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(Prices current September 2008)

VIERTES
 DOPPEL - QUARTETT.

3

Erstes Quartett.

VIOLINO I.

L. Spohr, 136^{te} Werk.

ALLELEGRO.

VIOLINO I.

70 *f* *dimin.*

p *pizz.* *arco* *f* *p* 80

dimin.

p *erese* *f* *dimin.* *p* 90

p *erese*

erese *sempre* 100

erese

tr

110 *tr*

dim. *p* 120

pp *erese* *f*

VIOLINO I.

Musical score for Violino I, measures 130-200. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, accents, and dynamic markings such as *p*, *pp*, *f*, *cresc.*, and *dimin.*. Measure numbers 130, 150, 170, 180, 190, and 200 are clearly marked. The piece concludes with a double bar line and the number 6.

VIOLINO I.

Musical score for Violino I, page 8, measures 215-285. The score consists of ten staves of music. It begins with a dynamic marking of *f* and includes various performance instructions such as *dim*, *p*, *pp*, *crese*, *pizz.*, and *dim.*. Measure numbers 220, 230, 240, 250, 260, 270, and 280 are clearly marked. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is characterized by frequent slurs and phrasing marks.

VIOLINO I.

Musical score for Violino I, page 15, measures 305-375. The score consists of ten staves of music. It begins with a dynamic marking of *f* and includes various performance instructions such as *crese*, *dim.*, *fz.*, *pp*, *crese.*, and *ff*. Measure numbers 310, 320, 330, 340, 360, and 370 are clearly marked. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is characterized by frequent slurs and phrasing marks.

VIOLINO I.

230

f *dim.*

240

p *cresc.* *f* *p*

cresc. *f* *p*

250

cresc.

260

270

280

f *dim.*

sfz

mf *dim.*

300

p

VIOLINO I.

1 2 2 2

sempre cresc.

f

290 *tr.* *tr.*

dim.

300

pp *f*

dim. *p* *pp* *morendo*

LARGHETTO. *pp* *pp* *pp*

cresc. f *dimin.* *pp* *p*

pizz. *arco*

dimin. *pp* *cresc. f*

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

VIOLINO I.

mf p dol. 40
 cres - - cen - - do
 dimin. p pp
 60 pp
 cresc f pp cresc. 70
 p dolce
 80 p
 cresc. dim. p
 p pp

VIOLINO I.

pp 140 p 150
 160 p
 170
 cresc - - cen - -
 do - - - f 180
 f 190
 200
 210 p
 220 p cresc. f p cresc.

VIOLINO I.

70

p *f* *p*

1 3

mf *dim.*

80

p

90

mf

crece *f* *dim.*

100

p

110

120

f *sf*

130

p

VIOLINO I.

Moderato.

SCHERZO.

f *dim.* *p*

10

f *dimin.* *p* *pp*

crece *f*

20

30

p *ppp* *f*

f *dim.* *p* *f*

40

dim. *p* *pp*

TRIO.

1 1

pp

3

f *dim.*

60

p *pp*

VIOLINO I.

1
f
p
cresc.

2
f
pp
dimin.

3
f
dim.

4
p
100
Scherzo D.C. fine al Segno Se poi la Coda

5
CODA.
pp
cresc. f 110

6
pp

7
f
120

8
dim. p pp

9
cresc. f dim. 130

10
p pp pp morendo

VIOLINO I.

Vivace.

FINALE. p cresc. f p

10
cresc. f p

11
f dim.

12
p 20

13
cresc. - f

14
cresc. f p 30

15
cresc. - f

16
40

17
1 50

18
1 2

19
f 60 2

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VIERTES
 DOPPEL - QUARTETT.

Erstes Quartett.

VIOLINO II.

L. Spohr, 136¹ Werk.

VIOLINO II.

130

pp

7

1

150

p

cresc.

1

pp

160

cresc.

mf

1

170

f

180

p₂

f

dim.

pp

190

cresc.

f

dim.

p

pp

1

5

5

f

p

cresc.

220

1

f

dimin.

p

Musical score for Violino II, measures 225-305. The score consists of ten staves of music in G major. Measure numbers 230, 240, 250, 270, 280, 290, and 300 are indicated above the staves. Performance instructions include *pp*, *pizz.*, *arco*, *dim.*, *p*, *cresc.*, *sempre cresc.*, *tr*, *f*, *morendo*, and *pp*. The music features various rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *pp*, *p*, *f*, and *morendo*.

VIOLINO I.

LARGHETTO.

1
pp pp pp cresc. f

10
dim. pp p

1 20
pizz. f arco dim. pp

30
cresc. f pp f dimin. p

40
p p pp

pizz. arco cresc. en

50
do pizz. f dim. p

1 60
pp pp pp pp cresc. f

2 70
pp cresc. p pp

80
p

1 90
p mf dimin. pp

VIOLINO II.

1
pp

290
pp

1 2
pp cresc. f

310
dim.

320
cresc. f

330
1

340
cresc. f

350
3 2 1 3 3 360

370
1 3 1 1

VIOLINO II.

170
p
f
180
190
200
210
220
240
250
260
270
280

VIOLINO II.

Moderato.

SCHERZO.

1
f
dim.
p
f
dim.
10
p
pp
cresc.
f
f
20
3
2
p
sf
40
f
dim.
f
dim.
pp
TRIO.
1
5
pp
50
60
f
dim.
pp
70
80
pp
100
CODA.
dim.
p
pp
Scherzo D.C. fine al Segno. Se poi la Coda.
110
cresc.
f

120 *f*

dim. *p* *pp*

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

dim. *p* *pp* 9

Vivace. 10

FINALE. *p* *cresc.* *f* *cresc.*

f *dim.* *p*

20 *p* *cresc.*

30 *f* *p*

cresc. 40 *f*

50 *f* *p*

7 *mf* *pp* 70

4 80 *pp*

2 90 *mf*

cresc. *f* *dimin.* 100

110

120 *cresc.* *f*

130 *p*

140 *pp* 4

150 *p* 1

160 *p* 1 2

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VIERTES DOPPEL - QUARTETT.

Erstes Quartett.

VIOLA.

L. Spohr, 136^{te} Werk.

ALLEGRO

VIOLA.

130

pp *f*

140

f *p*

150

p *cresc.*

1

f *p*

3

p *cresc.*

170

f *p*

2

f *p* *dimin.* *pp*

190

cresc. *f* *dimin. p*

1

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

210

pp *cresc.*

220

dim. *p* *f*

VIOLA.

230

cresc. f

pp 3 1

240

1 4

250

p 3 7

260

pizz. arco p

270

cresc. p

280

cresc. p

290

cresc. f

300

dim. p

310

dim. pp

320

pp morendo

VIOLA.

LARGHETTO.

1
pp cresc. f

10
dim. pp p

20
pizz. arco f dim. pp

30
cresc. f pp f dim.

40
p cresc. f p pp

50
cres - cen - do pizz. f arco pizz. arco

60
pizz. dim. arco p pp pp cresc.

70
pizz. f pp cresc. p

80
pizz. arco p

90
p pizz. mf dim. pp arco

VIOLA.

1
pp dim.

300
pp

310
cresc. f

320

330

340

350 2
pp pp

360
cresc.

370

pp f ff p

VIOLA.

170
pp

180
f

190

200

210

220
cresc. f cresc.

240
p cresc. f

250
f p cresc. cen do-

270

280

VIOLA.

Moderato.

SCHERZO. f dim. p f

10 dim. p cresc.

20 f

30 p pp ff f dim. p

40 TRIO. dim. p pp

60 f dim. p

80 p cresc. f

90

100 dim.

Scherzo D.C. fine al Segno & poi la Coda.

CODA. f

110

VIOLA.

120

p *f* *dim.*

130

p *pp* *mf*

2

dim. *p*

140 2

pp *morendo.*

Vivace.

FINALE. *p* *cresc.* *f* *cresc.*

10

f *p* *f* *dim.*

20

p

30

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

40

cresc. *f*

50

3

1

7

VIOLA

70

mf *pp*

80

dim. *pp*

90

dim.

100

cresc. *f* *dimin.*

110

120

130

140

pp

150

1

7

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Erstes Quartett.

VIOLONCELLO.

L. Spohr, 138. Werk.

ALLEGRO.

5 10 20 30 40 50 60 70 80 90 100 110 120

f *dimin.* *p* *pp*

p *cresc.* *f* *p* *dimin.* *pp*

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

pp *f* *f*

pp *f* *f*

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

arco *p* *cresc.* *p* *cresc.* *p* *pizz.* *arco* *cresc.*

arco *cresc.* *pizz.* *arco* *cresc.*

sempre cresc.

dim. p

VIOLONCELLO.

1 *f* 130 6

f 140 *dim.* 2

p 150 *crese.*

3 *p* 160 *arco*

crese. *pizz.* *arco* *pizz.*

170 *arco* *pizz.*

180 *ff* *dim.* *p* *pizz.*

pp *arco* 190 *crese.* *f* *dim.*

p 200 4 *pizz.*

f *p* 5 *f*

220 *dim.*

VIOLONCELLO.

1

230

240

300 cresc. pizz.

1 arco pizz. arco p

270 cresc. p pizz. cresc. p arco

280 cresc. pizz. arco cresc.

cresc. f

290

300 dim. p f

310 dim. p pp pizz.

VIOLONCELLO.

LARGHETTO.

1
pp cresc. f

10
dim. pp pizz. arco p

20
pp pizz. f arco dim. pp pizz. arco cresc.

30
pp pizz. arco f dim. pizz.

40
p pizz.

50
cresc. f pizz.

60
dim. p pp arco pp pp pizz.

70
arco cresc. f dim. p

80
pizz. pizz. arco p pizz. arco pizz.

90
p pp arco

VIOLONCELLO.

7
f pizz. arco

280
pp

2
f pizz. arco dim. pp

300
pp pizz. arco

310
pizz. arco cresc. f dim.

320

340

350
p pizz. pp

360
arco pizz. arco

370
cresc. f

1 3 1 1
pp f ff p

VIOLONCELLO.

Violoncello musical score for measures 180-270. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamics including *p*, *f*, *cresc.*, *pp*, *ppp*, *arco*, and *pizz.p*. Measure numbers 180, 190, 200, 210, 220, 230, 240, 250, and 270 are clearly marked. The piece concludes with a *dim.* dynamic at measure 270.

VIOLONCELLO.

Violoncello musical score for the Scherzo and Coda sections. The Scherzo section is marked *Moderato.* and begins at measure 10. It includes dynamics such as *f*, *dim.*, *p*, *cresc.*, *pp*, *ppp*, *ff*, and *f*. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, and 90 are indicated. The Scherzo section ends at measure 90 with the instruction *dim. Scherzo D.C. fine al Segno § e poi la Coda.* The Coda section begins at measure 110 and includes dynamics *f*, *p*, and *pp*. Measure numbers 110, 120, and 130 are marked. The piece concludes with a *dim.* dynamic at measure 130.

dim. *p*

dim. 140

pp *ppp* *morendo*

FINALE *Vivace.* 1 *p* *crese.*

10 *crese* *p*

20 *f* *dim.* *p*

p *crese.* *f*

30 *p* *crese* *p*

crese 2

40 *f* 3

50 1

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

f *pizz.* *arco* 2 *f* *pizz.* *arco*

80 *dim.* *pp* 1 *f* *pizz.*

90 *ppp* *pizz.* *arco* *crese*

100 1 *f* *dimin.* *p*

3 3 3 3 3 3 3 3

110 3 3 3 3 3 3 3

120 1 *f*

130 *p* *pizz.*

140 *pp* *arco* *pizz.* 1

150 6

160 2 *p* 5

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VIERTES DOPPEL-QUARTETT.

Zweites Quartett.

VIOLINO I.

L. Spohr, 136^{te} Werk.

ALLELEGRO.

VIOLINO I.

Musical score for Violino I, measures 190-270. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including *pp*, *p*, *f*, *cresc.*, and *dim.*. Fingerings and bowings are indicated throughout. Measure numbers 190, 200, 210, 220, 230, 240, 260, and 270 are clearly marked.

VIOLINO I.

Musical score for Violino I, measures 160-230. The score is written in treble clef with a key signature of one flat (B-flat). It features various dynamics including *pp*, *p*, *f*, *cresc.*, *dim.*, and *pp*. Fingerings and bowings are indicated throughout. Measure numbers 160, 170, 180, 200, 210, 220, and 230 are clearly marked. The instruction "sopra la 4^a" is present above measure 220.

VIOLINO I.

240
1
pizz. arco p.

250
1
pizz. pp arco.

260
1
p cresc.

3
3
f dimin. p

280
cresc. cresc.

300
dim. 3 3

1 6 pp pizz.

VIOLINO I.

90
1

100
5 100 2 2 2

120
2 1

130
3 p

140
3

150

160
1

170
p

cres - - cen - - do - - -

180
3 3

FINALE. *Vivace.*

10 3

cresc. *f* *p*

cresc. *f* *p*

30 6 40

cresc. *f* *p*

1 1 50

4 3 3 V 2 1

60 *pp*

dim.

cresc. *f* *p*

70

cresc.

80

f *dim.*

V *p* *p*

LARGHETTO.

p²

1 *mf* 5 *arco* 1 1

pizz. *pp* *pp*

20 2 *p* *cresc.*

30

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

1 1

dim. *pp* *cresc.* *pizz.*

40 1 *p* *arco* *pizz.*

4 *f* *arco* 3 *dim.*

60 1 *pizz.* *f* *arco*

70 1 *dim.* *p*

p 1 *arco* 2

pizz. *arco*

First system of musical notation, measures 1-4. Dynamics include *p* and *pizz.*

SCHERZO. Moderato. Musical notation for the second system, measures 5-8. Dynamics include *f*, *dim.*, and *p*.

Third system of musical notation, measures 9-12. Dynamics include *dim.* and *pp*.

Fourth system of musical notation, measures 13-16. Dynamics include *cresc.* and *f*.

Fifth system of musical notation, measures 17-20. Dynamics include *f*.

Sixth system of musical notation, measures 21-24. Dynamics include *pp*.

Seventh system of musical notation, measures 25-28. Dynamics include *f*, *dimin.*, and *p*.

Eighth system of musical notation, measures 29-32. Dynamics include *ff*, *f*, *dim.*, and *f*.

TRIO. Musical notation for the ninth system, measures 33-36. Dynamics include *pp*.

Tenth system of musical notation, measures 37-40. Dynamics include *f* and *dim.*

First system of musical notation on page 7, measures 41-44. Dynamics include *p*, *pp*, and *f*.

Second system of musical notation on page 7, measures 45-48. Dynamics include *p*, *cresc.*, and *f*.

Third system of musical notation on page 7, measures 49-52. Dynamics include *p* and *pp*.

Fourth system of musical notation on page 7, measures 53-56. Dynamics include *f*.

Fifth system of musical notation on page 7, measures 57-60. Dynamics include *f* and *dim.*

Sixth system of musical notation on page 7, measures 61-64. Dynamics include *p*.

Scherzo D.C. fine al Segno § e poi la Coda.

CODA. Musical notation for the seventh system, measures 65-68. Dynamics include *pp*, *cresc.*, and *f*.

Eighth system of musical notation on page 7, measures 69-72. Dynamics include *p* and *pp*.

Ninth system of musical notation on page 7, measures 73-76. Dynamics include *dim.* and *p*.

Tenth system of musical notation on page 7, measures 77-80. Dynamics include *pp*, *cresc.*, and *f*.

Eleventh system of musical notation on page 7, measures 81-84. Dynamics include *dim.*, *p*, and *pp*.

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 e-mail: mertonmusic@argonet.co.uk

(Prices current September 2008)

VIERTES
 DOPPEL - QUARTETT.

Zweites Quartett

VIOLINO II

L. Spohr, 136^{te} Werk.

ALLEGRO.

AbacoAlquenAmbrosioArenskyAsplmayerAulinBargielBarnekowBarnettBazziniBendlBennettBergerBertiniBischoffBlancBlumenthalBoelyBoisdeffreBrambach
 LiebeskindLindbladLindpaintnerLitolfLuiginiLuxMacanMacfarrenMallingMannsMaysederMicaMoliqueMojaMoniuszkoNachezNapravnikNaumannNorm
 BreeBruniBungertBuonomiciCarreroCherubiniChewillardChvalacalenderide-TaylorCremontCuiDareDavidDavidovDessoffDjifTerzsdorfobrnzinskibortbotzauerDraeskeEliertoneErnstFascariFridrichFrickFuchsgadegaanzebelegerrish
 NovacekOlanderOrnslovOrellanaOuseleyParryPerglerPerrinPleyelPissingerPruferPruittPuchnerSaffRaimondalifebaumReinaglReineckeReissigerReussRheinbergerRichterRiemannRiesRinsky-KorsakovRodolpheBombeyRosenhainRubina
 erHillerHoffmeisterHoffstetterHofmannHohlfeldHummelHurtstoneHutttenbrennerJadassohnJanosaJensenJentschJerabekKielKirchnerKlugharditKopylovKortekrehlKretschmannKreutzerKrommerKrugKudelskiKuhlaulLachnerLeLe
 GommardStephensStrebensSvendsenTanievTaubertThieriotThomThomasThuilleUdbyeVanhalVeitVerhulstVierlingVolkmannViottiWalterWeyermannWilmWolfWolframWoodZelenski

VIOLINO II.

9

dim.

150

p

160

pp

1

p cresc. f

170

f

180

p pp f p

190

cresc. f dim. p pp

200

mf p cresc. f

210

p pp

1

f

VIOLINO II.

230

4

3

2

2

diminu.

3

p

240

3

1

pizz.

arco

250

p

250

f

1

pizz.

arco

pp

260

1

260

1

6

270

cresc.

f

diminu.

280

1

p

cresc.

280

6

8

cresc.

f

3

f

pizz.

arco

5

6

pp

pp

pizz.

VIOLINO II.

LARGHETTO.

1

p

pizz.

arco

pp

pp

20

f

cresc.

30

dimin.

p

pp

f

dim

40

1

2

40

pizz.

arco

p

50

f

pizz.

60

arco

p

pp

p

70

dim.

p

80

2

pizz.

arco

pizz.

pp

1

2

1

1

p

pizz.

VIOLINO II.

280

2

290

cresc.

300

f

dim

330

2

2

330

cresc.

340

3

360

pp

1

360

1

cresc.

370

5

f

1

1

1

pp

ff

p

3

1

200 2

8

220 1

cresc. f

cresc.

230 dim.

240

cresc. f

6

260 1

3

dim. pp

SCHERZO. Moderato.

1

f dim. p f

10 dim. p pp. cresc. f

20 3

4 1 40

f dim. p sf f dim. p

1 TRIO. 50

p

60

3 f dim. p pp

70

f cresc. f

80 90

pp

100 1 1 2

f dim. p

CODA.

Scherzo D.C. fine al Segno & poi la Coda.

110

pp cresc. f

120 1

First staff of music, measures 1-10. Dynamics: *f*, *dim.*, *p*, *pp*.

Second staff of music, measures 11-20. Tempo marking: *130*. Dynamics: *crese.*, *f*.

Third staff of music, measures 21-30. Tempo marking: *140*. Dynamics: *dim.*, *p*, *pp*.

Fourth staff of music, measures 31-40. Tempo marking: *Vivace.* Dynamics: *crese.*, *f*, *p*.

Fifth staff of music, measures 41-50. Tempo marking: *10*, *11*. Dynamics: *crese.*, *f*, *p*.

Sixth staff of music, measures 51-60. Tempo marking: *30*, *6*, *40*. Dynamics: *crese.*, *f*.

Seventh staff of music, measures 61-70. Dynamics: *f*.

Eighth staff of music, measures 71-80. Tempo marking: *50*. Dynamics: *f*.

Ninth staff of music, measures 81-90. Tempo marking: *60*. Dynamics: *dim.*, *pp*.

Tenth staff of music, measures 91-100. Tempo marking: *2*, *70*. Dynamics: *f*.

Eleventh staff of music, measures 101-110. Dynamics: *crese.*, *f*.

Twelfth staff of music, measures 111-120. Tempo marking: *80*. Dynamics: *dim.*, *mf*, *p*.

Thirteenth staff of music, measures 121-130. Tempo marking: *90*. Dynamics: *f*.

Fourteenth staff of music, measures 131-140. Tempo marking: *100*. Dynamics: *p*.

Fifteenth staff of music, measures 141-150. Dynamics: *f*.

Sixteenth staff of music, measures 151-160. Tempo marking: *120*. Dynamics: *crese.*, *f*.

Seventeenth staff of music, measures 161-170. Tempo marking: *130*. Dynamics: *pp*.

Eighteenth staff of music, measures 171-180. Tempo marking: *140*. Dynamics: *f*.

Nineteenth staff of music, measures 181-190. Tempo marking: *150*. Dynamics: *f*.

Twentieth staff of music, measures 191-200. Tempo marking: *160*. Dynamics: *f*.

Twenty-first staff of music, measures 201-210. Tempo marking: *170*. Dynamics: *pp*.

Twenty-second staff of music, measures 211-220. Tempo marking: *190*. Dynamics: *crese.* *cre - cen - do*.

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(Prices current September 2008)

VIERTES
DOPPEL - QUARTETT.

Zweites Quartett.

VIOLA.

L. Spohr, 136! Werk.

VIOLA.

140

150

160

170

180

190

200

210

VIOLA.

3 *f* *p* *cresc. f*

230 *p* *pizz.*

240 *arco* *p*

250 *p* *f* *pp* *pizz.* *arco*

1

260 *p* *3*

3 *cresc.* *2*

p *cresc.* *280* *1* *cresc.*

f

3 *f* *arco* *pizz.*

5 *pp* *6* *pp* *pizz.*

VIOLA.

LARGHETTO.

Measures 1-90 include dynamics such as *p*, *pp*, *f*, *cresc.*, *pizz.*, and *arco*. Fingerings are marked with numbers 1, 2, and 3.

VIOLA.

Measures 280-375 include dynamics such as *p*, *pp*, *f*, *cresc.*, and *dim.*. Fingerings are marked with numbers 1, 2, 3, 4, and 5.

VIOLA.

Musical score for Viola, measures 1 to 270. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamics including *f*, *pp*, *cresc.*, and *dim.*. Fingerings and articulations are indicated throughout. Measure numbers 1, 2, 10, 20, 220, 230, 240, 260, and 270 are clearly marked.

VIOLA.

Musical score for Viola, measures 1 to 120. The score is written in bass clef with a key signature of one flat (B-flat). It includes the sections "SCHERZO" and "TRIO". The tempo is marked "Moderato." Dynamics include *f*, *dim.*, *p*, *pp*, *cresc.*, and *f*. Fingerings and articulations are indicated. Measure numbers 1, 10, 20, 30, 40, 50, 60, 70, 90, 100, 110, and 120 are marked. The score concludes with a "CODA" section and the instruction "Scherzo D.C. fine al Segno e poi la Coda."

VIOLA.

130

First staff of music, measures 1-130. Dynamics: *f*, *dim.*, *p*, *cres.*, *cen.*

Second staff of music, measures 1-130. Dynamics: *f*, *dim.*

Third staff of music, measures 1-340. Dynamics: *pp*, *ppp*, *morendo*

Section: **FINALE.** *Vivace.* First staff of music, measures 1-340. Dynamics: *cresc.*, *f*

Second staff of music, measures 10-11. Dynamics: *cresc.*, *f*, *p*

Third staff of music, measures 30-40. Dynamics: *cresc.*, *f*, *f*

Fourth staff of music, measures 0-3. Dynamics: *f*

Fifth staff of music, measures 3-60. Dynamics: *f*, *dim.*

Sixth staff of music, measures 1-70. Dynamics: *pp*

Seventh staff of music, measures 1-70. Dynamics: *f*

Eighth staff of music, measures 80-1. Dynamics: *f*, *dim.*, *p*

VIOLA.

90

First staff of music, measures 1-90. Dynamics: *f*

Second staff of music, measures 5-100. Dynamics: *p*

Third staff of music, measures 2-2. Dynamics: *f*

Fourth staff of music, measures 1-120. Dynamics: *cresc.*, *f*

Fifth staff of music, measures 1-130. Dynamics: *pp*

Sixth staff of music, measures 140-2. Dynamics: *f*

Seventh staff of music, measures 1-150. Dynamics: *f*

Eighth staff of music, measures 160-1. Dynamics: *f*

Ninth staff of music, measures 2-170. Dynamics: *f*

Tenth staff of music, measures 170-4. Dynamics: *cres.*, *cen.*, *do.*, *f*

Eleventh staff of music, measures 180-4. Dynamics: *f*

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 DOPPEL-QUARTETT.**

Zweites Quartett.

VIOLONCELLO.

L. Spohr, 136^{te} Werk.

ALLELEGRO. 2/6

10 1
 cresc. f dim. p pp

20 4 1 5 30 >
 pizz. f p p

40
 dim. - p pp f >

1 1 pizz. 1 50
 f dim. p p f p cresc. - f

3 mf p 1 p 2
 arco p60 pizz. arco

80
 p cresc. 70 f pp

90 1
 pizz. cresc. f arco

100
 1 pizz. p cresc. arco cresc. pizz. cresc.

arco cres- cen- do f 4 f
 pizz. arco

130 4
 5 1 1
 pp f

Musical staff 1: Bass clef, 3/4 time signature. Measure 140. *pizz.* (pizzicato) for the first two measures, then *arco* (arco) for the rest. Fingering: 3, 2. Dynamics: *p* (piano).

Musical staff 2: Bass clef. Measure 150. Dynamics: *p* (piano) for the first two measures, *f* (forte) for the rest. Fingering: 1.

Musical staff 3: Bass clef. Measure 160. *pizz.* (pizzicato) for the first two measures, then *pp* (pianissimo) for the rest. Fingering: 1, 2.

Musical staff 4: Bass clef. Measure 170. Dynamics: *p* (piano) for the first two measures, *f* (forte) for the rest. Fingering: 1.

Musical staff 5: Bass clef. Measure 180. Dynamics: *f* (forte) for the first two measures, *ff* (fortissimo) for the rest. Fingering: 1.

Musical staff 6: Bass clef. Measure 190. Dynamics: *p* (piano) for the first two measures, *ff* (fortissimo) for the rest. Fingering: 1.

Musical staff 7: Bass clef. Measure 200. *dim.* (diminuendo) for the first two measures, *f* (forte) for the rest. Fingering: 8.

Musical staff 8: Bass clef. Measure 210. *dim* (diminuendo) for the first two measures, *pp* (pianissimo) for the next two, then *mf* (mezzo-forte) for the rest. Fingering: 1, 1.

Musical staff 9: Bass clef. Measure 220. Dynamics: *p* (piano) for the first two measures, *crese.* (crescendo) for the next two, *f* (forte) for the rest.

Musical staff 10: Bass clef. Measure 230. Dynamics: *p* (piano) for the first two measures, *crese.* (crescendo) for the rest.

Musical staff 11: Bass clef. Measure 240. Dynamics: *crese.* (crescendo) for the first two measures, *f* (forte) for the rest.

VIOLONCELLO.

220
p *f* pizz.

230
f arco *p*

240
pizz.

250
arco cresc.

pp

260
1

3 cresc. 270
p pizz. *f* *p* arco

cresc. pizz. arco

280
pizz. cresc. arco

4
pizz. arco

5
pp cresc. *f* dim. *pp* morendo

VIOLONCELLO.

LARGHETTO.

10

30

40

50

60

70

80

90

VIOLONCELLO.

300

310

320

330

340

350

360

370

1
p
cresc.

120
f
p
cresc.

230
f
dim.
p

240
pp
p
cresc.
f
p

cresc.

250
p
cresc.
f

260
3
1

3
dim.

280
1

pp
f
pp
arco
pizz.
arco

290
3
f
pizz.

cresc. - - f

SCHERZO. Moderato. dim.

10
f
p
dim.
p

20
1
pp
cresc. - - f

30
1
pp

40
1
TRIO
dim.
p
ff
f
dim.
p
p

50
1
f
f
dim.
p

60
2
pp
cresc. f

70
pp
f

90
4
pp

100
1
2
f
dim.
p
p
1

Scherzo D.C. fine al Segno & e poi la Coda.

CODA.

110
3
pp
f
pp

120
pp
f
f
dim.
p

130
cres - cen - do
f

140
1
pp
pp
morendo

Vivace.

FINALE.

10 p cresc. f cresc. arco

20 p

30 cresc. f cresc. f

40

60 f dim - - - pp

70 p pizz. arco pp

80 3 p pizz. arco cresc. f

90 p pizz. arco pp pizz.

arco pizz. p

1 p arco

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 cresc. f

130 4 f pizz. p

140 pp arco pizz. arco

150 2 pp

170 8 2 pp

180 3 f ere - - cen - - do

200 1 1

210 3 2

Louis Spohr (1784-1859)

Double Quartet No 4 in G minor, Op 136 (1847)

Louis Spohr (1784-1859) was ranked as one of the great composers for much of the 19th century. He was born in Brunswick and was highly esteemed as composer, violin virtuoso, conductor and teacher. 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 at Kassel from his appointment in 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 (all of these works except for two of the quintets are in the Merton Music catalogue), written for the same eight instruments as Mendelssohn's popular Octet. However, these double quartets are unique in the chamber music repertory for, as Spohr himself made clear, "Mendelssohn's Octet belongs to quite another kind of art in which the two quartets do not concert and interchange in double choir with each other but all eight instruments work together".

Spohr credited the violinist-composer Andreas Romberg (1767-1821) with suggesting the idea of a composition for double quartet "when we played a quartet together for the last time before his death". Spohr set to work on his first double quartet in March 1823: "I imagined how two quartet groups sitting close to each other should be made to play one piece of music and keep in reserve the eight-voice combination for the chief parts of the composition only. I was greatly impressed to find that its effect was far greater than that of simple quartets or quintets".

This first double quartet (D minor, Op 65) proved immensely successful and the second in E flat major, Op 77 followed in December 1827. Spohr later composed a third, in E minor, Op 87 in December 1832-January 1833 and the fourth and final double quartet (G minor, Op 136) dates from June 1847.

The first movement features two strongly contrasting themes whose adventures are played out against a backdrop of unsettled G minor melancholy which finally dies away *pianissimo*. This contrasts with a hymnlike slow movement of great beauty though its central section is less relaxed. The Scherzo moves at a moderate minuet-like pace and is based on a sturdy rhythm which gives way in the Trio to attractive interchanges between the two quartets. These return to dominate the lengthy coda. The finale offers a fascinating mixture of rhythms with the first theme in common time and the second in 6/4.

Keith Warsop

Chairman, Spohr Society of Great Britain

For information about the Spohr Society of Great Britain, or to join, please contact The Secretary, Mr C. H. Tutt, 123, Mount View Road, Sheffield S8 8PJ, UK; or e-mail: chtutt@yahoo.co.uk. Also visit the website at www.spohr-society.org.uk.

This edition reproduces the 1849 first edition print by F.E.C.Leuckart. The fingerings are Spohr's own.

MERTON MUSIC

S P O H R

Double String Quartet No. 4

Op. 136

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