



Ioan Dobrinescu

Roumanie, Bucharest

Hora detrunchiatilor Porumbescu, Ciprian

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 : Hora detrunchiatilor
Compositeur : Porumbescu, Ciprian
Arrangeur : Dobrinescu, Ioan
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Editeur : Dobrinescu, Ioan
Instrumentation : Orchestre
Style : Populaire - Danse

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Hora detrunchiaților

Ciprian Porumbescu- arr. Ioan Dobrinescu

Tempo di Hora ♩ = 120

The musical score is arranged in a standard orchestral format with ten staves. The instruments and their parts are as follows:

- Flute:** Starts with a forte (*f*) dynamic, playing a rhythmic pattern. In the final measure, it features a rapid sixteenth-note run marked with a '5' and a fermata, reaching a fortissimo (*ff*) dynamic.
- Oboe:** Mirrors the flute's initial pattern with a forte (*f*) dynamic, also reaching fortissimo (*ff*) in the final measure.
- Clarinet in Bb:** Follows the same initial pattern with a forte (*f*) dynamic, reaching fortissimo (*ff*) in the final measure.
- Bassoon:** Provides a low-frequency accompaniment with a forte (*f*) dynamic, reaching fortissimo (*ff*) in the final measure.
- Horn in F:** Plays a melodic line starting with a forte (*f*) dynamic, moving to piano (*pp*) in the middle section, and ending with fortissimo (*ff*) in the final measure.
- Violin I:** Features a rhythmic accompaniment with a forte (*f*) dynamic, moving to mezzo-piano (*mp*) and mezzo-forte (*mf*) in the middle section, and fortissimo (*ff*) in the final measure.
- Violin II:** Provides a similar rhythmic accompaniment with a forte (*f*) dynamic, moving to piano (*p*) and mezzo-piano (*mp*) in the middle section, and fortissimo (*ff*) in the final measure.
- Viola:** Plays a rhythmic accompaniment with a forte (*f*) dynamic, moving to piano (*p*) in the middle section, and fortissimo (*ff*) in the final measure.
- Violoncello:** Provides a low-frequency accompaniment with a forte (*f*) dynamic, moving to piano (*p*) in the middle section, and fortissimo (*ff*) in the final measure.
- Contrabass:** Provides the lowest frequency accompaniment with a forte (*f*) dynamic, reaching fortissimo (*ff*) in the final measure.

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Musical score for a symphony orchestra, page 2, measures 10-14. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *mp* to *f*. A section marker 'A' is present above the Flute staff at measure 12.

Instrument	Measure 10	Measure 11	Measure 12	Measure 13	Measure 14
Fl.	<i>mp</i>	<i>mp</i>	<i>f</i>	<i>f</i>	
Ob.	<i>mp</i>	<i>mp</i>	<i>f</i>	<i>f</i>	
Cl.		<i>mp</i>	<i>f</i>	<i>f</i>	
Bsn.			<i>mp</i>	<i>f</i>	<i>f</i>
Hn.			<i>p</i>	<i>f</i>	<i>f</i>
Vln. I	<i>mf</i>		<i>f</i>	<i>f</i>	<i>mp</i>
Vln. II	<i>mp</i>		<i>f</i>	<i>f</i>	<i>p</i>
Vla.	<i>mp</i>		<i>f</i>	<i>f</i>	<i>p</i>
Vc.	<i>mp</i>		<i>f</i>	<i>f</i>	<i>p</i>
Cb.			<i>mp</i>	<i>f</i>	<i>f</i>

20

Fl. *p* *ff* *mp*

Ob. *p* *ff* *mp*

Cl. *mp* *ff* *mp*

Bsn. *mp* *ff*

Hn. *p* *ff*

Vln. I *mf* *ff* *mf*

Vln. II *mp* *ff* *mp*

Vla. *mp* *ff* *mp*

Vc. *mp* *ff* *mp*

Cb. *ff* *mp*

29

B **C**

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *p* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

38

Fl. *p* *mp*

Ob. *p*

Cl. *pp*

Bsn. *pp* *p* *mp*

Hn. *pp*

Vln. I *pizz.* *pp* *arco* *mp*

Vln. II *pizz.* *pp* *pp*

Vla. *pizz.* *pp* *pp*

Vc. *pizz.* *pp* *pp*

Cb. *pizz.* *pp* *pp*

Detailed description: This page of a musical score covers measures 38 to 43. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 38 starts with a dynamic of *p* for the Flute and *pp* for the Clarinet. The Flute part features a melodic line with some grace notes and a crescendo to *mp* by measure 41. The Oboe has a few notes in measures 38-39 and then rests. The Clarinet plays a rhythmic pattern of eighth notes with a dynamic of *pp*. The Bassoon has a similar rhythmic pattern, starting with *pp* and moving to *p* and *mp*. The Horn has a few notes in measures 38-39 and rests. Violin I starts with a *pizz.* (pizzicato) dynamic in measure 40, then moves to *arco* (arco) in measure 43. Violin II and Viola also play *pizz.* parts. The Viola and Violoncello parts are primarily accompaniment with *pp* dynamics. The Contrabass part is also primarily accompaniment with *pp* dynamics.

D

46

Fl. *f* *ff*

Ob. *f* *p* 5 *f*

Cl. *f* *p* 6 *f* *ff*

Bsn. *f* *p* 6

Hn. *f* *f*

Vln. I *f* *p* 5 *ff*

Vln. II *arco* *p* *f* *p* 5 *ff*

Vla. *arco* *f*

Vc. *arco* *f*

Cb. *arco* *f*

53

Fl. *ff* *p*

Ob. *p*

Cl. *ff* *pp*

Bsn. *p* *pp*

Hn. *p*

Vln. I *pizz.* *pp*

Vln. II *pizz.* *pp* *arco*

Vla. *f* *arco* *pp*

Vc. *f* *pizz.* *pp* *pp*

Cb. *f* *pizz.* *pp* *pp*

6

E Un poco piú mosso, ♩.=44

61

Fl. *mp* *f* *mf*

Ob. *p* *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf* *ppp*

Hn. *f* *mf*

Vln. I *arco mp* *f* *f*

Vln. II *p* *f* *f*

Vla. *f*

Vc. *arco pp* *f*

Cb. *arco pp* *mf*

Detailed description: This is a page of a musical score for an orchestra, page 8. It features ten staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and begins at measure 61. A section marked 'E' starts at measure 65, with the tempo instruction 'Un poco piú mosso, ♩.=44'. The music is in a key with one sharp (F#) and one flat (Bb). Dynamics range from *ppp* (pianissimo) to *f* (forte). The Flute part starts with *mp*, increases to *f* at measure 63, and then *mf* at measure 65. The Oboe starts with *p*, increases to *f* at measure 63, and then *mf* at measure 65. The Clarinet starts with *f* at measure 63 and then *mf* at measure 65. The Bassoon starts with *f* at measure 63, then *mf* at measure 65, and ends with *ppp* at measure 69. The Horn starts with *f* at measure 63 and then *mf* at measure 65. Violin I starts with *arco mp* at measure 61, increases to *f* at measure 63, and then *f* at measure 65. Violin II starts with *p* at measure 63, increases to *f* at measure 65, and then *f* at measure 67. The Viola starts with *f* at measure 65. The Violoncello starts with *arco pp* at measure 61, increases to *f* at measure 65. The Contrabass starts with *arco pp* at measure 61, increases to *mf* at measure 65. The score includes various musical notations such as slurs, accents, and dynamic markings.

69

Fl. *ppp* *p* *mf* *mf*

Ob. *p* *mf* *mf*

Cl. *mp* *mf* *mf*

Bsn. *p* *mf* *mf*

Hn. *p* *mf* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *ppp* *p* *mf* *mf*

Detailed description: This page of a musical score, numbered 69, contains ten staves for various instruments. The Flute (Fl.) staff begins with a *ppp* dynamic and features a crescendo from *p* to *mf* across measures 69-74. The Oboe (Ob.) staff starts with a *p* dynamic and crescendos to *mf*. The Clarinet (Cl.) staff begins with a *mp* dynamic and crescendos to *mf*. The Bassoon (Bsn.) staff starts with a *p* dynamic and crescendos to *mf*. The Horn (Hn.) staff begins with a *p* dynamic and crescendos to *mf*. The Violin I (Vln. I) and Violin II (Vln. II) staves both start with a *f* dynamic. The Viola (Vla.) staff begins with a *f* dynamic and ends with a *mf* dynamic. The Violoncello (Vc.) staff starts with a *f* dynamic and ends with a *mf* dynamic. The Contrabass (Cb.) staff begins with a *ppp* dynamic and features a crescendo from *p* to *mf*. The score is written in a key signature of two flats and a 4/4 time signature.

F

78

Fl. *f*

Ob. *f*

Cl. *p*

Bsn.

Hn. *pp*

Vln. I *ff* *pizz.* *pp*

Vln. II *ff* *pizz.* *pp*

Vla. *pizz.* *pp* *mf* *1 solo arco*

Vc. *1 solo* *mp* *tutti* *pizz.*

Cb. *pizz.* *pp*

86

Fl. *pp* *f* *f*

Ob. *f* *f*

Cl. *f*

Bsn. *pp* *mf* *f*

Hn. *mf* *f*

Vln. I *arco* *f*

Vln. II *arco* *mf*

Vla. *tutti* *mf*

Vc. *arco* *mf*

Cb. *arco*

Detailed description: This page of a musical score covers measures 86 to 91. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The score is arranged in a standard orchestral format with ten staves. The Flute (Fl.) part begins in measure 86 with a *pp* dynamic, playing a sixteenth-note figure. It reaches *f* in measure 87 and continues with a melodic line. The Oboe (Ob.) enters in measure 87 with a *f* dynamic, playing a similar sixteenth-note pattern. The Clarinet (Cl.) joins in measure 89 with a *f* dynamic. The Bassoon (Bsn.) starts in measure 86 with a *pp* dynamic, playing a sustained note, and moves to *mf* in measure 87 and *f* in measure 91. The Horn (Hn.) part begins in measure 87 with a *mf* dynamic, playing a sustained note that rises to *f* in measure 91. The Violin I (Vln. I) part starts in measure 86 with a *f* dynamic, playing a sixteenth-note figure, and is marked *arco*. The Violin II (Vln. II) part also starts in measure 86 with a *mf* dynamic, playing a sixteenth-note figure, and is marked *arco*. The Viola (Vla.) part begins in measure 86 with a *mf* dynamic, playing a sixteenth-note figure, and is marked *tutti*. The Violoncello (Vc.) part starts in measure 86 with a *mf* dynamic, playing a sixteenth-note figure, and is marked *arco*. The Contrabass (Cb.) part begins in measure 86 with a *mf* dynamic, playing a sixteenth-note figure, and is marked *arco*.

100

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

sfz

ff

sfz

sfz

ff

sfz

sfz

ff

sfz

sfz

ff

sfz

sfz

ff