



# Ioan Dobrinescu

Roumanie, Bucharest

## If music be the food of love 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 :** If music be the food of love  
**Compositeur :** Purcell, Henry  
**Arrangeur :** Dobrinescu, Ioan  
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**Editeur :** Dobrinescu, Ioan  
**Instrumentation :** 6 voix de femmes a cappella  
**Style :** Baroque

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# If music be the food of love

Henry Purcell arr. Ioan Dobrinescu

$\text{♩} = 112$

Soprano 1  
If mu- sic be\_ the\_ food of\_ Love, sing on, sing on, sing on, sing on, till

Soprano 2  
food of\_ Love, sing on, sing on, sing on, till

Soprano 3  
food of\_ Love, sing on, sing on, till

Mezzo-soprano  
food of\_ Love, sing on, sing

Alto  
If mu sic be\_ the food of

Contralto  
If mu sic be\_ the\_ food of\_ Love, sing on, sing

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5 *mf* **A**

S. 1  
I am fill'd, am fill'd with Joy. For then my list'ing Soul you move, for then my list'ing

S. 2  
I am fill'd, I'm fill'd with Joy my

S. 3  
I am fill'd, I'm fill'd with Joy

M-S.  
on, sing on, I'm fill'd with Joy then my list'ing Soul you move, then my list'ing

A.  
Love, sing on, I'm fill'd with Joy I'm fill'd with Joy Soul you move, list'ing

C.  
on, sing on, I'm fill'd with Joy then my Soul you move, then my

**B**

10

S. 1 

Soul\_ you move to plea- sures that\_ can ne - ver\_ cloy Your Eyes, your Mien, your

S. 2 

Soul you move to plea- sures that\_ can ne - ver\_ cloy Your Eyes, your Mien, your

S. 3 

can ne - ver\_ cloy Your Eyes, your Mien, your

M-S. 

Soul\_ you move to plea- sures that\_ can ne - ver cloy Your Eyes, your Mien, your

A. 

Soul\_ you move to plea- sures that\_ can ne - ver\_ cloy Your Eyes, your Mien,

C. 

list'\_\_ ningSoul to plea- sures that\_ can ne - ver\_ cloy your

14

S. 1  
Tongue, de-clare that you are Mu - - sic\_\_ ev' - ry -

S. 2  
Tongue, de-clare that you are Mu sic ev' ry -

S. 3  
Tongue, de - clare that you are Mu - sic, Mu - sic ev' ry -

M-S.  
Tongue, de - clare you are Mu sic, ev' - ry - -

A.  
de - clare that you are Mu sic, Mu - sic ev' - ry -

C.  
Mien, your Tongue, de clare that you are Mu - - - sic\_\_ ev' - ry -

17

S. 1 *mf*  
 where; YourEyes, your Mien, yourTongue, de-clare that you are Mu -

S. 2 *mp*  
 where; YourEyes, your Mien, yourTongue, de-clare that you are Mu sic

S. 3 *mp*  
 where; YourEyes, your Mien, your Tongue, de clare that you are

M-S. *mp*  
 where; YourEyes, your Mien, your Tongue, de clare that you are Mu sic,

A. *mp*  
 where; Your Eyes, your Mien, de clare, de clare that you are

C. *mf*  
 where; Mu-sic ev' ry where;Eyes, your Mien, yourTongue, de clare that you are Mu - sic,

21

**D**

S. 1  
- sic\_ ev' - ry - where; *mp* so fierce, so fierce, so

S. 2  
you are Mu sic ev'-ry where; *p* in vade the ear *mp* so fierce, so

S. 3  
Mu - sic, Mu - sic ev' ry where; *p* in vade the ear *mp* so

M-S.  
ev' - ry - - where; *mp* Plea - sures in vade both\_ eye\_ and ear, *mp* so fierce, so so

A.  
Mu - sic ev' - ry - where; *mp* Plea sures in vade both eye\_ and ear Plea sures in-

C.  
Mu - sic ev' - ry - where; Plea - sures in - vade so

E

26

S. 1 *f* *mp*  
 fierce,so fierce, the trans - ports are they wound And all my

S. 2 *mf* *mp*  
 fierce, so fierce, the trans - ports are they wound And all my sen -

S. 3 *mf* *mf*  
 fierce, so fierce, the trans - ports are they wound And all my sen - ses

M-S. *mp* *mf* *mp*  
 fierce, Plea - sures in - vade the trans - ports are they wound all my sen - ses

A. *mf*  
 vade so fierce, so fierce the trans - ports are the trans ports they wound.

C. *mf* *mp*  
 fierce, so fierce, so fierce the trans - ports are they wound. all my



30

S. 1 *mf* *f*  
 sen-ses fea - ted are And all my sen ses fea ted are Tho' yet\_ the\_ treat is

S. 2 *mf*  
 ses fea - ted are And all my sen - ses are Tho' yet\_ the\_ treat is

S. 3 *mp* *mf*  
 fea - ted\_ are, And all my sen - ses fea-ted are is

M-S. *mf*  
 fea - ted\_ are, all my sen ses fea ted are Tho' yet\_ the treat is

A. *mp* *mf*  
 fea - ted are, my sen - ses fea ted are Tho' yet\_ the\_ treat is

C. *mf*  
 sen - ses are, all my sen - ses are Tho' yet\_ the\_ treat is

**F**

34

S. 1 *mf*  
 on - ly sound Sure I must pe - rish by your charms un - less you save -

S. 2 *mp* *mf*  
 on - ly sound Sure I must pe - rish by your charms you

S. 3 *mp* *mf*  
 on - ly sound Sure I must pe - rish by your charms un-less you

M-S. *mp* *mf*  
 on - ly sound Sure I must pe - rish by your charms un-less you save - me

A. *mp* *mf*  
 on - ly sound Sure I must pe - rish, I pe-rish by your charms you save - me,

C. *mp* *mf*  
 on - ly sound I pe - rish by your charms un - less you save

38

S. 1 *mf* me in your arms Sure I must pe - rish

S. 2 *mp* save - me, save me in your arms Sure I must pe - rish

S. 3 *mp* save - me, save me in your arms Sure I must pe - rish

M-S. *mp* in your arms Sure I must pe - rish

A. *mp* save me in your arms Sure I must pe -

C. *mf* me in your arms un - less you save me I must pe - rish

41

S. 1

Musical staff for S. 1 in G minor, starting with a treble clef and a key signature of two flats. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. A dynamic marking of *f* appears above the staff. The staff concludes with a whole note on G4.

by your charms un - less you save - me in your arms

S. 2

Musical staff for S. 2 in G minor, starting with a treble clef and a key signature of two flats. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. A dynamic marking of *mf* appears above the staff. The staff concludes with a whole note on G4.

by your charms un less you save me, save me, save me in your arms

S. 3

Musical staff for S. 3 in G minor, starting with a treble clef and a key signature of two flats. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. A dynamic marking of *mf* appears above the staff. The staff concludes with a whole note on G4.

by your charms un-less you save - me, save me in your arms

M-S.

Musical staff for M-S. in G minor, starting with a treble clef and a key signature of two flats. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. A dynamic marking of *mf* appears above the staff. The staff concludes with a whole note on G4.

by your charms un - less you save - me in your arms

A.

Musical staff for A. in G minor, starting with a treble clef and a key signature of two flats. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. A dynamic marking of *mf* appears above the staff. The staff concludes with a whole note on G4.

rish by your charms un less you save me, in your arms

C.

Musical staff for C. in G minor, starting with a treble clef and a key signature of two flats. The melody begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. A dynamic marking of *mf* appears above the staff. The staff concludes with a whole note on G4.

by your charms un - less you save - me, save me, in your arms