



Ioan Dobrinescu

Roumanie, Bucharest

Vals from The Swan Lake Tchaikovsky, Piotr Ilitch

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 : Vals from The Swan Lake
Compositeur : Tchaikovsky, Piotr Ilitch
Arrangeur : Dobrinescu, Ioan
Droit d'auteur : Copyright © Ioan Dobrinescu
Editeur : Dobrinescu, Ioan
Instrumentation : flute, accordion, piano and doublebass
Style : Romantique

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

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Valse from The Swan Lake

Piotr Ilici Ceaikovski arr. Ioan Dobrinescu

Intrada $\text{♩} = 74$

Flute $\text{♩} = 68$

Accordion

Contrabass *pizz.* *f* *p*

Piano *f* *pp*

10 *poco rit.* Valse $\text{♩} = 62$

Fl.

Accord.

Cb. *arco* *mp*

Pno. *poco rit.* *pp* *pp*

20

Fl.

Accord.

Cb.

Pno.

Musical score for measures 20-28. The score is in G major (one sharp) and 3/4 time. It features four staves: Flute (Fl.), Accordion (Accord.), Contrabass (Cb.), and Piano (Pno.). The Flute and Accordion parts are mostly rests. The Contrabass part has a melodic line with dynamics *p* and *mp*. The Piano part has a rhythmic accompaniment with dynamics *pp*.

29

Fl.

Accord.

Cb.

Pno.

Musical score for measures 29-36. The score continues in G major and 3/4 time. The Flute part has a melodic phrase starting in measure 29 with dynamics *p*. The Accordion part has a melodic line with dynamics *p* and *mp*. The Contrabass part has a melodic line with dynamics *p* and *pizz.*. The Piano part has a rhythmic accompaniment with dynamics *pp*.

37

Fl.

Accord.

Cb.

Pno.

45

Fl.

Accord.

Cb.

Pno.

♩. = 68

A

52

Fl.

Accord.

Cb.

Pno.

60

Fl.

Accord.

Cb.

Pno.

f

ff

E7/D

E7/D

f

f

69

Fl. *ff*

Accord.

Cb.

Pno.

77

Fl. *p* **B**

Accord.

Cb.

Pno. *ppp* **B**

87

Fl.

Accord.

Cb.

Pno.

ppp

p

97

Fl.

Accord.

Cb.

Pno.

C

mp

C

mf

ppp

mf

ppp

mf

104

Fl. *mf*

Accord. *mp*

Cb. *mp*

Pno. *ppp*

111

Fl. **D**

Accord. *mf*

Cb.

Pno. *mf* **D** *mp* *mp*

118

Fl.

mf

Accord.

mf

Cb.

mp

Pno.

mp

125

Fl.

p

E

Accord.

Cb.

Pno.

E

p

132

Fl.

Accord.

Cb.

Pno.

139

Fl.

Accord.

Cb.

Pno.

146

Fl. *p*

Accord. *pp* *pizz.*

Cb. *ppp*

Pno. *p* *pp* *p* *ppp* *ppp*

153

Fl. **F** *ff*

Accord. *ff*

Cb. *arco* *f*

Pno. **F** *f* *mp* *f*

160

Fl. *ff*

Accord. *ff*

Cb. *f*

Pno. *mp f*

Detailed description: This system contains measures 160 through 166. The Flute part features a melodic line with slurs and accents, starting with a fortissimo (ff) dynamic. The Accordion part provides harmonic support with chords, including F#m and C#7, and a melodic line in the right hand. The Contrabass part has a steady bass line with a forte (f) dynamic. The Piano part consists of chords and arpeggiated figures, starting with a mezzo-forte (mp) dynamic and a forte (f) accent.

167

Fl. **G** *p*

Accord. *mp* *p* *mp*

Cb.

Pno. **G** *pp*

Detailed description: This system contains measures 167 through 173. The Flute part has a melodic line that ends with a piano (p) dynamic. A 'G' chord symbol is placed above the staff. The Accordion part features a melodic line with slurs and accents, with dynamics ranging from mezzo-forte (mp) to piano (p). The Contrabass part has a steady bass line. The Piano part consists of chords and arpeggiated figures, starting with a pianissimo (pp) dynamic. A 'G' chord symbol is placed above the staff.

176

Fl.

Accord.

Cb.

Pno.

pp

mp

p

pp

p

185

Fl.

Accord.

Cb.

Pno.

p

pp

pizz.

p

pp

mp

p

mp

193

Fl.

Accord.

Cb.

Pno.

p

arco

mp

200

Fl.

Accord.

Cb.

Pno.

H

f

f

f

H

ff

ff

207

Fl.

Accord.

Cb.

Pno.

216

Fl.

Accord.

Cb.

Pno.

223

Fl.

Accord.

Cb.

Pno.

230

Fl.

Accord.

Cb.

Pno.

I $\text{♩} = 64$

pp *p*

dolce

p *mp* *p*

pizz. *arco*

pp *p*

I *dolce*

p *mp*

pp

238

Fl.

Accord.

Cb.

Pno.

pp

p

dolce

p

mp

p

pizz.

pp

arco

p

dolce

p

mp

pp

246

Fl.

Accord.

Cb.

Pno.

J

dolce

p

mp

dolce

p

mp

pizz.

pp

arco

p

J

pp

pp

p

p

254

Fl. *dolce*
p *mp*

Accord. *dolce*
p *mp*

Cb. *pizz.* *pp* *arco* *p*

Pno. *pp* *p*

262

Fl. **K**

Accord. *mp*

Cb. *pizz.* *p*

Pno. **K** *espress* *mf* *mp*

270

Fl. *espress*
mp

Accord.

Cb.

Pno.

279

Fl. **L**
p

Accord. *espress*
mf

Cb. *p*

Pno. **L**
mp
mp

285

Fl. *espress*
mp 5

Accord.

Cb.

Pno.

292

Fl. **M**
pp

Accord. *dolce*
p

Cb. *pizz.*
pp

Pno. **M** *dolce*
p
pp

299

Fl. *p* *pp*

Accord. *mp* *p* *p*

Cb. *arco* *p* *pizz.* *pp*

Pno. *p* *p* *pp*

307

Fl. *p* *N*

Accord. *mp* *p* *p*

Cb. *arco* *p* *pizz.* *p*

Pno. *mp* *p* *mp* *p* *N*

314

Fl.

mp

Accord.

p

Cb.

Pno.

322

Fl.

Accord.

Cb.

Pno.

329 **O**

Fl. *p*

Accord. *mp* *mp*

Cb. *p*

Pno. *p*

337

Fl. *p*

Accord. *p*

Cb. *p*

Pno. *p*

344

P

Fl. *f*

Accord. *mf*

Cb. *arco* *f*

Pno. **P**

352

Fl. *ff* poco rit..

Accord. *ff*

Cb. *ff*

Pno. *ff* poco rit..

361 **Q** $\text{♩} = 64$

Fl.

Accord.

Cb.

Pno.

mf

Q

f

mf

370

Fl.

Accord.

Cb.

Pno.

ff

p

R

ff

pizz.

sf

p

R

mp

ff

sf

sf

p

379

Fl.

Accord.

Cb.

Pno.

p

387

Fl.

Accord.

Cb.

Pno.

cresc.
p

p
cresc.

cresc.
p

394

Fl. *p* *mp* *mf*

Accord.

Cb. *mp* *mf* *arco*

Pno. *mp* *mf*

401

Fl. *cresc.*

Accord. *mp* *mf* *cresc.*

Cb. *cresc.*

Pno. *cresc.*

$\text{♩} = 72$

T

407

Fl. *f cresc.* *ff*

Accord. *f cresc.* *ff*
A A A A A

Cb. *f cresc.* *ff*

Pno. *f cresc.* *ff*

T

$\text{♩} = 72$

414

Fl. *ff* *ff*

Accord. *ff* *ff*
A A A A A A A A A A A A A A A A

Cb. *ff* *ff*

Pno. *ff* *ff*

424

Fl.

Accord.

Cb.

Pno.

F#M/E

G/E

E7

430

Fl.

Accord.

Cb.

Pno.

437

Fl.

Accord.

Cb.

Pno.

This section of the score covers measures 437 to 440. The Flute part begins with a complex melodic line consisting of eighth and sixteenth notes, featuring a trill in the second measure. The Accordion part provides harmonic support with chords in the right hand and a simple bass line in the left hand. The Piano part features a rhythmic accompaniment with eighth notes in the right hand and a bass line in the left hand.

441

Fl.

Accord.

Cb.

Pno.

This section of the score covers measures 441 to 444. The Flute part continues with a melodic line, featuring a long slur across measures 441 and 442. The Accordion part continues with chords and a bass line. The Piano part continues with its rhythmic accompaniment.

445

U

Fl.

Accord.

Cb.

Pno.

450

Fl.

Accord.

Cb.

Pno.

455

Fl.

Accord.

Cb.

Pno.

459

Fl.

Accord.

Cb.

Pno.

464

Fl.

Accord.

Cb.

Pno.

469

Fl.

Accord.

Cb.

Pno.

ff

ff

ff

ff

$\text{♩} = 80$

475

Fl.

Accord.

Cb.

Pno.

481

Fl.

Accord.

Cb.

Pno.