



Ioan Dobrinescu

Roumania, Bucharest

Reverie Porumbescu, Ciprian

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: Reverie
Composer: Porumbescu, Ciprian
Arranger: Dobrinescu, Ioan
Copyright: Copyright © Ioan Dobrinescu
Publisher: Dobrinescu, Ioan
Instrumentation: Violin, Orchestra
Style: Romantic

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

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Reverie

Ciprian Porumbescu - arr. Ioan Dobrinescu

Andante ♩ = 70 poco rit. . . . Allegretto grazioso ♩ = 80

A

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Timpani

Triangle

Cymbals

Harp

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

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The musical score is arranged in systems. The top system includes:

- Fl. 1 and Fl. 2 (Flutes)
- Ob. 1 and Ob. 2 (Oboes)
- Cl. 1 and Cl. 2 (Clarinets)
- Bsn. 1 and Bsn. 2 (Bassoons)

The middle system includes:

- Hn. 1 and Hn. 2 (Horns)
- Tpt. 1 and Tpt. 2 (Trumpets)
- Tim. (Timpani)
- Tri. (Triangle)
- Cym. (Cymbal)
- Hp. (Harp)

The bottom system includes:

- Solo Vln. (Solo Violin)
- Vln. I and Vln. II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Dynamic markings include *pp*, *ppp*, *mf*, *p*, and *mp*. Performance instructions include *Sul D*, *pizz.*, and *arco*. The section is marked with a box containing the letter **B**.

15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

Solo Vln. *Sul D* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco accel.

C

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

C

poco accel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sul A

arco

pizz.

arco

arco

arco

spiccato

diminuendo rit. A tempo

D

Musical score for orchestra and solo violin, measures 29-34. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Timpani, Triangle, Cymbals, Harp, Solo Violin, Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *fp*, *p*, *ppp*, and *mf*, along with performance instructions like *col la parte*, *pizz.*, *arco*, and *Sul A*. The Solo Violin part is characterized by continuous triplet patterns. The woodwinds and strings provide harmonic support and texture.

poco accel.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 Timp.
 Tri.
 Cym.
 Hp.
 Solo Vln.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The musical score for measures 36 to 40 includes the following details:

- Woodwinds:** Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trumpets 1 and 2.
- Percussion:** Timpani (Timp.), Triangle (Tri.), Cymbals (Cym.), and Harp (Hp.).
- Strings:** Solo Violin (Solo Vln.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Articulation and Dynamics:**
 - Measures 36-37 feature triplets (marked with '3') in Flutes, Oboes, and Violins II.
 - Measures 38-40 are marked "poco accel." and include "spiccato" articulation in the Solo Violin.
 - Dynamics range from *pp* (pianissimo) to *f* (forte).
 - Other markings include "arco" (arco) and "p" (piano).
- Other:** A measure rest in measures 36-37 is present for the Trumpets.

rit. A tempo ♩ = 80

E

43

Fl. 1 *pp*

Fl. 2 *ppp*

Ob. 1 *p*

Ob. 2

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1

Tpt. 2

Timp. *pp*

Tri. *pp*

Cym.

Hp. *pp*

Solo Vln. *p dolce* *Sul D*

Vln. I *pp pizz.*

Vln. II *pp pizz.*

Vla. *mf* *pp*

Vc. *mf* *pp pizz.*

Cb. *mp* *pp*

50

Fl. 1 *p* 3 3 3 3 3 3 3 3 3 3

Fl. 2

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* *pp*

Cl. 2 *pp* *pp*

Bsn. 1 *ppp* *pp*

Bsn. 2 *ppp* *pp*

Hn. 1 *pp* *mp* 3

Hn. 2 *pp*

Tpt. 1

Tpt. 2

Timp.

Tri. *p*

Cym.

Hp. *B_b* *B_b*

Solo Vln. *mp* 3 3 3 3 3 3 3 3 3 3

Vln. I *p* 3 3 3 3 3 3 3 3 3 3 *p*

Vln. II *p*

Vla. *p* *arco* *pp* 3 3 3 3

Vc. *p*

Cb. *p*

56

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *p* *p*

Ob. 2 *p*

Cl. 1 *p* *p* *p*

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

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Timp. *ppp*

Tri.

Cym.

Harp. *B_b*

Solo Vln. *Sul D* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p* *p* *p*

Vc. *arco* *p*

Cb. *p*

F Più Presto, ♩ = 132

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Tri.
Cym.
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
mp
mp
ppp *pp* *ppp* *pp*
mp
pizz *p* *pizz* *p* *pizz* *p* *pizz* *p*
p *p* *p* *p*
f
mf *mf* *mf* *mf*
p *mf*

Musical score for orchestra and solo violin, measures 67-71. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Timpani, Triangle, Cymbals, Harp, Solo Violin, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score features various dynamics such as *mf*, *mp*, *pp*, and *p*. A solo violin part with a tremolo effect is present in measure 71, marked with a *mf* dynamic and a *8va* marking. The harp part in measure 71 includes a tremolo effect marked with *mp* and a *mp* dynamic. The timpani part in measure 71 includes a *ppp* dynamic marking. The triangle and cymbals parts in measure 71 include a *mf* dynamic marking. The violin I and II parts in measure 71 include a *p* dynamic marking. The viola part in measure 71 includes a *p* dynamic marking. The violoncello and contrabass parts in measure 71 include a *p* dynamic marking.

72

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mp*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mf* *mp*

Hn. 2

Tpt. 1

Tpt. 2

Timp. *ppp* *p*

Tri. *mf*

Cym.

Hp. *mp* B \natural

Solo Vln. *sf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

ppp

ppp

mf

f

mp

mf

poco rit.

A tempo

poco rit.

93

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Timp. *ppp*

Tri.

Cym.

Hp. *mf*

Solo Vln. *Sul D* *Sul A* *Sul G*

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit. *A tempo* *poco rit.* *pos. ord.*

98 **I A tempo** *poco a poco cresc.*

Fl. 1 *p* **6**

Fl. 2

Ob. 1 *pp*

Ob. 2

Cl. 1 *pp* **3** **3** **3** **3** **3** **6** *mp*

Cl. 2 *pp* **3** **3** **3** **3** **3**

Bsn. 1 *pp* **3** **3** **3** **3** **3**

Bsn. 2 *pp* **3** **3** **3** **3** **3**

Hn. 1 **3** **3**

Hn. 2 *pp*

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp. **7** **7** **7**

Solo Vln. *mp* *pizz.* **I A tempo** *poco a poco cresc.*

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

Cb. *pp*

103

accel. . . .

Fl. 1 *p* *mp* *mf*

Fl. 2 *p* *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *p* *mp* *mf*

Cl. 1 *p* *mp* *mf*

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

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *p* *mp* *mf*

Hn. 1 *p* *mp* *mf*

Hn. 2 *p* *mp* *mf*

Tpt. 1

Tpt. 2

Timp.

Tri.

Cym.

Hp.

Solo Vln. *f* *largmanente*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

10

J Allegretto grazioso ♩ = 80

107

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *p* (triplets)

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1

Tpt. 2

Timp.

Tri. *pp*

Cym.

Hp. *pp* (chords)

J Allegretto grazioso ♩ = 80

Solo Vln. *p* (*dolce*)

Vln. I *p* (*arco*)

Vln. II *p* (*arco*)

Vla. *pp*

Vc. *pp*

Cb. *pp*

114

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Tri.
Cym.
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
p
p
p
p
pp
pp
mp
p
p
p
mp
mp
p
p
p
p
p
arco
p
p

Poco più mosso

120

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p mp*

Ob. 2 *p mp*

Cl. 1 *p mp*

Cl. 2 *p mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Timp. *ppp mp*

Tri. *mp*

Cym.

Hp.

Solo Vln. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *arco mp*

123

Molto meno mosso

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Timp. *mf* *f*

Tri. *mf* *f*

Cym. *f*

Hp. *f*

Solo Vln. *ff*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*