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The musical score for Violin I is presented in a single system with 50 measures. It starts with a treble clef and a 6/8 time signature. The tempo is marked 'Allo vivace.' The score includes various dynamics such as *f*, *p*, *dim.*, and *cres.*. Technical markings include *tiré* and *poussé*. The score is annotated with fingerings (e.g., 0, 1, 2, 3, 4) and slurs. The key signature is one flat (A minor).

This page of a Violin I score contains ten staves of music. The notation includes various rhythmic values, slurs, and fingerings. Performance markings such as *cres.*, *dim.*, *p*, *ff*, *pp*, *fz*, *f*, *tr*, and *dol.* are used throughout. Measure numbers 69, 70, 110, and 120 are indicated. The music features complex passages with triplets, sextuplets, and sixteenth-note runs.

This page of a violin I musical score contains measures 130 through 200. The music is written in a single system with ten staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 130, 140, 150, 160, 170, 180, 190, and 200 are clearly marked at the beginning of their respective staves. The dynamics range from *pp* (pianissimo) to *fz* (forzando), with markings for *dim.* (diminuendo), *cres.* (crescendo), and *tr* (trills). The word "tiré" is used to indicate specific bowing techniques. The notation includes eighth and sixteenth notes, often beamed together, and rests. The overall texture is dense and technically demanding.

Musical score for Violin I, page 4. The score consists of ten staves of music. It begins with a key signature of one sharp (F#) and a common time signature. The music features various dynamics including *p*, *f*, *ff*, and *dim.*. Fingerings are indicated by numbers 1, 2, 3, and 4. Trills are marked with 'tr'. The piece concludes with the lyrics "cres - cen - do".

Musical score for Violin I, page 13. The score consists of ten staves of music. It begins with a key signature of one sharp (F#) and a common time signature. The music features various dynamics including *f*, *ff*, *p*, *pp*, and *dim.*. Fingerings are indicated by numbers 1, 2, 3, and 4. Trills are marked with 'tr'. The piece concludes with the lyrics "nu - en - do" and "FINE."

*p*  
*ff*  
*fz*  
*fz*  
*fz*  
*fz*  
*dim.*  
*dim.*  
*pp*  
*210*

*cres.*  
*cen do f*  
*fz*  
*p*  
*cres.*  
*f*  
*fz*  
*fz*  
*f*  
*poussé*  
*ff* *stringendo un poco* *dim.*  
*tr*  
*tiré*  
*p*  
*pp*  
*cres.*  
*dim.*  
*pp*  
*280*

Larghetto  
con moto.

9 *p* *cres. fz* *f* *fz* *p*

10 *p* *pp* *cres.* *tr*

*fz* *f* *fz* *p*

20 *p*

*pp* *mf* *dim.*

*p* *dol.*

*cres.* *fz* *fz*

30 *dim.* *p* *fz* *pp* *cres. mf* *tiré*

*dim.* *pfz* *p* *pp*

40

80 *dim.*

*pp*

90

*cres.*

100 *f*

*tr* *tr* *dim.* *p* *fp* *fp* *f*

*poco rit.* *a tempo*

*dim.* *pp*

*cres.*

130 *dim.* *p*

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

140 *b*

*dim.* *p*

150 *f*

160 *ff* *1*

Allegretto.

RONDO.

Musical score for Violin I, page 10, Rondo section. The score is in G major and 4/4 time. It begins with a *p* *tiré* dynamic. The piece features various dynamics including *f*, *ff*, *cres.*, *dim.*, *p*, *mf*, and *pp*. Fingerings are indicated with numbers 1-4 and 0. The score includes several measures with slurs and accents, and ends with a *mf* dynamic.

Musical score for Violin I, page 7. The score is in G major and 4/4 time. It begins with a *pp* dynamic. The piece features various dynamics including *cres.*, *f*, *pp*, *mf*, *8va*, *loco*, *tiré*, and *dim.*. Fingerings are indicated with numbers 1-4 and 0. The score includes several measures with slurs and accents, and ends with a *pp* dynamic.

Scherzo.

*p*

*cres.* *ff*

*p*

20

*p*

*p*

*ff* 30

*p* 40

*pp* 6

*pp* 50

*p*

12/60 *cres.* *dim.*

*cres.* *dim.* *p*

70 *pp* *morendo* *p*

80 *cres.*

*cen* *do* *ff*

2 *p* 90

100 *cres.* *ff*

110 *p*

120 *pp* *cres.* *cen*

130 *dim.* *p*

*do*



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114	COLERIDGE-TAYLOR	Fantasia-Stücke Op.5	6 6 6 6	1.40
115	GADE	D Op.63	6 5 5 5	1.90
115S		Score		0.70
110	HURLSTONE	Phantasie	5 5 5 5	0.95
107	JANSA	C Op.51 No.1	4 4 4 4	1.30
107S		Score		1.00
116	KROMMER	C Op.72 No.1	7 3 3 3	2.45
116S		Score		1.80
117	IGNAZ LACHNER	G Op.104	4 3 3 3	1.20
118	IGNAZ LACHNER	A minor Op.105	3 2 2 2	1.40
103	RAFF	C minor Op.192 No.1	7 6 6 6	2.75
122	RUBINSTEIN	G Op.17 No.1	4 4 4 4	1.85
123	RUBINSTEIN	C minor Op.17 No.2	5 4 4 4	1.60
124S		Score of both quartets		0.80
119	SPOHR	G Minor Op.4 No.2	6 4 4 4	1.25
120	SPOHR	E minor Op.45 No.2	7 4 4 4	2.00
111	SVENDSEN	A minor Op.1	7 7 7 7	2.35
112	SWAN HENNESSY	Suite Op.46	5 5 3 3	1.30
102	VANHAL	E flat (1786)	6 6 4 4	1.80
102S		Score		1.20
104	VOLKMANN	E minor Op.35	7 7 7 7	2.30
108	VOLKMANN	G minor Op.14	7 6 6 6	2.25
109	VOLKMANN	G Op.34	8 6 6 6	2.40
<b>QUINTETS</b>				
105	STANFORD	F Op.35 (2 violas)	8 7 7 6 7	3.00

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# MERTON MUSIC

## SPOHR

### STRING QUARTET

in A minor

Op. 74 No.1

### VIOLIN II

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

String Quartet in A minor

VIOLIN II

Louis Spohr Op.74 No. 1

All<sup>o</sup> vivace.

Musical score for Violin II, page 2, measures 1-60. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. It begins with a dynamic of *f* and a tempo marking of *All<sup>o</sup> vivace.* The piece features a variety of dynamics including *f*, *p*, *pp*, *mf*, *ff*, *cres.*, *dim.*, *fz*, and *pizz.*. There are also performance instructions such as *arco* and *pizz.*. Measure numbers 10, 20, 30, 40, and 50 are clearly marked. The score concludes with a *dim.* dynamic at measure 60.

VIOLIN II

Musical score for Violin II, page 11, measures 180-280. The score continues in the same key signature and time signature. It features dynamics such as *f*, *p*, *pp*, *mf*, *ff*, *cres.*, and *dim.*. Performance instructions include *arco*, *pizz.*, and *1<sup>o</sup>*. Measure numbers 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, and 280 are marked. The score ends with a *dim.* dynamic at measure 280, followed by the word **F I N E.**

Musical score for Violin II, measures 80 to 170. The score consists of ten staves of music. Measure numbers are indicated above the staves: 80, 90, 100, 110, 120, 130, 140, 150, 160, and 170. Dynamic markings include *mf*, *dim.*, *pp*, *f*, *cres.*, *tr*, *p*, *fp*, *fz*, *tempo*, *poco rit.*, *a*, *dim.*, *pp*, *f*, *ff*, and *cres.*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for Violin II, measures 70 to 140. The score consists of ten staves of music. Measure numbers are indicated above the staves: 70, 80, 90, 100, 110, 120, 130, and 140. Dynamic markings include *f*, *ff*, *dim.*, *pp*, *p*, *cres.*, *f*, *p*, *fz*, *p*, *f*, *dim.*, *p*, *ppp*, *fpp*, *fp*, *fp*, *fp*, *cres.*, *f*, and *ff*. The music includes trills, triplets, and various rhythmic figures.



Scherzo.

Musical score for Violin II, page 8, Scherzo. The score consists of 12 staves of music in 3/4 time with a key signature of two sharps (D major). It includes various dynamics such as *p*, *ff*, and *cres.*, and performance markings like *morendo* and *pizz.*. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, and 90 are indicated.

Musical score for Violin II, page 5. The score consists of 12 staves of music in 3/4 time with a key signature of two sharps (D major). It includes various dynamics such as *p*, *f*, *ff*, and *cres.*, and performance markings like *tr*, *dim.*, *pizz.*, and *stringendo un poco*. Measure numbers 220, 230, 240, 250, and 260 are indicated.

VIOLIN II

Larghetto  
con moto.

Musical score for Violin II, page 6. The score consists of 12 staves of music in G major, 8/8 time. It begins with a dynamic of *p* and includes various markings such as *cres.*, *f*, *fz*, and *p*. Measure numbers 10, 20, 30, 40, and 4 are indicated.

VIOLIN II

Musical score for Violin II, page 7. The score consists of 12 staves of music in G major, 8/8 time. It continues from page 6 with dynamics like *p*, *pp*, *f*, and *fz*. Measure numbers 50, 60, 70, 80, and 90 are indicated.

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121	PLEYEL	D (2VnVc)	4 3 3	1.00
121S		Score		0.75
<b>QUARTETS</b>				
113	ARENSKY	A minor Op.35a (2VnVaVc)	7 7 7 7	2.25
101	BAZZINI	D minor Op.75	5 5 5 5	1.70
114	COLERIDGE-TAYLOR	Fantasia-Stücke Op.5	6 6 6 6	1.40
115	GADE	D Op.63	6 5 5 5	1.90
115S		Score		0.70
110	HURLSTONE	Phantasie	5 5 5 5	0.95
107	JANSA	C Op.51 No.1	4 4 4 4	1.30
107S		Score		1.00
116	KROMMER	C Op.72 No.1	7 3 3 3	2.45
116S		Score		1.80
117	IGNAZ LACHNER	G Op.104	4 3 3 3	1.20
118	IGNAZ LACHNER	A minor Op.105	3 2 2 2	1.40
103	RAFF	C minor Op.192 No.1	7 6 6 6	2.75
122	RUBINSTEIN	G Op.17 No.1	4 4 4 4	1.85
123	RUBINSTEIN	C minor Op.17 No.2	5 4 4 4	1.60
124S		Score of both quartets		0.80
119	SPOHR	G Minor Op.4 No.2	6 4 4 4	1.25
120	SPOHR	E minor Op.45 No.2	7 4 4 4	2.00
111	SVENDSEN	A minor Op.1	7 7 7 7	2.35
112	SWAN HENNESSY	Suite Op.46	5 5 3 3	1.30
102	VANHAL	E flat (1786)	6 6 4 4	1.80
102S		Score		1.20
104	VOLKMANN	E minor Op.35	7 7 7 7	2.30
108	VOLKMANN	G minor Op.14	7 6 6 6	2.25
109	VOLKMANN	G Op.34	8 6 6 6	2.40
<b>QUINTETS</b>				
105	STANFORD	F Op.35 (2 violas)	8 7 7 6 7	3.00

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# MERTON MUSIC

## SPOHR

### STRING QUARTET

in A minor

Op. 74 No.1

### VIOLA

From  
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#### ERRATUM

Bar numbers in 1st movement  
from 90 onwards need to be  
moved one bar to right

# String Quartet in A minor

## VIOLA

Louis Spohr Op.74 No. 1

All<sup>o</sup> vivace.

Musical score for Viola, page 2, measures 1-70. The score is written in A minor, 6/4 time. It begins with a dynamic of *f* and includes various markings such as *p*, *cres.*, *dim.*, *tr*, *pizz.*, and *arco*. Measure numbers 10, 20, 30, 40, 50, and 60 are indicated. The piece concludes with a *ff* dynamic at measure 70.

## VIOLA

Musical score for Viola, page 11, measures 170-280. The score continues from the previous page and includes markings such as *cres.*, *ff*, *mf*, *pp*, *f*, *dim.*, and *tr*. Measure numbers 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, and 280 are indicated. The piece concludes with a *dim.* dynamic and the word **FINE.** at measure 280.



Musical score for Viola, page 10. The score consists of ten staves of music. It begins with a dynamic marking of *cres.* and *f*. Measure numbers 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, and 160 are clearly marked. The score includes various dynamic markings such as *f*, *mf*, *pp*, *dim.*, *fp*, *f*, *ff*, and *p*. Performance instructions include *tr* (trills), *poco ritard.*, and *a tempo*. There are also several accents and phrasing slurs throughout the piece.

Musical score for Viola, page 3. The score consists of ten staves of music. It begins with a dynamic marking of *dim.* and *p*. Measure numbers 80, 90, 100, 110, 120, 130, and 140 are clearly marked. The score includes various dynamic markings such as *dim.*, *pp*, *cres.*, *f*, *fp*, *f*, *pp*, *fp*, *f*, *pp*, *f*, and *ff*. Performance instructions include *tr* (trills) and *cres.* (crescendo). There are also several accents and phrasing slurs throughout the piece.

VIOLA

150 *f* *p* *f* *dim.* *p* *cres. f* *pp* *cres. cen do*

160 *f* *dim.* *p* *cres. f* *pp* *cres. cen do*

170 *f* *p* *cres.* *tr* *tr* *tr* *dim.* *p*

180 *cres.* *f* *1 pizz.* *p* *arco* *p*

190 *p*

200 *f* *pizz.* *p*

*arco* *p*

210 *cres.* *dim.*

VIOLA

90 *p* *p*

100 *cres.* *ff*

110 *p*

120 *pp* *cres.*

130 *dim.* *p*

**RONDO.** *p*

10 *f* *p*

20 *cres.* *f* *f*

*dim.* *p*

30 *cres.* *f* *ff*

40 *p*

Scherzo.

Musical score for Viola, Scherzo, page 8. The score consists of 12 staves of music in 3/4 time, key of D major. It features various dynamics including *p*, *ff*, and *cres.*, and includes performance markings like *morendo* and *pizz.*. Measure numbers 10, 20, 30, 40, 50, 60, 70, and 80 are indicated.

Musical score for Viola, Scherzo, page 5. The score consists of 12 staves of music in 3/4 time, key of D major. It features various dynamics including *p*, *ff*, and *cres.*, and includes performance markings like *stringendo un poco* and *pizz.*. Measure numbers 220, 230, 240, 250, 260, 270, and 280 are indicated.

Larghetto  
con moto.

Musical score for Viola, page 6, measures 1-50. The score is in 8/8 time and features a variety of dynamics and articulations. It begins with a first ending bracket over measures 1-10. The dynamics range from *p* (piano) to *fz* (forzando) and *pp* (pianissimo). The score includes numerous slurs, accents, and dynamic markings such as *cres.* (crescendo), *dim.* (diminuendo), and *mf* (mezzo-forte). Measure numbers 1, 10, 20, 30, 40, and 50 are clearly marked. The piece concludes with a *cres. - - cen - do* marking and a final *f* dynamic.

Musical score for Viola, page 7, measures 51-90. The score continues from page 6 and maintains the 8/8 time signature. It features complex rhythmic patterns and dynamic contrasts, including *pp*, *fz*, *p*, *mf*, and *f*. The score is marked with *cres.* and *dim.* throughout. Measure numbers 50, 60, 70, 80, and 90 are indicated. The piece ends with a *pp* dynamic marking.

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121	PLEYEL	D (2VnVc)	4 3 3	1.00
121S		Score		0.75
<b>QUARTETS</b>				
113	ARENSKY	A minor Op.35a (2VnVaVc)	7 7 7 7	2.25
101	BAZZINI	D minor Op.75	5 5 5 5	1.70
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115	GADE	D Op.63	6 5 5 5	1.90
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107	JANSA	C Op.51 No.1	4 4 4 4	1.30
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116S		Score		1.80
117	IGNAZ LACHNER	G Op.104	4 3 3 3	1.20
118	IGNAZ LACHNER	A minor Op.105	3 2 2 2	1.40
103	RAFF	C minor Op.192 No.1	7 6 6 6	2.75
122	RUBINSTEIN	G Op.17 No.1	4 4 4 4	1.85
123	RUBINSTEIN	C minor Op.17 No.2	5 4 4 4	1.60
124S		Score of both quartets		0.80
119	SPOHR	G Minor Op.4 No.2	6 4 4 4	1.25
120	SPOHR	E minor Op.45 No.2	7 4 4 4	2.00
111	SVENDSEN	A minor Op.1	7 7 7 7	2.35
112	SWAN HENNESSY	Suite Op.46	5 5 3 3	1.30
102	VANHAL	E flat (1786)	6 6 4 4	1.80
102S		Score		1.20
104	VOLKMANN	E minor Op.35	7 7 7 7	2.30
108	VOLKMANN	G minor Op.14	7 6 6 6	2.25
109	VOLKMANN	G Op.34	8 6 6 6	2.40
<b>QUINTETS</b>				
105	STANFORD	F Op.35 (2 violas)	8 7 7 6 7	3.00

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# MERTON MUSIC

## SPOHR

### STRING QUARTET

in A minor

Op. 74 No.1

### VIOLONCELLO

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

# String Quartet in A minor

## VIOLONCELLO

Louis Spohr Op.74 No. 1

Allo vivace.

Violoncello part of the first system, measures 1-70. The music is in A minor, 6/8 time. It begins with a forte (f) dynamic and includes various markings such as *dim.*, *pp*, *tr*, *arco*, *pizz.*, and *arco dol.*. Measure numbers 10, 20, 30, 40, 50, and 60 are indicated. The system concludes with a *ff* dynamic and a *dim.* marking.

## VIOLONCELLO

Violoncello part of the second system, measures 71-260. The music continues with dynamics ranging from *pp* to *ff*. It features several triplet markings (1-8, 9-12) and a *diminuendo* section. Measure numbers 150, 160, 170, 180, 190, 200, 220, 230, 240, 250, and 260 are indicated. The system concludes with a *dim.* marking and the word **FINE.**

VIOLONCELLO

Allegretto.

RONDO.

1 2 3 4 5 6 7  
p

10  
cres. dim. 1 2 3 4 5 6 20 7  
p

30  
f p

40  
f ff p

50  
f p

60 6 7 8 9 10  
dim.

70  
p

80  
mf dim. pp

90

100  
cres. f dim.

110. poco ritard. a tempo  
p fp fp fp f dim. pp

120 3 4 5 6  
cres. dim.

130  
dim. pp

140  
cres.

VIOLONCELLO

dim. 80  
p dim. pp

cres. --- cen. --- do f dim. p

90  
cres. --- f p

sopra una corda  
fz p

100  
cres. f f

110  
cres. --- f

dim. p

120  
pp pizz. f p

130  
f p f p

arco  
f p

140  
1

VIOLONCELLO

Musical score for Violoncello, page 4. The score consists of ten staves of music in bass clef with a key signature of two sharps (F# and C#). The music features various dynamics including *p*, *ff*, *dim.*, and crescendos. Performance markings include "arco" and "pizz.". Measure numbers 150, 160, 170, 180, 190, and 200 are indicated.

VIOLONCELLO

Musical score for Violoncello, page 9. The score consists of ten staves of music in bass clef with a key signature of two sharps (F# and C#). The music features various dynamics including *p*, *pp*, *ff*, and *dim.* Performance markings include "arco", "pizz.", and "morendo". Measure numbers 60, 70, 80, 90, 100, 110, 120, and 130 are indicated.



Scherzo.

Musical score for Violoncello, page 8, Scherzo. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various dynamics including *p*, *ff*, *cres.*, and *dim.*, along with articulation marks like *pizz.* and a 6/4 time signature change at measure 30. Measure numbers 10, 20, 30, 40, and 50 are indicated above the staves.

Musical score for Violoncello, page 5. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various dynamics including *p*, *ff*, *cres.*, and *dim.*, along with articulation marks like *pizz.* and a 6/4 time signature change at measure 250. Measure numbers 210, 220, 230, 240, 250, 260, and 270 are indicated above the staves. The instruction "stringendo un poco" appears above the staff starting at measure 260.

Larghetto  
con moto.

9 *p* *cres.* *f* *fz* *p*

10 *p* *pp* *cres.*

*f* *fz* *p*

20 *p* *pp*

*cres.* *mf* *dim.* *pp*

*cres.* *f*

30 *dim.* *p* *fz* *pp* *cres.* *mf*  
*sopra una corda*

*dim.* *p* *fz* *p* *pp*

40

*cres.* *pp* *cres.*

50 *f* *p* *cres.* *f*

*mf* *pp* *mf* *pp* *mf* *pp* *pp*  
*pizz.* *arco* *cres.*

60 *f* *fz* *p*

*p* *pp* *cres.* *mf* *dim.*

70 *pp* *cres.*

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

80 *cres.* *mf* *dim.*

*p* *fz* *p* *pp*

90 *pp*

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 Bergegeist*, 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.1, which was completed in August 1826 features what is perhaps the finest first movement in any Spohr quartet with an imposing sense of drama. The gentle slow movement has a slight hint of Haydn's *Emperor's Hymn*; perhaps a private allusion for Spohr's quartet circle which might well have played the *Emperor* quartet on the same evening as this one. After more drama in the Scherzo featuring dynamic extremes, Spohr moves away from the style of the Viennese classical quartet in the finale, instead introducing the dotted rhythms of his other heroes, the French violin school of Viotti, Kreutzer and Rode, but sublimated to the spirit of the 'true' quartet in which all have parts of interest.

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*

# MERTON MUSIC

## S P O H R

### STRING QUARTET

in A minor

Op. 74 No.1

### PARTS

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