



Ioan Dobrinescu

Roumanie, Bucharest

Adagio nobile Donjon, Johannes

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 : Adagio nobile
Compositeur : Donjon, Johannes
Arrangeur : Dobrinescu, Ioan
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Editeur : Dobrinescu, Ioan
Instrumentation : Flûte et Orchestre
Style : Romantique

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

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Adagio Nobile

Joannes Donjon arr. Ioan Dobrinescu

Adagio $\text{♩} = 60$

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes, Oboes, Clarinets in Bb, and Bassoons. The brass section includes Horns in F. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Solo Flute part features a melodic line with the instruction "mf Nobile sonore". The woodwinds and strings play sustained chords, with dynamic markings such as *p* and *mf*. The Solo Flute part begins with a first ending (*1.*) and a dynamic marking of *mf*. The string parts include articulation markings like *arco* and *pizz.*.

5

Fl. 1. *mf*

Ob. 1. *p* >

Cl. *p*

Bsn. *p*

Hn.

Fl. *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. $\text{♩} = 60$

8

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Fl. *a tempo*
f largament

Vln. I

Vln. II

Vla.

Vc.

Db. *arco*

A ♩ = 72

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Fl. *piu vivo mf cresc.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

poco rit. . . . piu vivo ♩ = 80

14

Fl. (top staff): Treble clef, key signature of two flats. Measures 14-16 show chords with a slur over the first two measures.

Ob.: Treble clef, key signature of two flats. Measures 14-16 show chords with a slur over the first two measures.

Cl.: Treble clef, key signature of two flats. Measures 14-16 show chords with a slur over the first two measures.

Bsn.: Bass clef, key signature of two flats. Measures 14-16 show chords with a slur over the first two measures.

Hn.: Treble clef, key signature of two flats. Measures 14-16 show chords.

Fl. (middle staff): Treble clef, key signature of two flats. Measures 14-16 show a melodic line with dynamics *f*, *mf*, and *cresc.*. A '6' is written below the first measure.

Vln. I: Treble clef, key signature of two flats. Measures 14-16 show a rhythmic pattern.

Vln. II: Treble clef, key signature of two flats. Measures 14-16 show a rhythmic pattern.

Vla.: Alto clef, key signature of two flats. Measures 14-16 show chords.

Vc.: Bass clef, key signature of two flats. Measures 14-16 show a melodic line with dynamics *mf*.

Db.: Bass clef, key signature of two flats. Measures 14-16 show chords.

rit. $\text{♩} = 90$

B

17

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp*

Bsn. *mp* *mf*

Hn. *mp*

Fl. *f appassionato*

Vln. I *mf*

Vln. II *mf* *div.* *uniti*

Vla. *mf*

Vc. *mf*

Db. *mf*

20

Fl. Ob. Cl. Bsn. Hn. Fl. Vln. I Vln. II Vla. Vc. Db.

mf *mf*

3 3 3 3 6 6

3 3

Detailed description: This page of a musical score covers measures 20 and 21. The score is for a full orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. Measure 20 begins with a flute part playing a series of eighth notes. The oboe and clarinet parts have rests. The bassoon plays a whole note. The horn part has a melodic line starting with a half note. The second flute part has a melodic line with slurs. The violin I and II parts play a triplet of eighth notes. The viola part has a chordal accompaniment. The cello part has a melodic line with slurs and triplets. The double bass part has a simple accompaniment. Measure 21 continues the orchestration, with the flute playing chords, the clarinet playing a melodic line marked *mf*, the bassoon playing a whole note, the horn playing a melodic line, the second flute playing chords, the violin I and II parts playing a sextuplet of eighth notes, the viola playing chords, the cello playing a melodic line, and the double bass playing a simple accompaniment.

22

Fl. 1. *f*³ 3

Ob.

Cl. 1. *f*

Bsn. *a 2.* *f*

Hn. *f*

Fl. *ff*

Vln. I 6 *f*

Vln. II 6 *f*

Vla. *f*³ 3

Vc. *f*

Db. *f*

24

Fl. I

Ob.

Cl.

Bsn.

Hn.

Fl. II

Vln. I

Vln. II

Vla.

Vc.

Db.

f 3 3

a 2 6

a 2.

3 3

6

poco fatigando



A tempo ♩ = 72

26 ♩ = 84

poco rit.

Fl. *mf*

Ob. *a 2* *mf*

Cl. *mf*

Bsn. *mf*

Hn. *a.2* *mf*

Fl. *mf* *cresc.*

Vln. I *pizz* *mf*

Vln. II *pizz* *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

mf

poco rit. . poco vivo ♩ = 80

29

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*
a 2

Hn. *mp*

Fl. *f* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

6

rit.

32

Fl. *l.*

Ob.

Cl.

Bsn. *l.*

Hn. *l.*

Fl. *cresc.*

Vln. I *arco*

Vln. II *div.* *arco* *uniti*

Vla.

Vc.

Db.

The score consists of ten staves. The Flute I staff begins with a first ending bracket. The Bassoon staff has a first ending bracket. The Flute II staff has a crescendo marking. The Violin I staff has an arco marking. The Violin II staff has markings for divisi, arco, and uniti. The Viola, Violoncello, and Double Bass staves have rests in the first two measures.

Tempo I

D ♩ = 60

35

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn. *p*

Fl. *f* *Nobile sonore*

Vln. I *pizz* *mf*

Vln. II *pizz* *mf*

Vla. *pizz* *mf*

Vc. *pizz* *mf*

Db. *pizz* *mf*

38

Fl. *p* *mp* *rit.* *mp*

Ob. *1.* *p* *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Fl. *cresc.* *f* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Db.

largament

41 $\text{♩} = 60$

Fl.

Ob.

Cl.

Bsn.

Hn.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

E $\text{♩} = 62$

f

mp

arco

p

a 2

44

Fl.
Ob.
Cl.
Bsn.
Hn.
Fl.
Vln. I
Vln. II
Vla.
Vc.
Db.

2
1 *mf*
p
mf
p
f
mf
mf
mf
mf

Detailed description: This page of a musical score covers measures 44, 45, and 46. The instruments are arranged in a standard orchestral layout. The Flute I and Oboe parts are mostly silent, with rests. The Clarinet part has two dynamics: *mf* in measure 45 and *p* in measure 46. The Bassoon part has *mf* in measure 45 and *p* in measure 46. The Horn part plays a continuous eighth-note pattern. The second Flute part has a dynamic of *f* starting in measure 45. The Violin I, Violin II, and Viola parts play sustained notes with a dynamic of *mf*. The Violoncello and Double Bass parts have *mf* in measure 45 and *p* in measure 46. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

47

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Fl. *mf* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

1.

rit.

49

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Fl. *p* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Detailed description: This page of a musical score covers measures 49 and 50. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 49 begins with a first flute part marked *p* and a second flute part marked *pp*. The woodwinds and strings play sustained notes or chords. Measure 50 features a *rit.* (ritardando) marking. The first flute part ends with a *pp* dynamic. The second flute part continues with a *pp* dynamic. The woodwinds and strings also conclude with *pp* dynamics. The page number '18' is in the top left, and '49' is above the first flute staff. The tempo marking 'rit.' is at the top right. Dynamics *p* and *pp* are indicated throughout.