



# Ioan Dobrinescu

Roumanie, Bucharest

## Today is you (birth)day-Astazi e ziua ta Vasilescu, Ion

### 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 :** Today is you (birth)day-Astazi e ziua ta

**Compositeur :** Vasilescu, Ion

**Arrangeur :** Dobrinescu, Ioan

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**Editeur :** Dobrinescu, Ioan

**Instrumentation :** Hautbois, Violon, Alto, Violoncelle

**Style :** Tango

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

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# Astăzi e ziua ta

Tango biguina ♩ = 102

♩ = 106

Ion Vasilescu arr. Ioan Dobrinescu  
poco rit. ♩ = 102

**A**

Musical score for measures 1-9. The score is for Oboe, Violin, Viola, and Violoncello. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The Oboe part starts with a rest for 5 measures, then enters with a triplet of eighth notes in measure 6, marked *mp*. The Violin part starts with a triplet of eighth notes in measure 1, marked *mf*. The Viola part starts with a rest for 5 measures, then enters with a triplet of eighth notes in measure 6, marked *mp*. The Violoncello part starts with a rest for 5 measures, then enters with a triplet of eighth notes in measure 6, marked *mp*. The dynamic markings are *p* for the Violoncello and *p* for the Viola in measure 9.

Musical score for measures 10-18. The score is for Oboe, Violin, Viola, and Violoncello. The key signature is two flats and the time signature is 2/4. The Oboe part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 11, marked *mf*. The Violin part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 11, marked *mp*. The Viola part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 11, marked *mf*. The Violoncello part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 11, marked *mp*. The dynamic markings are *p* for the Violin in measure 10, *f* for the Oboe, Violin, and Viola in measure 18, and *f* for the Violoncello in measure 18. The tempo marking *poco rit.* ♩ = 102 is present at the top right.

Musical score for measures 19-27. The score is for Oboe, Violin, Viola, and Violoncello. The key signature is two flats and the time signature is 2/4. The Oboe part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 20, marked *p*. The Violin part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 20, marked *mp*. The Viola part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 20, marked *p*. The Violoncello part starts with a rest for 1 measure, then enters with a triplet of eighth notes in measure 20, marked *mp*. The dynamic markings are *pp* for the Oboe, Violin, and Viola in measure 27, and *pp* for the Violoncello in measure 27. The tempo marking ♩ = 98 is present at the top right.

28  $\text{♩} = 102$  **B**  $\text{♩} = 106$   $\text{♩} = 102$

Ob. *p*

Vln. *p*

Vla. *p*

Vc. *mp* *mf*

37  $\text{♩} = 106$   $\text{♩} = 102$

Ob. *mp* *mf*

Vln. *mp*

Vla. *mf*

Vc. *mf*

45 *p* **C**

Ob. *mf* *mf* 3

Vln. *mf* *mp* *mf*

Vla. *mp* 3 *mf* *mf*

Vc. *mp* *p*

53

Ob. *mf* *f* 3 3 *f* 3 3

Vln. *f* 3 3 3 3

Vla. *f* *f*

Vc. *p* *mp*

**D**

61

Ob. *p* *mp* *mf*

Vln. *mp* *mf* *mf*

Vla. *mp* *mp* *mf*

Vc. *mp* *mp* *mf*

69 *poco rit.* ♩ = 102

Ob. *f* *p*

Vln. *f* *mp* *mp*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

♩ = 98

**E**

77

Ob. *f*

Vln. *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf* *mp*

85 ♩ = 106 ♩ = 102

Ob. *f*

Vln. *f* *mp*

Vla. *f*

Vc. *mf* *mp*

93  $\text{♩} = 106$   $\text{♩} = 102$  **F**

Ob. *mf* *mf* 3

Vln. *mf* *mf*

Vla. *mf* *f*

Vc. *f*

101

Ob. *mp* *mf* 3 *f* *mf* 3 3 *f*

Vln. *mp* *f* 3 *mf* *mf*

Vla. *mp* *mp* 3 *f*

Vc. *mp* *mf* *mp* *mf*

110  $\text{♩} = 98$   $\text{♩} = 102$

Ob. 3 3 *f* 3 3

Vln. *mf* *sf*

Vla. *f* *sf*

Vc. *f* *sf*