 171 172 173 174 175

168 169 170 171 172 173 174 175

168 169 170 171 172 173 174 175

168 169 170 171 172 173 174 175

168 169 170 171 172 173 174 175

*TRĂSPUNSM*

*SUBIECT*

*// Interludie*

176 177 178 179 180 181 182 183

176 177 178 179 180 181 182 183

176 177 178 179 180 181 182 183

176 177 178 179 180 181 182 183

176 177 178 179 180 181 182 183

*SUBIECT*

176 177 178 179 180 181 182 183

176 177 178 179 180 181 182 183



10

TRÄSPÅHS

213 // Interlude

213 213 214 215 216 217 218 219

213 213 214 215 216 217 218 219

213 213 214 215 216 217 218 219

213 213 214 215 216 217 218 219

213 213 214 215 216 217 218 219

213 213 214 215 216 217 218 219

## Interludiu





// TEMA 22

Musical score showing two staves of music. The top staff consists of six lines of five-line staff paper. The bottom staff consists of four lines of five-line staff paper. Measure numbers 269 through 281 are written above each measure. The music includes various note heads (solid black, open, etc.) and rests.

*Prelungire cadentială*

Musical score showing two staves of music. The top staff consists of six lines of five-line staff paper. The bottom staff consists of four lines of five-line staff paper. Measure numbers 282 through 290 are written above each measure. The music includes various note heads (solid black, open, etc.) and rests.

14

Musical score page 14, featuring five staves of music. The key signature is one flat (B-flat). Measure 290: Bassoon has eighth-note pairs, Oboe has eighth-note pairs, Clarinet has eighth-note pairs. Measure 291: Bassoon has eighth-note pairs, Oboe has eighth-note pairs, Clarinet has eighth-note pairs. Measure 292: Bassoon has eighth-note pairs, Oboe has eighth-note pairs, Clarinet has eighth-note pairs. Measure 293: Bassoon has eighth-note pairs, Oboe has eighth-note pairs, Clarinet has eighth-note pairs. Measure 294: Bassoon has eighth-note pairs, Oboe has eighth-note pairs, Clarinet has eighth-note pairs.

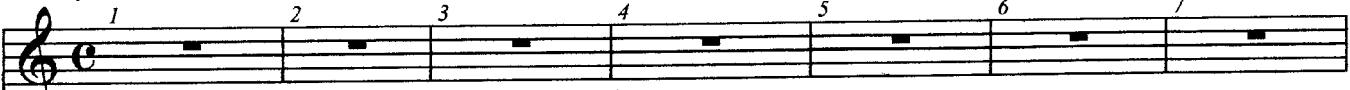
# Fuga Nr.1

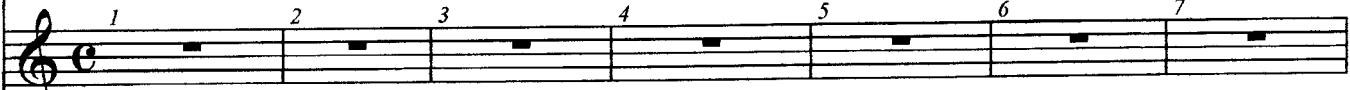
D. Shostakovich

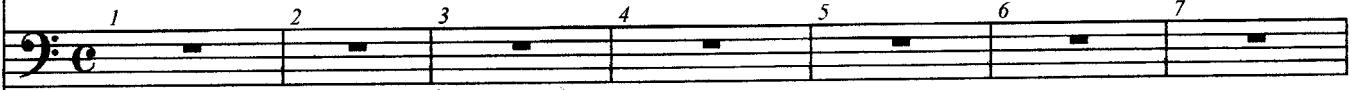
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*FUGĂ MODALĂ*

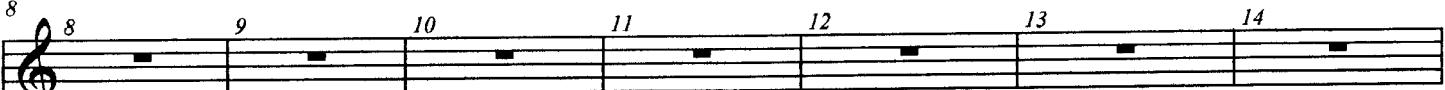
*SECȚIUNEA I (EXPOZIȚIE)*

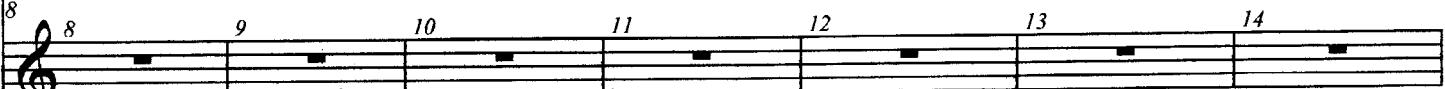
sop      

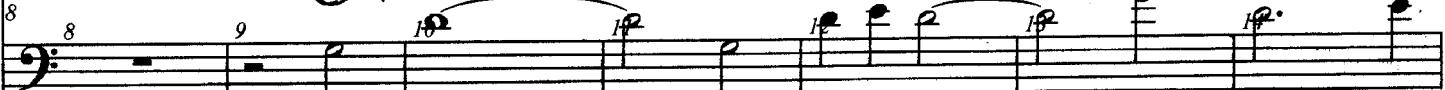
alt      

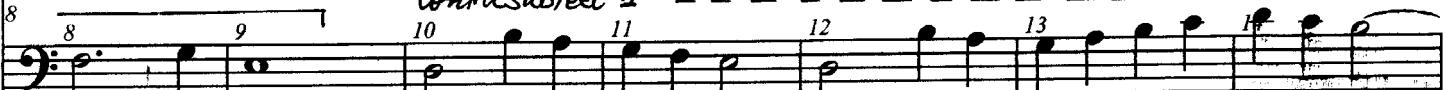
ten      

bas      

8      

8      

8      

8      

2

15 15 16 17 18 19 20

15 15 16 17 18 19 20 // (S) Subject (modal)

15 15 16 17 18 19 20 // Interludium 1 Contrasubject 1

15 15 16 17 18 19 20 // Contrasubject 2

21

21            22            23            24            25            26

21            22            23            24            25            26

21            22            23            24            25            26

21            22            23            24            25            26

27

27 28 29 30 31 32

*C<sub>3</sub>1 (Contratransition 1)*

27 28 29 30 31 32

*C<sub>3</sub>2 (Contratransition 2)*

27 28 29 30 31 32

33 34 35 36 37 38

33 34 35 36 37 38

33 34 35 36 37 38

33 34 35 36 37 38

**// SECȚIUNEA II (DIVERTISMENT)**

39 40 41 42 43 44

39 40 41 42 43 44

39 40 41 42 43 44

39 40 41 42 43 44

45 46 47 48 49 50

45 46 47 48 49 50

45 46 47 48 49 50

45 46 47 48 49 50

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

4

Musical score for measures 51 through 56 across four staves (Treble, Bass, Alto, Bass). Measure numbers are indicated above each note.

(S) (SUBJECT in modul eolic).

Musical score for measures 57 through 62 across four staves. Measure numbers are indicated above each note. Handwritten labels indicate the second Contrasubject (CS<sub>2</sub>) and the first Contrasubject (CS<sub>1</sub>).

Musical score for measures 63 through 68 across four staves. Measure numbers are indicated above each note. Handwritten labels indicate the first Contrasubject (CS<sub>1</sub>), the Subject in modul doric, and the second Contrasubject (CS<sub>2</sub>).

69 69 70 71 72 73 74

69 69 70 71 72 73 74

69 69 70 71 72 73 74

69 CS<sub>2</sub> 69 70 71 72 73 74

*// Interludiu*

75 75 76 77 78 79

75 elemente din CS<sub>1</sub> și CS<sub>2</sub> 76 77 78 79

75 75 76 77 78 79 80

75 75 76 77 78 79 80

tonală) CS<sub>2</sub>

81 81 ionic 82 83 84 85 86

81 81 ionic 82 83 84 85 86

81 81 82 83 84 85 86

81 81 82 83 84 85 86

87 88 89 90 91 92

(S) Subject în modul lodic

GRETIS

(S) Subject în modul lodic

93 94 95 96 97 98

Interludiu

93 94 95 96 97 98

93 94 95 96 97 98

93 94 95 96 97 98 (S)

99 100 (CS1) 101 102 103 104

CS1 imitatie

Model

Secvență

99 100 101 102 103 104

99 100 101 102 103 104



# Fuga Nr.2

D. Shostakovich

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

## SECȚIUNEA I (EXPOZIȚIE)

High voice

Idle voice

Low voice

|| Interludiu

8 9 10 11 12 13

8 9 10 11 12 13

8 9 10 11 12 13

2

14      15      16      17      18

*Interludij*

(CS)

14      15      16      17      18 *secreta*

14      15      16      17      18

14      15      16      17' *model*      18

14      15      16      17      18

19      20      21      22      23      24

SECTION II (DIVERTIMENT) CS

19      20      21      22      23      24

19      20      21      22      23      24

19      20      21      22      23      24

(S) in Do

*Interludiu.*

*(R) in Sol*

*tema deplasată ritmic*

Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

4

37 38 39 40 41

37 38 39 40 41

37 38 39 40 41

37 38 39 40 41

42 43 44 45 46

42 43 44 45 46

42 43 44 45 46



Analiza formală de Prof.univ.Dr.Liana ALEXANDRA

69 69 70 71 72 73 74 75

*(S)* SUBJECT (OSTINATO OR CAMPUL TEMATIC)

76 76 77 78 79 80

f-tematic.

76 76 77 78 79 80

# **Prof.Univ.Dr.Liana Alexandra Moraru (U.N.M.B.)**

## **Curriculum Vitae**

**M-am nascut la Bucuresti,la 27 mai 1947,intr-o familie de intelectuali romani (tatal fiind ofiter,absolvent si o perioada profesor al Scolii Superioare de Razboi,iar mama, licentiata in Stiinte Naturale). Dupa absolvirea liceului „Gheorghe Lazar“ din Bucuresti, am urmat Conservatorul de Muzica „Ciprian Porumbescu“,sectia compozitie, beneficiind de bursa de merit „George Enescu“. Am terminat Conservatorul in 1971,fiind declarata sefa de promotie pe tara si oprita in rindul cadrelor didactice ale institutiei respective.**

**M-am format si mi-am perfectionat arta componistica langa maestri proeminenti ai muzicii romanesti si de peste hotare, participand regulat la cursuri internationale,cum ar fi cele de la Darmstadt(R.F.G.) si S.U.A. Creatia personala este oglindita in cele peste 100 de lucrari muzicale si studii, in aproape toate genurile de muzica , de la cel simfonic,vocal-simfonic,concertant,la opera, muzica corală,muzica de balet, domeniile de consacratie fiind cele de ampla respiratie si arcuire sonora-simfonic,opera,balet.**

### **INSTITUTII SAU ASOCIATII PROFESIONALE IN CARE DESFASOR ACTIVITATI PERMANENTE:**

- membra UCMR(Uniunea Compozitorilor si Muzicologilor din Romania);membra ISCM(International Society for Contemporary Music)**
- membra a biroului de conducere al Institutului International de Cercetare (American Biographical Institute –S. U.A.)**
- membra a Consiliului Mondial al Femeilor Profesioniste (S.U.A.)**
- membra a Fundatiei Living Music Foundation (S.U.A.)**
- Prim Vice-Presedinta ACPRI (Asociatia Culturala de Prietenie Romania-Israel)**
- membra ECPNM (European Conference of Promoters of New Music)**
- membra GEMA(Germania)**
- membra Frau und Musik(Germania)**
- Co-director artistic al manifestarii anuale de conferinta si concerte intitulate NUOVA MUSICA CONSONANTE/ LIVING MUSIC FOUNDATION .Inc(S.U.A.)**
- Expert National in domeniul muzicii, inregistrat in Registrul National al expertilor**
- Posed numar de licenta international (drept de practica internationala) conferit de Statele Unite ale Americii și Republica Federală Germană, din anul 1980 și apoi reactualizat în 1993 începând cu anul 1971.**

**In acelasi timp desfasor activitate didactica neintrerupta la Universitate de Muzica din Bucuresti,din anul 1971, unde actualmente sunt Profesor Universitar Doctor, la Catedra de Compozitie, la disciplinele orchestratie,forme muzicale si compozitie . In anul 1994, mi-am sustinut teza de doctorat in muzicologie, cu tema**

**„Creatia muzicala – un inefabil demers intre fantezie si rigoare aritmetica si geometrica“.**

**ACTIVITATE DE CREATIE:  
LUCRARI SIMFONICE; VOCAL-SIMFONICE,CONCERTANTE,OPERA:**

**Simfonia I-a (1971)**

**Cantata I-a „La curtile dorului“ pe versuri de Lucian Blaga (1971)**

**„Valente“- moment simfonic(1973)**

**Concert pentru clarinet si orchestra (1974)**

**Muzica concertanta pentru cinci solisti si orchestra (1975)**

**Cantata a II-a „Lauda“ pentru soprana,bariton , cor mixt si orchestra (versuri de Lucian Blaga (1977)**

**Cantata a III-a „Tara-pamint,tara idee“ petru cor de femei,recitator si orchestra, pe versuri de Nichita Stănescu(1977)**

**Simfonia a II-a „Imnuri“(1978)**

**Opera-feerie pentru copii „Craiasa Zapezii“ (dupa Hans Christian Andersen, 1978)**

**Concert pentru flaut ,viola si orchestra de camera (1980)**

**Baletul „Mica Sirena „,dupa Hans Ch.Andersen (1982)**

**Simfonia a III-a (1982-1983)**

**Simfonia a IV-a (1984)**

**Simfonia a V-a (1985-1986)**

**Opera „In Labirint“ (1987)**

**Simfonia a VI-a (1989)**

**Poem Simfonic „Ierusalim“(1990)**

**Concert pentru orchestra de coarde (1991)**

**Concert pentru pian la patru maini si orchestra (1993)**

**Simfonia a VII-a (1995-1996)**

**Concert pentru saxofon si orchestra (1997)**

**„Pastorale“ pentru orchestra de suflatori (1999)**

**Concert pentru oboi si orchestra(2000)**

**Concert pentru orga si orchestra (2002)**

**Computer music – 12 Variations (2003)**

**Computer music –8 Studies (2004)**

**MUZICA DE CAMERA**

**Sonata pentru flaut(1973)**

**Muzica pentru ,clarinet,harpa si percutie(1972)**

**Secventa lirica pentru clarinet,trompetă si pian(1974)**

**Doua Secventa pentru soprana si orchestra de camera (1976)**

**„Colaje“ pentru cvintet de alama(1977)**

**„Incantatii“I pentru mezzo-soprana,flaut,clavecin,percutie(1978)**

**„Incantatii“II pentru clarinet,vioara,viola,violoncel,pian(1978)**

**„Consonante“I pentru 4 tromboni (1978)**

**„Consonante“II pentru clarinet si pian (1979)**

**„Consonante“III pentru orga solo (1979)**

**„Consonante“IV pentru clarinet si banda magnetica(1980)**

**„Consonante“V pentru orga solo (1980)**

„Imagini intrerupte“ pentru cvintet de suflatori (1983)  
„Cadenza“ pentru vioara (1983)  
„Pastorale“ pentru clarinet bas si pian(1984)  
„Allegro veloce e caratteristico“ pentru orga solo (1985)  
Sonata pentru sase corni(1986)  
„Larghetto“pentru orchestra de camera de coarde(1988)  
„Intersectii“-sonata pentru corn si pian (1989)  
Music for Het Trio (1990)  
„ A Tre“ pentru flaut,clarinet,fagot(1991)  
„Cadenza“ pentru pian(1992)  
Sonata pentru pian (1993)  
„Fantezie“ pentru violoncel si pian(1994)  
„Poem pentru Romania“ si „Poem pentru Madona de la Neamt“ pentru soprana si pian(versuri Eugen Van Itterbeek,1994)  
Opera de camera „Chant d’amour de la Dame a la Licorne“(versuri de Etienne de Sadeleer,1995)“  
„Consonante“VI pentru cvartet de blockflote (1997)  
„Cinci miscari“pentru violoncel si pian(1997)  
„Consonante“VII pentru harpa solo(1998)  
„Muzici paralele“pentru saxofon,violoncel si pian (2001)  
„Incantatii“III pentru violoncel si banda (2002)  
„Basson Quartet“(2003)  
„Ritmuri“ (pentru 4 percuționiști)(2004)  
„Elegie“ pentru contrabas solo(2006)

#### CARTI SI TRATATE :

Scheme si analize de forme omfone tonale  
Creatia muzicala, un inefabil demers intre fantezie si rigoare  
Tehnici de orchestratie  
Intinerea instrumentelor orchestrei simfonice moderne  
Sintaxe omofone tonale  
Analize polifone tonale

#### LUCRARI TIPARITE LA:

Editura Muzicala (Bucuresti)  
Edition Modern (Munchen)  
Edition Furore (Frankfurt)  
Edition Score-on-line (S.U.A.-Franta)

#### LUCRARI INTERPRETATE SI INREGISTERATE IN:

Romania,S.U.A.,Belgia,Olanda,Franta,Germania,Austria,Israel,Suedia,Cehia,Spania,Canada,la importante festivaluri nationale si internationale.

In diferite cronic si prezentari de concerte adresate muzicii mele se arata printre altele:“...muzica Lianei Alexandra, inalt inspirata, intruchipeaza reflexul sensibil al unei adinci si bogate meditatii asupra realitatii, asupra

**sensurilor cele mai generale ale vietii,ale existentei. Este aceasta, o muzica ce se arcuieste ferm in arhitecturi ce tind cu eleganta spre desavirsire, o muzica ce captiveaza prin formele sale sonore,prin expresivitatea melodiei si forta ritmica si care are menirea si marea calitate a persistentei, ca ecou sublimat,asezind trainice adevaruri si frumuseti in memoria noastra afectiva“... „...opera ei cultiva inalte valori morale si umane,profunde sentimente de demnitate nationala si iubirea glorie stramosesti“...**

#### **PREMII SI DISTINCTII:**

**Premiul Uniunii Compozitorilor si Muzicologilor din Romani (1975,1979,1980,1982,1984,1987,1988)**  
**Premiul Academeie Romane (1980)**  
**Premiul „Gaudeamus“ (Olanda) (1979,1980)**  
**Premiul I „Carl Maria von Weber“ (1979)**  
**Diploma „Who`sWho in the World“ (1982-1983)**  
**Premiul II –Mannheim-Gedock (1989)**  
**Premiul Beer-Sheva (Israel)(1986)**  
**Pewmiul „Fanny-Mendelssohn“,Dortmund-Unna (Germania)(1991)**  
**Premiul ISCM (Mexico),(1993),**  
**„Femeia anului“ 1995,1998,1999,200,2001,2002 (S.U.A.)**  
**„Femeia anului“,1997,1998 (Marea Britanie)**  
**Premiul ACMEOR,Bucuresti (1997)**  
**Premiul ACMEOR,Tel-Aviv (1998)**  
**„International Commendation of Success“ (S.U.A.,2000)**  
**„The 20<sup>th</sup> Century Award“ (S.U.A.,2000)**  
**„Personalitatea internationala a anului 2001“ (Marea Britanie)**  
**„Cercetatorul anului 2001“ (S.U.A.)**  
**Medalia de Onoare a Statelor Unite ale Americii ( 2002)**  
**Premiul Internațional al păcii(2003)-United Cultural Convention(USA)**  
**Ordinul “Meritul Cultural” clasa a II-a (2004)**  
**Femeia anului (2005,2006)(S.U.A,)**  
**Personalitate a Secolului XXI(S.U.A)**

#### **ACTIVITATE MUZICOLOGICA:**

**Peste 300 de articole,studii,emisiuni Radio,TV,in tara si strainatate.**

#### **ACTIVITATE INTERPRETATIVA:**

**Membra a Duo-ului INTERMEDIA (Serban Nichifor-violoncel, Liana Alexandra –pian). Recitaluri si inregistrari in tara si strainatate,cu un repertoriu preponderent contemporan,bazat pe stilul neo-consonant si pe muzica postmoderna.**

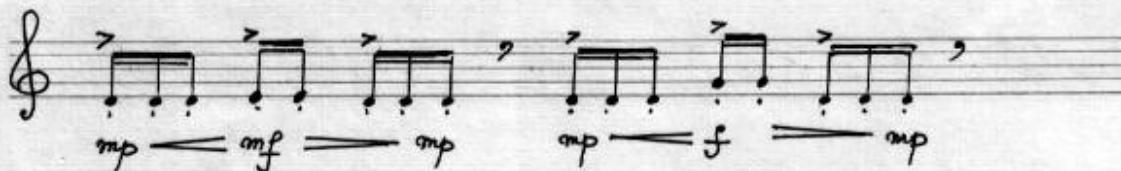
**Prof.Univ.Dr.Liana Alexandra Moraru**

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ISMN 000.72.96.94.37

"ANCESTRALE"

for clarinetto in Sib  
(1996)

LIANA ALEXANDRA



slap tongue

mp — mf      mp — mf      mp — mf

ord.

slap tongue

mp — mf      mp — mf      ff — mf

ord.

slap tongue

ff — ff      ff — ff      ff — ff

ord.

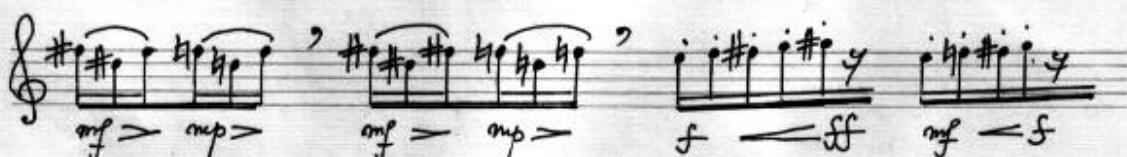
ff — f      f — ff      f — ff

slap tongue

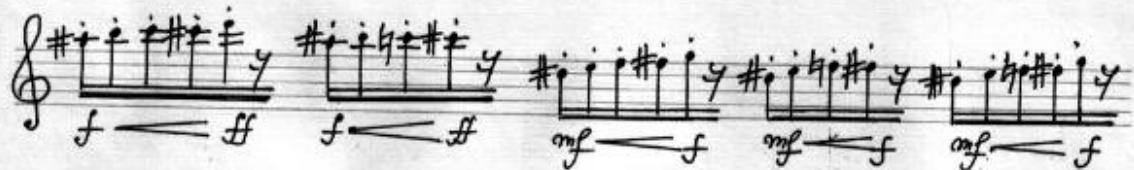
mp — mf      mp — mf      mp — mf

-2-

ord.



-3-



-4-

Molto cantabile, rubato

Handwritten musical score for a single melodic line. The key signature is common C. The tempo is Molto cantabile, rubato. Dynamics include pp sempre, p, mp, and pp. The notation consists of eighth and sixteenth note patterns with grace notes.

Handwritten musical score for a single melodic line. The key signature changes to G major (one sharp). The tempo is indicated by a bracket above the first two measures. Dynamics include mf = p, mf = p, and f. The notation features eighth and sixteenth note patterns with grace notes.

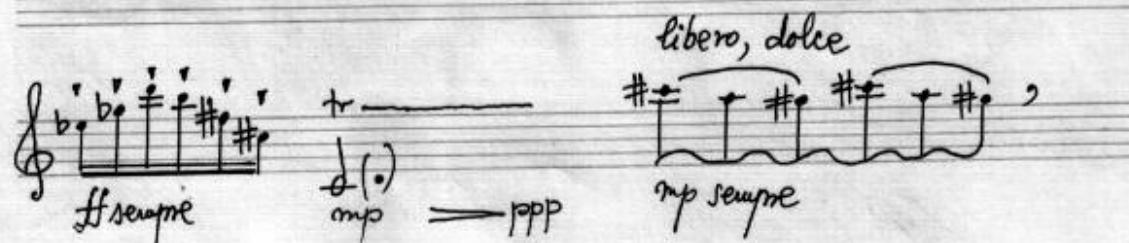
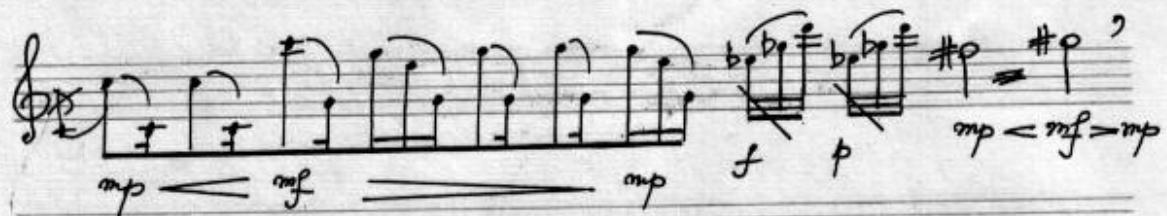
Handwritten musical score for a single melodic line. The key signature changes to F# major (two sharps). The tempo is ff sempre. Dynamics include ff sempre, p < p, mf = mp, mf = mp, and p < mp. The notation includes eighth and sixteenth note patterns with grace notes.

Handwritten musical score for a single melodic line. The key signature changes to D major (one sharp). The tempo is ff. Dynamics include mp, mf, and f. The notation consists of eighth and sixteenth note patterns with grace notes.

Handwritten musical score for a single melodic line. The key signature changes to E major (two sharps). The tempo is ff. Dynamics include ff = f = ff, f, ff < f = ff, and ff. The notation includes eighth and sixteenth note patterns with grace notes.

Handwritten musical score for a single melodic line. The key signature changes to C major (no sharps or flats). The tempo is ff. Dynamics include mp < mf = mp, and ff. The notation consists of eighth and sixteenth note patterns with grace notes.

-5-



- 6 -



-7-



*slap tongue*

Musical score for a single melodic line. The first measure is labeled *slap tongue* and contains six eighth-note pairs with slurs. The dynamics are *mp*, *mf*, *mp*. The second measure is labeled *ord.* and contains six eighth-note pairs with slurs. The dynamics are *mp*, *mf*, *mp*. The third measure is labeled *slap tongue* and contains six eighth-note pairs with slurs. The dynamics are *mp*, *mf*, *mp*.

*ord.*

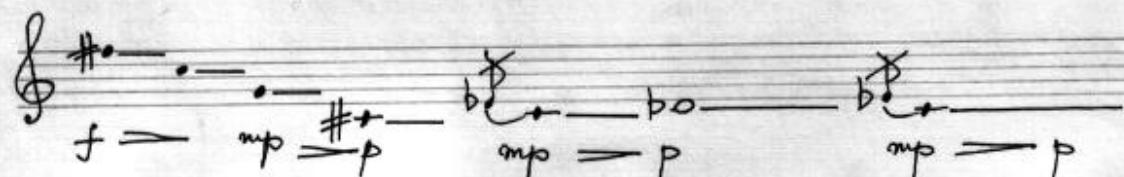
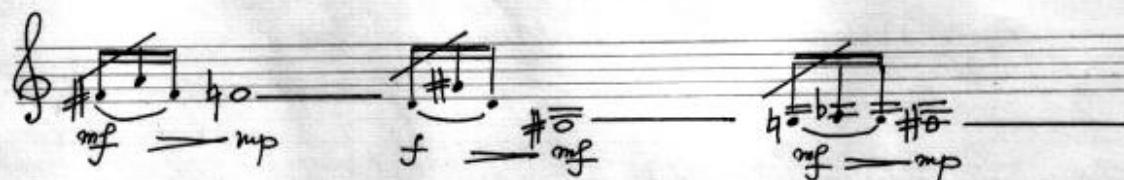
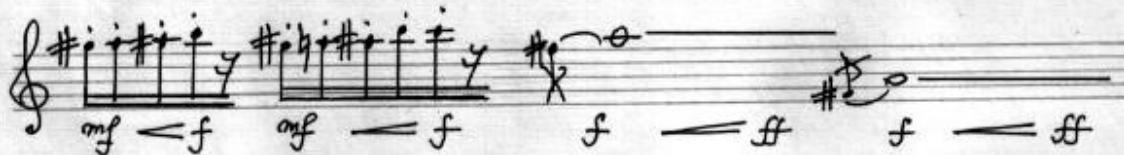
Musical score for a single melodic line. The first measure is labeled *ord.* and contains six eighth-note pairs with slurs. The dynamics are *mp*, *mf*, *mp*. The second measure contains six eighth-note pairs with slurs. The dynamics are *mf*. The third measure contains six eighth-note pairs with slurs. The dynamics are *mf*, *f*.

Musical score for a single melodic line. The first measure contains six eighth-note pairs with slurs. The dynamics are *f*, *ff*, *sub. mp*. The second measure contains six eighth-note pairs with slurs. The dynamics are *mf*, *f*, *mf*.

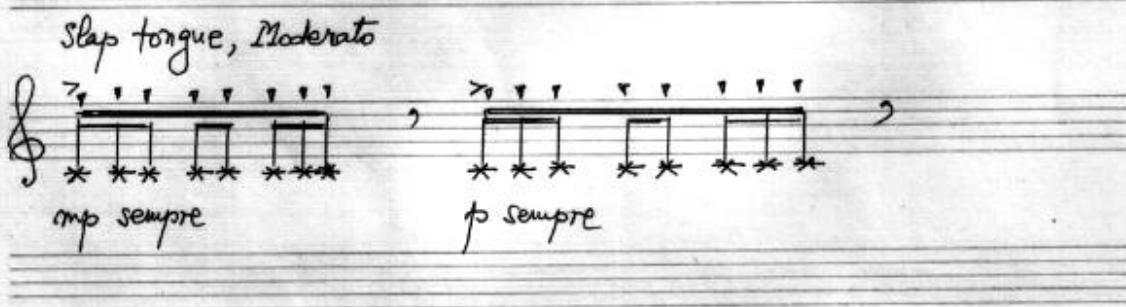
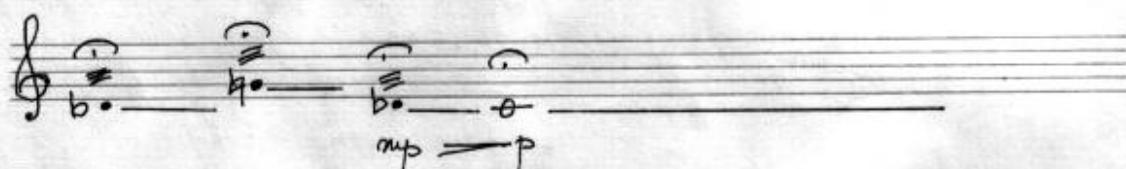
Musical score for a single melodic line. The first measure contains six eighth-note pairs with slurs. The dynamics are *mf*. The second measure contains six eighth-note pairs with slurs. The dynamics are *mf*, *f*, *mf*. The third measure contains six eighth-note pairs with slurs. The dynamics are *mf*, *mp*.

Musical score for a single melodic line. The first measure contains six eighth-note pairs with slurs. The dynamics are *mf*, *mp*. The second measure contains six eighth-note pairs with slurs. The dynamics are *mf*, *f*, *mf*. The third measure contains six eighth-note pairs with slurs. The dynamics are *mp*, *mf*.

-8-



-9-



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**LIANA ALEXANDRA**

**ALLEGRO VELOCE  
E CARATTERISTICO  
IN HONOREM  
J. S. BACH**

**— Organo solo —**

EDITURA MUZICALĂ  
A UNIUNII COMPOZITORILOR ȘI MUZICOLOGILOR DIN ROMÂNIA  
București, 1990

**ALLEGRO VELOCE E CARATTERISTICO**  
**IN HONOREM J. S. BACH**

ORGANO SOLO

LIANA ALEXANDRA  
1985

$\text{J} = 72$

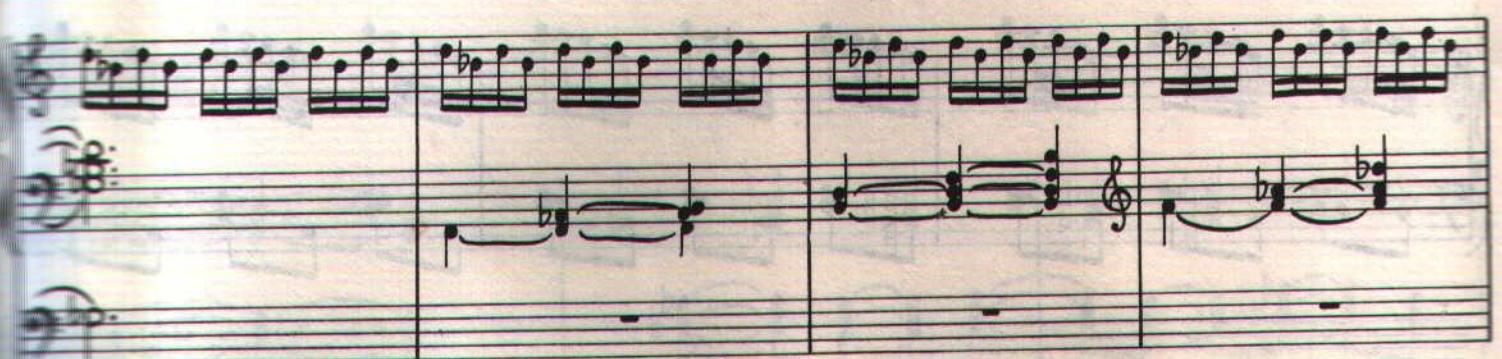
The musical score is composed of four staves of organ music. The first staff starts with a 3/4 time signature, followed by a 2/4 time signature. The key signature changes frequently, indicated by various sharps and flats. The music consists of continuous sixteenth-note patterns and grace notes. The second staff continues the sixteenth-note pattern. The third staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The fourth staff concludes the piece.

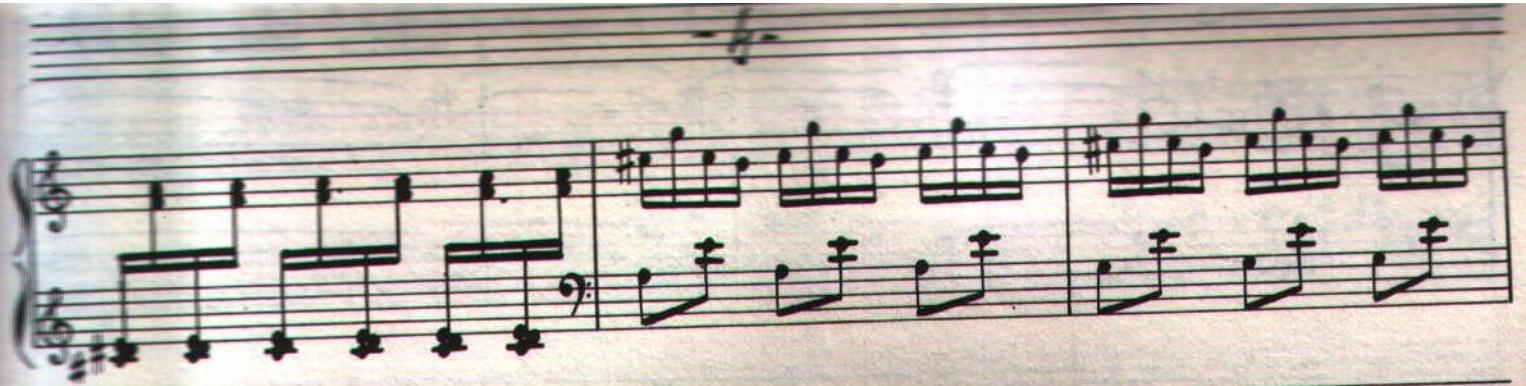
Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 1: Soprano has eighth-note pairs, Alto has a half note, Bass has a quarter note. Measure 2: Soprano has a half note, Alto has a half note, Bass has a half note. Measure 3: Soprano has a half note, Alto has a half note, Bass has a half note. Measure 4: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from A major to G major (one sharp). Measure 5: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 7: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 8: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes to F major (one sharp). Measure 9: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 10: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 11: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 12: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes to E major (no sharps or flats). Measure 13: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 14: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 15: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 16: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs.





5

A handwritten musical score consisting of four systems of music, each with three staves. The top system starts with a treble clef, a bass clef, and a bass clef. The second system starts with a bass clef, a bass clef, and a bass clef. The third system starts with a bass clef, a bass clef, and a bass clef. The fourth system starts with a bass clef, a bass clef, and a bass clef. The music includes various note heads, stems, and bar lines. The score is written on light-colored paper.



A handwritten musical score consisting of four systems of music, each with three staves. The music is written in black ink on light-colored paper.

**System 1:** The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of sixteenth-note patterns. The second staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns. The third staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns.

**System 2:** The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of sixteenth-note patterns. The second staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns. The third staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns.

**System 3:** The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of sixteenth-note patterns. The second staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns. The third staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns.

**System 4:** The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of sixteenth-note patterns. The second staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns. The third staff has a bass clef and a common time signature; it contains six measures of eighth-note patterns.

A handwritten musical score consisting of two staves, each with four measures. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-2: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has quarter notes. Measures 3-4: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 5: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 6: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 7: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 8: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 9: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 10: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 11: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 12: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 13: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 14: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 15: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 16: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 17: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 18: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 19: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

Measure 20: The top staff has eighth-note patterns (A-B-C-A) and sixteenth-note patterns (A-B-C-A). The bottom staff has eighth-note patterns (A-B-C-A).

This image shows a page of handwritten musical notation on four staves. The notation is in common time, with some irregular measures indicated by vertical bar lines. The music consists of four voices:

- Top Staff:** Features note heads with stems pointing up or down, and rests. Measure 1 has a single note. Measures 2-4 have pairs of notes. Measures 5-6 have triplets.
- Second Staff:** Measures 1-3 show pairs of notes. Measures 4-6 show triplets.
- Third Staff:** Measures 1-3 show pairs of notes. Measures 4-6 show triplets.
- Bottom Staff:** Measures 1-3 show pairs of notes. Measures 4-6 show triplets.

Notational features include:

- Key Signatures:** The top staff starts with a key signature of one sharp (F#). The second staff starts with one flat (Bflat). The third staff starts with one sharp (F#). The bottom staff starts with one sharp (F#).
- Time Signatures:** Common time is implied by the vertical bar lines. Measures 1-3 are 2/4. Measures 4-6 are 3/4.
- Dynamic Markings:** There are no explicit dynamic markings.
- Other Symbols:** Some note heads have small 'b' or 'bb' symbols above them, likely indicating a specific performance technique or pitch modification.



Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from G major to D major. The vocal parts are written in soprano, alto, and bass clef respectively. The bass part features eighth-note patterns.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from D major to A major. The vocal parts are written in soprano, alto, and bass clef respectively. The bass part features eighth-note patterns.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from A major to E major. The vocal parts are written in soprano, alto, and bass clef respectively. The bass part features eighth-note patterns. Measures 11 and 12 show melodic entries from the alto and soprano voices.

- II -

A handwritten musical score consisting of four systems of music, each with three staves. The score is written in black ink on light-colored paper.

**System 1:** Treble clef, key signature of one sharp (F#), common time. The first measure shows a whole note followed by a half note. The second measure shows a whole note followed by a half note. The third measure shows a whole note followed by a half note. The fourth measure shows a whole note followed by a half note.

**System 2:** Bass clef, key signature of one sharp (F#), common time. The first measure shows a whole note followed by a half note. The second measure shows a whole note followed by a half note. The third measure shows a whole note followed by a half note. The fourth measure shows a whole note followed by a half note.

**System 3:** Bass clef, key signature of one sharp (F#), common time. The first measure shows a whole note followed by a half note. The second measure shows a whole note followed by a half note. The third measure shows a whole note followed by a half note. The fourth measure shows a whole note followed by a half note.

**System 4:** Treble clef, key signature of one sharp (F#), common time. The first measure shows a whole note followed by a half note. The second measure shows a whole note followed by a half note. The third measure shows a whole note followed by a half note. The fourth measure shows a whole note followed by a half note.

The score is divided into four systems by vertical bar lines. Measures are separated by short horizontal lines. The bass staves in System 2 and System 3 contain some very faint, illegible markings that appear to be bleed-through from the reverse side of the page.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between measures. Measure 1: Soprano has eighth-note pairs, Alto has sixteenth-note pairs, Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. Measure 4: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass rests. Measure 5: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass rests. Measure 6: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Measure 7: Soprano has eighth-note pairs, Alto has eighth-note pairs, Bass has eighth-note pairs. Dynamics: piano (p), forte (f), and ff (double forte).

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. Measures 8-10: Soprano has sustained notes with fermatas, Alto has sustained notes with fermatas, Bass has sustained notes with fermatas. Measure 11: Soprano has sustained notes with fermatas, Alto has sustained notes with fermatas, Bass has sustained notes with fermatas. Dynamics: p (piano), fff (triple forte).

Redactor  
**CORNELIA TĂUTU**

Bun de tipar : 24.09.1990

Tehnoredactor  
**GEORGE MĂGUREANU**

Coli de tipar : 2

Tiparul executat sub c-da nr. 44 la I. P. „Filaret”

CADENZA FOR PIANO SOLO  
(1992)

LIANA ALEXANDRA

The musical score consists of five staves of handwritten musical notation for piano. The notation includes various dynamics such as *mp sempre*, *pp*, *p*, *f*, and *fff*. Articulations include *ped.* (pedal) and *b* (bend). Performance instructions like *mp sempre*, *pp*, *p*, *f*, and *fff* are placed above the staves. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The score is written on standard five-line staff paper.

-2-

RUBATO

ped.

ped.

ACCELL...

napp...

mp sempre

Allegro

mp 6

ff 6

ff ff ped.

ff ff ped.

p.v.

Presto

mp sempre

ff ped.

-3-

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six systems of music, each with two staves. The top staff of each system is for the Soprano voice and the bottom staff is for the Alto voice. The piano part is represented by a single staff at the bottom of each system. The music is written in various keys and time signatures, primarily common time. The notation includes many accidentals, slurs, and grace notes. Performance instructions such as "mf sempre" and "ff sempre" are written in the music. The score is written on five-line staff paper.

-4-

6

7

8

9

10

*Moderato (J ~ 111)*

*Ritardato*

*null*

*Tempo giusto (J ~ 60 M.M.)*

-5-

**Rubato** naff... **presto possibile**

**Tempo giusto** **mf** **f**

**mf sempre**

**Allegro** **mezzo rubato (Moderato)** **rall**

**ff** **mp sempre**

(cca 3<sup>0</sup>-2<sup>2</sup>) **Allegro** **ff**

**Rubato** **Giusto** **Presto**

-6-

*Presto possibile*

*Rall. molto*

*Energico*

*mp*

*mp* *sfz*

*ped.*

- 7 -

Beato (possible) - repetere ad libitum

Rall...

Molto rubato e molto calmo

pp sempre

ped.

ped.

ped.

ped.

ped.

ped.

-8-

Handwritten musical score page 10, showing four systems of music for two voices (two staves). The score includes various dynamic markings such as *mp*, *3*, *p semper*, *mf*, *l.v.*, and *Rall...*. The date *30 August 1992* is written vertically on the right side of the page.

System 1: Treble clef, key signature of one sharp. Dynamics: *mp*, *3*, *p semper*. Pedal markings: *ped.*, *mp*.

System 2: Treble clef, key signature of one sharp. Dynamics: *mp*, *mp semper*.

System 3: Treble clef, key signature of one sharp. Dynamics: *mp*, *mf*, *l.v.*.

System 4: Treble clef, key signature of one sharp. Dynamics: *mp*. Tempo: *Rall...*. Pedal markings: *ped.*, *mp*. Date: *30 August 1992*.

© Liana Alexandra CAE NUMBER 1-072, 96, 95, 35  
1-072, 96, 94, 37

FANTEZIE PENTRU VIOOLONCEL SI PIAN

(1994)

luc. Stefan

LIANA ALEXANDRA

The musical score consists of three systems of music for Cello (vlc) and Piano. The Cello part is on the top staff of each system, and the Piano part is on the bottom staff. The score includes various musical markings such as dynamics (mp, mf), articulations, and performance instructions like 'ped.' (pedal). The piano part features sustained notes and chords, while the cello part has more rhythmic patterns. The score is written on five-line staves.

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-3-

vcl

vcl

piano

vcl

piano

vcl

piano

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22 96 95 22

-3-

Handwritten musical score for *Vcl* (Violin) and *piano*. The score consists of three systems of music. The first system starts with a rest for *Vcl*, followed by a piano part with grace notes and dynamic markings *f*, *<f*, *=f*, and *f*. The second system begins with a piano part featuring grace notes and dynamic markings *mp*, *f*, and *f*. The third system starts with a piano part with dynamic markings *mf*, *f*, and *f*. The score concludes with a piano part featuring grace notes and dynamic markings *f*.

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- 4 -

vln

piano

vln

piano

vln

piano

vln

piano

vln

piano

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5

Vcl pizz  
 piano

mf < f = mf

l.v.  
 f.v.  
 f.v.

,  
 mf  
 f.v.

pizz  
 mf < f = mf

pp sempre

pp sempre

mp

piano

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 HCMLR-ADA 072, 96.95.35  
 072, 96.94.37

vlc      piano  
 piano  
 vlc      piano  
 piano  
 vlc      piano  
 piano  
 vlc      piano

c. f. ball.  
 pp sempre  
 nall...  
 pp

-7-

vcl

vcl

vcl

vcl

vcl

vcl

piano

vcl

piano

vcl

piano

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HCMR-ADA 072.96.95.35  
072.96.95.37

-8-

vcl

piano

f smpre

f smpre

f smpre

vcl

piano

f smpre

mf smpre

vcl

piano

f smpre

f smpre

vcl

piano

f smpre

f smpre

-9

vcl (gloss.)  
cap sempre

String part: Sustained note with a wavy line above it, labeled 'gloss.' and 'cap sempre'.

Piano part: Eighth-note chords.

piano  
mf sempre

Piano part: Eighth-note chords, labeled 'mf sempre'.

vcl (gloss)  
r8  
f sempre

String part: Sustained note with a wavy line above it, labeled 'gloss'.

Piano part: Eighth-note chords, labeled 'f sempre'.

vcl (g: gloss)  
piano  
mf - f = mf

String part: Sustained note with a wavy line above it, labeled 'gloss'.

Piano part: Eighth-note chords, ending with dynamics 'mf', a fermata, 'f', another fermata, and 'mf'.

- 10 -

*vcl* *slg sul A*

*piano* *mp sempre* *sul A*

*vcl* *mf sempre*

*piano* *mf*

*vcl*

*piano*

*vcl*

*piano* *mf*

*vcl* *sul D* *sul A*

*piano*

*vcl* *sul D* *sul A* *sul D* *sul A*

*piano* *mf sempre*

11

vcl      piano

vcl      piano

vcl      piano

vcl      piano

vcl      piano

12-

Handwritten musical score for orchestra and piano, page 12. The score consists of six staves:

- Violin 1 (Vln):** Playing eighth-note chords. Dynamics: *mp sempre*. Measure 12-1.
- Violin 2 (Vln):** Playing eighth-note chords. Measure 12-1.
- Piano:** Playing eighth-note chords. Measure 12-1. Dynamics: *mp sempre*.
- Violin 1 (Vln):** Playing eighth-note chords. Measure 12-2.
- Piano:** Playing eighth-note chords. Measure 12-2.
- Percussion (Perc):** Playing eighth-note chords. Measure 12-2. Dynamics: *pp sempre*. Pedal indicated.

Measure 12-3:

- Violin 1 (Vln):** Playing eighth-note chords.
- Piano:** Playing eighth-note chords.
- Percussion (Perc):** Playing eighth-note chords. Dynamics: *p sub d*. Slurs indicated.

Measure 12-4:

- Violin 1 (Vln):** Playing eighth-note chords.
- Piano:** Playing eighth-note chords.
- Percussion (Perc):** Playing eighth-note chords. Dynamics: *pp sempre*. Pedal indicated.

Measure 12-5:

- Violin 1 (Vln):** Playing eighth-note chords.
- Piano:** Playing eighth-note chords.
- Percussion (Perc):** Playing eighth-note chords. Pedal indicated.

- 13 -

*vcl*

*piano*

*vcl*

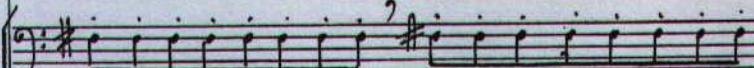
*piano*

*vcl*

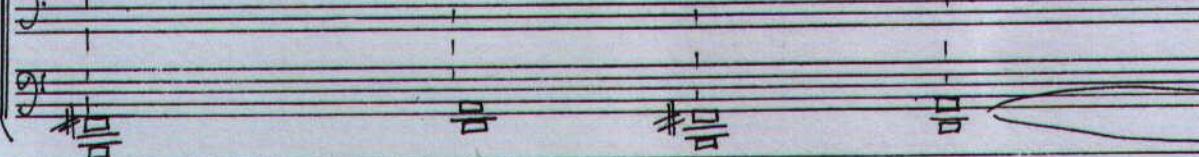
*piano*

c.p. batt.

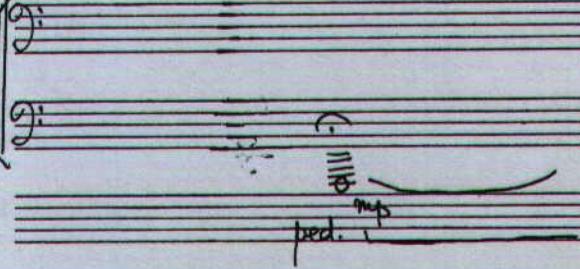
vcl      

piano      

vcl      

piano      

vcl      

piano      

pp sempre

pp sempre

top sempre

mp ped.

vcl

vcl 28 16 f sempre

piano

vcl

vcl 16 on sempre

piano

vcl

vcl 16

piano

vcl

vcl 16

piano

vcl

vcl 16

piano

-16-

16

16

16

16

16

16

Handwritten musical score for a piece titled "Klezmer". The score consists of six staves, each with a different instrument's part. The instruments include a piano (top staff), a first violin, a second violin, a cello, a double bass, and a third instrument (likely a clarinet or flute). The score is written in common time, with various key changes indicated by sharps and flats. Measure numbers are present at the beginning of each staff. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. A dynamic instruction "fortissimo" is placed above the double bass staff. The score concludes with a final section starting with "focante".

18-

rc

piano

rc

piano

rc

piano

rc

piano

This image shows a handwritten musical score for two voices: 'rc' (right hand) and 'piano'. The score is divided into four systems, each consisting of two staves. The top staff in each system is for 'rc' and the bottom staff is for 'piano'. Measure numbers 18- through 21- are indicated above the first, second, third, and fourth systems respectively. The notation includes various note heads (circles, squares, triangles), stems, and bar lines. Dynamic markings such as 'f' (forte), 'p' (piano), 'mf' (mezzo-forte), and 'sf' (sforzando) are present. Performance instructions like 'sf' (sforzando) and 'mf' (mezzo-forte) are also included. The score concludes with a final measure ending in a double bar line.

-19-

vcl

16

*mp sempre*

piano

*mp sempre*

vcl

*mp sempre*

piano

*mp sempre*

vcl

*mp sempre*

*mp sempre*

vcl

*f sempre*

piano

-20-

vr

A musical staff with a bass clef. It features three groups of three eighth notes each, separated by vertical bar lines. The first group has a sharp sign above it, indicating a key signature of one sharp.

# $\sigma$   
 $f$   
cantabile,

potato

Handwritten musical notation on two staves. The top staff uses a treble clef and has four measures. The bottom staff uses a bass clef and has three measures. The notation consists of vertical stems with diagonal strokes indicating pitch and rhythm.

16

*Andante cantabile*

ficus

A musical score for a single melodic line. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics 'confidence' are written below the staff. A fermata is placed over the last note of the melody.

10

trans

A musical score page showing measures 11 through 14 of a piece for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

vlc

My Sample

bias

A musical staff in treble clef, B-flat key signature, and 2/4 time. The first measure shows a quarter note followed by a sixteenth-note pattern. The second measure shows a sixteenth-note pattern followed by a quarter note.

vcl      *gliss. arm.*  
amp sempre

piano

vcl  
*mf*

piano  
*mf*

vcl  
*mf*

piano  
*mf*

vcl  
*mf*

piano  
*mf*

vcl  
*gliss. arm.*  
amp sempre

piano

vlc      gliss. aran.  
mp sempre

piano  
g:      bō →      8.

vlc      mp sempre

piano  
g:      → g:      8.

vlc      mp sempre

piano  
g:      →      8.

vlc      mp  
mp  
mp

piano  
g:      mp

-23-

vcl (G):

G. P.

improvisare ad libitum

p sempre

sul ponte

vcl (G):

piano:

improvisare ad libitum

p sempre

vcl (G):

piano:

vcl (G):

piano:

vcl (G):

piano:

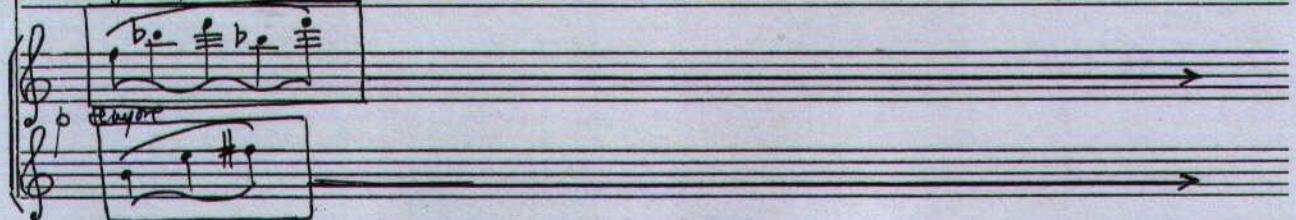
-24

vcl

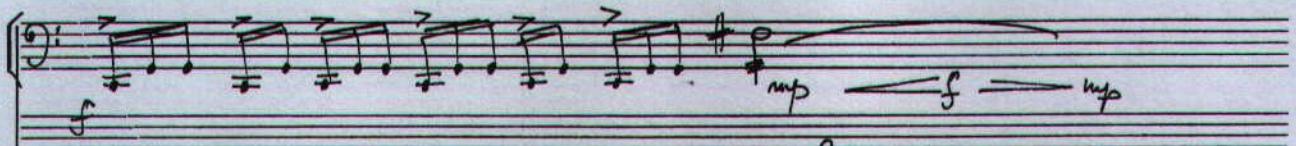


*soft spondee*

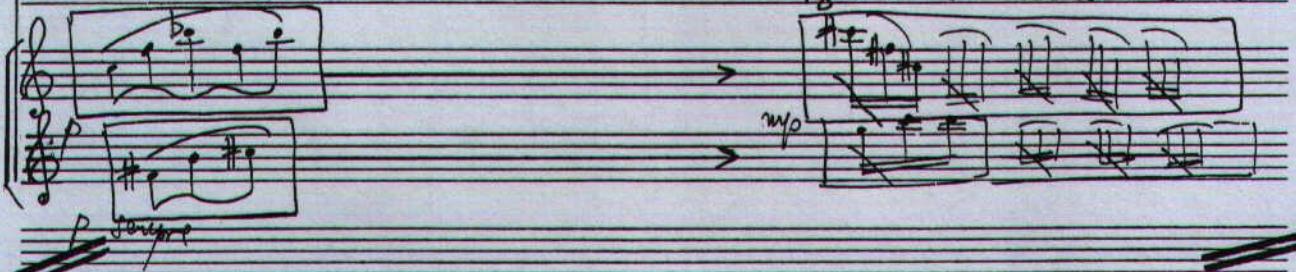
piano



vcl



piano



vcl



piano



vcl

p legato

piano

vcl

piano

vcl

piano

vcl

piano

Handwritten musical score for three voices (vcl, piano, vcl) across four staves. The score consists of four systems of music, each starting with a rest. The first system has a tempo marking of 16. The second system starts with a dynamic of *mf sempre*. The third system has a key signature of one sharp. The fourth system has a key signature of two sharps. Measures are indicated by vertical bar lines.

vcl

piano

vcl

piano

vcl

piano

vcl

piano

vcl

piano

mp      mf      sfp      up      mp

vc

piano

vc

piano

vc

piano

vc

piano

vc

f sempre

f

This handwritten musical score is for two instruments: violin (vc) and piano. It is divided into four systems by thick black horizontal lines. The first system starts with the violin playing eighth-note patterns on the G and C strings, with dynamics marked as mp, mf, mp, mf, mp. The piano accompaniment consists of sustained notes on the D string. The second system continues with similar eighth-note patterns for the violin and sustained notes for the piano. The third system introduces sixteenth-note patterns for both instruments, with each measure labeled '16:14'. The fourth system concludes with sixteenth-note patterns, followed by a dynamic marking of f and a trill instruction for the piano.

# SOARELE ȘI LUNA

(baladă pentru cor mixt)

versuri populare

LIANA ALEXANDRA

♩ = 60 MM

The musical score consists of five staves of music. The top staff is for the Tenor (T) part, the second for the Soprano (S), the third for the Bass (B), and the bottom two for the Basso part. The lyrics are written below each staff in both Romanian and Spanish. The tempo is marked as ♩ = 60 MM. The dynamics are indicated by 'mf' (mezzo-forte) above the notes.

Lyrics (Romanian first, then Spanish in parentheses):

- T: Foaie de ci-coare, în prundul de mare | Ia-tă că-miră-sa-re, Pu-ter-ni-cul Soare | Dar el nu-miră-sa-re |
- S: Ia-tă că-miră-sa-re, Pu-ter-ni-cul Soare | Dar el nu-miră-sa-re |
- B: Ia-tă că-miră-sa-re, Pu-ter-ni-cul Soare | Dar el nu-miră-sa-re |
- Basso: Ia-tă că-miră-sa-re, Pu-ter-ni-cul Soare | Dar el nu-miră-sa-re |

\* Fiecare partidă intră în tutti și se divizează ulterior după textul indicat

A handwritten musical score for a vocal piece. The title "Lu-me-an-lung-sin-lat" is written at the top. The score consists of ten staves of music, each with a vocal line and a piano accompaniment. The vocal parts are in soprano range, and the piano parts show bass and harmonic support. The lyrics are written below the vocal lines, alternating between two sets of lyrics per staff. The first set of lyrics includes "Mā-re no-uā ai", "Lu-me-an-lung-sin-lat", "Lun-gis car-me-đis", and "Ca mi-a tot um-blät". The second set of lyrics includes "Ci va sā se-n-soa-ne", "Ca mi-a tot um-blät", "Lu-me-an-lung-si-nlat", "Lun-gis car-me-đis", "Mā-re no-uā ai", "Ci va sā se-n-soa-ne", "Ca mi-a tot um-blät", "Lu-me-an-lung-si-nlat", "Lun-gis car-me-đis", "Mā-re no-uā ai", "Ci va sā se-n-soa-ne", "Ca mi-a tot um-blät", "Lu-me-an-lung-si-nlat", "Lun-gis car-me-đis", "Mā-re no-uā ai", and "Ci va sā se-n-soa-ne", "Ca mi-a tot um-blät", "Lu-me-an-lung-si-nlat", "Lun-gis car-me-đis", "Mā-re no-uā ai". Measure numbers 1 through 10 are indicated above the staves. The vocal parts are marked with "mf" (mezzo-forte) dynamics, while the piano parts are marked with "f" (forte) dynamics.

A handwritten musical score on ten staves. The first staff is blank. The second staff begins with a dynamic *mf*, a treble clef, and a common time signature. It contains six measures of music with sixteenth-note patterns and rests. The lyrics are in Spanish: "Tot pe no-uā cai Pa-tru-a ciump-pā-vit Cincia o-mo-nēt si tot na gā-sit Po-tri-vā sā-i fi-e". The third staff continues the pattern with the same lyrics. The fourth staff starts with a forte dynamic *f* and contains six measures. The fifth staff continues with the same lyrics. The sixth staff starts with a forte dynamic *f* and contains six measures. The seventh staff continues with the same lyrics. The eighth staff starts with a forte dynamic *f* and contains six measures. The ninth staff continues with the same lyrics. The tenth staff ends with a forte dynamic *f* and contains six measures.

*mf*

far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le

Vro dal-bä so-fi-e far de mia gä sit si mia ni-me-nit La no-uä ar-ge-le No-uä fe-cio-re-le



Kall... molto

- 6 -

**ff**

Musical notation on a staff showing a single note with a fermata over it, followed by the lyrics 'ee' and 'uu'.

$\text{♩} \sim 96 \text{ MM}$ 

**S** **3!**      **4! P**      **3!**      **4!**      **3!**

I - lea - na Sim - zea - na      Doam - na flo - ri - lor —  
 I - lea - na Sim - zea - na      Doam - na flo - ri - lor —  
 I - lea - na Sim - zea - na      Doam - na flo - ri - lor —  
 I - lea - na Sim - zea - na      Doam - na flo - ri - lor —  
**B** **P**      **mp**      **la**      **la**      **la**      **la**

**S** **4! mp**      **3!**      **4! P**      **3!**      **4!**      **3!**

Sa ga - roa - fe - lor —      So - ra Soa - re - lui      Spu - ma lap - te - lui  
 Sa ga - roa - fe - lor —      So - ra Soa - re - lui      Spu - ma lap - te - lui  
 Sa ga - roa - fe - lor —      So - ra Soa - re - lui      Spu - ma lap - te - lui  
 Sa ga - roa - fe - lor —      So - ra Soa - re - lui      Spu - ma lap - te - lui  
**B** **P**      **la**      **la**      **la**      **la**      **le**      **la**      **la**      **le**

31

$\simeq 60 \text{ mm}$

31

A

PP  
respirare ad libitum

B

PP  
respirare ad libitum

B

PP  
respirare ad libitum



S

A

T

B

Do am he Flori lor

ga - ra - fe — lor

i - i - i - i - i - i - i  
e - e - e - e - e - e - e  
i - i - i - i - i - i - i  
ai - ai - ai - ai - ai - ai - ai  
o - o - o - o - o - o - o  
o - o - o - o - o - o - o  
u - u - u - u - u - u - u  
u - u - u - u - u - u - u

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000.72.96.95.35

S

A

T

B

Handwritten musical score for voice and piano. The score consists of ten staves. The vocal part uses a soprano C-clef, and the piano part uses a treble clef. The vocal part includes lyrics in various languages (e.g., ai, ei, ui, o, a, e, i, u) and some syllables like "so-ta so-re-lui" and "so-ma-lap-te-lui". The piano part includes dynamic markings like forte (f), piano (p), and sforzando (sf). Measure numbers 1 through 10 are present above the staves. The score is divided into sections labeled S, A, T, and B.

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S

Handwritten musical score for soprano (S) featuring five systems of music. The vocal parts are written on treble clef staves, and the lyrics are written below each staff. The score includes various vocal techniques indicated by markings above the notes.

**System 1:** Soprano vocal part. Lyrics: l-e-l-e-l-e-l-e-l-e-l-e-l-e, u-u-u-u-u-u-u-u, u-u-u-u-u-u-u-u. The vocal part consists of eighth-note patterns.

**System 2:** Soprano vocal part. Lyrics: ei-ei-ei-ei-ei-ei, i-i-i-i-i-i-i-i, ai-ai-ai-ai-ai-ai-ai-ai. The vocal part consists of eighth-note patterns.

**System 3:** Soprano vocal part. Lyrics: a-a-a-a-a-a-a-a, ei-ei-ei-ei-ei-ei-ei-ei, o-o-o-o-o-o-o-o. The vocal part consists of eighth-note patterns.

**System 4:** Soprano vocal part. Lyrics: o-o-o-o-o-o-o-o, u-a-u-u-u-u-u-u-u. The vocal part consists of eighth-note patterns.

**System 5:** Soprano vocal part. Lyrics: au-ai-ai-ai-ai-ai-ai-ai-ai-ai-ai-ai-ai-ai-ai, o-o-o-o-o-o-o-o, o-o-o-o. The vocal part consists of eighth-note patterns.

**System 6:** Soprano vocal part. Lyrics: u-u-u-i-l-l-l-l-l-l-l-i, u-u-u-u-u-u-u-u-u-u, i-l-i-l-i. The vocal part consists of eighth-note patterns.

**System 7:** Soprano vocal part. Lyrics: o-o-o-o-o-o-o-o, e-e-e-e-e-e-e-e-e-e-e-e, e-e-e-e. The vocal part consists of eighth-note patterns.

**System 8:** Soprano vocal part. Lyrics: e-e-e-e-e-i-e-i-e-i-e-i-e-i-e-i-e-i-e-i-e-i-e-i-e-i, ua-ua-ua. The vocal part consists of eighth-note patterns.

**Text:** Testi, si n-chindi segni fir ver de mple testi, si mi te zo testi. Cé-mési sá gá-testi, —

B

Handwritten musical score for basso (B) featuring four systems of music. The vocal parts are written on bass clef staves, and the lyrics are written below each staff. The score includes various vocal techniques indicated by markings above the notes.

**System 1:** Basso vocal part. Lyrics: ua-ua-ua-ua-ua-ua-ua-ua-ua. The vocal part consists of eighth-note patterns.

**System 2:** Basso vocal part. Lyrics: e-l-e-l-e-e-l-e-l-e. The vocal part consists of eighth-note patterns.

**System 3:** Basso vocal part. Lyrics: ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua. The vocal part consists of eighth-note patterns.

**System 4:** Basso vocal part. Lyrics: e-e-e-e-e-e-e-e. The vocal part consists of eighth-note patterns.

**System 5:** Basso vocal part. Lyrics: ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua-ua. The vocal part consists of eighth-note patterns.

**S**

**A**

**T**

**B**

S

A

T

B

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in soprano, alto, tenor, and bass clefs respectively. The piano part is written in a treble clef. The vocal parts have vertical stems with dots indicating pitch. The piano part uses standard musical notation with chords and bass line. The score is in common time. The vocal parts have lyrics written below them. The piano part has a bass line and a treble line with chords above it.

lyrics:

S: ua-ua-ua-ua-ua-ua  
oi-oi-oi-oi-oi-oi

A: u-u-u-u-u-u-u-u-u-u-u-u  
e-e-e-e-e-e-e-e-e-e  
ua-ua-ua-ua-ua-ua-ua  
ua-ua-ua-ua-ua-ua

T: lun-gis cur-me-<sup>g</sup> si nu mi au gä-fit po-tri-vit-lä-mi fie A-faräde ti-ne

B: ui-ui-ui-ui-ui-ui-ui-ui-ui-ui-  
e-e-e-e-e-e-e-e-e-e

piano: chords and bass line

♩ = 96 MM

4| mp      3|      4|      3|      4|      3|

I-lea-na sim-zea-na      Doam-na flo-ri-lor  
I-lea-na sim-zea-na      Doam-na flo-ri-lor  
I-lea-na sim-zea-na      Doam-na flo-ri-lor  
I-lea-na sim-zea-na      Doam-na flo-ri-lor

4|      3|      4|      3|      6|

So-ra Soa-re-lui      Spu-ma Lap-te-lui      Ea dac-a-u-zea      Din gu-rā-i grā-ia  
So-ra Soa-re-lui      Spu-ma Lap-te-lui      Ea dac-a-u-zea      Din gu-rā-i grā-ia  
So-ra Soa-re-lui      Spu-ma Lap-te-lui      Ea dac-a-u-zea      Din gu-rā-i grā-ia  
So-ra Soa-re-lui      Spu-ma Lap-te-lui      Ea dac-a-u-zea      Din gu-rā-i grā-ia







*S*

*A*

*T*

*B*

The musical score consists of four systems of music. The first system (measures 1-4) features two staves: the top staff for soprano (S) and alto (A), and the bottom staff for bassoon (B). The soprano and alto sing 'Sa ia sor' - pe fra-te si fra-te pe sor' - A-tunc te-oi lu-'. The bassoon part consists of eighth-note patterns. The second system (measures 5-8) continues with the soprano and alto parts, and the bassoon part changes to a sixteenth-note pattern. The third system (measures 9-12) follows a similar pattern. The fourth system (measures 13-16) concludes with the soprano and alto parts, and the bassoon part ends with a sustained note.

*S*

*A*

*T*

*B*

*mf*





*S*

*A*

*T*

*B*

$(\overleftarrow{\text{P}} = \overrightarrow{\text{P}})$

*mp sempre*

3♪ 2♪ 3♪ 4♪ 3♪

T 0 — Prea fin-te Soa-re Pu-ter-ni-ce Ma-re

B 0 — Prea fin-te Soa-re Pu-ter-ni-ce Ma-re

B 0 — Prea fin-te Soa-re Pu-ter-ni-ce Ma-re

0 Prea fin-te Soa-re Pu-ter-ni-ce Ma-re

||

*mf sempre*

3♪ 4♪ 6♪ 2♪ 3♪

S Un - de-o a-u-zea Bi-ne cā-i pā-re-a si-n pal-me-mi bā-

A Un - de-o a-u-zea Bi-ne cā-i pā-re-a si-n pal-me-mi bā-

T Un - de-o a-u-zea Bi-ne cā-i pā-re-a si-n pal-me-mi bā-

B Un - de-o a-u-zea Bi-ne cā-i pā-re-a si-n pal-me-mi bā-

2♪ 3♪ 2♪ 2♪ 3♪ 2♪ 3♪

S tea si pod se fa<sup>c</sup>-cea La cap mā-nās-ti - re  
A tea si pod se fa<sup>c</sup>-cea La cap mā-nās-ti - re  
T tea si pod se fa<sup>c</sup>-cea La cap mā-nās-ti - re  
B ta si pod se fa<sup>c</sup>-cea La cap mā-nās-ti - re

3♪ 4♪ 2♪ <sup>p</sup> <sub>rempye</sub> 3♪ 2♪ 3♪

Chip de po-me-ni-re si iar mai bā-tea sca - rā se-n - tin - dea  
Chip de po-me-ni-re si iar mai bā-tea sca - rā se-n - tin - dea  
chip de po-me-ni-re si iar mai bā-tea sca - rā se-n - tin - dea  
chip de po-me-ni-re si iar mai bā-tea sca - rā se-n - tin - dea  
chip de po-me-ni-re si iar mai bā-tea sca - rā se-n - tin - dea

**S** 4  
**3!**  
**3!f**  
**3!**  
**6d ff**

Soprano: So - ra - ra u - soa - ra De fier si o - tel Pin' la mal - tul cer  
 Alto: So - ra - ra u - soa - ra De fier si o - tel Pin' la mal - tul cer  
 Tenor: So - ra - ra u - soa - ra De fier si o - tel Pin' la mal - tul cer  
 Bass: So - ra - ra u - soa - ra De fier si o - tel Pin' la mal - tul cer

$$J \approx 60 \text{ MM} (\approx 72 \text{ MM})$$

4

*mp sempre*

S  
A  
T  
B

*mp*

*Rea ifn-ti-te Soa-re*

*Pa - ter-*

Soprano (S) vocal line:

A Alto (A) vocal line:

Tenor (T) vocal line: mi-ce Ma-re      Un-de-ai a-u-er-it si-ai

Bass (B) vocal line: mi-ce Ma-re      Un-de-ai a-u-er-it si-ai

P *mp*

S

A

T *mf*

mai po-me-nit Un-de-ai cu-nos-eu Un-de-ai mai va-zut

B

mai po-me-nit Un-de-ai cu-nos-cut Un-de-ai mai va-zut

*mp*

**S**

**A**

**T**

**B**

**P**

lyrics: a e a o a  
lyrics: ja ia sor' pe fra - te si fra - te pe sor'  
lyrics: ja ia sor' pe fra - te si fra - te pe sor'

P sempre

S

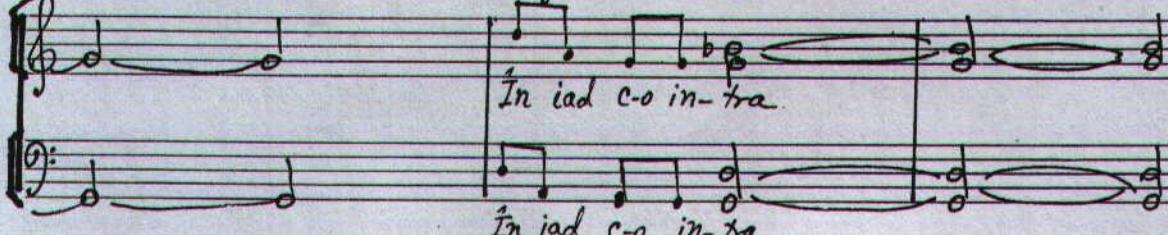
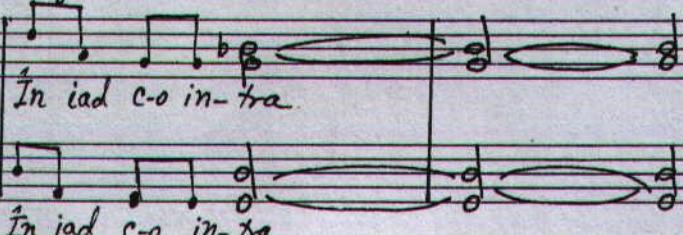
A

T

B

Ca cin'no lu-a Ra-iul co d'a-vea Iar ci-neo lu-a In iad c-o in-tra

*mf*

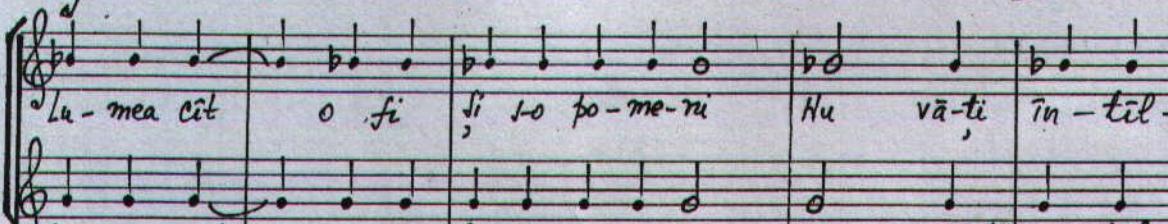
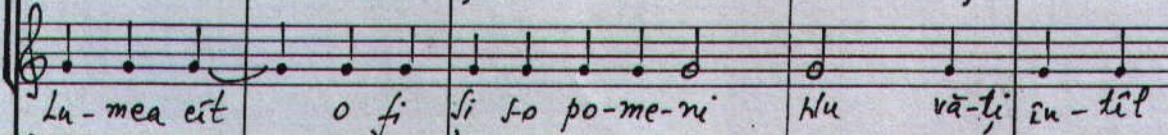
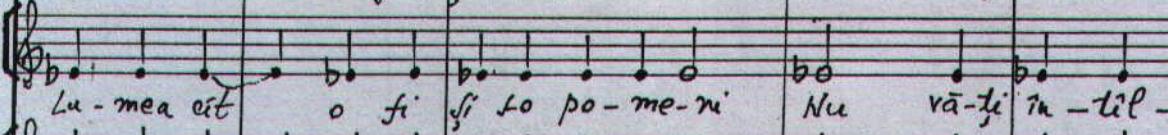
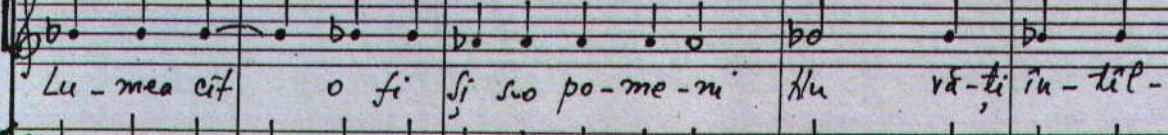
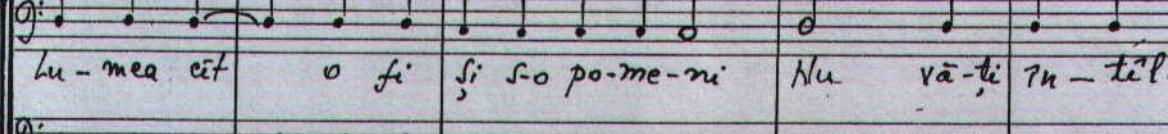
T   
B 

*f*



$\text{I} = 72 - 96 \text{ MM}$

*f*      *f*      *f*      *f*      *f*

S   
S   
A   
T   
B 

**S** 6d      6d *f*      3d *mf*      3d

Nici noap-te nici zi soa-re cît o sta Ca - te ră - să - rit  
 Nic noap-te nici zi soa-re cît o sta Ca - te ră - să - rit  
 A      Nic noap-te nici zi soa-re cît o sta Ca - te ră - să - rit  
 T      Nic noap-te nici zi soa-re cît o sta Ca - te ră - să - rit  
 B      Nic noap-te nici zi soa-re cît o sta Ca - te ră - să - rit  
 G:      Nic noap-te nici zi soa-re cît o sta Ca - te ră - să - rit

**S** 4d      2d      3d      3d      2d      3d *mp*

lu - na s-o ve - dea Tot că - tre afi - fit lu - na d-o lu -  
 Lu - na s-o ve - dea Tot că - tre afi - fit lu - na d-o lu -  
 A      Lu - na s-o ve - dea Tot că - tre afi - fit lu - na d-o lu -  
 T      lu - na s-o ve - dea Tot că - tre afi - fit lu - na d-o lu -  
 B      lu - na s-o ve - dea Tot că - tre afi - fit lu - na d-o lu -  
 G:      lu - na s-o ve - dea Tot că - tre afi - fit lu - na d-o lu -

2| 6| f 4| 3| 2| 3|

S S-a Ca - tre rā-sā - rat soa-re - le mi-o fi Tot ca - tre sfin-  
S S-ci Ca - tre rā-sā - rat soa-re - le mi-o fi Tot ca - tre sfin-  
A A - ci Ca - tre rā-sā - rat soa-re - le mi-o fi Tot ca - tre sfin-  
T T - ci Ca - tre rā-sā - rat soa-re - le mi-o fi Tot ca - tre sfin-  
G: #P G: - ci Ca - tre rā-sā - rat soa-re - le mi-o fi Tot ca - tre sfin-  
B B - ci Ca - tre rā-sā - rat soa-re - le mi-o fi Tot ca - tre sfin-

2| 3| mp 4| 6| f 3| mf 3|

S Si d-a-tunci se tra-se si d-a-tunci rā-ma-se lu - mea cít  
S Si d-a-tunci se tra-se si d-a-tunci rā-ma-se lu - mea cít  
A A - tit Si d-a-tunci se tra-se si d-a-tunci rā-ma-se lu - mea cít  
T T - tit Si d-a-tunci se tra-se si d-a-tunci rā-ma-se lu - mea cít  
G: P G: - tit Si d-a-tunci se tra-se si d-a-tunci rā-ma-se lu - mea cít  
B B - tit Si d-a-tunci se tra-se si d-a-tunci rā-ma-se lu - mea cít

-3-

**3.**      **6.** *mf*      **2.**      **3.** *f*      **2.**      **3.** *mf*

S      *fi si so po-me-ni Ca ei se go - nesc si na*  
A      *fi si so po-me-ni Ca ei se go - nesc si nu*  
T      *fi si so po-me-ni Ca ei se go - nesc si nu*  
B      *fi si so po-me-ni Ca ei se go - nesc si nu*  
G:      *fi si so po-me-ni Ca ei se go - nesc si nu*

**4.**      **6.** *f*      **3.** *mf*      **4.**

S      *se-n-til - nesc lu-na cind lu-ces-te soa - re - le ofin - tes-te*  
A      *se-n-til - nesc lu-na cind lu-ces-te soa - re - le ofin - tes-te*  
T      *se-n-til - nesc lu-na cind lu-ces-te soa - re - le ofin - tes-te*  
B      *se-n-til - nesc lu-na cind lu-ces-te soa - re - le ofin - tes-te*  
G:      *se-n-til - nesc lu-na cind lu-ces-te soa - re - le ofin - tes-te*

Soprano (S) 4. 3. 3. 4.

Alto (A)

Tenor (T)

Bass (B)

3) 4) 3) 3) 3)

Soprano (S): Hu veti in - til - ni      Nicci noap - te nici zi  
Alto (A): Hu veti in - til - ni      Nicci noap - te nici zi  
Tenor (T): Hu veti in - til - ni      Nicci noap - te nici zi  
Bass (B): bd. m      bd. m      bd. m

3)  $\text{♩} \approx 60\text{ MM}$

Soprano (S):  $\text{ff}$  respirate ad libitum       $\text{nall... molto}$   
 $\text{pp}$  respirate ad libitum

Alto (A):  $\text{bd.}$  m       $\text{bd.}$  m

Tenor (T):  $\text{pp}$   $\text{p} \text{p} \text{p}$  semper  
 $\text{pp}$   $\text{p} \text{p} \text{p}$  semper

Bass (B):  $\text{u-u-4-u-u-4-u-4-u}$        $\text{o-o-o-o-o-o-o-o}$        $\text{u-u-u-u-u-u-u-u}$   
 $\text{u-u-4-u-u-4-u-4-u}$        $\text{o-o-o-o-o-o-o-o}$        $\text{u-u-u-u-u-u-u-u}$   
 $\text{u-u-u-u-u-u-u-u}$        $\text{o-o-o-o-o-o-o-o}$        $\text{u-u-u-u-u-u-u-u}$

Liana Alexandra  
February 1981

**ACADEMIA DE MUZICA DIN BUCURESTI**

# **LIANA ALEXANDRA**

**"CHANT D'AMOUR DE LA  
DAMME A LA LICORNE"  
(1995)**

**OPERA DE CHAMBRE APRES  
SIX POEMES  
D'ETIENNE DE SADELEER**

**Bucuresti - 1996**

# "CHANT D'AMOUR DE LA DAME À LA LICORNE"

OPÉRA DE CHAMBRE  
(1995)

## ETIENNE DE SADELEER

LIAHN ALEXANDRA

Handwritten musical score for orchestra and piano, page 4. The score includes parts for Violin (Vln), Cello (Cello), Double Bass (Double Bass), Piano, and Soprano. The vocal part has lyrics in French. The score features various musical markings such as dynamic changes (e.g., *pizz*, *mp sempre*, *pp sempre*, *espresso mp*), articulation marks, and performance instructions like sustained notes indicated by ovals.

*pizz*

*mp sempre*

*pp sempre*

*espresso mp*

A mon seul dé-sir d'être à ce - lui pour qui l'on meurt il est par-

-2-

Soprano

tie me con-qué - nir Mon beau sei - gneur Mon beau sei - gneur

vcl  
piano

ti pour la guerre Di - en sait où Di - en sait où Est - il

Soprano

Est - il temps pe-ti-te sœur De choi - sir mes bi - joux? De choi -

vcl  
piano

De choi -

3

Soprano      *air may bi - jeu*

vcl      *Re - ri - an - dra - t-il A - vant que passer*

piano

Soprano      *de mi - deux ami - gra - teurs ? Il est temps pe - ti - te soeur*

vcl

piano

Soprano      *de nou - er mes bi - jeu Et son col - li - er Au jo - li*

vcl

piano

-4-

Soprano

vcl

piano

Soprano

vcl

piano

Soprano

vcl

piano

chi - er qu'il m'a don - né Comme Tris - tan à y -

sel - de

il re - vi - en - dra A - vant que passent les oi - seaux mi - gra - teurs Et la ci -

Soprano

gogne qui dé-jà tour-bil-lonne au-dessus de nous au-dessus de nous Et la ci-

Soprano

gogne qui dé-jà tour-bil-lonne au-dessus de nous au-dessus de nous A mon

Soprano

seul dé-sir d'être à ce-bi Pour qui je vnu-drais mou-nir Pour qui

-6-

Soprano

je vou - drais mou - nir

A mon seul dé - sir J'è - tre à ce - lui

vcl

♩

piano

3  
3  
3  
3

Soprano

Pour qui je vou - drais je vou - drais mou - nir

vcl

♩

sul pont

piano

3  
3  
3

vcl

♩

piano

3  
3  
3

fff

ATTACCA

2. LA VUE

c. f. batt.

mp sempre

piano

mp

mf sempre

Soprano

I-vine vir-gi-nal

vcl.

piano

Sculp-té par le sel

de la

rc

celo

Soprano      *mer.*

rc

piano

Soprano      *sera*

rc

piano

Soprano      *i-vine vir-gi-nal*

rc

piano

Soprano

vcl

piano

Soprano

rhc

piano

Soprano

rhc

piano

Soprano

rhc

piano

Sortie de l'arche où Noé  
-  
- sur ton front po-

sé -

Soprano      *Cette dent qui te tour*

vcl     

piano     

Soprano      *ment Che-val à mon che-val*

vcl     

piano     

Soprano      *De tout ton poids pe-*  
c. l. ball.

vcl     

piano

Soprano *sant*

vcl

piano

Soprano *De ce mi - noir Dé - tour - ne toi*

vcl

piano

Soprano *Et de tes y - eux ap - pri - voi - sés*

vcl

piano

Soprano

vcl

piano

piano

piano

piano

piano

Re-gar-de-moi

rall...

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-#-

A handwritten musical score for orchestra and choir. The score consists of six systems of music, each with multiple staves. The instruments listed on the left are: vcl (two staves), piano (two staves), vln (two staves), piano (two staves), Soprano (two staves), vcl (two staves), piano (two staves), and piano (two staves). The vocal parts have lyrics written below them. The score includes various musical markings such as dynamic changes, articulations, and performance instructions. The lyrics are in French and are as follows:

vcl piano vln piano Soprano vcl piano Soprano piano

je re-vi-en-dra A-vant que passent les si-seaux mi-gra-teurs Et la ci-  
gogne Qui dé-jà tour-bil-lonne au-des-sus de nous au des-sus de nous Et la ci-

-15-

Soprano

gogne qui dé-jà four-bil-tonne au-dessus de nous au-des-nus de nous + mon

vcl

piano

rall.

Soprano

seul dé-sir j'è-te à ce-lui Pour qui je vou-drais mou-rir Pour qui

vcl

piano

rall.

Soprano

je vou-drais mou-rir

vcl

piano

ATTACCA

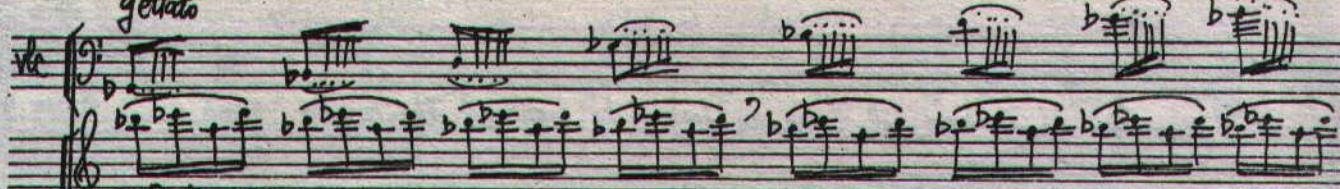
mp. ped.

-16

$\text{♩} \approx 66 \text{ MM}$

3. L'ouie.

gettato

vcl (b)   
bassoon   
g: 

rlc



piano

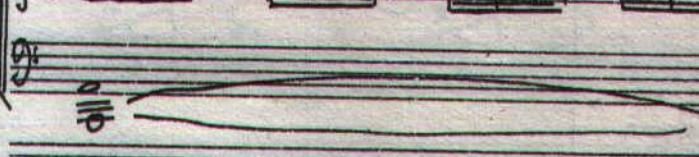


rlc



piano





17-

mezzo

piano

mezzo

mezzo

p. legato

mezzo

piano

mezzo

mezzo

ADAGIO - MOLTO CANTABILE

E- cou - te au - ssi      Che - val, ô doux che - val

gliss flag

mezzo

simile, presto, dolce

gliss flag

simile, pre', dolce

-18-

Soprano

Et vous re - riard chi - ens cou - rants Et  
gliss flag

vcl

simile

simile

piano

simile

simile

Soprano

toi li - on grif - fant Ain - si que l'on griffe d'a - mour

vcl

simile

gliss flag

piano

simile

Soprano

gettato

vcl

piano

mp tempo

mp tempo

-39-

vcl vcl

piano piano

Soprano

vcl vcl

piano piano

Soprano

vcl vcl

piano piano

Text (Soprano): E - cou - tez cet orgue mais - sant De la res - pi - ra - ti - on

Text (Soprano): de ce - lui que j'aime Ce n'est pas un chant de guerre,

Text (Soprano):

Arco

simile, presto, dolce possibile

simile, presto, dolce possibile

mp tempo

gliss flag

gliss flag

mp tempo

gliss flag

gliss flag

mp tempo

Soprano

vcl

piano

Soprano

vcl

piano

Soprano

vcl

piano

Le n'est pas un chant de paix

Tu me di-sais

amp sempre

que le si-lence E-tait au creux des co-qui-lages

C'est là que j'ai trou-vé de bra-it du vent

gliss. flag

gliss. flag

Soprano

Orgue de mon a - mour    Ce lui qui sou - père les feuil - lage

vh

harp

piano

Chant de mon a - mour    Hé - las é - par - pil - le

cel.

perc.

au

bi-en a - vant    Que tu pu - isse l'en - ten - dre

gliss flag

gliss flag

22  
*getheto*  
 vlc  
  
 piano  
*mp sempre*  
 vlc  
 piano  
 vlc  
 piano  
 vlc  
 piano  
 vlc  
 piano  
 vlc  
 piano  
 vlc  
 piano  
 vlc  
 piano  
*improviseare ad libitum pizz*  
 vlc  
*amp sempre*  
 piano  
 vlc

-23-

Allegretto ( $\text{♩} = 92$  mm) 1. d'adorat

arco

rc

rc

piano

rc

piano

rc

piano

rc

piano

sempre energico

ff sempre

ff sempre

f sempre

ff sempre

ff sempre

- 24 -

vcl piano

pizz

vcl piano

arco cantabile

mf sempre

vcl piano

vcl piano

-25-

vlc ff sempre  
 piano ff sempre  
 vlc  
 piano mf  
 piano  
 piano  
 vlc  
 vlc  
 vlc

Pas-sio-nné ment Pas-sio-nré ment Pas-sio-nné ment  
 arco  $\frac{2}{3}$   $\frac{2}{3}$   $\frac{2}{3}$   $\frac{2}{3}$   
 vlc  $\frac{2}{3}$   $\frac{2}{3}$   $\frac{2}{3}$   $\frac{2}{3}$

-26-

Soprano      *p.*      *p*      *p*      *p*  
Oui      Fleur que j'ef fleur pas-sion-né-ment je l'aime Mon

vc      *p. (=)*      *p. (=)*      *p. (=)*      *p. (=)*  
*mp sempre dolce*

piano

Soprano      *p*      *s*      *p.*      *p.*      *p.*  
seul seig-neur      Mon seul seig-neur

vc      *p. (=)*      *p. (=)*      *p. (=)*      *p. (=)*

piano

Soprano      *p*      *p*      *p*      *p*      *p*  
Mon seul seig-neur pas-sion-né-ment pas-sion-né-ment pas-sion-né

vc      *p. (=)*      *p. (=)*      *p. (=)*      *p. (=)*

piano

-37-

Soprano

ment

vc

piano

drums

trumpet

cello

double bass

Handwritten musical score for a four-part ensemble (Soprano, vc, piano, drums) and trumpet. The score consists of three systems of music. The first system starts with a dynamic of  $f$  and includes lyrics "ment". The second system begins with a dynamic of  $f$  and includes lyrics "C'est pour lui". The third system begins with a dynamic of  $p$ .

Soprano

cette Gu-romme ha-pins des bois res - pi- rez Res-pi-rez

vcl

piano

Soprano

l'herbe du ma-tin Et ces mil-le fleurs

vcl

piano

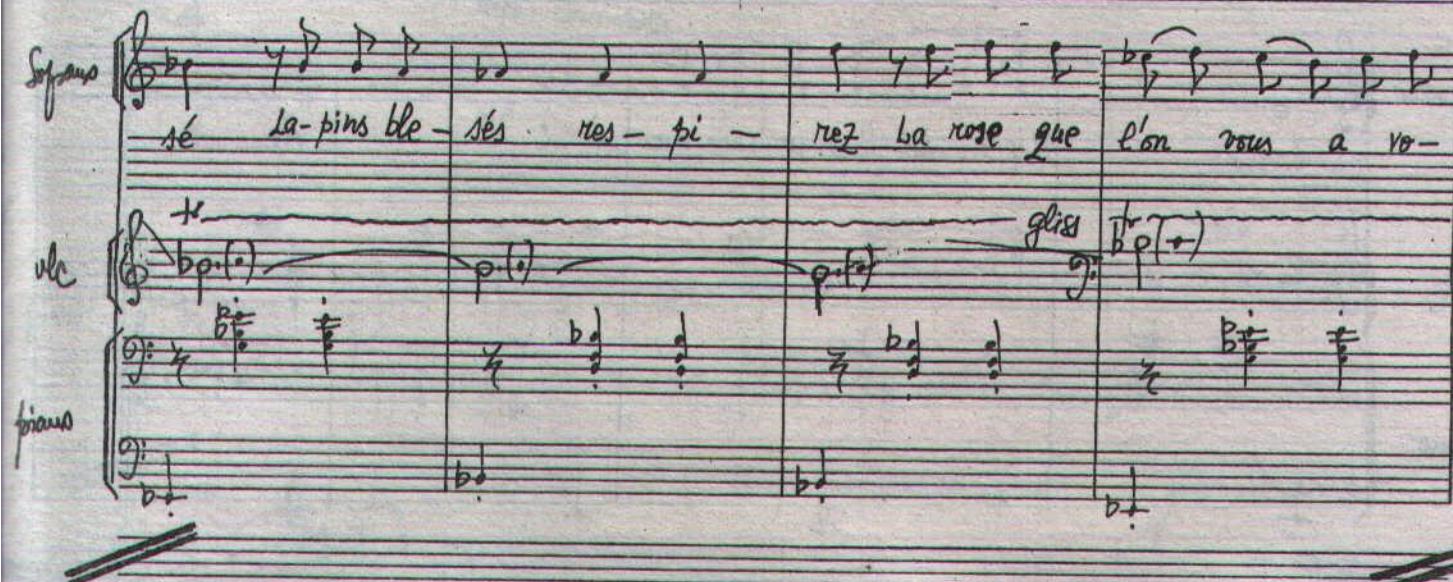
Soprano

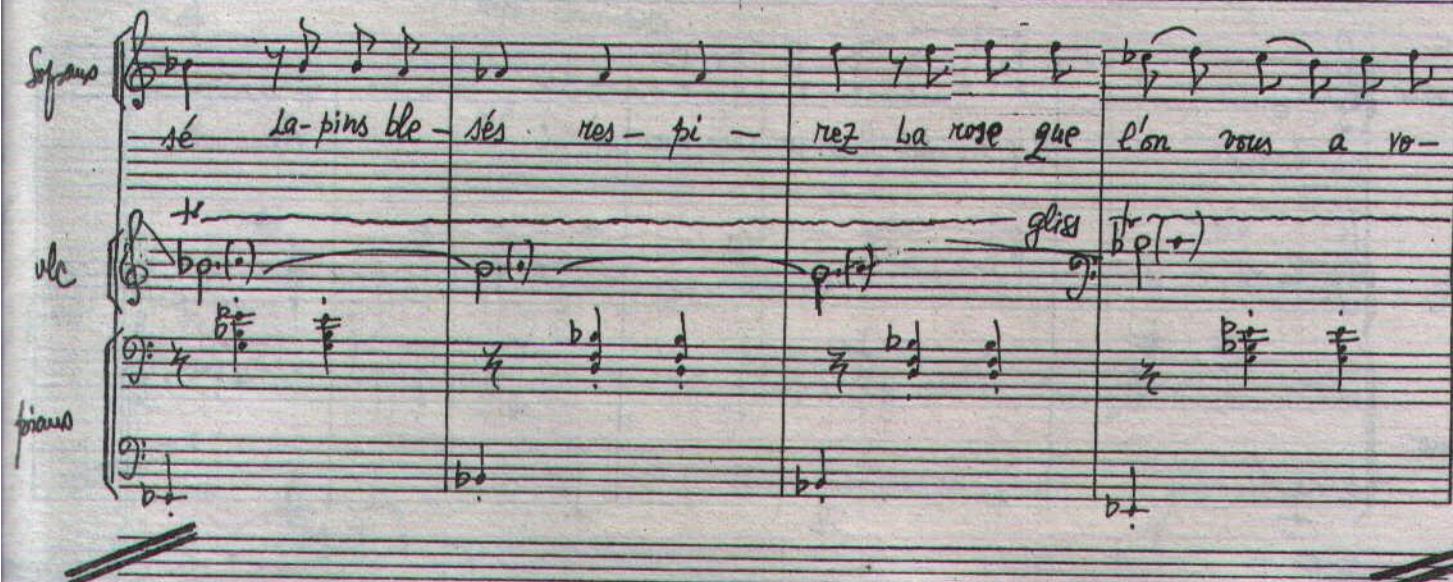
En-tre mes doigts mouil-lés Par la ro

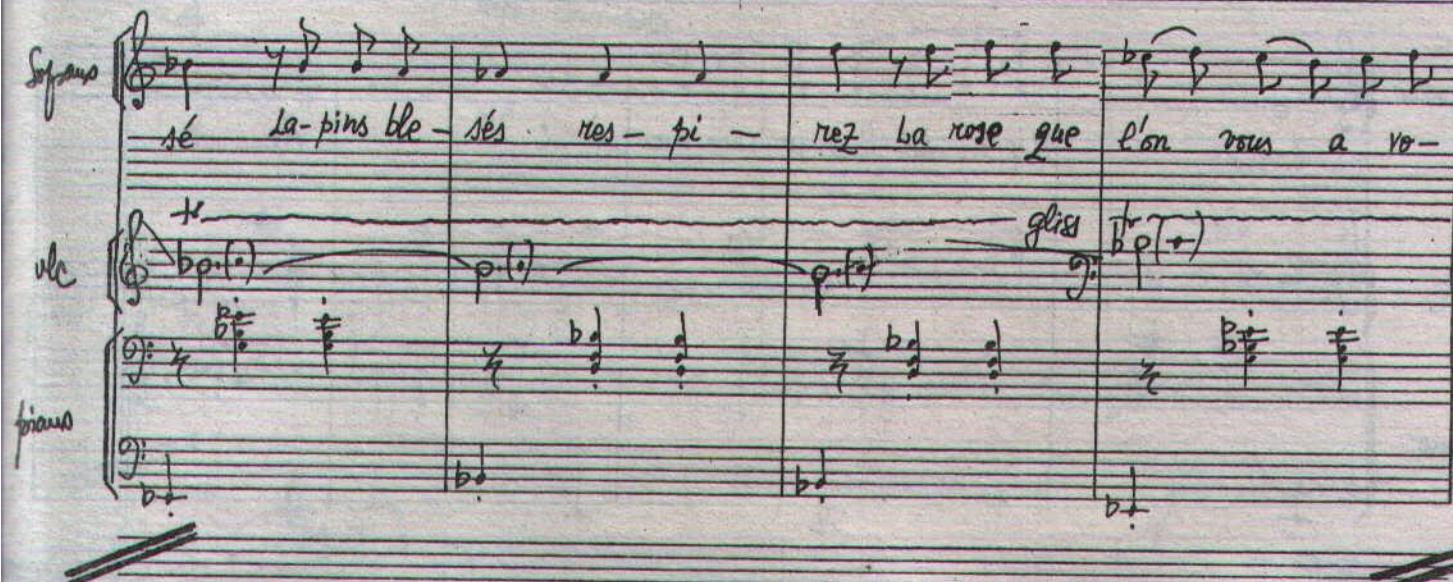
vcl

piano

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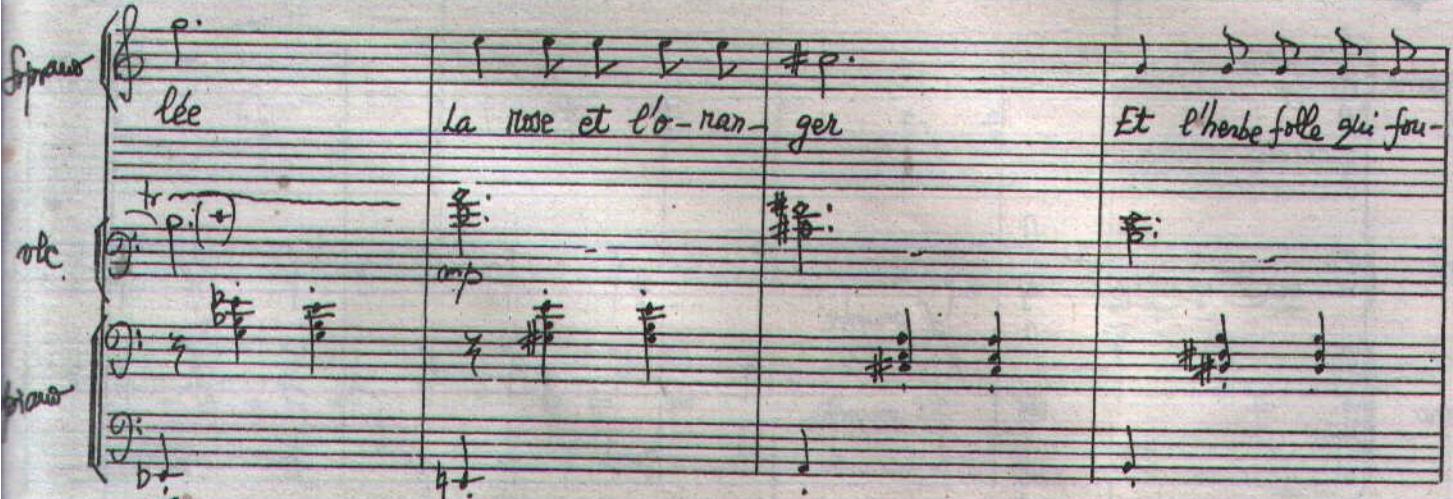
Soprano      

violin      

cello      

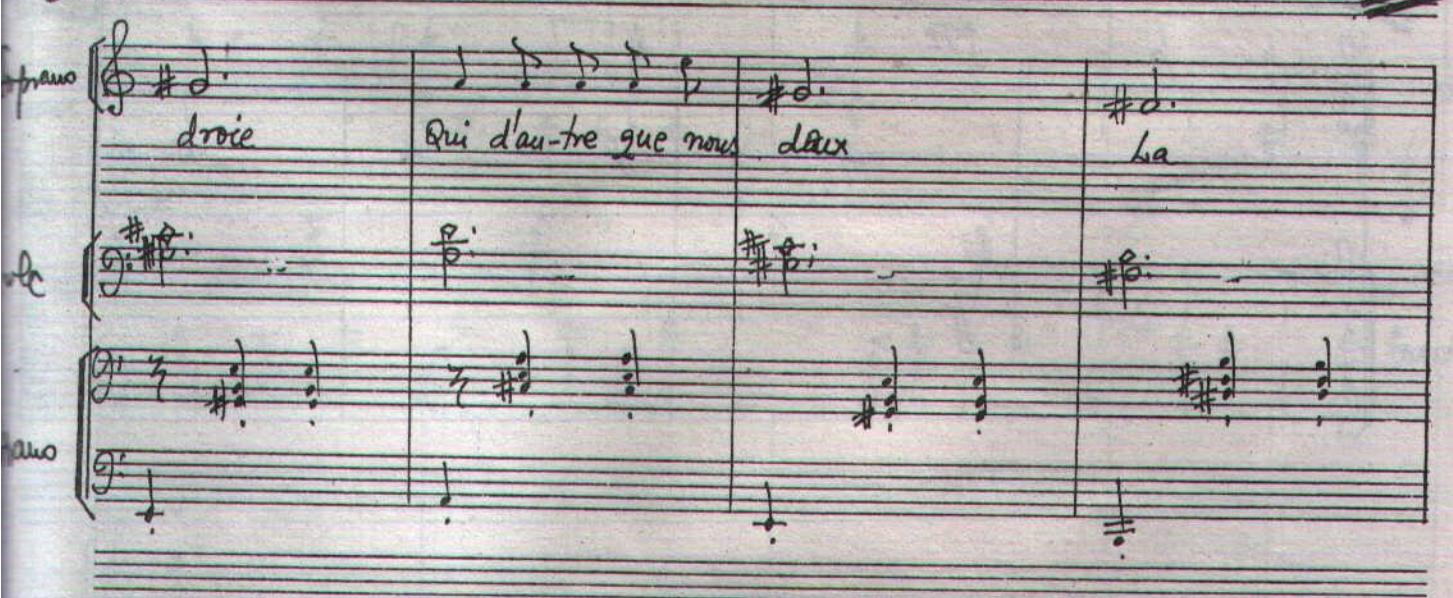
piano      

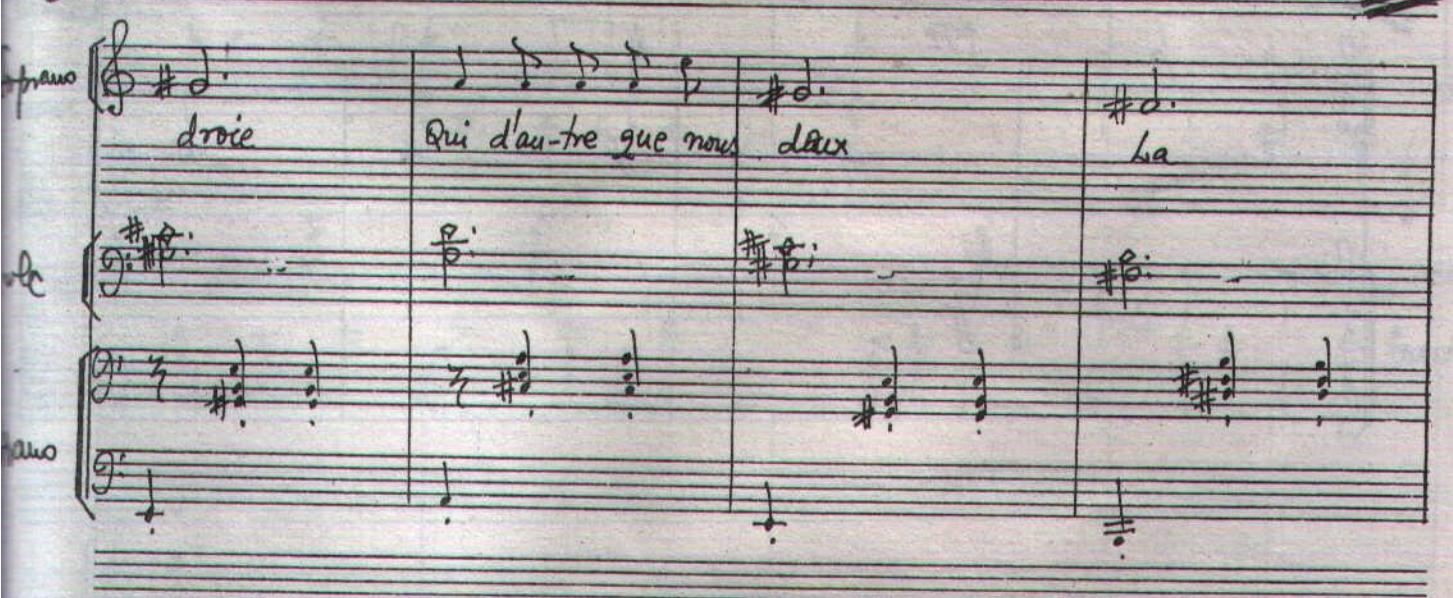
Soprano      

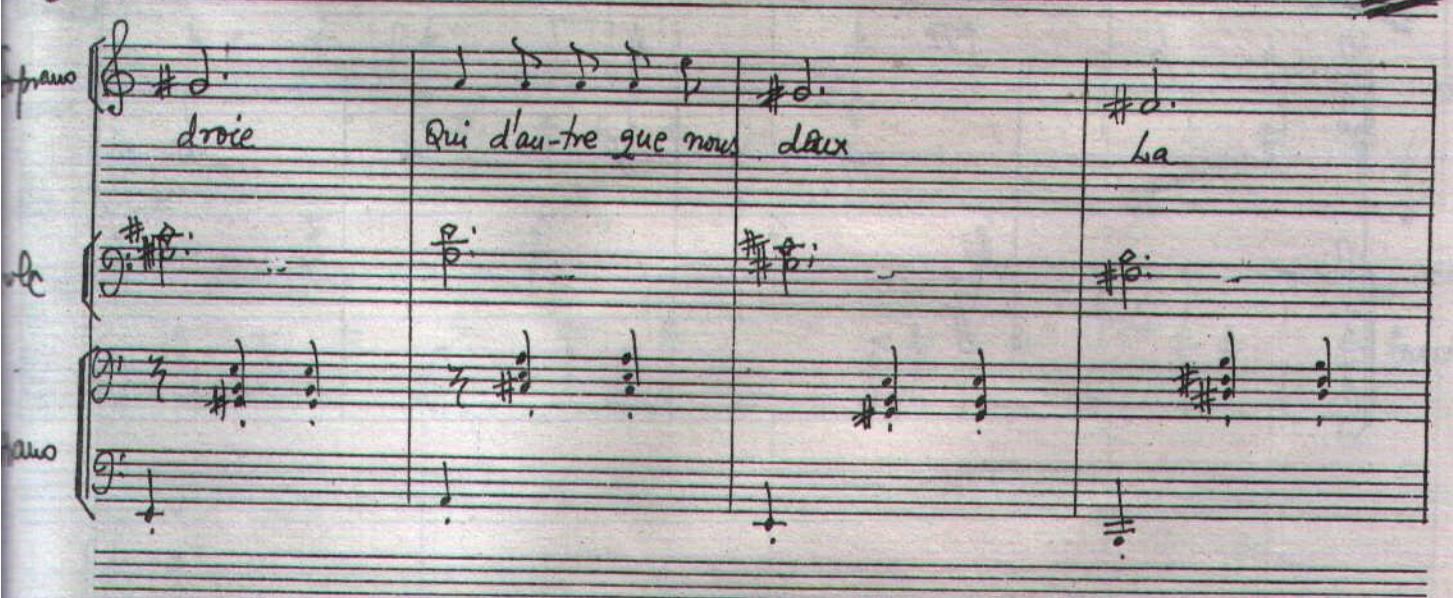
violin      

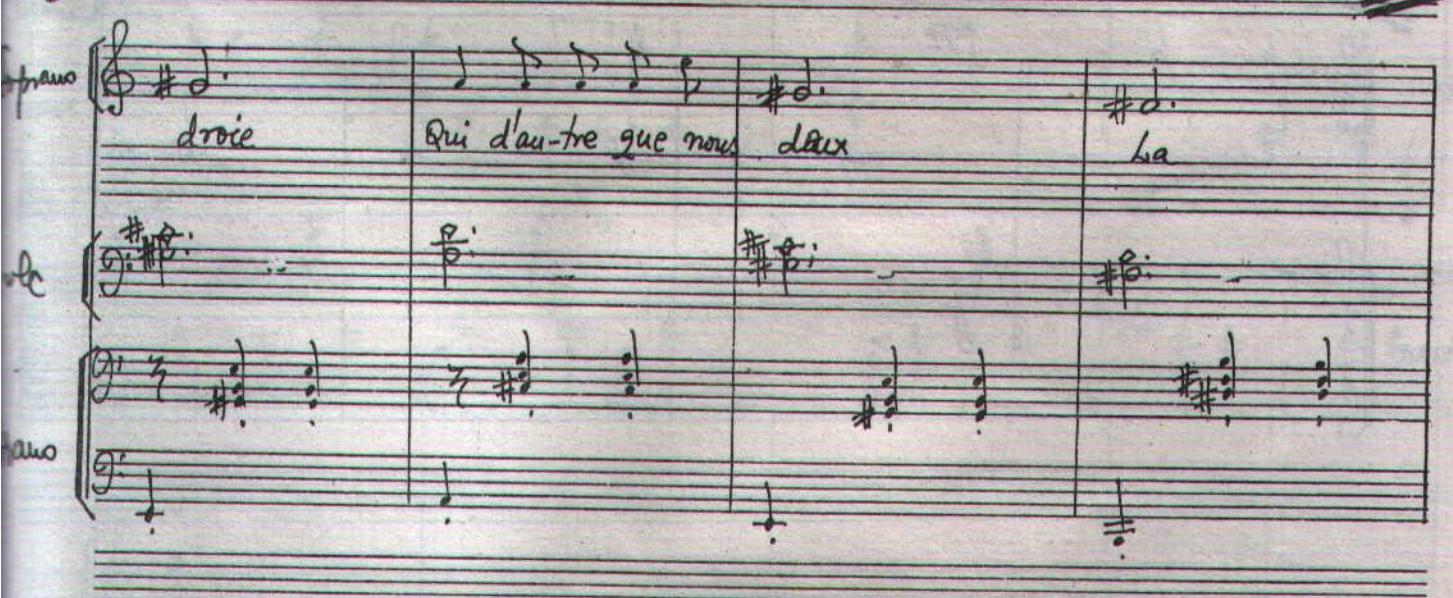
cello      

piano      

piano      

violin      

cello      

piano      

Soprano      *d.*      *broie*      *Plie le bni-plant en-core Au fond de*

vcl      *p.*

piano

Soprano      *d.*      *moi*

vcl      *f*      *f sempre*

piano

vcl      *pizz ff*

piano

-31-

Handwritten musical score for orchestra and piano, page 31. The score consists of four systems of music, each with two staves. The top staff in each system is for the orchestra (vcl, piano) and the bottom staff is for the piano.

**System 1:** The first measure shows the vcl playing eighth-note pairs at  $\text{f}$ . The piano has a sustained note at  $\text{mf}$ . The second measure starts with a dynamic  $\text{p}$  and includes a melodic line with grace notes and a dynamic  $\text{mf}$ . The third measure continues with a melodic line and a dynamic  $\text{p}$ . The fourth measure ends with a melodic line and a dynamic  $\text{p}$ .

**System 2:** The first measure shows the vcl playing eighth-note pairs at  $\text{g} \natural$ , with a dynamic  $\text{p}$ . The piano has a sustained note at  $\text{g} \natural$ . The second measure starts with a dynamic  $\text{p}$  and includes a melodic line with grace notes and a dynamic  $\text{mf}$ . The third measure continues with a melodic line and a dynamic  $\text{p}$ . The fourth measure ends with a melodic line and a dynamic  $\text{p}$ .

**System 3:** The first measure shows the vcl playing eighth-note pairs at  $\text{g} \natural$ , with a dynamic  $\text{p}$ . The piano has a sustained note at  $\text{g} \natural$ . The second measure starts with a dynamic  $\text{p}$  and includes a melodic line with grace notes and a dynamic  $\text{mf}$ . The third measure continues with a melodic line and a dynamic  $\text{p}$ . The fourth measure ends with a melodic line and a dynamic  $\text{p}$ .

**System 4:** The first measure shows the vcl playing eighth-note pairs at  $\text{g} \natural$ , with a dynamic  $\text{p}$ . The piano has a sustained note at  $\text{g} \natural$ . The second measure starts with a dynamic  $\text{p}$  and includes a melodic line with grace notes and a dynamic  $\text{mf}$ . The third measure continues with a melodic line and a dynamic  $\text{p}$ . The fourth measure ends with a melodic line and a dynamic  $\text{mf}$ .

**Orchestra Parts:** The vcl parts are written in bass clef, and the piano parts are written in treble clef. The piano part includes dynamics such as  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{p}$ , and  $\text{pp}$ . The score also includes performance instructions like "arco cantabile" and "pizz".

- 22 -

Soprano

Pas-sio-nné-ment Pas-sion-ne-ment Pas-sion-né-ment bd.

oboe

piano

Soprano

Oni

Fleur que j'ef-fleur pas-nian-né-ment je t'aime Mar

rlc

piano

Soprano

vcl

piano

Soprano

Mon seul Jeig-neur pas-sion-né-ment pas-sion-né-ment pas-sion-né-ment

vcl  
g: (≡) (≡) (≡) (≡)

piano  
g: ! ! ! !

Flute  
g: ! ! ! !

Soprano

ment

gliss. flag.

vcl  
g: (≡) (≡) (≡) (≡)

brass  
g: ! ! ! !

pianoforte  
g: ! pp sempre

vcl  
g: ! ! ! !

pianoforte  
g: ! ! ! !

Soprano

E-Cou-tez cet orgue nais-sant De la res-pi-tra-ti-on de ce-lui que  
gliss. flag.

vcl

piano

Soprano

j'aime Ce ne pas un chant de guerre Ce n'est pas un chant de paix  
gliss. flag. gliss. flag. gliss. flag. gliss. flag.

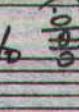
vcl

piano

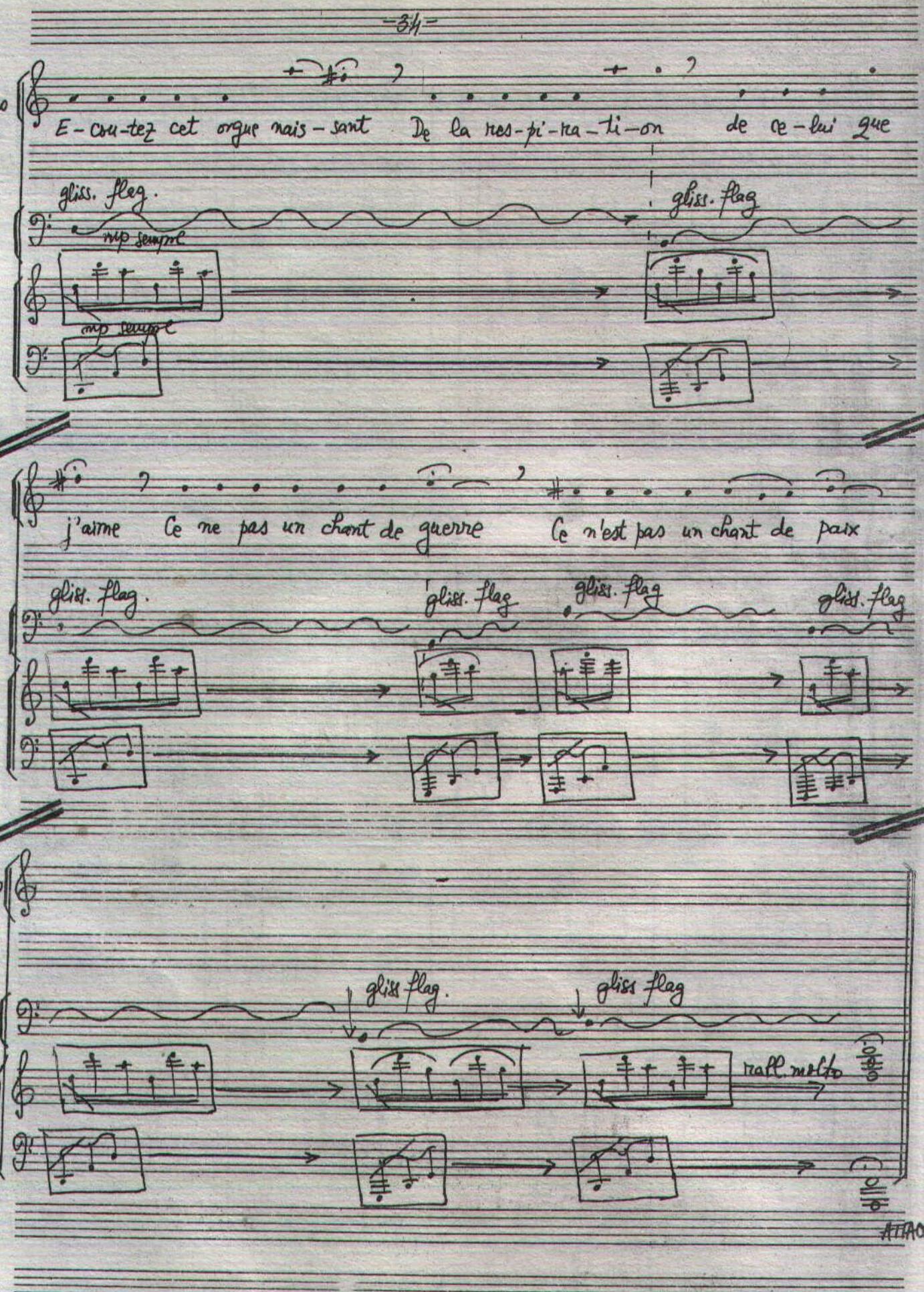
Soprano

vcl

piano

gliss. flag. gliss. flag. raff. melto   
  

ATACCA



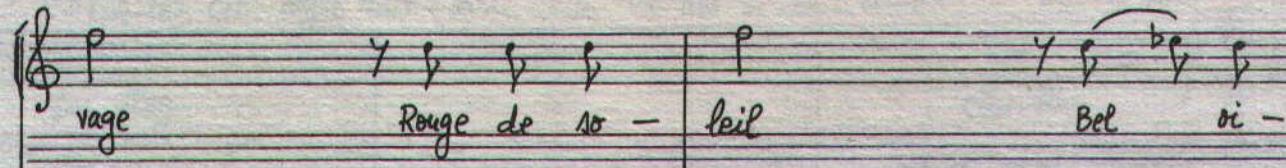
J=66MM

5. de grut

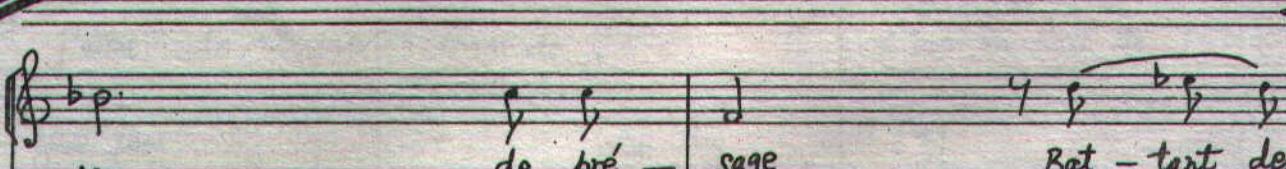
Handwritten musical score for orchestra and piano, page 35. The score consists of six staves:

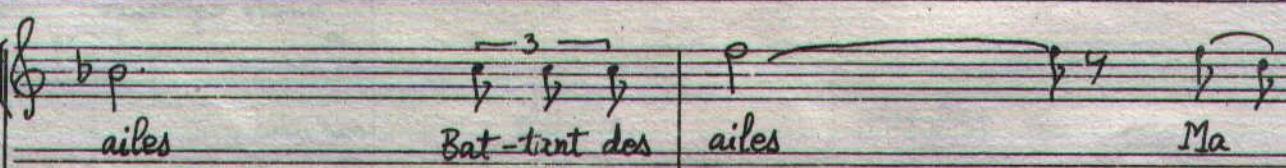
- Violin 1 (V1):** Starts with a dynamic of  $\text{ff}$  and a tempo of  $\frac{4}{4}$ . The first measure ends with a fermata. The second measure begins with *mf cantabile*.
- Piano:** Enters with a dynamic of  $\text{ff}$  at the start of the second measure.
- Violin 2 (V2):** Enters with a dynamic of  $\text{ff}$  at the start of the second measure.
- Cello (C):** Enters with a dynamic of  $\text{ff}$  at the start of the second measure.
- Soprano (Soprano):** Enters with a dynamic of  $\text{ff}$  at the start of the second measure.
- Piano:** Continues with a dynamic of  $\text{ff}$  throughout the section.

The music is in common time ( $\frac{4}{4}$ ). Measures 1-2 are in  $\text{G major}$ , and measure 3 is in  $\text{B-flat major}$ . The vocal part includes lyrics: "Sor-bi-er sau-", "molto espressivo", and "mf sempre".

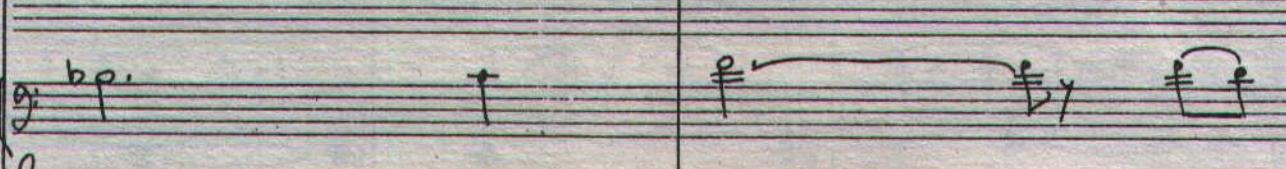
Soprano 

vcl  
piano

Soprano 

Soprano 

vcl  
piano

Soprano 

Soprano *p.*

main est une branche Et tu viens

vcl

piano

Soprano

vcl

piano

Soprano

vcl

piano

Soprano

Soprano      ré les yeux      Pour te faire chan - ter      Bol oi -

vcl

piano

Soprano      Beau a - ven - glé Bat - tant des ailes bat -

vcl

piano

Soprano      tant des ailes Si tu t'en - vo - los l'e - per -

vcl

piano

1      2      3

1      2      3

1      2      3

Soprano       vier est là Pour te tu - or et

Soprano       tous les fruits que j'ai cueil-

Soprano       lis pour son no - tour Au -

Soprano      ♩      ♩ ♩ ♩      ♩      ♩

Mont      un goût de      terre      de

vcl      ♩      ♩ ♩ ♩      ♩      ♩

piano      ♩      ♩ ♩ ♩      ♩      ♩

Soprano      ♩      ♩      ♩      ♩

terre      Au —

vcl      ♩      ♩      ♩      ♩

piano      ♩      ♩ ♩ ♩      ♩      ♩

Soprano      ♪      ♪      ♪

Mont      —

vcl      ♪      ♪      ♪

piano      ♪      ♪ ♩ ♩      ♪      ♪

Handwritten musical score for two voices (Vc and piano) in four systems.

**System 1:** Vc (mezzo-soprano) and piano. The piano part features eighth-note patterns with a tempo marking of *ffz tempo*. The vocal part has a melodic line with grace notes and a dynamic marking of *mf cantabile, parlato robusto*.

**System 2:** Vc and piano. The piano part continues with eighth-note patterns. The vocal part has a melodic line with grace notes.

**System 3:** Vc and piano. The piano part features eighth-note patterns. The vocal part has a melodic line with grace notes.

**System 4:** Vc and piano. The piano part features eighth-note patterns. The vocal part has a melodic line with grace notes. The score concludes with a dynamic marking of *ffz* followed by a fermata over the vocal line and a final measure ending with a fermata and a small 'x' below it.

ATTACCA

- 42 -

Nr. 6 Le toucher

rc

piano

Soprano

rc

piano

Soprano

rc

piano

rc

piano

Soprano

rc

piano

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Soprano      A - vec ses trois crois-sont de lu - me

vc

piano

*accell.*

Soprano

vc

piano

*A tempo*

piano

Om - bre qui de - vant moi gran - dit D'heure en heure Pour me faire bien -

mp

vc

*mp*

piano

*mp* *famyre*

- ff

Soprano (d.)      bE E F B B      F B P      D D bD D

Tot      Comme l'ai - guillé au mé - ri - di - en      Pour me faire plus  
mf sempre

vcl (p.)      bE F C F C F C      F F P      bD G B

mf sempre

piano (p.)      bD G :      D :      D :  
G :      D :      D :  
G :      D :      D :

mf sempre

Soprano      d.  
gu'ine

vcl      g; p.

piano

Soprano

Li - corne sous ma paume  
Aus - si  
lisse que ton

vc

piano

Soprano

from di - come nous ma paixne aus - si pure que le

b1 b1 b1 b1 b1 b1 b1 b1

fran di - come nous ma paixne aus - si pure que le

vcl

piano

b1 b1 b1 b1 b1 b1 b1 b1

Soprano

sa - ble du temps qui nous se - pare

b1 b1 b1 b1 b1 b1 b1 b1

sa - ble du temps qui nous se - pare

vcl

piano

b1 b1 b1 b1 b1 b1 b1 b1

Soprano

vcl

piano

b1 b1 b1 b1 b1 b1 b1 b1

b1 b1 b1 b1 b1 b1 b1 b1

b1 b1 b1 b1 b1 b1 b1 b1

Soprano

Vcl  
Piano

Soprano

Vcl

Piano

Baro

la  
mf sempre

croix de ton d'-  
mf sempre

pée Tou-jourz  
entre nous

b6:  
p:

mf

b6:  
p:

mf

b6:  
p:

mf sempre

p:

:

b6:  
p:

mf sempre

b6:  
p:

:

b6:  
p:

mf

二好

Soprano

vcl

piano

Soprano

Soprano: Sang Si l'on de - vait à cet ins - tant

alto: ff, f, f, ff

basso continuo: ff, ff, ff, ff

me la na - por

*mf sempre*

*f;*

*mf sempre*

*f;*

*mf sempre*

Soprano

ter Par-mi mes bêtes mes ar-bres Et ces fleurs sur les

vlc

piano

*mp doucement*

Soprano

quelles ja-mais tu n'a mar-ché

vlc

piano

Soprano

O mon a-

vlc

piano

Soprano

mour mon gi - vant Mon seul sei-gneur

vlc

piano

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50

Soprano

gogne qui dé-jà tour-bil-lonne au des-sus de nous au-des-sus de nous à mon

vcl

piano

Soprano

seul dé-sir d'é-te à ce - lui Pour qui je vou-drais mou-rir Pour qui

vcl

piano

Soprano

je vou-drais mou-rir

vcl

piano

*mp < = mp*

*ffr.*

*mp*

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Diana Alexandra  
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