



Ioan Dobrinescu

Roumanie, Bucharest

Valee 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 : Valee d'Obermann
Compositeur : Liszt, Franz
Arrangeur : Dobrinescu, Ioan
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Editeur : Dobrinescu, Ioan
Instrumentation : Ensemble à Clarinettes
Style : Romantique

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

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Valée d'Obermann
Dedicated to Silverwood Clarinet Choir

Franz Liszt arr. Ioan Dobrinescu

Lento assai ♩ = 108

poco rit. ♩ = 112

♩ = 108

rit.

A ♩ = 112

The musical score is arranged in a system of ten staves. The instruments are: Clarinet in Eb, 1st Clarinet in Bb, 2nd Clarinet in Bb, 3rd Clarinet in Bb, 4th Clarinet in Bb, Alto Clarinet in Eb, 1st Bass Clarinet in Bb, 2nd Bass Clarinet in Bb, and Contrabass Clarinet in Bb. The score is in 4/4 time with a key signature of one sharp (F#). The tempo markings are Lento assai (♩ = 108), poco rit. (♩ = 112), and rit. The dynamic markings include pp, ppp, p, mp, and sotto voce. The section marked 'A' begins at the end of the score with a tempo of ♩ = 112.

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

E♭ Cl. *mp*

Cl. 1 *p* *mp* *pp*

Cl. 2 *ff* *p* *mp* *pp*

Cl. 3 *ff* *pp* *p* *mp* *pp*

Cl. 4 *ff* *pp* *p* *mp* *pp*

Alto Cl. *mf* *fp* *pp* *p* *p espressivo*

B. Cl. 1 *pp* *p* *mp*

B. Cl. 2 *f* *fp* *mp*

Cb. Cl. *fp* *pp* *p* *mp* *pp*

36

rit. . **D** ♩ = 112 rit. .

E♭ Cl. 1

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Alto Cl.

B. Cl. 1

B. Cl. 2

Cb. Cl.

46 $\text{♩} = 116$ *rall. . smorz.* **E** $\text{♩} = 120$ $\text{♩} = 124$

Eb Cl. *ppp*

Cl. 1 *p* *p* *p* *dolcissimo* *ppp* *mp*

Cl. 2 *mf* *ppp* *p* *pp*

Cl. 3 *p* *p* *p* *ppp* *pp*

Cl. 4 *p* *p* *ppp* *p* *pp*

Alto Cl. *p* *p* *mf* *ppp* *ppp* *pp*

B. Cl. 1 *p* *ppp* *pp*

B. Cl. 2 *p* *p* *ppp* *pp*

Cb. Cl. *ppp* *ppp*

poco rit. . . Più Lento ♩ = 112

F

ritardando ♩ = 102

♩ = 106

56

E♭ Cl. *mf* *p* *p*

Cl. 1 *mp* *pp* *p* *p*

Cl. 2 *mp* *pp* *p* *mp* *dolente*

Cl. 3 *mf* *pp* *p* *p* *dolente*

Cl. 4 *mp* *p* *pp*

Alto Cl. *p* *mp* *pp* *p* *p* *pp*

B. Cl. 1 *mp* *p* *p*

B. Cl. 2 *mp* *pp* *p* *pp*

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

70 $\text{♩} = 102$ *lunga pausa* **G** *Un poco più di moto ma sempre Lento* $\text{♩} = 72$

The score consists of eight staves for different woodwind instruments. The Eb Cl. staff has a treble clef and a key signature of one sharp (F#). The Cl. 1, Cl. 2, Cl. 3, and Cl. 4 staves also have treble clefs and a key signature of one sharp. The Alto Cl. staff has a treble clef and a key signature of one sharp. The B. Cl. 1 and B. Cl. 2 staves have bass clefs and a key signature of one sharp. The Cb. Cl. staff has a bass clef and a key signature of two flats (Bb, Eb). The score is divided into two sections by a double bar line. The first section starts at measure 70 and ends at measure 74. The second section starts at measure 75 and ends at measure 80. Dynamics include *mp*, *pp*, *p*, *pesante*, and *dolcissimo*. Articulations include accents and slurs.

92 *smorzando* **I**

Eb Cl. *p*

Cl. 1 *p* *espressivo* *p*

Cl. 2 *mp* *espressivo*

Cl. 3 *p* *espressivo* *p*

Cl. 4 *pp* *p*

Alto Cl. *pp* *p*

B. Cl. 1 *p* *p*

B. Cl. 2 *p* *poco p*

Cb. Cl.

ritardando..... rit.

♩ = 88

112

The musical score consists of eight staves for different woodwind instruments. The Eb Cl. and Cl. 1 parts feature melodic lines with dynamics ranging from *ff* to *sff*. Cl. 2, Cl. 3, and Cl. 4 play rhythmic patterns with dynamics of *mf* and *f*. The Alto Cl. part has a melodic line with *ff* and *f* dynamics. The B. Cl. 1 and B. Cl. 2 parts are in the bass clef, with B. Cl. 1 having *ff* dynamics and B. Cl. 2 having *mf* and *ff* dynamics. The Cb. Cl. part is in the bass clef with *mf* and *ff* dynamics. The score includes various articulations such as slurs, accents, and dynamic markings.

119 **Recitativo** $\text{♩} = 84$

E♭ Cl.

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Cl. 4

Alto Cl.

B. Cl. 1

B. Cl. 2

Cb. Cl.

This Solo could be played ad libitum by alto or the 1st clarinet.

122 *crescendo molto* ♩ = 80 *cresc.* ♩ = 84

Eb Cl. (Staff 1): Rest throughout.

Cl. 1 (Staff 2): *f* (first measure), then *crescendo molto* with a quintuplet (5) in the second measure, followed by melodic lines.

Cl. 2 (Staff 3): *f* (first measure), then *crescendo molto* with a quintuplet (5) in the second measure, followed by melodic lines.

Cl. 3 (Staff 4): *f* (first measure), then *crescendo molto* with a quintuplet (5) in the second measure, followed by melodic lines.

Cl. 4 (Staff 5): *ppp* (first measure), then *crescendo molto* with a quintuplet (5) in the second measure, followed by melodic lines.

Alto Cl. (Staff 6): *f* (first measure), then *crescendo molto* with a quintuplet (5) in the second measure, followed by melodic lines.

B. Cl. 1 (Staff 7): Rest throughout.

B. Cl. 2 (Staff 8): Rest throughout.

Cb. Cl. (Staff 9): Rest throughout.

Dynamics: *f*, *ppp*, *p*, *pp*, *ppp*.

127 *passionato* *rit.* **M** *Più mosso* ♩ = 88 *agitato molto* *poco rit.* ♩ = 88 *cresc.*

Eb Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Alto Cl.
B. Cl. 1
B. Cl. 2
Cb. Cl.

ff *pp* *pp* *pp* *p*
mf *pp* *pp* *pp* *p*
mf *f* *passionato* *f* *passionato*
mf *f* *mf* *f* *passionato*
ff *mf*
mf *f* *f* *f* *f*
mf *f* *f* *f* *f*

poco accel. ♩ = 92 *rinforzando* **accel.** **Presto** ♩ = 144

134

E♭ Cl. *mf* *ff* *ff*

Cl. 1 *rinforzando* *rinforzando* *mp* *mf* *mf*

Cl. 2 *rinforzando* *rinforzando* *mf* *f*

Cl. 3 *rinforzando* *f* *ff* *ff* *f*

Cl. 4 *rinforzando* *f* *ff* *ff*

Alto Cl. *rinforzando* *p* *ff* *f*

B. Cl. 1 *precipitato* *rinforzando* *mf* *ff*

B. Cl. 2 *ff* *rinforzando* *precipitato* *ff* *f*

Cb. Cl. *ff* *rinforzando* *precipitato* *ff*

N

142 $\text{♩} = 152$

accel.

The musical score is arranged in a system of nine staves. The instruments are labeled on the left: Eb Cl., Cl. 1, Cl. 2, Cl. 3, Cl. 4, Alto Cl., B. Cl. 1, B. Cl. 2, and Cb. Cl. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 152. The score begins at measure 142. The Eb Cl. and Cl. 1 parts have a whole rest in the first measure. Cl. 2 has a melodic line with triplets in measures 142-143. Cl. 3 has a melodic line starting in measure 143. Cl. 4 has a whole rest in the first measure. Alto Cl. has a melodic line starting in measure 143. B. Cl. 1 and B. Cl. 2 have melodic lines starting in measure 143. Cb. Cl. has a whole rest in the first measure. An 'accel.' marking is placed above the staff in measure 145. The score continues with various rhythmic patterns and rests across the remaining measures.

148 **O** ♩ = 102

Eb Cl. *fp* *mf* *f* *ff* *ff* *ff*

Cl. 1 *fp* *fff* *f* *ff* *ff* *ff*

Cl. 2 *fp* *f* *ff* *ff* *ff* *ff*

Cl. 3 *fp* *mf* *f* *ff* *ff* *ff*

Cl. 4 *fp* *mf* *mf* *f* *f* *f*

Alto Cl. *fp* *mf* *mf* *f* *f* *f*

B. Cl. 1 *fp* *f* *f* *f* *f* *f*

B. Cl. 2 *fp* *f* *f* *f* *f* *f*

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

Tempo/Performance: ♩ = 102, ♩ = 112, *accel.*

poco rit. . . .

♩ = 112

poco rit. .

Lento

P

154

The musical score consists of eight staves for different instruments: Eb Cl., Cl. 1, Cl. 2, Cl. 3, Cl. 4, Alto Cl., B. Cl. 1, B. Cl. 2, and Cb. Cl. The score is in 3/4 time with a key signature of one sharp (F#). The tempo markings are 'poco rit.' and 'Lento'. A dynamic marking of 'P' (piano) is indicated at the beginning of the piece. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *mp*, *p*, and *ppp*. The Eb Cl. part starts with a series of chords. Cl. 1 and Cl. 2 have melodic lines with some grace notes. Cl. 3 and Cl. 4 play chords. The Alto Cl. part has a melodic line with some grace notes. The B. Cl. 1 and B. Cl. 2 parts play chords. The Cb. Cl. part has a melodic line with some grace notes.

169 ♩ = 112 ♩ = 84 *rall.* **Q** Lento ♩ = 46 *poco rit.*

Instrumentation: Eb Cl., Cl. 1, Cl. 2, Cl. 3, Cl. 4, Alto Cl., B. Cl. 1, B. Cl. 2, Cb. Cl.

Tempo and Performance Instructions: ♩ = 112, ♩ = 84 *rall.*, **Q** Lento ♩ = 46, *poco rit.*

Dynamics and Markings: *f*, *p*, *pp*, *dolce*, *Cresc.*, triplets.

172 ♩ = 46

♩ = 50

rit.

E♭ Cl.

Cl. 1

Cl. 2 *pp*

Cl. 3

Cl. 4

Alto Cl.

B. Cl. 1

B. Cl. 2

Cb. Cl. *ppp*

The musical score is arranged in a system of ten staves. The top two staves (E♭ Cl. and Cl. 1) are mostly empty with rests. Cl. 2 starts with a rest and a *pp* dynamic marking. Cl. 3 and Cl. 4 play melodic lines with triplets. The Alto Cl. part has a *ppp* dynamic marking. The Bass Clarinet 2 part has a melodic line starting in measure 174. The Contrabass Clarinet part has a *ppp* dynamic marking and a melodic line starting in measure 174. The score is divided into three measures by vertical bar lines.

♩ = 46

175

E♭ Cl.

Cl. 1 *dolce*
p

Cl. 2 *pp*

Cl. 3 *pp*

Cl. 4 *ppp*

Alto Cl. *pp*

B. Cl. 1 *ppp*

B. Cl. 2 *pp*

Cb. Cl. *pp*

♩ = 50

smorzando rit. ♩ = 48

poco rit. ♩ = 44

R

178

Eb Cl. *p* *mf*

Cl. 1 *mp* *dolce, armonioso* *mp*

Cl. 2 *p* *dolce, armonioso* *mp*

Cl. 3 *p* *pp* *p* *p* *f*

Cl. 4 *p* *dolce, armonioso* *mp*

Alto Cl. *mp* *dolce, armonioso*

B. Cl. 1 *pp*

B. Cl. 2 *p*

Cb. Cl. *pp*

♩ = 48
dolce, armonioso

182

rit. ♩ = 48

mf

*pp*⁶

6 6 6 6 6 6 6 6

pp

pp

mf *p*

f

p

p

pp

pp

♩ = 46

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Alto Cl.

B. Cl. 1

B. Cl. 2

Cb. Cl.

rit.

sempre animando sine al Fine

S ♩ = 44

poco rit. . . ♩ = 46

crescendo

rinforzando

poco rit.

187

p 6 6

pp 6 6 6 6

pp 6 6 6 6

p 6 6 6 6

p 6 6 6 6

pp

p 6 6 6 6

p 6 6 6 6

p 6 6 6 6

p 6 6 6 6

p 6 6 6 6

p 6 6 6 6

mp 6 6 6 6

p 6 6 6 6

mp 6 6 6 6

p 6 6 6 6

mp 6 6 6 6

Alto Cl.

B. Cl. 1

B. Cl. 2

Cb. Cl.

rinforzando poco rit. ♩ = 44

192 ♩ = 48

E♭ Cl. *mp* *mf*

Cl. 1 *mf* *mp* *mf*

Cl. 2 *mp* *mp* *mf*

Cl. 3 *mp* *mp*

Cl. 4 *mf* *mp*

Alto Cl. *mp* *mf* *mf*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

Cb. Cl. *mp* *mf*

196 **T** ♩ = 48

poco rit. ♩ = 52

poco rit.

E♭ Cl. *f*

Cl. 1 *mf* *f*

Cl. 2 *f* *mf*

Cl. 3 *mf* *mf*

Cl. 4 *mf* *mf* *f*

Alto Cl. *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *mf*

Cb. Cl. *mf*

rinforzando

♩ = 52

200

The score consists of eight staves for different instruments: Eb Cl., Cl. 1, Cl. 2, Cl. 3, Cl. 4, Alto Cl., B. Cl. 1, B. Cl. 2, and Cb. Cl. The music is in 3/4 time with a tempo of 200 beats per minute. The key signature has three sharps (F#, C#, G#). The piece is marked *rinforzando*. The Eb Cl. part starts with a *mf* dynamic and features sixteenth-note runs with '6' fingerings. Cl. 1 has a *ff* dynamic with a sixteenth-note run and a melodic phrase. Cl. 2, 3, and 4 have *mf* dynamics with sixteenth-note runs. Alto Cl. has a *mf* dynamic with a sixteenth-note run and a melodic phrase. B. Cl. 1, B. Cl. 2, and Cb. Cl. are mostly silent, with B. Cl. 2 and Cb. Cl. having a *f* dynamic at the end of the piece.

208 **U** ♩ = 48

E♭ Cl. *fff* *f* *fff* *f*

Cl. 1 *fff* *f* *fff* *f*

Cl. 2 *ff* *f* *ff* *f*

Cl. 3 *ff* *f* *ff* *f*

Cl. 4 *ff* *f* *ff* *f*

Alto Cl. *fff* *f* *fff* *f*

B. Cl. 1 *fff* *ff* *fff* *ff*

B. Cl. 2 *ff* *ff* *ff* *ff*

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

The score consists of nine staves. The Eb Cl. staff starts with a 'U' in a box and a tempo marking of ♩ = 48. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The Eb Cl. and Alto Cl. parts feature melodic lines with slurs and accents. The Cl. 1-4 parts play rhythmic patterns, primarily using triplets. The B. Cl. 1 and B. Cl. 2 parts play lower-register accompaniment, with B. Cl. 2 using triplets. The Cb. Cl. part plays a simple bass line. Dynamics range from *ff* to *fff*. The score is divided into four measures by vertical bar lines.

212 *accel.* *rall.* ♩ = 44 *rit.*

Instrumentation: Eb Cl., Cl. 1, Cl. 2, Cl. 3, Cl. 4, Alto Cl., B. Cl. 1, B. Cl. 2, Cb. Cl.

Tempo/Performance: *accel.*, *rall.*, ♩ = 44, *rit.*

Dynamic Markings: *f*, *ff*

Articulation: *3*, *6*

The score consists of nine staves. The first five staves (Eb Cl. to Alto Cl.) are in treble clef with a key signature of three sharps (F#, C#, G#). The last three staves (B. Cl. 1, B. Cl. 2, Cb. Cl.) are in bass clef with a key signature of three sharps. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The *accel.* section is marked with a dotted line and ends at measure 215. The *rall.* section begins at measure 216 and ends at measure 220. The *rit.* section begins at measure 221 and ends at measure 225. The tempo marking ♩ = 44 is placed above the staff at measure 219. The score concludes with a final cadence in measure 225.