

391

morendo

morendo

morendo

morendo

397

f

f

f

f

# STRING QUARTET in G

Allegro  $\text{♩} = 80$

I

Louis Spohr (1784-1859)  
Op.82 No.2

p

f

p

f

p

f

dimin.

p

dimin.

pp

cresc.

f

dimin.

p

dimin.

pp

cresc.

f

dimin.

p

dimin.

pp

cresc.

f

dimin.

p

p

p

p

pp

cresc.

f

pp

cresc.

f

pp

cresc.

f

pp

cresc.

f

28 **B**

dimin. p

34

p

39

cresc. f

43

dimin. pp

362 **Q**

p fz

370

mf fz

378

mf fz

384 **R**

dimin. pp

Musical score for measures 337-343. The score is written for three staves (treble, middle, and bass clefs). It features a complex, rhythmic texture with many sixteenth notes and slurs. The key signature has one sharp (F#).

Musical score for measures 344-348. The score is written for three staves. It continues the complex rhythmic texture from the previous system. A dynamic marking of *fz* (forzando) is present at the end of the system.

Musical score for measures 349-354. The score is written for three staves. It features a mix of dynamics, including *p* (piano) and *fz* (forzando). The texture remains complex with many sixteenth notes.

Musical score for measures 355-360. The score is written for three staves. It includes dynamic markings such as *f* (forte), *fz* (forzando), and *dimin.* (diminuendo). The texture is complex and rhythmic.

Musical score for measures 47-52. The score is written for three staves. It begins with a section marked 'C' in a box. The texture is complex and rhythmic. Dynamic markings include *dimin.* and *pp* (pianissimo).

Musical score for measures 53-59. The score is written for three staves. It features a mix of dynamics, including *pp* (pianissimo), *f* (forte), *dimin.* (diminuendo), and *p* (piano). The texture is complex and rhythmic.

Musical score for measures 60-65. The score is written for three staves. It features a mix of dynamics, including *pp* (pianissimo) and *cresc.* (crescendo). The texture is complex and rhythmic.

Musical score for measures 66-71. The score is written for three staves. It includes dynamic markings such as *dimin.* (diminuendo), *pp* (pianissimo), and *cresc.* (crescendo). The texture is complex and rhythmic.

D

71

71

*f*

*f*

*f*

*f*

75

75

*f*

79

79

*f*

84

*dimin.*

*pp*

*pp*

*pizz.*

*pp arco pizz. arco pizz. arco*

*dimin.*

*pp*

313

313

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

319

319

*dimin.*

*dimin.*

*p*

*dimin.*

*p*

*dimin.*

*p*

325

325

331

331

*f*

*f*

*f*

*f*

287

293

299

306

90

96

103

110

116

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

120

*f*  
*f*  
*f*  
*f*

124

*pizz.*  
*arco*

129

*pizz.*  
*arco*  
*pizz.*  
*arco*  
*pizz.*  
*arco*  
*dimin.*  
*dimin.*  
*dimin.*

263

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

269

275

281

*M*  
*f*  
*f*  
*f*  
*f*  
*f*

237 **K**

dimin. p fz fz

dimin. p p p

dimin. p p p

dimin. p p p

243

fz fz fz fz fz fz fz

p p p p

p p p p

p p p p

249

p cresc. f p

p cresc. f p

p cresc. f p

p cresc. f p

256 **L**

135 **G**

pp pp f

dimin. pp f

pp f

142

dimin. f

dimin. f

p f

dimin. f

148 **H**

dimin. p

dimin. p

p p

dimin. p

153

cresc. cresc.

cresc. cresc.

cresc. cresc.

cresc.

157

*f*

162

*dimin.* *pp*

168

*f* *dimin.* *pp*

175

*cresc.* *dimin.*

210

216

*dimin.* *pp*

224

*pp* *fz* *cresc.* *fz*

231

*fz* *pp*



184

191

198

204

J

181

185

189

194

12  
206 **K**

pp cresc. cresc. cresc. cresc. cresc.

arco pizz. arco pizz. arco pizz. arco

206

f dimin.

212 **L**

p cresc. cresc. cresc. cresc.

219

f f f

157 **G**

fz cresc. f cresc. f cresc. f

164

dimin. p dimin. dimin. p

171

p cresc. cresc. cresc. cresc.

178 **H**

p cresc. cresc. cresc. cresc.

131

*fz fz fz fz fz* *dimin.*  
*dimin.*  
*dimin.*  
*dimin.*

138

*fz fz fz*  
*fz p f f*

144

*fz fz*  
*p f p fz fz*

150

*fz fz*  
*fz*

224

227

**Adagio** ♩ = 138

1 II

*p fz p f dimin. pp fz*  
*p fz p f dimin. pp fz*  
*p fz p f dimin. pp fz*  
*p fz p f dimin. pp fz*

6

*p pp mf pp*  
*p pp mf pp*  
*p pp mf pp*  
*p pp mf pp*

**A**

**B**

**F**

75 **D**

82

90

97 **E**

23

26 **C**

29

32 **D**

35

pp p fz p

pp p fz p

pp p fz p

pp p fz p

40

**E**

f dimin. pp fz p pp

f dimin. pp fz p pp

f dimin. pp fz p pp

f dimin. pp fz p pp

45

mf pp fz dimin.

mf pp fz dimin.

mf pp fz dimin.

mf pp fz dimin.

49

**F**

p fz dimin.

p fz dimin.

p fz dimin.

p fz dimin.

51

**C**

p cresc.

p cresc.

p cresc.

p cresc.

57

p cresc.

p cresc.

p cresc.

p cresc.

63

f

f

f

f

69

dimin.

dimin.

dimin.

dimin.

25

*fz* *fz* *fz* *fz* *dimin.* *fz* *p* *cresc.*  
*p* *f* *p* *f* *dimin.* *p* *cresc.*  
*p* *f* *p* *f* *dimin.* *p* *cresc.*  
*p* *f* *p* *f* *fz* *fz* *dimin.* *p* *cresc.*

32 **B**

*f* *p*  
*f* *p*  
*f* *p*  
*f* *p*

39

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

45

*f*  
*f*  
*f*  
*f*

52

*pp* *mf*  
*pp* *mf*  
*pp* *mf*  
*f* *pp* *mf*

56

*pp* *f* *dimin.* *p*  
*pp* *f* *dimin.* *p*  
*pp* *pizz.* *arco* *pizz.* *arco* *f* *dimin.* *p*  
*pp* *f* *dimin.* *p*

59

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

62 **G**

*p* *dimin.* *pp* *cresc.* *fz* *dimin.*  
*p* *dimin.* *cresc.* *fz* *dimin.*  
*p* *dimin.* *cresc.* *fz* *dimin.*  
*p* *dimin.* *cresc.* *fz* *dimin.*





66 **D**

dimin. p

dimin. p

dimin. p

dimin. p

72

f p

f p

f p

f p

77

f p

f p

f p

f p

81 **CODA** 8va

f

f

f

f

Polacca D.C. senza replica e poi la Coda

11

p

p

arco

f p

16 **A**

f p

f p

f p

f p

21

p 3 cresc.

cresc.

cresc.

p 3 cresc.

25

p cresc.

cresc.

cresc.

mp cresc.

**B**

29 *f* 3 3 3 *f* *p* *pizz.* *f* *f* *p*

35 *f* *p* *p* *f* *p* *f* *p*

39 *p* 1. *f* *p* *arco* *p* *f* *p*

**Trio**

43 2. *pp* *pp arco* *fp* *dim.* *fp* *fp*

48 2 1 3 *f* *p* *f* *p*

**C**

53 *p* *f* *p* *f* *p*

57 4 3 4 4 4 4 3 *f* *p* *f* *p*

63 *f* *p* *f* *f* *f* *f*

Spohr's string quartet Op.82 No.2 was published in 2003 by Merton Music in a facsimile of the early 19th. century edition by Schlesinger in Berlin. The copy quality is not good, and when Vaughan Jones, leader of the Manor House Quartet, chose the work for inclusion in the Quartet's repertoire he set about making a modern setting. With the co-operation of Keith Warsop, Chairman of the Spohr Society of Great Britain he obtained a photocopy of Spohr's autograph and it is this, incorporating all of Spohr's own fingering, which is the basis of this new edition. We acknowledge with gratitude his generosity in making his setting available to Merton Music.

# MERTON MUSIC

## S P O H R

String Quartet in G  
Op. 82 No. 2

### SCORE

Merton Music  
8 Wilton Grove  
London SW19 3QX England  
Phone: 020 8540 2708 (+44 20 8540 2708)  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)  
[www.ourtext.co.uk](http://www.ourtext.co.uk)

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