



Ioan Dobrinescu

Roumanie, Bucharest

Masquerade- Variations on a folk tune

A propos de l'artiste

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 con... (la suite en ligne)

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A propos de la pièce



Titre : Masquerade- Variations on a folk tune
Compositeur : Dobrinescu, Ioan
Arrangeur : Dobrinescu, Ioan
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Editeur : Dobrinescu, Ioan
Instrumentation : Quintette : Clarinette, Violon, Alto, Violoncelle et Piano
Style : Classique moderne

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

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Masquerade

Variations on a folk tune

Ioan Dobrinescu

Espressivo ♩ = 60

Clarinet in A

Violin

Viola

Violoncello

Piano

6

Cl.

Vln.

Vla.

Vc.

Pno.

12 **A**

Cl.

Vln. *pizz.*
mf

Vla. *pizz.*
mf

Vc. *pizz.*
mf

Pno. *mf*

16

Cl.

Vln.

Vla. *arco*
pp

Vc.

Pno. *p*

19

Cl. *p*

Vln. *arco* *p*

Vla. *p*

Vc. *arco* *p*

Pno.

22

Cl. *mf* *poco rit.* ♩ = 56

Vln. *f*

Vla. *mp*

Vc. *mp*

Pno. *mf* *poco rit.* ♩ = 56

♩ = 66
B Tempo de Bolero

25

Cl. *pp*

Vln. *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Pno. **B** ♩ = 66
Tempo de Bolero

30

Cl.

Vln.

Vla.

Vc.

Pno. *mp*

34

Cl. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Pno.

38

Cl. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p*

42 C

Cl. *pp*

Vln. *pp*

Vla. *arco*
ppp

Vc. *pp*

Pno. *pp*

47

Cl.

Vln. *arco*

Vla. *pp*

Vc. *pp*

Pno. *pp*

Poco a poco incalzando

♩ = 69 *cresc.*

51

Cl. *mp*

Vln. *mf* *f*

Vla. *mp*

Vc. *mp* *mf*

Pno. *mf*

Poco a poco incalzando ♩ = 69 *cresc.*

55 ♩ = 72 *Molto libero*

Cl. *f*

Vln. *sf* *f*

Vla.

Vc. *f* *sf* *f*

Pno. *sf*

♩ = 72 *Molto libero*

59 **Rubato** ♩ = 66

Cl. *p* *pp* *ppp*

Vln. *mf* *pp* *ppp*

Vla. *pp* *ppp*

Vc. *mf* *pp* *ppp*

Pno. *pp* *pp* *8^{vb}*

64 **rit.** (gliss) **D** Tango echoes ♩ = 78

Cl. *mp*

Vln. *p*

Vla. *p*

Vc. *mp*

Pno. *ppp* *p*

69 $\text{♩} = 80$ *mf* *poco rit.* $\text{♩} = 84$

Cl. *mf* *f*

Vln. *mp* *f*

Vla. *mp* *mf*

Vc. *mf*

Pno. $\text{♩} = 80$ *mp* *poco rit.* $\text{♩} = 84$ *mf*

74 $\text{♩} = 88$ *f*

Cl. *f*

Vln. *più f*

Vla. *mf*

Vc. *f*

Pno. $\text{♩} = 88$ *f*

78 *poco rit.* **E** ♩ = 84 *mf*

Cl. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *f*

Detailed description: This system covers measures 78 to 81. The Clarinet (Cl.) part begins with a melodic line in measure 78, marked *mf*. The Violin (Vln.) part features a complex rhythmic pattern with triplets and a quintuplet in measure 79, also marked *mf*. The Viola (Vla.) part provides harmonic support with chords, marked *mf*. The Violoncello (Vc.) part has a melodic line with a triplet in measure 79, marked *mf*. The Piano (Pno.) part features a complex accompaniment with triplets and chords, marked *f*. A *poco rit.* marking is present above the staff. A rehearsal mark **E** is enclosed in a box above measure 80. The tempo is indicated as ♩ = 84.

82 *p*

Cl. *p*

Vln. *p*

Vla. *mp*

Vc. *p*

Pno. *p*

Detailed description: This system covers measures 82 to 85. The Clarinet (Cl.) part has a melodic line starting in measure 82, marked *p*. The Violin (Vln.) part continues with complex rhythmic patterns, marked *p*. The Viola (Vla.) part has a melodic line starting in measure 84, marked *mp*. The Violoncello (Vc.) part has a melodic line with a triplet in measure 82, marked *p*. The Piano (Pno.) part features a complex accompaniment with triplets and chords, marked *p*. A *poco rit.* marking is present above the staff.

86

Cl. *p*

Vln. *mp*

Vla. *p*

Vc. *mp*

Pno. *mp*

90

Cl. rit. . . . ♩ = 80 rit. . . . **F** Polonesa ♩ = 92

Vln. *pp*

Vla. *ppp*

Vc. *ppp* (gliss)

Pno. *pp* *f*

96

Cl.

Vln.

Vla.

Vc.

Pno.

101

Cl.

Vln.

Vla.

Vc.

Pno.

106

Cl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

106 107 108 109

110

Cl.

Vln. *f*

Vla.

Vc. *f*

Pno. *mf*

110 111 112 113

G

115

Cl.

Vln.

Vla.

Vc.

Pno.

pizz.

G

120

Cl.

Vln.

Vla.

Vc.

Pno.

arco

130

Cl. Vln. Vla. Vc. Pno.

This system contains measures 130 through 136. The Clarinet (Cl.) part features a complex melodic line with triplets and a sextuplet. The Violin (Vln.) and Viola (Vla.) parts provide harmonic support with sustained notes and some rhythmic patterns. The Violoncello (Vc.) part has a more active role with eighth-note patterns. The Piano (Pno.) accompaniment consists of chords and arpeggiated figures.

137

Cl. Vln. Vla. Vc. Pno.

This system contains measures 137 through 143. The Clarinet (Cl.) part continues with melodic lines and triplets. The Violin (Vln.) and Viola (Vla.) parts remain relatively simple with sustained notes. The Violoncello (Vc.) part is marked *pizz.* (pizzicato) and *arco* (arco) and features a prominent triplet pattern. The Piano (Pno.) accompaniment continues with chordal textures.

145 **H** *Espressivo* ♩ = 60

Cl. *p*

Vln. *pizz.* *p*

Vla. *mp*

Vc. *p*

Pno. *p*

H *Espressivo* ♩ = 60

151

Cl. *p*

Vln. *pp* *arco*

Vla. *pp*

Vc. *p*

Pno. *pp*

155 rit.

The musical score consists of five staves. The top staff is for Clarinet (Cl.) in treble clef, starting with a *mp* dynamic. The second staff is for Violin (Vln.) in treble clef, starting with a *mf* dynamic. The third staff is for Viola (Vla.) in alto clef, starting with a *mp* dynamic. The fourth staff is for Violoncello (Vc.) in bass clef, starting with a *mf* dynamic. The fifth staff is for Piano (Pno.) in grand staff (treble and bass clefs), starting with a *mp* dynamic. The score includes various musical notations such as slurs, ties, and fingerings (5 and 6). A *rit.* marking is present above the first staff. The piece concludes with a double bar line.