



Ioan Dobrinescu

Roumanie, Bucharest

Reverie 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



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Compositeur : Porumbescu, Ciprian
Arrangeur : Dobrinescu, Ioan
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Editeur : Dobrinescu, Ioan
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Style : Romantique

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Reverie

Ciprian Porumbescu - arr. Ioan Dobrinescu

Andante ♩ = 70 poco rit. Allegretto grazioso ♩ = 80 **A**

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 in Bb
Clarinet 2 in Bb
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Trumpet 1 in Bb
Trumpet 2 in Bb
Timpani
Triangle
Cymbals
Harp
Solo Violin
Violin I
Violin II
Viola
Violoncello
Contrabass

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8

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Tri.
Cym.
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Sul D
mf
p
mf
pizz.
p
arco
mp
p
p

Musical score for page 3, measures 15-21. The score is for a full orchestra and solo violin. The instruments listed are Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Timpani, Triangle, Cymbals, Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *p*, *pp*, and *mf*. Performance instructions include *Sul D* for the Solo Violin. The music features complex rhythmic patterns, including triplets and sixteenth notes, and uses slurs and ties to connect notes across measures.

poco accel.

22 **C**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

C

poco accel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sul A

arco

pizz.

arco

arco

arco

spiccato

diminuendo rit. A tempo

D

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

col la parte

mp

fp

p

ppp

pizz.

arco

mf

p

pp

ppp

pp

mp

p

D

A tempo

Sul A

rit. A tempo ♩ = 80

E

43

Fl. 1 *pp*

Fl. 2 *ppp*

Ob. 1 *p* 3 3

Ob. 2

Cl. 1 *ppp* 3

Cl. 2 *ppp*

Bsn. 1 *pp* 3

Bsn. 2 *pp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1

Tpt. 2

Timp. *pp* *ppp*

Tri. *pp*

Cym.

Hp. *pp* B:

rit. A tempo ♩ = 80

Solo Vln. *dolce* *p* *Sul D*

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

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

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

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

50

Fl. 1 *p* 3 3 3 3 3 3 3 3 3 3

Fl. 2

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* *pp*

Cl. 2 *pp* *pp*

Bsn. 1 *ppp* *pp*

Bsn. 2 *ppp* *pp*

Hn. 1 *pp* *mp* 3

Hn. 2 *pp*

Tpt. 1

Tpt. 2

Timp.

Tri. *p*

Cym.

Hp. B \flat B \natural

Solo Vln. *mp* 3 3 3 3 3 3 3 3 3 3

Vln. I *p* *p* 3 3 3 3 3 3 3 3 3 3

Vln. II *p*

Vla. *p* *arco* *pp* 3 3 3 3

Vc. *p*

Cb. *p*

56

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *p* *p*

Ob. 2 *p*

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

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

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Timp. *ppp*

Tri.

Cym.

Harp. *B_b*

Solo Vln. *Sul D* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p* *p* *p*

Vc. *arco* *p*

Cb. *p*

F Più Presto, ♩ = 132

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), and Harp (Hp.). The second system includes Solo Violin (Solo Vln.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings and dynamics include:

- Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets:** Rests throughout the first system. In the second system, they play a melodic phrase starting at measure 62, marked *mp*.
- Timpani:** Plays a rhythmic pattern of eighth notes, marked *ppp* and *pp* in alternating measures.
- Triangle and Cymbals:** Rests throughout.
- Harp:** Rests throughout.
- Solo Violin:** Plays a rapid sixteenth-note passage, marked *mp* and *f*.
- Violins, Viola, Violoncello, Contrabass:** Play a rhythmic accompaniment of eighth notes, marked *p* and *mf*.

Musical score for orchestra and solo violin, measures 67-71. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Timpani, Triangle, Cymbal, Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score features various dynamics such as *mf*, *mp*, *pp*, and *p*. A solo violin part with a tremolo effect is present in measure 71. The harp part includes a tremolo effect in measure 70. The timpani part has a *ppp* dynamic in measure 70. The triangle and cymbal parts have a *mf* dynamic in measure 71. The violin I, II, and viola parts have a *p* dynamic in measure 70. The violoncello and contrabass parts have a *p* dynamic in measure 70. The solo violin part has a *mp* dynamic in measure 70. The harp part has a *mp* dynamic in measure 70. The oboe 1, 2, clarinet 1, 2, bassoon 1, 2, horn 1, 2, trumpet 1, 2, and flute 1, 2 parts have a *mf* dynamic in measure 67. The flute 1 part has a *mf* dynamic in measure 68. The bassoon 1 part has a *mf* dynamic in measure 69. The horn 1, 2 parts have a *pp* dynamic in measure 71. The triangle and cymbal parts have a *mf* dynamic in measure 71. The harp part has a *mp* dynamic in measure 70. The violin I, II, and viola parts have a *p* dynamic in measure 70. The violoncello and contrabass parts have a *p* dynamic in measure 70. The solo violin part has a *mp* dynamic in measure 70.

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

ppp

ppp

mf

f

mp

mf

poco rit.

A tempo

poco rit.

93

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Timp. *ppp*

Tri.

Cym.

Hp. *mf*

Solo Vln. *Sul D* *Sul A* *Sul G*

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit. *A tempo* *poco rit.*
pos. ord.

98 **I A tempo** *poco a poco cresc.*

Fl. 1 *p* **6**

Fl. 2

Ob. 1 *pp*

Ob. 2

Cl. 1 *pp* **3** **3** **3** **3** **3** **6** *mp*

Cl. 2 *pp* **3** **3** **3** **3** **3**

Bsn. 1 *pp* **3** **3** **3** **3** **3**

Bsn. 2 *pp* **3** **3** **3** **3** **3**

Hn. 1 **3** **3**

Hn. 2 *pp*

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp. **7** **7** **7**

Solo Vln. *mp* *pizz.* **I A tempo** *poco a poco cresc.*

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

103

accel. . . .

Fl. 1 *p* *mp* *mf*

Fl. 2 *p* *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *p* *mp* *mf*

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

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

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *p* *mp* *mf*

Hn. 1 *p* *mp* *mf*

Hn. 2 *p* *mp* *mf*

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

Solo Vln. *f* *largmanente*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

10

J Allegretto grazioso ♩ = 80

107

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *p* *pp*

Cl. 2 *pp*

Bsn. 1 *pp* *ppp*

Bsn. 2 *pp* *ppp*

Hn. 1 *ppp* *pp*

Hn. 2 *ppp* *pp*

Tpt. 1

Tpt. 2

Timp.

Tri. *pp*

Cym.

Hp. *pp*

J Allegretto grazioso ♩ = 80

Solo Vln. *dolce* *p*

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

Poco più mosso

120

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p mp*

Ob. 2 *p mp*

Cl. 1 *p mp*

Cl. 2 *p mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Timp. *ppp mp*

Tri. *mp*

Cym.

Hp.

Solo Vln. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *arco mp*

123

Molto meno mosso

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Timp. *mf* *f*

Tri. *mf* *f*

Cym. *f*

Hp. *f*

Solo Vln. *ff*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*