



# Ioan Dobrinescu

Roumania, Bucharest

## Bagatella Scarlatescu, Ion

### 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:** Bagatella  
**Composer:** Scarlatescu, Ion  
**Arranger:** Dobrinescu, Ioan  
**Copyright:** Copyright © Ioan Dobrinescu  
**Publisher:** Dobrinescu, Ioan  
**Instrumentation:** Woodwind quintet : Flute, Clarinet, Oboe, Horn, Bassoon  
**Style:** Classical

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

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# Bagatella

Ion Scărlătescu arr. Ioan Dobrinescu

Allegretto scherzando ♩ = 102

The musical score is arranged for five woodwind instruments: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The key signature is two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'Allegretto scherzando' with a quarter note equal to 102 beats per minute. The score is divided into three systems, with measures 9 and 18 marked at the beginning of the second and third systems, respectively. A section labeled 'A' begins at measure 9. The Flute part starts with a *pp* dynamic. The Clarinet in Bb and Bassoon parts have *mp* dynamics. The Horn in F part has *p* and *pp* dynamics. The second system (measures 9-17) features a variety of dynamics including *ppp*, *pp*, and *p*. The third system (measures 18-25) includes dynamics such as *p*, *mp*, and *pp*. The score includes numerous slurs, accents, and dynamic hairpins throughout.



52 *poco rit.* **C** Tempo, mosso ♩=112

*f* *pp* *mp* *p* *mf* *mp* *mp*

60

*mp* *mf* *p* *mp* *mf* *mf* *mf* *p* *mp* *mp* *pp* *p* *mp* *mp* *pp* *pp* *p* *mp*

68

*pp* *sfz* *p* *mf* *pp* *pp* *pp* *pp* *pp* *sfz* *p* *pp* *pp* *mp* *pp* *pp* *pp* *pp*

poco rit. . . A tempo ♩ = 102

**D**

Musical score for measures 76-83. The score is in 3/4 time with a key signature of two flats. It features five staves: two treble clefs, two alto clefs, and one bass clef. The dynamics range from *pp* to *mf*. A *cresc. molto* marking is present in measures 77-78. A **D** time signature change occurs at the beginning of measure 81.

Musical score for measures 84-91. The score continues with five staves. Dynamics include *ppp*, *pp*, and *ppp*. The texture is dense with many sixteenth notes.

Musical score for measures 92-99. The score continues with five staves. Dynamics include *pp*, *p*, *mp*, *p*, *mf*, *pp*, *p*, *p*, *p*, *mp*, and *pp*. The texture remains complex with many sixteenth notes.

100 *poco rit.* **E** Tempo ♩ = 102

*p* *mf*  
*pp* *mf*  
*p* *mp*  
*mf* *mf*  
*pp* *mp*

108

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

116 *Incalzando* ♩ = 106

*p* *mp cresc.* *p*  
*p* *cresc.* *mf* *sfz*  
*pp* *cresc.* *p*  
*p* *cresc.* *mf sfz*  
*pp* *cresc.* *mp*

124  $\text{♩} = 112$

*p* *f*  
*mp* *f*  
*mf* *f*  
*mf* *f*  
*mp* *f*

132 *poco sostenuto* **F** *Giocoso*  $\text{♩} = 120$

*f* *f* *f*  
*f* *f* *f*  
*f* *f* *f*  
*mf* *mf* *mf*  
*mf* *mf* *mf*

140 *frull* *frull* *ord.*

*p* *mp* *mf*  
*frull* *frull* *ord.*  
*p* *p* *p*  
*p* *p* *p*  
*p* *p* *p*

148

*mf* *f* *ord. mf*

*frull.* *mp* *mp* *mf* *f* *f*

*mp* *mp* *mf* *f* *f*

*ord.*

**G**

155

*mf* *frull.* *ord.* *sfz*

*frull.* *mp* *mf* *frull.*

*mp* *mp* *mf* *sfz* *sfz*

*mp* *mp* *mf* *sfz* *sfz*

*ord.*

162

*frull.* *ord.*

*mf* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*ord.*



168

*mf* *frull.* *ord.* *frull.* *f* *ord.* *f*

175

*ff* *ff* *ff*

181

*sfz* *sfz* *sfz* *sfz* *ff* *ff* *ff* *ff* *ff*