



MERTON MUSIC

S P O H R

STRING QUARTET

in B flat

Op. 74 No.2

VIOLIN I

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

String Quartet in B flat

VIOLIN I

Louis Spohr Op.74 No. 2

All^o vivace.

tiré = π poussé = \vee

p tiré

cres. *f*

dim. *p*

f

dim.

p

dim.

pp *fz* *fz* *p* tiré

fz tiré *fz*

VIOLIN I

This page of a violin score contains 12 staves of music. The notation includes various dynamics such as *pp*, *f*, *pp*, *pp*, *cres.*, *tr.*, *dol.*, *cres.*, and *p*. Performance markings include *loco*, *8va*, and *pp tiré*. Measure numbers 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, and 160 are indicated. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes first and second endings at measures 145-150. The key signature is one flat (B-flat).

VIOLIN I

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

VIOLIN I

245 *f* *pp*
 250 *cres.* *cen-* *do* *f*
 255 *tr* *tr* *dim.* *p* 260
 265 270 275 *cres.* *f*
 280 *p* *pp*
 285 *cres.*
 290 *f* *dim.* *f*
 295 *pp* 300 *b4* *tr* *tr* *tr* *tr*
 305 *cres.* *f* 310 *dim.* *ritard.* *ppiu Allegro*
 320 *cres.* *f*
 325 330 *ff*
 335 *dim.* 340 *p* *pp*
f *FINE.*

155
f ff
dim.
160 p pp
165 170 dim.
175 180
185 190 cres. f
195 dim. p tiré
200 205 fz
210 fz
215 fz
220
225 230 dim.
235 240 pp
cres - - - cen

245 dim. p
250 pp fz fz p tiré
255 260 fz
265 270 tiré fz pp
275 280 poussé
285
290 cres - - - cen do
295 f
300 tr tr
305 310
cres - - - cen

VIOLIN I

Allegretto.

FINALE.

Musical score for Violin I, page 10, measures 1-66. The score is in G minor (three flats) and 2/4 time. It begins with a key signature change from three flats to two flats (F major) at measure 10. The piece is marked 'Allegretto' and 'FINALE'. The score includes various dynamics such as *dim.*, *cres.*, *f*, *p*, *pp*, and *fz*. Performance instructions include 'tiré' and 'tr' (trills). Fingerings and bowings are indicated throughout. The piece concludes with a final *f* dynamic at measure 66.

VIOLIN I

Musical score for Violin I, page 7, measures 20-66. The score is in G major (one sharp) and 2/4 time. It begins with a key signature change from G minor to G major at measure 20. The piece is marked 'VIOLIN I'. The score includes various dynamics such as *cres.*, *dim.*, *dolce*, *p*, *pp*, *f*, and *mf*. Performance instructions include 'tr' (trills) and 'dol.' (dolce). Fingerings and bowings are indicated throughout. The piece concludes with a final *mf* dynamic at measure 66.

Allegretto
con Variazioni.

5
10
15
20
25
30
35
40
45
50
55
60
65
70
75

p
cres.
dim.
pp
cres.
dim.
p
cres.
f
pp staccato
pousse
ff
p
pp
ff
p
legato
pp poussé

80
85
90
95
100
105
110
115
120
125
130
135
140

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



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VIOLIN II

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String Quartet in B flat

VIOLIN II

Louis Spohr Op.74 No. 2

All^o vivace.

tiré = \square poussé = ∇

5 tiré

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

Dynamic markings: *p*, *f*, *cres.*, *dim.*, *pp*, *fz*.

VIOLIN II

250

260

265

270

275

280

285

290

295

300

305

310

315

320

325

330

335

340

Dynamic markings: *f*, *dim.*, *p*, *cres.*, *pp*, *fz*, *f*, *ff*, *pp*.

FINE.

Musical score for Violin II on page 10, measures 165-245. The score consists of ten staves of music. Measure numbers are indicated at the beginning of each staff: 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, and 245. The key signature is two flats (B-flat and E-flat). The score includes various dynamics such as *dim.*, *cres.*, *f*, *p*, *fz*, and *pp*. There are also performance markings like *loco* and *tr*. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents.

Musical score for Violin II on page 3, measures 90-160. The score consists of ten staves of music. Measure numbers are indicated at the beginning of each staff: 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, and 160. The key signature is two flats (B-flat and E-flat). The score includes various dynamics such as *cres.*, *f*, *pp*, *dim.*, *p*, and *fz*. There are also performance markings like *loco*, *tr*, *tiré*, and *8va*. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. A dashed line labeled 'cen' and 'do' is present between the second and third staves.

165
pp
170
fz
175
fz
180
1
185
dim.
190
pp
cres. f
pizz. 195
dim.
1 200 arco
p tiré
205
210
cres. f
215
dim.
p
220
225
230
cres. f
235
1
3
240
dim.
p
245
pp
250
fz
fz
p
255
260
3

45
fz
50
dim.
55
pp
60
65
dim.
f
70
2
pp
75
80
85
90
95
100
dim.
pp
105
110
115
cres. f
120
125
pp
130
135
140
145
150
cres. f
ff
155
160
dim.
p
pp

85 *cres.* *f* *dim.* 1
 90 *pp* *tr* 1. 2. *dol.* 95
 100 *cres.* 1. 2. *dim.* *dim.* *p* *cres.*
 105 *dim.* *pp* *cres.* *f* 1. 2. 110 1
 115 *p* *cres.* *f*
 120
 125 *tr* *p* 130
 135
 140 *p*

Allegretto.

FINALE.

140 *p*
 15 *dim.* 10 1 15
 20 25 *cres.*
 30 *dim.* 35 40 *f* *p*

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

Larghetto. *dol.* *pp* *cres.* *f* *pp* *dim.* *pp* *3 3 3* *cres.* *dim.* *pp* *cres.* *dim.* *p* *30* *pp* *cres.* *dim.* *p* *35* *dim.* *cres.* *f* *pp* *dol.* *45* *pp* *cres.* *f* *dim.* *50* *pp* *55* *pp* *cres.* *f* *dim.* *60* *pp* *mf* *dim.*

Allegretto con Variazioni. *p* *1.* *2.* *10* *cres.* *dim.* *pp* *15* *20* *cres.* *dim.* *25* *p* *3* *0* *4* *3* *30* *cres.* *f* *dim.* *1.* *2.* *35* *staccato* *p* *pp* *40* *45* *f* *p* *50* *pp* *f* *tr* *55* *1.* *2.* *60* *tr* *65* *1.* *2.* *70* *p* *1* *pp* *75* *80* *1*



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STRING QUARTET

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VIOLA

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String Quartet in B flat

VIOLA

Louis Spohr Op.74 No. 2

Allo vivace.

Musical score for Viola, measures 1-90. The score is in B-flat major and 4/4 time. It begins with a first ending bracket at measure 1. Dynamics include *p*, *f*, *cres.*, *dim.*, *pp*, *fz*, and *pp*. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90 are marked. The piece concludes with a triplet of eighth notes at measure 90.

VIOLA

Musical score for Viola, measures 91-340. The score continues from the previous page. Dynamics include *f*, *cres.*, *pp*, *f*, *dim.*, *pp*, *f*, *cres.*, *f*, *dim.*, *pp*, *f*, *cres.*, *f*, *dim.*, *ritardando*, *pp*, *più Allegro*, *cres.*, *f*, *ff*, *dim.*, *p*, and *pp*. Measure numbers 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, and 340 are marked. The piece concludes with a first ending bracket at measure 340.

FINE.

VIOLA

Musical score for Viola on page 10, measures 115-225. The score consists of ten staves of music. It begins with a *cres.* marking and includes various dynamics such as *f*, *pp*, *fz*, and *ppp*. The piece concludes with a *pp* dynamic and a *dim.* marking. Measure numbers 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, and 225 are indicated throughout the score.

VIOLA

Musical score for Viola on page 3, measures 95-175. The score consists of ten staves of music. It begins with a *cres.* marking and includes various dynamics such as *f*, *pp*, *fz*, and *ppp*. The piece concludes with a *fz* dynamic and a *cres.* marking. Measure numbers 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, and 175 are indicated throughout the score.

180 *f*

185 *dim.*

190 *pp* *cres.* *f* *pizz.*

195 *dim.* *p* *arco*

210 *cres.* *f*

215

220 *dim.* *p*

225

230 *cres.* *f*

235

240 *dim.* *p*

245 *dim.* *pp*

250 *fz* *fz* *p*

255 *fz* *p*

260

265 *fz* *p*

Allegretto.

FINALE.

5 *p*

10 *dim.*

15

20

25

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

35

40 *fz* *fz*

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

50

55 *pp* *p* *cres.*

60

65 *f* *dim.* *<f* *pp*

70

75

80

85

90

95 *dim.* *pp*

100

105

110

tr 55
1. 2. 60 tr
65 1. 2. dim.
70 p 75 pp
80 85 cresc.
90 1. 2.
f dim. pp pp
95 100 cresc. f
1. 2. 105 dim. pp cresc.
110 1. 2. 115 cresc.
f p
120
tr 125 3 130 4 4 p
135
140 p

3 275 pp
280
285
290 cresc.
295 f
300 tr p
305 310
315 pp
320 0 1 pizz. 325 arco
330 1 335
cres. dim.
340 1 345 pp
350 morendo

Larghetto.

Musical score for Viola, page 6, starting with 'Larghetto.' The score consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 6/8. The music features various dynamics including *p*, *pp*, *f*, *ppp*, and *pppp*, along with crescendos and decrescendos. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated. The piece concludes with a *f* dynamic at the end of the final staff.

Continuation of the musical score for Viola, page 7, top section. It consists of three staves of music. The key signature remains one flat and the time signature is 6/8. Dynamics include *pp*, *dim.*, *ppp*, *cres.*, *f*, and *dim.*. Measure numbers 50, 55, and 60 are marked. The section ends with a *dim.* dynamic.

Allegretto
con Variazioni.

Musical score for Viola, page 7, starting with 'Allegretto con Variazioni.' The score consists of ten staves of music. The key signature is one flat and the time signature is 2/4. The music is characterized by rhythmic patterns and includes dynamics such as *p*, *pp*, *cres.*, *dim.*, *f*, and *ppp*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated. The piece features first and second endings, with the second ending marked 'staccato' at measure 35. The score concludes with a *pp* dynamic at measure 50.



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VIOLONCELLO

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75 arco 80

pizz. p

85

90 p f pizz. f p f p dim.

105

110 115

cres - - - - - cen

120 do f

130 135

cres - - - - - f

140 145

arco dol.

150

cres - - - - - cen do f ff

155 dim. 160 1 p pizz. 165

p pp

170 175 1

180 185 190

arco pizz.

195 arco p 200

cres - - - - - f dim.

205 210

fz fz

95

100

cres - - - - -

105

cen do f

110 1

2 115 3 4 5 6 7 120

4 4 125 4 0 1

130 pizz. 1 arco pp

0 0 135 0 0 0 pizz. arco

140 pizz. arco 145 1. 12.

cres. dim.

150 155

p p

160 165

1 arco 165

pizz. pp

170

cres - - - - - f ff fz

175 180 1

fz fz f

VIOLONCELLO

1 185

190 *pp*
pizz.

195
cres. *f* dim.

205
p arco

210
cres. *f*

215

220
dim. *p*

225

230
cres. *f*

235

240
dim. *p* dim. *pp*

245

250 *fz* *p* 255

260

VIOLONCELLO

125 *f* *p* *pp* 130

135

140 *p*

Allegretto.

FINALE. *p* pizz. 5

10 dim. 1 15

20 25 arco

30 *bb*⁰ pizz. *f* dim. *p* arco

35 40

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

55 1 *pp* *p* 60 *cres.*

65 70 2

3
f
tr⁵⁵
1. 2.
60 1 tr
f
65 tr
f
1. 2.
dim. p
70
75
pp
80
1
85
cres. f dim. pp
90
95
p
cres. ---
100
1. 2.
f dim. dim. p
cres. dim.
110
1. 2.
pp
cres. f p
115
cres. f
120

265
fz p pp
270
275
280
285
290
cres. ---
295
f
300
1 p 2 3 305 4 5 6 7 8
310
315
0
320
pizz. arco
p pp
325
pizz. arco 1 2 3 335 4 5
cres. --- cen ---
6 7 8 340
do dim. --- p
345 1 2
pp
3 4 5 350 6 7
morendo

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 of the 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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4503
MM148