



Ioan Dobrinescu

Arranger, Composer

Roumania, Bucharest

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 was bestowed numerous awards for his creations such as the Mihail Jora prize of the Romanian Music Critics Union in 1995 and the Competition for Musical Programmes organized by Radio Brno in the Czech Republic in 1996.

He became a member of UCMR in 1990 and his original works and arrangement... (more online)

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

About the piece



Title: Tarantella napoletana
Composer: Rossini, Gioacchino
Arranger: Dobrinescu, Ioan
Licence: Copyright © Ioan Dobrinescu
Publisher: Dobrinescu, Ioan
Instrumentation: Clarinet Quartet
Style: Classical

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

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Tarantella napolitana

Gioacchino Rossini arr. Ioan Dobrinescu

Allegro con brio ♩ = 152

1st Clarinet in Bb
2nd Clarinet in Bb
3rd Clarinet in Bb
Bass Clarinet in Bb

8 **A**

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

16 **B**

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

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23 **C**

Cl. 1 *p mp f sf*

Cl. 2 *sf*

Cl. 3 *p mp f sf*

B. Cl. *mf mp sf*

31 **D**

Cl. 1 *sf mp f sf sf*

Cl. 2 *sf p mp f sf sf pp*

Cl. 3 *sf p mp f sf ppp*

B. Cl. *sf mp f sf ppp*

39

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *pp mp*

B. Cl. *p*

47 **E**

Cl. 1 *mf*

Cl. 2 *f* *ff* *p*

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

B. Cl. *mf* *f* *pp*

55 **F**

Cl. 1 *p*

Cl. 2 *mf* *p*

Cl. 3 *f*

B. Cl. *p*

63 **G**

Cl. 1 *f*

Cl. 2 *f* *f*

Cl. 3 *mf* *p* *< f*

B. Cl. *mf* *p* *poco f*

71 **H**

Cl. 1 *f*

Cl. 2 *f*, *mf*, *pp*

Cl. 3 *mf*, *f*

B. Cl. *mf*, *poco f*, *pp*

79 **I**

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *mf*, *pp*

B. Cl. *poco f*, *p*

87 **J**

ad libitum
al 8va bassa.

Cl. 1 *f*, *sf*, *sf*, *sf*

Cl. 2 *sf*, *f*, *f*

Cl. 3 *f*, *mf*, *sf*

B. Cl. *f*, *mf*, *sf*

95

Cl. 1 *sf* *loco* *mp*

Cl. 2 *p* *mp* *f sf*

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

B. Cl. *mf* *mp* *sf*

103

Cl. 1 *p* *mp* *f sf* *sf* **K**

Cl. 2 *sf p* *mp* *f sf* *f*

Cl. 3 *sf mp* *ppp*

B. Cl. *sf* *mp* *f sf* *ppp*

111

Cl. 1 *p* *pp* *pp* *sf* *f* **L**

Cl. 2 *f*

Cl. 3 *sf sf* *p*

B. Cl. *p* *sf sf* *p*

119 M

Cl. 1 *mf*

Cl. 2 *f*

Cl. 3 *mp* *mf* *sf* *mf*

B. Cl. *mp* *mf* *sf* *mf*

126

Cl. 1 *f*

Cl. 2 *mf*

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

B. Cl. *f* *mf* *f*

mf
ad libitum
al 8va bassa

134 N

Cl. 1 *p* *f*

Cl. 2 *p*

Cl. 3 *pp* *mf*

B. Cl.

142 **O**

Cl. 1 *mf*

Cl. 2 *p* *f*

Cl. 3 *p* *loco* *mf*

B. Cl. *p*

150 **P**

Cl. 1 *p* *poco f* *mf* *mf*

Cl. 2 *f* *f* *poco f*

Cl. 3 *p* *< f* *mf*

B. Cl. *f* *loco* *f*

f *ad libitum al 8va bassa* *f* *ad libitum al 8va bassa*

158 **Q**

Cl. 1 *> pp* *f*

Cl. 2 *pp* *mf*

Cl. 3 *f*

B. Cl. *loco* *mf*

R

166

Cl. 1 *sf*

Cl. 2 *pp* *f*

Cl. 3 *f*

B. Cl. *p* *f*

ad libitum al 8va bassa

S

174

Cl. 1 *f* *sf* *sf* *p*

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

Cl. 3 *mf* *sf* *loco*

B. Cl. *sf* *sf* *sf* *mf* *mp*

ad libitum al 8va bassa

loco

ad libitum al 8va bassa

T

182

Cl. 1 *mp* *f* *sf* *sf* *p* *mp*

Cl. 2 *mp* *f* *sf* *sf* *p* *mp*

Cl. 3 *mp* *sf* *sf* *mp*

B. Cl. *sf* *mp*

loco

190 **U**

Cl. 1 *f sf sf p*

Cl. 2 *f sf ppp f*

B. Cl. *f sf ppp*

198

Cl. 1 *pp pp f*

Cl. 2 *sf sf p*

Cl. 3 *p*

B. Cl. *p sf sf f*

206 **V**

Cl. 1 *f*

Cl. 2 *mp mf sf mf*

Cl. 3 *mp mf sf mf f*

B. Cl. *mf*

213

Cl. 1

Cl. 2

Cl. 3

B. Cl.

217

Cl. 1

Cl. 2

Cl. 3

B. Cl.

The image shows a musical score for four parts: Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), and Bass Clarinet (B. Cl.). The score is divided into two systems. The first system covers measures 213 to 216, and the second system covers measures 217 to 220. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system features a melodic line in Cl. 1 with a *mf* dynamic, a more active line in Cl. 2 with a *f* dynamic, and Cl. 3 and B. Cl. providing harmonic support with *mf* and *f* dynamics respectively. The second system shows a dramatic shift in dynamics, with Cl. 1 playing a *fff* fortissimo line, Cl. 2 and Cl. 3 playing *ff* fortissimo lines, and B. Cl. playing a *mf* mezzo-forte line. The score concludes with a double bar line and repeat dots.