



# Ioan Dobrinescu

Roumania, Bucharest

## Ballet Music from Faust 4. Cleopatra's Variations Gounod, Charles

### 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:** Ballet Music from Faust 4. Cleopatra's Variations  
**Composer:** Gounod, Charles  
**Arranger:** Dobrinescu, Ioan  
**Copyright:** Copyright © Ioan Dobrinescu  
**Publisher:** Dobrinescu, Ioan  
**Instrumentation:** Woodwind quintet : Flute, Clarinet, Oboe, Horn, Bassoon  
**Style:** Romantic

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

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# 4. Cleopatra's Variations

Charles Gounod arr. Ioan Dobrinescu

**Moderato maestoso** ♩ = 58

This system of the score includes five staves: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The Flute part begins with a melodic line marked *f* and features two sixteenth-note sextuplets. The Oboe, Clarinet in Bb, and Horn in F parts play a rhythmic accompaniment of eighth notes, starting at a *mf* dynamic and moving to *mp*. The Bassoon part consists of a simple eighth-note accompaniment, also starting at *mf* and moving to *mp*.

7

♩ = 62      ♩ = 64      poco rit. . . . . ♩ = 58

This system continues the piece with six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has a tempo change to ♩ = 62, then ♩ = 64, followed by a *poco rit.* section, and finally returns to ♩ = 58. The Flute part is marked *f* and includes a sixteenth-note sextuplet. The Oboe, Clarinet, and Horn parts play eighth-note accompaniments, with the Oboe and Clarinet marked *mf* and the Horn marked *mf*. The Bassoon part continues with eighth-note accompaniment, marked *mf*.

12

Fl.

Ob.

Cl.

Hn.

Bsn.

*poco rit.* . . . . . **A** ♩ = 64

18

Fl.

Ob.

Cl.

Hn.

Bsn.

23 ♩ = 68

*crescendo molto*

*poco rit.* . . . . .

Fl.

Ob.

Cl.

Hn.

Bsn.

♩ = 64

27

Fl. *mf* *crescendo molto* *♩ = 68*

Ob. *mp* *p*

Cl. *mp* *mf*

Hn. *bouchée p* *ouvert p*

Bsn. *p*

*molto rit.* **B** ♩ = 58

32

Fl. *ff* *f*

Ob. *f* *f* *6*

Cl. *ff* *mp*

Hn. *f* *mp*

Bsn. *f* *mp*

♩ = 64

37

Fl. *mf*

Ob. *mf* *6*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

42 **molto rit.**  $\text{♩} = 62$

Fl. *f* *mf* *f*

Ob. *f* *mf*

Cl. *mf*

Hn. *f*

Bsn. *mf*

47  $\text{♩} = 64$  **poco rit.**  $\text{♩} = 64$  **C**

Fl. *pp*

Ob. *p*

Cl. *pp*

Hn. *pp*

Bsn. *pp*

53

Fl. *pp* *mp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Bsn. *mp*

♩ = 72

**stringendo molto**

58

Musical score for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is in 3/4 time with a tempo of 72 beats per minute. The key signature has two flats. The piece is marked **stringendo molto**. The score consists of five staves. The Flute part starts with a *mf* dynamic and becomes *f* in the second measure. The Oboe part starts with a *f* dynamic. The Clarinet part starts with a *f* dynamic. The Horn part starts with a *mf* dynamic and becomes *f* in the second measure. The Bassoon part starts with a *mf* dynamic and becomes *f* in the second measure. The score includes various musical notations such as slurs, accents, and dynamic markings.