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e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

VIOLIN I

# QUINTETT

Op. 7

für

2 Violinen, 2 Violon und Violoncell

componirt

von

## LOUIS SPOHR.

Op. 144.

Eigenthum des Verlegers.  
Eingetragen in das Verzeichniss.

Pr. 3 Thlr.

Leipzig

im Bureau de Musique von C. F. Peters

Entf. Stat. Hall.

London, J. J. Ewer & Co. — C. Scheurmann.

St. Petersburg, M. Berman.

1736.



ardGoldmarkGouvyGrädenerGriegGrillGrützmacherHalmHänseHaydnHeidrichHennessyHepworthHérítteViardotHermannHerrmannHerzogenbergHeubn  
RüferSauzaySchaffnerScharwenkaSchmittScholzSchubertSconfrinoShieldSimonettiSokolovSpeyerSpindlerSpohrStamitzStanfordStatkowskiSten  
erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelJunsteneHittentempererJadassohnJansoJentschJenckeKielKirchnerKlughardtKopylovKortekreihKreitschmannKreutzerKrommerKrugKudelskiKuhlaulachnerLeel  
gmarStephensStrebenSvendsonTandevTaubertThieriotThernThomasThullieddyVanhalVerVerhulstVerlingVolkmannVortiWalterWeyermannWichmannWilimWolfWolffWolffWolffWoodZelenski

□ Abstrich.  
v Aufstrich.  
... Bebung. (Vibrato)

# QUINTETTO. VIOLINO PRIMO

L. Spohr, Op. 144.

Allegro moderato.

The musical score for Violino Primo consists of 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as dynamics (p, pp, f, cresc., dimin.), articulation (accents, slurs), and performance instructions (Abstrich, Aufstrich, Bebung). Fingerings and bowings are indicated throughout the piece.

VIOLINO PRIMO

The musical score for Violino Primo consists of 13 staves of music. The notation includes various dynamics such as *f*, *tr.*, *crese.*, *dim.*, *pp*, and *ppp*. It also features performance markings like *v*, *tr.*, and *sopra la 4ta*. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs, and is marked with first and second endings (I. and II.).

VIOLINO PRIMO.

VIOLINO PRIMO

FINE.

VIOLINO PRIMO

Musical score for Violino Primo, page 16. The score consists of 12 staves of music in G major. It features various dynamics including *f*, *p*, *pp*, and *sfz*, along with performance markings such as "cresc.", "dimin.", and "tr". The music includes complex rhythmic patterns, triplets, and slurs.

VIOLINO PRIMO

Musical score for Violino Primo, page 5. The score consists of 12 staves of music in G major. It features various dynamics including *pp*, *f*, and *p*, along with performance markings such as "cresc.", "dimin.", and "tr". The music includes complex rhythmic patterns, triplets, and slurs.

VIOLINO PRIMO

14

VIOLINO PRIMO

*p* *f* *cresc.* *f* *dim.* *f* *f* *ppp* *cresc.* *f* *dim.*

VIOLINO PRIMO

15

VIOLINO PRIMO

*f* *dimin.* *cresc. f* *dimin.* *p* *cresc. f* *p* *dimin.* *f* *dimin.* *ppp* *f* *dim.* *p* *dim.*

VIOLINO PRIMO

Musical score for Violino Primo on page 14. The score consists of ten staves of music. Dynamics include *p*, *cresc.*, *f*, *dimin.*, *pp*, *ppp*, *f*, *pp*, *ppp*, and *sf*. Fingerings are indicated with numbers 1-4 and 0. A trill is marked with "tr." on the eighth staff. The key signature is one sharp (F#).

VIOLINO PRIMO

Musical score for Violino Primo on page 7. The score consists of ten staves of music. Dynamics include *p*, *cresc.*, *f*, *dimin.*, *ppp*, *f*, *cresc.*, *p*, *cresc.*, *f*, *pp*, *f*, and *f*. Fingerings are indicated with numbers 1-4 and 0. A trill is marked with "tr." on the second staff. The instruction "sopra la 3za" is present on the second staff. The key signature is one sharp (F#).

VIOLINO PRIMO

LARGHETTO.

VIOLINO PRIMO

Allegro.



VIOLINO PRIMO

Musical score for Violino Primo on page 12, measures 1-12. The score consists of ten staves of music in G major. It begins with a mezzo-forte (*mf*) dynamic and features various articulations such as slurs, accents, and trills. The dynamics fluctuate, including crescendos, decrescendos, and fortissimo (*f*) passages. The notation includes sixteenth and thirty-second notes, often beamed together, and rests.

VIOLINO PRIMO

Musical score for Violino Primo on page 9, measures 1-12. The score consists of ten staves of music in G major. It begins with a mezzo-forte (*mf*) dynamic and includes a ritardando (*ritard.*) marking. The tempo is marked *a tempo*. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics range from pianissimo (*pp*) to fortissimo (*f*). The notation includes slurs, accents, and trills.

VIOLINO PRIMO

MENUETTO.

mf  $\leftarrow$  f dim. pp

cresc.  $\leftarrow$  f

f p f f

p pp

cresc.  $\leftarrow$  f

dimin.  $\leftarrow$  mf f dim.

p cresc.  $\leftarrow$  f dim. pp

cresc.  $\leftarrow$  f

f p f

VIOLINO PRIMO

TRIO.

dol.  $fz \rightarrow p^2$

cresc.  $\leftarrow$  f p

cresc.  $\leftarrow$  f dimin.

p

cresc.  $\leftarrow$  f

dim. pp

cresc.  $\leftarrow$  f p

cresc.  $\leftarrow$  f

dim. pp

cresc.  $\leftarrow$  f

pp

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St. Petersburg, M. Bernart.

1736.



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RüferSauzaySchaffnerScharwenkaSchmittScholzSchubertSconfinoShieldSimoneSokolovSpeyerSpindlerSpohrStamitzStanfordStatkowskiSten  
erHillerHoffmeisterHoffstetterHofmannHofmannHummelHunstoneHüttnerHüttnerJadassohnJonasJensenJentschJerabekKielKirchnerKlinghardtKopylovKortekrehlKretschmannKreutzerKrommerKrugKudelskiKuhlaulachnerLeel  
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□ Abstrich  
V. Aufstrich  
... Bebung

# QUINTETTO. VIOLINO SECONDO

L. Spohr. Op. 144.

Allegro moderato.

Violino Secondo score, Quintetto by L. Spohr, Op. 144. The score consists of 11 staves of music in G major, 3/4 time. It includes various dynamics such as *p*, *cresc.*, *f*, and *pp*, and performance instructions like *pizz.* and *arco*.

# VIOLINO SECONDO

Continuation of the Violino Secondo score, consisting of 11 staves of music. It includes dynamics such as *p*, *cresc.*, *f*, *pp*, and *morendo*, and concludes with the word **FINE**.

VIOLINO SECONDO

arco 1

pp

f

p

f

p

f

pp

cresc. - - - - - f

p

cresc.

dim.

VIOLINO SECONDO

f

p

cresc. - - - - -

p

cresc. - - - - - f

dimin. - - - - - p

f

cresc. - - - - - f

dim. p

cresc. - - - - -

dimin.

tr

p

cresc. - - - - -

dimin. p

cresc. - - - - - f

3

p

cresc. - - - - - f

ppp

cresc. - - - - - f

dim.

p

cresc. - - - - - f

0 3 >

p

ppp

4 1

ppp

ppp

cresc. - - - - - f

dim. p

ppp

cresc. - - - - - f

dim. p

VIOLINO SECONDO

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

*p* *cresc.*

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

*dimin.* *pp* *cresc.* *f* *dim.* *pp*

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

*pp* *cresc.* *f*

*pp* *cresc.*

*pizz.* *arco* *pizz.* *arco* *f* *p*

VIOLINO SECONDO

*p* *cresc.* *f*

*p* *f* *dim.*

*f* *pp*

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

*dim.* *p*

*f* *pizz.* *f*

*arco* *pizz.* *arco* *f* *p* *fz* *p*

*fz* *p* *pp*

*cresc.*

*pizz.* *f* *pp* *arco* *f*

VIOLINO SECONDO

Musical score for Violino Secondo, page 12. The score consists of ten staves of music in G major. It features various dynamics including *p*, *cresc.*, *f*, *dim.*, and *pp*. There are also performance markings such as *tr.* and *nuen - do*. The music includes several slurs, accents, and fingering numbers (e.g., 4, 0, 4, 2, 3, 1, 4, 1).

VIOLINO SECONDO

Musical score for Violino Secondo, page 5. The score consists of ten staves of music in G major. It features various dynamics including *p*, *cresc.*, *f*, *dim.*, and *pp*. There are also performance markings such as *tr.*, *nuen - do*, and *1*. The music includes several slurs, accents, and fingering numbers (e.g., 2, 3, 4, 3, 4, 3, 2, 1, 0, 2).

VIOLINO SECONDO

LARGHETTO.

1 *p* *tr* *cresc.*

3 *pp* *mf*

4 *cresc.* *mf*

4 *f*

*pp* *tr* *tr*

*p* *pp* *cresc.*

2 *p* *pp*

VIOLINO SECONDO

*p* *pp* *f* *dim.* *p* *pp* *pizz.*

*arco* *ff* *p* *p*

Allegro.

FINALE. 1 *p* *f* *dim.* *p* *f*

*p* *cresc.*

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

*f* *dim.* *p*

*f* *pp*

1



VIOLINO SECONDO

*p* *cresc.* *f* *dim.* *pp*  
*cresc.* *f* *p*  
*f* *p*  
*f* *p*  
*pp* *cresc.*  
*f*  
*p* *cresc.* *f* *dim.* *p*  
*cresc.* *pp*  
*cresc.* *f* *p* *f*  
*p* *f* *pp* *f* *p*

VIOLINO SECONDO

*cresc.* *mf* *p* *cresc.* *mf*  
*p* *ritard.*  
*a tempo* *tr* *cresc.* *pp*  
*mf*  
*pp*  
*pp*  
*3* *2* *cresc.* *mf*  
*cresc.* *mf*  
*f* *pp*  
*tr* *tr* *pp* *f* *p*  
*f* *p* *pp* *f* *p*

VIOLINO SECONDO

MENUETTO. 

VIOLINO SECONDO

TRIO. 

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## VIOLA I

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Op. 144  
für  
2 Violinen, 2 Violen und Violoncell  
componirt  
von  
**LOUIS SPOHR.**  
Op. 144. Eigentum des Verlegers. Eingetragen in das Verzeichniss. Pr. 3 Thlr.  
Leipzig  
im Bureau de Musique von C. F. Peters  
Entst. Stat. Hall.  
London, J. J. Ewer & Co. - G. Scheurmann  
St. Petersburg, M. Bernart  
1836.  


□ Abstrich.  
V. Aufstrich.  
\*\*\* Behung.

# QUINTETTO. VIOLA PRIMA

L. Spohr. Op. 144.

Allegro moderato.

The musical score for Viola Prima consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro moderato.' The first staff contains a melodic line starting with a piano (*p*) dynamic, followed by a repeat sign and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second staff continues the melodic line with a pianissimo (*pp*) dynamic. The third staff features a forte (*f*) dynamic, a piano (*p*) dynamic, and a crescendo (*cresc.*). The fourth staff includes a crescendo (*cresc.*) and a pianissimo (*pp*) dynamic. The fifth staff is marked 'con espressione' and features a fortissimo (*fz*) dynamic. The sixth staff begins with a fortissimo (*fz*) dynamic, a pianissimo (*pp*) dynamic, and a crescendo (*cresc.*). The seventh staff starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The eighth staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The ninth staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The tenth staff features a piano (*p*) dynamic, a pizzicato (*pizz.*) section, and an arco section.

VIOLA PRIMA

The musical score for Viola Prima, page 3, consists of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *f*, *p*, *cresc.*
- Staff 2: *f*, *p*, *cresc.*
- Staff 3: *p*, *cresc.*, *f*
- Staff 4: *dimin.*, *p*
- Staff 5: *tr*, *f*
- Staff 6: *p*, *cresc.*, *f*, *p*, *cresc.*
- Staff 7: *tr*, *dim.*, *p*, *cresc.*, *f*
- Staff 8: *p*, *pp*, *cresc.*, *f*
- Staff 9: *dim.*, *p*, *cresc.*, *f*, *p*
- Staff 10: *pp*, *2*, *1.*, *1.*, *2.*

VIOLA PRIMA

II.

*pp* *cresc.* *f* *p* *pp* *cresc.* *f* *dim.*

*pp* *cresc.* *f*

*p* *cresc.* *f* *dim.* *pp*

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

*cresc.* *pp*

*con espressione* *fz* *fz* *pp*

*cresc.* *f*

*dimin.* *p* *cresc.*

*f* *p* *cresc.*

VIOLA PRIMA

*f* *p* *f* *tr.*

*p* *p*

*pp* *cresc.*

*f* *dim.* *p*

*p* *cresc.* *ff*

*dim.* *p* *pp*

*p* *pp* *f* *dim.*

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

*dim.* *pp* *cresc.* *f* *dim.* *pp* *morendo*

VIOLA PRIMA

pp f dim. p pp

pp f

p f dim. p

pp f

pizz. arco p pizz. f

arco p fz p fz p fz

p fz pp cresc.

f

dim. pp

VIOLA PRIMA

p cresc. f p pizz. arco p

f p cresc.

f p cresc.

p cresc. f

dim. p

f p

cresc. dimin. p

f p pp cresc. f

dim. p cresc. f p

pp cresc. f

p cresc. f

pp cresc. f

VIOLA PRIMA

LARGHETTO.  $\text{3/4}$

*p* *cresc.* *pp* *mf* *pp* *cresc.* *mf* *dim.* *pp* *tr* *pp* *p* *pp* *cresc.* *f* *p* *pp* *cresc.* *mf*

VIOLA PRIMA

*p* *pp* *cresc.* *f* *pizz.* *arco* *pp* *pp* *cresc.* *f* *p* *f* *p* *pp* *cresc.* *f* *pp* *pp* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *f* *pp* *f*



VIOLA PRIMA

pp cresc. p cresc.

f pp cresc.

f p f p

f p

pizz. arco

ff p

Allegro.

pp p f pp

p dim. p cresc.

dim. p pp p f

f dim. p pp

f p pp

f p pp f dim. p

VIOLA PRIMA

p cresc. mf p

ritard. a tempo cresc.

pp

pp

cresc. mf

dim. p pp

pp f p

f dim. p

VIOLA PRIMA

MENUETTO.  $\text{3/4}$

*p* *cresc.* *f*

*pp* *cresc.*

*f* *p* *f*

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

*pp* *pp* *pp*

*cresc.* *f*

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

*f* *pp* *cresc.*

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

**TRIO.** *f* *pp* *mf* *p*

*p* *pp*

*cresc.* *f* *dim.*

VIOLA PRIMA

*f* *p*

*cresc.* *f*

*dim.*

*pp* *f* *p*

*p* *cresc.*

*f* *p* *tr*

*pp* *p* *cresc.*

*f* *pp*

*cresc.* *f* *p*

*p* *f*

*p* *pp*

*cresc.* *f* *dim.*

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von

**LOUIS SPOHR.**

Op. 144.      Eigentum des Verlegers.      Pr. 3 Thlr.  
Eingetragen in das Verzeichniss.

*Leipzig*


*im Bureau de Musique von C. F. Peters*

Entst. Stat. Hall.

London, J. J. Ewer & Co. — G. Schumann.

St. Petersburg, M. Berman.

1836.



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□ Abstrich.  
∨ Aufstrich.  
\*\*\* Behung.

# QUINTETTO. VIOLA SECONDA

L. Spohr, Op. 144.

Allegro moderato.

Musical score for Viola Seconda, page 2. The score consists of ten staves of music. Dynamics include *p*, *pp*, *cresc.*, *f*, and *ff*. Articulations include *pizz.* and *arco*. Fingerings are indicated by numbers 1, 2, 3, and 4. The music features a variety of rhythmic patterns and melodic lines.

# VIOLA SECONDA

Musical score for Viola Seconda, page 11. The score consists of ten staves of music. Dynamics include *pp*, *p*, *f*, *ff*, *dim.*, and *morendo*. Articulations include *arco* and *pizz.*. The music continues with complex rhythmic and melodic structures.

VIOLA SECONDA

*p* *p* *cresc.* *f* *p*  
*p* *pp* *p* *f* *dim.*  
*pp* *p* *f* *dim.* *p*  
*pp*  
*f* *dim.* *p* *f*  
*dim.* *pp*  
*f* *p*  
*pizz.* *arco* *pizz.*  
*f* *p* *f*  
*arco*  
*p* *fz* *p* *fz* *p* *fz*  
*p* *fz* *pp* *cresc.*  
*f* *pizz.*

VIOLA SECONDA

*p* *dim.* *f* *p*  
*pp* *cresc.* *f* *p* *cresc.*  
*f* *p*  
*pp* I. II.  
*pp*  
*pp*  
*cresc.* *f* *p* *pp* *cresc.* *f* *dim.*  
*cresc.* *f*  
*f* *f* *pp*  
*cresc.* *f* *dim.* *pp*  
*f* *f* *pp*  
*cresc.* *f* *dim.* *pp*  
*f* *p* *cresc.* *cresc.* *pp*

VIOLA SECONDA

*pp*  
*f*  
*p*  
*f*  
*p*  
*f*  
*cresc.*  
*f*  
*f*  
*pizz.*  
*f*  
*f*  
*p*  
*p*  
*f*  
*arco*  
*3*  
*p*  
*cresc.*  
*f*  
*f*  
*p*  
*cresc.*  
*f*  
*dimin.*  
*p*  
*2*  
*f*  
*p*  
*cresc.*  
*dim.*  
*p*  
*f*  
*p*  
*pp*  
*cresc.*  
*f*  
*1*  
*p*  
*cresc.*  
*f*  
*p*  
*pp*  
*cresc.*  
*f*

VIOLA SECONDA

*dim. p*  
*f*  
*dim. p*  
*f*  
*f*  
*f*  
*p*  
*pp*  
*cresc.*  
*f*  
*pizz.*  
*arco*  
*pp*  
*cresc.*  
*f*  
*p*  
*f*  
*pp*  
*cresc.*  
*f*  
*5*  
*pp*  
*cresc.*  
*f*  
*dim.*  
*p*  
*cresc.*  
*f*

VIOLA SECONDA

VIOLA SECONDA

VIOLA SECONDA

pp mf cresc. pp mf dim. p pp f p f p

MENUETTO. pp cresc. f pp cresc. f pp cresc. f pp cresc. f pp dim. p

VIOLA SECONDA

cresc. f pp cresc. f p f p TRIO. pp fz p cresc. dim. p cresc. f dim. p cresc. f dim. p cresc. f pp cresc. f pp cresc. f pp cresc. f



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(Prices current 1.1.02)

**QUINTETT**

Op. 7  
für

**2 Violinen, 2 Violon und Violoncell**

componirt  
von

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□ Abstrich  
v. Aufstrich  
... Bebung

# QUINTETTO. VIOLONCELLO

L. Spohr. Op. 144.

Allegro moderato.

3

The musical score for the Violoncello part of the Quintetto by Ludwig Spohr, Op. 144, is written in bass clef, 3/4 time, and B-flat major. The tempo is marked 'Allegro moderato.' The score begins with a triplet of eighth notes. The first staff features a triplet of eighth notes followed by a series of eighth notes with a 'p' dynamic and a 'cresc.' marking. The second staff continues with eighth notes and a 'pp' dynamic. The third staff shows a mix of eighth and sixteenth notes with 'f' and 'p' dynamics. The fourth staff consists of sixteenth notes with 'p' and 'pp' dynamics. The fifth staff features sixteenth notes with a 'pp' dynamic. The sixth staff has eighth notes with a 'pp' dynamic. The seventh staff includes eighth notes with 'fz', 'cresc.', and 'f' markings. The eighth staff continues with eighth notes and a 'p' dynamic. The ninth staff shows eighth notes with 'cresc.' and 'f' markings. The final staff concludes with eighth notes, 'pizz.' marking, and 'p', 'cresc.', and 'f' dynamics.

VIOLONCELLO

arco  
p

pp

cresc. f

dim. p

f

dim. p

cresc. ff

dim. pp

pizz. arco pp

arco p

cresc. f

dim. f

p

dim. pp

cresc.

f

dim. pp

morendo

FINE.

VIOLONCELLO

arco  
p

p

f

p

cresc. f

pizz. p

cresc. f

p

cresc. f

arco p

f

p

cresc.

f

dim. p

cresc. dim.

p

cresc. f

p

pp

cresc. f

dim. p

cresc. f

pizz. arco pizz.

p

I. arco

II. 2 pizz. 2

VIOLONCELLO

Violoncello score for page 4, measures 1-12. The piece is in G major (one sharp) and 3/4 time. The notation includes various dynamics and articulations:

- Measure 1: *pizz.* (pizzicato), *arco* (arco), *pp* (pianissimo).
- Measure 2: *pp*, *cresc.* (crescendo).
- Measure 3: *pp*, *cresc.*, *fz* (forzando).
- Measure 4: *p* (piano), *ppp* (pianissimissimo), *cresc.*, *fz*, *dim.* (diminuendo).
- Measure 5: *ppp*, *cresc.*, *f* (forte).
- Measure 6: *p*, *cresc.*, *f*, *p*, *cresc.*, *f*.
- Measure 7: *dim.*, *pp*, *cresc.*.
- Measure 8: *f*, *dim.*, *ppp*.
- Measure 9: *f*, *p*.
- Measure 10: *p*, *ppp*.
- Measure 11: *ppp*.
- Measure 12: *ppp*.

VIOLONCELLO

Violoncello score for page 13, measures 13-24. The piece is in G major (one sharp) and 3/4 time. The notation includes various dynamics and articulations:

- Measure 13: *arco*, *pp*, *cresc.*, *f* (forte), *dim.* (diminuendo).
- Measure 14: *p*, *cresc.*, *f*, *dim.*.
- Measure 15: *pizz.* (pizzicato), *arco*, *p*, *ppp*.
- Measure 16: *f*, *arco*, *ppp*.
- Measure 17: *f*, *arco*, *ppp*.
- Measure 18: *p*, *pizz.*, *f*, *p*, *arco*.
- Measure 19: *pizz.*, *arco*, *f*, *p*, *pp*.
- Measure 20: *fz* (forzando), *ppp*, *cresc.*, *f*.
- Measure 21: *pizz.*.
- Measure 22: *arco*, *ppp*.
- Measure 23: *pizz.*, *f*.
- Measure 24: *arco*, *pizz.*, *p*, *f*, *p*, *1* (first ending).

VIOLONCELLO

arco  
ppp

cresc. - - - - - f p f

arco pizz. arco  
p

ppp

cresc. f

dim. p cresc. f dim. p

dim. ppp

cresc. f dim.

ppp cresc. f dim.

pizz. p

VIOLONCELLO

cresc. - - - - - f

p cresc.

f p cresc. p

cresc. f p p

cresc. p cresc. dim. p arco p

f p

p cresc. p

p f p ppp cresc.

dim. p cresc. f

VIOLONCELLO

*pizz.* *arco* *pizz.*  
*p* *pp* *cresc.* *f* *pp*  
*pp* *cresc.* *f* *pp*  
*cresc.* *f*  
*pizz.* *arco*  
*p* *pp*

**LARGHETTO.**  
*p* *pp* *mf* *cresc.* *mf* *dim.*  
*pp* *pp*

VIOLONCELLO

**Allegro.**  
**FINALE.** *pp* *cresc.* *f*  
*dim.* *p* *pp* *cresc.* *f*  
*dim.* *p* *pizz.*  
*arco* *pp* *cresc.* *f*  
*dim.* *p* *cresc.* *f*  
*dim.* *p* *pizz.* *arco* *pp*  
*f*  
*p* *dim.* *pp*  
*cresc.* *f*  
*pizz.*

VIOLONCELLO

pp cresc. f pizz. p

arco f p f

f f

p pp cresc.

f pp cresc.

pizz. p arco f pizz. p

arco f p f

f 1 2 3 4 5

6 7 1 1 dim. p

pizz. pp arco ff p

VIOLONCELLO

p pp

cresc. f p

ritard. a tempo

cresc. f pp

cresc. mf

pp cresc. mf

dim. pp tr

pp f p f

p f p pp f p

VIOLONCELLO

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

*pizz.* *p* *f* *arco*

*p* *f*

*f*

*p* *pp*

*cresc.* *f*

*pp* *cresc.* *f* *pizz.* *p*

*f* *f* *pizz.* *p*

*arco* *f* *p* *f*

VIOLONCELLO

*f*

TRIO. *pizz.* *pp* *f* *p* *arco* *pizz.*

*arco* *p* *f*

*f* *pizz.* *pp*

*f* *p*

*cresc.* *f* *pizz.* *pp* *arco*

*f* *p* *pizz.* *arco* *p*

*cresc.* *f* *I.*

*II.* *p* *I.*



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## SPOHR

### String Quintet No.7 in G minor Op.144

Louis Spohr was ranked as one of the great composers for much of the 19<sup>th</sup> 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 as Kapellmeister in Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

His output of chamber music for string ensemble totals 48, made up of 36 quartets, seven quintets, a sextet and four double quartets. The first two quintets date from 1813 - 14 during his time in Vienna where he became friendly with Beethoven, but the remainder were all written in his Kassel period. The seventh and last was composed in October and November 1850, a worrying time for Spohr, which possibly found an outlet in the feeling of melancholy and unease which permeates much of the quintet. He had espoused the outbreak of the 1848 revolution with great enthusiasm, a fact which incurred the enmity of his princely employer in Kassel. During September 1850 the prince's autocratic authority was re-imposed as martial law was declared, while in December, a few weeks after Spohr had completed the quintet, 4000 Prussian soldiers marched into Kassel to reinforce the crackdown.

The despairing Spohr wrote to a friend: "Our position is desperate! The cowardice of the Prussian Government has robbed us and the whole of Germany of the freedom we have won, and unfortunately there is no hope that this generation will see a second and, let us hope, successful rising of the German nation. If I were not too old I would now emigrate to the free country of America."

In the quintet's first movement, even the warmly lyrical second subject, coloratura embellishment by the first violin and the major key conclusion fail to dispel the underlying mood of uneasiness. Again, the noble E major main theme of the Larghetto alternates with unsettled sections which return three times to the opening melody, as if homing in on a beam of light. Brahms is not far away in the syncopated opening of the Menuetto whose G minor emphasises once more the basic mood of the work. The G major Trio acts as a counterbalance, though this is also absorbed into the minor tonality in the coda. The barcarolle-style finale offers a relaxed G major resolution to the tensions of earlier events, but even here the music gently fades away instead of rising to an optimistic conclusion.

Keith Warsop  
Chairman, Spohr Society of Great Britain

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