



# Ioan Dobrinescu

Roumanie, Bucharest

## Bagatella Scarlatescu, Ion

### 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 :** Bagatella

**Compositeur :** Scarlatescu, Ion

**Arrangeur :** Dobrinescu, Ioan

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**Editeur :** Dobrinescu, Ioan

**Instrumentation :** 4 clarinettes (quatuor)

**Style :** Romantique

**Commentaire :** <http://www.youtube.com/watch?v=hi-fyowpUIA>

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

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# Bagatella

Ion Scărlătescu arr. Ioan Dobrinescu

**Allegretto scherzando** ♩ = 102

1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Bass Clarinet in Bb

*mp* *p* *pp*

8

Cl. 1

Cl. 2

Cl. 3

B. Cl.

**A**

*ppp* *pp* *ppp* *ppp*

15

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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

22 *poco rit.*

Cl. 1 *mp* *mf*

Cl. 2 *p*

Cl. 3 *mp* *mf*

B. Cl. *p*

A tempo ♩ = 102

29 **B**

Cl. 1 *mf*

Cl. 2 *p*

Cl. 3 *mf*

B. Cl. *mp*

36

Cl. 1 *mp* *mf*

Cl. 2 *p*

Cl. 3 *p*

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

Incalzando ♩ = 106

Musical score for measures 44-50. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Incalzando' with a quarter note equal to 106. Dynamics include *p*, *pp*, and *ppp*. The Cl. 3 part features a complex rhythmic pattern with many accidentals.

Tempo, mosso ♩ = 112

Musical score for measures 51-57. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has two flats, and the time signature is 3/4. The tempo is marked 'Tempo, mosso' with a quarter note equal to 112. Dynamics include *pp cresc.*, *ppp cresc.*, *pp cresc.*, *ppp cresc.*, *f*, *mp*, *mf*, and *p*. A 'poco rit.' marking is present above measure 56, and a 'C' time signature change box is at the end of the system.

Musical score for measures 58-64. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has two flats, and the time signature is 3/4. Dynamics include *mf*, *mp*, *mf*, *pp*, *mp*, *p*, and *pp*.

65

Cl. 1 *p* *mp* *mf* *pp* *sfz* *p*

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

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

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

Detailed description: This system contains measures 65 through 71. It features four staves: Cl. 1 (treble clef), Cl. 2 (treble clef), Cl. 3 (treble clef), and B. Cl. (bass clef). The key signature has two flats. Measure 65 starts with Cl. 1 at *p*, Cl. 2 at *p*, Cl. 3 at *mp*, and B. Cl. at *p*. Dynamics change throughout the system, with Cl. 1 reaching *sfz* in measure 70 before returning to *p*. Cl. 2 has a *pp* dynamic in measures 69 and 71. Cl. 3 has a *p* dynamic in measure 71. B. Cl. has a *pp* dynamic in measures 69 and 71.

72

Cl. 1 *mf* *p* *mp* *pp cresc. molto*

Cl. 2 *mp* *pp* *sfz* *p* *mf* *pp cresc. molto*

Cl. 3 *mp* *pp* *pp* *mp* *pp cresc. molto*

B. Cl. *mp* *pp* *pp* *mp* *pp cresc. molto*

Detailed description: This system contains measures 72 through 78. Cl. 1 starts at *mf* and has rests in measures 73-74, then plays *p* in measure 75, *mp* in measure 76, and *pp cresc. molto* in measure 77. Cl. 2 starts at *mp*, has a *pp* dynamic in measure 73, *sfz* in measure 74, *p* in measure 75, *mf* in measure 76, and *pp cresc. molto* in measure 77. Cl. 3 starts at *mp*, has a *pp* dynamic in measure 73, *pp* in measure 74, *mp* in measure 76, and *pp cresc. molto* in measure 77. B. Cl. starts at *mp*, has a *pp* dynamic in measure 73, *pp* in measure 74, *mp* in measure 76, and *pp cresc. molto* in measure 77.

79

poco rit. . . **D** A tempo ♩ = 102

Cl. 1 *mf*

Cl. 2 *mf* *mp*

Cl. 3 *mp* *mf*

B. Cl. *mp* *mp*

Detailed description: This system contains measures 79 through 85. A tempo change occurs at measure 79, marked 'poco rit.' followed by a box containing 'D' and 'A tempo ♩ = 102'. Cl. 1 starts at *mf* and continues with *mf* in measure 80. Cl. 2 starts at *mf* and has a *mp* dynamic in measure 80. Cl. 3 starts at *mp* and has a *mf* dynamic in measure 80. B. Cl. starts at *mp* and continues with *mp* in measure 80.

86

Cl. 1

Cl. 2

Cl. 3

B. Cl.

93

Cl. 1

Cl. 2

Cl. 3

B. Cl.

100

Cl. 1

Cl. 2

Cl. 3

B. Cl.

poco rit. **E** Tempo ♩ = 102

107

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*p*

*pp*

*pp*

114

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*p*

*p*

*pp*

*p*

*mp cresc.*

*cresc.*

*cresc.*

*pp*

*cresc.*

**Incalzando** ♩ = 106

121

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*sfz mf*

*mf*

*p*

*mp*

*sfz mf*

*mf*

*mp*

*mp*

127  $\text{♩} = 112$

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

133 *poco sostenuto* **F** *Giacoso*  $\text{♩} = 120$

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

140

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



147

Cl. 1 *frull* *mp* *ord.* *mf*

Cl. 2 *ord.* *mf* *frull* *mp*

Cl. 3 *p* *mp*

B. Cl. *mp*

**G** 153

Cl. 1 *f* *sf* *mf* *frull*

Cl. 2 *f* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mf* *mp*

159

Cl. 1 *frull* *mp* *ord.* *sfz mf*

Cl. 2 *ord.* *mf* *frull.* *mp*

Cl. 3

B. Cl.

165 *frull.* *ord.*

Cl. 1 *mp* *f*

Cl. 2 *ord.* *frull.* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mp* *f*

Detailed description: This system covers measures 165 to 169. It features four staves: Cl. 1 (Soprano), Cl. 2 (Alto), Cl. 3 (Tenor), and B. Cl. (Bass). The key signature has two flats. Measure 165 starts with a *frull.* (trill) in Cl. 1 and *ord.* (ornament) in Cl. 2. Dynamics range from *mp* to *f*. The bass line provides a steady accompaniment.

170 *frull.* *ord.*

Cl. 1 *mp* *f* *f*

Cl. 2 *ord.* *frull.* *ord.* *f*

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

B. Cl. *f*

Detailed description: This system covers measures 170 to 175. It continues the musical texture with various dynamics including *mp*, *f*, and *ff*. The *frull.* and *ord.* markings are used again. The bass line becomes more active in the later measures.

176

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Detailed description: This system covers measures 176 to 181. All instruments play with a consistent *ff* (fortissimo) dynamic. The texture is dense with many sixteenth notes and slurs.

182

Cl. 1 *sfz* *sfz* *sfz* *sfz* *ff*

Cl. 2 *sfz* *sfz* *sfz* *sfz* *ff*

Cl. 3 *ff* *ff*

B. Cl. *ff* *ff*

Detailed description: This system covers measures 182 to 186. It features accents (*sfz*) and fortissimo (*ff*) dynamics. The music concludes with a final *ff* chord in all parts.