

LIANA ALEXANDRA

2 Poems

*for Soprano and Piano,
lyrics by Eugene Van Itterbeek*

A Liana Alexandra en
Jagau Nizifon,
ces, inhabitués "pui omu mo
inspirez pent-ête a
quelque musique,
de la part d'un montagnard
flamand,
Guadalupe, le 6 octobre 2005,

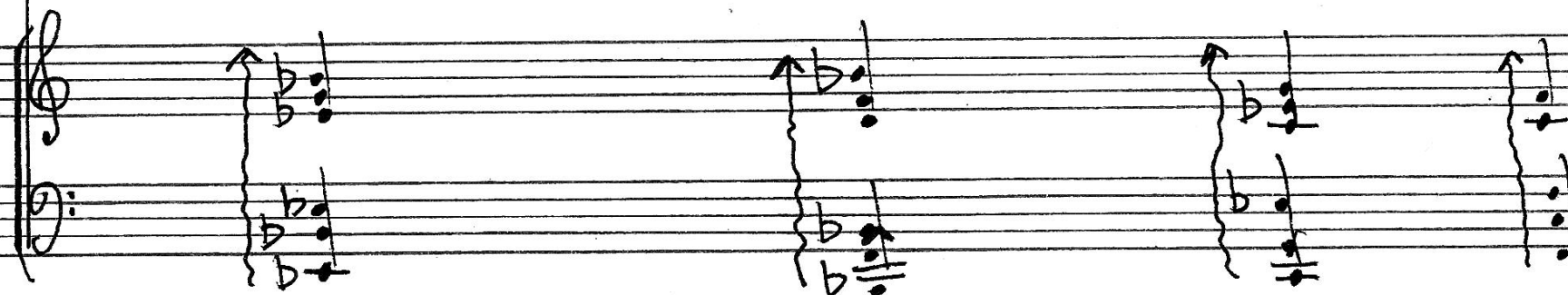
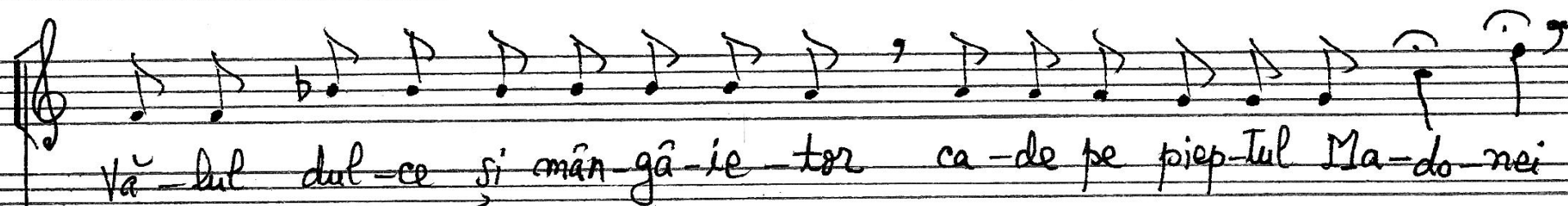
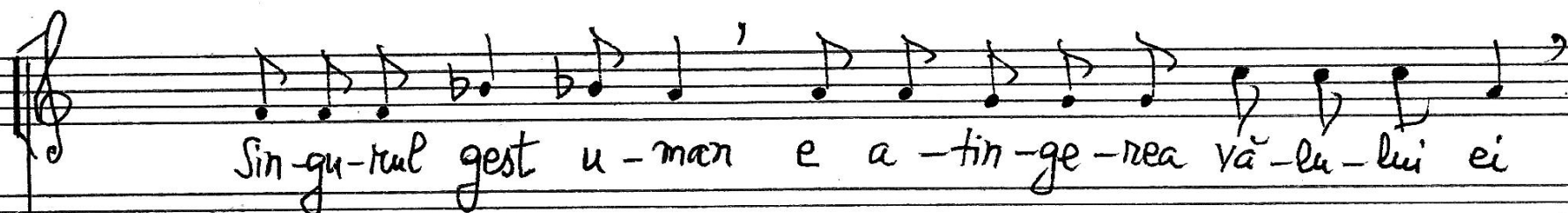
Eugene Van Itterbeek

POEM PENTRU MADONA DE LA NEAMT

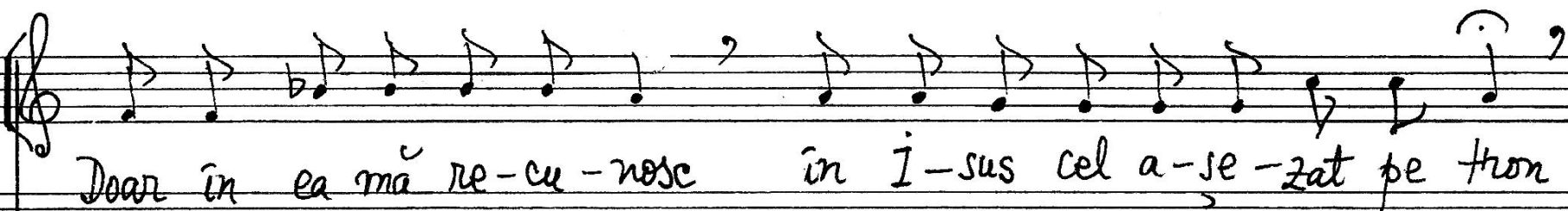
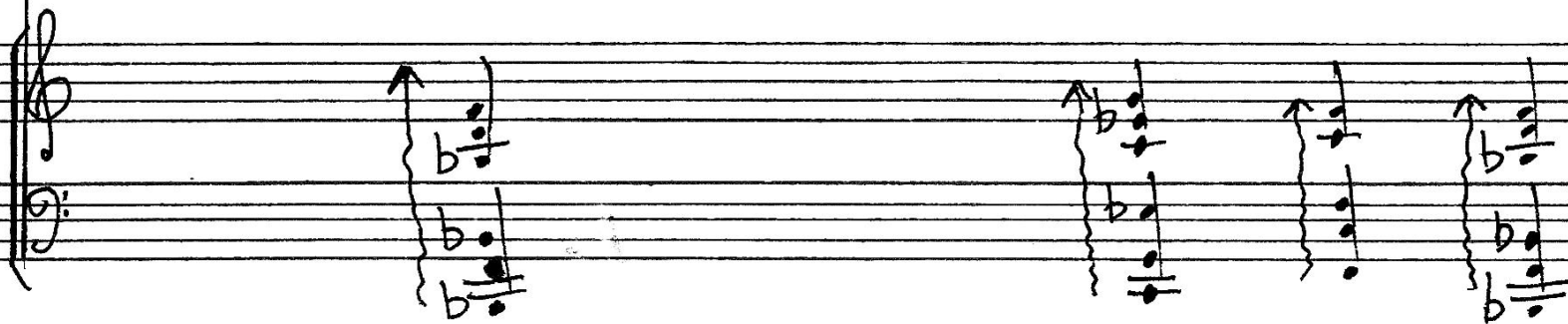
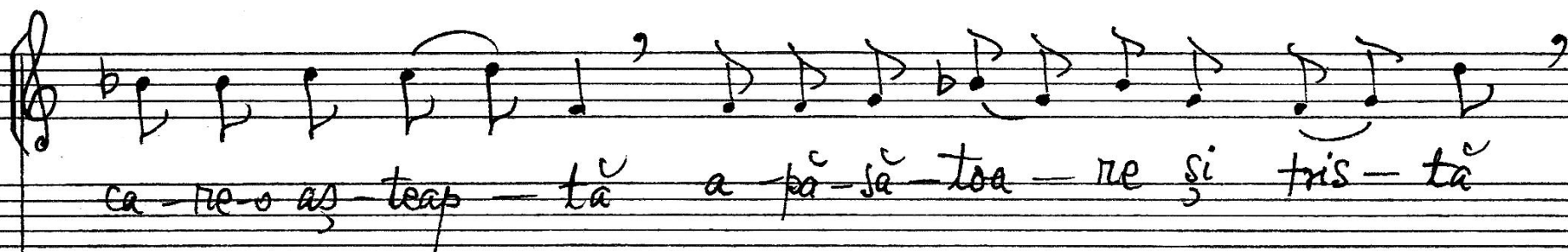
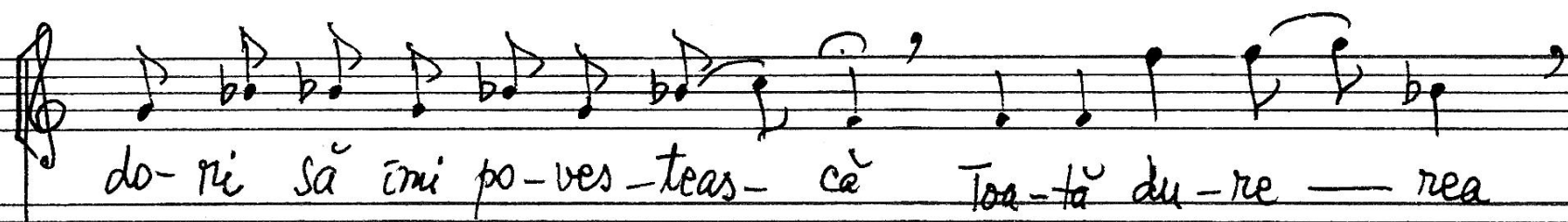
versuri: Eugène Van Itterbeek

mușica: Liana Alexandra

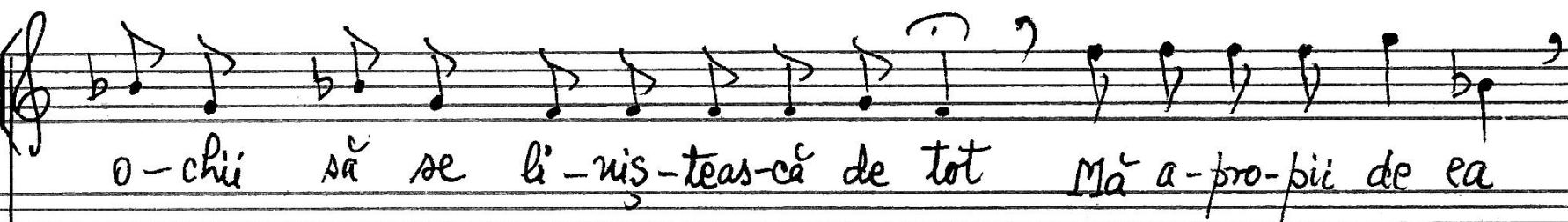
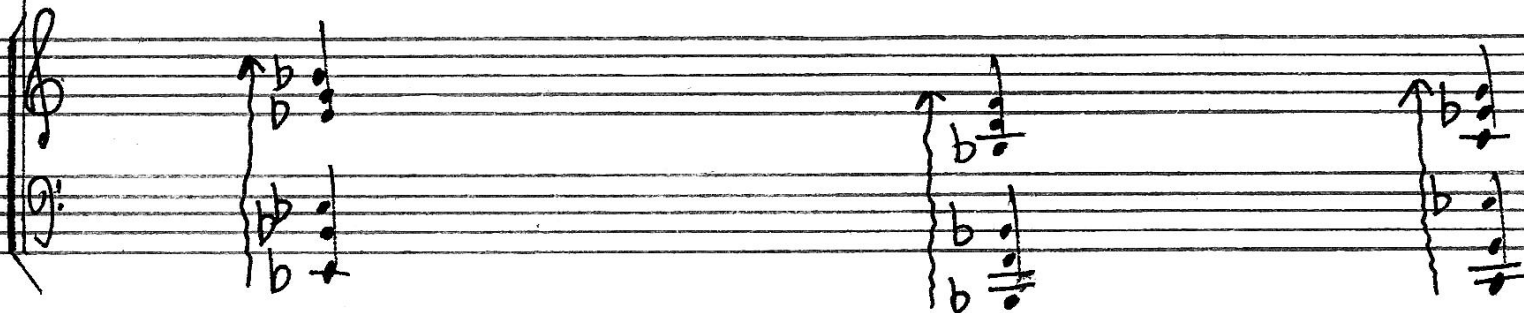
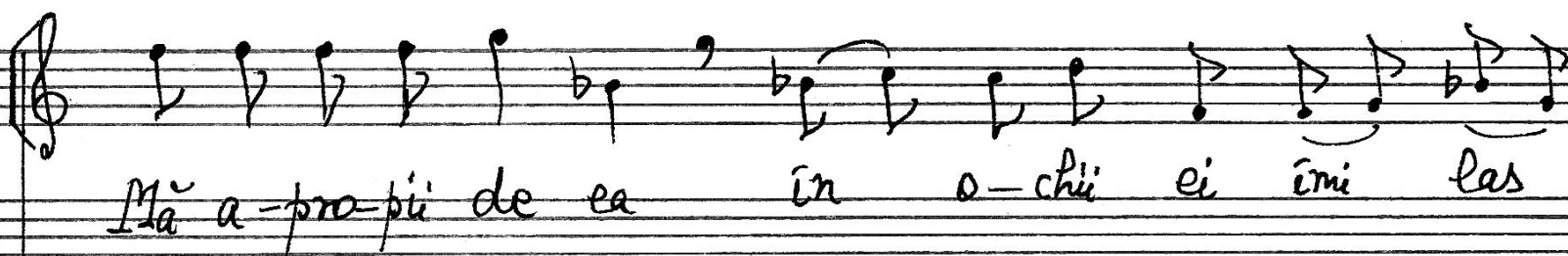
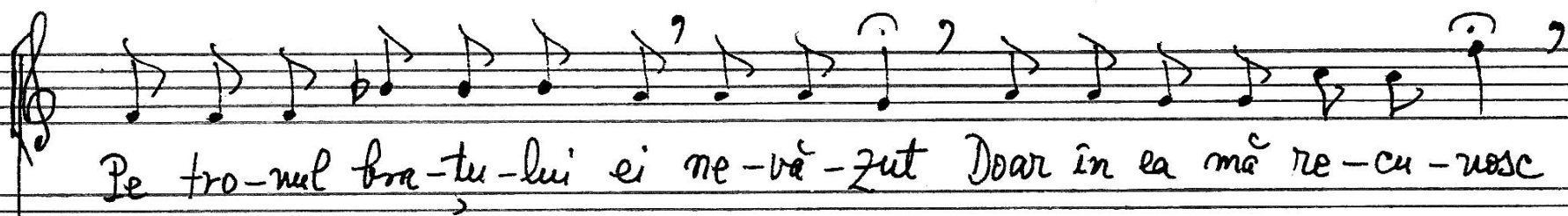
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-2-



-3-



-4-

în - o-chi ei îmi las o-chi să se li-nis-teas-că

LARGO

Sin-gu-rul gest u-man E a-tin-ge-re-a ră-ă-lui ei

Rall... molto

vă-lul dul-ce măn-gă-ie-tor Ca-de pe piep-tul Ma-do-nei

-5-

Handwritten musical score on two staves. The top staff is in treble clef and the bottom staff is in bass clef. A long slur covers both staves, indicating a single melodic line. The notation includes several notes with accidentals (flats and naturals) and dynamic markings. The word "rall" is written above the slur, and "mp" and "pp" are written below the staves. The piece ends with a double bar line.

Liana Alexandra
12 oct. 1994

POEM PENTRU ROMÂNIA

versuri: Eugène Van Ifferbeek

muzică: Liana Alexandra

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Soprano

6/8

Tu ești toa-tă nu-mai par-fum de

piano

6/8

mie - re

su - ind din un-de-le ma-ti - na -

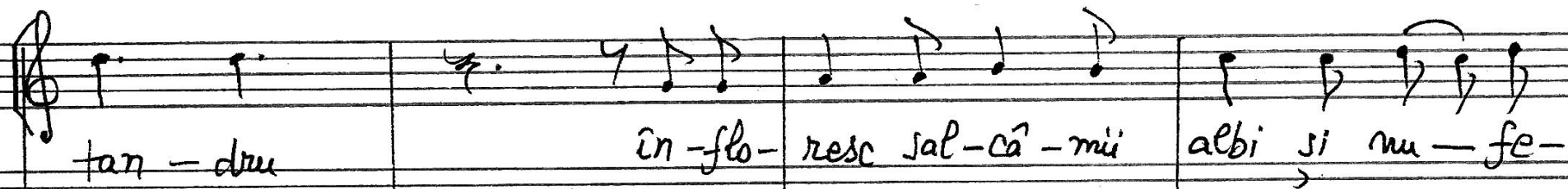
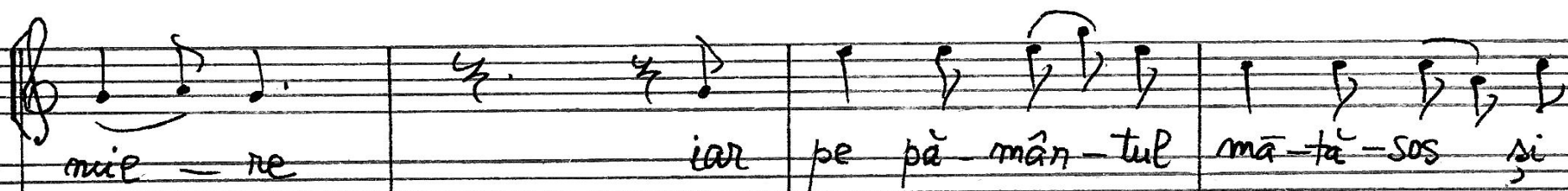
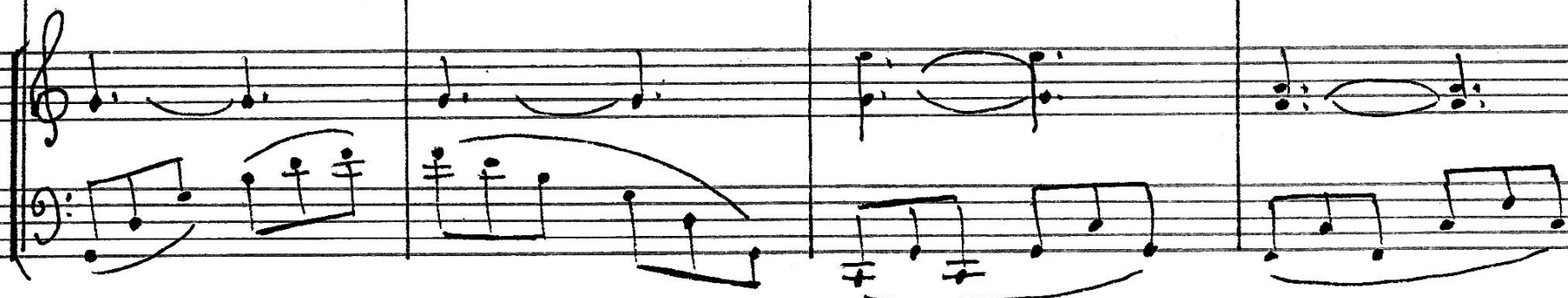
le

ce se-n-al-tă a-se-meri u-nei a-ripi de gi-

-gant an-co-ra-te în pă-mân-tul

tău Tu esti toa-tă nu-mai par

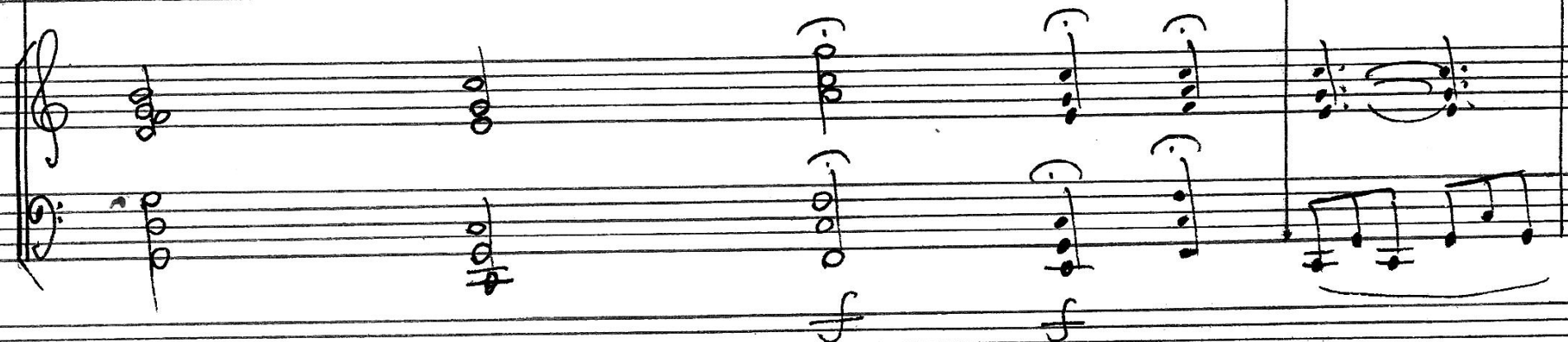
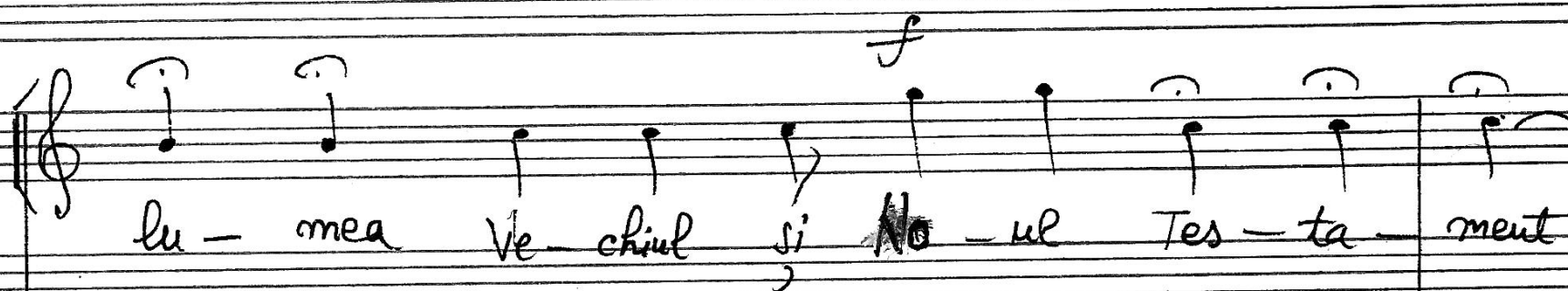
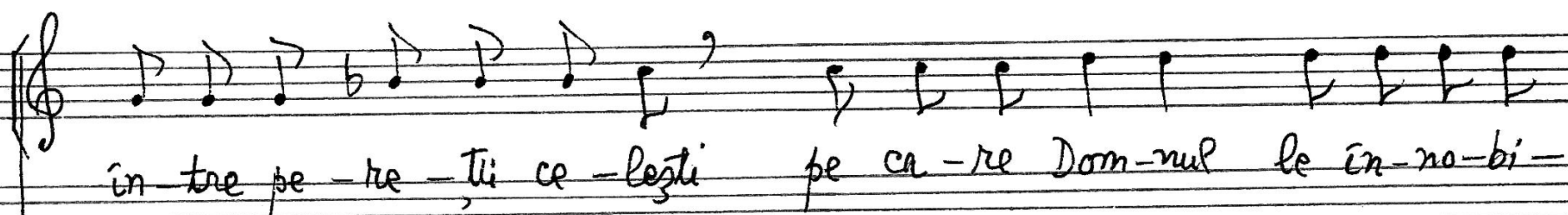
fum de ruie-re ce ur-că din o-chi vi-su-lui



rui nu-fe- rui zâm-bind lu-mi-nui

și as-cult cu Ba-co-rî-a ma-te-rî-a plăn-gând

și cân-te-ce-le și mur-mu-rul mo-no-ton



Tu ești toa-tă nu-mai par-fum de mie — re

The first system of the handwritten musical score. The vocal line (treble clef) begins with a quarter rest, followed by a quarter note, a half note, and a half note. The lyrics "Tu ești toa-tă nu-mai par-fum de mie — re" are written below the notes. The piano accompaniment (bass clef) consists of a continuous eighth-note pattern across the four measures.

Su — ind din un-de-le ma-ti — na — le

The second system of the handwritten musical score. The vocal line (treble clef) starts with a quarter rest, followed by a quarter note, a half note, and a half note. The lyrics "Su — ind din un-de-le ma-ti — na — le" are written below the notes. The piano accompaniment (bass clef) continues with the eighth-note pattern.

ce se-n-al-tă a — se — men — u — nei a — rîpi de gi — gant

The third system of the handwritten musical score. The vocal line (treble clef) begins with a quarter rest, followed by a quarter note, a half note, and a half note. The lyrics "ce se-n-al-tă a — se — men — u — nei a — rîpi de gi — gant" are written below the notes. The piano accompaniment (bass clef) continues with the eighth-note pattern.

-7-

an-co-ra-te în pă-mân-tul tău

pe ca-re sunt pie-ta-te lu-mea ve-chiul

și No-ul Tes-ta-ment

Liana Alexandra
21 Sept. 1994