



# Ioan Dobrinescu

Roumanie, Bucharest

## Tea for two for Brass Choir Youmans, Vincent

### 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



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# Tea for two

Medium Fox ♩ = 69

poco rit. ♩ = 66

Vincent Youmans arr Ioan Dobrinescu

**A** *con espressione*

The musical score is arranged for a brass ensemble. It features the following parts:

- 1st Trumpet in Bb:** Starts with a rest, then plays a melodic line starting at measure 5 with dynamics *f*, *mp*, and *mf*.
- 2nd Trumpet in Bb:** Starts with a triplet of eighth notes at *f*, then plays a melodic line with dynamics *mf* and *mp*.
- 3rd Trumpet in Bb:** Starts with a melodic line at *f*, then plays a melodic line with dynamics *mp* and *p*.
- 1st Horn in F:** Starts with a melodic line at *mp*, then plays a melodic line with dynamics *mf* and *mp*.
- 2nd Horn in F:** Starts with a rest, then plays a melodic line with dynamics *mf* and *p*.
- 1st Trombone:** Plays a rhythmic accompaniment with dynamics *mp*, *p*, and *mp*.
- 2nd Trombone:** Plays a rhythmic accompaniment with dynamics *mp*, *p*, and *mp*.
- 3rd Trombone:** Plays a rhythmic accompaniment with dynamics *mp*, *p*, and *mp*.
- Tuba:** Plays a rhythmic accompaniment with dynamics *mf*, *p*, and *mp*.

The score includes various musical notations such as dynamics (*f*, *mp*, *mf*, *p*), articulation marks (accents, slurs), and performance instructions like *con espressione*. The key signature is one flat (Bb) and the time signature is common time (C).

♩ = 68

♩ = 64

*poco rit. con espressione*

10

*p*

*mf*

*mp*

*p*

*mf*

*con espressione*

*mf*

*mp*

*mp*

*mf*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

rit. . . . .

$\text{♩} = 66$

**B**

18

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mp*

Tpt. 3 *p*<sup>3</sup>

Hn. 1 *mp* *mf*

Hn. 2 *mp*

Tbn. 1 *con espressione* *mf* *p* *mp*

Tbn. 2 *con espressione* *mf* *p* *mp*

Tbn. 3 *p*

Tba. *p*

27  $\text{♩} = 69$

The musical score is arranged in a system of eight staves. The top staff is for Tpt. 1, followed by Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, and Tbn. 3. The bottom staff is for Tba. The score begins at measure 27, marked with a tempo of quarter note = 69. The key signature has one flat. The dynamics range from *mp* to *mf*. The Tpt. 1 part features a melodic line with slurs and accents. The Tpt. 2 part has a triplet of eighth notes. The Hn. 1 part has triplet markings. The Tbn. 2 part has a long slur. The Tba. part has a triplet of eighth notes.

♩ = 66

rit. . . . .

34

Tpt. 1: *f*, *p* 3, *f*

Tpt. 2: *f*, *p*, *p*, *mf*

Tpt. 3: *f*, *p*, *mf*

Hn. 1: *f*, *mf*, *p*, *mf*

Hn. 2: *f*, *p*, *mf*

Tbn. 1: *mf*, *mp*, *p*

Tbn. 2: *mf*, *p*, *p*

Tbn. 3: *mf*, *p*, *p*

Tba.: *p*, *mp*

Dynamics: *f*, *mf*, *p*, *mp*

Articulations: accents (>), slurs, breath marks (v), phrasing slurs

Figures: 3, 5

poco rit.

♩ = 64

42

Tpt. 1 *f*

Tpt. 2 *mf*

Tpt. 3 *mf* *p*

Hn. 1 *f* *mp*

Hn. 2 *mf* *f*

Tbn. 1 *f* *f* *mf* *p*

Tbn. 2 *f* *mf* *p*

Tbn. 3 *f* *mf* *p*

Tba. *mf* *p*

Detailed description: This is a page of a musical score for a brass section, starting at measure 42. The score is written for nine instruments: three trumpets (Tpt. 1, 2, 3), two horns (Hn. 1, 2), three trombones (Tbn. 1, 2, 3), and a tuba (Tba.). The key signature is one flat (B-flat major or E-flat minor). The tempo is marked 'poco rit.' and the tempo indicator is '♩ = 64'. The music features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also trills and triplets indicated. The score is arranged in a standard orchestral layout with staves grouped by instrument type.

50 *rit.* **C**  $\text{♩} = 66$  *con espressione*

**Tpt. 1**  
*mf* *mf*

**Tpt. 2**  
*mp* *mp* *p*

**Tpt. 3**  
*p*

**Hn. 1**  
*con espressione*  
*mp* *mp* *p*

**Hn. 2**  
*p* *mf* *mf* *p*

**Tbn. 1**  
*p* *mp* *p* *mp*

**Tbn. 2**  
*p* *mp* *p* *mp*

**Tbn. 3**  
*mf* *p* *mp* *p*

**Tba.**  
*p* *mp* *p*



59  $\text{♩} = 68$   $\text{♩} = 64$  *con espressione*

The score is for a brass section and includes the following parts: Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, and Tba. The music is in 4/4 time and features a tempo change from 68 to 64 beats per minute. The key signature has one flat. The score includes various dynamics such as *mf*, *p*, *mp*, and *con espressione*. There are also triplets and slurs throughout the piece.

rit. . . . .  $\text{♩} = 66$

**D**

67

Musical score for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, and Tba. The score includes various dynamics such as *pp*, *p*, *mp*, and *con espressione*, along with performance markings like *rit.* and a tempo marking of  $\text{♩} = 66$ . A section marker **D** is present at the beginning of the score.

**Tpt. 1:** Starts with a melodic line in treble clef. Dynamics include *pp* and *p*.

**Tpt. 2:** Mirrors the first trumpet part. Dynamics include *pp* and *p*.

**Tpt. 3:** Plays a rhythmic accompaniment in treble clef. Dynamics include *p3* and *mp*.

**Hn. 1:** Plays a rhythmic accompaniment in treble clef. Dynamics include *mp*, *pp*, and *p*.

**Hn. 2:** Plays a rhythmic accompaniment in treble clef. Dynamics include *pp*, *p*, and *mp*. A triplet of eighth notes is marked with a '3'.

**Tbn. 1:** Plays a melodic line in bass clef. Dynamics include *mp*, *pp*, and *p*. The instruction *con espressione* is written above the staff.

**Tbn. 2:** Plays a melodic line in bass clef. Dynamics include *mp*, *pp*, and *p*.

**Tbn. 3:** Plays a rhythmic accompaniment in bass clef. Dynamics include *mp*, *pp*, and *p*.

**Tba.:** Plays a rhythmic accompaniment in bass clef. Dynamics include *pp* and *p*.

76  $\text{♩} = 69$

**Tpt. 1** *mf* *f*

**Tpt. 2** *mp* *p* *mp*

**Tpt. 3** *mp* *p* *mp*

**Hn. 1** *p* *mf*

**Hn. 2** *p* *mp*

**Tbn. 1** *mp* *mf*

**Tbn. 2** *mf* *mp*

**Tbn. 3** *mp*

**Tba.** *mp*

rit. . . . .

**E** ♩ = 66

82

Tpt. 1 *f* > *mf* *mp*

Tpt. 2 *f* > *mf* *p* 5 5 5 5

Tpt. 3 *f* > *mf* *p*

Hn. 1 *f* > *mf* *p* 5 5 5 5

Hn. 2 *f* > *p*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *p*

Tbn. 3 *mf* *p*

Tba. *p*

87

Musical score for a brass section, measures 87-91. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, and Tba. The music features various dynamics (p, mp, mf, f) and articulations (trills, triplets, slurs).

**Tpt. 1:** Starts with a trill (p), followed by triplets (p), and then a series of notes (mf, f) with a triplet (f) at the end.

**Tpt. 2:** Starts with a trill (p), followed by triplets (p), and then a series of notes (mf, f) with triplets (f) at the end.

**Tpt. 3:** Starts with a trill (p), followed by a series of notes (mf, f) with triplets (f) at the end.

**Hn. 1:** Starts with a series of notes (mp, mf, f) with triplets (f) at the end.

**Hn. 2:** Starts with a trill (p), followed by a series of notes (mf, f) with triplets (f) at the end.

**Tbn. 1:** Starts with a series of notes (p, f) with a triplet (f) at the end.

**Tbn. 2:** Starts with a series of notes (p, f) with a triplet (f) at the end.

**Tbn. 3:** Starts with a series of notes (p, f) with a triplet (f) at the end.

**Tba.:** Starts with a series of notes (mp) with a triplet (mp) at the end.

93

*poco rit.* . . . ♩ = 64

*rit.* . . .

Tpt. 1 *f*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *f*

Hn. 2 *mf*

Tbn. 1 *f*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

The image shows a page of a musical score for a brass section, numbered 93. The score is written for seven parts: Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, and Tba. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked as 'poco rit.' with a metronome marking of ♩ = 64. The first measure starts with a dynamic of *f* for Tpt. 1 and *mf* for the other parts. The second and third measures contain a sixteenth-note triplet, indicated by a '6' and a bracket. The fourth measure is marked with a 'rit.' (ritardando). The dynamics for Tpt. 1 are *f*, *f*, *f*, and *f*. For Tpt. 2, they are *mf*, *mf*, *mf*, and *mf*. For Tpt. 3, they are *mf*, *mf*, *mf*, and *mf*. For Hn. 1, they are *f*, *f*, *mf*, and *f*. For Hn. 2, they are *mf*, *mf*, *f*, and *f*. For Tbn. 1, they are *f*, *f*, *f*, and *f*. For Tbn. 2, they are *mf*, *mf*, *mf*, and *mf*. For Tbn. 3, they are *mf*, *mf*, *mf*, and *mf*. For Tba., they are *mf*, *mf*, *mf*, and *mf*.

97  $\text{♩} = 66$

The musical score is arranged in a system with eight staves. The instruments are Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, and Tbn. 3. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked as quarter note = 66. The score consists of six measures. Measure 97 starts with Tpt. 1 playing a melodic line in *mp*, while Tpt. 2 and Tpt. 3 play a rhythmic accompaniment in *p*. Hn. 1 and Hn. 2 play a similar accompaniment in *p*. Tbn. 1, 2, and 3 play a low-frequency accompaniment in *p*. Measure 98 continues the accompaniment. Measure 99 features a crescendo leading to *pp* for Hn. 1 and Tbn. 1-3. Measure 100 features a further crescendo leading to *sf* for Hn. 1 and Tbn. 1-3. Measure 101 features a *sf* dynamic for Tpt. 1, 2, and 3. Measure 102 concludes the passage with *sf* dynamics for all instruments. Accents are present on the final notes of measures 101 and 102.