



# Ioan Dobrinescu

Roumania, Bucharest

## The Heart is a Telephone- Inima-i un telefon Vasilescu, Ion

### 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:** The Heart is a Telephone- Inima-i un telefon  
**Composer:** Vasilescu, Ion  
**Arranger:** Dobrinescu, Ioan  
**Copyright:** Copyright © Ioan Dobrinescu  
**Publisher:** Dobrinescu, Ioan  
**Instrumentation:** 4 clarinets (quartet)  
**Style:** Popular - Dance

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

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# The Heart is a Telephone

## Inima-i un telefon

Ion Vasilescu arr. Ioan Dobrinescu

Allegro moderato ♩ = 108

A

Musical score for the first system, measures 1-4. It features four staves: 1st Clarinet in Bb, 2nd Clarinet in Bb, 3rd Clarinet in Bb, and Bass Clarinet in Bb. The key signature has two flats (Bb and Eb) and the time signature is 4/4. Dynamics include *mf* and *pp*. A box labeled 'A' is placed above the second measure.

Musical score for the second system, measures 5-10. It features four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. Dynamics include *mp*, *pp*, and *mf*. A box labeled 'B' is placed above the first measure of this system.

Musical score for the third system, measures 11-14. It features four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. Dynamics include *mf* and *p*.

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16

Cl. 1 *mp* *p* *pp* *mp*

Cl. 2 *mf* *mp*

Cl. 3 *pp*

B. Cl.

Detailed description: This system contains measures 16 through 20. It features four staves: Cl. 1 (treble clef), Cl. 2 (treble clef), Cl. 3 (treble clef), and B. Cl. (bass clef). The key signature has one flat. Measure 16 starts with a dynamic of *mp*. Measure 17 has *p*. Measure 18 has *pp*. Measure 19 has *mp*. Measure 20 has *mp*. Cl. 2 has *mf* in measure 16 and *mp* in measure 18. Cl. 3 has *pp* in measure 18.

21

Cl. 1 *mf*

Cl. 2 *pp* *mf*

Cl. 3 *mf*

B. Cl. *mf*

Detailed description: This system contains measures 21 through 25. Cl. 1 has *mf* in measure 24. Cl. 2 has *pp* in measure 21 and *mf* in measure 24. Cl. 3 has *mf* in measure 24. B. Cl. has *mf* in measure 25.

26

C

Cl. 1 *pp*

Cl. 2 *mf*

Cl. 3 *pp* *pp*

B. Cl. *pp*

Detailed description: This system contains measures 26 through 30. A section marker 'C' is placed above measure 26. Cl. 1 has *pp* in measure 29. Cl. 2 has *mf* in measure 29. Cl. 3 has *pp* in measures 29 and 30. B. Cl. has *pp* in measure 29.

31

Cl. 1 *mp* *pp* *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mf*

Cl. 3 *mp* *pp* *mp* *mf*

B. Cl. *mp* *pp* *mp* *mf*

Detailed description: This system contains measures 31 through 35. Cl. 1 has dynamics *mp*, *pp*, *mp*, *mf*, and *mp* across measures 31-35. Cl. 2 has *mp* in measure 31, *mf* in measure 32, and *mf* in measure 34. Cl. 3 has *mp* in measure 31, *pp* in measure 32, *mp* in measure 34, and *mf* in measure 35. B. Cl. has *mp* in measure 31, *pp* in measure 32, *mp* in measure 34, and *mf* in measure 35.

**D**

37

Cl. 1: *mf* > *f*, *p*, *f*  
Cl. 2: *p*, *mf* > *f*  
Cl. 3: *p*, *mf* > *f*, *p*, *f*  
B. Cl.: *p*, *mf* > *f*

42

Cl. 1: *p*, *mf*, *mf*, *f*  
Cl. 2: *pp*, *pp*, *f*  
Cl. 3: *p*, *mf*, *pp*, *pp*, *f*  
B. Cl.: *mf*, *p*

47

Cl. 1: *f*  
Cl. 2: *pp*, *f*, *mf*  
Cl. 3: *pp*, *f*, *mf*  
B. Cl.: *f*, *mf*

53

Cl. 1: *f*  
Cl. 2: *f*  
Cl. 3: *f*  
B. Cl.: *f*