



Ioan Dobrinescu

Roumanie, Bucharest

Tik Tak Polka (op 365) Strauss II, Johann

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)

Sociétaire : UCMR-ADA - Code IPI artiste : 00 262 54 16 76

Page artiste : https://www.free-scores.com/partitions_gratuites_jeandob.htm

A propos de la pièce



Titre : Tik Tak Polka
[op 365]
Compositeur : Strauss II, Johann
Arrangeur : Dobrinescu, Ioan
Droit d'auteur : Copyright © Ioan Dobrinescu
Instrumentation : 4 clarinettes (quatuor)
Style : Romantique

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

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquies de cette licence sur :

<https://www.free-scores.com/licence-partition.php?partition=39001>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquies de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

Tik-Tak

Johann Strauss op 365 arr. Ioan Dobrinescu

Polka Schnell ♩ = 170

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

f *p* *f* *pp* *f* *p*

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

10 **A**

p *mp* *f* *p* *mf* *f* *p* *mp* *f* *p* *mp* *f*

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

21 1. 2.

p *p* *sf* *mp* *sf* *p* *pp* *sf* *sf* *pp* *p*

31

Cl. 1
mf sf f p sf mp sf f

Cl. 2
f p sf mp sf f

Cl. 3
sf f p f

B. Cl.
f p f

Trio, Pochissimo meno

B ♩ = 164

41

Cl. 1
f p

Cl. 2
f mp

Cl. 3
f mf p p

B. Cl.
f p

51

Cl. 1
p sf pp

Cl. 2
mp sf pp

Cl. 3
p mp sf pp

B. Cl.
p sf pp

62 C

Cl. 1 *sf* *pp* *fz*

Cl. 2 *mf* *sf* *pp* *fz* *f*

Cl. 3 *mf* *sf* *pp* *fz* *f*

B. Cl. *sf* *pp* *fz* *f*

72

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

Cl. 2 *p* *f* *p* *f*

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

B. Cl. *p* *f* *p* *f* *f*

82 D

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

Cl. 2 *p* *f* *p*

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

B. Cl. *p* *f* *p*

92

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

f *p* *f* *f* *p* *fz*

f *p* *f* *f* *p* *fz*

f *p* *f* *f* *p* *fz*

f *p* *f* *f* *p* *fz*

102

E

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

fz *f* *mp* *p* *p* *p*

fz *f* *p* *p* *p* *p*

fz *f* *p* *p* *p* *p*

fz *f* *p* *p* *p* *p*

112

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

mp *sf* *pp* *pp* *pp* *pp*

p *mp* *sf* *pp* *pp* *pp*

p *sf* *pp* *pp* *pp* *pp*

p *sf* *pp* *pp* *pp* *pp*

F Tempo primo ♩ = 170

123

Musical score for measures 123-132. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has one flat (B-flat). The tempo is marked 'Tempo primo' with a quarter note equal to 170. The dynamics are: Cl. 1 (mf, sf, pp, f), Cl. 2 (mf, sf, pp, f), Cl. 3 (mp, sf, pp, f), and B. Cl. (mf, sf, pp, f). There are crescendo and decrescendo hairpins throughout the section.

133

Musical score for measures 133-139. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has one flat (B-flat). The dynamics are: Cl. 1 (p), Cl. 2 (p), Cl. 3 (pp, p), and B. Cl. (p). There are crescendo and decrescendo hairpins throughout the section.

140

Musical score for measures 140-146. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has one flat (B-flat). The dynamics are: Cl. 1 (p, mp), Cl. 2 (p, mp), Cl. 3 (p, mf), and B. Cl. (p, mp). There are crescendo and decrescendo hairpins throughout the section.

148

1. 2. **G**

Cl. 1 *f* *p* *p* *sf*

Cl. 2 *f* *pp* *p*

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

B. Cl. *f* *pp* *p*

158

Cl. 1 *mp* *sf* *mf* *sf* *f*

Cl. 2 *f*

Cl. 3 *mp* *sf* *mf* *sf* *f*

B. Cl. *f*

165

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

Cl. 2 *p* *sf* *mp* *sf* *f*

Cl. 3 *p* *f*

B. Cl. *p* *f*

172

Cl. 1 *p* *cresc.* *mf*

Cl. 2 *cresc.* *mf* *mf*

Cl. 3 *p* *cresc.* *mf*

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

180

Cl. 1 *p* *ff* *ord.* *ff*

Cl. 2 *voice* *p* *ff* *ord.* *ff*

Cl. 3 *voice* *p* *ff* *ord.* *ff*

B. Cl. *voice* *p* *ff* *ord.* *ff*

tik tak tik tak tik tak tik tak