



# Ioan Dobrinescu

Roumania, Bucharest

## Danza delle ore Ponchielli, Amilcare

### 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:** Danza delle ore  
**Composer:** Ponchielli, Amilcare  
**Arranger:** Dobrinescu, Ioan  
**Copyright:** Copyright © Ioan Dobrinescu  
**Publisher:** Dobrinescu, Ioan  
**Instrumentation:** Double Bass  
**Style:** Romantic

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# Danza delle ore

Amilcare Ponchielli arr Ioan Dobrinescu

Moderato ♩ = 74

Musical score for measures 1-5. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Moderato with a metronome marking of ♩ = 74. The instruments and their parts are:

- Solo Contrabass:** Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *pp* (measures 1-3), *mf* (measures 4-5).
- Violin I:** Treble clef, mostly rests, with a melodic phrase starting in measure 4. Dynamics: *mp* (measures 4-5).
- Violin II:** Treble clef, playing a simple harmonic accompaniment. Dynamics: *p* (measures 1-5).
- Viola:** Alto clef, playing a simple harmonic accompaniment. Dynamics: *p* (measures 1-5).
- Violoncello:** Bass clef, playing a simple harmonic accompaniment. Dynamics: *pizz.* *p* (measures 1-5).
- Contrabass:** Bass clef, playing a simple harmonic accompaniment. Dynamics: *pizz.* *pp* (measures 1-5).

Musical score for measures 6-10. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo changes to *afrett.* ♩ = 80 for measures 6-7, then *poco rit.* Tempo ♩ = 74 for measures 8-10. The instruments and their parts are:

- Solo Cb.:** Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *p* (measures 6-7), *pp* (measures 8-10).
- Vln. I:** Treble clef, playing a melodic line. Dynamics: *pp* (measures 6-10).
- Vln. II:** Treble clef, playing a simple harmonic accompaniment. Dynamics: *mf* (measures 6-7), *pp* (measures 8-10).
- Vla.:** Alto clef, playing a simple harmonic accompaniment. Dynamics: *mf* (measures 6-7), *pp* (measures 8-10).
- Vc.:** Bass clef, playing a simple harmonic accompaniment. Dynamics: *pp* (measures 6-7), *p* (measures 8-10).
- Cb.:** Bass clef, playing a simple harmonic accompaniment. Dynamics: *pp* (measures 6-10).

poco rit. Tempo ♩ = 74

2

12

Solo Cb. *mf* *afrett. ♩ = 80* *stacc. p*

Vln. I *mf* *pp*

Vln. II *pp* *stacc. p*

Vla. *p* *pp* *pizz.*

Vc. *pp* *pp*

Cb. *pp* *pp*

**A**

18

Solo Cb. *mp*

Vln. I *mp* *leggero* *mf* *leggero*

Vln. II *p* *mp*

Vla. *arco pp* *pizz.*

Vc. *mp*

Cb.

afrett. ♩ = 80

A tempo ♩ = 74

3 poco rit.

23

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*p*

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*arco*

*ppp*

29

**B** A tempo ♩ = 74

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

*p*

*pizz.*

*p*

*pp*

34

afrett. ♩ = 80

poco rit..

A tempo ♩ = 74

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

poco rit..

**C** Poco meno mosso ♩ = 68

Solo Cb. *mp* *mp*

Vln. I *p* arco

Vln. II *p* arco

Vla. *pp* *p*

Vc. *pp* *p* arco

Cb. *pp* *p*

52

poco mosso ♩ = 72

rit.. a tempo ♩ = 68

Solo Cb. *mf* *mp* arco

Vln. I *pizz.* arco *P*

Vln. II *pizz.* *mp* arco

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *p*

60 *poco mosso* ♩ = 72 *a tempo* ♩ = 68 *allargando* ♩ = 68 *rit.* *A tempo* ♩ = 68

Solo Cb. *pp*

Vln. I *mp*

Vln. II

Vla. *p*

Vc. *arco* *p*

Cb. *p*

67 *pp*

Solo Cb. *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

Cb. *pp*

**D** SORTONO LE ORE DELLA NOTTE

♩ = 64

71

Solo Cb. *loco*

Vln. I *mf* *loco* *pizz.* *p*

Vln. II *mf* *pizz.* *p*

Vla. *p* *pp* *p*

Vc. *arco* *espress.* *mp*

Cb. *p*

77

Solo Cb. *ppp* *p*

Vln. I

Vln. II

Vla. *arco* *pp* *pizz.*

Vc.

Cb.



85

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

91

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*pp*

*arco*

*pizz.*

*tr*

99 **E** ♩ = 70

Solo Cb.

Vln. I *arco* **pp**

Vln. II *arco* **pp**

Vla. *arco* **pp**

Vc. **p** **pp**

Cb.

109

Solo Cb. **pp**

Vln. I **pp**

Vln. II **pp**

Vla.

Vc.

Cb.

♩ = 44

**F** Andante poco mosso ♩ = 64

115

Solo Cb. *pp*

Vln. I *pizz.* *pp* *arco* *pp* *pizz.*

Vln. II *pizz.* *pp* *arco* *pp* *pizz.*

Vla. *pizz.* *pp* *arco* *pp* *pizz.*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

121

Solo Cb. *mp*

Vln. I *arco* *mp*

Vln. II *arco* *mp*

Vla. *arco* *pizz.* *pp*

Vc.

Cb.

124 *deciso*

Musical score for measures 124-126. The score is for a string ensemble and solo cello. The tempo is marked *deciso*. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into three measures. Measure 124: Solo Cb. has a half note G2, a quarter note A2, and a quarter note B2. Vln. I and II have eighth-note patterns. Vla. has a half note G2. Vc. and Cb. have a half note G2. Measure 125: Solo Cb. has a half note G2, a quarter note A2, and a quarter note B2. Vln. I and II have eighth-note patterns. Vla. has a half note G2. Vc. and Cb. have a half note G2. Measure 126: Solo Cb. has a half note G2, a quarter note A2, and a quarter note B2. Vln. I and II have eighth-note patterns. Vla. has a half note G2. Vc. and Cb. have a half note G2. Dynamics: Solo Cb. starts *mp*, then *ff*, then *mp*. Vln. I and II start *ff*, then *p leggero*. Vla. starts *ff*, then *p*. Vc. and Cb. start *ff*, then *p*. Performance markings: *arco* and *pizz.* are used for various instruments.

127

Musical score for measures 127-129. The score is for a string ensemble and solo cello. The tempo is *deciso*. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into three measures. Measure 127: Solo Cb. has a half note G2, a quarter note A2, and a quarter note B2. Vln. I and II have eighth-note patterns. Vla. has a half note G2. Vc. and Cb. have a half note G2. Measure 128: Solo Cb. has a half note G2, a quarter note A2, and a quarter note B2. Vln. I and II have eighth-note patterns. Vla. has a half note G2. Vc. and Cb. have a half note G2. Measure 129: Solo Cb. has a half note G2, a quarter note A2, and a quarter note B2. Vln. I and II have eighth-note patterns. Vla. has a half note G2. Vc. and Cb. have a half note G2. Dynamics: Solo Cb. starts *mp*, then *ff*, then *mp*. Vln. I and II start *ff*, then *p leggero*. Vla. starts *ff*, then *p*. Vc. and Cb. start *ff*, then *p*. Performance markings: *arco* and *pizz.* are used for various instruments. A triplet of eighth notes is marked with a '3' in measure 129.

129

Musical score for measures 129-130. The score includes parts for Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cb. part features a melodic line with a slur over measures 129 and 130. The Vln. I part has a rhythmic pattern of eighth notes. The Vln. II part has a similar rhythmic pattern. The Vla. part has a melodic line with a slur over measures 129 and 130, with the word "arco" written below the staff in measure 130. The Vc. and Cb. parts have a rhythmic pattern of eighth notes.

131

Musical score for measures 131-132. The score includes parts for Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cb. part features a melodic line with a slur over measures 131 and 132, with a triplet of eighth notes in measure 131 and a dynamic marking of *p* in measure 132. The Vln. I part has a rhythmic pattern of eighth notes with a dynamic marking of *pp* in measure 132. The Vln. II part has a similar rhythmic pattern with a dynamic marking of *pp* in measure 132. The Vla. part has a melodic line with a slur over measures 131 and 132. The Vc. and Cb. parts have a rhythmic pattern of eighth notes.

133

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p*

*f* *p leggero*

*arco* *f* *p*

*arco* *f* *pizz.* *p*

*arco* *f* *pizz.* *p*

136

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *pp*

*f* *p* *p* *p* *leggero*

*f* *p* *p* *leggero* *p*

*arco* *f* *p* *p* *p*

*arco* *f* *pp* *pp*

139

**G** Piano, sonoro, con calore  $\text{♩} = 60$   
*espress.*

Solo Cb. *pp* *p*

Vln. I *pp* *espress.* *p*

Vln. II *pp*

Vla. *pp* *espress.*

Vc. *ppp* *pp* *p*

Cb. *pp* *pizz.*

rall.  $\text{♩} = 60$

145

cresc. e string.  $\text{♩} = 64$

Solo Cb. *mf* *f* *<ff*

Vln. I *mf* *f* *<ff*

Vln. II *mf* *f* *<ff*

Vla. *mf* *f* *<ff*

Vc. *mf* *f* *<ff*

Cb. *mf* *<ff* *arco* *f*

151 **H** Tempo primo ♩ = 80

Solo Cb. *pp* *pp*

Vln. I *pp* *pp* *pp* *pp* *sotto voce*

Vln. II *pp* *pp* *pp* *pp* *sotto voce*

Vla. *pp* *pp* *pp* *pp* *sotto voce*

Vc. *pp* *pp* *pp* *pp* *sotto voce*

Cb. *pizz.* *p*

rall. **I** Allegro vivacissimo ♩ = 160

158

Solo Cb.

Vln. I *morendo* *ppp* *p*

Vln. II *morendo* *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp*

Cb.



Solo Cb. *ff* *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*  
*arco*

Cb. *f*

**J** Con molto brio

Solo Cb. *sf p stacc.* *sf p stacc.* *sf p stacc.*

Vln. I *sf p stacc.* *sf p stacc.* *sf p stacc.*

Vln. II *sf p stacc.* *sf p stacc.* *sf p stacc.*

Vla. *sf p stacc.* *sf p stacc.* *sf p stacc.*

Vc. *sf p* *sf p* *arco* *arco* *sf p*

Cb. *sf* *sf* *arco* *arco* *sf*

182

Solo Cb. *sf p stacc.* *f pp*

Vln. I *sf* *f* *pp leggerissimo*

Vln. II *sf p stacc.* *f* *pp leggerissimo*

Vla. *sf p stacc.* *f* *pp*

Vc. *arco pizz.* *arco* *pizz.* *pp*

Cb. *arco* *arco* *f* *pp*

191

Solo Cb. *mf* *pp*

Vln. I *mf* *pp*

Vln. II *mf* *pp leggerissimo*

Vla. *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

198

Solo Cb. *mf* *f* *pp leggerissimo*

Vln. I *mf* *f* *pp leggerissimo*

Vln. II *mf* *f* *pp leggerissimo*

Vla. *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

205

Solo Cb. *mf* *pp*

Vln. I *mf* *pp*

Vln. II *mf* *pp leggerissimo*

Vla. *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

L

212

Solo Cb. *mf*

Vln. I *mf* *pp* *cresc.*

Vln. II *mf* *pp* *cresc.*

Vla. *pp* *arco*

Vc. *mf* *p*

Cb. *mf* *p*

220

Solo Cb. *p* *cresc.*

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p*

Vc. *p*

Cb. *p*

228

Solo Cb. *tr* *ff* *ff*

Vln. I *tr* *f* *ff*

Vln. II *tr* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *ff*

236

poco rit.

Musical score for measures 236-243. The score is in 3/4 time with a key signature of two sharps (F# and C#). The instruments are Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cb. part features a melodic line with slurs and accents, ending with a *p* dynamic. The Vln. I part has a rhythmic pattern of eighth notes with accents. The Vln. II part has a similar rhythmic pattern. The Vla. part has a rhythmic pattern of eighth notes with accents, including a *pizz.* instruction. The Vc. part has a rhythmic pattern of eighth notes with accents, including a *p* dynamic. The Cb. part has a rhythmic pattern of eighth notes with accents.

244

**M** ♩ = 160

Musical score for measures 244-251. The score is in 3/4 time with a key signature of two sharps (F# and C#). The instruments are Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cb. part features a melodic line with slurs and accents, including *sf p stacc.* and *sf* dynamics. The Vln. I part has a rhythmic pattern of eighth notes with accents, including *sf p stacc.* dynamics. The Vln. II part has a rhythmic pattern of eighth notes with accents, including *p stacc.* and *sf p stacc.* dynamics. The Vla. part has a rhythmic pattern of eighth notes with accents, including *arco* and *sf p stacc.* dynamics. The Vc. part has a rhythmic pattern of eighth notes with accents, including *pizz.* and *arco* dynamics. The Cb. part has a rhythmic pattern of eighth notes with accents, including *sf* dynamics.

254 N *cresc. molto*

Solo Cb. *sf p stacc.* *p stacc.*

Vln. I *sf p stacc.* *p stacc.* *pp*

Vln. II *sf p stacc.* *pp*

Vla. *sf p stacc.* *pp*

Vc. *arco pizz.* *sf p* *arco* *pp*

Cb. *sf* *arco*

264 *cresc. molto*

Solo Cb. *pp* *f*

Vln. I *f* *pp* *f*

Vln. II *pp*

Vla. *f* *pp* *f*

Vc. *f* *pp* *f*

Cb. *mf* *cresc. molto* *mf*

274

**O**

Musical score for measures 274-282. The score is for a full orchestra and includes parts for Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two sharps (F# and C#). The tempo is marked 'Con brio' with a quarter note equal to 160 beats per minute. The score begins with a dynamic of *pp* and *p*, then transitions to *f* at measure 278. The Solo Cb. part features a melodic line with various articulations and dynamics. The Vln. I and Vln. II parts play a rhythmic accompaniment. The Vla., Vc., and Cb. parts provide harmonic support with various textures and dynamics.

283

**P**

Musical score for measures 283-291. The score continues from the previous page and includes parts for Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature remains two sharps. The score begins with a dynamic of *f*, then transitions to *p* at measure 285. The Solo Cb. part features a melodic line with various articulations and dynamics. The Vln. I and Vln. II parts play a rhythmic accompaniment. The Vla., Vc., and Cb. parts provide harmonic support with various textures and dynamics. The Vln. II part includes markings for *pizz.* and *arco*.

291

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score covers measures 291 to 298. It features six staves: Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cb. part is a melodic line with dynamics *p*, *f*, *f*, and *ff*. The Vln. I and Vln. II parts have dynamics *p*, *f*, *f*, and *ff*, with *pizz.* and *arco* markings. The Vla. part has dynamics *p*, *f*, and *ff*, with *pizz.* and *arco* markings. The Vc. and Cb. parts have dynamics *f* and *ff*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

299

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score covers measures 299 to 306. It features six staves: Solo Cb., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Cb. part is a melodic line. The Vln. I and Vln. II parts are playing a dense, repetitive texture. The Vla. part is playing a rhythmic pattern. The Vc. and Cb. parts are playing a rhythmic pattern. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.



305

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*