MERTON MUSIC

SPOHR

STRING QUARTET
in B flat

Op. 74 No.2

VIOLIN I

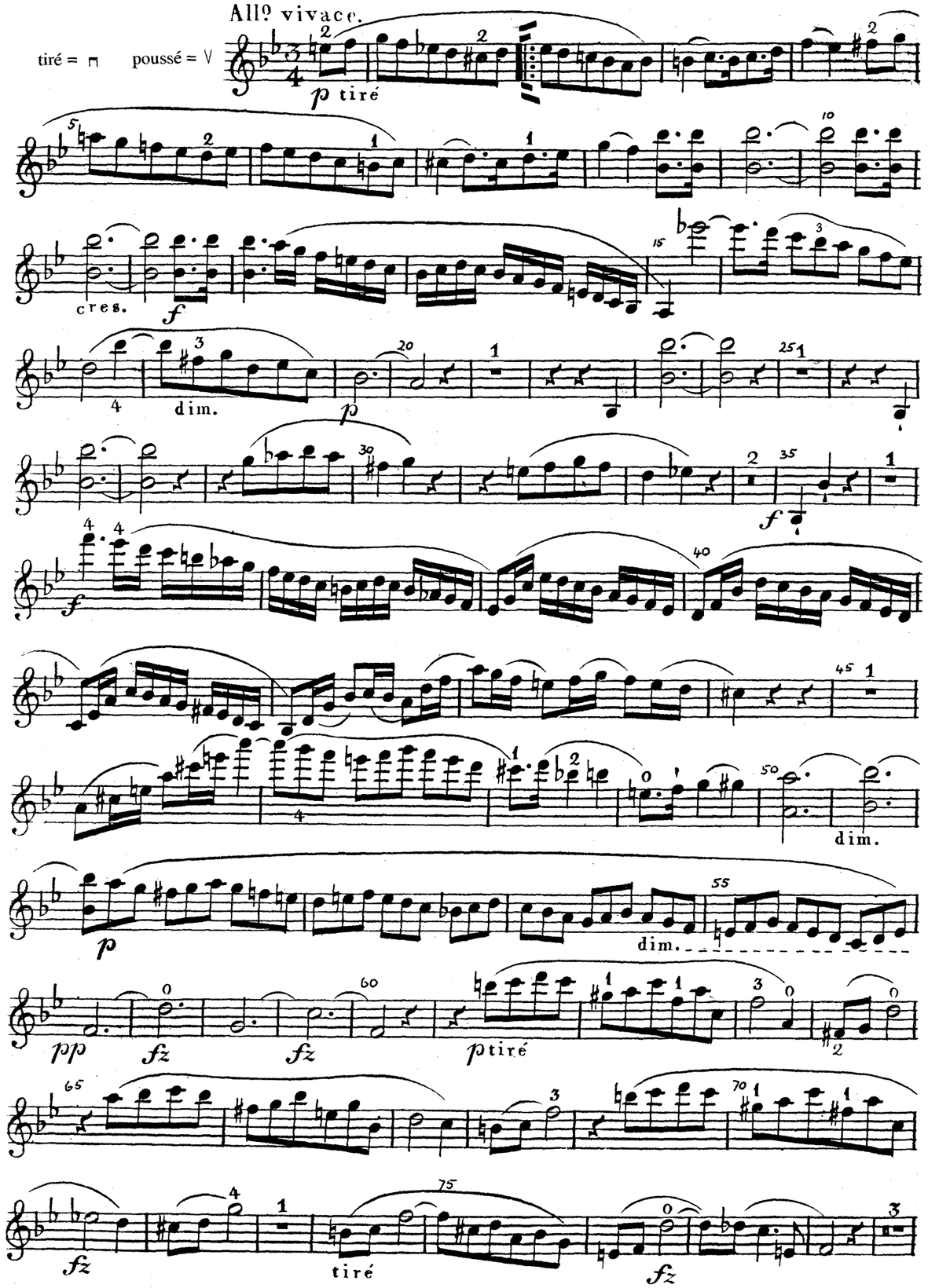
From
THEO WYATT
8 Wilton Grove
London SW19 3QX
0181-540 2708

mm 4503

String Quartet in B flat

VIOLIN I

Louis Spohr Op.74 No. 2



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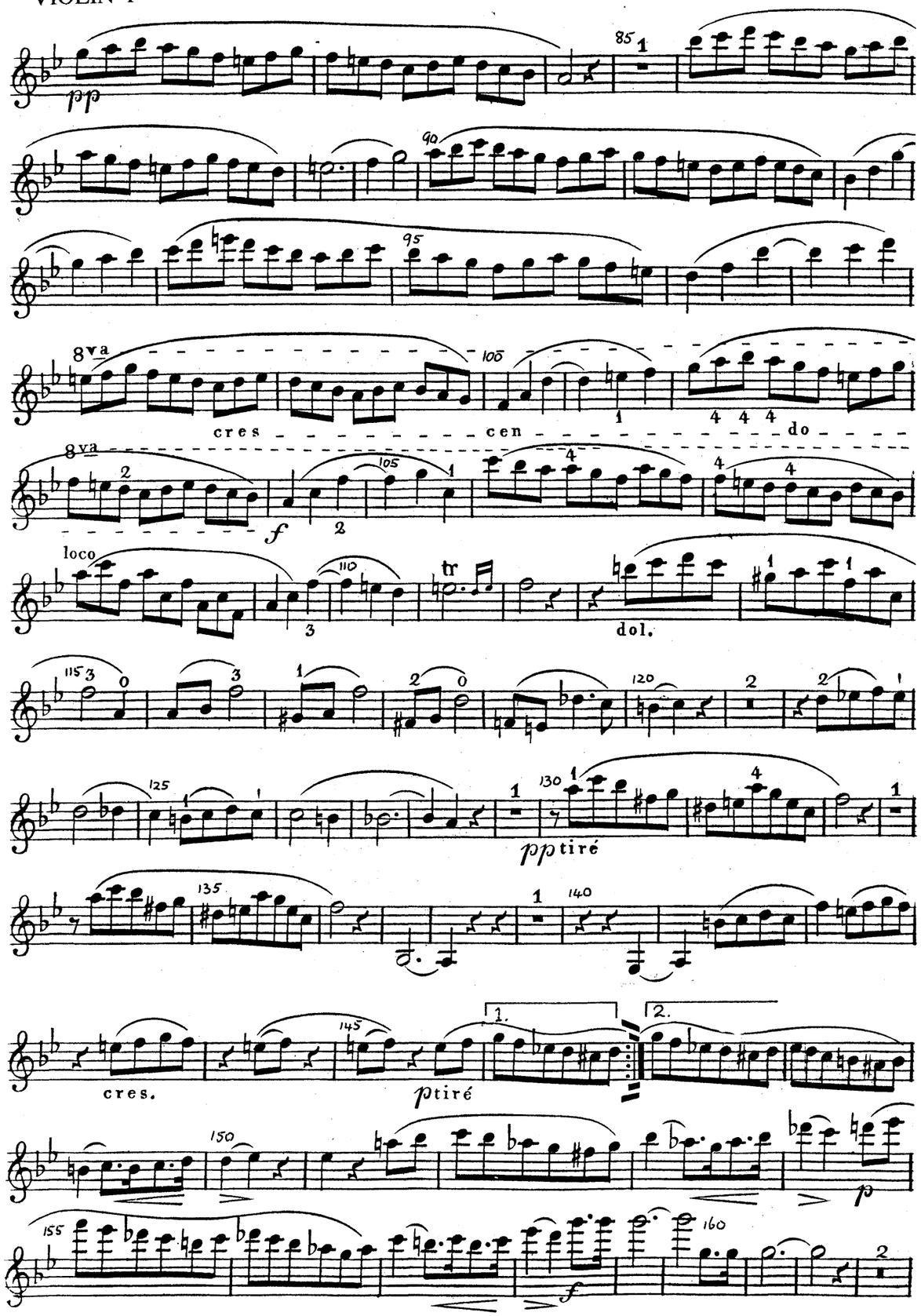
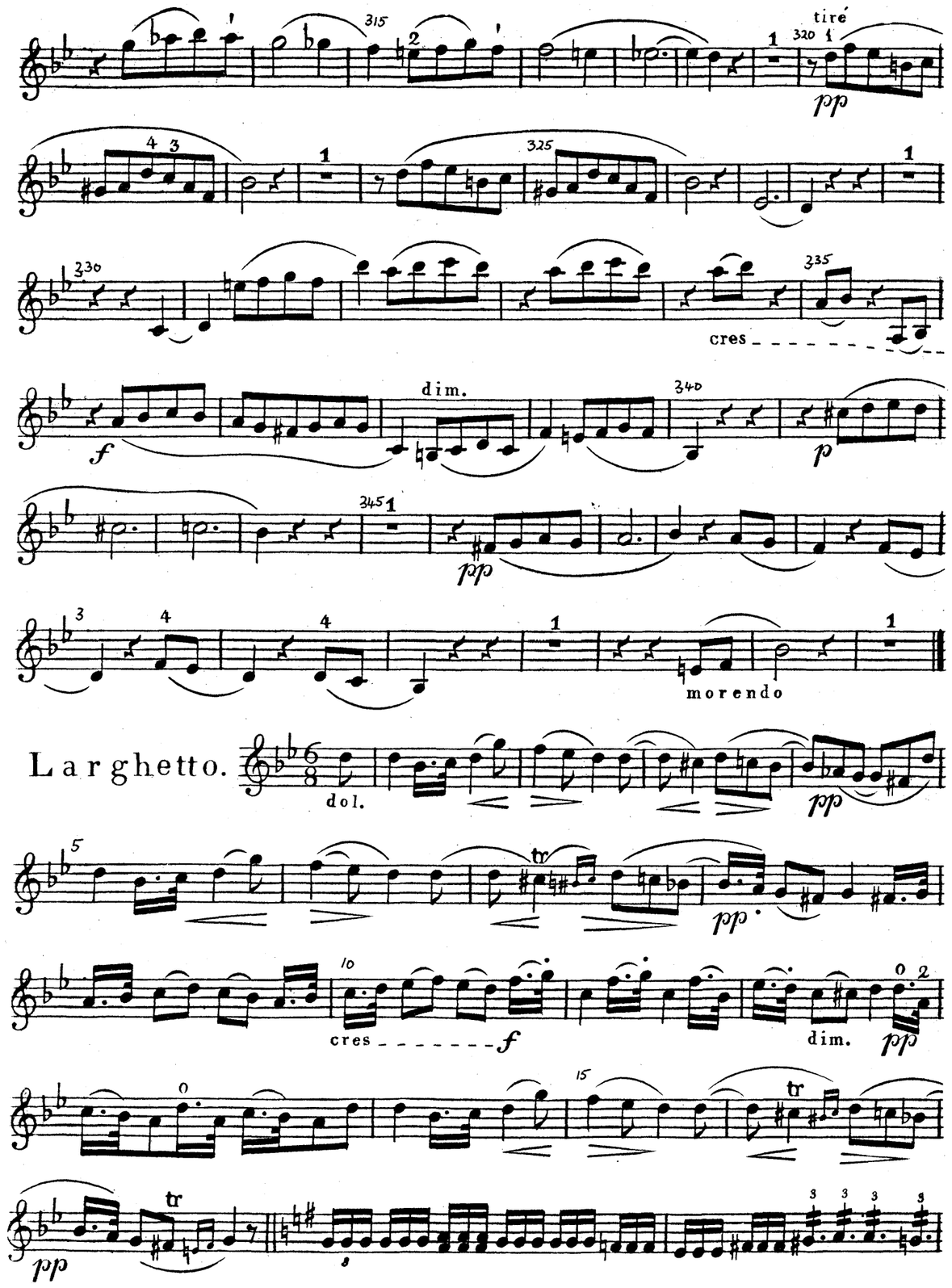
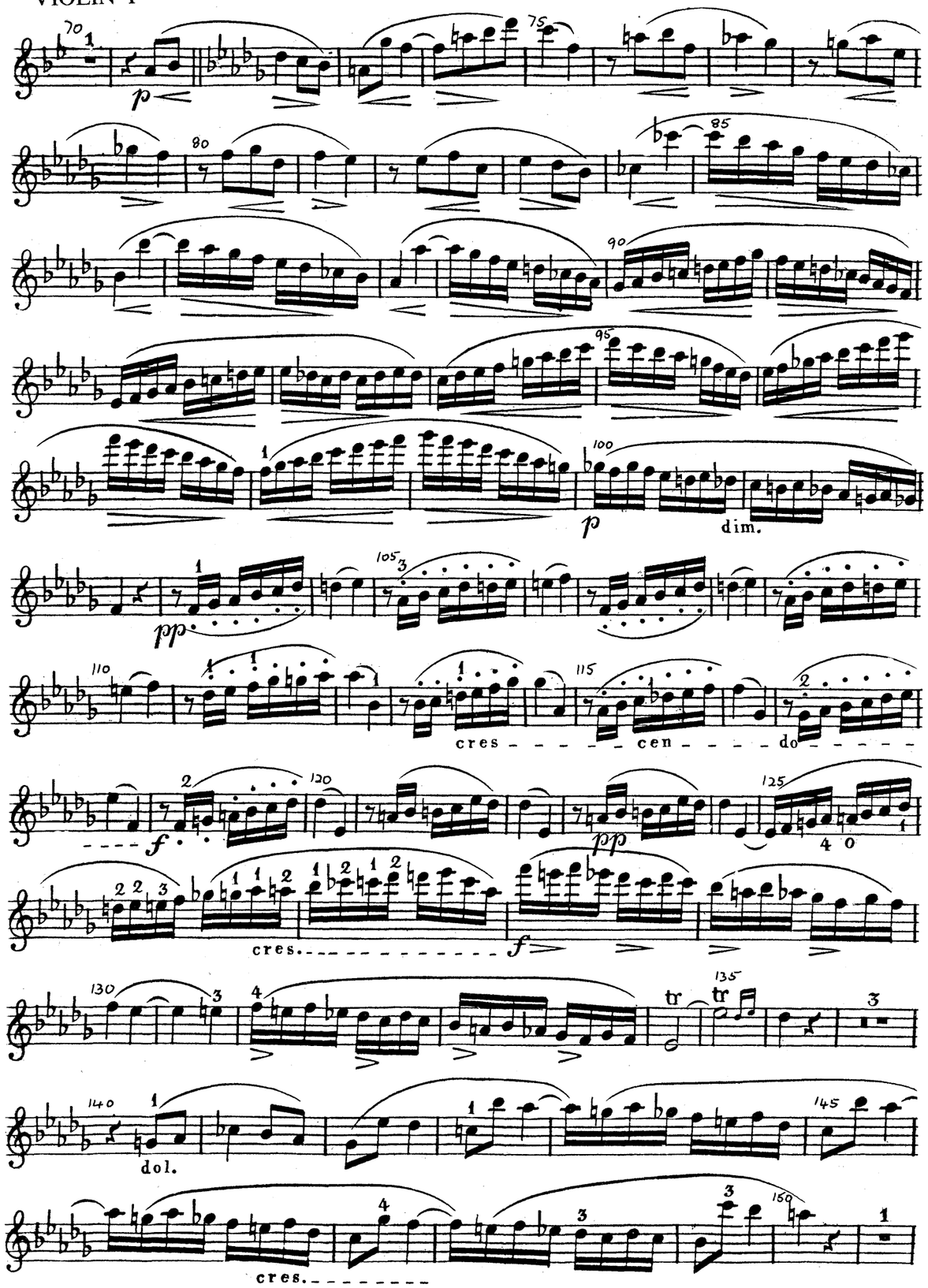

pp
85
90
95
8va
100
cres
cen
do
8va
105
f
loco
110
tr
dol.
115
120
125
130
pp tiré
135
140
cres.
145
1.
2.
p tiré
150
p
155
160
f

165 pp cres. 170
f fz fz fz 175 fz fz
180 185
dim. 190 pp
cres. f
195 dim.
200 p
205
cres. f 210
215 dim. p 220
225 f 230
235 tiré

f 245 pp
cres. cen do 250 f
255 dim. tr tr p 260
265 270 275 cres. f
280 p pp
285 cres.
290 f dim. f
295 pp 300 tr tr tr
305 tr tr tr tr tr tr 310 cres. f
315 dim. ritard. ppiù Allegro
320 cres. f
325 ff 330
335 f dim. 340 p pp
FINE.


tiré
pp
cres
dim.
f
p
morendo
Larghetto.
dol.
tr
cres
dim.


p
dim.
pp
cres
cen
do
f
cres.
tr
dol.
cres.

Allegretto.

FINALE.

dim.

cres. *f* dim. tiré *p*

tiré *fz* *fz*

cres. *fz* cres. *f*

dim. *p*

pp *p*

cres. *f* dim.

f

cres. dim. dolce

cres. dim. *p*

pp cres. dim. *p*

cres. *f* dim. *pp* dol.

pp

cres. *f* dim. *pp*

pp

cres. *f* dim.

pp *mf* dim.

Allegretto
con Variazioni.

MERTON MUSIC

SPOHR

STRING QUARTET
in B flat
Op. 74 No.2

VIOLIN II

From
THEO WYATT
8 Wilton Grove
London SW19 3QX
0181-540 2708

mm 4503

String Quartet in B flat

VIOLIN II

Louis Spohr Op.74 No. 2

tiré = ⊓ poussé = ∨

Allº vivace.

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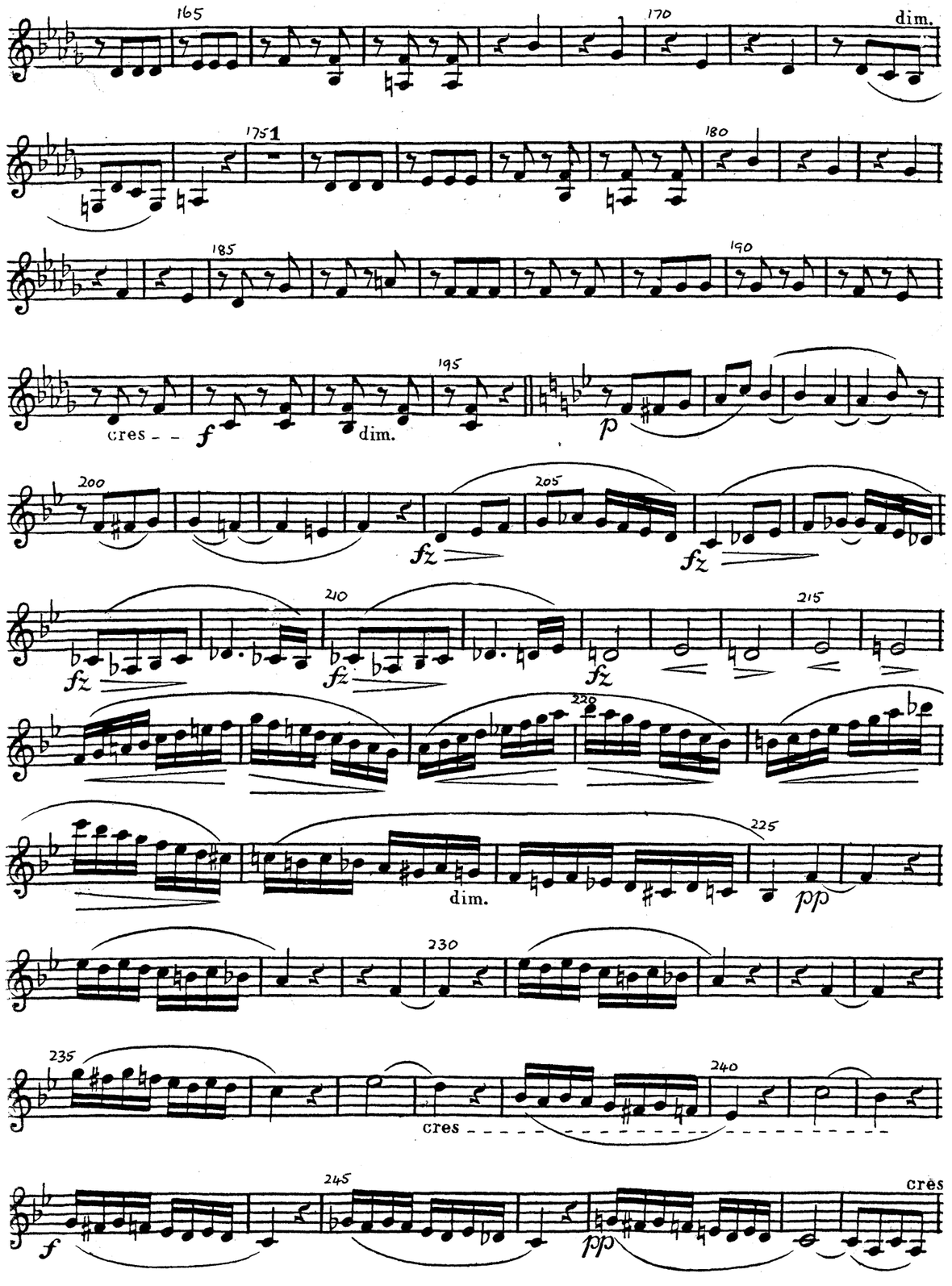
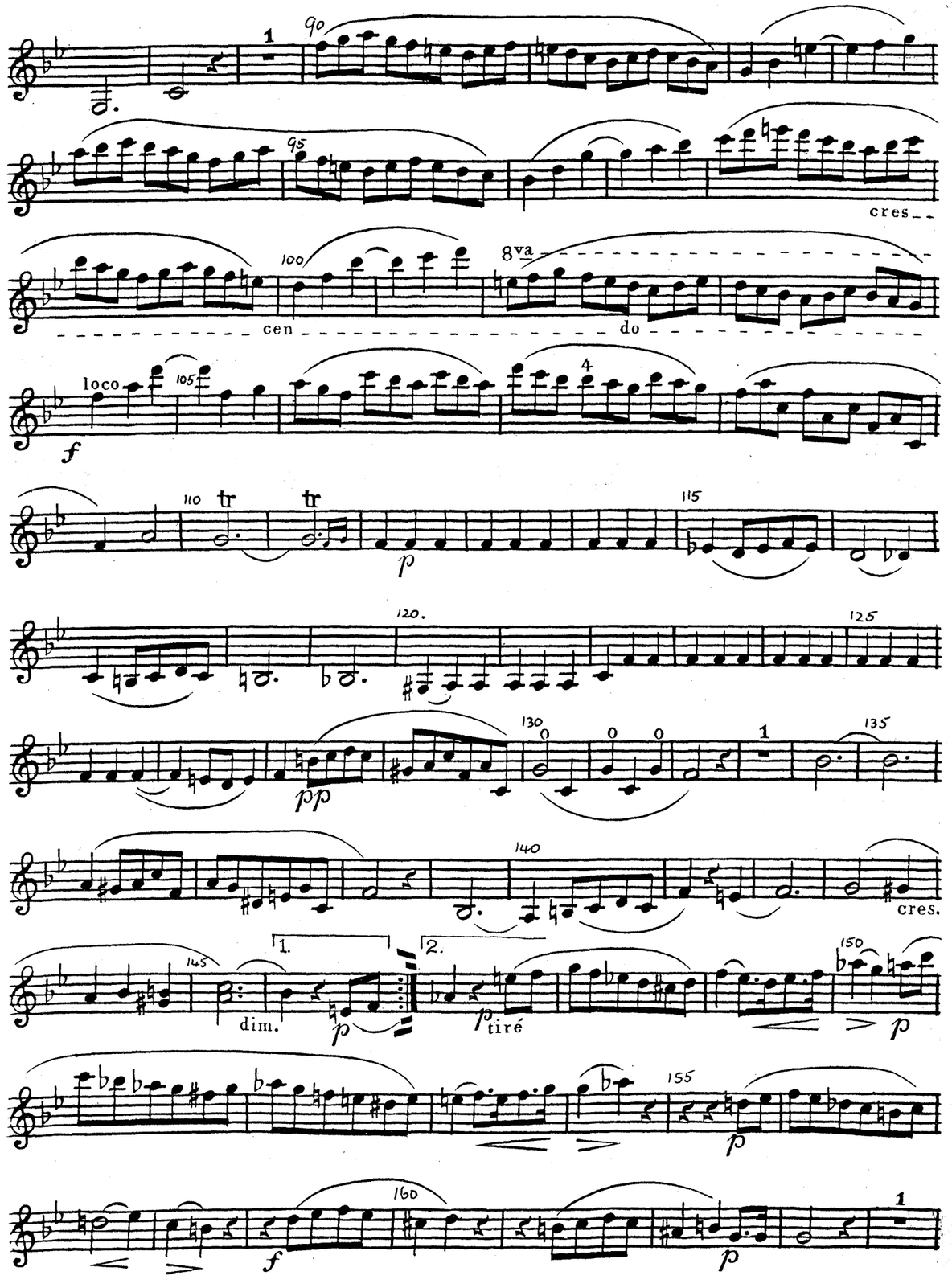
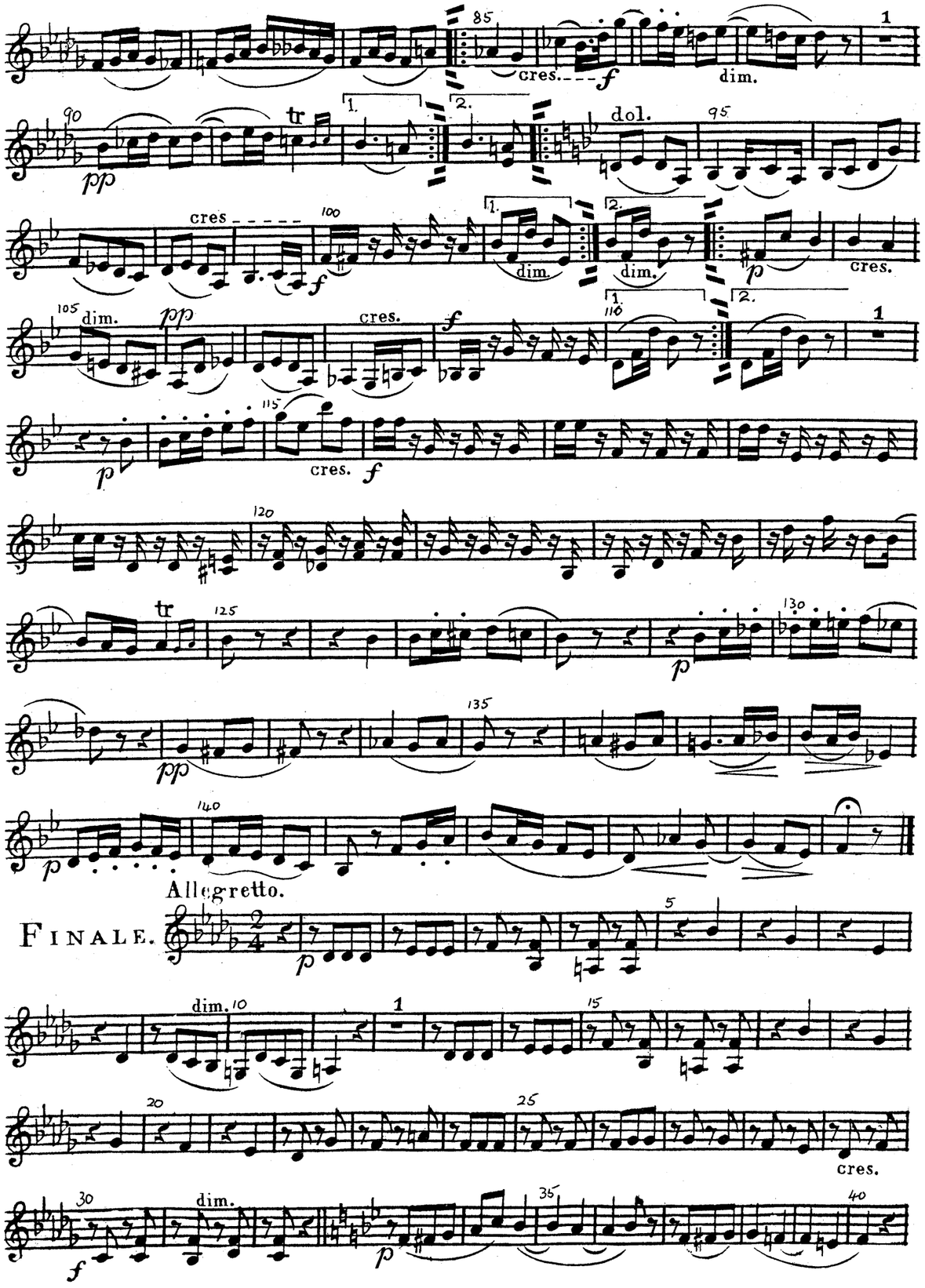
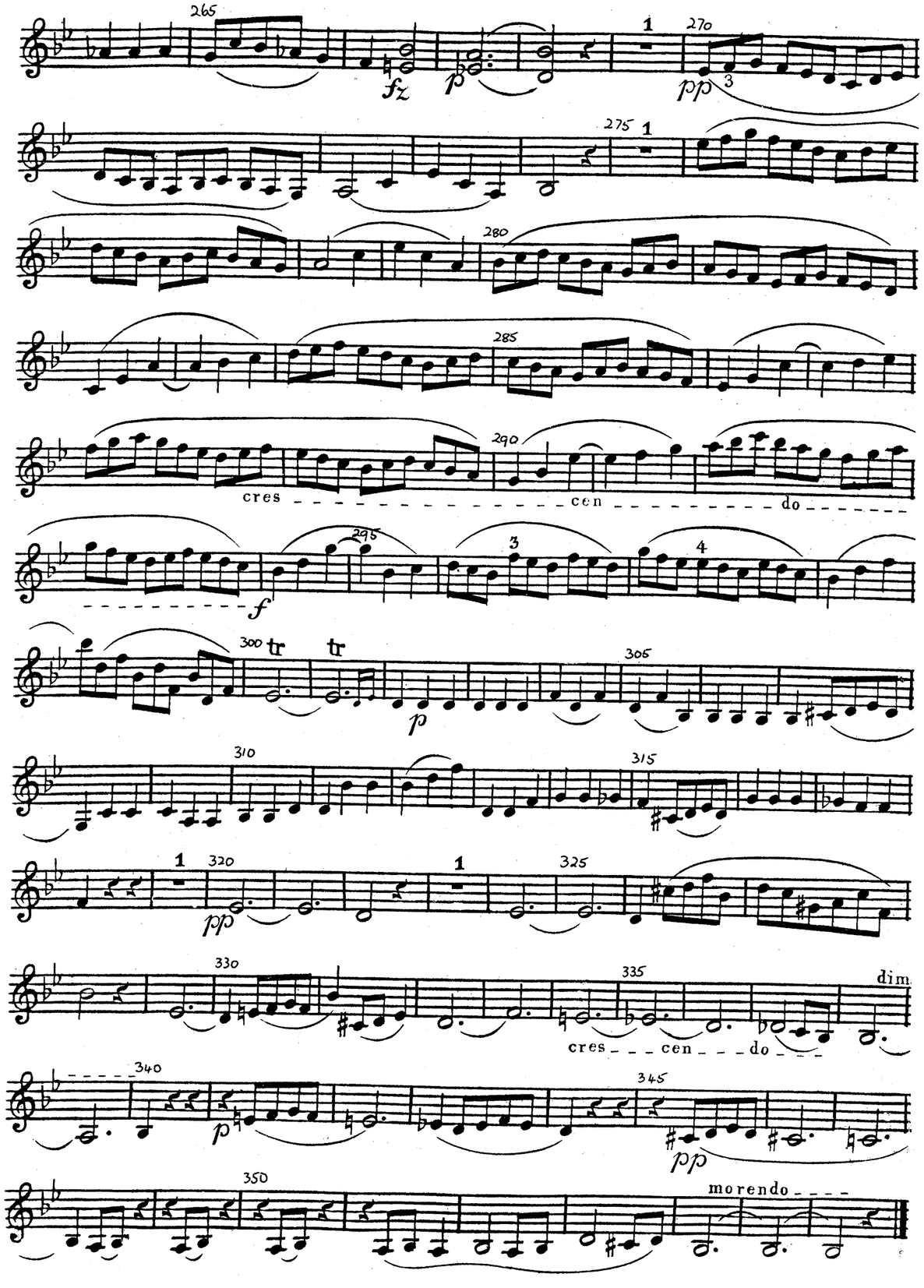
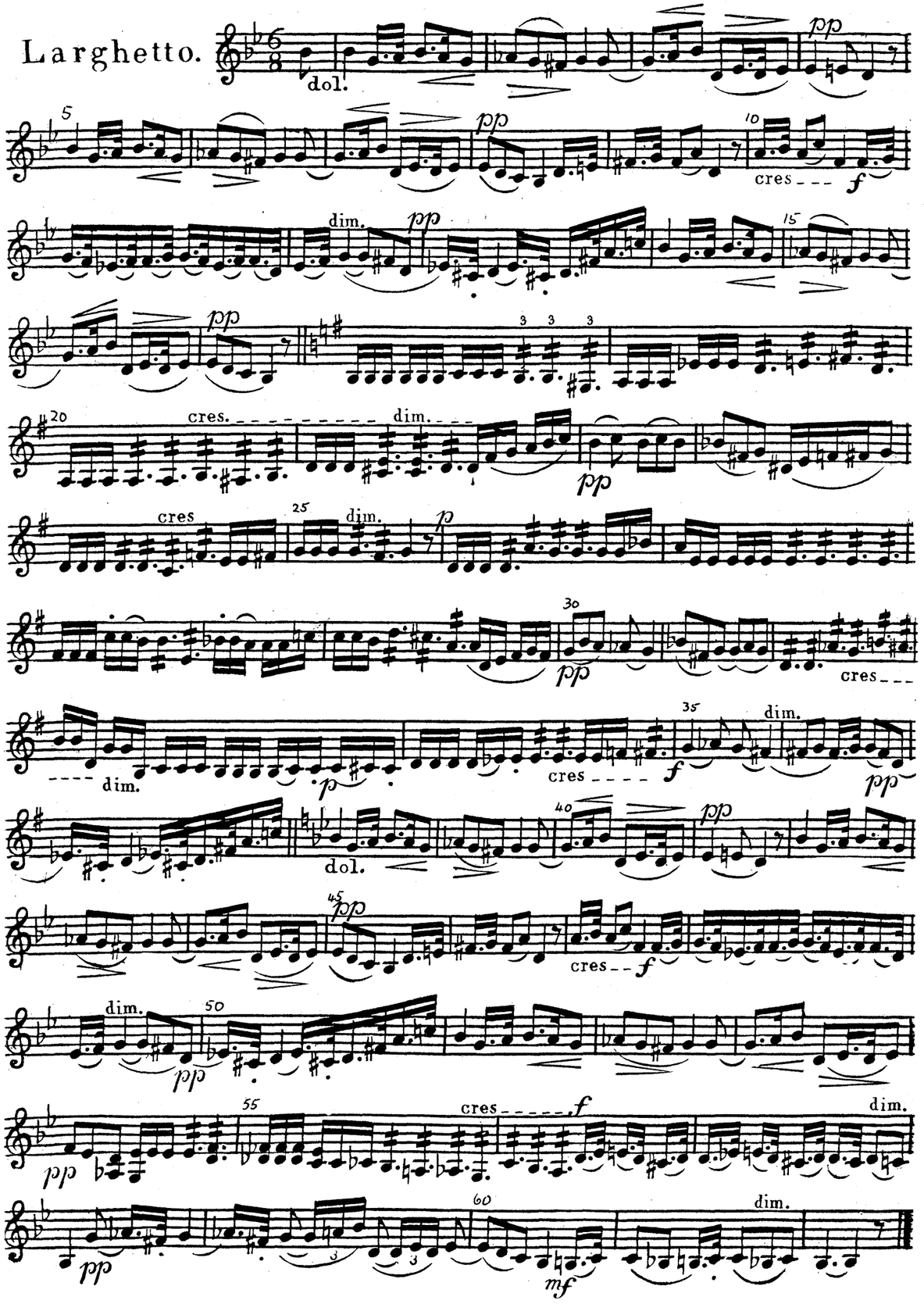
FINE.

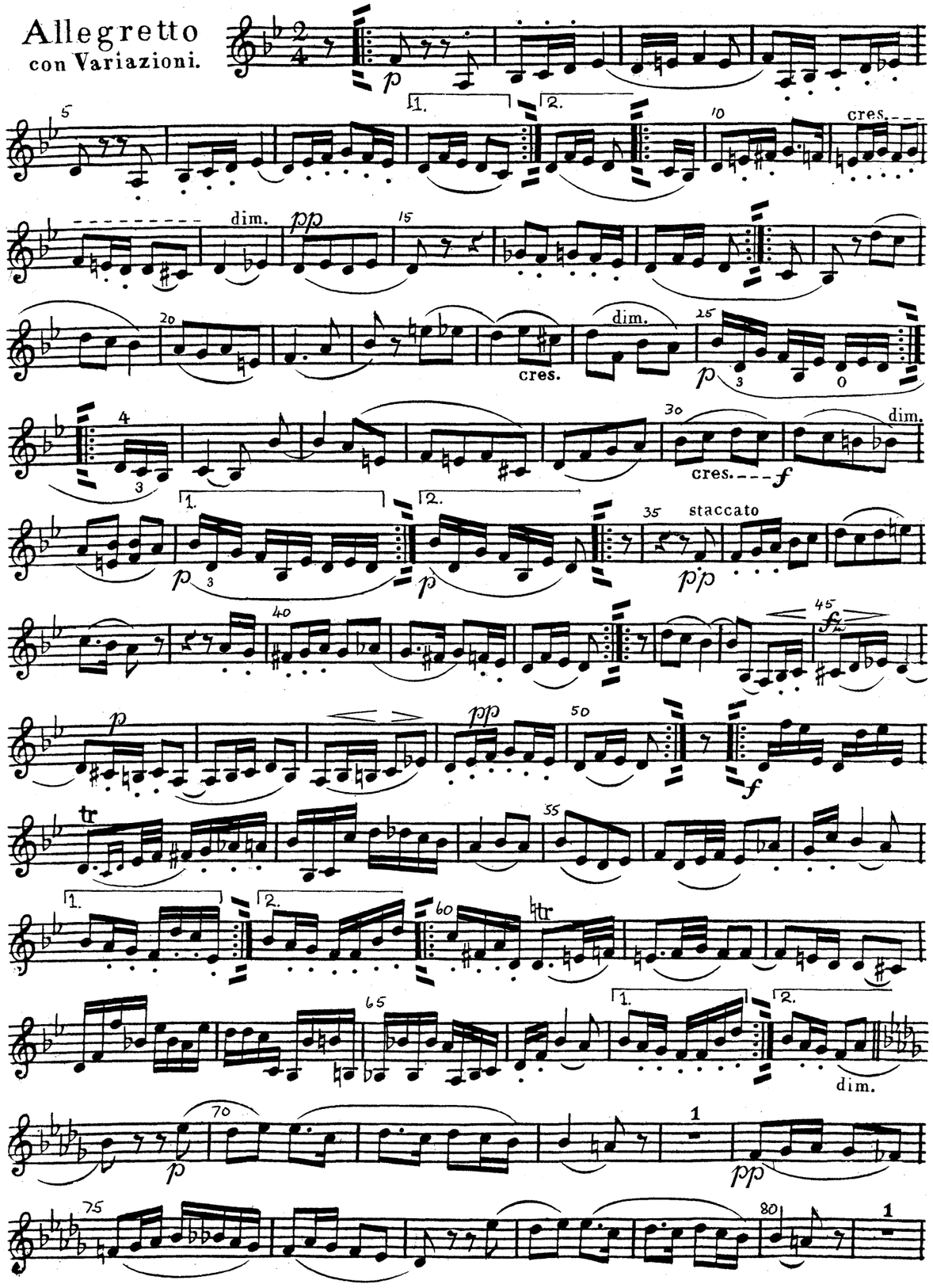

dim.
cres
dim.
cres
dim.
cres


cres
8va
cen
do
loco
cres.
dim.
tiré


85
cres.
f
dim.
1
90
pp
tr
1.
2.
dol.
95
cres
100
f
dim.
dim.
p
cres.
105
dim.
pp
cres.
f
110
1
p
115
cres.
f
120
tr
125
p
130
pp
135
p
140
Allegretto.
FINALE.
5
p
dim.
10
1
15
20
25
cres.
30
f
dim.
35
p
40


265
fz
p
1
270
pp
3
275
1
280
285
290
cres
cen
do
295
f
3
4
300
tr
tr
p
305
310
315
1
320
pp
1
325
330
cres
cen
do
dim.
335
340
p
345
pp
350
morendo


Larghetto.


Allegretto
con Variazioni.

MERTON MUSIC

SPOHR

STRING QUARTET
in B flat
Op. 74 No.2

VIOLA

From
THEO WYATT
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mm 4503

String Quartet in B flat

VIOLA

Louis Spohr Op.74 No. 2

All° vivace.

MM148Va 1998 Merton Music

FINE.

115 cres

120 f 125 pp

130 cres f> 135

140 p 145

150 cres. f

155 ff 160 dim.

165 p pp 170

175 dim. 180

185 190

195 cres. f dim. p 200

205 fz fz

210 fz fz 215 fz

220 p dim. 225 pp

95

100 cres cen do

105 f

110 tr tr p 115

120 125

130 pp 135 pizz. arco

140

145 cres dim. p

150 p

155 p

160 f p 165 pp

cres. 170 f

175 fz fz fz fz fz 1

180 1 *f* 1

185 dim. 190 *pp* cres. *f* pizz.

195 dim. 3 arco *p* 2

210 cres. *f* 215

dim. *p* 220

225

cres. 230 *f*

235

240 dim. *p* 245 dim. *pp*

fz *fz* 250 *p*

255 4 260

265 *fz* *p* 3

Allegretto.

FINALE. *p* 5

10 dim. 1 15

20 25

30 cres. *f* dim. *p* 35

40 *fz* *fz*

45 *fz* *fz* tr cres. *f* 50 dim. *p*

55 1 *pp* *p* 60 cres.

65 *f* dim. *f* 70 2 *pp*

75

80 2

85 90

95 *p* 100 dim. *pp*

105 110

Larghetto.

Allegretto con Variazioni.

MERTON MUSIC

SPOHR

STRING QUARTET

in B flat

Op. 74 No.2

VIOLONCELLO

From
THEO WYATT
8 Wilton Grove
London SW19 3QX
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String Quartet in B flat

VIOLONCELLO

Louis Spohr Op.74 No. 2

All? vivace.

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pizz. 75 arco 80
85
90 95 pizz. 100 dim.
105
110 cres cen 115
120 do 125
cres 130 135
arco dol. 140 145
cres cen do 150
155 dim. 160 pizz. 165
170 175
180 arco pizz. 185 190
cres dim. arco 195 200
205 210

95
cres 100
cen do 105
110 1
2 3 4 5 6 7 120
4 4 125 4 0 1
pizz. arco 130 135
140 pizz. arco cres. 145 dim. 1. 2.
150 155
160 pizz. arco 165
cres 170
175 180 1

1 1 185

dim. 190 pp pizz.

cres. 195 f dim. 2

p arco 1 205

210 cres. 215

dim. p 220

225

cres 230 f

0 235

240 dim. p dim. 245 pp

250 255

fz fz p

260 4

125 f p 130 pp

135

p 140

Allegretto.

FINALE. p pizz 5

10 dim. 1 15

20 25 arco

0 pizz. cres. 30 f dim. p arco

35 40

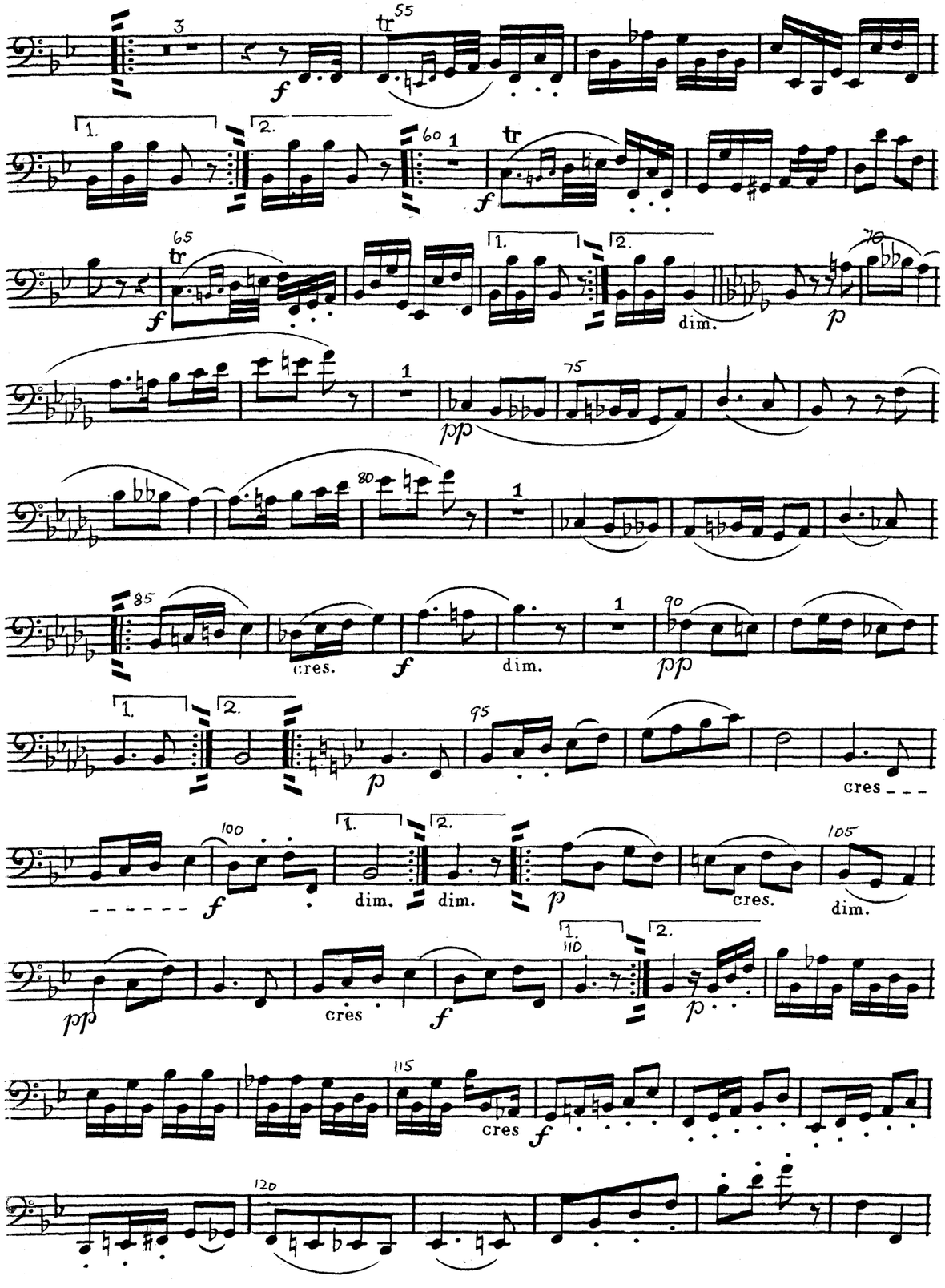
45 cres. 50 f dim. p

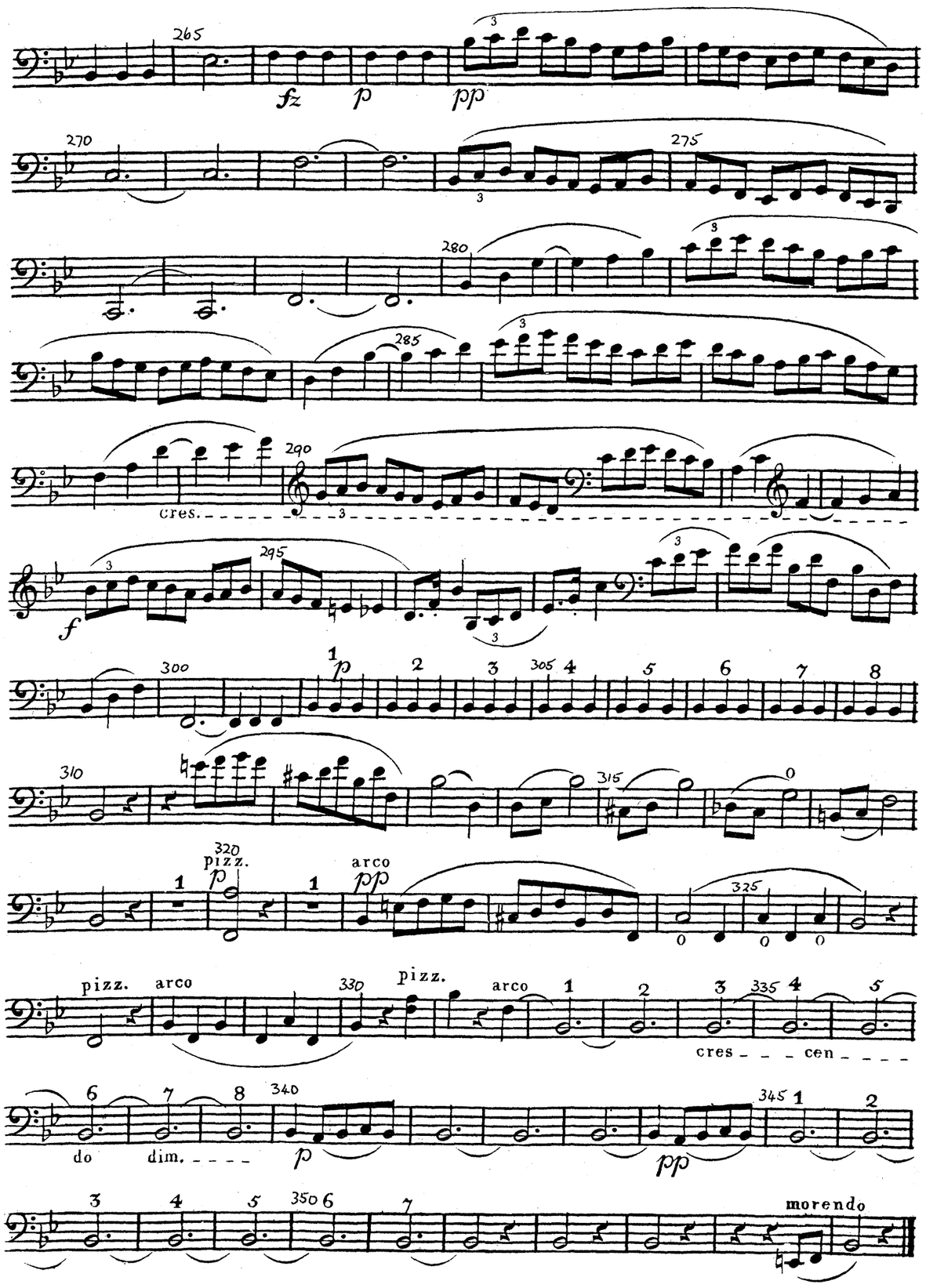
55 1 pp p

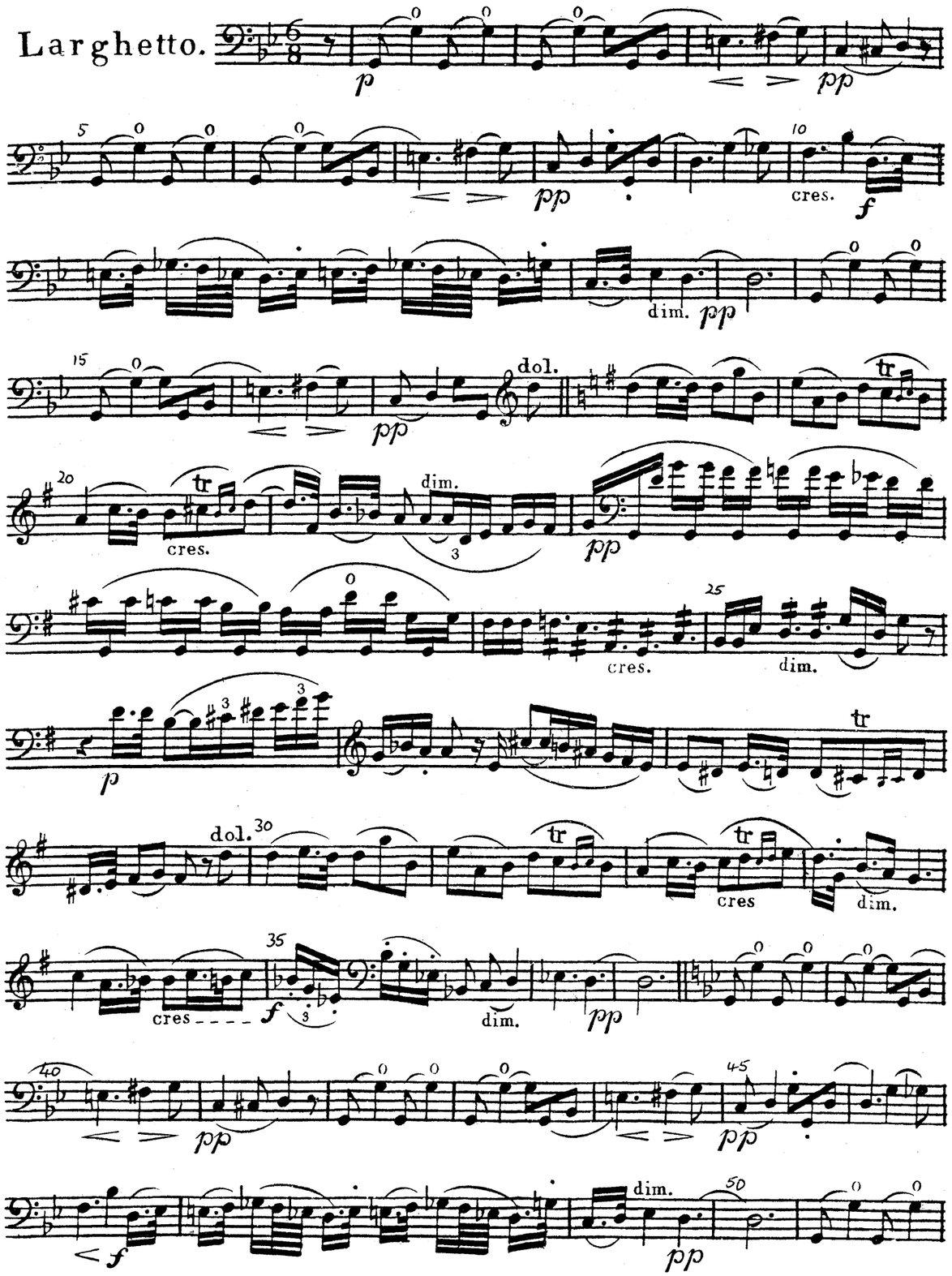
60 cres.

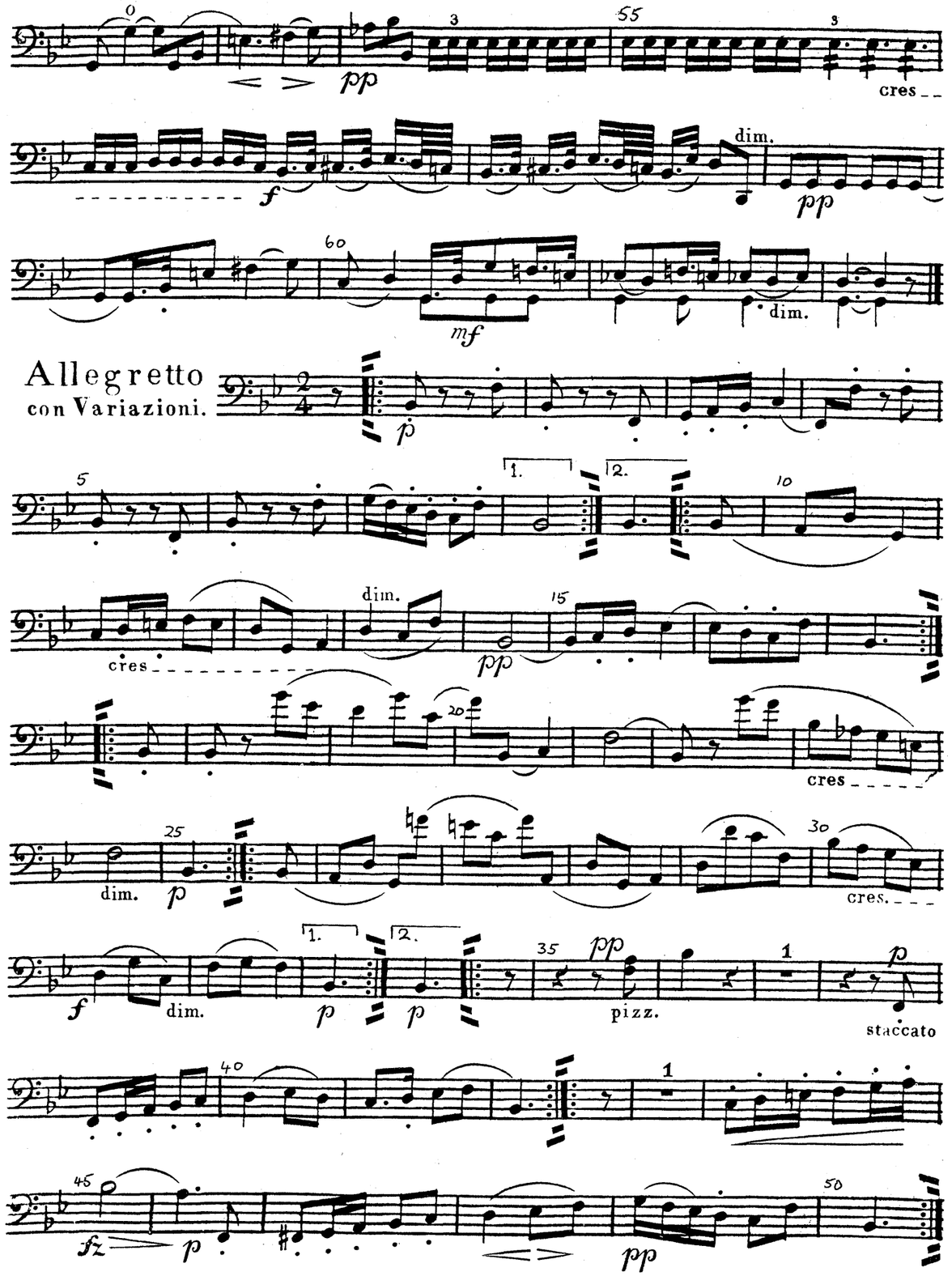
65 f dim. f

70 2


55
60
65
70
75
80
85
90
95
100
105
110
115
120
cres.
dim.
cres
pizz.
arco
morendo


265
270
275
280
285
290
295
300
305
310
315
320
325
330
335
340
345
350
cres.
pizz.
arco
cres cen
do
dim.
morendo


Larghetto.
cres.
dim.
dol.
tr
cres
dim.
cres
dim.
cres
dim.
dim.


cres
dim.
dim.
Allegretto
con Variazioni.
1.
2.
cres
dim.
cres
dim.
cres.
dim.
pizz.
staccato

Louis Spohr (1784 - 1859) was ranked as one of the great composers for much of the 19th century. He was born in Brunswick and as composer, violin virtuoso, conductor and teacher he was highly esteemed in every rôle. Throughout his life he was involved in chamber music, not only as composer but as performer and organiser of concerts. During his years at Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

Altogether he wrote 36 string quartets, the first two when he was 20 or 21 (Op.4 No.2 in the Merton catalogue is one of them), the last more than half a century later in 1857. Some half-dozen of these are in the then fashionable *quatuor brillant* style with a virtuoso concerto-like part for the first violin and very subsidiary parts for the others; but the majority are genuine chamber music in which the first violin part, though technically demanding, being written for the composer himself to play, is properly integrated into the musical argument.

The three quartets of Op.74 are such works, dating from 1826 when Spohr was concentrating on chamber music after his first years in Kassel had been devoted mainly to larger-scale works; the operas *Jessonda* and *Der Berggeist,* the oratorio *The Last Judgment,* incidental music to *Macbeth,* his 11th Violin Concerto and his first Double-Quartet (for string octet). As a set Op.74 is Spohr's outstanding achievement in the quartet medium. By this stage he had a settled ensemble at his winter quartet parties consisting of himself (first violin), the leader of his Kassel orchestra, Adolf Wiele (second violin), Spohr's brother Ferdinand (viola) and Nikolas Hasemann (cello). Apart from being an outstanding cellist, Hasemann was also a virtuoso on the trombone!

No.2, completed in November 1826, contains a major departure from the standard sequence of movements. In third place, instead of the expected scherzo or minuet, Spohr substitutes a theme and variations and, as these follow the very impressive G minor Larghetto, they are designed to be airy and not too weighty. There is a feel of *Sturm und Drang* to the start ofthe finale in B flat minor; this material alternates with a perkier major key section and there is some ingenious working as themes from the one invade the other to bring about what appears to be an emphatic fortissimo conclusion, only for the gentler mood to prevail, pianissimo, at the very end.

Keith Warsop
Chairman, Spohr Society of Great Britain

If you would like to know more about Spohr and his music, why not become a member of the Spohr Society For details write to the Secretary, 123 Mount View Road, Sheffield S8 8PJ

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PARTS

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