

# MERTON MUSIC

## SPOHR

### DOUBLE STRING QUARTET No.3

in E minor Op. 87

### QUARTET I VIOLIN I

THEO WYATT  
 8 Wilton Grove  
 London SW19 3QX  
 Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
 e-mail: mertonmusic@argonet.co.uk

Double Quartet No. 3

QUARTET I: VIOLIN I  
L. Spohr Op. 87

Adagio ♩=84

Musical score for Violin I, Adagio section (measures 1-55). The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features various dynamics including *p*, *dim.*, *pp*, *f*, *cresc.*, and *sf*. Fingerings and bowings are indicated throughout. The section concludes with a *sf* dynamic at measure 55.

QUARTET I; VIOLIN I

Musical score for Violin I, Allegro section (measures 220-320). The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features various dynamics including *ffz*, *p*, *cresc.*, *f*, *dim.*, *pp*, *sf*, and *f*. Fingerings and bowings are indicated throughout. The section concludes with a *tr* (trill) and a *5* (fingering) at measure 320.

120 *cresc.* *f* *dim.*

125 *p*

130 *cresc.*

135 *f*

140 *tr*

145 *f* *dim.* *p*

155

160 *dim.* *pp* *sf* *p*

165 *pp* *f* *p*

180 *ffz*

185 *dim.* *pp*

195 *ff* *dim.* *pp*

200

205 *ffz*

210 *pp*

215

60 *pp* *sf* *cresc.* *sf*

65 *sf* *sf* *p* *pp*

70 *sf* *p*

75 *p*

80 *f* *p*

85 *sf* *p* *tr* *tr* *f*

90 *dim.* *p* *V.S. 2nd. time* *p*

95 *pp*

QUARTET I: VIOLIN I

100 *pp*

*cresc.* *mf*

105 *pp*

110 *sf*

115 *dim.* *p*

120 *pp*

*cresc.*

125 *f*

130 *p*

*pp* *sf dim.*

135 *sf dim.* *p* *pp*

QUARTET I: VIOLIN I

Finale Allegro molto  $\text{♩} = 116$

IV

*p* *ffz*

10 *dim.* *pp*

15 *dim.* *ffz* *dim.*

20 *pp* *ffz*

25 *pp* *ffz*

30 *sf* *pp*

35 *ffz* *sf* *sf*

40 *ffz* *sf* *sf*

45 *ffz* *sf* *sf*

50 *ffz* *sf* *sf*

55 *p* *cresc.* *f* *dim.* *p*

60 *p*

65 *f* *dim.* *pp*

70 *f* *dim.* *pp*

75 *cresc.*

80 *cresc.*

85 *f*

90 *f*

95 *f*

100 *sf*

115 *pp*

120 *pp*

Musical score for Violin I, measures 280-400. The score consists of ten staves of music. Measure numbers are indicated at the beginning of each staff: 280, 290, 300, 305, 320, 330, 335, 345, 360, 370, 380, 390, and 400. Dynamic markings include *sf*, *p*, *cresc.*, *sf*, *pp*, *dim.*, *p*, *cresc.*, *sf*, *p*, *sf*, *f*, *p*, *cresc.*, *sf*, *dim.*, *p*, *cresc.*, *sf*, *dim.*, *dolce*, *sf*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *pp*, *p*, *pp*, *mf*, *f*, and *ff*. Fingerings and bowings are indicated with numbers 0-4 and symbols like 'x' and 'v'.

Musical score for Violin I, measures 140-160. The score consists of ten staves of music. Measure numbers are indicated at the beginning of each staff: 140, 145, 150, and 160. Dynamic markings include *mf*, *f*, *p*, *cresc.*, *f*, *sf*, *pp*, *sf*, *cresc.*, *sfz*, *pp*, *sf*, and *sf*. Fingerings and bowings are indicated with numbers 1-4 and symbols like 'x' and 'v'.

Musical score for Violin I, measures 165-205. The score consists of 11 staves of music. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *sf*, *p*, *dim.*, *cresc.*, *pp*, and *f*. Measure numbers 165, 170, 175, 180, and 185 are clearly marked. The piece concludes with a final *f* dynamic marking.

Musical score for Violin I, measures 135-270. The score consists of 14 staves of music. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.*, *sf*, *dim.*, *pp*, *f*, *p*, *cresc.*, *pp*, *f*, *dim.*, *p*, *cresc.*, *p*, *cresc.*, *dim.*, *dolce*, *sf*, *sf*, *p*, *cresc.*, *sf*, *p*, and *cresc. sf*. Measure numbers 135, 140, 145, 150, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 240, 245, 250, 255, 260, 265, and 270 are clearly marked. The section concludes with a *cresc. sf* dynamic marking.

QUARTET I: VIOLIN I

III

Scherzo Allegro  $\text{♩} = 100$

5

cresc. sf dim.

10

cresc. sf dim. dolce

20

sf sfz p

25

30

35

cresc. sf sf p cresc. sf

45

pp

50

55

cresc. f dim.

65

p cresc. sf dim.

70

80

85

90

95

cresc. sf dim. p

105

cresc. sf dim. dolce sfz

110

115

120

125

Trio

130

QUARTET I: VIOLIN I

Andante con Variazioni  $\text{♩} = 92$

II

2

p mf

3

pp cresc. p cresc.

15

2

20

mf pp

25

30

p dolce

35

f

40

45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

120

125

130

QUARTET I: VIOLIN I

Musical score for Violin I, page 8. The score consists of 15 staves of music. It begins at measure 55 with a piano (*p*) dynamic. The piece features several triplet patterns and trills. Dynamics range from piano (*p*) to fortissimo (*ff*). Measure numbers 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, and 115 are marked. The score concludes with a crescendo leading to fortissimo (*f*) and sforzando (*sfz*) markings.

QUARTET I: VIOLIN I

Musical score for Violin I, page 9. The score consists of 15 staves of music. It begins at measure 120 with a piano (*p*) dynamic. The piece features several triplet patterns and trills. Dynamics range from piano (*p*) to fortissimo (*f*). Measure numbers 120, 125, 130, 135, 140, 145, and 150 are marked. The score concludes with a crescendo leading to fortissimo (*f*), followed by a decrescendo (*dim.*) to pianissimo (*pp*).



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# MERTON MUSIC

## SPOHR

### DOUBLE STRING QUARTET No.3

in E minor Op. 87

### QUARTET I VIOLIN II

THEO WYATT  
8 Wilton Grove

London SW19 3QX

Phone/Fax: 020 8540 2708 (+44 20 8540 2708)

e-mail: mertonmusic@argonet.co.uk

For free catalogues of all this music contact the following:

Australia	Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4049 Phone/Fax: (07)3352 5576
Germany	Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch Phone: 06222/385117
Holland	Caroline Bouwman, Hobbemastraat 6'''', 1071 ZA Amsterdam Phone: 020 6737943
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U.K.	Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

## Double Quartet No. 3

L. Spohr Op. 87

Adagio  $\text{♩} = 84$ 

Musical score for Adagio section, measures 1-20. The tempo is Adagio with a quarter note equal to 84 beats. The key signature is one sharp (F#). The score is written for Violin II. Measures 1-5 are marked with dynamics *p*, *dim.*, *pp*, and *mf*. Measures 6-10 are marked with *f*, *dim.*, and *p*. Measures 11-15 are marked with *p*. Measures 16-20 are marked with *cresc.*, *f*, *dim.*, and *p*. There are first endings marked with '1' at measures 5 and 20.

Allegro  $\text{♩} = 96$ 

Musical score for Allegro section, measures 21-60. The tempo is Allegro with a quarter note equal to 96 beats. The key signature is one sharp (F#). The score is written for Violin II. Measures 21-30 are marked with *pp* and *mf*. Measures 31-35 are marked with *p*. Measures 36-40 are marked with *pp*. Measures 41-45 are marked with *p*. Measures 46-50 are marked with *pizz.*. Measures 51-55 are marked with *arco*, *p*, *pizz.*, and *arco*. Measures 56-60 are marked with *cresc.*. There are first endings marked with '1' at measures 31 and 41.

*It seems a shame to let this blank space run to waste.  
We think Spohr-lovers may enjoy this extract from his autobiography.*

My turn had come to direct one of the Philharmonic concerts in London and I created no less sensation than with my solo play. It was at that time still the custom there that when symphonies and overtures were performed, the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which when it was heard had a very bad effect. The real conductor was the first violin, who gave the *tempi*, and now and then, when the orchestra began to falter gave the beat with the bow of his violin. So numerous an orchestra, standing so far apart from each other as the Philharmonic, could not possibly go exactly together, and in spite of the excellence of the individual members, the *ensemble* was much worse than we are accustomed to in Germany. I had therefore resolved when my turn came to direct, to make an attempt to remedy this defective system. Fortunately at the morning rehearsal on the day when I was to conduct the concert, Mr Ferdinand Ries took the place at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand with the score at a separate music desk in front of the orchestra, drew my directing baton from my coat pocket and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial, they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I therefore could not only give the *tempi* in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known there. I also took the liberty, when the execution did not satisfy me, to stop, and in a very polite but earnest manner to remark upon the manner of execution, which remarks Mr. Ries at my request interpreted to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the visible manner of giving the time, they played with a spirit and correctness such as till then they had never been heard to play with. Surprised and inspired by this result the orchestra immediately after the first part of the symphony expressed aloud its collective assent to the new mode of conducting. The result in the evening was still more brilliant than I could have hoped for. It is true, the audience were at first startled by the novelty, and were seen whispering together; but when the music began and the orchestra executed the well-known symphony with unusual power and precision, the general approbation was shown immediately on the conclusion of the first part by a long sustained clapping of hands. The triumph of the baton as time-giver was decisive, and no one was any more seen seated at the piano during the performance of symphonies and overtures.

65 *sf* *sf* *p* 2

75 *p* *pp*

80 *pp* *sfz* *sfz* 4

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

95 2 2

100 2 *mf*

105 *dim.*

110 *pp*

115 3 *pp* *pizz.*

arco *p* 0 *pizz.*

arco 0 120

*cresc.*-----

125 *f* 1

Detailed description: This page contains the musical score for the Violin II part of a quartet, spanning measures 65 to 125. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into systems of two staves each. Measure numbers are placed above the first staff of each system. Performance instructions include dynamics such as *sf* (sforzando), *p* (piano), *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), and *cresc.* (crescendo). Articulation and phrasing are indicated by accents, slurs, and breath marks. Specific techniques like *arco* (bowed) and *pizz.* (pizzicato) are noted. Rehearsal marks with first and second endings are present at measures 95 and 125. The piece concludes with a first ending at measure 125.

QUARTET I: VIOLIN II

Musical score for Violin II, measures 130-155. The score consists of ten staves. Measure numbers 130, 135, 140, 145, and 150 are indicated at the beginning of their respective staves. Dynamics include *p*, *pp*, *mf*, *f*, and *sf*. The key signature changes from one sharp to two flats between measures 135 and 140. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

QUARTET I: VIOLIN II

Musical score for Violin II, measures 280-410. The score consists of ten staves. Measure numbers 280, 290, 295, 300, 305, 310, 325, 330, 335, 340, 345, 350, 355, 360, 370, 375, 380, 385, 390, 400, 405, and 410 are indicated at the beginning of their respective staves. Dynamics include *pp*, *f*, *dim.*, *cresc.*, *p*, *sf*, *ffz*, and *f*. The key signature changes from two sharps to two sharps and one flat between measures 300 and 310. The music features complex rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs.

Musical score for Violin II, measures 145-275. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features various dynamics including *f*, *pp*, *dim.*, *ffz*, *sf*, *p*, and *cresc.*. There are several triplet markings (3) and first ending markings (1). The piece concludes with a *sf* dynamic at measure 275.

Musical score for Violin II, measures 160-205. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features various dynamics including *sf*, *pp*, *p*, *sf >*, *mf*, *f*, *dim.*, *cresc.*, *pizz.*, *arco*, and *tr.*. There are several first ending markings (1) and second ending markings (2). The piece concludes with a *f* dynamic at measure 205.

Andante con Variazioni  $\text{♩} = 92$

II

QUARTET I: VIOLIN II

Musical score for Violin II, Part II, measures 1-140. The score is in 2/4 time and features a variety of dynamics and articulations. It includes several triplet markings and a final *sf* (sforzando) marking. Measure numbers are indicated above the staff at intervals of 5 measures.

QUARTET I: VIOLIN II

IV

Finale

Allegro molto  $\text{♩} = 116$

Musical score for Violin II, Part IV (Finale), measures 1-140. The score is in 2/4 time and is characterized by a fast tempo and complex rhythmic patterns, including many triplets. Dynamics range from *pp* to *ffz*. Measure numbers are indicated above the staff at intervals of 5 measures.

Scherzo Allegro

QUARTET I: VIOLIN II

240 245

*p* *cresc. sf* *dim.* *p*

250 255

*cresc. sf* *dim.* *pp* *p*

260 265 270

*sf* *p*

280 20

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

305 6 315 3

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

320 1 325 4

*sf* *p* *sf* *f* *p*

335 340

*cresc. sf* *dim.* *p*

345 350

*cresc. sf* *dim.* *p* *sf*

355 360 365

*sf* *p* *sf* *p* *sf*

370 1 375 1

*p*

380 385 1

*p*

390 395 1 400

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

QUARTET I: VIOLIN II

80

*p* *f*

85

*p*

90

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

95

100

*p*

105 1

*f* *p* *f*

110 1 115

*p*

120 6

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

125 1

*mf*

130 135 1

*pp* *f* *p*

140 1 2

*p* *f*

145

*dim.* *pp*

150

*sf* *mf* *p* *f* *pizz.* *pp*

Scherzo Allegro  $\text{♩} = 100$

III

Musical score for Violin II, Scherzo Allegro, measures 1-125. The score is in 3/4 time and consists of ten staves. It begins with a *p* dynamic and includes various markings such as *cresc. sf*, *dim.*, *pp*, and *sf*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 65, 70, 85, 90, 95, 100, 105, 110, 115, 120, and 125 are indicated. The piece concludes with a double bar line and a key signature change to two sharps.

Trio

130

Musical score for Violin II, Trio, measures 130-225. The score is in 3/4 time and consists of ten staves. It begins with a *p* dynamic and includes markings such as *cresc.*, *f*, *dim.*, and *pp*. Measure numbers 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, and 220 are indicated. The piece concludes with a double bar line and a key signature change to two sharps.



## QUARTET I VIOLA

Musical score for Quartet I Viola, measures 285-415. The score is written in E minor and 3/4 time. It features various dynamics including *pp*, *p*, *f*, *sf*, *ffz*, *cresc.*, and *dim.*. The score includes numerous triplets and slurs. Measure numbers are indicated above the staff: 290, 295, 305, 310, 325, 330, 345, 350, 355, 360, 365, 375, 380, 385, 390, 395, 400, 405, 410.

Set by Kittv and Theo Wyatt using Sibelius 7.

## MERTON MUSIC

## SPOHR

DOUBLE STRING  
QUARTET No.3

in E minor Op. 87

QUARTET I  
VIOLA

THEO WYATT

8 Wilton Grove

London SW19 3QX

Phone/Fax: 020 8540 2708 (+44 20 8540 2708)

e-mail: mertonmusic@argonet.co.uk

Adagio  $\text{♩} = 84$

Double Quartet No. 3

QUARTET I: VIOLA  
L. Spohr Op. 87

Musical score for Double Quartet No. 3, Quartet I: Viola, measures 1-65. The score is in 3/4 time with a key signature of one sharp (F#). It begins with a tempo of Adagio (♩ = 84). The first system (measures 1-10) features dynamics of *p*, *dim.*, and *pp*. The second system (measures 11-20) includes *mf*, *f*, *dim.*, and *p*. The third system (measures 21-30) shows *p*, *cresc.*, *f*, *dim.*, and *p*. At measure 25, the tempo changes to Allegro (♩ = 96) and the time signature changes to 12/8. The fourth system (measures 31-40) includes *p*, *pp*, and *mf*. The fifth system (measures 41-50) features *p* and *pizz.*. The sixth system (measures 51-60) includes *pp*, *sf*, and *sf*. The seventh system (measures 61-65) includes *cresc.*, *sf*, *sf*, *sf*, and *p*.

QUARTET I VIOLA

Musical score for Double Quartet No. 3, Quartet I: Viola, measures 150-280. The score continues in 12/8 time with a key signature of one sharp (F#). The first system (measures 150-160) includes *dim.*, *p*, and *dim.*. The second system (measures 161-170) includes *dim.*, *pp*, *sf*, and *p*. The third system (measures 171-180) includes *pp* and *f*. The fourth system (measures 181-190) includes *p*, *sf*, and *dim.*. The fifth system (measures 191-200) includes *pp*, *ffz*, and *dim.*. The sixth system (measures 201-210) includes *ffz*. The seventh system (measures 211-220) includes *pp*. The eighth system (measures 221-230) includes *ffz*, *sf*, *p*, and *cresc.*. The ninth system (measures 231-240) includes *dim.*, *p*, and *cresc.*. The tenth system (measures 241-250) includes *f*, *dim.*, and *p*. The eleventh system (measures 251-260) includes *f* and *cresc.*. The twelfth system (measures 261-270) includes *cresc.* and *f*. The thirteenth system (measures 271-280) includes *sf*.

Allegro molto  $\text{♩} = 116$

IV  
Finale

QUARTET I VIOLA

QUARTET I: VIOLA

QUARTET I: VIOLA

Musical score for Quartet I Viola, measures 4 to 205. The score is written in 3/4 time with a key signature of one sharp (F#). It features various dynamics including *p*, *f*, *pp*, *sf*, *cresc.*, *sfz*, and *dim.*. Fingerings and bowings are indicated throughout. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). Measure numbers 4, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, and 205 are marked. The piece concludes with a fermata at measure 205.

QUARTET I VIOLA

Musical score for Quartet I Viola, measures 280 to 400. The score continues in 3/4 time with a key signature of one sharp (F#). Dynamics include *p*, *sf*, *pp*, *cresc.*, *sf*, *dim.*, and *ff*. Fingerings and bowings are indicated. Performance instructions include *pizz.* and *arco*. Measure numbers 280, 290, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 395, and 400 are marked. The piece concludes with a fermata at measure 400.

QUARTET I VIOLA

145 **f**

150

155

165 **pp**

170

180

185

190

195

205 **p**

215

220

230

235

**Scherzo Allegro** 240

245 **dim.**

250 **cresc. sf** **dim.**

255 **pp** **sf**

260

265 **sf**

270

275 **cresc. sf** **sf**

QUARTET I: VIOLA  
Andante con Variazioni = 92

**II**

5 **p** **mf**

15

20 **p** **mf**

25 **pp** **p**

30 **1** **dolce** **p** **35 1**

40 **1** **pp** **cresc.** **p** **f**

45

50 **p** **1** **1.** **2.** **1**

55 **p** **3** **3** **3** **3** **3** **3** **3**

60 **3** **3** **65 3** **1**

70 **p** **3** **3** **3** **3** **3** **3** **3** **tr** **3**

75 **1** **p** **1**

QUARTET I: VIOLA

80 *p* *f*

85 *p* *cresc.*

90 *ff* *p*

95 *p*

100 *f*

105 *pp* *f* *f*

110 *p*

120 *sf* *p*

125 *mf*

130 *pp* *f* *p*

140 *p* *pizz.*

145 *arco* *pp* *p* *f* *pp*

QUARTET I VIOLA

Scherzo Allegro  $\text{♩} = 100$

III

5 *p* *cresc. sf* *dim.* *p*

10 *cresc. sf* *dim.* *pp* *sf*

15 *pp* *sf* *p*

20 *sf* *p*

25 *sf* *p*

30 *sf* *p*

35 *cresc.* *sf* *sf* *p* *sf*

40 *sf* *p* *sf*

45 *pp* *p*

50 *pp* *p*

55 *pp* *p*

60 *pp* *p*

65 *p*

70 *cresc.* *sf* *dim.* *sf*

75 *sf*

80 *sf*

85 *p* *sf* *f*

90 *p* *sf*

95 *p*

100 *cresc.* *sf* *dim.* *p*

105 *sf* *dim.* *p*

110 *sf* *dim.* *p*

115 *sf* *sf*

120 *sf*

125 *p* *Trio* *p* *p*

130 *p* *p*

135 *cresc.* *1.* *2.* *1.*

## QUARTET I: VIOLONCELLO

3  
f  
f  
3  
270  
275  
280  
1  
sf  
pp  
285  
290  
3  
295  
pp  
cresc.  
3  
p  
3  
305  
3  
310  
cresc.  
f  
315  
6  
325  
3  
330  
11  
1  
dim.  
pp  
3  
345  
5  
355  
1  
sf  
p  
360  
3  
3  
370  
f  
f  
ffz  
375  
380  
sf  
sf  
sf  
385  
1  
p  
390  
395  
400  
pp  
pp  
3  
405  
cresc.  
f  
3  
f

Set by Kitty and Theo Wyatt using Sibelius 7.

## MERTON MUSIC

## SPOHR

DOUBLE STRING  
QUARTET No.3

in E minor Op. 87

QUARTET I  
VIOLONCELLO

THEO WYATT

8 Wilton Grove

London SW19 3QX

Phone/Fax: 020 8540 2708 (+44 20 8540 2708)

e-mail: mertonmusic@argonet.co.uk

Adagio  $\text{♩} = 84$

Double Quartet No. 3

QUARTET I: VIOLONCELLO

L. Spohr Op. 87

Musical score for Violoncello, Double Quartet No. 3, Adagio section. The score consists of 12 staves of music. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Adagio with a metronome marking of 84. The score includes various dynamics such as *p*, *dim.*, *pp*, *cresc.*, *f*, *mf*, *sf*, *pizz.*, and *arco*. There are also performance markings like *1*, *2*, *3*, *4*, *5*, and *5*. The section concludes with a *p* dynamic marking.

QUARTET I: VIOLONCELLO

Musical score for Violoncello, Quartet I section. The score consists of 12 staves of music. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Adagio. The score includes various dynamics such as *cresc.*, *f*, *pp*, *sf*, *p*, *f*, *ffz*, *dim.*, *pp*, *ffz*, *pp*, *sfz*, *p*, *cresc.*, *dim.*, *f*, *pp*, *pizz.*, *pp*, *arco*, *cresc.*, *mf*, and *cresc.*. There are also performance markings like *1*, *2*, *3*, *4*, *5*, *0*, *1*, *2*, *3*, *4*, and *1*. The section concludes with a *cresc.* dynamic marking.



QUARTET I: VIOLONCELLO

IV

5 Finale

10

Allegro molto  $\text{♩} = 116$

Musical score for the first page of the cello part, measures 1-125. The score is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features various dynamics including *p*, *pp*, *ffz*, *dim.*, *cresc.*, *f*, *sfz*, and *sf*. The piece includes several triplet markings and first/second ending brackets. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, and 125 are indicated throughout the score.

QUARTET I: VIOLONCELLO

Musical score for the second page of the cello part, measures 75-145. The score continues in the same key signature and time signature. It includes dynamics such as *pp*, *sf*, *dim. p*, *pp*, *cresc.*, *pp*, *sf*, *pizz.*, *arco*, *p*, *f*, *pp*, and *f*. The piece features first/second ending brackets and triplet markings. Measure numbers 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, and 145 are indicated throughout the score.

QUARTET I: VIOLONCELLO

150

155

160

165

170

175

180

185

190

195

200

205

*f*

*pp*

*sf >*

*p*

*pp*

*sf >*

*sf >*

*mf*

*sf*

*dim. p*

*p*

*cresc.*

*f*

*dim.*

*p*

*pizz.*

*arco*

*f*

*p*

QUARTET I: VIOLONCELLO

280

285

290

295

305

310

315

320

325

330

335

340

345

350

355

360

365

370

380

385

400

*sf*

*p*

*sf*

*pp*

*p*

*cresc.*

*sf*

*dim.*

*sf > p*

*p*

*sf*

*p*

*sf*

*f*

*p*

*p*

*cresc. sf*

*cresc. sf*

*dim.*

*p*

*sf*

*sf*

*p*

*sf*

*p*

*pp*

*p*

*pp*

*f*

*p*

*cresc.*

*ff*

QUARTET I: VIOLONCELLO

145 **6** *f* *pp* 155 **10** 165 *f* 170 180 *f* 190 **1** 195 **7** 205 *p* 215 **1** 220 **10** 235 **Scherzo Allegro** 240 *cresc.* 245 **2** *sf* 250 *p* *cresc. sf* 255 *pp* 260 *sf* 265 *sf* 270 *cresc. sf*

QUARTET I: VIOLONCELLO

Andante con Variazioni ♩ = 92

**II** *p* *mf* 4 *cresc.* 15 *p* *cresc.* 20 **1** *mf* 25 **3** **1** 30 35 **1** 40 **3** 45 *pp* *cresc.* *f* 50 **1** 55 *pizz.* *arco* 60 *pizz.* 65 *arco* 70 *pizz.* 75 *arco* 80 *ff* *p* 85 *p* *cresc.* 90 **1** *cresc.* *p* **1**

QUARTET I: VIOLONCELLO

95 pizz. arco 100 1 *f*

105 *pp* *f* *f* *tr*

110 pizz. 1 115 arco *p*

120 *cresc.* *f* *sf* *p* *p* 6

125 *p* 3

130 *mf* *pp* *tr*

135 1 *p* 3

140 1 2 pizz. 145 1 *f*

150 arco pizz. 1 *p* *pp*

QUARTET I: VIOLONCELLO

Scherzo Allegro  $\text{♩} = 100$  III 5 2 10

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

15 20 *cresc. sf* *dim. pp* *sf*

25 30 *sf* *p*

35 3 40 45 2 *cresc. sf* *sf* *p* *sf*

50 *pp* 55 *cresc.*

60 3 65 70 *p* *cresc. sf* *dim.*

80 1 *sf* *p*

85 90 *p* *f* *p*

95 100 2 *p* *cresc. sf* *p*

105 110 115 *sf* *dim.* *p* *sf*

120 125 Trio 3 *sf* *p* *p* *p*

135 2 140 1. 2. *cresc.*

Six bars rest overleaf

275 *sfz* 280 **1**

285 *pp* 3 *pp*

295 *f* 3 *dim.*

300 *p* 305

310 *cresc.* 315 *f*

320 *f*

325 **11** 3 340 *pizz.* 9 *arco* *pp*

355 3 360 *cresc.* *pp*

365 1 3 370 *f* *f<sup>3</sup>* *ffz*

375 380 *sf* *sf* *sf* *sf*

385 390 *dim.* *p* *pp*

395 2 400 2

405 1 410 *cresc.* *f* *p* *cresc.* *f*

Set by Kittv and Theo Wvatt using Sibelius 7.

## MERTON MUSIC

## SPOHR

DOUBLE STRING  
QUARTET No.3

in E minor Op. 87

QUARTET II  
VIOLIN I

THEO WYATT  
8 Wilton Grove  
London SW19 3QX  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: mertonmusic@argonet.co.uk

QUARTET II : VIOLIN I  
L. Spohr Op. 87

Double Quartet No. 3

Adagio ♩=84  
pizz.

Musical notation for the first section of Double Quartet No. 3, measures 1-29. The piece is in 3/4 time and G major. It begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The tempo is Adagio (♩=84). The notation includes various articulations such as *arco* and *f* (forte). Measure numbers 4, 10, 15, 20, and 29 are indicated. The dynamics range from *p* to *f* and *dim.* (diminuendo).

Allegro ♩=96

Musical notation for the second section of Double Quartet No. 3, measures 30-56. The tempo changes to Allegro (♩=96) and the time signature changes to 12/8. The piece starts with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. The notation includes various articulations such as *arco* and *f* (forte). Measure numbers 30, 35, 40, 45, 50, and 56 are indicated. The dynamics range from *pp* to *f* and *cresc.* (crescendo).

QUARTET II : VIOLIN I

Musical notation for the first section of Quartet II: Violin I, measures 135-270. The piece is in 3/4 time and G major. It begins with a forte (*f*) dynamic and a trill (*tr*) instruction. The tempo is Adagio (♩=84). The notation includes various articulations such as *arco* and *f* (forte). Measure numbers 135, 140, 145, 150, 160, 165, 170, 175, 180, 185, 190, 195, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, and 270 are indicated. The dynamics range from *pp* to *f* and *cresc.* (crescendo).

IV QUARTET II: VIOLIN I

Allegro molto  $\text{♩} = 116$

5 Finale

Musical score for Violin I, measures 10-135. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic of *p* and a tempo marking of *Allegro molto* with a quarter note equal to 116 beats. The piece is marked as the *Finale* of the fourth movement. The score includes various dynamics such as *pp*, *ffz*, *dim.*, *sf*, *mf*, *cresc.*, and *f*. It features several triplet markings and first/second ending brackets. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, and 130 are clearly marked.

QUARTET II: VIOLIN I

Musical score for Violin I, measures 65-115. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic of *sf* and includes markings for *pp*, *sf*, *p*, *cresc.*, *mf*, *dim.*, and *f*. The score includes first and second ending brackets and triplet markings. Measure numbers 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, and 115 are clearly marked.

QUARTET II : VIOLIN I

Musical score for Violin I, measures 115-165. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *pp*, *pizz.*, *arco*, *cresc.*, *f*, and *p*. Performance techniques like *pizz.* and *arco* are indicated above the notes. Measure numbers 120, 125, 130, 135, 140, 145, 150, 155, and 165 are clearly marked.

QUARTET II : VIOLIN I

Musical score for Violin I, measures 190-400. The score is written in treble clef with a key signature of one sharp (F#). It includes dynamics such as *p*, *pp*, *cresc.*, *sf*, *sf >*, *dim.*, *p*, and *ff*. Performance techniques like *pizz.* and *arco* are indicated. Measure numbers 190, 200, 210, 215, 225, 230, 235, 240, 250, 265, 270, 275, 285, 290, 295, 300, 305, 310, 315, 320, 325, 335, 345, 360, 365, 370, 375, 380, 385, 390, 395, and 400 are clearly marked. The section is titled "Scherzo Allegro" at measure 240.



Scherzo Allegro

III

QUARTET II: VIOLIN I

2 5 5 14  
*sf* *sf*  
 30 3 3 40 3  
*sf* *p* *sf* *p* *cresc.* *sf* *sf*  
 45 50 55  
*pp* *cresc.*  
 60 65 2  
*f* *dim.* *sf*  
 70 2 75 85  
*p* *cresc.* *sf* *dim.*  
 80 85  
*p* *sf* *sf* *sf*  
 90 6 100 5 105  
*sf*  
 Trio 1 130  
*sf* *sfz* *pp*  
 4 140 1. 2. 145  
*cresc.* *mf*  
 150  
 155 160  
*dim.* *pp*  
 165 170 3 175  
*mf*  
 180 4 185  
*f*

QUARTET II: VIOLIN I

170  
*sf* *pp* *sf* *pp* *p*  
 3 175 1  
*p* *pp*  
 180  
*sf* *pp* *sf* *pp* *cresc.* *sf* *p*  
 185  
*cresc. mf* *p*  
 190 2  
*f* *dim.* *p* *pp*  
 195 1  
*cresc.* *f* *p*  
 200  
*p* *f*  
 205 1  
*f*

Andante con Variazioni ♩ = 92

QUARTET II : VIOLIN I

QUARTET II : VIOLIN I

275 280 1

285 3 3

295 1 3 300

305 3 3

310 315

320 325 9

335 3 pizz. 340 arco

355 1 360

365 1 2 370 375 1

380

385 390 2 395

405 1 410

Set by Kittv and Theo Wvatt using Sibelius 7.

## MERTON MUSIC

## SPOHR

DOUBLE STRING  
QUARTET No.3

in E minor Op. 87

QUARTET II  
VIOLIN II

THEO WYATT  
8 Wilton Grove  
London SW19 3QX  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: mertonmusic@argonet.co.uk

**Adagio** ♩=84 **Double Quartet No. 3** L. Spohr Op. 87

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

*pizz.* *p* *arco* *pizz.* *mf* *arco*

**Allegro** ♩=96

7 30 35 40 45 50 55 60

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

130 135 140 145 150 160 165 170 180 185 190 195 200 205 210 215 220 225 230 235 240 260 265 270

*cresc.* *f* *f* *pp* *cresc.* *f* *pp* *ffz* *dim.* *pp* *ffz* *dim.* *pp* *sf* *dim.* *pp* *ffz* *dim.* *sf* *pp* *cresc.* *f* *pp* *cresc.* *f*

Allegro molto  $\text{♩} = 116$

IV  
Finale

QUARTET II: VIOLIN II

1 5 10 *dim.*  
 15 20 *ffz*  
 25 30 *ffz* *dim.*  
 35 40 *dim.* *pp*  
 45 50 1 *ffz* *sf* *pp*  
 55 60 3 *p*  
 65 70 1 3 *p* *mf* *cresc.*  
 75 80 1 *pp*  
 85 90 *cresc.*  
 95 100 3 *f*  
 105 110 1 *sf* *pp*  
 115 120 3 *pp*  
 125 1 *f* *dim.* *p*

QUARTET II: VIOLIN II

65 1 *pp*  
 70 3 *sf* *pp* *pp* *sf* *p*  
 75 1 *pp* *pp*  
 80 85 *sf* *pp* *pp* *cresc.* *sf* *p* *cresc.*  
 85 1 *mf* *f*  
 90 1 2 3 *dim.* *p*  
 95 100 2 100 *pp*  
 105 *cresc.* *p*  
 110 115 1

Musical score for Violin II, measures 115-155. The score is written in treble clef with a key signature of one sharp (F#). It features various articulations and dynamics. Measures 115-120 are marked *pp*. Measure 120 is marked *pizz.*. Measures 121-125 are marked *arco*. Measure 125 is marked *pizz.*. Measures 126-130 are marked *cresc.* and *f*. Measure 130 is marked *p*. Measures 131-135 are marked *pp*. Measure 135 is marked *p*. Measures 136-140 are marked *p*. Measure 140 is marked *pp*. Measures 141-145 are marked *pizz.*. Measure 145 is marked *arco*. Measures 146-150 are marked *pizz.*. Measure 150 is marked *arco*. Measures 151-155 are marked *cresc.*. Measure 155 is marked *1*.

Musical score for Violin II, measures 210-400. The score is written in treble clef with a key signature of one sharp (F#). It features various articulations and dynamics. Measures 210-215 are marked *3* and *1. 1*. Measure 215 is marked *2. 9*. Measures 216-225 are marked *225*. Measure 225 is marked *230*. Measures 226-235 are marked *Scherzo Allegro*. Measure 235 is marked *235*. Measure 236 is marked *subito*. Measure 237 is marked *2*. Measure 238 is marked *240*. Measure 239 is marked *sf >*. Measure 240 is marked *5*. Measures 241-250 are marked *250*. Measure 250 is marked *sf >*. Measure 251 is marked *14*. Measure 252 is marked *265*. Measure 253 is marked *sf*. Measure 254 is marked *p*. Measure 255 is marked *3*. Measure 256 is marked *270*. Measure 257 is marked *3*. Measure 258 is marked *275*. Measure 259 is marked *sf*. Measure 260 is marked *p*. Measure 261 is marked *cresc.*. Measures 262-285 are marked *285*. Measure 285 is marked *3*. Measure 286 is marked *sf*. Measure 287 is marked *pp*. Measure 288 is marked *290*. Measure 289 is marked *cresc.*. Measure 290 is marked *pp*. Measures 291-295 are marked *295*. Measure 295 is marked *pp*. Measures 296-300 are marked *300*. Measure 300 is marked *3*. Measures 301-305 are marked *305*. Measure 305 is marked *3*. Measure 306 is marked *310*. Measure 307 is marked *p*. Measure 308 is marked *cresc.*. Measure 309 is marked *sf*. Measure 310 is marked *5*. Measure 311 is marked *315*. Measure 312 is marked *320*. Measure 313 is marked *p*. Measures 314-325 are marked *325*. Measure 325 is marked *1*. Measure 326 is marked *325*. Measure 327 is marked *f*. Measure 328 is marked *335*. Measure 329 is marked *sf*. Measures 330-345 are marked *345*. Measure 345 is marked *5*. Measure 346 is marked *sf*. Measure 347 is marked *360*. Measure 348 is marked *p*. Measure 349 is marked *2*. Measure 350 is marked *365*. Measure 351 is marked *1*. Measure 352 is marked *370*. Measure 353 is marked *pp*. Measure 354 is marked *375*. Measure 355 is marked *380*. Measures 356-385 are marked *385*. Measure 385 is marked *390*. Measures 386-395 are marked *395*. Measure 395 is marked *cresc.*. Measure 396 is marked *400*. Measure 397 is marked *ff*. Measure 398 is marked *400*.

Scherzo Allegro  $\text{♩} = 100$

III

Musical score for Violin II, Scherzo Allegro, measures 1-200. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features various dynamics including *sf*, *p*, *cresc.*, *f*, *dim.*, *pp*, and *mf*. The piece includes first and second endings, a section labeled "Trio 1" starting at measure 130, and a key signature change to three sharps (F#, C#, G#) at measure 130. Measure numbers 1, 5, 14, 30, 3, 3, 40, 3, 45, 50, 55, 60, 65, 70, 75, 85, 90, 100, 105, 130, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 200 are marked throughout the score.

Musical score for Violin II, Scherzo Allegro, measures 160-205. The score continues from the previous page, maintaining the same key signature of three sharps (F#, C#, G#) and 3/4 time signature. Dynamics include *p*, *cresc.*, *sf*, *pp*, *f*, *mf*, and *tr*. Measure numbers 160, 165, 170, 175, 180, 185, 190, 195, 200, and 205 are marked. The score concludes with a trill (tr) in measure 205.

Andante con Variazioni ♩ = 92

II



3  
*pp*

295  
*f* *dim.*

300  
*p*

305  
*f*

1 6 315  
*f*

320  
*pp*

335 *pizz.*

13 *arco* 3  
*pp*

1 355  
*cresc.*

360  
*pp*

1 365  
*f* 3

1 370  
*ffz*

375  
*ffz* *sf*

380  
*sf*

385  
*sf*

3  
*dim.* *p* *pp* 3

395  
*sf*

400  
*f* 2

405  
*cresc.*

3 410  
*p* *cresc.* *f*

Set by Kittv and Theo Wvatt using Sibelius 7.

## MERTON MUSIC

## SPOHR

DOUBLE STRING  
QUARTET No.3

in E minor Op. 87

QUARTET II  
VIOLA

THEO WYATT  
8 Wilton Grove  
London SW19 3QX  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: mertonmusic@argonet.co.uk

QUARTET II : VIOLA

Double Quartet No. 3

L. Spohr Op. 87

Adagio ♩=84

Musical score for the Adagio section (measures 1-65). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio (♩=84). The score includes various dynamics such as *p*, *f*, *dim.*, *cresc.*, *pp*, and *sf*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The section concludes with a first ending bracket at measure 65.

Allegro ♩=96

QUARTET II : VIOLA

Musical score for the Quartet II: Viola section (measures 160-285). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Allegro (♩=96). The score includes various dynamics such as *pp*, *f*, *ffz*, *cresc.*, *dim.*, and *sf*. Performance instructions include *pizz.* and *arco*. The section features several first ending brackets and concludes with a first ending at measure 285.

Allegro molto  $\text{♩} = 116$

IV  
Finale

QUARTET II : VIOLA

Musical score for Viola, measures 5-145. The score is in 3/8 time and D major. It features various dynamics including *p*, *dim.*, *pp*, *ffz*, *sf*, *pizz.*, *arco*, *f*, and *pp*. Fingerings and bowings are indicated throughout. Measure numbers 5, 10, 15, 20, 25, 30, 40, 45, 50, 55, 60, 65, 70, 80, 90, 100, 110, 115, 120, 125, 130, 140, and 145 are marked.

QUARTET II : VIOLA

Musical score for Viola, measures 70-115. The score is in 3/8 time and D major. It features various dynamics including *sf*, *pp*, *p*, *pp*, *sf*, *pp*, *sf*, *pp*, *cresc.*, *sf*, *p*, *cresc.*, *mf*, *f*, *dim.*, *p*, *pp*, *pp*, *cresc.*, *p*, *pp*, *pp*, *cresc.*, *p*, *pp*, and *f*. Measure numbers 70, 75, 80, 85, 90, 95, 100, 105, 110, and 115 are marked.

120 *pp* *pp* *pizz.*

125 *cresc.* *f* *p* *arco*

130

135 *p* *p* *pp*

140 *pizz.* *arco* *pizz.* *arco*

145 *pizz.* *arco* *pizz.*

150 *arco* *pizz.* *arco* *pizz.*

155 *arco* *cresc.* *pp*

160 *p*

165 *pp* *sf* *pp* *sf* *pp*

225

230 235 *subito*

**Scherzo Allegro**

240 250 14 265 *sf* *p*

270 275 3 *sf* *p* *cresc.* *sf* *sf* 295 *pp*

285 290 *cresc.*

300 2 305 3 310 *sf* *p*

315 1 320 *cresc.* *sf* *dim.* *p*

325 6 335 *sf*

345 5 1 2 3 *sf* *p* *pp*

350 4 5 6 7 8 355 9 10 11 12 13 360 *sf*

365 1 2 370 *sf* *pp*

375

380 385

390 395 *cresc.* *f* 400 *ff*

Scherzo Allegro

III

QUARTET II: VIOLA

Musical score for Viola, Scherzo Allegro, measures 1-210. The score is in 3/4 time with a key signature of one sharp (F#). It features various dynamics including *sf*, *p*, *cresc.*, *pp*, *f*, *dim.*, and *mf*. Fingerings and articulations are indicated throughout. A section labeled "Trio 1" begins at measure 130, where the key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4. The score concludes with a *cresc.* marking at the end.

QUARTET II: VIOLA

Musical score for Viola, measures 170-210. This section continues the piece in the key of three sharps (F#, C#, G#) and 3/4 time. It includes dynamics such as *p*, *pp*, *sf*, *cresc.*, *f*, and *mf*. The score shows complex rhythmic patterns and phrasing, ending with a *f* dynamic at measure 210.

QUARTET II : VIOLA

Andante con Variazioni ♩ = 92

II

Musical score for Viola, page 6, measures 1-85. The score is in 2/4 time and consists of 10 staves. It begins with a first ending bracket over measures 1-5. The music features various dynamics including *p*, *mf*, *pp*, *cresc.*, and *f*. There are several triplet markings and first ending brackets throughout the piece.

QUARTET II : VIOLA

Musical score for Viola, page 7, measures 90-150. The score continues from page 6 and consists of 10 staves. It begins with a first ending bracket over measures 90-94. The music features dynamics such as *ff*, *pp*, *p*, *f*, *dim.*, and *sf*. The piece concludes with a first ending bracket over measures 145-150.

QUARTET II : VIOLONCELLO

195 200 205  
 ffz dim. pp ffz  
 210 215 220  
 dim. pp sf  
 225 3 230 2 ffz 3 235  
 p p  
 240 245  
 cresc. f 3  
 2 250 2 2 7 265 arco 3  
 ppp f  
 270 275  
 3  
 280 4 285 3  
 sf p pp  
 295 1 300 13 315  
 f dim. p f  
 320 1 2 3 4 3 2 5 6 7 8 9 330 10  
 f  
 11 12 pizz. 335 3 arco 3 340 pizz.  
 ppp  
 11 355 arco 3 1 360 1 365 pizz. 1  
 p cresc. pp f  
 2 370 arco 375 380  
 ffz sf  
 385 7  
 sf sf sf sf dim. p  
 400 1 405 3 410 pp  
 p cresc. f

QUARTET II : VIOLONCELLO

Double Quartet No. 3

L. Spohr Op. 87

Adagio ♩=84  
 pizz. 2 5 2 arco 10 pizz.  
 p dim. p  
 15 arco 20  
 cresc. f dim. p  
 25 96 pizz. 30  
 dim. p pp p mf p  
 35 arco pizz. mf p  
 40 p arco  
 pp sf p  
 3 50  
 pp  
 55  
 cresc. f  
 60 2 65  
 p cresc. f p  
 70  
 sf > pp sf > pp p  
 1 75 2 80  
 p pp sf > pp sf > pp  
 85  
 cresc. sf > p cresc. mf  
 90 1  
 sf dim. p  
 2 95 2 2  
 pp

QUARTET II : VIOLONCELLO

100 *pp* *pizz.*

105

110 *arco*

115 *sf* *p*

120 *pp* *pizz.*

125 *arco* *pizz.*

130 *cresc.* *f* *p*

135 *arco* *p* *f* *pp* *f*

140 *pizz.* *arco*

145 *pizz.* *arco*

150 *pizz.* *arco* *f* *pizz.*

155 *arco* *pizz.*

160 *cresc.* *p*

165 *sf* *pp* *sf* *pp*

170 *p* 175

QUARTET II : VIOLONCELLO

Allegro molto  $\text{♩} = 116$  **IV** **Finale**

1 5 10 15

*p* *ffz* *dim.* *pp*

20 25 30

*ffz* *dim.* *pp* *ffz* *sf*

35 40 45 50

*dim.* *pp* *ffz* *sf*

55 60

*p* *3* *p* *3*

65 70

*p* *3* *mf* *3* *cresc.*

75 80 90

*pizz.* *2* *arco* *3*

95 100 105

*f* *3* *sf* *pp* *sf*

110 115 120 125 13

*pp* *f* *dim.*

140 145 1 2 3 4 5 150 6 7 8 9

*f* *dim.*

10 155 11 12 3 1 165 170

*pp* *pp* *3* *cresc.* *pp* *f*

*pizz.* 1 2 *arco* 180 1

*p* *ffz*

185 190 1

*dim.* *pp*



arco 225 230 235

*p*

**Scherzo Allegro**

2 240 5 250 14

subito *sf* > *sf* >

265 1 270 3 275 3

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

1 2 3 285 4 5 6 7 8 290

*sf* *pp* *cresc.*

295 300 2 305

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

310 315

*p* *cresc. sf* *dim.*

1 320 1 325

*p* *sf* *f*

6 335 5 345 2 1

*sf* > *sf* > *pp*

2 3 350 4 5 6 7 8 355 9 10 11 12

360 365

*sf* *p* *sf* *p*

370 1 2 3 4 5 375 6 7 8 9 10 380 11

*pp*

12 13 14 15 385 16 17 18 19 20 390 21 22

23 24 395 400

*cresc.* *ff*

180 *pp*

*sf* > *pp* *sf* > *pp* *cresc.* *sf* *p*

185 1

*cresc. mf* *sf*

190 2

*p* *dim.* *pp*

195 1 200

*cresc. f* *p* *p*

205

*f* *p* *pp*

**Andante con Variazioni** ♩ = 92

1 5 II 1

*p* *p* *mf*

10 3 1 20 4

25 30 2 pizz.

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

35 1 40 arco 45

*mf*

1 50 pizz. 1 2 arco

*p* < *p* *p* *f*

55 pizz. 1 60 arco

*f*

65 3 1 70 1

*pp* *cresc.* *p*

QUARTET II: VIOLONCELLO

pizz. arco

75 *pp*

80 *ff* 1

85 *pp* *cresc.* *p* *tr* 90 *tr* 1

95 *pp* 1 100 *pizz.* *f* arco

105 *pp* *f* *f* *p* 110

115 *p* *cresc.* *f*

120 *dim.* *p* *p* 125 *cresc.*

135 *pizz.* 1 *pizz.* 140 1. 2. arco *f*

145 *dim.* *pp*

150 *mf* *pizz.* *mf* 1 *dim.*

QUARTET II: VIOLONCELLO

Scherzo Allegro  $\text{♩} = 116$  III

2 *sf* > 5 14 *sf* *p* 30

1 3 40 3 45 1 2 3 4 5 50 6

7 8 55 *p* 60 65 *dim.*

2 70 75 *f* 80 *dim.*

1 85 1 90

6 100 5 105 2 110 1 *pp*

2 3 4 5 115 6 7 8 9 10 120 11 12 *sf*

125 1 *Trio* *pizz.* 130 3 135 2 140 1.

1 2. 1 145 arco 150 155

160 165 *pizz.* 170 1 arco

175 *mf* 1 180 2 3 4 5 6 185 7

8 190 5 *pizz.* 200 *p* *pp*

3 210 2 1. 215 2. 8

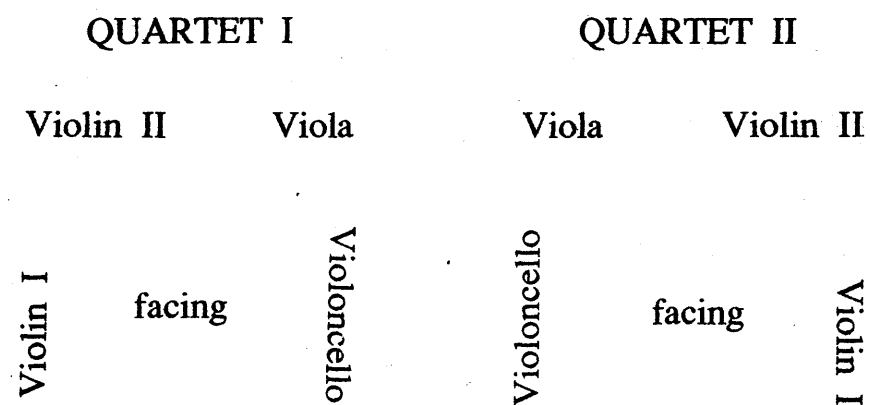
Louis Spohr (1784 - 1859) was ranked as one of the great composers for much of the 19th century. He was born in Brunswick and as composer, violin virtuoso, conductor and teacher he was highly esteemed in every rôle. Throughout his life he was involved in chamber music, not only as composer but as performer and organiser of concerts. During his years at Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

His output of chamber music for string ensemble totals 48, made up of 36 quartets, seven quintets, a sextet and four double quartets, 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 the idea for such compositions "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 and quintets."

This first double quartet (D minor Op.65) proved immensely successful and a second (E flat Op.77) followed in December 1827, but the third composed during December 1832 and January 1833 is generally reckoned to be the finest of the four, and it is indeed among the very best of Spohr's works, being a particular favourite of the great German violinist Joseph Joachim. The final double quartet (G minor Op.136) dates from June 1847.

In late 1825 the English musician Sir George Smart visited Kassel, and on Sunday November 6th attended a performance of the first double quartet in Spohr's house. In his journal he noted the layout of the performers.



Of course, this layout may not be ideal for all locations, especially larger ones such as churches or grand concert halls, and other formations may have to be adopted, but performers may be interested to try out Spohr's own placement.

[Continued on inside cover]

# MERTON MUSIC

## S P O H R

### DOUBLE STRING QUARTET No.3

in E minor Op. 87

### PARTS

THEO WYATT  
8 Wilton Grove  
London SW19 3QX  
Phone/Fax: 020 8540 2708 (+44 20 8540 2708)  
e-mail: mertonmusic@argonet.co.uk

8009

The four movements explore a wide range of expression, with a magical slow introduction giving way to an Allegro which features a troubled melancholy of a Mendelssohnian cast. Next, a set of variations in C major brings to the fore the antiphonal rôle of the two quartets and a more outgoing atmosphere in the musical mood. The Scherzo mixes the lively elements usual in such movements with lyrical moments, and Spohr's melodic gifts are displayed in wonderful style in the Trio. Unlike many composers, Spohr rarely suffers from "the finale problem" and this is one of his best - a folk-like main theme, a menacing march and mysterious hints of a chorale blend together to round off a work of which The Times said in a review of 1847 "If Spohr had written nothing else besides this double quartet it would be sufficient to establish his fame as one of the greatest composers."

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*