



# Ioan Dobrinescu

Roumania, Bucharest

## String quartet op 1 nr 1 - Adagio - 3 (op 1 nr 1) Haydn, Joseph

### 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:** String quartet op 1 nr 1 - Adagio - 3 [op 1 nr 1]  
**Composer:** Haydn, Joseph  
**Arranger:** Dobrinescu, Ioan  
**Copyright:** Copyright © Ioan Dobrinescu  
**Publisher:** Dobrinescu, Ioan  
**Instrumentation:** Brass choir  
**Style:** Classical

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# Adagio

Joseph Haydn arr. Dobrinescu

Adagio ♩ = 42

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Trumpet 3 in B $\flat$

Horn 1 in F

Horn 2 in F

Trombone 1

Trombone 2

Trombone 3

Tuba

*poco f*

*pp*

*p*

*ppp*

*pp*

*p*

*p*

*pp*

*p*

6

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

*f*

*p*

*tr*

*mp*

*mp*

7

The musical score is for a brass ensemble and is written in 6/8 time. It consists of nine staves, each representing a different instrument: Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, and Tba. The key signature is B-flat major (two flats). The score is divided into three measures. In the first measure, Tpt. 1 plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*. Tpt. 2 is silent. Tpt. 3 plays a melodic line starting on G3, moving to A3, B3, and C4, with a dynamic marking of *p*. Hn. 1 plays a steady eighth-note accompaniment. Hn. 2 plays a melodic line starting on G3, moving to A3, B3, and C4, with a dynamic marking of *mp*. Tbn. 1 plays a rhythmic pattern of eighth notes. Tbn. 2 plays a melodic line starting on G2, moving to A2, B2, and C3, with a dynamic marking of *mp*. Tbn. 3 plays a rhythmic pattern of eighth notes. Tba. plays a rhythmic pattern of eighth notes. In the second measure, Tpt. 1 plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f* and a trill marking (*tr*). Tpt. 2 is silent. Tpt. 3 is silent. Hn. 1 continues its eighth-note accompaniment. Hn. 2 plays a melodic line starting on G3, moving to A3, B3, and C4, with a dynamic marking of *mp*. Tbn. 1 continues its rhythmic pattern. Tbn. 2 plays a melodic line starting on G2, moving to A2, B2, and C3, with a dynamic marking of *mp*. Tbn. 3 continues its rhythmic pattern. Tba. continues its rhythmic pattern. In the third measure, Tpt. 1 is silent. Tpt. 2 plays a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*. Tpt. 3 is silent. Hn. 1 continues its eighth-note accompaniment. Hn. 2 plays a melodic line starting on G3, moving to A3, B3, and C4, with a dynamic marking of *mp*. Tbn. 1 continues its rhythmic pattern. Tbn. 2 plays a melodic line starting on G2, moving to A2, B2, and C3, with a dynamic marking of *mp*. Tbn. 3 continues its rhythmic pattern. Tba. continues its rhythmic pattern.

9

Tpt. 1 *f* *mf*

Tpt. 2 *tr* *mf*

Tpt. 3 *mp*

Hn. 1 *p* *mp*

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

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p* *mp*

Tba. *p*

13 *ad lib.* 8<sup>va</sup>

**Tpt. 1**: *mf*, *f*, *f*, *p*. Includes trills (*tr*) and trilled notes (*(tr)*).

**Tpt. 2**: *mp*, *f*, *p*. Includes trills (*tr*) and trilled notes (*(tr)*).

**Tpt. 3**: *mf*.

**Hn. 1**: *mf*, *pp*.

**Hn. 2**: *mf*, *pp*.

**Tbn. 1**: *mf*.

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

**Tbn. 3**: *mf*.

**Tba.**: *mf*, *pp*.

A tempo

rit. . . . ♩ = 42

17

Tpt. 1 *mp* *tr*

Tpt. 2 *mp*

Tpt. 3 *p*

Hn. 1 *p* *ppp*

Hn. 2 *p* *ppp*

Tbn. 1 *p* *pp* *ppp*

Tbn. 2 *p* *pp* *ppp*

Tbn. 3 *pp* *ppp*

Tba. *p* *ppp*

Detailed description: This is a page of a musical score for a brass section, numbered 5 in the top right corner. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It begins at measure 17. The instruments are arranged in a standard brass section layout: three Trumpets (Tpt. 1, 2, 3), two Horns (Hn. 1, 2), three Trombones (Tbn. 1, 2, 3), and one Tuba (Tba.). The score is divided into two measures by a vertical bar line. The first measure contains the main musical material, and the second measure contains a continuation of the music. Dynamics are indicated by *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). A trill (tr) is marked above the first note of the Tpt. 1 staff in the first measure. A tempo change from 'rit.' (ritardando) to 'A tempo' is indicated at the top right, with a tempo marking of ♩ = 42. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

20

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

*mf*

*p*

*tr*

*mp*

*3*

24

**Tpt. 1**  
poco *f*  
tr

**Tpt. 2**  
tr  
poco *f*

**Tpt. 3**  
*p*

**Hn. 1**  
*mp*

**Hn. 2**  
*mp*

**Tbn. 1**  
*mp*

**Tbn. 2**  
*p*

**Tbn. 3**  
*p*

**Tba.**



28

Musical score for a brass ensemble, measures 28-31. 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 is in 3/4 time with a key signature of two flats. Dynamics range from *p* to *f*. The Tbn. 1 part features a prominent sixteenth-note pattern in the first measure.

33 *tr*

Tpt. 1 *f* *(tr)* *mp*

Tpt. 2 *f* *p* *tr*

Tpt. 3 *mf* *p*

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

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

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *mf*

Tba. *mf* *pp* *p*

37

(poco rit.) (poco rall.)

Tpt. 1 *pp* *pp* *ppp*

Tpt. 2 *pp* *pp* *ppp*

Tpt. 3 *pp* *ppp* *ppp*

Hn. 1 *pp* *pp* *ppp*

Hn. 2 *pp* *pp* *ppp*

Tbn. 1 *pp* *pp* *ppp*

Tbn. 2 *pp* *ppp* *ppp*

Tbn. 3 *pp* *ppp* *ppp*

Tba. *pp* *ppp* *ppp*

*tr*