



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: 4 clarinets (quartet)
Style: Romantic
Comment: <http://www.youtube.com/watch?v=hi-fyowpUIA>

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

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Bagatella

Ion Scărlătescu arr. Ioan Dobrinescu

Allegretto scherzando ♩ = 102

1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Bass Clarinet in Bb

mp *p* *pp*

8

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A

ppp *pp* *ppp* *ppp*

15

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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

22 *poco rit.*

Cl. 1 *mp* *mf*

Cl. 2 *p*

Cl. 3 *mp* *mf*

B. Cl. *p*

A tempo ♩ = 102

29 **B**

Cl. 1 *mf*

Cl. 2 *p*

Cl. 3 *mf*

B. Cl. *mp*

36

Cl. 1 *mp* *mf*

Cl. 2 *p*

Cl. 3 *p*

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

Incalzando ♩ = 106

Musical score for measures 44-50. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Incalzando' with a quarter note equal to 106. Dynamics include *p*, *pp*, and *ppp*. The Cl. 3 part features a complex rhythmic pattern with many accidentals.

Tempo, mosso ♩ = 112

Musical score for measures 51-57. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has two flats, and the time signature is 3/4. The tempo is marked 'Tempo, mosso' with a quarter note equal to 112. Dynamics include *pp cresc.*, *ppp cresc.*, *pp cresc.*, *ppp cresc.*, *f*, *mp*, *mf*, and *p*. A 'poco rit.' marking is present in measure 56, followed by a 'C' time signature change. The Cl. 3 part continues with its complex rhythmic pattern.

Musical score for measures 58-64. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has two flats, and the time signature is 3/4. Dynamics include *mf*, *mp*, *mf*, *pp*, *mp*, *p*, *mp*, and *pp*. The Cl. 3 part continues with its complex rhythmic pattern.

65

Cl. 1 *p* *mp* *mf* *pp* *sfz* *p*

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

Cl. 3 *mp* *mf* *p*

B. Cl. *p* *pp* *pp*

Detailed description: This system contains measures 65 through 71. It features four staves: Cl. 1 (Soprano Clarinet), Cl. 2 (Alto Clarinet), Cl. 3 (Tenor Clarinet), and B. Cl. (Bass Clarinet). The key signature is B-flat major. Measure 65 starts with Cl. 1 at *p*, Cl. 2 at *p*, Cl. 3 at *mp*, and B. Cl. at *p*. Dynamics change throughout the system, with Cl. 1 reaching *sfz* in measure 70 before returning to *p*. Cl. 2 and B. Cl. maintain *pp* throughout.

72

Cl. 1 *mf* *p* *mp* *pp cresc. molto*

Cl. 2 *mp* *pp* *sfz* *p* *mf* *pp cresc. molto*

Cl. 3 *mp* *pp* *pp* *mp* *pp cresc. molto*

B. Cl. *mp* *pp* *pp* *mp* *pp cresc. molto*

Detailed description: This system contains measures 72 through 78. Dynamics are more varied. Cl. 1 starts at *mf*, drops to *p* in measure 73, rises to *mp* in measure 74, and ends at *pp cresc. molto* in measure 78. Cl. 2 starts at *mp*, drops to *pp*, reaches *sfz* in measure 74, then *p* and *mf* in measures 75-76, and ends at *pp cresc. molto*. Cl. 3 starts at *mp*, drops to *pp*, stays at *pp* in measure 75, rises to *mp* in measure 76, and ends at *pp cresc. molto*. B. Cl. starts at *mp*, drops to *pp*, stays at *pp* in measure 75, rises to *mp* in measure 76, and ends at *pp cresc. molto*.

79

poco rit. . . **D** A tempo ♩ = 102

Cl. 1 *mf*

Cl. 2 *mf* *mp*

Cl. 3 *mp* *mf*

B. Cl. *mp* *mp*

Detailed description: This system contains measures 79 through 85. A tempo change occurs at measure 79, marked 'poco rit.' followed by a box containing 'D' and 'A tempo ♩ = 102'. Cl. 1 starts at *mf* and remains constant. Cl. 2 starts at *mf* and changes to *mp* in measure 80. Cl. 3 starts at *mp* and changes to *mf* in measure 80. B. Cl. starts at *mp* and remains constant.

86

Cl. 1

Cl. 2

Cl. 3

B. Cl.

ppp

pp

ppp

pp

pp

pp

This system contains measures 86 through 92. It features four staves: Cl. 1 (treble clef), Cl. 2 (treble clef), Cl. 3 (treble clef), and B. Cl. (bass clef). The key signature has two flats. Dynamics include ppp, pp, and pp.

93

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

p

mp

p

p

mf

mf

pp

pp

p

pp

p

pp

This system contains measures 93 through 99. Dynamics include pp, p, mp, mf, and pp.

100

Cl. 1

Cl. 2

Cl. 3

B. Cl.

poco rit.

E Tempo ♩ = 102

p

mf

p

mp

pp

mf

pp

mp

This system contains measures 100 through 106. It includes the instruction "poco rit." and a tempo change box "E Tempo ♩ = 102". Dynamics include p, mf, pp, and mp.

107

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

pp

pp

114

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

p

pp

pp

p

cresc.

mp cresc.

cresc.

cresc.

Incalzando ♩ = 106

121

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

sfz mf

sfz mf

mp

mf

mp

mf

mp

127 $\text{♩} = 112$

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

133 *poco sostenuto* **F** *Giacoso* $\text{♩} = 120$

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

140

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

147

Cl. 1 *frull* *mp* *mf* *ord.*

Cl. 2 *ord.* *mf* *frull* *mp*

Cl. 3 *p* *mp*

B. Cl. *mp*

G 153

Cl. 1 *f* *sf* *mf* *frull*

Cl. 2 *f* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mf* *mp*

159 *frull* *ord.*

Cl. 1 *mp* *sfz mf*

Cl. 2 *ord.* *frull.* *mp*

Cl. 3

B. Cl.

165 *frull.* *ord.*

Cl. 1 *mp* *f*

Cl. 2 *ord.* *frull.*

Cl. 3 *mf* *mp*

B. Cl.

170 *frull.* *ord.*

Cl. 1 *mp* *f* *f* *ord.*

Cl. 2 *ord.* *frull.* *f* *ord.*

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

B. Cl. *f*

176

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

182

Cl. 1 *ff* *ff*

Cl. 2 *sfz* *sfz* *sfz* *sfz* *ff*

Cl. 3 *ff* *ff*

B. Cl. *ff* *ff*