



# Ioan Dobrinescu

Roumanie, Bucharest

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

### 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 :** Music for a while from Oedipus  
[z 583/2]

**Compositeur :** Purcell, Henry

**Arrangeur :** Dobrinescu, Ioan

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**Editeur :** Dobrinescu, Ioan

**Instrumentation :** 6 voix de femmes a cappella

**Style :** Baroque

### Ioan Dobrinescu sur [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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5

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. It begins at measure 9. The first three staves (S. 1, S. 2, S. 3) have lyrics. The M-S., A., and C. staves have lyrics that are partially obscured or cut off. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). A section marker 'A' is placed above the second measure of S. 1. The score ends with a double bar line.

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

Musical staff for S. 1, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The lyrics are "dain - ing\_ to be\_ pleased".

dain - ing\_ to be\_ pleased

S. 2

Musical staff for S. 2, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The lyrics are "dain - ing\_ to be\_ pleased". The dynamic marking *p* is placed above the staff. The melody continues with quarter notes D5, E5, and F#5, followed by a quarter rest, then quarter notes G5, A5, and B5, followed by a quarter rest, and finally quarter notes C6, B5, and A5.

dain - ing\_ to be\_ pleased *p* be pleased Till A - lec tō free the

S. 3

Musical staff for S. 3, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The lyrics are "dain ing to be\_ pleased". The dynamic marking *mp* is placed above the staff. The melody continues with quarter notes D5, E5, and F#5, followed by a quarter rest, then quarter notes G5, A5, and B5, followed by a quarter rest, and finally quarter notes C6, B5, and A5.

dain ing to be\_ pleased *mp* Till A - lec - to free - - the

M-S.

Musical staff for M-S., starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The lyrics are "to be\_ pleased".

to be\_ pleased

A.

Musical staff for A., starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, and B4. The dynamic marking *p* is placed above the staff. The melody continues with quarter notes C5, B4, and A4, followed by a quarter rest, then quarter notes G4, F#4, and E4, followed by a quarter rest, and finally quarter notes D4, C4, and B3.

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

C.

Musical staff for C., starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, and B4. The dynamic marking *p* is placed above the staff. The melody continues with quarter notes C5, B4, and A4, followed by a quarter rest, then quarter notes G4, F#4, and E4, followed by a quarter rest, and finally quarter notes D4, C4, and B3.

eas'd be pleased *p* 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 notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A mezzo-forte (*M*) dynamic is indicated 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 whole rest in the third measure. The lyrics "Mu - sick" are written below the staff.

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 notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "Mu - sick" are written below the staff. The dynamic changes to mezzo-forte (*mf*) for the final notes.

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. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "Hand; and the whip, the whip, from\_\_out her hand" are written below the staff. The dynamic changes to piano (*p*) for the final notes. The lyrics "Mu - sick for a\_\_" are written below the staff.

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. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "the whip, from out her hand" are written below the staff. The dynamic changes to piano (*p*) for the final notes. The lyrics "Dum dum" are written below the staff.

Hand: the whip, from out her hand Dum dum

31

S. 1 *mf* Mu - sick *f* Mu - sick for a\_ while, shall all, your cares be

S. 2 *mf* shall all your cares be\_guile, shall all, shall all, shall all, shall all, shall all, your cares be

S. 3 *mp* shall all cares be\_guile, shall all, shall all, shall all, shall all, all, cares be

M-S. *mp* while, shall all your cares be\_guile, shall all, shall all, shall all, shall all, shall all, your cares be

A. *mp* while, be\_ guile, shall all, shall all, shall all, shall all, shall all, your cares be

C. *mp* 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 score is numbered 35 at the top left of the first staff.