

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

Ped.

pp pp pp p

pp p

Ped.

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

a tempo. poco a poco riten. 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<sup>er</sup> VIOLON.

2<sup>me</sup> VIOLON.

ALTO.

VIOLONCELLO.

PIANO.

segue

Allegro. (♩ = 63.)

segue

segue

a piacere.

Allegro. (♩ = 63.)

segue

p

dolce.

31

cresc.

cresc.

cresc.

arco

cresc.

p

cresc.

ff appassionato

K

K

25731

First system of musical notation on page 30. It consists of five staves: four for strings (Violin I, Violin II, Viola, Cello/Double Bass) and one grand staff for piano. The key signature is two sharps (F# and C#). The first system includes dynamic markings such as *cresc.* and *ff*. There are some 'x' marks above notes in the string parts.

Second system of musical notation on page 30. It continues the five-staff arrangement. Dynamic markings include *cresc.*, *ff*, and *dim.*. A trill (*tr*) is indicated above a note in the piano part.

Third system of musical notation on page 30. It begins with a section marked *H* and *espressivo*. Dynamic markings include *p*, *cresc.*, and *pizz.* (pizzicato).

Fourth system of musical notation on page 30. It begins with a section marked *H* and *tr*. Dynamic markings include *p* and *cresc.*.

First system of musical notation on page 31. It continues the five-staff arrangement. Dynamic markings include *p*, *pizz.*, and *arco* (arco).

Second system of musical notation on page 31. It includes a section marked *A*. Dynamic markings include *cresc.*, *ff*, *dim.*, *fp*, and *pizz.*

Third system of musical notation on page 31. It includes a section marked *A*. Dynamic markings include *p*, *fp*, and *arco*.

Fourth system of musical notation on page 31. Dynamic markings include *p*.

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 dynamic marking of 'p' is present at the beginning.

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.' instruction and a dynamic marking of 'sf'.

Musical score for the third system on page 4. It features piano accompaniment with multiple 'Ped.' (pedal) markings. The piano part includes a dynamic marking of 'sf'.

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 piano part includes markings for 'Poco agitato' and 'F' (fortissimo). A dynamic marking of 'p' is present. A 'cresc.' (crescendo) marking is also visible.

Musical score for the second system on page 29. It continues the piano accompaniment with multiple 'sf' (sforzando) markings.

Musical score for the third system on page 29. It features piano accompaniment with two sections marked 'G'. The piano part includes a dynamic marking of 'p'.

pp  
pp  
pp  
pp  
Ped.  
Ped.

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

Ped.

C  
p  
pizz.  
pp  
pizz.  
pp  
pizz.  
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*

**D**

*sf dim. pp*

*pp*

*arco. pp*

*sf dim. pp*

*pizz. pp*

**D**

*segue*

*sf*

*Ped.*

*Poco a poco più animato*

*pizz. mf*

*mf*

*Poco a poco più animato*

*sf*

*mf*

*arco p*

*sf*

*p*

**95731**

*arco p*

*arco p*

*arco p*

*arco p*

*p*

*Ped.*

*pp*

*pp*

*pp*

*pp*

*pp*

*Ped.*

*Ped.*

*Ped.*

*pizz. arco*

*pizz. arco*

*pizz. arco*

*pizz. arco*

*p*

*Ped.*

**95731**

dim. pp

dim. pp

dim. pp

dimin. pp

Ped. Ped. Ped.

pizz. pizz.

pp pp

poco cresc. tr

Ped. Ped. Ped. Ped.

pizz. p pizz. pizz.

tr

cresc. f p

cresc. f p

cresc. f p

cresc. p

pizz. p pizz. dimin. p pizz. dimin. p pizz. dimin. p

cresc. p cresc. p dim. p

arco E pp arco pp

E pp

arco  
pp

pp

Ped.

pizz.  
pp

pp

pp

pizz.  
pp

pp

Ped.

arco

pizz.

pizz.

pizz.

arco

pizz.

(Tranquillamente)

(Deciso)

f

espressivo

pp

pp

pp

pp

Ped.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Ped.

f

ff

f

ff

f

ff

f

ff

f

ff



**B Poco meno vivo.**

*cresc.*

*cresc.*

*cresc.*

*p* *cresc.*

**B Poco meno vivo**

*sf*

*p*

*a piacere con anima*

*sf*

*sf*

*sf*

*sf*

*sf segue*

*segue*

*sf*

*a piacere a tempo.*

*p* *cresc.* *a piacere* *sf* *pp*

*p* *cresc.* *a piacere* *sf* *pp*

*p* *cresc.* *a piacere* *sf* *pp*

*p* *cresc.* *a piacere* *sf* *pp*

*a piacere a tempo. Cantabile*

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

*Ped.*

**F**

*arco* *ff* *pizz.* *arco* *p*

*ff* *pizz.* *arco* *p*

*ff* *pizz.* *arco* *p*

*ff* *pizz.* *arco* *p*

*ppress.*

**F**

*f* *dimin.*

*pp* *cresc.* *pp*

*cresc.* *pp*

*p* *cresc.* *pp*

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

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

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

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

*sf* *p* *cresc.*

*sf* *p* *cresc.*

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

Musical score for the fourth system on page 10. The piano part features a dense texture of chords and sixteenth notes. Dynamics include *ff* (fortissimo).

Musical score for the fifth system on page 10. The piano part concludes with a tremolo effect. Dynamics include *ff* and *sf*. The number 95731 is printed at the bottom.

# II.

Musical score for the first system on page 23, marked *Andante*. It shows vocal staves and piano accompaniment. The piano part is mostly rests.

Musical score for the second system on page 23, marked *Andante* and *p Pesante*. The tempo is indicated as  $\text{♩} = 63$ . The piano part has a heavy, slow feel.

Musical score for the third system on page 23, marked with a first ending bracket *A*. It features vocal lines and piano accompaniment with dynamic markings of *p* and *f*.

Musical score for the fourth system on page 23, marked with a first ending bracket *A* and *cresc.* (crescendo). The piano part has a dynamic marking of *pp* (pianissimo).

Musical score for the fifth system on page 23. The piano part features a steady accompaniment with dynamic markings of *p* and *pp*.

Musical score for the sixth system on page 23, marked *staccato*. The piano part has a dynamic marking of *pp*. The number 95731 is printed at the bottom.

*rit. e poco a poco a tempo.*

*a tempo.*

*p*

*pp*

*pp*

*p*

*S*

*S*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*perdendosi*

*dim.*

*dim.*

*dim.*

*dim.*

*p*

*sf*

*dimin.*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

*H*

*H*

*cresc.*

*f*

*pp*

*p*

*pp*

*p*

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*, *segue*

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 consists of four vocal staves and a grand piano accompaniment. The vocal parts feature melodic lines with various dynamics including *p* and *sf*. The piano accompaniment includes a prominent *sf* chord in the first measure and a *pp* section in the eighth measure.

Musical score for page 14, measures 9-16. The vocal parts continue with melodic lines, some marked with *pizz.*. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Musical score for page 14, measures 17-24. The vocal parts have rests in the first two measures, followed by melodic lines. The piano accompaniment continues with its rhythmic pattern.

Musical score for page 19, measures 1-8. The vocal parts feature melodic lines with dynamics *p*, *cresc.*, and *pizz.*. The piano accompaniment includes a *p* dynamic and a *cresc.* section.

Musical score for page 19, measures 9-16. The vocal parts have rests in the first two measures, followed by melodic lines with *pp* and *pizz.* markings. The piano accompaniment includes *arco* markings and a *pp* dynamic.

Musical score for page 19, measures 17-24. The vocal parts have rests in the first two measures, followed by melodic lines with *pizz.* markings. The piano accompaniment includes *arco* markings and a *ppp* dynamic.

*Poco a poco più animato*

String parts: Violin I, Violin II, Viola, and Cello/Double Bass. The Cello/Double Bass part includes markings for *pizz.* and *arco*. Dynamics include *mf*.

Piano accompaniment: Treble and Bass clefs. Dynamics include *mf*.

String parts: Violin I, Violin II, Viola, and Cello/Double Bass. The Cello/Double Bass part includes markings for *arco* and *pizz.*. Dynamics include *p*.

Piano accompaniment: Treble and Bass clefs. Dynamics include *p*.

String parts: Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *cresc.* and *f*.

Piano accompaniment: Treble and Bass clefs. Dynamics include *cresc.* and *f*.

Piano accompaniment: Treble and Bass clefs. Dynamics include *p* and *decresc.*

String parts: Violin I, Violin II, Viola, and Cello/Double Bass. The Cello/Double Bass part includes markings for *arco* and *K*. Dynamics include *pp*.

Piano accompaniment: Treble and Bass clefs. Dynamics include *pp* and *dolce*.

String parts: Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *p* and *fp*.

Piano accompaniment: Treble and Bass clefs. Dynamics include *p* and *fp*.

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 with arpeggiated chords. 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*, *pp*, and *pizz.*. 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*, *pp*, and *cresc.*. Pedal markings are present at the end of the system.



M

sordini.

*mf cresc.*

*espressivo*

*pp*

M

*sf*

*p*

*sf*

*p*

Ped.

Ped.

Ped.

Sul D

*p dim.*

*espressivo*

*pp*

*cresc.*

*pp*

*pp*

*pizz.*

*pp*

*cresc.*

*dimin.*

*pp*

Ped.

*pp*

*pp*

*pp*

*pp*

*pp*

*arco*

*pp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pp*

*pp*

Ped.

Ped.

25731

# III.

Allegro con fuoco. ♩. = 126.

ff sf sf sf

Allegro con fuoco. ♩. = 126.

ff f

sf sf sf sf

fp sf

p p sf p cresc. cresc. cresc.

pizz. arco cresc.

p

A

*ff* *pizz.* *arco* *p*

*ff* *p* *pizz.* *p*

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

*arco*

*sf* *sf*

B

*ff* *pp*

B

*sf* *sf* *ff* *p*

Musical score for page 36, featuring multiple systems of staves. The score includes various musical notations such as dynamics (p, sf, pp, cresc.), articulation (pizz., arco), and performance instructions (Sul D). The notation is dense, with many slurs and phrasing marks.

Musical score for page 65, featuring multiple systems of staves. The score includes various musical notations such as dynamics (sf, f, pp), articulation (pizz.), and performance instructions (Poco allargando, a tempo, allargando, Ped.). The notation is dense, with many slurs and phrasing marks.

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 sixteenth notes.

Piano accompaniment for the first system on page 64. It features a dense texture of sixteenth notes in both hands, with dynamics *ff* and *P*.

Second system of musical notation on page 64, continuing the vocal and piano parts.

Piano accompaniment for the second system on page 64, continuing the dense sixteenth-note texture.

Third system of musical notation on page 64. It includes a marking 'R' above the vocal line. Dynamics include *ff*.

Piano accompaniment for the third system on page 64, including a marking 'R' above the piano part.

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

Piano accompaniment for the first system on page 37. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *cresc.*

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

Piano accompaniment for the second system on page 37. It includes a marking 'C' above the piano part and dynamics *ff* and *sf*.

Third system of musical notation on page 37. It includes vocal lines and piano accompaniment. Dynamics include *pizz.*

Piano accompaniment for the third system on page 37, featuring a melodic line in the right hand and a bass line in the left hand.

arco

Ped.

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 pp

pp

F Poco meno.

pp

Ped.

arco ppp ppp L sf arco

ppp L sf sf p

M p sf

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

arco p sf

cresc. 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.*  
 Piano: *cresc.*

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

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

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

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

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

pp  
pizz.  
pizz.  
pizz.  
pizz.

pp  
arco  
arco  
arco  
arco  
pp  
p

dimin.  
pp  
p  
Ped.

cresc.  
cresc.  
cresc.  
cresc.  
sf

sf  
cresc.  
sf

sf  
ff  
p  
sf  
ff

I  
ff  
ff  
ff

I  
cresc.  
ff



First system of musical notation on page 44, consisting of four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. Dynamics include *sf* and *ff*. The music is in a minor key with a common time signature.

Second system of musical notation on page 44, featuring piano accompaniment. It consists of two staves with dynamics such as *sf* and *sfz*. The piano part has a rhythmic pattern of eighth and sixteenth notes.

Third system of musical notation on page 44, featuring vocal lines. It includes dynamics like *sf* and *sfz*, and a 'K' marking. The piano accompaniment is present in the bottom two staves.

Fourth system of musical notation on page 44, featuring piano accompaniment. It includes dynamics like *sf* and *sfz*, and a 'K' marking. The piano part has a melodic line with slurs.

Fifth system of musical notation on page 44, featuring vocal lines. It includes dynamics like *p* and *cresc.*. The piano accompaniment is present in the bottom two staves.

Sixth system of musical notation on page 44, featuring piano accompaniment. It includes dynamics like *p* and *cresc.*. The piano part has a melodic line with slurs.

First system of musical notation on page 57, featuring vocal lines. It includes dynamics like *p*, *cresc.*, and *sf*. The piano accompaniment is present in the bottom two staves.

Second system of musical notation on page 57, featuring piano accompaniment. It includes dynamics like *pp* and *leggiero*. The piano part has a rhythmic pattern of eighth notes.

Third system of musical notation on page 57, featuring vocal lines. It includes dynamics like *sf* and *cresc.*. The piano accompaniment is present in the bottom two staves.

Fourth system of musical notation on page 57, featuring piano accompaniment. It includes dynamics like *cresc.* and *sf*. The piano part has a melodic line with slurs.

Fifth system of musical notation on page 57, featuring vocal lines. It includes dynamics like *p* and *cresc.*. The piano accompaniment is present in the bottom two staves.

Sixth system of musical notation on page 57, featuring piano accompaniment. It includes dynamics like *p* and *cresc.*. The piano part has a melodic line with slurs.

pp

pp

pp

pp

arco

sf

pp

sf

pizz.

arco

p

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 rhythmic patterns.

Musical score for page 46, measures 13-24. The vocal lines continue with melodic development, marked with *pp* (pianissimo) and *p*. The piano accompaniment features a prominent arpeggiated texture in the right hand and a more rhythmic bass line.

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

Musical score for page 55, measures 1-12. The vocal lines are marked with *p* (piano). The piano accompaniment features a complex texture with arpeggiated chords and is marked with *pizz.* (pizzicato) in several places.

Musical score for page 55, measures 13-24. The vocal lines are marked *a tempo.* and *arco*. The piano accompaniment includes a *riten.* (ritardando) section and a *poco a poco a tempo.* section. Dynamic markings include *p*, *dim.*, and *mf*.

Musical score for page 55, measures 25-36. The vocal lines are marked *p*. The piano accompaniment includes a section marked *pp espressivo* and *pizz.* (pizzicato).

pp  
Ped.

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

pp  
*dolciss.*

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

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*N*  
*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 "p" followed by "cresc.". The violin part has a dynamic marking "sf".

Musical score for page 48, measures 9-16. The piano part has a dynamic marking "sf". The violin part has a dynamic marking "p".

Musical score for page 48, measures 17-24. The piano part has a dynamic marking "sf". The violin part has a dynamic marking "p".

Musical score for page 53, measures 1-8. The piano part includes dynamic markings "p", "p tranquillo", "poco cresc.", and "p". The violin part has a dynamic marking "sf".

Musical score for page 53, measures 9-16. The piano part has dynamic markings "cresc.", "sf", and "pizz.". The violin part has a dynamic marking "sf".

Musical score for page 53, measures 17-24. The piano part has dynamic markings "cresc.", "p", "arco", and "pp". The violin part has a dynamic marking "cresc.".



pp  
pp  
pp  
pp  
espressivo  
pp  
Ped.

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

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

# IV.

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

pizz.  
arco  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco

A  
arco  
pizz.  
arco  
A  
p  
cresc.

Musical score for page 50, measures 1-12. The score includes vocal lines and piano accompaniment. Dynamics include *cresc.* and *sf*.

Musical score for page 50, measures 13-24. The score includes vocal lines and piano accompaniment. Dynamics include *p dim.*, *pp*, and *Ped.*.

Musical score for page 50, measures 25-36. The score includes vocal lines and piano accompaniment. Dynamics include *cresc.* and *B*.

Musical score for page 51, measures 1-12. The score includes vocal lines and piano accompaniment. Dynamics include *pizz.*, *pp*, *p dolce*, and *p*.

Musical score for page 51, measures 13-24. The score includes vocal lines and piano accompaniment. Dynamics include *arco*, *sf*, and *p*.

Musical score for page 51, measures 25-36. The score includes vocal lines and piano accompaniment. Dynamics include *poco cresc.*, *p*, and *Ped.*.

1<sup>er</sup> Violon.  
**QUINTETTE.**

Ch. M. Widor, Op: 68.

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(Prices current 2007)

**I.**

1<sup>er</sup> Violon.

The musical score for the first violin consists of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions like *pizz.*, *Piano*, *arco*, *cresc.*, *sf*, *dim.*, *ff*, *espress.*, *mf*, *p*, and *f* are used throughout. There are also specific markings for *Con funco* and *K*. The score includes several measures with repeat signs and first/second endings. The key signature changes from one sharp (F#) to two flats (Bb) and back to one sharp (F#). The time signature is 2/4.

1.<sup>er</sup> Violon.

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

*cresc.* *sf* *sf* *pp* **M<sub>1</sub>**

*pp* *poco più animato*

*cresc.* *p*

*f* *p* *cresc.*

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

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

*pizz.* *pp* **3** *arco* *pizz.* *pp* **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** *sf* *pp* *ff*

1<sup>er</sup> Violon.

II.

Andante. Piano

A

*p*

*f*

*f*

*p*

B *poco me.*

*p*

*pp*

*p*

*no vivo.*

*cresc.*

*f*

*a piacere con anima*

*cresc.*

*sf*

*p*

*cresc.*

*a piacere*

*a tempo*

*espressivo*

C

*sf*

*pp*

*pp*

*cresc.*

*f*

D

*ff*

*dim.*

*pp*

*pizz.*

*pp*

*p*

*arco*

*p*

*pp*

25731

1<sup>er</sup> Violon.

G

*ff*

H

*ff*

*f*

*cresc.*

*sf*

I

*ff*

*p*

*ff*

*f*

K

*ff*

*sf*

*pizz.*

*pp*

*arco*

*pp*

*pizz.*

*sf*

*arco*

*fp*

L

*pp*

*sf*

*p*

M

*pp*

*sf*

*p*

N *tranquillo*

*cresc.*

*pp*

*p*

O *f cresc.*

*pp*

*cresc.*

*p*

*ff*

*p*

R

*sf*

*pp*

*pp*

*pp*

*poco allargan.*

*do*

*a tempo*

*sf*

*sf*

*sf*

*sf*

*rit.*

25731

1<sup>er</sup> 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. 1

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

sf

F

p

cresc.

f

1<sup>er</sup> 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 1-14. The score is written in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *ff* and a tempo marking of *Allegro con fuoco*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff*, *sf*, *fp*, *cresc.*, *p*, *pp*, and *f*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Specific measures are marked with letters: *A*, *B*, *C*, *D*, and *E*. Measure *E* is marked *Piano*. Measure *F* is marked *6 Piano*. The piece concludes with the instruction *poco meno vivo*.

Musical score for the second page of the first violin part, measures 15-28. The score continues in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *p* and a tempo marking of *a tempo*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *pp*, *sf*, *f*, *ff*, *pizz.*, and *arco*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Specific measures are marked with letters: *H*, *I*, *K*, *L*, *M*, and *N*. Measure *N* is marked *5 Piano*. Measure *O* is marked *6 Piano*. The piece concludes with a dynamic marking of *ff*.



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(Prices current 2007)

2<sup>d</sup> Violon.  
 QUINTETTE.

Ch. M. Widor, Op: 68.

I.

# 2<sup>d</sup> 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*, *dim*, *cresc.*, *mf*, *p*, and *pp*. Performance instructions include *pizz.*, *arco*, *Con fuoco*, and *Piano*. The score features several measures with repeat signs and first/second endings. Specific notes are marked with *F*, *G*, *H*, and *K*. The key signature changes from two sharps to two flats. The tempo is indicated by the *Con fuoco* marking.

2<sup>d</sup> Violon.

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

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

*poco più animato* *p*

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

*pizz.* *p* *1 N2* *pizz.* *pp*

*arco* *pp* *1* *2*

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

*3* *pizz.* *pp* *1* *P* *arco* *pp* *sf*

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

*1<sup>er</sup> Viol.* *rit.* *a tempo* *p*

*S* *sf* *pp* *1* *2* *3* *4* *dimin.* *ff*

# 2<sup>d</sup> 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*

*cresc.* *ff* **H** *p* *p*

**G** *p* *cresc.* *ff* **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<sup>d</sup> Violon.

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

*arco* *fp* *M* *p*

*cresc.* *pp*

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

*p*

*cresc.* *f* *ff*

**P**

**R** *sf* *sf*

*poco allargando* *a tempo*

*sf* *rit.*

2<sup>d</sup> Violon.

*pp* *p* *cresc.*  
**F** *p* *sf*  
**G** *ff*  
**H** *sf* *f* *cresc.*  
*sf* *ff* *p*  
**I** *ff*  
*sf* *p* *fp* *f*  
**K** *ff* *poco meno vivo*

2<sup>d</sup> Violon.

III.

Allegro con fuoco.

*ff* *f* *fp* *cresc.*  
*ff* *p* *ff* *f*  
**A** *ff* *p* *f*  
**B** *ff* *p* *cresc.* *sf* *pp*  
*p* *cresc.* *ff*  
**C** *p* *cresc.* *p* *cresc.*  
**D** *ff* *cresc.* *sf*  
*sf* *cresc.* *ff* *Piano*  
**E** *f* *f*  
*sf* *pp*  
**F** *pp* *poco meno vivo* *8* *LVI.*

2<sup>d</sup> Violon.

a tempo

Piano

*sf*

*pizz.*

*p*

*pp*

*H* arco

*sf*

*fp*

*pizz.*

arco

*cresc.*

*ff*

*p*

*ff*

*p*

*cresc.*

*pp*

*p*

*cresc.*

*ff*

*L*

*p*

*pp*

*sf dim.*

*M*

*3*

Piano

*p cresc.*

*ff*

*N sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*ff*

*sf*

2<sup>d</sup> Violon.

IV.

Moderato.

Piano

*pp*

*p*

*pp*

*pp*

*A*

*sf*

*cresc.*

*B*

*f*

*p*

*pizz.*

*pp*

*arco*

*sf*

*sf*

*p*

*pp*

*2*

*rit.*

*pizz.*

*arco*

*pizz.*

*1*

*p*

*arco*

*Solo*

*mf*

*C*

*cresc.*

*5*

*p*

*cresc.*

*pp*

*p*

*dim.*

*D*

*8*

Cello

*pizz.*

*p*

*rit. pp*

*a tempo*

*rit.*

*arco*

*sf*

*sf*

*p*

*E*

*4*

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(Prices current 2007)

Alto.  
 QUINTETTE.

Ch. M. Widor, Op: 68.

I.

Alto.

The musical score for the Alto part consists of ten staves of music. The notation includes various dynamics such as *p*, *ff*, *pp*, *f*, *mf*, *sf*, and *fp*. Performance instructions include *arco*, *pizz*, *cresc.*, *dim.*, *Con fuoco.*, and *sf*. The score is divided into sections labeled F, G, H, I, and K. Section F includes a *2* measure rest and a *4* measure rest. Section G includes a *2* measure rest. Section H includes a *6* measure rest. Section I includes a *1* measure rest. Section K includes a *10* measure rest. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



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*

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

R a tempo 1<sup>er</sup> Viol. a tempo

*pp* rit. *p*

S 1 2 3 4

*sf* *pp* *perdendosi* *ff*

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Alto.

II.

Andante. 8 Violon

A

*p* *f*

*f* *p* *p*

*pp* *p* *B* *meno vivo*

*cresc.* *sf*

*a piacere* *a tempo* *7*

*sf* *p* *cresc.* *sf* *pp dim.*

C

*pp* *cresc.*

*f* *ff* *dim.*

D

*pp* *espressivo* *pp*

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

*arco* *pp* *pp* *4*

Alto.

E

*pp* *espressivo* *p* *cresc.*

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

F

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

G

*f* *4* *ff*

H

*f* *cresc.*

*sf* *ff* *p*

I

*ff* *sf*

*p* *fp* *f* *ff*

K

*1* *3*

Alto.

IV.

Moderato.  
Piano

pp

pp

pp

p

*cresc.* *sf* *sf* *p* *dim.* *pp*

5 6 7 8 9

*cresc.* *f* *p dolce* *III<sup>e</sup>* *pp*

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

*segue* *espressivo* *p cedez* *pizz.* *arco*

*pizz.* *arco* *mf* *cresc.*

Viol. *p* *cresc.* *pp*

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

4 5 *pizz.* *arco* *riten.* *p*

Alto.

E *pp*

*poco Fagitato*

*f* *sf* *p*

G *cresc.*

*ff* *dim.* *p*

*cresc.* *ff* *f*

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

*f* *dim.*

L *p* *poco a poco riten. dim.* *a tempo* *pp*

M *espressivo* *con Sordini* *cresc.*

*dim.* *pp* *pp* *pizz.*



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(Prices current 2007)

Violoncelle.  
 QUINTETTE.

I.

Ch. M. Widor, Op: 68.

# Violoncelle.

The musical score for the Violoncelle consists of ten staves of music. The notation includes various dynamic markings such as *pp*, *p*, *ff*, *f*, *sf*, *dim.*, *cresc.*, *con fuoco*, *arco*, and *pizz.*. There are also performance instructions like *Piano* and *Karco*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Some staves have fingerings indicated by numbers 1, 2, and 3. The key signature changes from one sharp (F#) to two flats (Bb) during the piece. The piece concludes with a final *f* dynamic marking.

Violoncelle.

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

Violoncelle.

II.

Andante. Piano

A

B *poco meno vivo* cresc.

C

D cresc.

E *pp*

F

G *p*

H *p*

I *sf*

K *sf*

L

M *dim.*

Violoncelle.

K

L

M

N *Tranquillamente*

O *cresc.*

P

Q

R



# Violoncelle.

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

Da tempo *pp* *dolcissimo*

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

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

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

*sf* *p* *cresc.* *sf* *f* *ff*

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

*cresc.* *sf* *sf*

*sf* *p* *ff*

*pp* *poco meno vivo* *p*

# Violoncelle.

Allegro con fuoco. III.

*ff* *f*

*pizz. b* *p*

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

*arco* *ff* *pp* *con anima*

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

*p* *cresc.* *ff*

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

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

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

*sf* *pp*

*pp* *poco meno vivo* *p*

Violoncelle.

a tempo

pp sf p sf pp sf

pizz. H arco

p pp p

sf sf p

cresc. arco p

ff

arco

ff pp sf p

cresc. pizz. arco

pp

p cresc. ff

pizz. arco

p p

M p

N

cresc. ff sf

sf sf sf sf

ff sf

Violoncelle.

IV.

Moderato.  
Piano

pizz. pp

arco pizz. arco pizz. arco

p

pizz. arco

1 A

arco #0. sf

1 2 3 4

p dim. pp

5 6 7 8

cresc. B

1 pizz. pp

1 arco sf sf p

pp 2 segue p pp

pizz. arco sf

2 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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## WIDOR

### Piano Quintet in D

Op. 68

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