

dim. dim. dim. dim. f dim. p

Ped.

pp pp pp p

L

pp p

Ped.

poco a poco riten. dim. a tempo. pp pp dim. pizz. pp arco

poco a poco riten. a tempo. cantabile cresc. Ped.

MERTON MUSIC

WIDOR

Piano Quintet in D

Op. 68

PIANOFORTE

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5760

QUINTETTE.

I.

Ch. M. Widor Op.68.

Moderato. (♩ = 80.)

1^{er} VIOLON.

2^{me} VIOLON.

ALTO.

VIOLONCELLO.

PIANO.

segue

Allegro. (♩ = 63.)

segue

segue

a piacere.

Allegro. (♩ = 63.)

segue

p

dolce.

First system of musical notation on page 30. It consists of five staves: two for strings (Violin I and II) and three for piano. The key signature is two sharps (F# and C#). The first system includes dynamic markings such as *cresc.* and *ff*.

Second system of musical notation on page 30. It continues the five-staff arrangement. Dynamic markings include *cresc.*, *ff*, and *dim.*.

Third system of musical notation on page 30. It includes dynamic markings such as *cresc.*, *ff*, and a trill marking (*tr*).

Fourth system of musical notation on page 30. It begins with a hairpin (*H*) and includes markings for *espressivo*, *p*, and *cresc.*. The piano part includes a *pizz.* marking.

Fifth system of musical notation on page 30. It begins with a hairpin (*H*) and includes markings for *tr*, *p*, and *cresc.*.

First system of musical notation on page 31. It consists of five staves. Dynamic markings include *p*, *pizz.*, and *arco*. The piano part features a *sf* marking.

Second system of musical notation on page 31. It includes dynamic markings such as *cresc.*, *p*, and *pizz.*.

Third system of musical notation on page 31. It includes dynamic markings such as *p*, *fp*, and a trill marking (*tr*).

Fourth system of musical notation on page 31. It includes dynamic markings such as *p*, *fp*, and *arco*.

Fifth system of musical notation on page 31. It includes dynamic markings such as *p* and *cresc.*.

Musical score for the first system on page 4. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two sharps (F# and C#). The first system includes a section marked 'B'. The piano part features a complex texture with many sixteenth notes and includes a 'Ped.' (pedal) instruction. A fingering sequence '5 2 1 4' is written above the piano staff.

Musical score for the second system on page 4. It continues the vocal and piano parts from the first system. The piano part includes a 'Ped.' (pedal) instruction.

Musical score for the third system on page 4. It features piano accompaniment with 'sf' (sforzando) dynamics and 'Ped.' (pedal) markings. The piano part includes a fingering sequence '2 1 2 3 4 5'.

Musical score for the first system on page 29. It consists of four staves: two vocal staves and two piano staves. The key signature has two sharps. The first system includes markings for 'Poco agitato' and 'F' (forte). The piano part includes a 'cresc.' (crescendo) marking and a 'Ped.' (pedal) instruction.

Musical score for the second system on page 29. It continues the piano accompaniment from the first system, featuring complex rhythmic patterns and 'sf' dynamics.

Musical score for the third system on page 29. It features piano accompaniment with 'G' section markers and 'Ped.' (pedal) markings. The piano part includes a fingering sequence '2 1 2 3 4 5'.

pp
pp
pp
pp
Ped.
Ped.

E
pizz.
arco
pp
pp
pp
pp
pp
E
pp
Ped.

Ped.

C
p
pizz.
pp
pp
pp
pp
C
p
pp

pizz.
pp
arco
espressivo
8
Ped.

Poco più lento.
pp
pp
pp
Poco più lento.
p
sf

a piacere

dim. *pp* *pp*

sf *dim.* *pp* *pizz.* *arco.* *pp*

segue

D

Ped.

Poco a poco più animato

pizz. *mf* *mf* *sf*

Poco a poco più animato

arco *p*

sf *p*

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arco *p*

arco *p*

arco *p*

arco *p*

Ped.

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

Ped. *Ped.* *Ped.*

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

Ped.

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Musical score for page 26, measures 1-12. The score includes vocal lines and piano accompaniment. The key signature is D major. The score features several dynamic markings: *dim.* (diminuendo), *pp* (pianissimo), *pizz.* (pizzicato), and *Ped.* (pedal). The piano part includes sixteenth-note patterns and triplet markings. A large 'D' is written above the first system.

Musical score for page 7, measures 1-12. The score includes vocal lines and piano accompaniment. The key signature is D major. The score features several dynamic markings: *cresc.* (crescendo), *pizz.* (pizzicato), and *arco* (arco). The piano part includes sixteenth-note patterns and triplet markings. A large 'E' is written above the first system.

Violin I and II parts with dynamics *pp* and *arco*. Piano part with *pp* and *Ped.* markings. Includes a *trp* (triple) marking in the piano part.

Violin I and II parts with dynamics *pp* and *pizz.*. Piano part with *pp*, *pizz.*, and *Ped.* markings. Includes fingerings 2, 3, 4, 1, 8.

Violin I and II parts with dynamics *p* and *pizz.*. Piano part with *p*, *pizz.*, and *arco* markings.

Violin I and II parts with dynamics *f*. Piano part with *f* and *Deciso* markings. Includes the instruction *(Tranquillamente)*.

Violin I and II parts with dynamics *pp* and *espressivo*. Piano part with *pp* and *Ped.* markings. Includes a *C* marking in the piano part.

Violin I and II parts with dynamics *cresc.*. Piano part with *cresc.* and *Ped.* markings.

Violin I and II parts with dynamics *f* and *ff*. Piano part with *f* and *ff* markings.

Violin I and II parts with dynamics *f* and *ff*. Piano part with *f* and *ff* markings.

B Poco meno vivo.

cresc.

cresc.

cresc.

p cresc.

B Poco meno vivo

sf

p

a piacere con anima

sf

sf

sf

sf segue

segue

segue

a piacere a tempo.

cresc.

a piacere sf

pp

cresc.

a piacere sf

pp

cresc.

a piacere sf

pp

cresc.

a piacere sf

pp

a piacere a tempo. Cantabile

p

cresc.

pp

F

arco

ff

pizz.

arco

ff

pizz.

arco

ff

pizz.

arco

p

espress.

F

f

dimin.

pp

cresc.

pp

cresc.

pp

p

cresc.

pp

sf

p

cresc.

sf

arco

pizz.

p

cresc.

cresc.

sf

p

cresc.

sf

p

cresc.

Musical score for the first system on page 10. It includes vocal lines and piano accompaniment. The piano part features a complex texture with many sixteenth notes. Dynamics include *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). A *G* chord marking is present at the end of the system.

Musical score for the second system on page 10, marked *con fuoco*. It continues the vocal and piano parts with dynamic markings such as *f* (forte) and *p* (piano).

Musical score for the third system on page 10, also marked *con fuoco*. The piano part has a very active texture. Dynamics include *f* (forte) and *fp* (forzando piano).

Musical score for the fourth system on page 10. The piano part is characterized by fortissimo (*ff*) dynamics and a dense texture of chords and sixteenth notes.

Musical score for the fifth system on page 10. It concludes with fortissimo (*ff*) and sforzando (*sf*) dynamics. The piano part features a tremolo effect in the bass line.

Musical score for the first system on page 23, marked *Andante*. It shows vocal lines and piano accompaniment in a slower tempo.

Musical score for the second system on page 23, marked *Andante* with a tempo of 63. The piano part is marked *p Pesante* (piano pesante).

Musical score for the third system on page 23, marked *Andante*. It features a melodic line in the vocal part and piano accompaniment.

Musical score for the fourth system on page 23, marked *Andante*. The piano part includes a *cresc.* (crescendo) marking and dynamic markings like *pp* (pianissimo) and *sf* (sforzando).

Musical score for the fifth system on page 23. The piano part is marked with piano (*p*) and pianissimo (*pp*) dynamics.

Musical score for the sixth system on page 23, marked *staccato*. The piano part features a staccato texture with dynamic markings like *p* (piano) and *pp* (pianissimo).

rit. e poco a poco a tempo.

p

a tempo.

p

pp

p

S

pp

pp

dimin.

pp

pp

dimin.

ff

ff

perdendosi

pp

ff

dim.

dim.

dim.

dim.

p

pp

cresc.

cresc.

cresc.

cresc.

p

7

pp

ff

H

H

cresc.

ff

p

pp

Violin I: *f*, *p*
 Violin II: *f*
 Viola: *f*
 Cello: *f*
 Double Bass: *f*, *pizz.*, *p*
 Piano: *f*, *p*

Violin I: *cresc.*, *sf*, *pp*
 Violin II: *cresc.*, *sf*, *pp*
 Viola: *cresc.*, *sf*
 Cello: *cresc.*, *sf*
 Double Bass: *cresc.*, *pp*
 Piano: *cresc.*, *pp*, *Ped.*

Violin I: *cresc.*, *pp*
 Violin II: *cresc.*, *pp*
 Viola: *cresc.*, *sf*
 Cello: *cresc.*, *sf*
 Double Bass: *cresc.*, *pp*
 Piano: *cresc.*, *pp*, *Ped.*

Violin I: *pp*
 Violin II: *pp*
 Viola: *pp*
 Cello: *pp*
 Double Bass: *pp*
 Piano: *pp*

Violin I: *pp*
 Violin II: *pp*
 Viola: *pp*
 Cello: *pp*
 Double Bass: *pp*
 Piano: *pp*

Violin I: *arco*, *pizz.*, *pp*, *P*, *arco*
 Violin II: *arco*, *pp*, *arco*
 Viola: *arco*, *pp*, *arco*
 Cello: *arco*, *pp*, *arco*
 Double Bass: *arco*, *pp*, *arco*
 Piano: *pp*, *pizz.*, *pp*, *P*

Violin I: *sf*, *fp*, *pizz.*
 Violin II: *sf*, *fp*, *pizz.*
 Viola: *sf*, *fp*, *pizz.*
 Cello: *sf*, *fp*, *pizz.*
 Double Bass: *sf*, *fp*, *pizz.*
 Piano: *sf*, *fp*, *pizz.*

Violin I: *sf*
 Violin II: *sf*
 Viola: *sf*
 Cello: *sf*
 Double Bass: *sf*
 Piano: *sf*

Violin I: *poco rit.*, *arco*, *cresc.*, *ff*, *R a tempo.*, *accelerando*
 Violin II: *arco*, *cresc.*, *ff*, *pp*
 Viola: *arco*, *cresc.*, *ff*, *pp*
 Cello: *arco*, *cresc.*, *ff*, *pp*
 Double Bass: *arco*, *cresc.*, *ff*, *pp*

Violin I: *poco rit.*, *R*, *pp*, *segue*
 Violin II: *pp*
 Viola: *pp*
 Cello: *pp*
 Double Bass: *pp*
 Piano: *pp*

pp
pp
Ped.

Opizz.
pp
p
Ped.

arco
pizz.
pp
pp
pp
arco
p
pp
pp
mf

cresc.
arco
cresc.
Ped.

Musical score for page 14, measures 1-8. The score includes vocal lines and piano accompaniment. Dynamics include *sf*, *p*, and *pp*.

Musical score for page 14, measures 9-16. The score includes vocal lines and piano accompaniment. Dynamics include *p* and *pizz.*

Musical score for page 14, measures 17-24. The score includes vocal lines and piano accompaniment.

Musical score for page 19, measures 1-8. The score includes vocal lines and piano accompaniment. Dynamics include *p*, *cresc.*, and *pizz.*

Musical score for page 19, measures 9-16. The score includes vocal lines and piano accompaniment. Dynamics include *p*, *ppp*, *arco*, and *N*.

Musical score for page 19, measures 17-24. The score includes vocal lines and piano accompaniment. Dynamics include *p*, *ppp*, *arco*, and *pizz.*

Poco a poco più animato

Musical score for page 18, measures 1-12. The score is in G major and 3/4 time. It features a string quartet and a piano accompaniment. The tempo is marked *Poco a poco più animato*. Dynamics include *mf* (mezzo-forte) and *pizz.* (pizzicato) for the strings, and *arco* (arco) for the piano. The piano part has a *mf* dynamic.

Musical score for page 18, measures 13-24. The string quartet part features a *p* (piano) dynamic. The piano accompaniment continues with *arco* and *pizz.* markings.

Musical score for page 18, measures 25-36. This section is marked with a *cresc.* (crescendo) in all parts, leading to a *f* (forte) dynamic.

Musical score for page 15, measures 1-12. The piano part features a *p* (piano) dynamic and a *decresc.* (decrescendo) marking. The string quartet part is mostly silent in this section.

Musical score for page 15, measures 13-24. This section includes a key signature change marked with a large *K*. The piano part is marked *arco* and *dolce*. The string quartet part is marked *arco* and *pp* (pianissimo).

Musical score for page 15, measures 25-36. The piano part features a *p* (piano) dynamic and a *fp* (fortissimo) dynamic. The string quartet part includes *pizz.* and *arco* markings.

Measures 1-8 of the musical score. The top system contains vocal staves with lyrics. The bottom system contains piano accompaniment, featuring a large arpeggiated chord in the right hand. Pedal markings are present at the end of the system.

Measures 9-16 of the musical score. The top system contains vocal staves. The bottom system contains piano accompaniment. Pedal markings are present at the end of the system.

Measures 17-24 of the musical score. The top system contains vocal staves. The bottom system contains piano accompaniment. Pedal markings are present at the end of the system.

Measures 1-8 of the musical score. The top system contains vocal staves with lyrics. The bottom system contains piano accompaniment. Markings include *Più lento.*, *L*, *espressivo*, *pp*, and *sf*. Pedal markings are present at the end of the system.

Measures 9-16 of the musical score. The top system contains vocal staves. The bottom system contains piano accompaniment. Markings include *cresc.*, *sf*, and *pp*. Pedal markings are present at the end of the system.

Measures 17-24 of the musical score. The top system contains vocal staves. The bottom system contains piano accompaniment. Markings include *M* and *pp*. Pedal markings are present at the end of the system.

M

sordini.

espressivo

mf cresc.

pp

M

sul D

espressivo

p dim.

cresc.

pizz.

pp

cresc.

dimin.

pp

Ped.

pp

pizz.

pp

arco

pp

pp

pizz.

pp

Ped.

Ped.

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III.

Allegro con fuoco. ♩. = 126.

ff sf sf sf

Allegro con fuoco. ♩. = 126.

ff f

sf sf sf sf

fp sf

p p p p cresc. cresc. cresc. pizz. arco cresc.

p

A

ff p pizz. arco

ff p pizz.

cresc. ff p

arco

sf sf

B

ff pp

B

sf p

Musical score for page 36. The score consists of several systems of staves. The top system includes vocal staves and a piano accompaniment. Dynamics include *p*, *sf*, and *p*. The second system features a piano accompaniment with dynamics *cresc.*, *sf*, and *pp*. The third system includes a vocal staff with *cresc.*, *sf*, and *pp*, and a piano accompaniment with *cresc.*, *sf*, and *pp*. The fourth system has a piano accompaniment with *cresc.*, *sf*, and *pp*. The fifth system includes a vocal staff with *arco* and a piano accompaniment. The sixth system has a piano accompaniment with *sf* and *pp*.

Musical score for page 65. The score consists of several systems of staves. The top system includes vocal staves and a piano accompaniment. Dynamics include *sf*, *pp*, and *pizz.*. The second system features a piano accompaniment with dynamics *sf*, *pp*, and *pizz.*. The third system includes a vocal staff with *sf*, *pp*, and *pizz.*, and a piano accompaniment with *sf*, *pp*, and *pizz.*. The fourth system has a piano accompaniment with *sf*, *pp*, and *pizz.*. The fifth system includes a vocal staff with *arco* and a piano accompaniment. The sixth system has a piano accompaniment with *sf* and *pp*.

First system of musical notation on page 64. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *ff* and *P*. The piano part features a complex texture with many notes.

Piano accompaniment for the first system on page 64. It features a dense texture with many notes, including a large arpeggiated chord. Dynamics include *ff* and *P*.

Second system of musical notation on page 64. It includes vocal staves and piano accompaniment. Dynamics include *ff*.

Piano accompaniment for the second system on page 64. It features a dense texture with many notes. Dynamics include *ff*.

Third system of musical notation on page 64. It includes vocal staves and piano accompaniment. A marking 'R' is present above the vocal line. Dynamics include *ff*.

Piano accompaniment for the third system on page 64. It features a dense texture with many notes. Dynamics include *ff* and *R*.

First system of musical notation on page 37. It includes vocal staves and piano accompaniment. Dynamics include *p* and *cresc.*

Piano accompaniment for the first system on page 37. It features a dense texture with many notes. Dynamics include *p* and *cresc.*

Second system of musical notation on page 37. It includes vocal staves and piano accompaniment. A marking 'C' is present above the vocal line. Dynamics include *ff*.

Piano accompaniment for the second system on page 37. It features a dense texture with many notes. Dynamics include *ff* and *C*.

Third system of musical notation on page 37. It includes vocal staves and piano accompaniment. A marking 'pizz.' is present above the vocal line. Dynamics include *ff*.

Piano accompaniment for the third system on page 37. It features a dense texture with many notes. Dynamics include *ff* and *pizz.*

arco

cresc. *ff* *p*

cresc. *mf* *sf* *cresc.*

cresc. *p* *cresc.* *cresc.* *sf* *Ped.*

cresc. *cresc.* *cresc.* *O* *sf* *p*

f cresc. *f cresc.* *f cresc.* *f cresc.* *cresc.*

Violin I: *sf*, *cresc.*, *p*
 Violin II: *sf*, *cresc.*, *p*
 Cello: *arco*, *p*, *cresc.*
 Piano: *sf*, *p*, Ped.

Violin I: *pp*
 Violin II: *pp*
 Cello: *pp*
 Piano: *pp*, Ped.

Piano: *pp*, Ped.

Violin I: *N tranquillamente*, *p*, *a tempo*, *pp*
 Violin II: *p*, *pp*
 Cello: *pp*
 Piano: *pp*

Violin I: *N tranquillamente*, *p*, *a tempo*, *pp*
 Piano: *p*, *pp*

Violin I: *ff*
 Violin II: *ff*
 Cello: *ff*
 Piano: *f*, *sf*, *sf*, *sf*, *ff*, *dimin.*

Violin I: *E*
 Piano: *pp*, *sf*

Violin I: *E*
 Piano: *p*, *pp*, Ped.

Violin I: *sf*, *p*, *sf*
 Violin II: *sf*
 Cello: *sf*
 Piano: *sf*

Piano: *cresc.*

pp sf sf

pp sf

p pp sf pp pp

pp Ped.

pp sf pp pp p

pp F Poco meno. pp p Ped. Ped.

arco pp pizz. L arco sf arco arco

pp pizz. L sf p

p M

M p tranquillo poco cresc. Ped. Ped. Ped.

sf arco

cresc. sf Ped.

Violin I: *pizz.*, *p*, *sf*, *f*
 Violin II: *p*, *sf*, *f*
 Viola: *p*, *sf*, *f*
 Piano: *p*, *sf*, *f*, *arco*

Violin I: *sf*, *K*
 Violin II: *sf*, *K*
 Viola: *sf*, *K*
 Piano: *sf*, *K*

Violin I: *sf*, *K*
 Violin II: *sf*, *K*
 Viola: *sf*, *K*
 Piano: *sf*, *K*, *Ped.*

Violin I: *pizz.*, *p*, *pp*
 Violin II: *pizz.*, *p*, *pp*
 Viola: *pizz.*, *p*, *pp*
 Piano: *p*, *pp*, *pizz.*, *arco*

Violin I: *p*, *pp*
 Violin II: *p*, *pp*
 Viola: *p*, *pp*
 Piano: *p*, *pp*

Violin I: *cresc.*, *a piacere*
 Violin II: *cresc.*
 Viola: *cresc.*

Violin I: *segue*, *p*
 Violin II: *p*
 Viola: *p*
 Piano: *p*, *Ped.*

Violin I: *p*, *dimin.*, *a tempo.*
 Violin II: *p*, *dimin.*, *a tempo.*
 Viola: *p*, *dimin.*, *a tempo.*
 Piano: *p*, *dimin.*, *a tempo.*, *Ped.*

Violin I: *sf*, *a tempo.*
 Violin II: *sf*, *a tempo.*
 Viola: *sf*, *a tempo.*
 Piano: *sf*, *a tempo.*, *Ped.*

Violin I: *p*, *sf*, *Poco crescendo*
 Violin II: *p*, *sf*, *Poco crescendo*
 Viola: *p*, *sf*, *Poco crescendo*
 Piano: *p*, *sf*, *Poco crescendo*

Violin I: *cresc.*, *p*
 Violin II: *cresc.*, *p*
 Viola: *cresc.*, *p*
 Piano: *cresc.*, *p*

pp
pizz.
pizz.
pizz.
pizz.
sf

pp
arco
arco
arco
arco
pp
p

dimin.
pp
p
Ped.

sf

sf

cresc.
cresc.
cresc.
cresc.
sf

sf
ff
p
sf
ff

sf
p
x
x
x

I
ff
ff
ff

I
cresc.
ff

Ped.

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Musical score for page 44, measures 1-4. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *sf* and *ff*.

Musical score for page 44, measures 5-8. Piano accompaniment with dynamic markings *sf* and *sfz*.

Musical score for page 44, measures 9-12. Includes a key signature change 'K'. Dynamics include *sf* and *pp*.

Musical score for page 44, measures 13-16. Piano accompaniment with dynamic markings *sf* and *p*.

Musical score for page 44, measures 17-20. Four staves showing vocal and piano parts with dynamic markings *p* and *cresc.*

Musical score for page 44, measures 21-24. Piano accompaniment with dynamic markings *p* and *cresc.*

Musical score for page 57, measures 1-4. Four staves showing vocal and piano parts with dynamic markings *p*, *cresc.*, and *sf*.

Musical score for page 57, measures 5-8. Piano accompaniment with dynamic markings *pp* and *leggiero*.

Musical score for page 57, measures 9-12. Four staves showing vocal and piano parts with dynamic markings *sf* and *cresc.*

Musical score for page 57, measures 13-16. Piano accompaniment with dynamic markings *cresc.* and *ff*.

Musical score for page 57, measures 17-20. Four staves showing vocal and piano parts with dynamic markings *p* and *cresc.*

Musical score for page 57, measures 21-24. Piano accompaniment with dynamic markings *p* and *cresc.*

pp

pp

pp

pp

arco

sf

pp

sf

pizz.

arco

p

pp

pp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

Sul D

pp

pp

pp

pizz.

pp

arco

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score for page 46, measures 1-12. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines feature melodic phrases with slurs and dynamic markings such as *sf* (sforzando) and *p* (piano). The piano accompaniment includes arpeggiated chords and moving bass lines, with dynamic markings like *sf* and *p*.

Musical score for page 46, measures 13-24. The score continues with four staves. The vocal lines show more melodic development with dynamic markings like *pp* (pianissimo) and *p*. The piano accompaniment features a prominent bass line with chords and arpeggios, marked with *pp* and *p*.

Musical score for page 46, measures 25-36. The score concludes with four staves. The vocal lines end with a *sf dim.* (sforzando then diminuendo) marking. The piano accompaniment includes a section marked *arco* (arco) and *fp* (fortissimo piano), followed by a *p* (piano) section.

Musical score for page 55, measures 1-12. The score consists of four staves. The vocal lines are mostly rests, with some notes appearing later. The piano accompaniment is characterized by frequent *pizz.* (pizzicato) markings, indicating a plucked string texture. Dynamic markings include *p* (piano).

Musical score for page 55, measures 13-24. The score continues with four staves. The vocal lines begin with *a tempo.* and *arco* markings. The piano accompaniment features a *riten.* (ritardando) section followed by *poco a poco a tempo.* (poco a poco ritardando then a tempo). Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte).

Musical score for page 55, measures 25-36. The score concludes with four staves. The vocal lines end with a *p* (piano) marking. The piano accompaniment includes a section marked *pp espressivo* (pianissimo espressivo) and *pizz.* (pizzicato), followed by a *Ped.* (pedal) section.

pp
Ped.

segue *D* a tempo
dim.
segue a tempo
pp a tempo
dim.
segue *pp*
segue *pp* a tempo
dimin. *dolciss.*
Ped. Ped.

pp
dolciss.

p *cresc.*
cresc.
cresc.
cresc.
cresc.

ff *N*
ff
ff
ff
ff *N*

sf

Musical score for page 48, measures 1-8. The score is in G major and 3/4 time. It features a piano part and a violin part. The piano part includes a pedal marking 'Ped. 8' and a dynamic marking 'cresc.' at the end of the first system. The violin part has a dynamic marking 'p' at the end of the first system.

Musical score for page 48, measures 9-16. The piano part features a dynamic marking 'ff' at the end of the first system. The violin part has a dynamic marking 'p' at the end of the first system.

Musical score for page 48, measures 17-24. The piano part includes a dynamic marking 'p' at the end of the first system. The violin part has a dynamic marking 'cresc.' at the end of the first system.

Musical score for page 53, measures 1-8. The piano part includes dynamic markings 'p', 'sf', and 'poco cresc.'. The violin part has a dynamic marking 'p' at the end of the first system.

Musical score for page 53, measures 9-16. The piano part includes dynamic markings 'cresc.', 'pizz.', and 'sf'. The violin part has a dynamic marking 'p' at the end of the first system.

Musical score for page 53, measures 17-24. The piano part includes dynamic markings 'cresc.', 'arco', and 'pp'. The violin part has a dynamic marking 'p' at the end of the first system.

pp
pp
pp
pp
espressivo
pp
Ped.

segue
pizz.
arco
pizz.
arco
pizz.
arco
pizz. arco
pp
8
a piacere
ppp
dolciss.
a tempo

pizz.
arco
sf
Cfp
cresc.
pizz.
arco
sf
cresc.
pizz.
arco
sf
cresc.
pizz. arco
sf
cresc.
pp
mf
C
cresc.

IV.

Moderato. ♩ = 144.
pp
pp
pp
Moderato. ♩ = 144.
pp
p poco arpeggiando.

pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
p

arco
pizz.
arco
p
A

Musical score for page 50, measures 1-12. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *cresc.* (crescendo) and *sf* (sforzando). The piano part features a complex texture with many sixteenth notes.

Musical score for page 50, measures 13-24. The score continues with four staves. Dynamics include *p dim.* (piano, diminuendo) and *pp* (pianissimo). The piano part includes a section marked *Ped.* (pedal). The vocal lines are more melodic and sustained.

Musical score for page 50, measures 25-36. The score continues with four staves. Dynamics include *cresc.* (crescendo). A section is marked with a large *B* (Basso continuo). The piano part has a more rhythmic and active texture.

Musical score for page 51, measures 1-12. The score consists of four staves. Dynamics include *pizz.* (pizzicato), *p dolce* (piano dolce), and *pp* (pianissimo). The piano part features a complex texture with many sixteenth notes.

Musical score for page 51, measures 13-24. The score continues with four staves. Dynamics include *arco* (arco) and *sf* (sforzando). The piano part includes a section marked *arco*. The vocal lines are more melodic and sustained.

Musical score for page 51, measures 25-36. The score continues with four staves. Dynamics include *poco cresc.* (poco crescendo) and *Ped.* (pedal). The piano part has a more rhythmic and active texture.

1^{er} Violon.
QUINTETTE.

Ch. M. Widor, Op: 68.

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Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
 e-mail: mertonmusic@argonet.co.uk

(Prices current 2007)

I.

1^{er} Violon.

pizz. Piano arco pizz. 2 arco >
 pp p ff
 F 8 pp sf
 cresc. sf G dim. 2
 Con funco
 f p ff
 dim. p cresc.
 f
 f
 4 I f p
 cresc. <> fp b2 espress. pp
 cresc. mf <sf>
 p pizz.
 Piano K arco
 pp
 fp f sf
 sf sf

1.^{er} Violon.

poco più lento
sf *p* *espressivo* *f* *p*

cresc. *sf* *sf* *pp* **M₁**

pp *poco più animato*

cresc. *p*

f *p* *cresc.*

pizz. *p* **N** *pp*

2 **8** **O** *arco* *pp* *p*

pizz. *pp* **3** *arco* **P** *arco* *pp*

sf *fp* *pizz.* *poco*

rit. arco *cresc. sostenuto assai* *ff* **R** *a tempo*

accelerando *rit.* *poco a poco a tempo* *p*

1 *sf* *pp* *ff* **S**

1^{er} Violon.

II.

Andante. Piano **A**

p

f

f *p*

B poco me-
p *pp* *p*

no vivo. *cresc.* **C** *a piacere con anima*
f

cresc. *sf* *p* *cresc.*

a piacere *a tempo* *espressivo* **D** *C*
<sf *pp* *pp*

cresc. *f*

ff *dim.* *pp*

pizz. *2 arco*
pp *p* *p* *pp*

1^{er} Violon.

G *ff*

H *ff* *f*

cresc. *sf*

I *ff* *ff* *f*

K *ff* *sf* *p* *1* *3*

pizz. *2 arco* *pizz.* *1 arco*
pp *pp* *sf* *sp*

L *pp* *sf* *p*

M *1* *2* *2* *2* *2* *2* *pp* *sf* *p*

cresc. *pp* **N** *tranquillo*
<sf *sf* *p* *p*

pp *cresc.* *p* **O** *f cresc.*

ff **P**

R *1* *sf* *ppoco allargan.*
sf *sf* *ff*

do *a tempo*
sf *f* *sf* *sf* *rit.*

1^{er} Violon.

IV.

Moderato.
Piang.

A

cresc. sf

p

sf

p dim. pp

cresc.

B

3 pizz. 1

pp

arco

p

sf

sf

poco cresc.

pp

seque

p

pizz.

arco

pizz.

1

arco

sf

2 C

cresc.

fp

1

pp

sf

p

cresc.

pp

seque

D7

Cello

dim.

a tempo

pizz.

2

a tempo

ril.

arco

sf

p

E

4

pp

3

p

F

p

cresc.

f

1^{er} Violon.

pizz.

arco

pp

E

pp

p

sf

f

Poco Fagitato

G

p

p

cresc.

ff

H

p

espressivo

cresc.

cresc.

I

ff

sf

sf

sf

sf

f

dim.

L

p

pp

p

p

poco a poco rit.

dim.

a tempo

M

4

4

sul D espressivo

pp

pizz.

III.

Allegro con fuoco.

Musical score for the first page of the first violin part, measures 1-18. The score is written in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *ff*. The tempo is marked *Allegro con fuoco*. The score includes various dynamics such as *sf*, *fp*, *cresc.*, *p*, *ff*, *pizz.*, *arco*, *p*, *ff*, *p*, *cresc.*, *ff*, *pp*, *p*, *crescendo*, *ff*, *cresc.*, *ff*, *mf*, *sf*, *cresc.*, *ff*, *Piano*, *p*, *sf*, *6 Piano*, *p*, *pp*, *pp*, *pp*, *Fpp*, *poco meno vivo*, *p*, *f*.

Musical score for the second page of the first violin part, measures 19-36. The score continues in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *p*. The tempo is marked *a tempo*. The score includes various dynamics such as *p*, *a tempo*, *pp*, *sf*, *pp*, *p*, *pp*, *sf*, *sf*, *cresc. pizz.*, *arco*, *ff*, *p*, *f*, *ff*, *p*, *cresc.*, *pp*, *ff*, *p*, *cresc.*, *ff*, *L*, *pp*, *sf dim.*, *M*, *5 Piano*, *cresc.*, *ff*, *N*, *sf*, *sf*, *sf*, *sf*, *sf*, *ff*, *sf*.

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 uLiebeskindLindbladLindpaintnerLitoffLuiginiLuxMacanMacfarrenMallingMannsMaysederMicaMoliqueMojaMoniuszkoNachezNapravnikNaumannNormy
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 NovacekOlanderOrslovOrlianaOusaleParrPerglerPerrinPeylPissingerPingerProustPuchatRaffRaimondisRahbaumReinagReineckerRissingerReussRheinbergerRichterRiemanRiesRimsky-KorsakovRodokomborgRosenhainRubins
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(Prices current 2007)

2^d Violon.
 QUINTETTE.

Ch. M. Widor, Op: 68.

I.

Moderato. *f* *cresc sf* *< sf* *ff* *segue p*

Piano Allegro. *p*

sf *f* *fp* *f*

p *sf* *sf* *sf* *sf*

pp *poco più lento* *pp* *pp*

dim. pp *a piacere* *pp*

poco più animato *cresc.* *cresc.* *pizz.*

dim. *arco* *pp* *E*

pp 1 2 3 4 5 6 7 *pp*

2^d Violon.

The musical score for the 2nd Violin consists of ten staves of music. The notation includes various dynamics such as *p*, *pp*, *ff*, *f*, *sf*, *mf*, *fp*, and *pp*. Performance instructions include *pizz.*, *arco*, *G dim*, *Con fuoco*, *dim.*, *cresc.*, *H.*, *I.*, *Piano*, and *K*. The score also features several measures with repeat signs and first/second endings. The key signature changes from two sharps (D major) to one sharp (E minor) and finally to two flats (B-flat major). The time signature is 2/4.

2^d Violon.

L *pp* *sf* *cresc.*

sf *sf* *pp* *a piacere* *M* *pp*

poco più animato *p*

cresc. *f* *pp* *cresc.*

pizz. *p* *N2* *pizz.* *pp*

arco *pp*

pp *pizz.* *pp*

pp *arco* *sf*

fp *pizz.* *poco riten.* *arco* *ff* *R* *a tempo* *pp*

1^{er} Viol. *rit.* *a tempo* *p*

S *sf* *pp* *dimin.* *ff*

2^d Violon.

II.

Andante. 8 I.VI.

A

p *f*

f *pp*

B meno vivo *cresc.* *sf* *f*

p *a piacere* *a tempo* *pp*

cresc. *sf* *pp* *cresc.*

f *ff* *dim.* **D** *pp* *3*

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

arco *pp* *pizz.* **E** *arco* *pp*

p

poco **F** agitato *f* *sf* *p* *sf*

G *2* *cresc.* *ff* **H** *p* *p*

cresc. *sf* **K** *sf* *sf*

sf *f* *dim.* *pp* **L** *5* *poco a poco rit.* *pp* *a tempo*

Piano

M *3* *p* *dim.* *pp* *pp* *pizz.*

2^d Violon.

pizz. *p* *pp* *pp* *sf* *sf*

1 *arco* *fp* *5* *M* *p*

cresc. *pp*

N *2* *tranquillamente* *p* *pp* *cresc.*

p

O *3* *3*

cresc. *f* *ff*

P

R

poco allargando *a tempo*

sf *rit.*

2^d Violon.

2^d Violon.

III.

Allegro con fuoco.

2^d Violon.

a tempo
Piano

1 *sf*
2 *pizz.* *p*
3 *pp*
4 *p*
5 *H* *arco*
6 *sf*
7 *1*
8 *sf*
9 *1*
10 *fp*
11 *1*
12 *pizz.*
13 *cresc.*
14 *arco*
15 *ff*
16 *p*
17 *ff*
18 *ff*
19 *ff*
20 *K*
21 *3*
22 *p*
23 *cresc.*
24 *pp*
25 *p*
26 *cresc.*
27 *ff*
28 *1*
29 *p*
30 *cresc.*
31 *ff*
32 *L*
33 *p*
34 *pp*
35 *sf dim.*
36 *M*
37 *3*
38 *Piano*
39 *p cresc.*
40 *ff*
41 *N* *sf*
42 *sf*
43 *sf*
44 *sf*
45 *sf*
46 *sf*
47 *sf*
48 *sf*
49 *sf*
50 *sf*
51 *sf*
52 *sf*
53 *sf*
54 *sf*
55 *sf*
56 *sf*
57 *sf*
58 *sf*
59 *sf*
60 *sf*
61 *sf*
62 *sf*
63 *sf*
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82 *sf*
83 *sf*
84 *sf*
85 *sf*
86 *sf*
87 *sf*
88 *sf*
89 *sf*
90 *sf*
91 *sf*
92 *sf*
93 *sf*
94 *sf*
95 *sf*
96 *sf*
97 *sf*
98 *sf*
99 *sf*
100 *sf*

2^d Violon.

IV.

Moderato.
Piano

1 *pp*
2 *pp*
3 *pp*
4 *pp*
5 *pp*
6 *pp*
7 *pp*
8 *pp*
9 *pp*
10 *pp*
11 *pp*
12 *pp*
13 *pp*
14 *pp*
15 *pp*
16 *pp*
17 *pp*
18 *pp*
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96 *pp*
97 *pp*
98 *pp*
99 *pp*
100 *pp*

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(Prices current 2007)

Alto.
 QUINTETTE.

Ch. M. Widor, Op: 68.

I.

Musical score for Alto part of Quintette I by Ch. M. Widor, Op. 68. The score includes tempo markings (Moderato, Allegro), dynamics (f, ff, p, pp, cresc., dim.), and performance instructions (pizz., arco). It features sections labeled A, B, C, and D.

Alto.

arco pizz 2 arco F pizz 4 arco

p *ff* *p*

cresc. *pp* *sf*

p *cresc.* *sf* *P* *G dim.* *Con fuoco.* 2

f *p* *ff*

dim. *f* *H.* 6 1

sf *sf*

I *f* *p* *cresc.*

f *pp*

mf *cresc.* *sf* *p*

pp *K* 10

p *fp* *f*

sf *sf* *sf*

Alto.

10

pizz. 1 2 1 L

pp *pp* *pp* *sf*

arco M 3

sf *p*

sf *p*

cresc. *pp* N *tranquillamente*

a tempo

pp *cresc.* *p*

O *crescendo*

f cresc. *ff* P

R

sf *sf*

ff *poco allargando* *a tempo*

sf *sf* *sf*

sf *rit.* *sf*

Alto.

3

sf *sf* *L* *pp* *poco più lento* *sf*

pp *cresc.* *sf* *sf* M

pp *poco più animato*

p *cresc.*

f *p* *cresc.* *pizz.* *dim.* *p*

pp N *arco*

1 2 3 4 5 6 7 O 3 *pizz.*

pp *pp*

1 3 1 P *arco*

pp *pp* *pp*

sf *fp* *pizz.* *arco* *poco rit.* *cresc.* *ff*

R *a tempo* 1 *1^{er} Viol.* *a tempo*

pp *rit.* *p*

S 1 2 3 4

sf *pp* *perdendosi* *ff*

25731

Alto.

II.

Andante. 8 Violon

A

B *meno vivo*

C

D

arco *pp* *pp* *pp* 4

Alto.

E

F

G

H

I

K

Alto.

IV.

Moderato.
Piano

pp

pp

pp

p

cresc. sf

pp

5 6 7 8 9

B Solo pointe

cresc. f p dolce III^e

pp

segue

espressivo p cedez

pizz. 1 arco

mf

C cresc.

5 Viol. p cresc. pp

2 5 1 2 3

sf dim. pp pp

4 5 pizz. arco riten.

p

Alto.

E pp

3 2 2 1

3 1 2

F poco Fagitato

f sf p

G 4 cresc.

f

H p dim. p

ff

I cresc. ff

K sf sf p pp

f dim.

L 3 poco a poco riten. dim. a tempo

p pp

M 2 espressivo

con Sordini cresc.

3 1

dim. pp pp

pizz.

Alto.

III.

Allegro con fuoco.

Alto.

AbacaAlquenAmbrosioArenskyAsplmayerAulinBargielBarnekowBarnettBazziniBendlBennettBergerBertiniBischoffBlancBlumenthalBoëlyBoisdefreBrambach
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 NovacekOlanderOristonOrillanaOusalejParrPerglerPeylPissingerPögerPreußPuchatRaffRaimondisRehbaumReinagleineckeReisigerReussRheinbergerRichterRiemannRisinsky-KarsakovRodeKömerKosenhainRuhls
 erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurlstoneHüttenbrennerJadassohnJansJensenJentschJerabekKielKirchnerKlughardtKopylovKörtKrehsKreischmannKreutzerKrommerKrugKudelskiKuhlauLachnerLeeLek
 CammarStephensStrebensSvendsenTanéievTaubertThériotThornThomasThuilleUdbyeVanhalVeitVerhulstVierlingVolkmannViottiWalterWeyermannWichmannWilhelmWolfWolffumWoodZeleniski

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(Prices current 2007)

Violoncelle.
 QUINTETTE.

I.

Ch. M. Widor, Op: 68.

Moderato. *cresc.* *f* *sf* *ff* *a piacere* *dim.*

Piano *Allegro.* *p* *pizz.* *arco*

sf *f* *sf* *p*

pizz. *arco* *p* *fp*

f *B* *f* *f* *f* *f*

p *C*

pizz. *arco* *pp* *poco più lento* *arco* *pp*

sf *sf* *sf* *dim.* *pp*

D1 *2* *3* *4* *poco più animato* *1*

arco *pp* *pizz.* *mf*

arco *p* *cresc.* *f* *p*

cresc. poco a poco *pizz.* *dim.* *1* *2* *2*

p *E*

Violoncelle.

The musical score for the Violoncelle consists of 12 staves of music. The notation includes various dynamics such as *pp*, *p*, *ff*, *f*, *sf*, *mf*, *fz*, and *f*. Performance instructions include *arco*, *pizz.*, *con fuoco*, *cresc.*, *dim.*, *Piano*, and *Karco*. The score features several measures with repeat signs and first/second endings. Fingerings are indicated with numbers 1, 2, and 3. The piece concludes with a final *f* dynamic.

Violoncelle.

sf *sf* *sf* *poco più lento* *pp* *sf*
cresc. *sf* *sf* *pp* *M pp* *arco*
poco più animato *pizz. mf* *arco* *pizz.* *arco*
p *cresc.* *f* *p*
cresc. *pizz.* *p* *dim.* *pp* *arco*
N *pizz.* *pp*
pp *arco* *p* *pizz.* *arco* *pp*
pizz. *arco* *pp* *sf* *fp*
pizz. *poco rit.* *cresc.* *sosten. assai* *ff* *R a tempo* *1*
1^{er} Viol. rit. *a tempo* *p* *pp*
S
1 *2* *3* *4 dimin.* *5* *6* *pp* *ff*

Violoncelle.

II.

Andante. Piano

A *p* *f* *sf* *sf*
 B *poco meno vivo* *cresc.* *p*
 C *segue* *f* *cresc.* *pp* *a piacere a tempo*
 D *cresc.* *pp* *ff* *dim. pp*
 E *pp* *arco* *p* *pp* *pizz.* *arco*
 F *pp* *pizz.* *p* *pp* *pizz.*
 G *pp* *arco* *pp* *pizz.* *arco*
 H *p* *pizz.* *arco* *cresc.* *cresc.* *ff*
 I *ff* *dim.* *p* *pp*
 K *sf* *sf* *f* *p* *pp*
 L *pp* *pizz.* *a tempo* *pp* *arco*
 M *pp rit.* *pp* *arco* *mf* *dim.* *p*
 N *pp* *pizz.* *dim.* *pp* *arco* *pizz.*

Violoncelle.

K *sf* *ff*
 L *pp* *pizz.* *arco* *pp* *p*
 M *Alto* *p* *pizz.*
 N *arco* *pp* *tranquillamente* *p*
 O *a tempo* *pp* *cresc.* *p* *cresc.*
 P *f* *cresc.* *ff*
 Q *ff*
 R *sf* *ff* *poco allargando*
 S *a tempo* *sf* *rit.*

Violoncelle.

arco *p* *cresc.* *pp* *dim.*

Da tempo *pp* *dolcissimo*

pizz. *a tempo* *ril.* *arco*

E *pizz.* *pp* *sf* *p*

F *pp* *arco sf* *pp* *arco* *cresc.*

G *sf* *cresc.* *f* *ff*

H *f* *cresc.* *sf*

I *sf* *p* *ff*

Violoncelle.

III.
Allegro con fuoco.

ff *f*

pizz. b *p*

arco *cresc.* *sf* *ff* *pizz.* *p*

arco *ff* *pp con anima*

sf *p* *cresc.* *pizz.* *sf* *pp* *arco*

C *p* *cresc.* *ff* *p* *cresc.*

D *ff* *p* *cresc.* *sf*

E *sf* *cresc.* *ff* *Piano*

pp *sf*

F *pp* *poco meno vivo* *p*

6 7 8

Violoncelle.

a tempo

pp sf p sf pp sf

pizz. H arco p

arco p pizz. p

sf sf p

cresc. arco ff pizz. p

arco

ff K pp sf p

cresc. pizz. arco pp

p cresc. ff L

pizz. arco p

M p

cresc. ff sf N

sf sf sf sf sf sf

ff

Violoncelle.

IV.

Moderato.
Piano

pizz. pp

arco pizz. arco pizz. arco p

pizz. arco A sf

1 2 3 4

pp dim. p

5 6 7 8

cresc. B p pizz. pp

1 arco sf sf p

pp 2 pizz. arco pp

pp pizz. arco sf C cresc.

3 pizz. 2

sf p

Charles Marie Jean Albert Widor (1845-1837) was a French organist composer and music critic. A gifted improviser from childhood he studied originally with his organist father in Lyon, then went to Brussels to study organ with Lemmens and composition with Fétis. He succeeded his father in Lyon at age 15 and in 1870 was appointed organist at St. Sulpice in Paris through the good offices of Saint-Saëns and Gounod, a post which he occupied until his death. He succeeded César Franck as professor of organ playing at the Paris Conservatory and later became professor of composition there.

MERTON MUSIC

WIDOR

Piano Quintet in D

Op. 68

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