



Ioan Dobrinescu

Roumanie, Bucharest

Rhapsody in Blue Gershwin, George

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 : Rhapsody in Blue
Compositeur : Gershwin, George
Arrangeur : Dobrinescu, Ioan
Droit d'auteur : Copyright © Ioan Dobrinescu
Editeur : Dobrinescu, Ioan
Instrumentation : Clarinette, violon, violoncelle et piano
Style : Jazz

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

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11 **A** *Piú mosso* $\text{♩} = 124$ *poco rit.* **B** $\text{♩} = 84$

Cl. *fp* *p*

Vln. *fp* *p* *mp*

Vc. *f* *p*

Pno. *fp* *p*

17 *Moderato assai* $\text{♩} = 80$ *tranquillo* $\text{♩} = 84$ *Piú mosso* **C**

Cl. *mp* *f*

Vln. *fp* *p* *mp* *f*

Vc. *mp* *f*

Pno. *mf* *ten.* *ff*

22 *Scherzando commodo* **D** $\text{♩} = 88$

Cl.

Vln.

Vc.

Pno. $\text{♩} = 88$ *Scherzando commodo* *mp* *legato* *p*

27 *poco rall.* E ♩ = 92

Cl. *p*

Vln. *p*

Vc. *p* *pp*

Pno. *poco rall.* E ♩ = 92 *ten.*

mp *mp* *mf*

p *pp*

31 ♩ = 96 *ten.* ♩ = 102

Cl.

Vln.

Vc. *mf*

Pno. ♩ = 96 *mf* ♩ = 102 *f* *ten.* *martellato* *f* *mf*

p *mp* *f*

34 *poco rall.*

Cl.

Vln.

Vc. *f*

Pno. *ff* *ff* *poco rall.*

37 **F** ♩ = 92

Cl.
Vln.
Vc.
Pno. *pp* *mf*

40 **Più mosso**

Cl. *mp*
Vln. *mp*
Vc. *mp*
Pno. *fp* *p* *mf*

44 **poco rit.**

Cl. *p* **poco rit.**
Vln. *pizz.*
Vc. *pizz.*
Pno. *fp* **poco rit.**

48 $\text{♩} = 86$ tranquillo

Cl. *pp* *p* *mp* *f* *deciso* 3 3 //

Vln. *arco* *pp* *mp* *mf* 3 3 //

Vc. *arco* *pp* *p* *mp* *mf* //

Pno. $\text{♩} = 86$ tranquillo *p* *mp* *f* *deciso* 3 3 //

pp *p* *mp* *mf*

53 *scherzando* $\text{♩} = 96$ **G** Poco agitato $\text{♩} = 102$

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *mp* *p* *poco cresc.* *p* *poco cresc.* **G** Poco agitato $\text{♩} = 102$

r.h.

57 $\text{♩} = 112$

Cl. *p*

Vln. *p*

Vc. *p*

Pno. $\text{♩} = 112$ *mp* 3 3

61

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *f*

64

Cl. *poco rit.* **H** $\text{♩} = 102$

Vln. *f*

Vc. *f*

Pno. *poco rit.* **H** $\text{♩} = 102$

mp *mf*

66

Cl.

Vln.

Vc.

Pno. *mp* *mf* *mp* *mf*

68

Cl. *f* 3 3 3

Vln. *f* 3 3 3

Vc. *f* 3 3 3

Pno. *f* 3 3 3

70

Cl. 3 3 3 10

Vln. 3 3 3 10

Vc. 3 3 3

Pno. 3 3 3

72 **I** **Tempo giusto** ♩ = 132

Cl. *f* 3 3 *f*

Vln. *ff* 3 3 *mp*

Vc. *f* 3 3 *mp*

Pno. **I** **Tempo giusto** ♩ = 132 *fp* *non troppo f*

76

Cl. *f* *p*

Vln. *mp* *f* *p*

Vc. *mp* *f*

Pno. *fp*

81

Cl. *mp* *f* *cresc.*

Vln. *p* *mf* *f*

Vc. *p*

Pno. *mp* *f* *sf*

J **K**

86

Cl. *ff* *mf*

Vln. *sf* *mp*

Vc. *sf* *mp*

Pno. *sf* *sf* *p*

acc. *frull.* *ord.* *acc.*

$\text{♩} = 166$ $\text{♩} = 166$

L **L**

92

Cl. *mp*

Vln. *mf*

Vc. *mp*

Pno. *p*

97

Cl. *mf* *mp*

Vln. *mf*

Vc. *mp*

Pno. *p*

103

Cl. *mf* *p* *cresc.*

Vln. *mf* *p*

Vc. *p*

Pno. *p* *cresc.*

107

Cl. *f* *mp*

Vln. *sfz* *p*

Vc. *sfz* *p*

Pno. *R.H.* *p*

111

Tempo giusto ♩ = 142

Cl. *f* *rall.* *ff* *pos. ord.*

Vln. *sfz* *Sul G* *f* *ff*

Vc. *sfz* *f* *ff*

Pno. *rall.* *Tempo giusto ♩ = 142* *f* *ff*

117

Cl. *f*

Vln. *sfz*

Vc. *f*

Pno. *f* *ff*

123

Cl. *p* *f*

Vln. *mf* *mp* *f*

Vc. *p* *f*

Pno. *p* *f*

129

Cl. *mp* *p* *p* *pos. ord.*

Vln. *p* *mp* *p*

Vc. *p* *mp*

Pno. *p* *mp*

♩ = 132 rit. *♩* = 124 rit. *♩* = 112

135

Cl. *ff* *p* *Con moto*

Vln. *ff* *p* *Con moto*

Vc. *ff* *f* *Con moto*

Pno. *ff* *pp* *Con moto*

rit. *♩* = 124 *♩* = 124

141 poco rit. Tempo ♩ = 120 P

Cl.
Vln.
Vc.
Pno.

147 rit.

Cl.
Vln.
Vc.
Pno.

153 rubato A Tempo ♩ = 140 cresc. poco accel.

Cl.
Vln.
Vc.
Pno.

Animato ♩ = 160

Q

Musical score for measures 158-162. The score is for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The tempo is marked 'Animato ♩ = 160'. The key signature has two flats. The dynamics range from *ff* to *pp*. There are triplets and a *8va* marking in the piano part.

Animato ♩ = 160

Q

Musical score for measures 163-166. The score is for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The tempo is marked 'Animato ♩ = 160'. The key signature has two flats. The dynamics range from *pp* to *mp*. There are triplets and a *8va* marking in the piano part. A **R** marking is present at the end of measure 166.

R

Musical score for measures 167-170. The score is for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The tempo is marked 'Animato ♩ = 160'. The key signature has two flats. The dynamics range from *pp* to *mf*. There are triplets and a *8va* marking in the piano part. A **R** marking is present at the end of measure 170.

R

cresc.

sul due corde, simile

Musical score for measures 171-174. The score is for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The tempo is marked 'Animato ♩ = 160'. The key signature has two flats. The dynamics range from *f* to *mf*. There are triplets and a *8va* marking in the piano part. A *cresc.* marking is present at the beginning of measure 171. A *sul due corde, simile* marking is present above the violin part. A *f* marking is present at the end of measure 174.

cresc.

171 **S**

Cl.
Vln.
Vc.
Pno.

174 *poco accel.* *rall.* *poco a poco cresc.* *accel.* $\text{♩} = 140$

Cl.
Vln.
Vc.
Pno.

178 *rall.* *diminuendo* **T** *Meno mosso e poco scherzando* $\text{♩} = 98$

Cl.
Vln.
Vc.
Pno.

182

Cl.

Vln.

Vc.

Pno.

espressivo

Musical score for measures 182-186. The piano part features a complex texture with triplets and a melodic line marked "espressivo".

187

Cl.

Vln.

Vc.

Pno.

pp

sw

Musical score for measures 187-191. The piano part includes a section marked "pp" and "sw".

192

Cl.

Vln.

Vc.

Pno.

p

rit.

p

p

$\text{♩} = 92$

Musical score for measures 192-196. The piano part includes a section marked "p" and "rit.". A tempo marking of $\text{♩} = 92$ is present.

♩=98

197 **U** Poco più mosso ♩ = 102

Cf. *mf* *p*

Vln. *mp*

Vc. *p* *pp*

Pno. *p* *p* *p* *3*

202

Cf. *pp*

Vln. *p*

Vc. *mp*

Pno. *espressivo* *p* *p* *3*

R. H.

207

Cf. *p*

Vln. *p*

Vc. *p* *mp*

Pno. *8va*

212 $\text{♩} = 98$

Cl. *mp* *f* *p*

Vln. *p* *mf*

Vc. *p* *mf*

Pno. *p*

218 $\text{♩} = 92$ *molto rit.* **V** A Tempo $\text{♩} = 96$

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *p* *ff* $\text{♩} = 92$ *molto rit.* **V** A Tempo $\text{♩} = 96$

224

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *p* *legato* *ff* *ff*

W **Piú mosso** $\text{♩} = 102$

228

Cl.

Vln.

Vc.

W **Piú mosso** $\text{♩} = 102$

Pno.

230

Cl.

Vln.

Vc.

8^{va}

Pno.

232

Cl.

Vln.

Vc.

8^{va}

Pno.

235 **X**

Cl. *mp*

Vln. *p*

Vc. *mp*

Pno. *p*

238

Cl. *f*

Vln. *mf* *f*

Vc. *f*

Pno. *mf* *p*

241 **Y**

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf* *p* *mp*

246 *Meno mosso* ♩ = 86 *cresc.* *poco a poco* ♩ = 102 *accel.*

Cl.

Vln.

Vc.

Pno.

252 *rall.* ♩ = 84

Cl.

Vln.

Vc.

Pno.

257 **AA** *A tempo* ♩ = 102

Cl.

Vln.

Vc.

Pno.

264

Cl.

Vln.

Vc.

Pno.

R.H.

L.H.

p

mp

270

Cl.

Vln.

Vc.

Pno.

poco rit. ♩ = 102

p

poco f

p

BB ♩ = 132

Cl.

Vln.

Vc.

Pno.

pp

mf

molto cresc.

Sul due corde

pp

mp

molto cresc.

p

mp

molto cresc.

BB ♩ = 132

♩ = 138

pp

mf

molto cresc.

280 $\text{♩} = 144$ *agitato*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

285

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *pp*

289 *agitato*

Cl. *mf* *ff*

Vln. *mp* *mf* *ff*

Vc. *pp* *p* *mf* *ff*

Pno. *mf* *molto cresc.* *ff*

Sul due corde *arco ord.*

CC *agitato martellato*

293 $\text{♩} = 112$

Cl. *fff* 3

Vln. *fff* 3

Vc. *fff* 3

Pno. *ff* $\text{♩} = 112$ *fff* 3

297 **DD** *accel. Cadenza brillante* rit.

Cl.

Vln.

Vc.

Pno. *accel. Cadenza brillante* *8va* rit.

298 $\text{♩} = 82$ poco accel. **EE** rall.

Cl.

Vln.

Vc.

Pno. $\text{♩} = 82$ poco accel. **EE** *rubato e legato* *pp* rall.

Andantino moderato ♩ = 96 **FF** *con espressione* poco accel.

Cl. *mp*

Vln. *ppp* *p* *Sul G*

Vc. *ppp* *p* *L.H.*

Pno. **FF** Andantino moderato ♩ = 96 poco accel. *p*

poco rit. ♩ = 96 poco accel. poco rit. ♩ = 102

Cl. *mp* *poco f*

Vln. *mp* *poco f*

Vc. *mp* *mf*

Pno. poco rit. ♩ = 96 poco accel. poco rit. ♩ = 102 *mp* *mf*

♩ = 96 ♩ = 84 rit. **GG** Grandioso ma non troppo ♩ = 96

Cl. *poco f* *mp* *p* *f*

Vln. *mf* *mp* *f*

Vc. *mp* *p* *f*

Pno. ♩ = 96 ♩ = 84 rit. **GG** Grandioso ma non troppo ♩ = 96 *mp* *p* *f*

Poco rubato $\text{♩} = 112$ accel. poco rit. $\text{♩} = 106$ cresc. ed accel.

327

Cl.

Vln.

Vc.

Pno.

poco accel. poco rit. Allargando $\text{♩} = 92$

334

Cl.

Vln.

Vc.

Pno.

A tempo $\text{♩} = 84$ HH $\text{♩} = 124$ rit. II $\text{♩} = 132$

341

Cl.

Vln.

Vc.

Pno.

348 $\text{♩} = 140$ *poco a poco cresc.* $\text{♩} = 152$

Cl.

Vln.

Vc.

Pno. $\text{♩} = 140$ *poco a poco cresc.* $\text{♩} = 152$

355 *rall.* **JJ** $\text{♩} = 120$ $\text{♩} = 132$

Cl.

Vln.

Vc.

Pno. *rall.* **JJ** $\text{♩} = 120$ *con molto espressione* $\text{♩} = 132$

361 *rit.* $\text{♩} = 120$

Cl.

Vln.

Vc.

Pno. *rit.* $\text{♩} = 120$

367 $\text{♩} = 132$ $\text{♩} = 120$

Cl. *mp*

Vln. *mp*

Vc. *mp*

Pno. $\text{♩} = 132$ $\text{♩} = 120$ *espressivo* *mf*

373 rit. $\text{♩} = 120$

Cl. *p*

Vln. *mp*

Vc. *p*

Pno. *calmato* *rit.* $\text{♩} = 120$ *p*

379 $\text{♩} = 132$ rit. **KK** *Leggiero, assai staccato*

Cl. *p*

Vln. *pp* *p*

Vc. *pp* *p*

Pno. $\text{♩} = 132$ rit. **KK** *Leggiero, assai staccato* *f*

LL Agitato e misterioso $\text{♩} = 112$
seconda volta **pp**

Cl. *p* *p*

Vln. *p* *p*

Vc. *p* *sempre staccato* *mp* *sempre staccato*

Pno. **LL** Agitato e misterioso $\text{♩} = 112$

MM

Cl. *p* *pp* *pp*

Vln. *pp* *pp*

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

Pno. **MM** *mp* *p*

NN

Cl. *p*

Vln. *p*

Vc. *arco* *p*

Pno. **NN** *L.H.* *L.H.* *mp*

407

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *mp* *p*

414

poco rit. $\text{♩} = 84$ *rall.* *A tempo* $\text{♩} = 112$

Cl. *mp* *mp*

Vln. *p* *mp* *p*

Vc. *p* *p*

poco rit. $\text{♩} = 84$ *rall.* *A tempo* $\text{♩} = 112$

Pno. *p* *mf* *p*

Sognando

422

seconda volta pp $\text{♩} = 84$

Cl. *mp* *p*

Vln. *seconda volta p* *mp* *p*

Vc. *seconda volta p* *mp* *mp*

seconda volta pp $\text{♩} = 84$

Pno. *p* *mp*

428 **PP** Allegro agitato e misterioso ♩ = 112

Cl.

Vln.

Vc.

Pno.

mf

PP Allegro agitato e misterioso ♩ = 112

mf

gliss. brillante

432 **QQ** pomposo

Cl.

Vln.

Vc.

Pno.

p

f

f pomposo

QQ

f

438

Cl.

Vln.

Vc.

Pno.

sf

sf

444

Cl. *f*

Vln. *f* *ff*

Vc. *f* *ff*

Pno. *f*

450

Molto stentando

RR

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

459

SS Poco agitato ♩=112

Cl. *mp* *poco cresc.*

Vln. *mp* *poco cresc.*

Vc. *mp* *poco cresc.*

Pno. *mp*

468

Cl.

Vln.

Vc.

Pno.

mf

mp

mf

mp

Detailed description: This system covers measures 468 to 473. The Clarinet (Cl.) part begins with a rest and then plays a melodic line starting at measure 470. The Violin (Vln.) and Violoncello (Vc.) parts play a rhythmic accompaniment of eighth notes. The Piano (Pno.) part features a complex texture with triplets and sixteenth-note patterns in both hands. Dynamic markings include *mf* for the Clarinet and Violoncello, and *mp* for the Violin and Piano.

474

Cl.

Vln.

Vc.

Pno.

f

f

f

8va

Detailed description: This system covers measures 474 to 480. The Clarinet (Cl.) part plays a melodic line with slurs and accents. The Violin (Vln.) and Violoncello (Vc.) parts continue with their rhythmic accompaniment. The Piano (Pno.) part has a more active role with triplets and sixteenth-note patterns. A dynamic marking of *f* (forte) is present for the Clarinet, Violin, and Violoncello. An *8va* (octave up) marking is used for the Piano in measure 480.

481

Cl.

Vln.

Vc.

Pno.

$\text{♩} = 124$

$\text{♩} = 124$

Detailed description: This system covers measures 481 to 487. The Clarinet (Cl.) part plays a rhythmic pattern of eighth notes. The Violin (Vln.) and Violoncello (Vc.) parts play a steady accompaniment. The Piano (Pno.) part features a complex texture with triplets and sixteenth-note patterns. A tempo marking of $\text{♩} = 124$ is present for the Clarinet and Piano parts.

488 **molto rall.** **Grandioso** ♩ = 68 **TT**

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

495

Cl. *ff*

Vln. *ff*

Vc. *ff* *pizz.*

Pno. *ff*

501 *ad lib. al 8va bassa* *loco*

Cl. *f* *ff*

Vln. *mp* *mf* *ff* *arco*

Vc. *mp* *ff* *8va*

Pno. *f* *ff*

Molto allargando ♩ = 80

506 *rall.* ♩ = 84 **UU**

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff* **UU** *8^{va}* *R.H. rapido* *L.H.*

510 *molto rit.* *fff* *sffz*

Cl. *fff* *sffz*

Vln. *fff* *sffz*

Vc. *fff* *sffz*

Pno. *fff* *sffz* *L.H.*