



Ioan Dobrinescu

Roumanie, Bucharest

Arabian Dance from Peer Gynt Grieg, Edvard

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 : Arabian Dance from Peer Gynt

Compositeur : Grieg, Edvard

Arrangeur : Dobrinescu, Ioan

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Editeur : Dobrinescu, Ioan

Instrumentation : 4 clarinettes (quatuor)

Style : Romantique

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

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Peer Gynt Second Suite

2. Arabian dance

Edvard Grieg op 55 no 2 arr Ioan Dobrinescu

Allegretto vivace ♩ = 132

Clarinet in Eb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet in Bb

Eb Cl. 1

Cl. 2

Cl. 3

B. Cl.

11 *cresc.* **A**

Eb Cl. 1

Cl. 2

Cl. 3

B. Cl.

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16

E♭ Cl. 1
Cl. 2
Cl. 3
B. Cl.

sfz *sfz* *ff* *p*
sfz *sfz* *ff* *p*
sfz *sfz* *ff*
sfz *sfz* *ff*

21 **B**

E♭ Cl. 1
Cl. 2
Cl. 3
B. Cl.

p *p* *pp*
pp *pp* *pp*
pp *pp* *pp*
pp *pp* *pp*

25

E♭ Cl. 1
Cl. 2
Cl. 3
B. Cl.

p *ff* *pp*
p *ff* *pp*
pp *ff* *p*
pp *ff* *p*

29

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

p *pp* *pp* *pp*

33

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

p *f* *f* *p* *f* *mp*
pp *f* *f* *p* *f*
pp *f* *pp* *f* *p*

38

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

f *fz* *fz* *fz*
f *f* *fz*
f *fz*
f *fz*

D

44

Musical score for measures 44-48. The score is for four parts: Eb Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 44 features triplets in the first three parts. Dynamics include *fz* (forced forte) and *pp* (pianissimo). Measure 45 continues with *fz* and *pp*. Measure 46 shows *fz* and *p* (piano). Measure 47 features *fz* and *mp* (mezzo-piano). Measure 48 concludes with *fz* and *mp*.

49

Musical score for measures 49-53. The score is for four parts: Eb Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two sharps. The time signature is 4/4. Measure 49 is marked *poco rit.* (poco ritardando). Dynamics include *p* (piano) and *mp*. Measure 50 continues with *p*. Measure 51 features *p* and *mp*. Measure 52 has *p*. Measure 53 concludes with *mf* (mezzo-forte).

54

A tempo ♩ = 132

Musical score for measures 54-58. The score is for four parts: Eb Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two sharps. The time signature is 4/4. Measure 54 is marked *A tempo* with a tempo of ♩ = 132. Dynamics include *p* and *mp*. Measure 55 features *mf* and *f* (forte). Measure 56 has *p*. Measure 57 continues with *p*. Measure 58 concludes with *p* and triplets in the B. Cl. part.

diminuendo *poco rit.*

59

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

mf

p

mp

mf

65

♩ = 112 *dolce* **E** A Tempo ♩ = 132

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

dolce

p

dolce

p

p

mp

p

p

p

p

mp

p

mp

71

F

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

fp

f

mp

p

fp

p

fp

pp

fp

p

fp

pp

76

Eb Cl. 1 *mf*

Cl. 2 *p* *mp*

Cl. 3 *p*

B. Cl. *p*

81 *poco rit.* - *A tempo* ♩ = 132

Eb Cl. 1 *p*

Cl. 2 *mf*

Cl. 3 *mp*

B. Cl. *p*

86

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

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

Cl. 3 *mf*

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

94

Eb Cl. 1 *f* *pp* *f*

Cl. 2 *f*

Cl. 3 *mp*

B. Cl. *mp* *pp* *f*

G

99

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

sfz *sfz* *sfz* *sfz*

103

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

sfz *sfz* *ff* *p*
sfz *sfz* *ff* *p*
sfz *sfz* *ff*
sfz *sfz* *ff*

107 **H**

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

p *p* *pp* *pp*
pp *pp* *pp*

111

111

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

p *ff* *pp* *ff* *p*

pp *ff* *p*

Measures 111-114: Eb Cl. 1 and Cl. 3 play a melodic line with accents and slurs, starting at *p* and moving to *ff* for triplet runs. Cl. 2 plays a lower melodic line with accents and slurs, starting at *pp* and moving to *ff* for triplet runs. B. Cl. plays a rhythmic accompaniment of eighth notes with triplet runs, starting at *pp* and moving to *ff* for triplet runs.

115

115

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

p *pp* *p* *pp* *pp*

pp *pp*

Measures 115-118: Eb Cl. 1 and Cl. 2 play melodic lines with accents and slurs, starting at *p* and moving to *pp* for triplet runs. Cl. 3 plays a lower melodic line with accents and slurs, starting at *pp* and moving to *pp* for triplet runs. B. Cl. plays a rhythmic accompaniment of eighth notes with accents and slurs, starting at *pp* and moving to *pp* for triplet runs.

119

119

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

p *f* *f*

p *f* *pp* *f* *p*

p *f* *p* *f* *mp*

pp *f* *p* *f* *p*

Measures 119-122: Eb Cl. 1 plays a melodic line with accents and slurs, starting at *p* and moving to *f* for a trill. Cl. 2 plays a melodic line with accents and slurs, starting at *p* and moving to *f* for a trill. Cl. 3 plays a rhythmic accompaniment of eighth notes with triplet runs, starting at *p* and moving to *f* for triplet runs. B. Cl. plays a rhythmic accompaniment of eighth notes with accents and slurs, starting at *pp* and moving to *f* for triplet runs.

124

E♭ Cl. 1
Cl. 2
Cl. 3
B. Cl.

130

J

E♭ Cl. 1
Cl. 2
Cl. 3
B. Cl.

136

E♭ Cl. 1
Cl. 2
Cl. 3
B. Cl.

141

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

144 *diminuendo*

E♭ Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

p

pppp