



Liana Alexandra

Roumania, Bucarest

THE LAST WALTZ for Oboe and Chamber Orchestra (score and parts)

About the artist

Liana Alexandra Composer Born: May 27, 1947, Bucharest, Romania Married to Serban Nichifor, composer: http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

Studies

1965-1971 - "Ciprian Porumbescu" University of Music, Bucharest, Composition Department. Awarded the special scholarship "George Enescu"

1974, 1978, 1980, 1984 - international courses of composition at Darmstadt, West Germany

1983 - an USIA stipendium in USA

PhD in Musicology

AT PRESENT: Master in music; Professor at the National University of Music of Bucharest, (teaching composition, orchestration and musical analyses), Member of Duo Intermedia and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Serban Nichifor

Selected Works

Symphonic, vocal-symphonic and concert music, music for opera

Symphony I (1971)

Cantata for women's choir and... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: GEMA - IPI code of the artist : I-000402252-8

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-lianaalexandra.htm>

About the piece



Title:	THE LAST WALTZ for Oboe and Chamber Orchestra (score and parts)
Composer:	Alexandra, Liana
Copyright:	Copyright © Liana Alexandra
Publisher:	Alexandra, Liana
Instrumentation:	oboe and orchestra
Style:	Modern classical

Liana Alexandra on free-scores.com



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LIANA ALEXANDRA

THE LAST WALTZ

for Oboe and Chamber Orchestra

The manuscript of
the last composition of
Liana Alexandra

- 2-3 August 2008, Predeal -

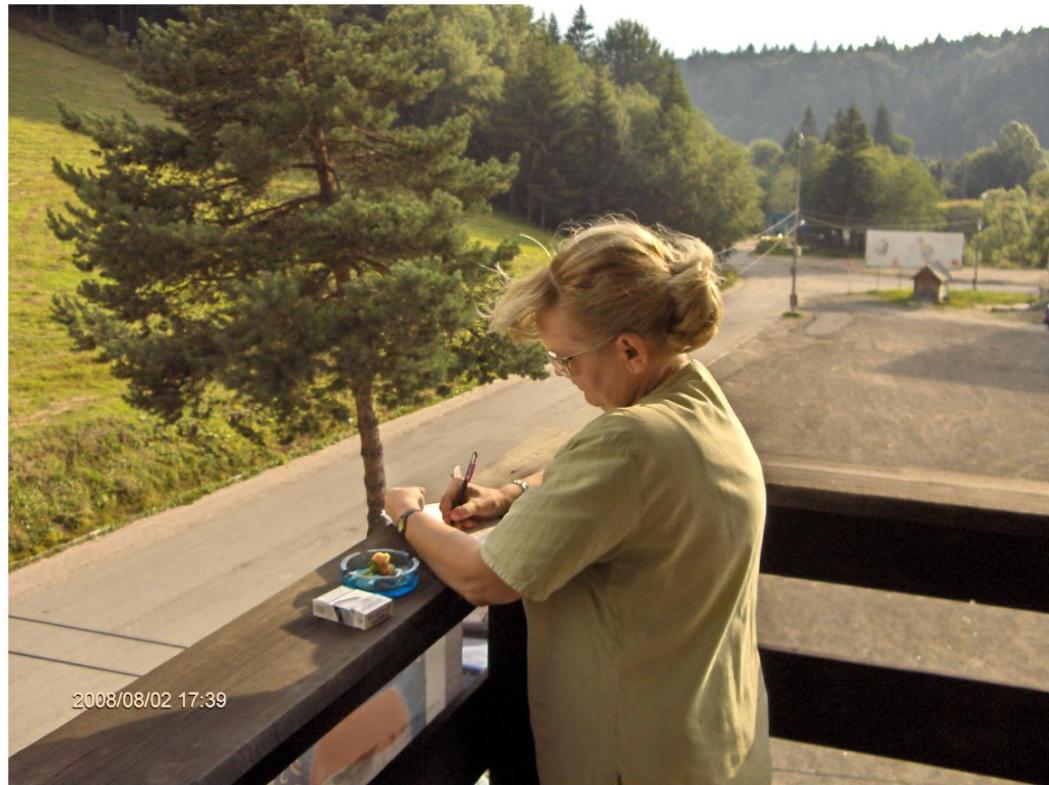
A handwritten musical score for 'The Last Waltz' by Liana Alexandra. The score consists of six staves of music for oboe and chamber orchestra. The top staff is for the oboe, and the other five staves represent different instruments or voices. The score includes various musical markings such as dynamics (pp, f), tempo (150 BPM, 200 BPM, 20x70, 45x10), and performance instructions (further travel here). The manuscript is dated 2-3 August 2008 and was composed in Predeal.

91+

36
127

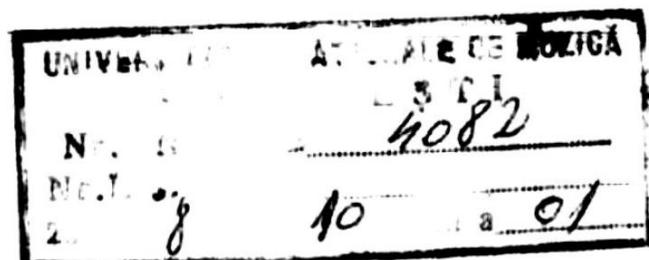
51 55 56 57 58 59 60 61
 fa do lab reb lab sol
 reb b[#] b[#] b[#] b[#] b[#] b[#] b[#] 65 66 67 68 69 70 71
 reb lab Mib do do fa
 72 73 74 75 76 77 78
 fa V Mib
 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
 reb reb sol sol re fa
 97 98 99 100 101 102 103 104
 re do do do

105 106 107 108 109 110
 fa fa re do sol
 111 112 113 114 115 116 117 118 119
 reb reb reb reb reb
 120 121 122 123 124 125 126 127 128
 re fa sol sol sol sol
 129 130 131 132 133 134
 sol fa sol sol sol sol





- 1 October 2008 -



Dominile Rector,

Subsemnata Prof. Univ. Dr. Liana Alexandra Moraru
vă rugă să fierești a mi elibera o copie după
fisa de evaluare a activității personale, pentru
anul calendaristic 2007.

Cu multumire,
Prof. Univ. Dr. Liana Alexandra Moraru

București, 1 octombrie 2008

Dominului Rector al Universității Naționale de Judecăț
din București.

- November 2010 -

Ultimul interviu dat de
compozitoarea și profesoara
LIANA ALEXANDRA

- interviul a fost realizat de Georgiana Mirica în
noiembrie 2010, la Universitatea Națională de
Muzica din București -

**1. Ce v-a determinat să alegeti meseria de compozitor?
O considerati o meserie sau o vocatie?**

Am ales această meserie pentru că mi-a plăcut și atunci probabil că a fost vocația vieții mele. Sigur, ea devine și meserie, dar devine o meserie după ce depășești stadiul acela de pasiune și de creație, de dorință, de necesitate de a crea. Chiar ce m-a determinat nu pot să răspund, cu toată sinceritatea, pentru că eu am pornit educația muzicală din fragedă copilărie. Muzica a fost primul limbaj pe care l-am învățat, am învățat întâi să scriu note, să citesc note la 3 ani și, abia după aceea alfabetul. E greu de spus ce m-a determinat. Probabil că am crescut în mediul muzical și asta mi-a plăcut. Eu am făcut liceul teoretic unde am învățat foarte bine. Am ieșit șefă de promoție la liceul *Gheorghe Lazăr*, puteam să aleg orice, dar am ales-o pentru că atunci mi-a plăcut. Sigur, acum poate mi-am mai schimbat din păreri, dar cariera e consolidată într-o direcție.

Cred că dacă aş fi din nou la 18 ani n-aş mai porni să fac muzică din nou. Deși m-am afirmat -cred- unii spun că plenar-adică am compus mult –sunt- prezentă, un compozitor –cred că răsfățat până la urmă de soartă prin solicitările pe care le am. Dar, având o dublă sau triplă

participare și existență în viață. De exemplu, catedra impune o anumită rigoare.

Prezența la catedră ca profesor și viața socială își au regulile lor, creația e cu totul altceva, eu sunt profund dezamăgită de răutățile colegilor. Adică nu mi-aș fi putut imagina că în acest domeniu, răutatea umană – pe cât e de frumos limbajul muzical - e atât de mare. Și din acest punct de vedere, dacă aş avea 18 ani, nu aş mai face muzică. Adică, nu mi-aș imagina că mă întâlnesc cu niște răutați –invidie – atât de mare, încât se plătesc unele și cu viața. La modul fizic. Eu sunt căsătorită cu un compozitor, suntem impreună de o viață, noi nu ne-am invidiat și nu ne-am urât niciodată. Probabil că facem o excepție. Eu nu pot să fiu invidioasă pe cineva că a produs.

2. Aveți un compozitor preferat? Dacă da, v-a influențat acesta într-un fel propriile compozиtii?

E greu de spus. Îmi plac compozitori din toate genurile, din toate stilurile. Îmi place foarte mult folclorul românesc. Dacă e să spun, compozitorul preferat e etos-ul nostru, românesc, totuși mă definește ca și autoare, ca stare de spirit. Tehnic, sigur, toate mijloacele tehnice.

3. Ați compus lucrări în genuri diferite: simfonic, vocal-simfonic, concertant, de operă, cameral. Dintre acestea, aveți predilecție pentru un anumit gen?

Da, genul simfonic , vocal-simfonic și opera. Deci, genurile ample, acestea mă și definesc.

4. În care dintre lucrările dumneavoastră vă regăsiți cel mai bine?

Cred că în simfonii. Pentru că nu le-am scris niciodată la cerere. De exemplu, concertele instrumentale, toate s-au născut din cerere. De aici unele combinații care par stranii: flaut și violă, concert pt. pian sau pt. 2 piane, sau pian la 4 mâini, concert pt. colarinet, pt. saxofon, 5 soliști

și orchestră. Au fost solicitări nominale. La simfonii a fost doar solicitarea sufletului.

5. În ce formăție instrumentală regăsiți cel mai bine echilibrul sonor?

În orchestră și mai nou și în computer.

6. Mi-ați putea spune anumite trăsături specifice definirii stilului personal?

Cred că sunt neoromantică, aşa cum mi-au spus mulți. Adică îmbin tehnici foarte moderne de compozitie, dar dacă nu sună și frumos mie nu-mi plac. Frumos nu înseamnă neapărat euforic, sau eufonie, poate să fie și dramatic dar nu m-am supărat când mi-au spus mulți muzicologi că sunt neoromantică.

7. Sunteți o adeptă a programatismului sau vă regăsiți mai mult în muzica pură?

În muzică și matematică. În asta mi-am dat și doctoratul.

8. Ce vă inspiră pentru a compune și care sunt locurile favorite?

Ideeă muzicală în sine mă inspiră. Eu cu mine însămi.

9. Credeți în geniul Mozart sau în muncă stăruitoare pentru a deveni geniu?

Mozart în sine e un geniu. Sigur!

10. Cum v-ați judeca propria creație în calitate de critic muzical, dacă aceasta ar apartine unui alt compozitor?

Cu lupa criticului care are o meserie în mână. Nu cu sentimentul, ci obiectiv.

11. Activitatea dvs. reunește mai multe direcții: pedagog, compozitor, membru al unor uniuni de creație. Cum se îmbină toate aceste preocupări?

O muncă asiduă.

12. Care sunt perspectivele muzicii secolului XX?

Este secolul cel mai frumos, cu cele mai multe stiluri.

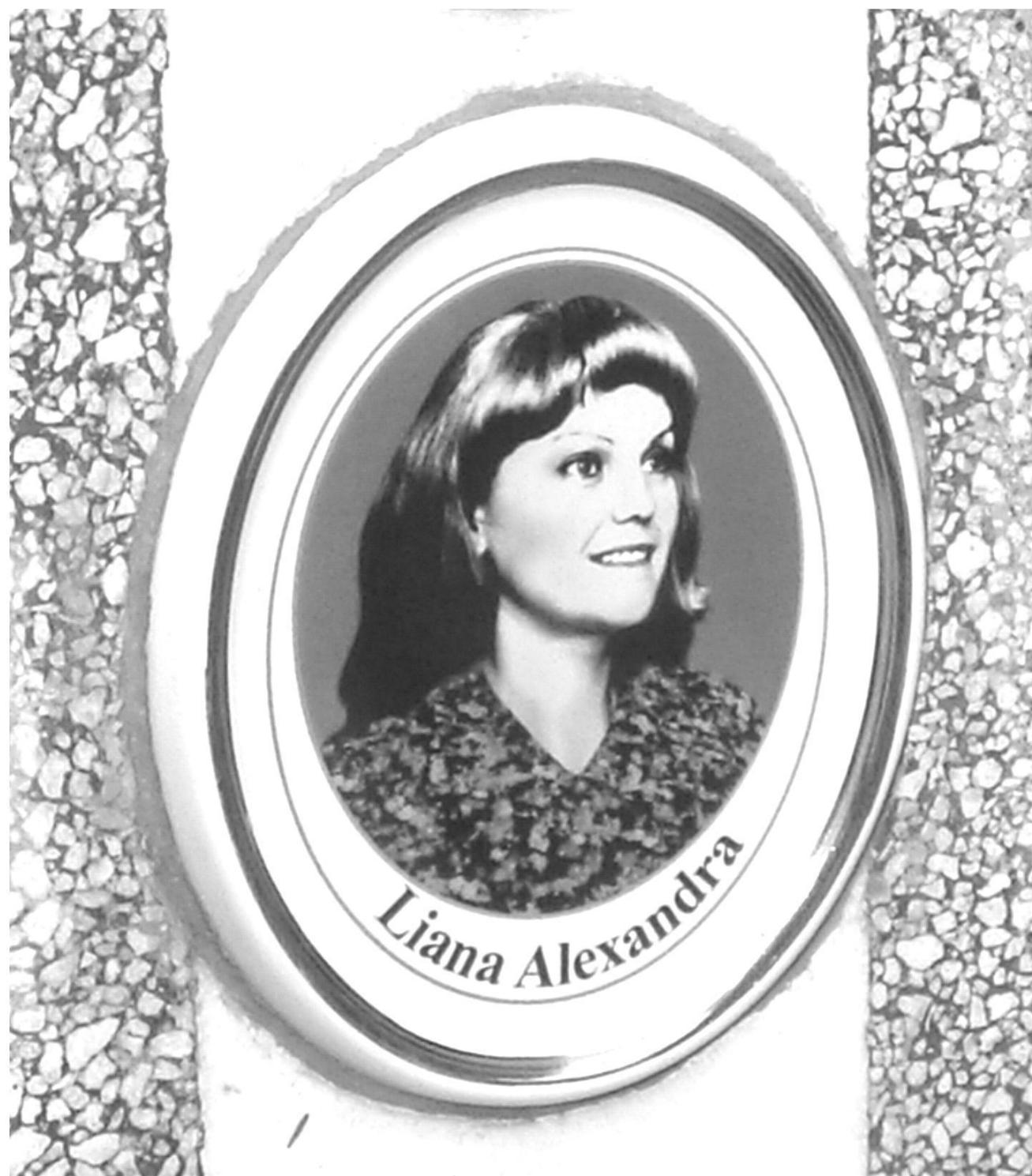
13. Cum vedeti muzica astazi?

Variată, aşa cum e şi omenirea. Eu sunt pozitivă.

14. Un gând concluziv...

Succes şi pace pentru toată lumea şi inspirație tuturor compozitoarelor.

- January 2011 -



Dolce e Lontano**The Last Waltz****Liana Alexandra**

Oboe Solo $\text{♩} = 60$ $\frac{3}{4}$

Celesta (Celesta - 1 octave higher than written) p mp

Harp mp

Vni I mp

Vni II mp

Vle mp

Vlc mp

Cb Pizz. mp

Musical score for orchestra, page 2. The score consists of eight staves:

- Oboe Solo**: Playing eighth-note patterns with grace notes.
- Celesta**: Playing sixteenth-note patterns.
- Harp**: Playing eighth-note patterns.
- Vni I**: Playing eighth-note patterns.
- Vni II**: Playing eighth-note patterns.
- Vle**: Playing eighth-note patterns.
- Vlc**: Playing eighth-note patterns.
- Cb**: Playing eighth-note patterns.

The score is in common time (indicated by 'C') and includes measure numbers 1 through 8. Measure 1: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern). Measure 2: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern). Measure 3: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern). Measure 4: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern). Measure 5: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern). Measure 6: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern). Measure 7: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern). Measure 8: Oboe Solo (eighth-note pattern), Celesta (eighth-note pattern), Harp (eighth-note pattern), Vni I (eighth-note pattern), Vni II (eighth-note pattern), Vle (eighth-note pattern), Vlc (eighth-note pattern), Cb (eighth-note pattern).

13

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

19

A musical score for orchestra and celesta. The score consists of eight staves. From top to bottom: Oboe Solo, Celesta, Harp, Vni I, Vni II, Vle, Vlc, and Cb. The Oboe Solo staff has a treble clef and a key signature of one flat. The Celesta, Harp, Vni I, Vni II, and Vle staves have a treble clef and a key signature of one flat. The Vlc and Cb staves have a bass clef and a key signature of one flat. Measure 19 begins with a single note in the Oboe Solo, followed by eighth-note patterns in the Celesta and Harp. The Vni I staff has a 'tremolo' instruction. The Vni II staff has a sustained note. The Vle staff has a dotted half note. The Vlc staff has a sustained note. The Cb staff has a eighth-note pattern.

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

25

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

30

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

mp

37

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

43

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

49

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

53

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

58.

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

64

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

70

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

75

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

al ord.

80

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

86

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

92

A musical score for orchestra and celesta. The score consists of eight staves. From top to bottom: Oboe Solo, Celesta, Harp, Vni I, Vni II, Vle, Vlc, and Cb. The Oboe Solo staff has a melodic line with dynamic markings p , p , p , p , and mp . The Celesta, Harp, and Vni I staves provide harmonic support with sustained notes and rhythmic patterns. The Vni II staff features a sustained note followed by a tremolo. The Vle, Vlc, and Cb staves provide harmonic support with sustained notes and rhythmic patterns.

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

98

Oboe Solo

Celesta

Harp

Vn I

Vn II

Vle

Vlc

Cb

105

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

110

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

A musical score page showing seven staves of music. The top staff is for Oboe Solo, featuring two melodic lines with grace notes and slurs. The second staff is for Celesta, with eighth-note patterns. The third staff is for Harp, with sixteenth-note patterns. The fourth staff is for Vni I (Viola), with eighth-note patterns. The fifth staff is for Vni II (Violin II), with eighth-note patterns. The sixth staff is for Vle (Violoncello), with eighth-note patterns. The seventh staff is for Vlc (Double Bass), with eighth-note patterns. The eighth staff is for Cb (Cello), with eighth-note patterns. Measure 110 begins with a dynamic of 110. The Oboe Solo has grace notes and slurs. The Celesta and Harp provide harmonic support. The woodwind section (Vni I, Vni II) and strings (Vle, Vlc, Cb) provide rhythmic drive. The bassoon (Cb) has a prominent role in the harmonic foundation.

115

Oboe Solo

Celesta

Harp

Vn I

Vn II

Vle

Vlc

Cb

al ord.

122

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

A musical score for orchestra and celesta. The score consists of eight staves. From top to bottom: Oboe Solo, Celesta, Harp, Vni I, Vni II, Vle, Vlc, and Cb. The Oboe Solo and Vni I staves feature melodic lines with grace notes and slurs. The Celesta, Harp, and Vlc staves provide harmonic support with sustained notes and rhythmic patterns. The Vni II staff shows sustained notes. The Vle staff begins with a dynamic of p . The Vlc staff ends with a dynamic of f . The Cb staff consists of eighth-note patterns. Measure 122 concludes with a dynamic of mf and a tremolo instruction for the Vni I part.

128

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

135

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

mp

al ord.

141

Oboe Solo *p* poco a poco calando

Celesta

Harp

Vni I tremolo

Vni II

Vle

Vlc

Cb

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: Oboe Solo, Celesta, Harp, Vni I (Viola), Vni II (Violin), Vle (Vielle), Vlc (Vcllo), and Cb (Cello). The Oboe Solo staff includes lyrics in Italian: 'poco a poco calando'. Various dynamics such as 'p' (piano), 'f' (forte), and 'ff' (double forte) are marked throughout the score. Measure numbers 141 and 142 are visible at the top of the page.

148  

Oboe Solo *rall.*

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb



Predeal, 2 - 3 aug. 2008

The Last Waltz

Oboe Solo Part

Dolce e Lontano

Liana Alexandra

1 *mp*

2

7

12

17

22

27

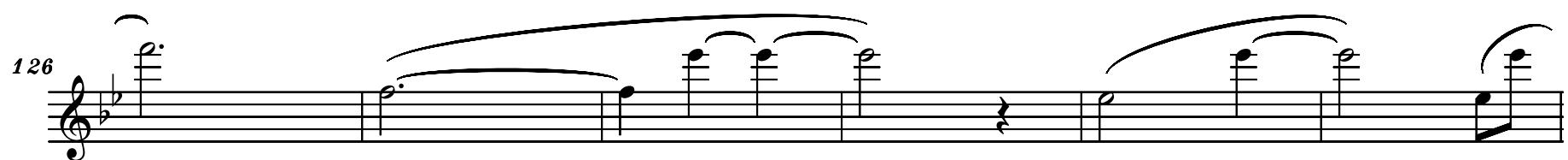
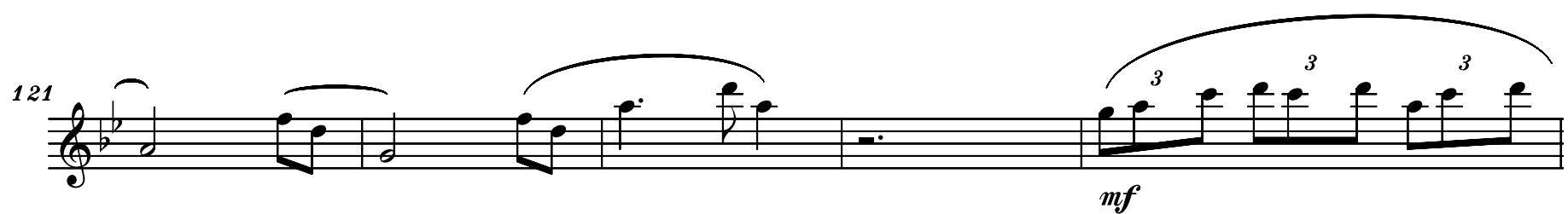
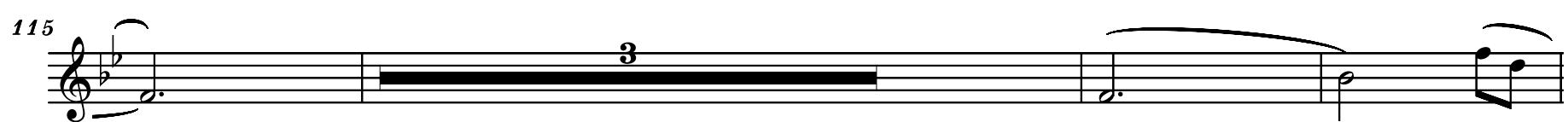
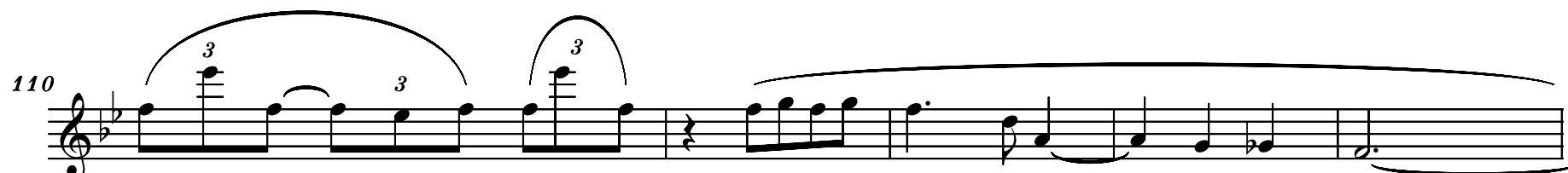
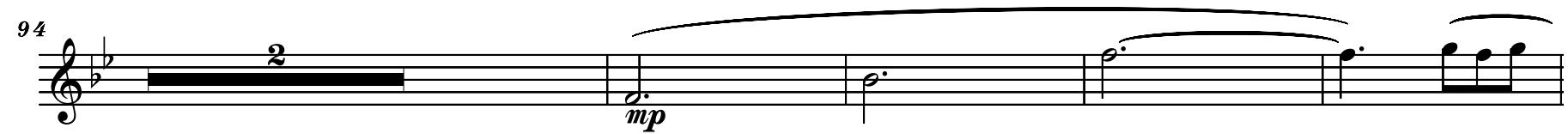
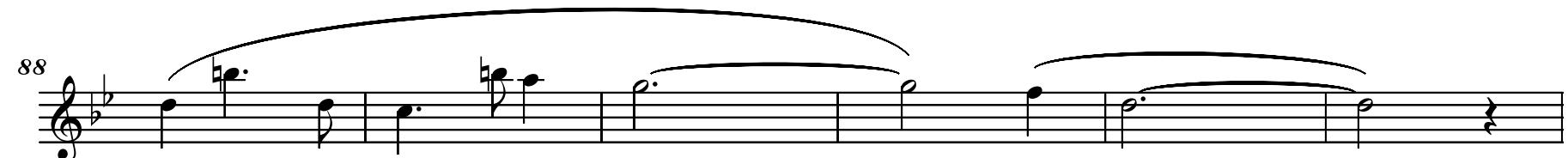
32

37 *mf*

38

39

A musical score consisting of eight staves of music for a solo instrument, likely flute or oboe. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers are provided at the beginning of each staff: 44, 50, 54, 60, 66, 72, 76, and 82. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Measures 50 through 54 feature sixteenth-note patterns with a '3' above them, indicating a triplet grouping. Measures 72 through 76 show eighth-note patterns with a '3' above them. Measures 82 through 86 show eighth-note patterns with a '2' above them, indicating a double-time grouping.



132

mp

138

p poco a poco calando

144

rall.

151

J = 50

The Last Waltz

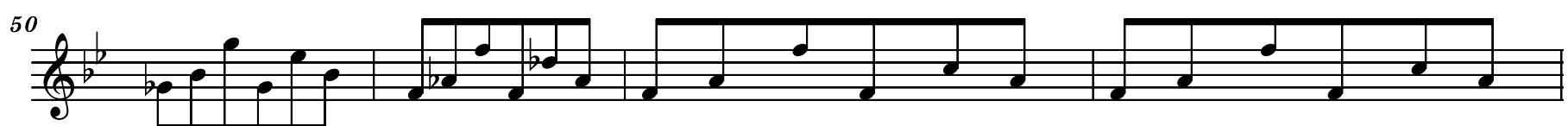
Celesta Part

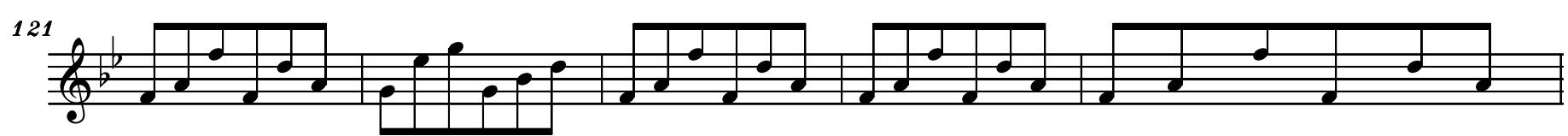
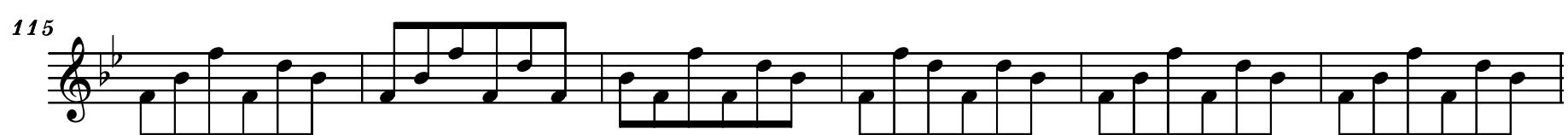
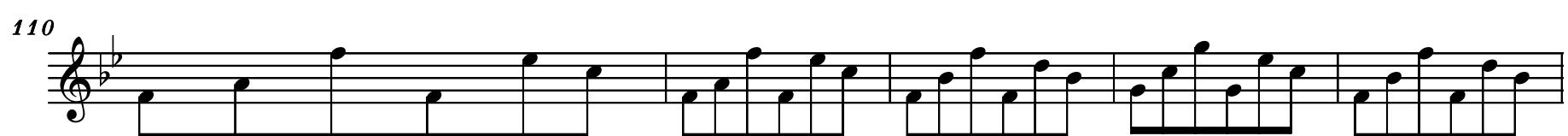
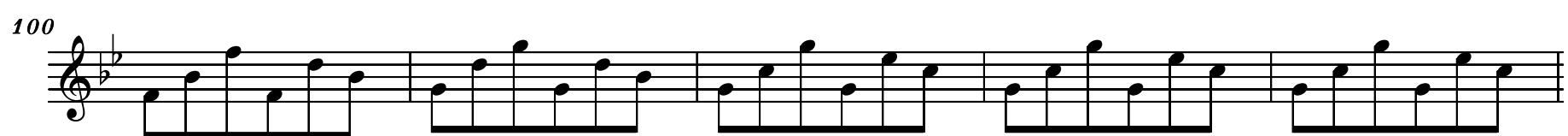
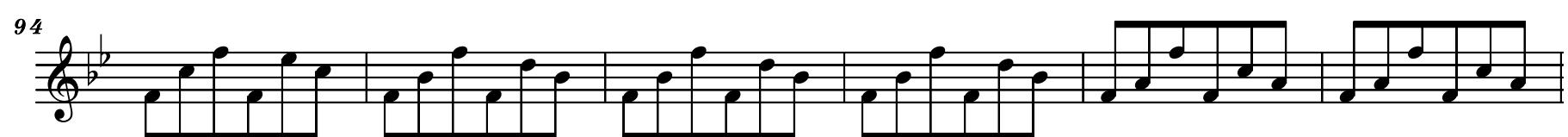
Dolce e Lontano

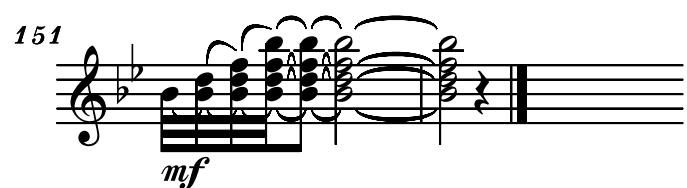
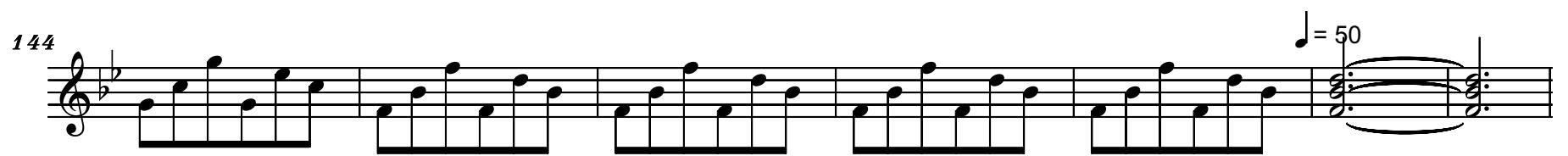
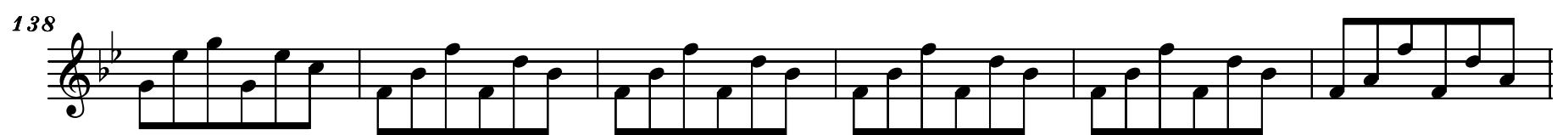
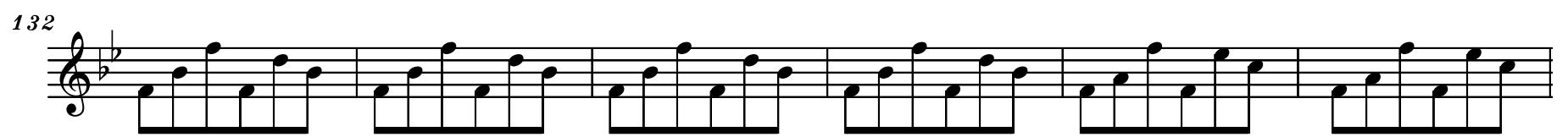
Liana Alexandra

(Celesta - 1 octave higher than written)

The sheet music consists of nine staves of musical notation for celesta. The first staff begins with a dynamic marking *p*. The tempo is indicated as $= 60$. The key signature is one flat. Measure numbers 1 through 39 are placed at the start of each staff. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes. The notation is primarily in common time, with occasional changes in measure length indicated by vertical bar lines.







The Last Waltz

Harp Part

Dolce e Lontano

Liana Alexandra

A musical score for the harp, consisting of eight staves of music. The score is in common time (indicated by '3/4') and has a key signature of one flat (indicated by a 'B' with a sharp sign). The tempo is marked as 'J = 60'. The dynamics are indicated as 'mp' (mezzo-forte) throughout. The music is divided into measures by vertical bar lines. Measure numbers are placed at the beginning of each staff: 1, 7, 12, 17, 23, 27, 33, and 39. The harp part consists of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note chords.

44

50

54

60

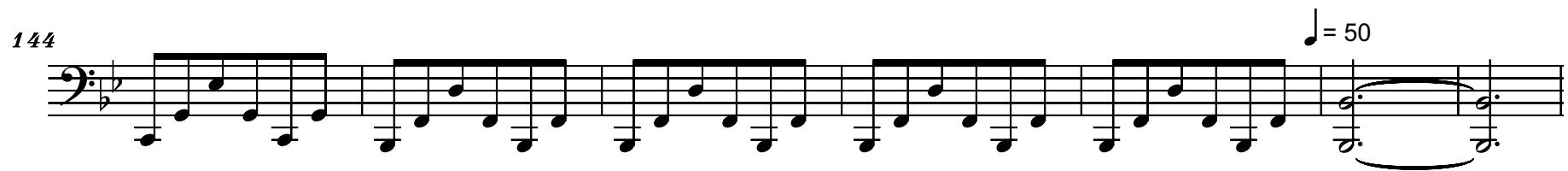
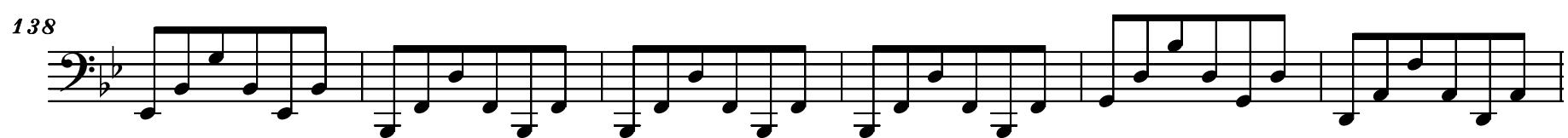
66

72

76

82

The image displays a page of musical notation for a bassoon. It features ten staves of music, each starting with a bass clef and a key signature of one flat. Measure numbers are placed at the beginning of each staff: 88, 94, 100, 105, 110, 115, 121, and 126. The music is composed of eighth-note patterns, with some sixteenth-note figures and rests. The notes are black on white lines, and the stems generally point upwards.



The Last Waltz

Violini I Part

Dolce e Lontano

Liana Alexandra

A musical score for Violini I Part, featuring nine staves of music. The score is in common time, key signature of one flat, and includes dynamic markings like *mp* and *tremolo*. Measure numbers 1 through 39 are indicated above each staff. The music consists of various note patterns, including eighth and sixteenth notes, with some measures featuring sustained notes or rests.

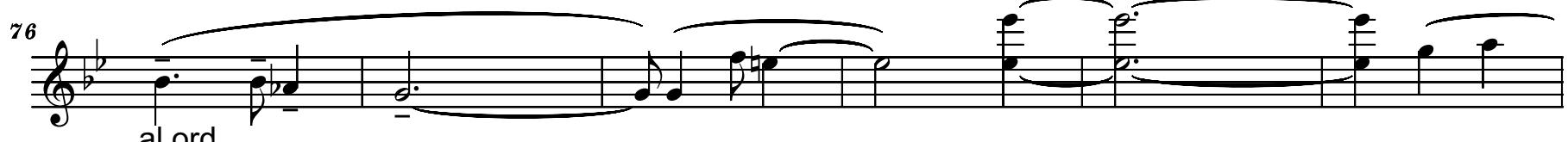
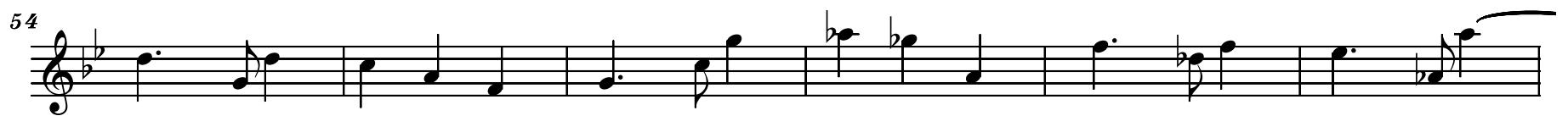
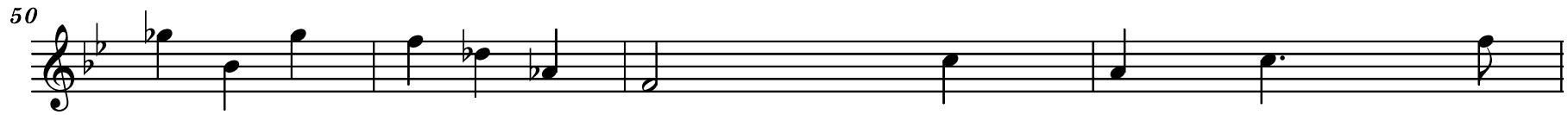
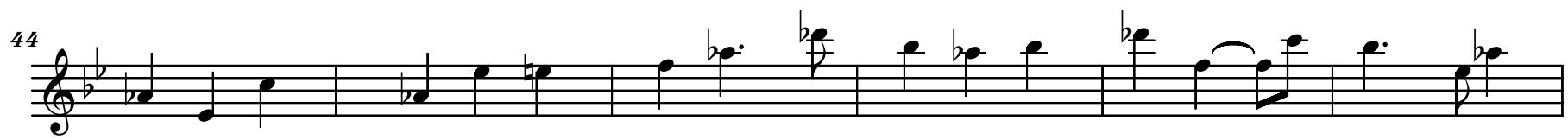
1 2 3 4 5 6 7 8 9

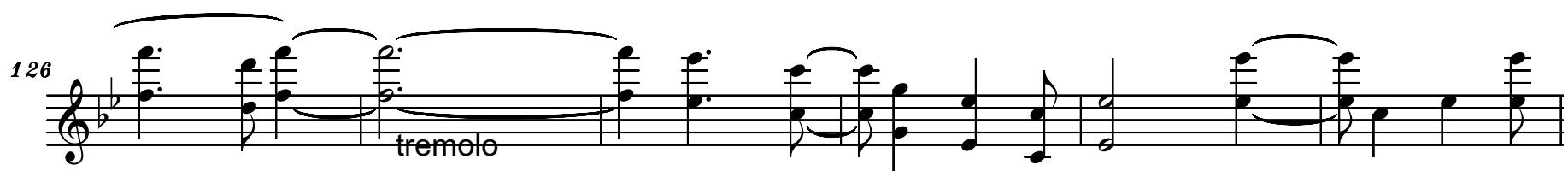
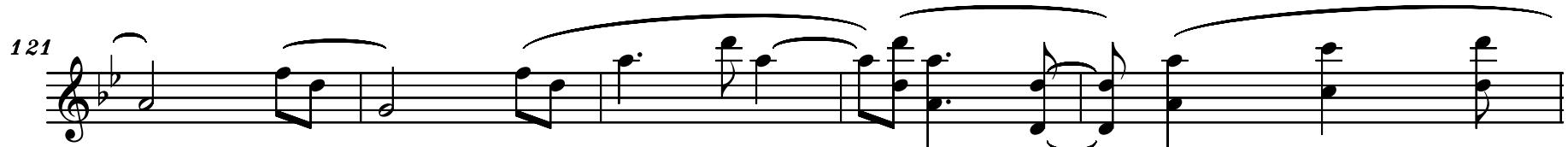
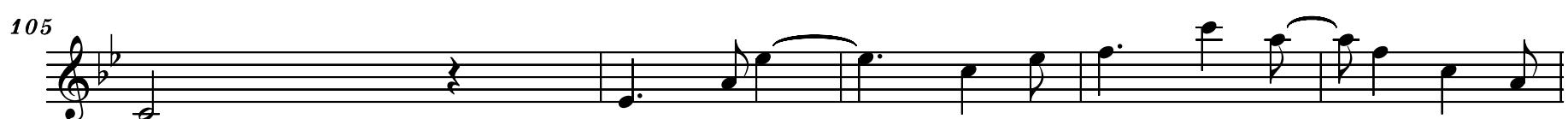
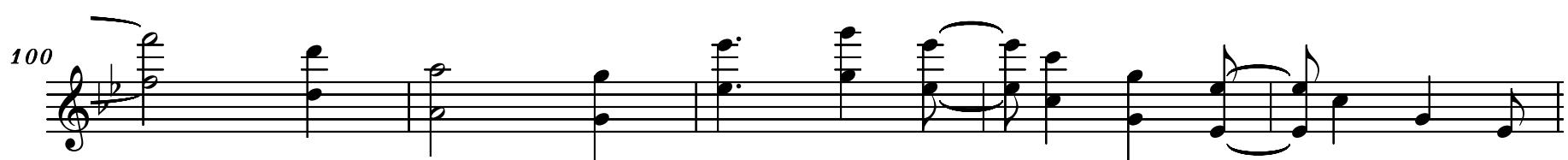
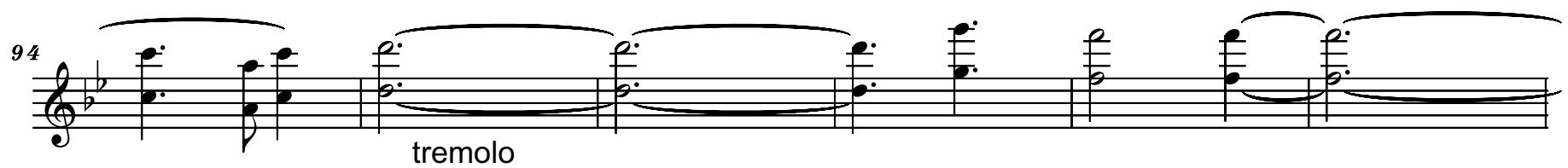
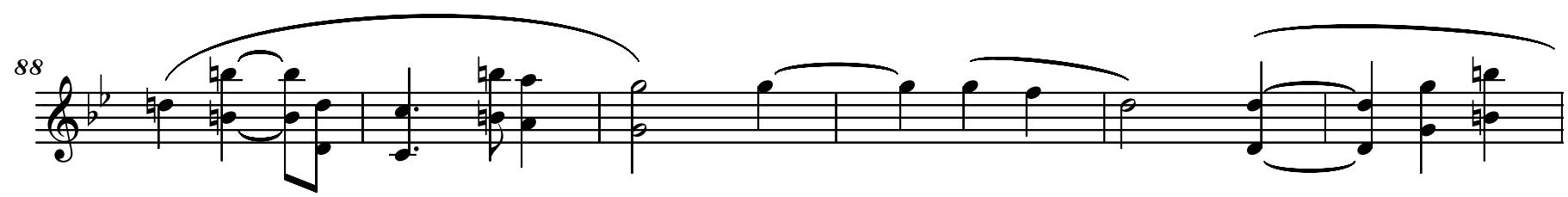
10 11 12 13 14 15 16 17 18

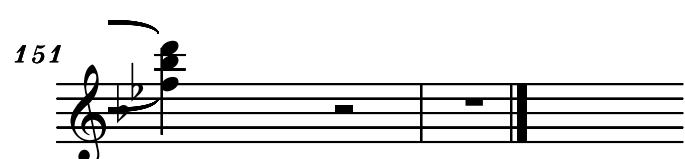
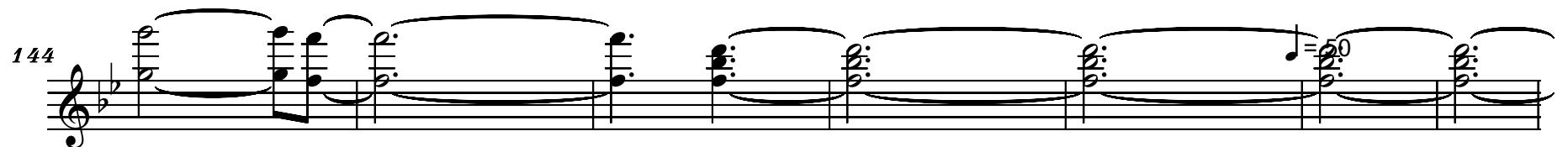
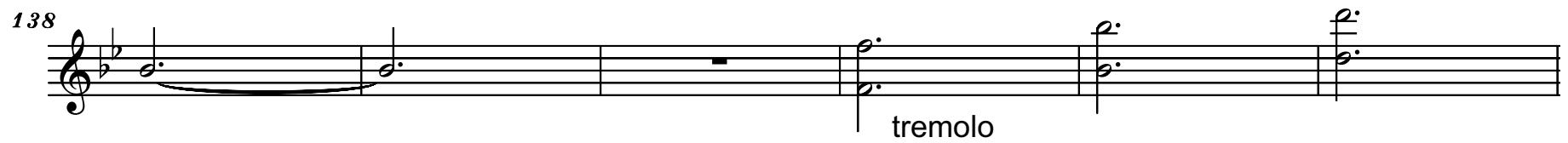
19 20 21 22 23 24 25 26 27

28 29 30 31 32 33 34 35 36

37 38 39







The Last Waltz

Violini II Part

Dolce e Lontano

Liana Alexandra

1
♩ = 60
3/4
mp

7

12

17

22

27

32

37

44

50

54

60

66

72

76

82

88

94

100

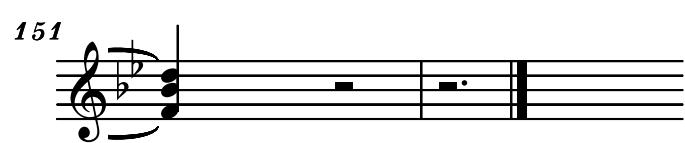
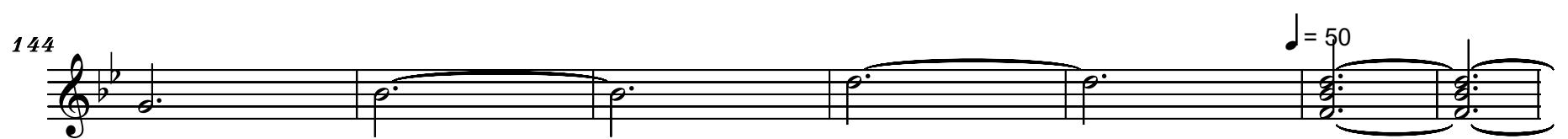
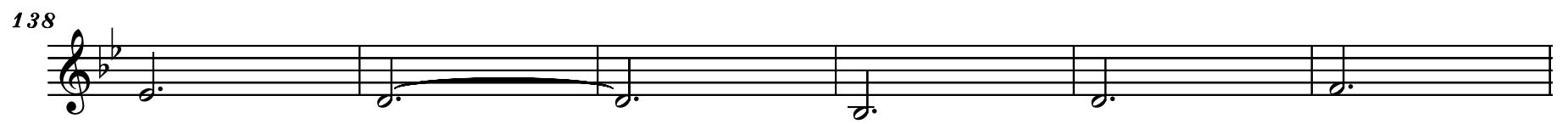
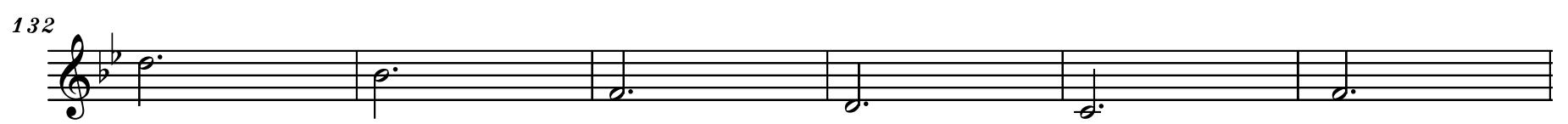
105

110

115

121

126



The Last Waltz

Viole Part

Dolce e Lontano

Liana Alexandra

$\text{J} = 60$

3 **4**

mp

7

12

17

23

27

33

39

44

50

54

60

66

72

76

82

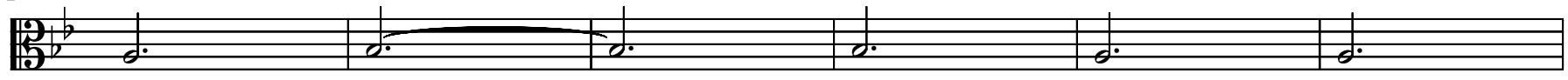
The musical score for bassoon consists of nine staves of music. The key signature is one flat, and the time signature is common time (indicated by '4'). The bassoon part is written on a bass clef staff.

- Measure 44:** Starts with a dotted half note, followed by a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note.
- Measure 50:** Starts with a eighth note, followed by a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note.
- Measure 54:** Starts with a eighth note, followed by a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note.
- Measure 60:** Starts with a eighth note, followed by a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note.
- Measure 66:** Starts with a eighth note, followed by a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note.
- Measure 72:** Starts with a eighth note, followed by a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note.
- Measure 76:** Starts with a eighth note, followed by a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note.
- Measure 82:** Starts with a eighth note, followed by a eighth note, and a eighth note.

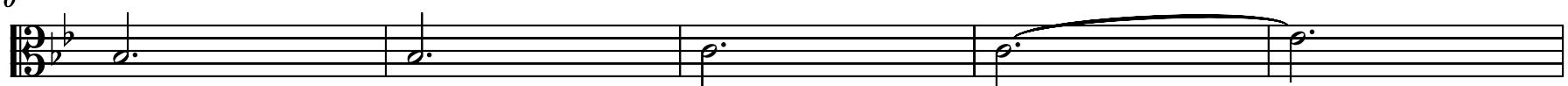
88



94



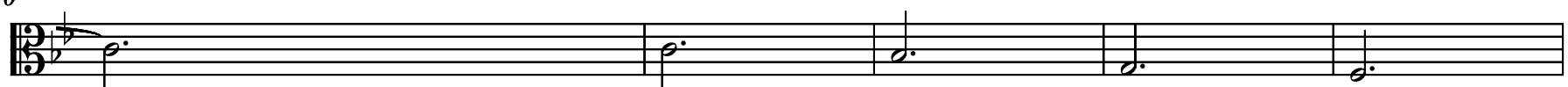
100



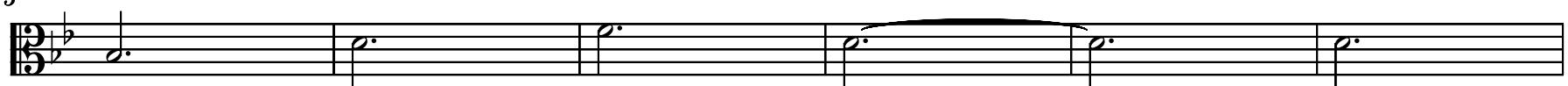
105



110



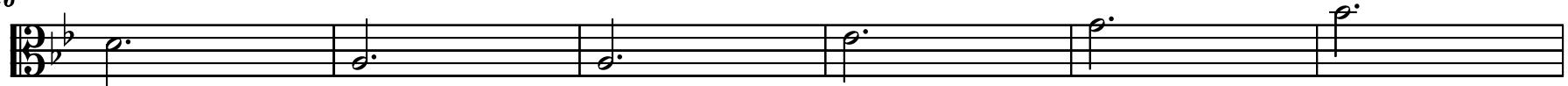
115

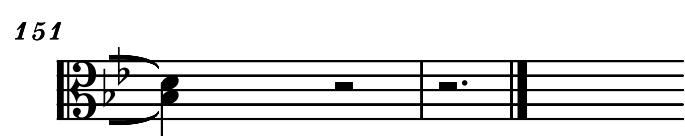
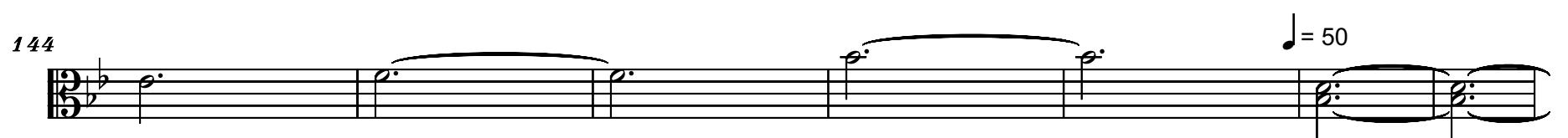


121



126





The Last Waltz

Celli Part

Dolce e Lontano

Liana Alexandra

$\text{♩} = 60$

mp

1

7

12

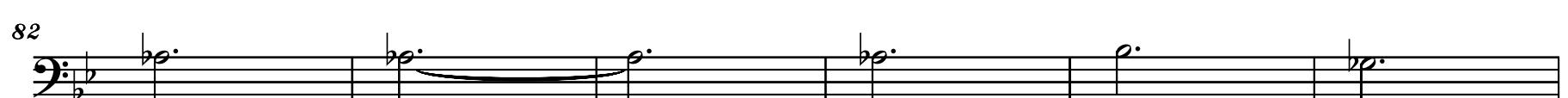
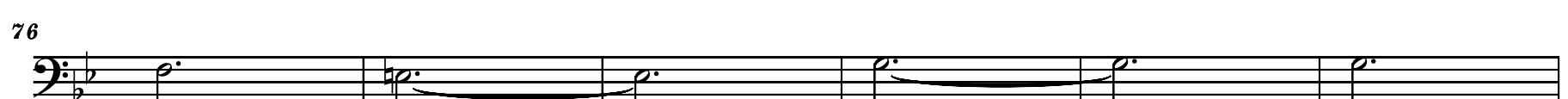
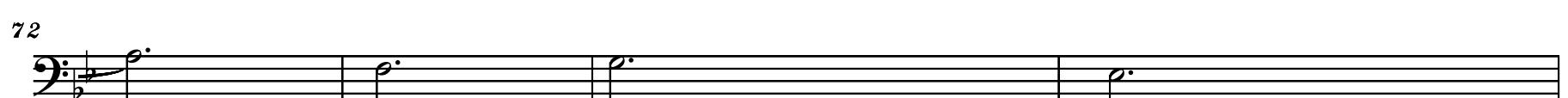
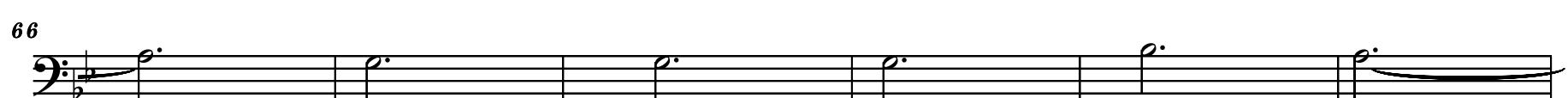
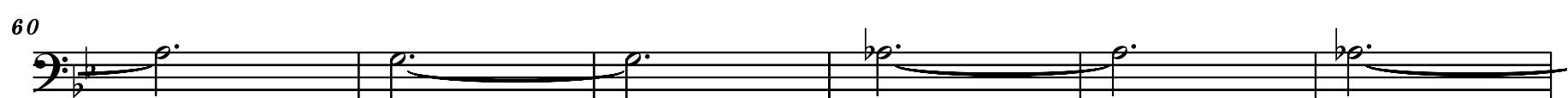
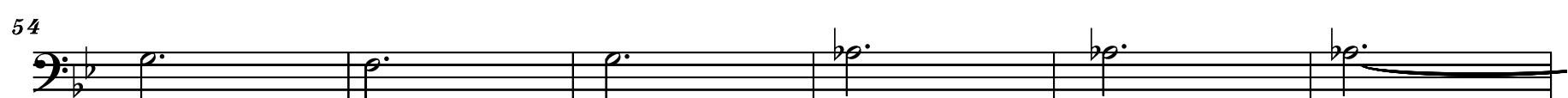
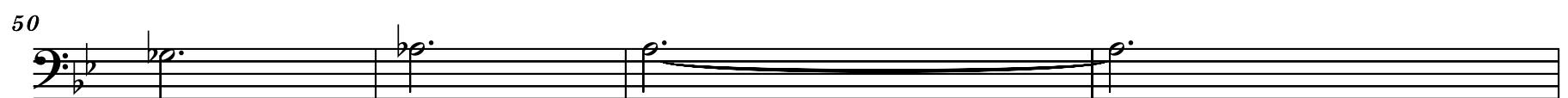
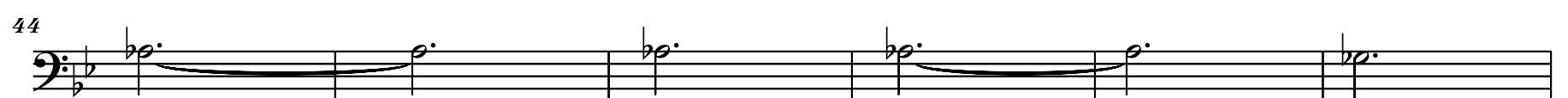
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23

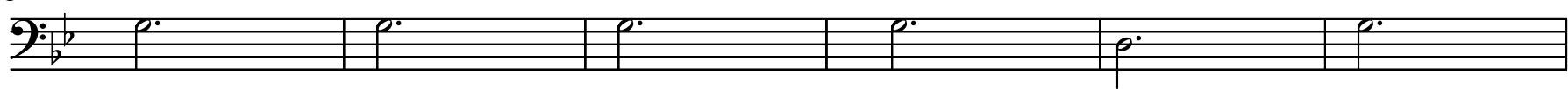
27

33

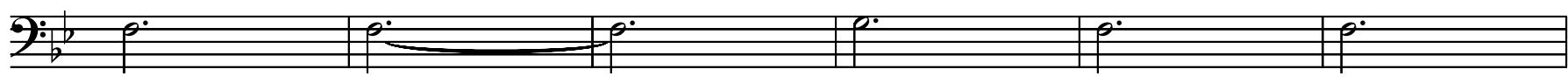
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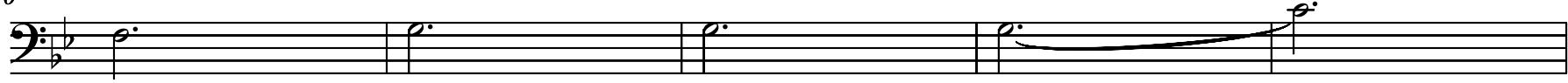
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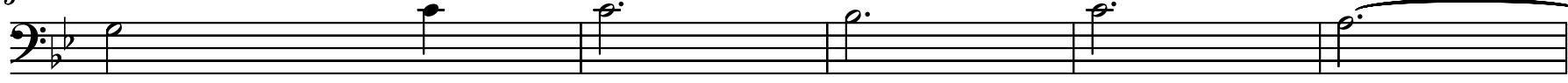
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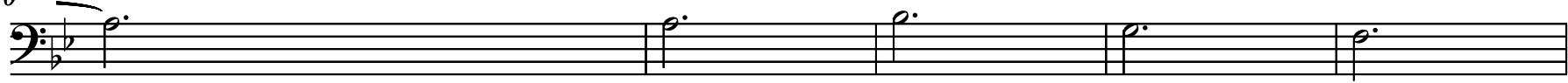
100



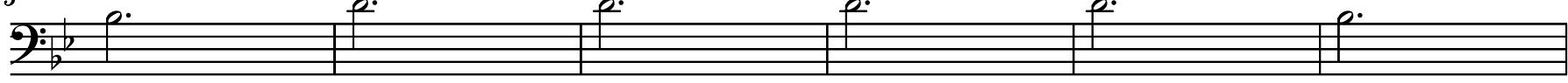
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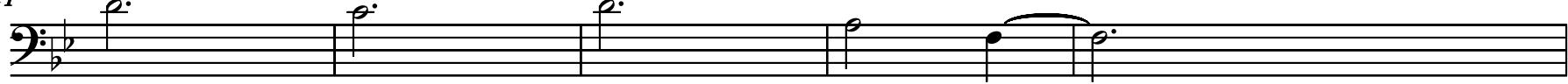
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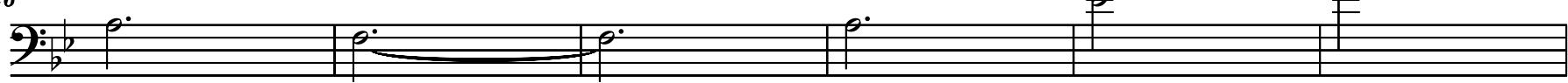
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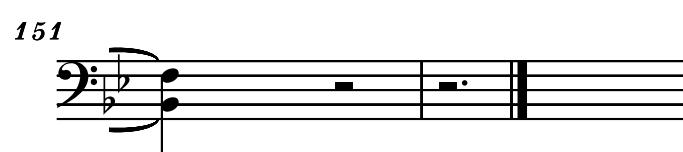
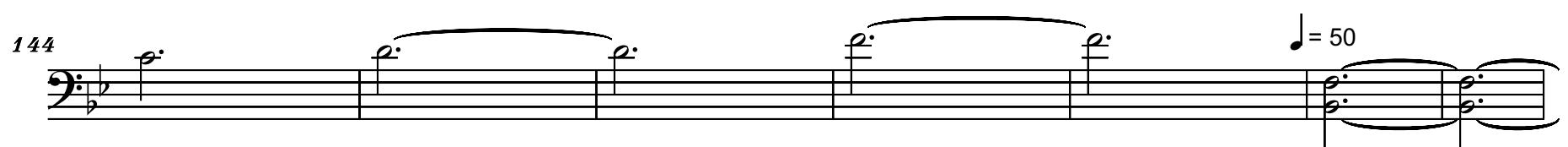
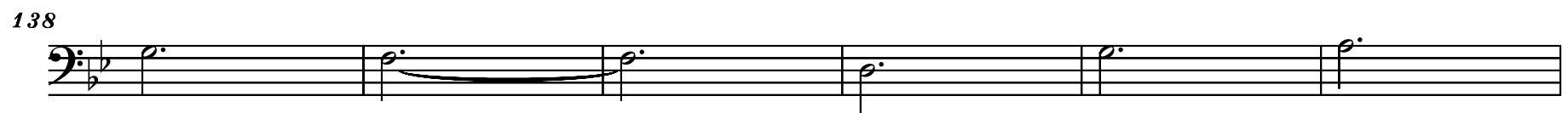
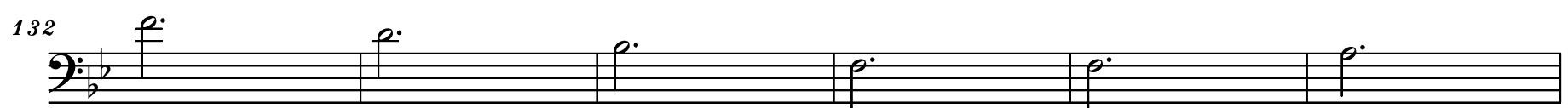


121



126





The Last Waltz

Cb. Part

Dolce e Lontano

Liana Alexandra

















44

50

54

60

66

72

76

82

A musical score for a single bass clef line, spanning from measure 44 to 82. The score consists of eight staves of music, each starting with a bass clef and a key signature of one flat. Measure 44 features eighth-note patterns. Measures 50 and 54 show more complex rhythms with sixteenth notes and quarter notes. Measures 60 through 76 continue the eighth-note patterns. Measure 82 concludes the section with a final eighth-note pattern.

88



94



100



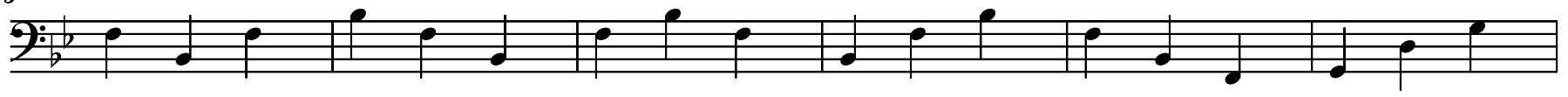
105



110



115



121



126



132



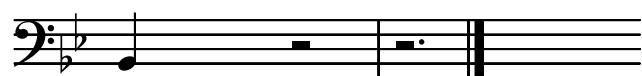
138



144



151



Predeal, 2 - 3 aug. 2008