



Ioan Dobrinescu

Roumanie, Bucharest

Allegro molto from the Piano Suite (op 14 no 3) Bartók, Béla

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 : Allegro molto from the Piano Suite
[op 14 no 3]

Compositeur : Bartók, Béla

Arrangeur : Dobrinescu, Ioan

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Editeur : Dobrinescu, Ioan

Instrumentation : 4 clarinettes (quatuor)

Style : Classique moderne

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

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Suite I

Bela Bartok op 14 no 3 arr. Ioan Dobrinescu

Allegro Molto ♩ = 132

1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Bass Clarinet in Bb

non legato

p

pp

6

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

mp

p

11

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

mp

16 *cresc.*

Cl. 1 *f* *mp*

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

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

B. Cl. *mp*

21 **A** *cresc.*

Cl. 1 *p*

Cl. 2 *mf*

Cl. 3 *mp*

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

27

Cl. 1 *f*

Cl. 2 *f*

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

B. Cl. *mf*

B

33

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

mf
mp
mp
mp

38

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

mp
f
f
mp

43

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

mf
mp
mp
mp

48 *sempre f*

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

f *ff* *ff* *ff*

56 $\text{♩} = 120$ poco allargando **C** Poco più Mosso $\text{♩} = 160$

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

fff *ff* *ff* *ff* *ff* *f* *ff* *f*

martellato *martellato* *martellato* *martellato*

63

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

f *ff* *ff* *f* *f*

69

Cl. 1

Cl. 2

Cl. 3

B. Cl.

75

poco rit..

Cl. 1

Cl. 2

Cl. 3

B. Cl.

poco a poco accel.

D Tempo I ♩ = 132

82

Cl. 1

Cl. 2

Cl. 3

B. Cl.

88

Cl. 1

Cl. 2

Cl. 3

B. Cl.

ppp

ppp

pp

93

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

pp

p

mp

mp

98

cresc.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

mf

mp

mf

mf

mp

mf

E *streipitoso*

103

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Detailed description: This system covers measures 103 to 107. It features four staves: Cl. 1 (treble clef), Cl. 2 (treble clef), Cl. 3 (treble clef), and B. Cl. (bass clef). The music is in a key with one flat and a 2/4 time signature. Measure 103 starts with a forte (*f*) dynamic. The first three measures (103-105) show the woodwinds playing rhythmic patterns. In measure 106, the Cl. 1 part has a rest, while the other parts continue. Measure 107 concludes the system with a melodic flourish in Cl. 1 and Cl. 2.

108

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *ff*

Detailed description: This system covers measures 108 to 112. The Cl. 1 part has a long melodic line with accents (^) and a dynamic increase from *f* to *ff*. The Cl. 2 and Cl. 3 parts provide harmonic support with similar rhythmic patterns. The B. Cl. part has a rest in measure 108 and then joins in measure 109. The system ends in measure 112 with a final *ff* dynamic.

113

sempre più mosso

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Detailed description: This system covers measures 113 to 117. The tempo marking *sempre più mosso* is present. The Cl. 1 part has a melodic line with accents (^). The Cl. 2 and Cl. 3 parts play rhythmic patterns. The B. Cl. part has a rest in measure 113 and then joins in measure 114. The system ends in measure 117 with a melodic flourish in Cl. 1 and Cl. 2.

118

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

sf *sf* *sf* *sf*

125

F *cresc.*

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

sf *sf* *sf* *sf*

130

ad libitum al 8va bassa

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

ff *ff* *ff* *fff*