



Ioan Dobrinescu

Roumanie, Bucharest

Kalinka Larinov, Ivan Petrovich

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)

Sociétaire : UCMR-ADA - Code IPI artiste : 00 262 54 16 76

Page artiste : https://www.free-scores.com/partitions_gratuites_jeandob.htm

A propos de la pièce



Titre : Kalinka
Compositeur : Larinov, Ivan Petrovich
Arrangeur : Dobrinescu, Ioan
Droit d'auteur : Copyright © Ioan Dobrinescu
Editeur : Dobrinescu, Ioan
Instrumentation : Guitare et Quatuor à Cordes
Style : Folk

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

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquies de cette licence sur :

<https://www.free-scores.com/licence?p=aZpFu36Lrz>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquies de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

Kalinka

Adagio, molto rubato ♩ = 80

Ivan Petrovich Larionov arr. Ioan Dobrinescu

Acoustic Guitar *mp*

1st Violin *mp*

2nd Violin *mp*

Viola *f*

Violoncello *mp*

The first system of the score features five staves. The Acoustic Guitar part begins with a melodic line marked *mp*. The Violoncello part has a whole note chord marked *mp*. The Viola part has a whole note chord marked *f*. The 1st and 2nd Violin parts have whole note chords marked *mp*. The Viola part has a triplet of eighth notes marked with a '3'.

A. Gtr. *mf*

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

poco rit.

The second system of the score features five staves. The Acoustic Guitar part has a melodic line marked *mf*. The Violoncello part has a whole note chord marked *mf*. The Viola part has a whole note chord marked *mf*. The 1st Violin part has a melodic line marked *f*. The 2nd Violin part has a melodic line marked *mf*. The Viola part has a whole note chord marked *mf*. The Violoncello part has a whole note chord marked *mf*. The 1st Violin part has a triplet of eighth notes marked with a '3' and a sixteenth note marked with a '6'. The 2nd Violin part has a triplet of eighth notes marked with a '3'. The Viola part has a whole note chord marked *mf*. The Violoncello part has a whole note chord marked *mf*. The system concludes with a *poco rit.* marking and a change in dynamics to *f* and *p*.

8 **A**

A. Gtr. *pp*

Vln. 1 *fp* *mp* *mf*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp*

16 **B** ♩ = 68 ♩ = 76 poco accel.

A. Gtr. *p* *mp*

Vln. 1 *mp*

Vln. 2 *mp* *mp* *3* *3*

Vla. *p* *fp* *mf*

Vc. *p* *mp*

22 ♩ = 62 rit.

A. Gtr. *mf* *f*

Vln. 1 *mf*

Vln. 2 *3* *3*

Vla. *3* *3*

Vc. *3*

26 **C** Moderato $\text{♩} = 40$

A. Gtr. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *mf*

33

A. Gtr. *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla. *p*

Vc. *p*

38

36

A. Gtr. *mf*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Poco a poco a tempo, sempre accelerando ♩ = 50 ♩ = 54

42 **D**

A. Gtr. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. 1 *fp* *mp* *mf*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp*

50 **E** ♩ = 62 ♩ = 72 poco accel. . .

A. Gtr. *p* *mp*

Vln. 1 *mp*

Vln. 2 *mp* *3* *3* *3*

Vla. *p* *fp* *mf*

Vc. *p* *fp* *mp*

57 **F** ♩ = 92 molto accel.

A. Gtr. *mf*

Vln. 1 *f* *3*

Vln. 2 *mf* *3* *f*

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

Vc. *mf*

62

A. Gtr. Vln. 1 Vln. 2 Vla. Vc.

This system contains measures 62 through 65. The guitar part (A. Gtr.) plays a series of chords. The first violin (Vln. 1) and second violin (Vln. 2) parts are similar, with the second violin featuring a triplet in measure 64. The viola (Vla.) part also features a triplet in measure 64. The double bass (Vc.) part provides a simple harmonic accompaniment. A dynamic marking of *f* (forte) is present in measure 65.

66

A. Gtr. Vln. 1 Vln. 2 Vla. Vc.

This system contains measures 66 and 67. A box containing the letter 'G' is placed above measure 66. The guitar part (A. Gtr.) continues with chords. The first violin (Vln. 1) part has a triplet in measure 67. The second violin (Vln. 2) and viola (Vla.) parts also feature triplets in measure 67. The double bass (Vc.) part continues with its accompaniment.

68

A. Gtr. Vln. 1 Vln. 2 Vla. Vc.

This system contains measures 68 through 70. The guitar part (A. Gtr.) plays chords, with a dynamic marking of *f* (forte) in measure 69. The first violin (Vln. 1) part has a dynamic marking of *sf* (sforzando) in measure 69. The second violin (Vln. 2) part has a triplet in measure 68 and a dynamic marking of *f* in measure 69. The viola (Vla.) part has a dynamic marking of *f* in measure 69 and features a sixteenth-note figure with fingerings 5, 6, and 7. The double bass (Vc.) part has a dynamic marking of *f* in measure 69. The system concludes with a double bar line in measure 70.