



Ioan Dobrinescu

Roumania, Bucharest

Music for a while from Oedipus (z 583/2) Purcell, Henry

About the artist

Ioan Dobrinescu was born in 1960 and studied the violin at the George Enescu Music High school and then composition at the University of Music in Bucharest, which he graduated in 1986 as head of his class. Among the masters that have marked his artistic path are the late composers and professors Aurel Stroe, Tiberiu Olah, Stefan Niculescu, Alexandru Pascanu, Dan Constantinescu, Anatol Vieru and Constantin Bugeanu.

After a short career in teaching, Ioan Dobrinescu becomes an editor for Actualitatea Muzicala, the magazine of the Romanian Composers and Musicologist Union. From 1991 onward he became editor and later artistic counselor for the Romanian Broadcasting Corporation. He is currently the head of the Evaluation Committee for Musical Recordings.

In tandem with his numerous programs and music shows of all genres, Ioan Dobrinescu has also written as a music critic, presented numerous concerts and written concert programmes.

Even during his studies, Ioan Dobrinescu... (more online)

Associate: UCMR-ADA - IPI code of the artist : 00 262 54 16 76

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

About the piece



Title: Music for a while from Oedipus [z 583/2]
Composer: Purcell, Henry
Arranger: Dobrinescu, Ioan
Copyright: Copyright © Ioan Dobrinescu
Publisher: Dobrinescu, Ioan
Instrumentation: 6 female voices a cappella
Style: Baroque

Ioan Dobrinescu on [free-scores.com](https://www.free-scores.com)

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Music for a while

Henry Purcell - arr. Ioan Dobrinescu

$\text{♩} = 40$

Soprano 1 *mp* Mu - sick

Soprano 2

Soprano 3

Mezzo-soprano *pp* M

Alto *pp* M

Contralto *pp* Dum dum, dum,

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S. 1 *mf*
 Mu - sick for a_ while, shall all your cares be_guile, shall all, shal all, shal all, shal

S. 2 *mp* *mf*
 Mu - sick Mu - sick for a_

S. 3 *p*
 Mu - sick for a_ while, be_ guile, shall all, shall all, shal all, shal all,

M-S. *p*
 Mu - sick shall all cares be_guile, shall all, shall all, shall all, shal

A.
 shall all your cares be_guile, shall all, shall all, shall all, shal

C.
 shall all your cares be_guile, shall all, shall all, shall all, shall

A

9

f *mp* *mf*

S. 1 all, shall all, your cares be guile, Wond 'ring, Wond

S. 2 while, shall all, your cares be guile, Wond 'ring,

S. 3 all, cares be guile, shall all, shall all, shall all, shall all,

M-S. all, shall all, your cares be guile, shall all, shall all, shall all, shall

A. all, shall all, your cares be guile,

C. all, shall all, your cares be guile,

The musical score is written for six voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Soprano 3 (S. 3), Mezzo-Soprano (M-S.), Alto (A.), and Contralto (C.). The music is in a key with one sharp (F#) and a common time signature. Dynamics include forte (f), mezzo-piano (mp), and mezzo-forte (mf). A section marked 'A' begins at measure 9. The lyrics are: 'all, shall all, your cares be guile, Wond 'ring, Wond' for S. 1; 'while, shall all, your cares be guile, Wond 'ring,' for S. 2; 'all, cares be guile, shall all, shall all, shall all, shall all,' for S. 3; 'all, shall all, your cares be guile, shall all, shall all, shall all, shall' for M-S.; 'all, shall all, your cares be guile,' for A.; and 'all, shall all, your cares be guile,' for C.

12

S. 1

'ring, how your pains were eas'd eas'd eas'd and dis -

S. 2

Wond - 'ring how your pains were eas'd eas'd eas'd and dis -

S. 3

your pains were eas'd were eas'd and dis

M-S.

all, your pains, your pains were eas'd and

A.

p
were eas'd were eas'd were eas'd were eas'd

C.

p
were eas'd were eas'd were eas'd were eas'd were

B

15

S. 1
 dain - ing_ to be_ pleased

S. 2
 dain - ing_ to be_ pleased *p* be pleased Till A - lec tō free the

S. 3
 dain ing to be_ pleased *mp* Till A - lec - to free - - the

M-S.
 to be pleased

A.
p and to be pleased be pleased Till A - lec - to free the Dead

C.
p eas'd be pleased Till A - lec - to free the Dead Till A -

17

S. 1 *p*
the Dead, the Dead, the Dead,

S. 2
Dead Till A - lec to free the Dead, the Dead

S. 3 *mp*
Dead, till A - lec - - to free the Dead, from their E - ter

M-S. *p*
Free the Dead, the Dead, the

A.
Till A - lec-to free the Dead to free the Dead

C.
lec - to free the Dead to free the Dead

20

S. 1
 the Dead, from their E ter nal Band;

S. 2
p Free theDead, from their E ter nal Band; *p* from their E ter - nal

S. 3
 — nal E - ter — nal Band; *p* E ter -

M-S.
 Dead, the Dead, the Dead, from their E ter-nal Band;

A.
p from their E ter - nal

C.
p Dead, from their E ter - nal,

23 **C**

S. 1 *mf*
Till the snakes drop, drop, drop, drop, drop, drop, drop, drop, drop, drop,

S. 2 *mp*
Band; drop, drop, drop, drop, drop, drop, drop, drop, drop, drop,

S. 3 *mp*
nal Band; drop, drop, drop, drop, drop, drop, drop, drop, drop, drop,

M-S. *mp*
the snakes the snakes the snakes the snakes the

A. *mp*
Band; E ter- nal Band; the snakes the snakes the snakes the snakes

C. *mp*
their E ter- nal Band; the snakes the snakes the snakes the snakes the

26

mp

S. 1
 from her head; and the whip, and the whip, from out her

S. 2
 from her head;

S. 3
 drop, drop from her head;

M-S.
 snakes drop from her head; *p* the whip, from out her

A.
 drop, drop from her head; *p* and the whip, from out her

C.
p snakes drop from her head; and whip, the whip, the whip, from out her

D

28

S. 1

Musical staff for Soprano 1 (S. 1) showing a treble clef and a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

Hand:

S. 2

Musical staff for Soprano 2 (S. 2) showing a treble clef, a whole rest in the first measure, and a melodic line starting in the second measure with a piano (*p*) dynamic. The line includes eighth and quarter notes with a slur. A 'M' marking is placed below the first note of the melodic line.

S. 3

Musical staff for Soprano 3 (S. 3) showing a treble clef, a whole rest in the first measure, a whole rest in the second measure, and a melodic line starting in the third measure with a piano (*p*) dynamic. The line includes a quarter note and an eighth note with a slur.

Mu - sick

M-S.

Musical staff for Mezzo-Soprano (M-S.) showing a treble clef, an accent (>) over the first note, a whole rest in the second measure, and a melodic line starting in the third measure with a mezzo-piano (*mp*) dynamic. The line includes a quarter note, an eighth note, and a sixteenth note with a slur. The dynamic changes to mezzo-forte (*mf*) in the final measure.

Hand;

Mu - sick

Mu - sick for a__

A.

Musical staff for Alto (A.) showing a treble clef, a mezzo-piano (*mp*) dynamic, and a melodic line starting in the first measure with a slur. The line includes eighth and quarter notes. The dynamic changes to piano (*p*) in the final measure.

Hand; and the whip, the whip, from_____out her hand

Mu - sick for a__

C.

Musical staff for Contralto (C.) showing a treble clef, a piano (*p*) dynamic, and a melodic line starting in the first measure with a slur. The line includes eighth and quarter notes.

Hand: the whip, from out her hand Dum dum

31

S. 1

Musical staff for S. 1, starting with a treble clef and a whole rest. Dynamics include *mf* and *f*. The melody begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes.

Mu - sick Mu - sick for a_ while, shall all, your cares be

S. 2

Musical staff for S. 2, starting with a treble clef and a half note G3. Dynamics include *mf* and *f*. The melody consists of quarter and eighth notes.

shall all your cares be_ guile, shall all, shall all, shall all, shall all, shall all, your cares be

S. 3

Musical staff for S. 3, starting with a treble clef and a half note G3. Dynamics include *mp*. The melody consists of quarter and eighth notes.

shall all cares be_ guile, shal all, shall all, shall all, shall all, all, cares be

M-S.

Musical staff for M-S., starting with a treble clef and a half note G3. Dynamics include *mp*. The melody consists of quarter and eighth notes.

while, shall all your cares be_ guile, shall all, shall all, shall all, shall all, shall all, your cares be

A.

Musical staff for A., starting with a treble clef and a half note G3. Dynamics include *mp*. The melody consists of quarter and eighth notes.

while, be_ guile, shall all, shall all, shall all, shall all, shall all, your cares be

C.

Musical staff for C., starting with a treble clef and a half note G3. Dynamics include *mp*. The melody consists of quarter and eighth notes.

shall all your cares be_ guile, shall all, shall all, shall all, shall all, shall all, your cares be

35

S. 1
guile, shall all, all, all, all, all, all, shall all your cares be - guile.

S. 2
guile, shall all, all, all, all, all, all, shall all, your cares be - guile.

S. 3
guile, shall all, shall all, shall all, shall all, all, cares be - guile. *mf*

M-S.
guile, shall all, shall all, shall all, shall all, shall all, shall all, your cares be - guile, *mf*

A.
guile, shall all, shall all, shall all, shall all, shall all, shall all, your cares be - guile, *mf*

C.
guile, shall all, shall all, shall all, shall all, shall all, shall all, your cares be - guile, *mf*

The image shows a musical score for six voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Soprano 3 (S. 3), Mezzo-Soprano (M-S.), Alto (A.), and Contralto (C.). Each voice part is written on a five-line staff with a treble clef. The lyrics are printed below the notes. Dynamics markings include *mf* (mezzo-forte) for Soprano 3, Mezzo-Soprano, Alto, and Contralto. The lyrics are: "guile, shall all, all, all, all, all, shall all your cares be - guile." for S. 1 and S. 2; "guile, shall all, shall all, shall all, shall all, all, cares be - guile." for S. 3; "guile, shall all, shall all, shall all, shall all, shall all, shall all, your cares be - guile," for M-S., A., and C.