



Ioan Dobrinescu

Roumania, Bucharest

Rhapsody in blue Gershwin, George

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: Rhapsody in blue
Composer: Gershwin, George
Arranger: Dobrinescu, Ioan
Copyright: Copyright © Ioan Dobrinescu
Publisher: Dobrinescu, Ioan
Instrumentation: 4 clarinets (quartet)
Style: Classical

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

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Rhapsody in blue

Molto moderato ♩ = 80

George Gershwin arr. Ioan Dobrinescu

1st Clarinet in Bb *tr* *mf* *f* *poco rit.* *fp*

2nd Clarinet in Bb *mf*

3rd Clarinet in Bb *mf*

Bass Clarinet in Bb *mf*

Cl. 1 *tr* *tr* *tr* ♩ = 76 ♩ = 80 ♩ = 84

Cl. 2 *pp* *p* *mp* *f*

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

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

Cl. 1 *tr* ♩ = 124 *ff* *fp* *poco rit.* *p*

Cl. 2 *mf* *fp*

Cl. 3 *mf* *fp*

B. Cl. *mf* *f*

15 **A** ♩ = 84

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

19 **Moderato assai** ♩ = 80 *tranquillo* ♩ = 84

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

23 ♩ = 88

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

28 *poco rall.* **B** $\text{♩} = 92$ *ten.*

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

Cl. 2 *p* *mp*

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

B. Cl. *p* *pp*

31 $\text{♩} = 96$ *ten.* $\text{♩} = 102$ *ten.* *martellato*

Cl. 1 *mf* *f* *f*

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

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

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

34 *poco rall.*

Cl. 1 *ff* *ff* *ff*

Cl. 2 *ff* *ff* *ff*

Cl. 3 *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff*

C ♩ = 92

37

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Cl. 3 *pp* *mf*

B. Cl. *pp* *mp*

40

Cl. 1 *p* *f*

Cl. 2 *pp* *mf*

Cl. 3 *fp* *mf*

B. Cl. *p* *mf*

44

poco rit.

Cl. 1 *fp*

Cl. 2 *p*

Cl. 3 *pp*

B. Cl. *p*

48 $\text{♩} = 86$ tranquillo

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

Cl. 2 *pp* *p* *mp* *p* *mf* //

Cl. 3 *pp* *p* *p* *p* *mf* //

B. Cl. *pp* *p* *mp* *mf* *mf* //

53 $\text{♩} = 96$ scherzando

D Poco agitato $\text{♩} = 102$

Cl. 1 *mp* *p* *p* *poco cresc.* *p* *poco cresc.* *p* *poco cresc.* *p* *poco cresc.*

Cl. 2 *p* *p* *p* *poco cresc.* *p* *poco cresc.* *p* *poco cresc.*

Cl. 3 *p* *p* *p* *poco cresc.* *p* *poco cresc.* *p* *poco cresc.*

B. Cl. *p* *p* *p* *poco cresc.* *p* *poco cresc.* *p* *poco cresc.*

57 $\text{♩} = 112$

Cl. 1 *mf* *p* *p* *p* *p*

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

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

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

60

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

mf
f
mf
f

3

3

3

3

63

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

f
mf
mf
f

poco rit.

E $\text{♩} = 102$

mp
p
mf
mp

3

3

3

3

66

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

p
mp
mp
mf

f
p
mp
f

mp
mf
p
mp

f
f
f
f

3

3

3

3

69

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

3

3

3

3

71 **F** **Tempo giusto** ♩ = 132

Cl. 1 *ff*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

75

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *f*

B. Cl. *mp*

80

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *mp*

B. Cl. *mp*

85 *cresc.* *accel.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Cl. 3 *cresc.*

B. Cl. *f*

ff *ff*

91 **G** ♩ = 166

Cl. 1: *mf* ord.
Cl. 2: *mp*
Cl. 3: *mp*
B. Cl.: *mp*

96

Cl. 1: *mp*
Cl. 2: *mp*
Cl. 3: *mf*
B. Cl.: *mp*

101 *cresc.*

Cl. 1: *f*
Cl. 2: *p*
Cl. 3: *p*
B. Cl.: *p*

106

Cl. 1: *f*
Cl. 2: *sfz*
Cl. 3: *sfz*
B. Cl.: *sfz*

109

Cl. 1 *p* *sfz*

Cl. 2 *p* *f*

Cl. 3 *p* *sfz*

B. Cl. *p* *sfz*

A tempo ♩ = 142

112

rall. **H**

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

117

Cl. 1

Cl. 2

Cl. 3 *3* *3*

B. Cl. *3* *3*

122

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

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

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

B. Cl. *p* *f*

128 $\text{♩} = 132$ $\text{♩} = 124$

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

p *mp* *p*

133 $\text{♩} = 112$ rit. $\text{♩} = 124$

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

p *mp* *ff* *ff* *ff*

138 **I** $\text{♩} = 84$ $\text{♩} = 112$ A tempo $\text{♩} = 112$

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

mf *p* *p* *p*

144 *ad libitum al 8va bassa* *loco*

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

p *p* *p* *mp*

149

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

155

poco rit. $\text{♩} = 112$ **J** $\text{♩} = 132$

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

poco f *p* *pp* *p*

159

$\text{♩} = 138$ $\text{♩} = 144$
agitato

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

mp *molto cresc.* *ff*
mp *molto cresc.* *ff*
mf *molto cresc.* *ff*
ff

163 *ad lib. al 8va bassa* *loco*

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

168

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

172 **K** *agitato* *martellato*

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

177 *ff* *brillante*

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

181

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

♩ = 82

183 **poco accel.** *rubato e legato* **rall.**

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

188

L **Andantino moderato** ♩ = 96 **poco accel.**
con espressione

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

196 *poco rit.* ♩ = 96 *poco accel.* *poco rit.* ♩ = 102

Cl. 1 *mp* *poco f*

Cl. 2 *mp* *mf*

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

B. Cl. *mp* *mf*

♩ = 96 ♩ = 84 *rit.* **M** *A tempo* ♩ = 96

204

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

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

Cl. 3 *poco f* *mp* *p* *f*

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

poco accel. *poco rit.* ♩ = 106 *cresc. ed accel.*

212

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *mf* *f*

220 *poco accel.* *poco rit.* **Allargando** ♩ = 92 ♩ = 84

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

A tempo **N** ♩ = 124 ♩ = 132

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

rit. **O** **Leggiero, assai staccato**

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

241 **Agitato e misterioso** ♩ = 112

Musical score for measures 241-246. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Agitato e misterioso' with a quarter note equal to 112. The score is divided into two systems. The first system (measures 241-244) features a repeat sign. The second system (measures 245-246) begins with a double bar line. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). Performance instructions include *sempre staccato* (always staccato) and *seconda volta pp* (second time pp).

Musical score for measures 247-253. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is 'Agitato e misterioso'. The score is divided into two systems. The first system (measures 247-252) features a repeat sign. The second system (measures 253) begins with a double bar line. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). Performance instructions include *sempre staccato* (always staccato) and a dynamic change to *p* (piano) in measure 253. A box containing the letter 'P' is located above the Cl. 1 staff in measure 253.

Musical score for measures 254-260. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is 'Agitato e misterioso'. The score is divided into two systems. The first system (measures 254-259) features a repeat sign. The second system (measures 260) begins with a double bar line. Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include *sempre staccato* (always staccato) and accents (>) over notes in the bassoon part.

261 **Q**

Cl. 1 *mp*

Cl. 2 *p* *mp*

Cl. 3 *mp* *p*

B. Cl. *p*

268 **Sognando** *poco rit.* ♩ = 84

Cl. 1 *mp*

Cl. 2 *pp* *p*

Cl. 3 *p* *mp*

B. Cl. *pp* *p*

rall. **A tempo** ♩ = 112

275 **R**

Cl. 1 *mf* *mp* *p* *seconda volta pp*

Cl. 2 *mp* *mf* *p* *mp* *seconda volta pp*

Cl. 3 *mp* *p* *seconda volta p* *seconda volta p*

B. Cl. *mp*

282 $\text{♩} = 84$ *gliss*

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

mp *f*

Allegro agitato e misterioso $\text{♩} = 112$

287

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

mf *mf* *sf* *p* *p* *mf* *p*

293 **S** *pomposo*

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

sf *f* *f* *f* *sff* *f* *sff*

299

Cl. 1

Cl. 2

Cl. 3

B. Cl.

306

Cl. 1

Cl. 2

Cl. 3

B. Cl.

T Molto stentando

314

Cl. 1

Cl. 2

Cl. 3

B. Cl.

U Poco agitato ♩=112

324

Cl. 1

Cl. 2

Cl. 3

B. Cl.

330

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

mf
f
mf
f

337

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

mf
f
mf
f

$\text{♩} = 124$

345

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

ff
ff
ff
ff

Grandioso $\text{♩} = 68$

351

Cl. 1 *ff*

Cl. 2 *ff* *mp*

Cl. 3 *ff* *f*

B. Cl. *ff* *mp*

ad lib. al 8va bassa

loco

356

Cl. 1 *f* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *f* *ff*

B. Cl. *mf* *ff*

Molto allargando ♩ = 80

361

Cl. 1 *rall.* *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

365

tr

molto rit.

Cl. 1 *fff* *ffz*

Cl. 2 *tr* *fff* *ffz*

Cl. 3 *tr* *fff* *ffz*

B. Cl. *fff* *ffz*