









**Ex. 4. D. Lupu, *Adio Chiustenge!*, *Aș vrea aicea să trăiesc* (mm. 5-12)**

De de-par-te am so-sit Din-tr-o al-tă lu-me am ve-nit

Oa-re-n - tăm-pla-rea sau poa-te ma-rea A - ici ne-a o - prit.

In the second section (**A1**), there is a return to the basic key of *G – major*; however, the text is missing from the first four measures at the beginning of the piece. This absence is compensated by an instrumental conclusion in which the melody is played by all the woodwind and brass instruments (including the trombone), supported by the piano. The melodic line (m. 33), borrowed from the second phrase, confirms the search for an answer to *Bertha*'s question, which made the sisters stop right here: ...*Was it by chance or maybe the sea that stopped us here. Voicu* will engage in *Bertha*'s dialogue through mimetic-gestural actions, reacting actively to key phrases in this piece: ...*I would like to live here* or ...*Thank you, I love you, you gave me a flower*. In the orchestral concluding section of this piece, *Bertha* throws herself into *Voicu*'s arms, confirming that she is already in love: ...*With love, I embrace myself*.

Regarding the vocal interpretation, it is necessary to carefully choose the timbral color of the mezzo-soprano voice; simultaneously, a correct interpretation of the quite complicated rhythmic figures is required, for example, singing the quintuplet accurately in m. 9. It will be necessary to blend the performance style specific to *light music* with that of *classical music*. It may be necessary to transpose the musical material down by a semitone.

## 5. Conclusion

The musical *Adio Chiustenge!* by the composer Dumitru Lupu is a significant example of the Romanian musical genre, created in close collaboration with the librettist Carmen Aldea Vlad, with additional contributions of lyrics by Viorela Filip (in No. 17 *I come back to you again*) and Florin Pretorian (in No. 7 *We love*).

Inspired by the legends of the city of Constanța, this musical is distinguished by an original subject and bears the signature of an experienced composer, recognized both in Romania and outside its borders, for his multiple hits.

The atmosphere of the action is reproduced through music, stage action, scenography, sets, costumes (costume sketches), even if this musical was not staged, the composer left us tangible recommendations related to these aspects that we find in the personal archive.

The polystylistic nature of the musical language in the given creation determines the specific requirements submitted to the performers of the *musical Adio Chiustenge!*. It is about the ability to play different styles of vocal interpretation: *lyrical* and *pop* music.

The *musical Adio Chiustenge!* signed by Dumitru Lupu in collaboration with the librettist Carmen Aldea Vlad falls within the main trends in the development of *musicals* from the second half of the 20th century - the beginning of the 21st century.

## 6. References

### Electronic sources

Appendix From the composer's personal archive „Chiustenge information”.

Tcacenco V. *The History of Pop Music and Jazz*. Lectures. Retrieved November 25, 2023, from

[https://amtap.md/wpcontent/uploads/2019/09/Victoria\\_Tcacenco\\_istoria\\_muzicii\\_usoare\\_manual.pdf](https://amtap.md/wpcontent/uploads/2019/09/Victoria_Tcacenco_istoria_muzicii_usoare_manual.pdf).