



Ioan Dobrinescu

Roumania, Bucharest

Allegro molto from the Piano Suite (op 14 no 3) Bartók, Béla

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: Allegro molto from the Piano Suite [op 14 no 3]
Composer: Bartók, Béla
Arranger: Dobrinescu, Ioan
Copyright: Copyright © Ioan Dobrinescu
Publisher: Dobrinescu, Ioan
Instrumentation: 4 clarinets (quartet)
Style: Modern classical

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

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Suite I

Bela Bartok op 14 no 3 arr. Ioan Dobrinescu

Allegro Molto ♩ = 132

1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Bass Clarinet in Bb

non legato

p

pp

6

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

mp

p

11

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

mp

16 *cresc.*

Cl. 1 *f* *mp*

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

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

B. Cl. *mp*

21 **A** *cresc.*

Cl. 1 *p*

Cl. 2 *mf*

Cl. 3 *mp*

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

27

Cl. 1 *f*

Cl. 2 *f*

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

B. Cl. *mf*

B

33

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

mf
mp
mp
mp

38

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

mp
f
f
mp
f

43

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

mf
f
mf
f

48 *sempre f*

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

f *ff* *ff* *ff*

56 $\text{♩} = 120$ poco allargando **C** Poco più Mosso $\text{♩} = 160$

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

fff *ff* *ff* *ff* *ff* *f*

martellato *martellato* *martellato* *martellato*

63

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

f *ff* *ff* *f* *f*

69

Cl. 1

Cl. 2

Cl. 3

B. Cl.

75

poco rit..

Cl. 1

Cl. 2

Cl. 3

B. Cl.

poco a poco accel.

D Tempo I ♩ = 132

82

Cl. 1

Cl. 2

Cl. 3

B. Cl.

88

Cl. 1

Cl. 2

Cl. 3

B. Cl.

ppp

ppp

pp

Detailed description: This system contains measures 88 through 92. The first clarinet (Cl. 1) is silent throughout. The second clarinet (Cl. 2) plays a continuous eighth-note pattern starting in measure 88, with a dynamic marking of *ppp*. The third clarinet (Cl. 3) is silent in measures 88 and 89, then enters in measure 90 with a similar eighth-note pattern, also marked *ppp*. The bass clarinet (B. Cl.) enters in measure 90 with a bass line, marked *pp*. The pattern continues through measure 92.

93

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

pp

p

mp

mp

Detailed description: This system contains measures 93 through 97. The first clarinet (Cl. 1) plays an eighth-note pattern starting in measure 93, marked *pp*. The second clarinet (Cl. 2) is silent in measures 93 and 94, then enters in measure 95 with an eighth-note pattern, marked *pp*. The third clarinet (Cl. 3) plays a bass line throughout, marked *p* in measures 93-94 and *mp* in measures 95-97. The bass clarinet (B. Cl.) is silent until measure 97, where it enters with a bass line, marked *mp*.

98

cresc.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

mf

mp

mf

mf

mp

mf

Detailed description: This system contains measures 98 through 102. A *cresc.* (crescendo) marking is placed above the first measure. The first clarinet (Cl. 1) is silent in measures 98 and 99, then enters in measure 100 with an eighth-note pattern, marked *mp*. The second clarinet (Cl. 2) plays an eighth-note pattern throughout, marked *mp* in measures 100-101 and *mf* in measures 102-104. The third clarinet (Cl. 3) plays a bass line throughout, marked *mf* in measures 100-101 and *mf* in measures 102-104. The bass clarinet (B. Cl.) plays a bass line throughout, marked *mp* in measures 100-101 and *mf* in measures 102-104.

E *streipitoso*

103

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

f

f

f

f

Detailed description: This system contains measures 103 to 107. It features four staves: Cl. 1 (treble clef), Cl. 2 (treble clef), Cl. 3 (treble clef), and B. Cl. (bass clef). The music is in 2/4 time. Measure 103 starts with a dynamic of *f*. The woodwinds play rhythmic patterns, with the bassoon (B. Cl.) providing a steady accompaniment. The strings are not visible in this system.

108

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

f

f

ff

ff

ff

Detailed description: This system contains measures 108 to 112. The woodwinds continue their rhythmic patterns. Measure 108 has a dynamic of *f*. The music builds in intensity, with the first clarinet (Cl. 1) reaching *ff* by measure 112. The bassoon (B. Cl.) also reaches *ff* by measure 112. The strings are not visible in this system.

113

sempre più mosso

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

Detailed description: This system contains measures 113 to 117. The tempo is marked *sempre più mosso*. The woodwinds play a more complex rhythmic pattern. The first clarinet (Cl. 1) and bassoon (B. Cl.) have accents (^) over their notes. The strings are not visible in this system.

118

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

sf *sf* *sf* *sf*

125

F *cresc.*

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

sf *sf* *sf* *sf*

130

ad libitum al 8va bassa

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

ff *ff* *ff* *fff*