



Ioan Dobrinescu

Roumanie, Bucharest

I love the Woman Fernic, Ionel

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 : I love the Woman

Compositeur : Fernic, Ionel

Arrangeur : Dobrinescu, Ioan

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Editeur : Dobrinescu, Ioan

Instrumentation : 4 clarinettes (quatuor)

Style : Tango

Commentaire : <http://www.youtube.com/watch?v=4VKclcQPabY>

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

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I love the Woman Iubesc femeia

Ionel Fernic arr. Ioan Dobrinescu

Tango ♩ = 112

1st Clarinet in Bb
2nd Clarinet in Bb
3rd Clarinet in Bb
Bass Clarinet in Bb

Measures 1-7. Dynamics include *mp*, *mf*, and *p*. A triplet of eighth notes is marked with a '3' in measure 5.

Cl. 1
Cl. 2
Cl. 3
B. Cl.

8 **A**

Measures 8-14. Dynamics include *p*, *mp*, and *mf*. A box labeled 'A' is above measure 9.

Cl. 1
Cl. 2
Cl. 3
B. Cl.

15

Measures 15-19. Dynamics include *mp*, *mf*, and *p*.

21 B

Cl. 1 *p* *mp* *mf* *f*

Cl. 2 *mp* *mp p* *mp* *mf*

Cl. 3 *mf* *mp* *mp p* *p*

B. Cl. *p* *mp p* *p*

28

Cl. 1 *mf* *mp*

Cl. 2 *mp* *p* *mp* *p*

Cl. 3 *mp* *mp* *mp* *p*

B. Cl. *mp* *p* *>mf*

35

Cl. 1 *p*

Cl. 2 *mp*

Cl. 3 *mp* *f* *mf* *mp*

B. Cl. *f* *mp*

41 **C**

Cl. 1 *mf* *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

Cl. 3 *mp* *mp* *mf* *mp*

B. Cl. *mp*

48

Cl. 1 *p* *mf*

Cl. 2 *mp* *mf*

Cl. 3 *p* *mp*

B. Cl. *mp* *mp*

54

Cl. 1 *mf* *mp p*

Cl. 2 *mp* *mp p*

Cl. 3 *mp* *p* *mp* *mp* *mp p*

B. Cl. *mp* *mp p* *mp p*