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(Prices current 2005)

3me QUATUOR.

1er Violon.

Constantin Dimitresco, Op. 33.

Allegro moderato. J=120.

Musical score for 1st Violin, consisting of 12 staves of music with various dynamics (mf, p, f, ff) and performance markings (cres., sempre).

1^{er} Violon.

ten.
p *rit.* *a tempo poco meno* *fp* *f* *p*

mf *espressivo* *f*

rit. *a tempo* *p* *mf* *cresc.*

et stringendo sempre *f*

ff *dimin.* *mf*

rit. *mf* *leggiero*

pizz.

1 *arco* *ten.*

pizz. *arco* *p*

f

poco riten. *1.* *2.a tempo* *p*

1^{er} Violon.

Musical score for the first violin on page 10. The score consists of 14 staves of music in a key signature of one flat (B-flat major or E-flat minor). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamics range from *f* (forte) to *p* (piano), with *mf* (mezzo-forte) and *pp* (pianissimo) also present. The tempo is marked *poco agitato*. Specific performance instructions include *sempre p* (always piano), *pizz.* (pizzicato), and *arco* (arco). A first ending bracket is indicated by the number '1' above the staff.

1^{er} Violon.

Musical score for the first violin on page 11. The score continues from the previous page and includes a section marked *Tempo I.* The music features complex rhythmic figures and dynamic contrasts, ranging from *f* (forte) to *pp* (pianissimo). A *rit.* (ritardando) marking is present. The score includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. A first ending bracket is indicated by the number '1' above the staff.

1^{er} Violon.

p *ten.* *f* *fp* *f* *p*
ten. *f* *p* *f* *rit.* *a tempo poco meno*
f *rit.* *a tempo* *con espressivo*
cresc. et string. *f* *ff* *tranquillo*
mf *rit.* *a tempo* *mf leggiero*
f *1*
mf *f*
mf *1*
mf *cresc. et string.*
a tempo *dimin. et riten.* *sempre dim. pp*

1^{er} Violon.

f *p* *f* *1*
f *p* *p* *p* *sempre f*
f *sempre f*
f *sempre f*
f *sempre f*
f *sempre f*
Tempo I. *f* *1* *p*
mf espressivo *f*
p *mf* *p* *f*
f *sempre f*
f *sempre f* *b^b.*
f *1*

1^{er} Violon.

Musical score for the first violin on page 8. The score consists of 13 staves of music. It begins with a first ending bracket labeled '1'. Dynamics include *f*, *mf*, *p*, *p sempre*, and *sempre p*. The piece concludes with a second ending bracket labeled '2.' and a first ending bracket labeled '1.'.

Adagio. $\text{♩} = 60.$

1^{er} Violon.

Musical score for the first violin on page 5. The score consists of 13 staves of music. It begins with the tempo marking 'Adagio. $\text{♩} = 60.$ ' and a dynamic of *p*. The score includes various dynamics such as *pp*, *poco rit.*, *f*, *mf*, *p*, *f*, *rit.*, *Tempo I.*, *p*, *f*, *p*, *rit.*, *a tempo*, *cresc.*, *f*, *rit.*, *p*, *sensibile*, *rit.*, and *perdendossipp*. Performance instructions include *pizz.* and *arco*.

SCHERZO.

Allegro. $\text{♩} = 66.$

1^{er} Violon.

Musical score for the first movement, Scherzo, in 3/4 time, marked Allegro with a tempo of 66 beats per minute. The score consists of 11 staves of music. It begins with a dynamic of *f* and includes various markings such as *p*, *pizz.*, *arco*, *sf*, *pp*, and *sempre p*. The piece concludes with the instruction "Sur la Touche. Fine." and a final dynamic of *pp*. The bottom section is marked "L'istesso tempo. tranquillo" and "p espressivo", featuring a 3/4 time signature and a tempo of 66. It includes dynamics like *f*, *p*, and *dim.*, and ends with a triplet of eighth notes.

1^{er} Violon.

Musical score for the second movement, Finale, in 2/4 time, marked Allegro energico with a tempo of 144 beats per minute. The score consists of 11 staves of music. It begins with a dynamic of *p* and includes markings such as *f*, *mf*, *poco riten.*, *f passionato*, *Tempo I.*, *f con calore*, *rit.*, and *sempre p*. The piece concludes with the instruction "Scherzo D.C. al Fine." and a final dynamic of *f*.

Musical score for the third movement, marked Allegro energico with a tempo of 144 beats per minute. The score consists of 11 staves of music. It begins with a dynamic of *f* and includes markings such as *mf*, *mf dolce*, *p*, and *f*. The piece concludes with a final dynamic of *f*.

2^{me} Violon.

p dolce *mf* *mf espressivo*

f *p*

f

mf *2 tranquillo* *p*

Poco agitato. *1*

f *4* *2* *sempre p*

p *pp* *f*

1 *p*

f

3^{me} QUATUOR.

Allegro moderato. $\text{♩} = 120$. 2^{me} Violon.

Constantin Dimitresco, Op. 33.

1 *2* *p* *1* *p* *1*

3 *2* *crescendo*

sempre *ff*

f *dim.*

1 *1*

p *1* *1*

f *2*

ten. *rit. a tempo poco meno* *p*

mf *p rit.* *a tempo* *p*

cresc. et stringendo *sempre* *f* *ff*

dim. *p* *1* *pizz.* *1* *rit.* *p*

2^{me} Violon.

arco
pizz. arco pizz.
arco pizz. 1
arco poco rit.
1. 2. a tempo
2
1. 2. 1.
2 Tempo I.
1 3 2
p cresc. f ff
dim. p

2^{me} Violon.

p f f
f p pp
f
1 1. 1 2. 1
2
p p f
Tempo I.
1 3
ff

2^{me} Violon.

FINALE.

Allegro energico. ♩ = 144. 2

Musical score for the first section of the finale, measures 1-12. The music is in 2/4 time and B-flat major. It features a driving eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamics range from *f* to *p*. Fingerings 1, 2, and 3 are indicated.

Tranquillo.

p sempre

Musical score for the second section of the finale, measures 13-24. The tempo is marked *Tranquillo*. The music is characterized by a steady eighth-note accompaniment in the right hand and a melodic line in the left hand. Dynamics are consistently *p*. Fingerings 1, 2, 3, and 4 are indicated.

2^{me} Violon.

Musical score for the second page of the finale, measures 25-48. The music continues with various dynamics and articulations. It includes markings for *ten.*, *a tempo poco meno*, *a tempo*, *cresc. et stringendo*, *sempre cresc.*, *a tempo legg.*, *arco*, and *a tempo*. Dynamics range from *pp* to *ff*. Fingerings 1 and 2 are indicated.

2^{me} Violon.

Adagio. $\text{♩} = 60$

p *poco cresc. et string.* *dim.* *pp*

a tempo *poco rit* *p*

f *mf* *mf* *p*

Tempo I.

p *rit.* *p* *p*

f *rit.* *a tempo* *p*

cresc. *f*

rit. *ten.* *sempre p* *rit. pp perdendosi*

SCHERZO.

Allegro. $\text{♩} = 66$.

f *p*

f *p*

2^{me} Violon.

pizz. *arco* *1.* *2.* *pp* *f* *f* *p*

f *p* *p dolce*

sempre p *f*

p *f*

p *Fine.*

Listesso tempo.

1 *2* *espressivo* *p espressivo* *5* *p*

f *p* *dim.*

2 *5* *p* *f*

mf *p* *p leggiero*

poco riten. *f passionato*

f

p *3* *rit.* *f* *Scherzo D.C. al Fine*

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Decorative border with repeating geometric patterns. Title: Quatuors pour 2 Violons, Alto et Violoncell par CONSTANTIN DIMITRESCO. Professeur au Conservatoire de Bucarest. List of 5 opus numbers with keys and prices for partitions and parts. Commissioned by Fritz Schubert Jr. Leipzig et Hambourg.

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Phone/Fax: 020 8540 2708
e-mail: mertonmusic@argonet.co.uk

No. 4800

3^{me} QUATUOR.

Alto.

Constantin Dimitresco, Op.33.

Allegro moderato. ♩ = 120.

p

cresc. *sempre*

ff

dim.

p

p

f *ben sostenuto* *f* *f*

Alto.

poco agitato

p

1

f

5

p

2

sempre p

3

f

p

f

p

f

p

pp

f

1

p

f

3

Alto.

p

ten.

rit.

a tempo

mf

p

p

mf

p

p

p

p

rit.

cresc. et string. sempre

f

ff

dim.

pizz.

arco

p

rit.

p

pizz.

1

pizz.

arco

f

pizz.

1

arco

ten.

pizz.

p

pizz.

arco

poco rit.

p

1.

2. *a tempo*

1

f

3

Alto.

Musical score for Alto on page 4, measures 1-12. The score is written in 3/4 time with a key signature of one flat (B-flat). It features a variety of dynamics including *f*, *p*, *flargamente*, *mf rit.*, *Tempo I.*, *cresc.*, and *mf*. The notation includes eighth and sixteenth notes, rests, and slurs. A first ending bracket is present in measure 11.

Alto.

Musical score for Alto on page 9, measures 1-12. The score is written in 3/4 time with a key signature of one flat (B-flat). It features dynamics such as *p*, *sempre f*, *ff*, *mf*, and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. First ending brackets are present in measures 1 and 11.

Alto.

FINALE.

Allegro energico. ♩ = 144.

Musical score for the first section of the finale. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic and includes a first ending bracket. The second staff starts with piano (*p*). The third staff has piano (*p*) and forte (*f*) markings. The fourth staff features forte (*f*) dynamics. The fifth staff concludes with a first ending bracket and a forte (*f*) dynamic.

Tranquillo.

Musical score for the second section of the finale, marked *Tranquillo*. It consists of seven staves of music. The first staff begins with piano (*p*) and *sempre*. The second staff has piano (*p*) and forte (*f*) markings. The third staff includes piano (*p*), forte (*f*), and piano (*p*) markings. The fourth staff has piano (*p*) and piano-piano (*pp*) markings. The fifth staff features forte (*f*) dynamics. The sixth staff has forte (*f*) dynamics. The seventh staff concludes with a first ending bracket, forte (*f*) dynamics, and a second ending bracket.

Alto.

Musical score for the second page of the finale. It consists of ten staves of music. The first staff begins with piano (*p*) and forte (*f*) markings. The second staff includes *cresc.*, forte (*f*), and forte (*f*) markings. The third staff has piano (*p*). The fourth staff features *ten.* markings and dynamic markings *fp*, *f*, *p*, *f*, *p*, *f*, *p*, and *rit.*. The fifth staff is marked *a tempo* and includes piano (*p*) and mezzo-forte (*mf*) markings. The sixth staff is marked *rit.* and *a tempo*, with piano (*p*) markings. The seventh staff includes *cresc. et string.*, *sempre cresc.*, and forte (*f*) markings. The eighth staff has *tranquillo*, piano (*p*), *rit.*, *a tempo*, *pizz.*, and *arco* markings. The ninth staff includes *pizz.*, piano (*p*), *arco*, *pizz.*, and forte (*f*) markings. The tenth staff features piano (*p*) and piano-piano (*pp*) markings. The eleventh staff has piano (*p*) and mezzo-forte (*mf*) markings. The twelfth staff concludes with piano (*p*), mezzo-forte (*mf*), piano (*p*), *sempre dim.*, and piano-piano (*pp*) markings.

Alto.

Adagio. $\text{♩} = 60.$

p

poco cresc. et string. *dim.* *pp*

a tempo *poco riten.* *p*

f

mf *p* *mf* *p* *p*

Tempo I. *rit* *p*

rit. *p*

cresc. *f* *rit.* *a tempo*

ten. *rit.* *pp* *perdendosi* *pp*

SCHERZO.

Allegro. $\text{♩} = 66.$

Alto.

f *p* *1*

f *p sf* *p* *1*

pizz. *pp* *f* *f* *p* *2*

f *p* *4* *sempre p* *p* *2*

f *p* *4* *1*

p *p* *6* *Fine.* *p* *5* *mf*

p *p* *9* *p* *2* *f*

mf *p* *dolce*

poco riten. *f* *p* *f* *Tempo I.*

p *sempre p* *f* *pp* *Scherzo D.C.* *al Fine.*

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(Prices current 2005)

Quatuors
pour
2 Violons, Alto et Violoncell
par
CONSTANTIN DIMITRESCU

Professeur au Conservatoire de Bucarest.

- Nº1. Op.21. en sol majeur (Gdur) Partition Pr. A L50. Parties Pr. A 4.
Nº2. Op.26. en Re mineur (Dmoll) L50. . . . 4.
Nº3. Op.33. en si bemoll majeur (Bdur) L50. . . . 4.
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Nº5. Op.42. en fa majeur (Fdur)

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2

3^{me} QUATUOR.

Violoncelle.

Constantin Dimitresco, Op.33.

Allegro moderato. ♩ = 120

pizz.
p

arco

pizz.
p

arco
cresc.

arco
cresc.

sempre
ff

pizz.
p

arco
pizz.

arco
pizz.
mf

p
f
p
f
p

rit. a tempo
p
mf
p
p
cresc. et string. sempre

Violoncelle.

The musical score for the Violoncelle part on page 3 consists of ten staves of music. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes various dynamics such as *f*, *ff*, *dim.*, *p*, *mf*, and *rit.*. It also features articulations like *pizz.* (pizzicato) and *arco* (arco). The piece includes first and second endings, with the second ending marked *a tempo*. A section of the score is marked *Tempo I.* and includes a *pizz.* instruction. The score concludes with a first ending.

Violoncelle.

pizz. *p* arco *f* *ff* *dim.* pizz. *p* arco *mf* *cresc.* *f* *p* *f* *p* *f* *a tempo* *Poco meno.* *rit.* *p* *mf* *rit. a tempo* *p* *p* *cresc. et string. sempre cresc.* *tranquillo* pizz. *1* *rit.* arco *a tempo* pizz. *p* arco *cresc.* pizz.

Violoncelle.

pizz. *p* arco *p* *Poco agitato.* *p* *f* *mf* *sempre* *p* *f* *f* *mf* *p* *pp* pizz. *f* arco *2* *p* *f*

Violoncelle.

Violoncelle musical score for page 8, measures 1-12. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a first ending bracket over measures 1-2, marked with a forte (*f*) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from forte (*f*) to piano (*p*), with a section marked *sempre f* (always forte) starting at measure 5. The score concludes with a double bar line and repeat sign at measure 12.

Violoncelle.

Violoncelle musical score for page 5, measures 1-12. The score is in bass clef with a key signature of two flats. It starts with an *arco* (arco) marking and a forte (*f*) dynamic. The piece includes a section marked *Adagio* with a tempo of 60, where the dynamics are *p* and *pp*. A *pizz.* (pizzicato) marking is present. The score features a *poco rit. a tempo* section and a *Tempo I.* section. Dynamics range from *f* to *pp*. The score concludes with a double bar line and repeat sign at measure 12.

Violoncelle.

SCHERZO.

Allegro. $\text{♩} = 66.$

Musical score for Scherzo in Cello. The piece is in 3/4 time with a tempo of 66 beats per minute. It features a variety of dynamics including forte (f), piano (p), fortissimo (ff), and pianissimo (pp), along with articulation marks like accents (>) and slurs. The score includes sections for arco (bowed) and pizzicato (pizz.) playing. The key signature has three flats. The piece concludes with the instruction "Schero D. C. al Fine."

Scherzo D. C. al Fine.

Violoncelle.

FINALE.

Allegro energico. $\text{♩} = 144.$

Musical score for the Finale in Cello. The piece is in 3/4 time with a tempo of 144 beats per minute. It is characterized by energetic and rhythmic passages, featuring a wide range of dynamics from piano (p) to fortissimo (ff). The score includes various articulation techniques such as accents, slurs, and dynamic hairpins. It also specifies sections for arco and pizzicato playing. The key signature has three flats. The piece ends with a double bar line and repeat signs.

This edition is based on a copy from the library of Benslow Music Trust, Little Benslow Hills, Hitchin SG4 9RB (www.benslow.org). We acknowledge with gratitude their co-operation in making it available for copying.

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