



# Ioan Dobrinescu

Roumanie, Bucharest

## Coloane romane - Quadrille op7 - 6 Porumbescu, Ciprian

### 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 :** Coloane romane - Quadrille op7 - 6

**Compositeur :** Porumbescu, Ciprian

**Arrangeur :** Dobrinescu, Ioan

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**Editeur :** Dobrinescu, Ioan

**Instrumentation :** Orchestre

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Coloane române - Quadrille -  
6. Finale

Ciprian Porumbescu op 7 - arr. Ioan Dobrinescu

Allegro, ♩ = 132 Leliță de la Munteni

The score is for the piece "Leliță de la Munteni" by Ciprian Porumbescu, arranged by Ioan Dobrinescu. It is in 2/4 time, marked Allegro with a tempo of 132 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Piccolo, Flute, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Trumpet in Bb 1, Trumpet in Bb 2, and Timpani. The second system includes Triangle, Snare Drum, Cymbals, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *secco* for the timpani and *pizz.* (pizzicato) for the strings. The string parts also indicate *arco* (arco) sections.

13

**A**

Picc. *f*

Fl. *f*

Ob. 1 *solo* *f* *end solo*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1

Tpt. 2

Timp. *ppp*

**A**

Tri. *mp*

S. D. *p*

Cym.

Vln. I

Vln. II

Vla. *mf*

Vc. *arco* *mf*

Cb. *mf*

**B**

25

Picc. *mf*

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf* *pp*

Bsn. 2 *mf* *pp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Timp. *fp* *pp*

Tri. *mp* *f* *mp* **B**

S. D. *f* *mp*

Cym.

Vln. I *f* *pizz.*

Vln. II *f*

Vla. *mf*

Vc. *arco* *mf* *mp*

Cb. *mf* *pp*

37

Picc. *f*

Fl. *mp* *mp* *f*

Ob. 1 *pp* *f*

Ob. 2 *mf*

Cl. 1 *p* *mp* *f*

Cl. 2 *pp* *mf*

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Tpt. 1 *mp*

Tpt. 2

Timp.

Tri.

S. D. *p* *mf*

Cym.

Vln. I *pp* *arco mp* *f*

Vln. II *pizz. pp* *arco mp* *f*

Vla. *pizz. pp* *arco mp* *mf*

Vc. *mp* *mf*

Cb. *mf*

