



Ioan Dobrinescu

Roumania, Bucharest

Suite Espagnole - Asturias for chamber orchestra Albéniz, Isaac

About the artist

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 concert programmes.

Even during his studies, Ioan Dobrinescu... (more online)

Associate: UCMR-ADA - IPI code of the artist : 00 262 54 16 76

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-jeandob.htm>

About the piece



Title: Suite Espagnole - Asturias for chamber orchestra
Composer: Albéniz, Isaac
Arranger: Dobrinescu, Ioan
Copyright: Copyright © Ioan Dobrinescu
Publisher: Dobrinescu, Ioan
Instrumentation: Orchestra
Style: Romantic

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Suite Espagnole- Asturias

Isac Albeniz arr Ioan Dobrinescu

Allegro ma non troppo ♩ = 112

[illegible]

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

fpp

pizz.

p

pp

p

pp

[illegible]

18 *cresc.* *cresc.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

mf

cresc. *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

arco

mf

mf

This musical score page contains measures 24 through 29. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 24-29:

- Fl., Ob., Cl., Bsn., Tpt.:** Play a half note G \flat (B \flat 4) with a forte (*sf*) dynamic and a breath mark.
- Harp (Hp.):** Play a whole note chord of G \flat (B \flat 4) and D \flat (B \flat 3) with a forte (*sf*) dynamic.
- Violins (Vln. I & II):** Play a continuous sixteenth-note figure. Vln. I starts on G \flat (B \flat 4) and Vln. II on F \flat (B \flat 3). Dynamics range from *f* to *ff*.
- Viola (Vla.):** Play a half-note figure: G \flat (B \flat 4), F \flat (B \flat 3), E \flat (B \flat 2), D \flat (B \flat 3), C \flat (B \flat 2), B \flat (B \flat 1). Dynamic is *sf*.
- Violoncello (Vc.) & Contrabass (Cb.):** Play a half-note figure: G \flat (B \flat 4), F \flat (B \flat 3), E \flat (B \flat 2), D \flat (B \flat 3), C \flat (B \flat 2), B \flat (B \flat 1). Dynamics range from *sf* to *f*.

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34

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Hp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

5

C#

37

Fl. *sf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn. *ff*

Tpt. *ff*

Hp. *sf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

[illegible]

diminuendo sempre

44

Fl. *sf* 3 5 *sff*

Ob. *sf* *sff*

Cl. *sf* 3 6 *sff*

Bsn. *sf* *sff*

Hn. *sff*

Tpt. *sff*

Hp. C# F# 15 gliss. 15 gliss. C#

Vln. I *sf* *diminuendo sempre*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *sff*

Detailed description: This page of a musical score covers measures 44 to 48. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and the harp (Hp.) are in the upper system. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is in the lower system. The key signature has two flats (B-flat and E-flat). Measure 44 starts with a forte (*sf*) dynamic. The woodwinds play complex patterns with triplets and quintuplets. The harp features glissandos (marked 'gliss.') and specific chords (C# and F#). The strings play a rhythmic accompaniment, with Violin II and Viola marked *ff* (fortissimo). The instruction 'diminuendo sempre' (decreasing always) is written above the Violin I staff. The score concludes with a very soft (*sff*) dynamic in the final measures.

Musical score for measures 49-54. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measure 49:** Fl., Ob., Cl., Tpt., Vln. I, Vln. II, and Cb. are silent. Bsn. plays a half note G₂ (*f*). Hp. plays a whole note chord (F₂, A₂) (*f*).
- Measure 50:** All instruments remain silent.
- Measure 51:** All instruments remain silent.
- Measure 52:** All instruments remain silent.
- Measure 53:** Fl., Ob., Cl., Hn., and Tpt. are silent. Bsn. plays a half note G₂ (*pp*). Hp. plays a whole note chord (F₂, A₂) (*f*). Vln. I and Vln. II play quarter notes F₄ and E₄. Vla. plays eighth notes D₄-C₄-B₃-A₃-G₃-F₃-E₃-D₃. Vc. plays eighth notes D₃-C₃-B₂-A₂-G₂-F₂-E₂-D₂. Cb. plays a half note G₂ (*f*).
- Measure 54:** Fl., Ob., Cl., Hn., and Tpt. are silent. Bsn. plays a half note G₂ (*pp*). Hp. plays a whole note chord (F₂, A₂) (*f*). Vln. I and Vln. II play quarter notes F₄ and E₄. Vla. plays eighth notes D₄-C₄-B₃-A₃-G₃-F₃-E₃-D₃. Vc. plays eighth notes D₃-C₃-B₂-A₂-G₂-F₂-E₂-D₂. Cb. plays a half note G₂ (*f*).

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D Cantando largamente ma dolce ♩=80 *poco cresc.* *dim.* 13

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

D Cantando largamente ma dolce ♩=80 *poco cresc.* *dim.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit. Poco tempo ♩ = 92

E

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

molto rit. Poco tempo ♩ = 92

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

84 **molto rit.** **Poco tempo** ♩ = 92 **♩=102** *dim.* **15 rall.**

Fl. *pp*
 Ob. *pp*
 Cl. *pp*
 Bsn. *pp*
 Hn.
 Tpt.
 Hp. *p* *pp* *ppp*
 Vln. I *pp* *p* *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp* *mp* *p*
 Cb. *pizz.* *p* *pp* *ppp*

EbF#G#A#
 BbCbD#

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[illegible]

Tempo primo ♩=112

rall. Cantando largamente ma dolce ♩=80

molto rall.

112

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *p* *ppp*

Hn. *ppp*

Tpt.

Hp.

Vln. I *arco sull pont. pp*

Vln. II *arco sull pont. pp*

Vla. *arco sull pont. pp*

Vc. *p* *arco pp*

Cb. *pp* *arco pp*

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fpp

pp

fpp

pizz.

fpp

p

pp

p

pp

[illegible]

140

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

arco

mf

mf

mf

146

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

arco

f

sf

ff

152

Fl. *sf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn. *sf*

Tpt. *sf*

Hp. *fff* 3 3 3 3 3 3

Vln. I *sf*

Vln. II *sf*

Vla. *fff* arco

Vc. *fff* arco

Cb. *fff*

156

Fl. *sf* 7 5

Ob. *sf*

Cl. *sf* tr.

Bsn. *sf*

Hn. *sf*

Tpt. *sf*

Hp. 3 C#

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

Detailed description: This page of a musical score contains measures 156, 157, and 158. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 156 with a forte (*sf*) dynamic, playing a sixteenth-note scale (marked with a '7') in measures 156 and 157, and a five-note phrase (marked with a '5') in measure 158. The Oboe (Ob.) and Bassoon (Bsn.) parts also start with *sf* dynamics. The Clarinet (Cl.) part features a trill (tr.) in measures 156 and 157. The Horn (Hn.) and Trumpet (Tpt.) parts have *sf* dynamics. The Harp (Hp.) part features a continuous sixteenth-note pattern in measures 156 and 157, and a sixteenth-note pattern in measure 158, with a C# note in the final measure. The Violin I (Vln. I) and Violin II (Vln. II) parts play a sixteenth-note pattern in measures 156 and 157, and a sixteenth-note pattern in measure 158, with a *sf* dynamic. The Viola (Vla.) and Violoncello (Vc.) parts play a sixteenth-note pattern in measures 156 and 157, and a sixteenth-note pattern in measure 158, with a *sf* dynamic. The Contrabass (Cb.) part has a *sf* dynamic.

159

Fl. *sf* 5

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn. *ff*

Tpt. *ff*

Hp. *sf* 3

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

161

Fl. *sf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn. *fff*

Tpt. *fff*

Hp. *sf* 3 3 3 3 C \flat C \flat 3 3 3 3 F \sharp 3 *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

164

Fl. *sf* 3 3 3 *sf* 3 3 3 *sf* 3 3 5

Ob. *sf* 6 *sff* 3 3 *sf* 3 3

Cl. *sf* 3 3 3 *sf* 5 *sf* 3 3 6

Bsn. *sf* 3 3 3 *sf* 3 3 *sf* 3 3

Hn. *sff* 3 3

Tpt. *sff* 3 3

Hp. *gliss.* 15 *gliss.* 15

Vln. I *sf* *sf* *sf*

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

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Cb. *ff* *ff* *ff*

167

Fl. *ff*

Ob. *ff*

Cl. *ff* *tr* *f* *pp*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Hp. *f* *f*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *ff* *f*

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I

Quasi Andante ♩ = 92

E♭F♯G♯A♯
B♭C♯D♯

Quasi Andante ♩ = 92

[illegible]

194

rit. *morendo*

Fl. *pp* *ppp*

Ob. *ppp* *ppp*

Cl. *pp* *ppp*

Bsn. *ppp*

Hn. *ppp*

Tpt.

Hp. *C#*

rit. *morendo*

Vln. I *ppp* *ppp*

Vln. II *ppp* *ppp*

Vla. *arco* *ppp* *ppp*

Vc. *arco*

Cb. *arco*