



Ioan Dobrinescu

Roumanie, Bucharest

Valée d'Obermann Liszt, Franz

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 : Valée d'Obermann
Compositeur : Liszt, Franz
Arrangeur : Dobrinescu, Ioan
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Editeur : Dobrinescu, Ioan
Instrumentation : Ensemble de Violoncelles
Style : Romantique

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

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Valée d'Obermann

Franz Liszt arr. Ioan Dobrinescu

Lento assai ♩ = 108

poco rit. ♩ = 112

♩ = 108

rit.

A ♩ = 112

The musical score is arranged for an 8-part cello and double bass ensemble. The first five parts (1st to 5th Violoncello) are in 4/4 time, while the 6th, 7th, and 8th parts are in 3/4 time. The key signature is one sharp (F#). The score is divided into sections with different tempi and dynamics. The first section is marked 'Lento assai' (♩ = 108). The second section is marked 'poco rit.' (♩ = 112). The third section returns to the original tempo (♩ = 108). The final section is marked 'rit.' and begins with a boxed 'A' and a tempo change to ♩ = 112. Dynamics include *pp*, *ppp*, *p*, *mp*, *sotto voce*, and *espressivo*. The 3rd Violoncello part includes the instruction *sotto voce* and *espressivo*. The 7th Violoncello part includes *p espressivo* and *mp*. The 1st Violoncello part includes *pp* and *pp* with accents. The 2nd Violoncello part includes *p* and *pp*. The 4th Violoncello part includes *pp*, *ppp*, *p*, *pp*, and *ppp*. The 5th Violoncello part includes *pp*, *ppp*, *p*, *pp*, and *ppp*. The 6th Violoncello part includes *p*. The 7th Violoncello part includes *p espressivo* and *mp*. The 8th Violoncello and Contrabass parts are mostly silent.

11 rit. - ♩ = 120 ♩ = 124 *cresc.* ♩ = 132

Vc. 1 *ff* *rinforzando*

Vc. 2 *p* *p* *mp* *mp* *ff* *rinforzando*

Vc. 3 *pp* *p* *mf* *mf* *f*

Vc. 4 *pp* *pp* *p* *mp* *mf* *f*

Vc. 5 *pp* *p* *mp* *mf* *f*

Vc. 6 *pp* *pp* *p* *mf* *ff* *rinforzando*

Vc. 7 *mp* *mp* *mf* *f*

Vc. 8 *pp* *p* *pp* *mp* *mf*

Cb. *pp* *mp*

21 $\text{♩} = 120$ *ritardando* **B** Più Lento $\text{♩} = 112$ $\text{♩} = 116$ $\text{♩} = 108$ $\text{♩} = 102$ **C** Tempo I $\text{♩} = 108$

Vc. 1 *mf*

Vc. 2 *mp* *pp*

Vc. 3 *ff* *p* *mp* *pp*

Vc. 4 *ff* *pp* *p* *mp* *pp*

Vc. 5 *ff* *pp* *p* *mp* *pp*

Vc. 6 *mf* *fp* *pp* *p* *p espressivo*

Vc. 7 *f* *fp* *pp* *p* *mp*

Vc. 8 *f* *fp* *pp* *mp*

Cb. *fp* *pp* *p* *mp* *pp* *pizz.*

36

rit. . D ♩ = 112

rit. . ♩ = 116

The musical score consists of nine staves: Vc. 1 (Violin I), Vc. 2 (Violin II), Vc. 3 (Violin III), Vc. 4 (Viola), Vc. 5 (Violoncello I), Vc. 6 (Violoncello II), Vc. 7 (Violoncello III), Vc. 8 (Violoncello IV), and Cb. (Cello).

- Measures 36-45:**
 - Vc. 1:** Starts at measure 36. Dynamic *p*. Key signature changes from two sharps to one flat. Includes a *pp* dynamic marking.
 - Vc. 2:** *ppp* dynamic. Key signature changes to one flat. Includes *p* and *pp* dynamics.
 - Vc. 3:** *ppp* dynamic. Key signature changes to one flat. Includes *p* and *pp* dynamics.
 - Vc. 4:** *ppp* dynamic. Key signature changes to one flat. Includes *p* dynamic.
 - Vc. 5:** *p* dynamic. Key signature changes to one flat. Includes *p* dynamic.
 - Vc. 6:** *mp* dynamic. Key signature changes to one flat. Includes *pp* dynamic.
 - Vc. 7:** *pp* dynamic. Key signature changes to one flat.
 - Vc. 8:** *p* dynamic. Key signature changes to one flat.
 - Cb.:** *arco pp* dynamic. Key signature changes to one flat. Includes *pp* dynamic.
- Measures 46-48:**
 - Vc. 2:** *p* and *pp* dynamics.
 - Vc. 3:** *pp* and *mp* dynamics.
 - Vc. 4:** *p* dynamic.
 - Vc. 5:** *p* dynamic.
 - Vc. 6:** *pp* dynamic.
 - Vc. 7:** *pp* dynamic.
 - Vc. 8:** *p* dynamic.
 - Cb.:** *pp* dynamic.
- Measures 49-50:**
 - Vc. 6:** *p* dynamic.
 - Cb.:** *p* dynamic.

47 **rall. . smorz.** **E** ♩ = 120 ♩ = 124

Vc. 1 (Violin 1): Treble clef, mostly rests.

Vc. 2 (Violin 2): Treble clef, starts with *p*, then *ppp* and *mp*. Marking: *dolcissimo*.

Vc. 3 (Violin 3): Treble clef, starts with *mf*, then *ppp* and *p*. Marking: *dolcissimo*.

Vc. 4 (Violin 4): Bass clef, starts with *p*, then *ppp* and *pp*.

Vc. 5 (Violin 5): Bass clef, starts with *p*, then *ppp* and *p*. Marking: *pp*.

Vc. 6 (Violin 6): Bass clef, starts with *p* and *mf*, then *ppp* and *pp*. Marking: *p*.

Vc. 7 (Violin 7): Bass clef, starts with *p*, then *ppp* and *pp*.

Vc. 8 (Violin 8): Bass clef, starts with *p*, then *ppp* and *pp*.

Cb. (Cello): Bass clef, starts with *ppp* and *ppp*.

poco rit. . . Più Lento ♩ = 112

F

ritardando ♩ = 102

♩ = 106

♩ = 102

57

Vc. 1 *mf* *mp* *p*

Vc. 2 *mp* *p* *p*

Vc. 3 *mp* *pp* *p* *dolente mp*

Vc. 4 *mf* *pp* *p* *p* *dolente p mp*

Vc. 5 *mp* *p* *pp*

Vc. 6 *mp* *pp* *p* *p* *pp*

Vc. 7 *mp* *p* *p* *pesante mp*

Vc. 8 *mp* *pp* *p* *pp*

Cb. *mp* *pp* *p* *pp*

lunga pausa

G Un poco più di moto ma sempre Lento ♩ = 72

poco accel. rit..

72

The musical score consists of nine staves: Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, and Cb. The key signature is one sharp (F#). The tempo is marked 'Lento' with a quarter note equal to 72 beats per minute. The score begins with a 'lunga pausa' (long pause) at measure 72. At measure 73, the section 'G' begins. Vc. 1 and Vc. 2 have rests until measure 74. Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, and Cb. play a rhythmic pattern of eighth notes, starting with a 'pizz.' (pizzicato) marking and dynamic markings of *pp* and *ppp*. Vc. 5 and Vc. 6 also have 'arco' markings. Vc. 3 has a *pp* marking, Vc. 4 has *pp* and *p*, Vc. 5 has *pp* and *p*, Vc. 6 has *pp* and *p*, Vc. 8 has *pp* and *p*, and Cb. has *pp* and *ppp*. Vc. 1 enters at measure 75 with a melody marked *mp*. Vc. 2 enters at measure 76 with a melody marked *pp*. Vc. 3 has a *p* marking at measure 77. Vc. 4 has an *mp* marking at measure 78. Vc. 5 and Vc. 6 have *p* markings at measure 79. Vc. 8 has a *p* marking at measure 80. The score concludes with a 'poco accel.' (poco accelerando) marking at measure 81, followed by a 'rit..' (ritardando) marking.

dolcissimo

H ♩ = 80

smorzando

84

Vc. 1 *mf* *dolcissimo*

Vc. 2 *mp* *mp*

Vc. 3 *mp* *dolcissimo*

Vc. 4 *mp*

Vc. 5 *mp* *mf* *mp*

Vc. 6 *mp* *mp*

Vc. 7 *arco* *mp* *mp*

Vc. 8 *mp* *arco*

Cb. *mp*

Detailed description: This is a page of a musical score for a string ensemble, specifically measures 84 through 92. The score is arranged in ten staves, labeled Vc. 1 through Vc. 8 and Cb. (Cello). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 80. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *dolcissimo* (very soft). The Vc. 1 part features a melodic line with a *dolcissimo* marking. The Vc. 2 part has a melodic line with a *mp* marking. The Vc. 3 part has a melodic line with a *mp* marking and a *dolcissimo* marking. The Vc. 4 part has a melodic line with a *mp* marking. The Vc. 5 part has a rhythmic pattern with a *mp* marking, a *mf* marking, and a *mp* marking. The Vc. 6 part has a rhythmic pattern with a *mp* marking and a *mp* marking. The Vc. 7 part has a rhythmic pattern with a *mp* marking, an *arco* marking, and a *mp* marking. The Vc. 8 part has a rhythmic pattern with a *mp* marking and an *arco* marking. The Cb. part has a rhythmic pattern with a *mp* marking. The score concludes with a *smorzando* marking.

94 **I** **J**

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Cb.

p

pp

mp

espressivo

poco p

105 *crescendo appassionato* **K** ♩ = 84 ♩ = 88

Vc. 1 *mp* *f* *ff*

Vc. 2 *p* *mp* *mf* *ff*

Vc. 3 *pp* *p* *mp* *f* *mf*

Vc. 4 *p* *mp* *mf* *mf*

Vc. 5 *pp* *p* *mp* *mf* *mf*

Vc. 6 *mp* *mf* *ff*

Vc. 7 *mf* *ff*

Vc. 8 *p* *mp* *mf* *mf* *ff*

Cb. *p* *mf* *ff*

L Recitativo
♩ = 84

ritardando..... rit.

116

Vc. 1 *f*

Vc. 2 *sff* *ppp*

Vc. 3 *f* *ppp* *sul pont.*

Vc. 4 *f* *ppp* *sul pont.*

Vc. 5 *f* *pp* *sul pont.*

Vc. 6 *f* *f* *f*

Vc. 7

Vc. 8

Cb.

123 *crescendo molto* $\text{♩} = 80$ *cresc.* $\text{♩} = 84$ *appassionato* *rit.* **M** *Più mosso* $\text{♩} = 88$ *agitato molto*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Cb.

arco ord.

pp

mf

pp

arco ord.

mf

arco ord.

mf

pp

ff

mf

f

f

f

pp *mf* *f*

130 poco rit. . . . ♩ = 88 cresc. poco accel. . . ♩ = 92 rinforzando

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Cb.

The musical score is arranged in a system with nine staves. The top staff (Vc. 1) is in treble clef, while the others (Vc. 2-8 and Cb.) are in bass clef. The key signature has one sharp (F#). The score is divided into measures 130 through 137. Measure 130 starts with a tempo marking of 'poco rit.' and a quarter note equal to 88. The score includes various dynamic markings: 'pp' (pianissimo) for Vc. 2 and 3; 'mf' (mezzo-forte) for Vc. 1, 2, 4, 5, 7, and 8; 'f' (forte) for Vc. 4, 5, 7, and 8; and 'ff' (fortissimo) for Vc. 1, 5, 7, 8, and the Cb. Performance instructions include 'appassionato' for Vc. 4 and 5, 'precipitato' for Vc. 7 and 8, and 'rinforzando' (repeated) for Vc. 1, 2, 3, 4, 5, 6, 7, and 8. The tempo changes to 'poco accel.' and a quarter note equal to 92 in measure 135. The score concludes with a final 'rinforzando' marking in measure 137.

accel. Presto ♩ = 144

♩ = 152

accel.

N

Musical score for strings (Vc. 1-8 and Cb.) starting at measure 138. The score includes dynamics like *ff*, *mf*, and *f*, and features such as triplets and accents. The tempo is marked **Presto** with a quarter note equal to 144 beats. The score is divided into two sections by a double bar line, with the second section marked **accel.** and a quarter note equal to 152 beats. A box containing the letter **N** is placed above the first measure of the second section.

148 **O** ♩ = 102

Vc. 1 *fp* *mf* *f* *ff* *ff* *ff* *ff* *ff*

Vc. 2 *fp* *fff* *f* *ff* *ff* *ff* *ff* *ff*

Vc. 3 *fp* *f* *ff* *ff* *ff* *ff* *ff* *ff*

Vc. 4 *fp* *mf* *f* *ff* *ff* *ff* *ff* *ff*

Vc. 5 *fp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. 6 *fp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. 7 *fp* *f* *f* *f* *f* *f* *f* *f*

Vc. 8 *fp* *f* *f* *f* *f* *f* *f* *f*

Cb. *fp* *f* *f* *f* *f* *f* *f* *f*

♩ = 112 *accel.*

poco rit. . .

♩ = 112

poco rit..

Lento

P

153

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Cb.

mf

mp

p

ppp

mp

p

ppp

169 $\text{♩} = 112$ *rall.* $\text{♩} = 84$ **Q** Lento $\text{♩} = 46$ poco rit. $\text{♩} = 46$

Vc. 1

Vc. 2

Vc. 3 *f* *p* *pp*

Vc. 4 *dolce* *p*

Vc. 5 *pp*

Vc. 6

Vc. 7

Vc. 8 *pp*

Cb.

173 $\text{♩} = 50$ rit. $\text{♩} = 46$

Vc. 1

Vc. 2 *dolce*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *ppp*

Vc. 6 *ppp*

Vc. 7 *ppp*

Vc. 8 *pp*

Cb. *pizz.*

ppp *pp*

♩ = 50

smorzando rit. ♩ = 48

R

177

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Cb.

The musical score consists of nine staves. Vc. 1 is in treble clef, while Vc. 2 through Vc. 8 and Cb. are in bass clef. The key signature has three sharps (F#, C#, G#). Measure 177 features a complex texture with triplets in Vc. 3, 4, 5, and 6, and a *ppp* dynamic. Measure 178 continues the triplet patterns. Measure 179 includes a *p* dynamic and a *mp* dynamic. Measure 180 features a *pp* dynamic and a *pp* dynamic. Performance instructions include *dolce, armonioso* for Vc. 2, Vc. 4, Vc. 6, and Vc. 7, and *ad lib ad 8va alta loco dolce, armonioso* for Vc. 4. A **R** (ritardando) marking is present above the first staff in measure 180.

181 *poco rit.* . . . ♩ = 44 ♩ = 48 *rit.* . . . ♩ = 48

mf *dolce, armonioso* *mf* *pp* 6 6 6 6 6 6 6 6

Vc. 1

mp *dolce, armonioso* *pp*

Vc. 2

mp *dolce, armonioso* *mf* *p*

Vc. 3

f *pp*

Vc. 4

mp *f*

Vc. 5

p 3 3 3 3 3 3 3 3 3 3

Vc. 6

p 3 3 3 3 3 3 3 3 3 3

Vc. 7

pp 3 3 3 3 3 3 3 3 3 3

Vc. 8

pp

Cb.

pp

186 $\text{♩} = 46$ rit. sempre animando sine al Fine **S** $\text{♩} = 44$ poco rit. $\text{♩} = 46$ crescendo rinforzando

Vc. 1 $\text{♩} = 46$ *p* *pp* *p*

Vc. 2 *pp* *pp* *p*

Vc. 3 *pp* *p*

Vc. 4 *p*

Vc. 5 *p* *mp*

Vc. 6 *p*

Vc. 7

Vc. 8

Cb.

Detailed description: This is a page of a musical score for a string ensemble, numbered 21. It features eight staves for Violins (Vc. 1-8) and one staff for Cello (Cb.). The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score is divided into four measures. The first measure starts at measure 186 with a tempo of quarter note = 46. The second measure is marked 'rit.' (ritardando). The third measure is marked 'sempre animando sine al Fine' and contains a section symbol 'S' with a tempo change to quarter note = 44. The fourth measure is marked 'poco rit.' (poco ritardando) with a tempo change back to quarter note = 46. Performance instructions include 'crescendo' and 'rinforzando'. Dynamics range from piano (p) to pianissimo (pp) and mezzo-piano (mp). The score includes various musical notations such as sixteenth-note runs, slurs, and accents.

191 *poco rit.* ♩ = 48

Vc. 1 *p* *mp* *mf*

Vc. 2 *mf* *mp*

Vc. 3 *mp* *mp*

Vc. 4 *mp* *mp*

Vc. 5 *mp* *mf* *mp*

Vc. 6 *mp* *mf*

Vc. 7 *mp*

Vc. 8 *pizz* *arco* *mp*

Cb. *pizz* *mp*

195 *rinforzando* poco rit. ♩ = 44 **T** ♩ = 48 *poco rit.* ♩ = 52

Vc. 1: Treble clef, G major. Measures 195-200. Dynamics: mf, f.

Vc. 2: Bass clef, G major. Measures 195-200. Dynamics: mf, f.

Vc. 3: Bass clef, G major. Measures 195-200. Dynamics: mf, f.

Vc. 4: Bass clef, G major. Measures 195-200. Dynamics: mf.

Vc. 5: Bass clef, G major. Measures 195-200. Dynamics: mf.

Vc. 6: Bass clef, G major. Measures 195-200. Dynamics: mf, f.

Vc. 7: Bass clef, G major. Measures 195-200. Dynamics: mf, f.

Vc. 8: Bass clef, G major. Measures 195-200. Dynamics: mf.

Cb.: Bass clef, G major. Measures 195-200. Dynamics: mf.

199 *poco rit.* $\text{♩} = 52$ *rinforzando*

Vc. 1 *mf*

Vc. 2 *ff* *mf*

Vc. 3 *mf* *mf* *mf*

Vc. 4 *mf* *mf* *mf*

Vc. 5 *f* *mf*

Vc. 6 *mf*

Vc. 7

Vc. 8 *ff*

Cb. *arco* *ff*

203 $\text{♩} = 58$

The score consists of nine staves. Vc. 1 and Vc. 2 play a melodic line with sixteenth-note runs and sixths, marked *ff*. Vc. 3, 4, and 5 play a rhythmic accompaniment of sixteenth-note chords, marked *f*. Vc. 6 plays a melodic line with sixteenth-note runs, marked *f*. Vc. 7 and Vc. 8 play a rhythmic accompaniment of chords, marked *f*. The Cb. (Cello) plays a rhythmic accompaniment of chords, marked *f*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into four measures. Measure 203 starts with a treble clef for Vc. 1 and a bass clef for the others. Measure 204 has a key signature change to two sharps (F#, C#). Measure 205 has a key signature change to one sharp (F#). Measure 206 has a key signature change to natural (C major).

rit.

207

U ♩ = 48

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Cb.

The musical score consists of nine staves. Staves 1-8 are Violins 1-8, and Staff 9 is Cello. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The score is divided into four measures. Measure 207 starts with a 'rit.' marking and a tempo change 'U ♩ = 48' indicated by a box around a quarter note. The first three measures of the score feature sixteenth-note patterns with sixteenth rests, often grouped in sixths or triplets. The dynamics are marked as *fff*, *f*, and *fff* across the measures. The Cello part (Staff 9) plays a simple bass line with dynamics marked as *ff*.

211 **accel.** **rall.** $\text{♩} = 44$ **rit.**

Vc. 1 *f* *f* *ff* *ff*

Vc. 2 *f* *f* *ff* *ff*

Vc. 3 *f* *f* *ff* *ff*

Vc. 4 *f* *f* *ff* *ff*

Vc. 5 *f* *f* *ff* *ff*

Vc. 6 *f* *f* *ff* *ff*

Vc. 7 *ff* *ff* *ff* *ff*

Vc. 8 *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff*