



Ioan Dobrinescu

Roumanie, Bucharest

Peer Gynt Suite In the Hall of the Mountain King (op 46) Grieg, Edvard

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 : Peer Gynt Suite In the Hall of the Mountain King
[op 46]

Compositeur : Grieg, Edvard

Arrangeur : Dobrinescu, Ioan

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Editeur : Dobrinescu, Ioan

Instrumentation : 4 clarinettes (quatuor)

Style : Romantique

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

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4. In the Hall of the Mountain King

Edvard Grieg op 46
arr. Ioan Dobrinescu

Alla marcia e molto marcato ♩ = 120

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

p
p
fp *sempre staccato*
ppp *sempre staccato*
pp
ppp

7 **A**

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

fp
pp
p

14 **B**

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

p *fp* *ppp*
pp *ppp*
pp

C Più mosso ♩ = 132
sempre staccato

21

Cl. 1

Cl. 2

Cl. 3

B. Cl.

27

Cl. 1

Cl. 2

Cl. 3

B. Cl.

D

32

Cl. 1

Cl. 2

Cl. 3

B. Cl.

37

Cl. 1

Cl. 2

Cl. 3

B. Cl.

42 **E**

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

46

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *mp*

B. Cl. *p*

Più vivo ♩ = 148
sempre staccato

50 **F**

Cl. 1 *f*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mf*

ad libitum al 8va bassa sempre staccato

mf 5

f

mf 5

mf

55

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

58 *sempre stretto sin al fine*

G ♩ = 152

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

61

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

64 $\text{♩} = 166$

Cl. 1 *f* 5 5

Cl. 2 *ff* 5 5 3 *sempre staccato*

Cl. 3 *mf* 5 5

B. Cl. *fp* *mf*

Detailed description: This system contains measures 64, 65, and 66. The tempo is marked as quarter note = 166. The key signature has three flats. Measure 64 features rapid sixteenth-note passages in all parts, with fingering '5' indicated. Measure 65 continues this texture. Measure 66 shows a change in dynamics and articulation, with 'sempre staccato' and 'ff' in the second clarinet, and 'f' in the first clarinet. The bass clarinet has a 'fp' dynamic marking.

67

Cl. 1 5 5 5 5 3

Cl. 2

Cl. 3 5 5 5 5 5

B. Cl.

Detailed description: This system contains measures 67, 68, and 69. Measure 67 continues the sixteenth-note patterns. Measure 68 shows a transition in the first clarinet's role. Measure 69 features a triplet of sixteenth notes in the first clarinet. The bass clarinet part remains consistent with a steady eighth-note accompaniment.

70

Cl. 1 *ff*

Cl. 2 *mf* 5 5 5 5

Cl. 3 *mf* 5 5 5 5

B. Cl. *mf*

Detailed description: This system contains measures 70, 71, and 72. Measure 70 has a forte first clarinet. Measure 71 features sixteenth-note passages in the second and third clarinets with 'mf' dynamics and fingering '5'. Measure 72 continues the sixteenth-note texture in the second and third clarinets.

Presto ♩ = 200

H

73

Cl. 1

Cl. 2

Cl. 3

B. Cl.

sf sf f sf sf

sf sf f sf

ff sf ff sf f

ff sf

79

Cl. 1

Cl. 2

Cl. 3

B. Cl.

ff f sf fff sf sf

ff sf f

ff sf ff sf

84

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp pp pp

ff pp

ppp

tr

ff sf

sf sf