



Ioan Dobrinescu

Roumanie, Bucharest

Vocalise (op 34 no 14) Rachmaninoff, Sergei

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 : Vocalise
[op 34 no 14]
Compositeur : Rachmaninoff, Sergei
Arrangeur : Dobrinescu, Ioan
Droit d'auteur : Copyright © Ioan Dobrinescu
Editeur : Dobrinescu, Ioan
Instrumentation : 4 clarinettes (quatuor)
Style : Romantique

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-partition.php?partition=46176>



- 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.

Vocalise

Sergei Rachmaninoff op 34 no14
arr. Ioan Dobrinescu

Lentamente. Molto cantabile ♩ = 52

1st Clarinet in Bb *p*

2nd Clarinet in Bb *pp*

3rd Clarinet in Bb *pp*

Bass Clarinet in Bb *pp*

poco rit.. poco più animato ♩ = 56

6 *tr* **A**

Cl. 1 *mf*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *p*

poco rit.. ♩ = 56

11

Cl. 1 *f*

Cl. 2 *p*

Cl. 3 *mp*

B. Cl. *p*

rit. ♩ = 52

poco rit.. Tempo ♩ = 52

B

Musical score for measures 15-19. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is three flats (B-flat major/D minor). The time signature changes from 2/4 to 4/4 and back to 2/4. Dynamics include *mp*, *pp*, *p*, and *p > pp*. There are various articulation marks such as slurs and accents.

poco rit. .

Musical score for measures 20-24. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is three flats. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *p* and *tr* (trill). There are various articulation marks such as slurs and accents.

poco più animato ♩ = 56

C

Musical score for measures 25-29. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is three flats. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *mp*, *mf*, and *p*. There are various articulation marks such as slurs and accents.

29

Cl. 1 *mp*

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

Cl. 3 *p*

B. Cl. *p* *mp*

33

D

rit. Poco più mosso ♩ = 60 *cresc.*

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

Cl. 2 *mp* *mp*

Cl. 3 *p* *pp* *mf*

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

38

un poco rit. A tempo ♩ = 60 *cresc.*

diminuendo

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

Cl. 2 *mf* *mf*

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

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

43 ♩ = 56 *dim.*

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

Cl. 2 *f* *ff*

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

B. Cl. *mf* *p*

E

47 *rit.* . . . ♩ = 60 *cresc.*

Cl. 1 *mf* *f*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp* *mf*

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

52 *diminuendo* *un poco rit.* **A tempo** ♩ = 60 *cresc.* ♩ = 64

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

Cl. 2 *mp* *mf*

Cl. 3 *mf*

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

57 $\text{♩} = 60$ *dim.* **poco rit.**

Musical score for measures 57-61. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 57 starts with a tempo of 60 quarter notes per minute. The dynamics are *mf* for Cl. 1, *mf* for Cl. 2, *f* for Cl. 3, and *mf* for B. Cl. The score includes various articulations such as accents and slurs. The tempo gradually decreases, indicated by the *dim.* and **poco rit.** markings.

62 $\text{♩} = 54$ **F** *rit.* $\text{♩} = 54$

Musical score for measures 62-66. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two flats, and the time signature is 4/4. Measure 62 starts with a tempo of 54 quarter notes per minute. A dynamic marking of **F** (fortissimo) is present at the beginning of the section. The dynamics are *p* for Cl. 1, *pp* for Cl. 2, *espressivo* for Cl. 3, and *pp* for B. Cl. The score includes various articulations such as accents and slurs. The tempo gradually decreases, indicated by the *rit.* marking.

67 **A tempo** *rit.*

Musical score for measures 67-71. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two flats, and the time signature is 4/4. Measure 67 starts with a tempo marking of **A tempo**. The dynamics are *mp* for Cl. 3 and *mp* for B. Cl. The score includes various articulations such as accents and slurs. The tempo gradually decreases, indicated by the *rit.* marking.