



Ioan Dobrinescu

Roumanie, Bucharest

Jurame Grever, Marí-a

A propos de l'artiste

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 con... (la suite en ligne)

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A propos de la pièce



Titre : Jurame
Compositeur : Grever, Marí-a
Arrangeur : Dobrinescu, Ioan
Droit d'auteur : Copyright © Ioan Dobrinescu
Editeur : Dobrinescu, Ioan
Instrumentation : Flûte, Hautbois, Clarinette, Cor, Basson et Piano
Style : Tango

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

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Jurame

Maria Grever arr. Ioan Dobrinescu

Languido ♩ = 92

Musical score for the first system, featuring Flute, Oboe, Clarinet in Bb, Horn in F, Bassoon, and Piano. The tempo is marked 'Languido' with a quarter note equal to 92. The key signature has three flats (Bb, Eb, Ab) and the time signature is 2/4. The Flute part includes dynamic markings of *mf*, *f*, *mf*, and *ff*, with fingerings 5 and 6 indicated. The Oboe part starts with *f* and ends with *mp*. The Clarinet in Bb part starts with *f* and ends with *mf*. The Horn in F part starts with *mf*. The Bassoon part starts with *f*. The Piano part starts with *f* in both hands.

Languido ♩ = 92

Musical score for the second system, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Piano (Pno.). The tempo is marked 'rit.' with a quarter note equal to 92, followed by 'Tempo molto rubato'. The key signature has three flats and the time signature is 2/4. The Flute part starts with *mp* and ends with *pp*. The Oboe part starts with *p*. The Clarinet part starts with *mp* and ends with *pp*. The Horn part starts with *p* and ends with *pp*. The Bassoon part starts with *p* and ends with *pp*. The Piano part starts with *pp* in both hands.

11

Fl. *p*

Ob. *p* *mp*

Cl. *pp*

Hn. *p*

Bsn. *p* *mp* *mp*

Pno. *mp*

Detailed description: This system contains measures 11 through 16. The Flute part begins with a melodic line in measure 11, marked *p*. The Oboe and Bassoon parts enter in measure 14 with a similar melodic line, marked *p* and *mp* respectively. The Clarinet part plays a rhythmic accompaniment starting in measure 11, marked *pp*. The Horn part has a melodic line starting in measure 14, marked *p*. The Piano part features a complex accompaniment with chords and moving lines throughout the system, marked *mp*.

17

Fl. *pp* *mp* *mf*

Ob. *mf* *f*

Cl. *pp* *mp* *mp*

Hn. *p* *mf*

Bsn. *pp* *p* *mf*

Pno. *mp* *f*

rit. *A tempo*

rit. *A tempo*

Detailed description: This system contains measures 17 through 20. The Flute part has a melodic line starting in measure 17, marked *pp*, *mp*, and *mf*. The Oboe part has a melodic line starting in measure 17, marked *mf* and *f*. The Clarinet part has a rhythmic accompaniment starting in measure 17, marked *pp*, *mp*, and *mp*. The Horn part has a melodic line starting in measure 17, marked *p* and *mf*. The Bassoon part has a melodic line starting in measure 17, marked *pp* and *p*, and a triplet in measure 20, marked *mf*. The Piano part features a complex accompaniment with chords and moving lines throughout the system, marked *mp* and *f*. The system includes tempo markings: *rit.* (ritardando) and *A tempo* (return to original tempo) at the beginning and end of the system.

22

Fl. *f* *mf* *p* *mf*

Ob. *mp* *mf*

Cl. *f* *mf* *p* *mf*

Hn. *mf* *p* *mp*

Bsn. *mf* *p* *mp* *mf*

Pno. *mf* *p* *f* *mf*

B

28

Fl. *accel.* *rit.* *accel.* *rit.* **A tempo**

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *f* *accel.* *rit.* *accel.* *rit.* **A tempo**

Pno. *f* *mp* *mf*

B

32 *accel. rit. accel. rit.*

Fl. *f*

Ob. *mf* *mp*

Cl. *mp* *mf*

Hn. *f*

Bsn. *mp* *mf* *mp*

Pno. *f* *mf* *mp*

37 **C** *rit.* *♩ = 92* *accel.* *molto rit.* *A tempo*

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *mf* *f*

Bsn. *mf* *f*

Pno. *f* *ff* *molto rit.* *A tempo*

poco rit. . . . **Lento, doloroso** ♩ = 76

Fl. *f* *ff* *p*

Ob. *f* *pp*

Cl. *f* *ff* *pp*

Hn. *mf* *pp*

Bsn. *f* *pp*

Pno. *f* *ff* *pp*

D **Un poco mosso**, ♩ = 96

Fl. *f* *mp* *mf*

Ob. *f* *mf*

Cl. *mp*

Hn. *mp* *mf* *mp*

Bsn. *f*

D **Un poco mosso**, ♩ = 96

Pno. *f* *mf*

51

Fl. *mp*

Ob. *mf*

Cl.

Hn. *mf*

Bsn. 12

Pno. *f* 5 3 3 3 3 *f* *mf*

55

Fl. *mf* 13

Ob. *f*

Cl. *f*

Hn. *mp* *f*

Bsn. *mf* 3

Pno. *mf* *f* 10 *f* *f* 3 *f*

E

gliss.

59

Fl. *f*

Ob. *f* *mf*

Cl. *f*

Hn. *f*

Bsn. *mf*

Pno. *f*

64

rit. *ff* *p* *f*

Lento, doloroso ♩ = 76

Fl. *ff* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *pp* *f*

Hn. *f* *pp* *f*

Bsn. *f* *pp* *f*

rit. *ff* *pp*

Lento, doloroso ♩ = 76

Pno. *ff* *pp*

Molto mosso, ♩ = 106

accel.

♩ = 112

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bsn. *ff*

Molto mosso, ♩ = 106

accel.

♩ = 112

Pno. *f*