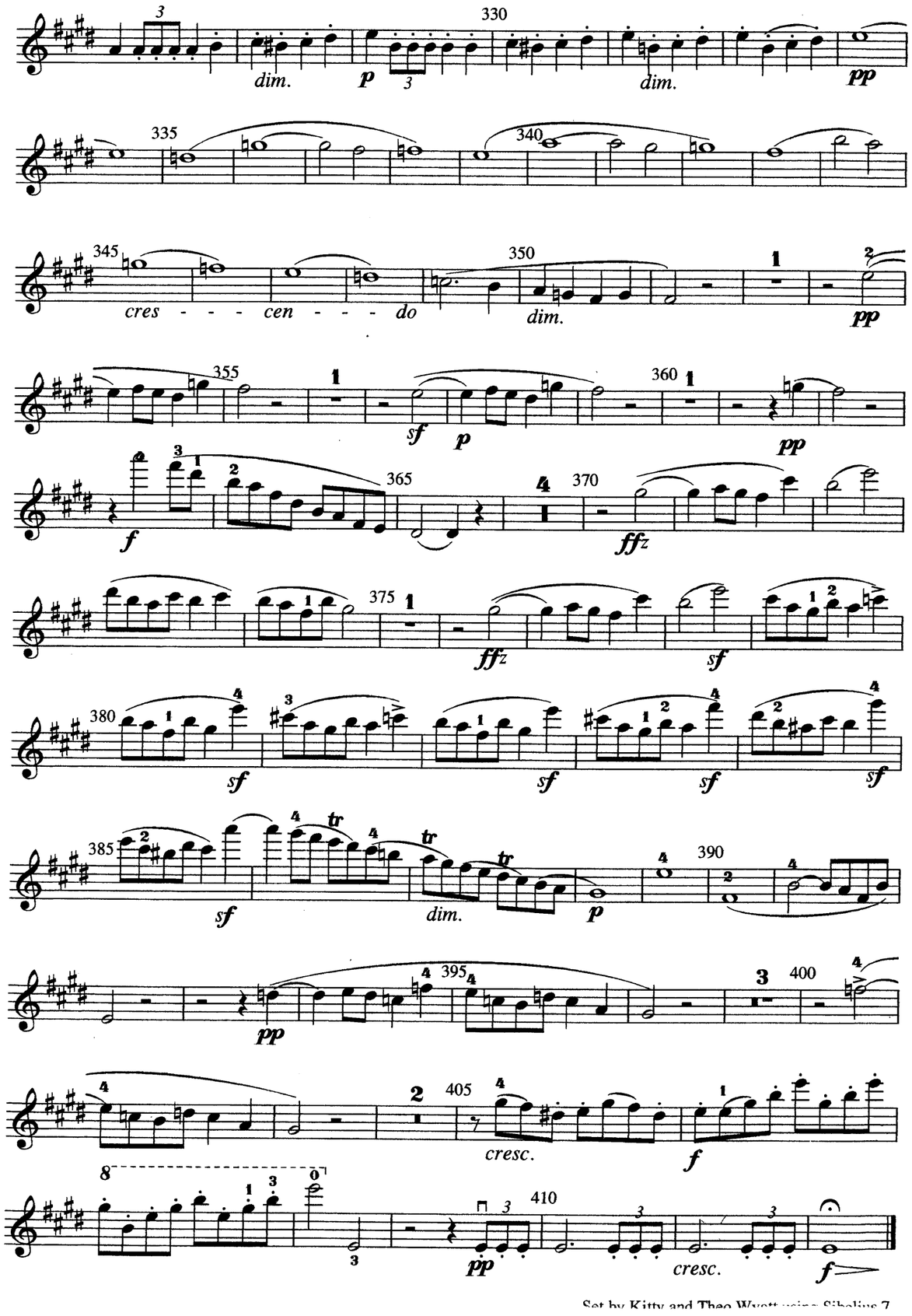

Set by Kitty and Theo Wyatt using Sibelius 7

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

L. Spohr Op. 87

Adagio ♪=84

Allegro ♩.= 96

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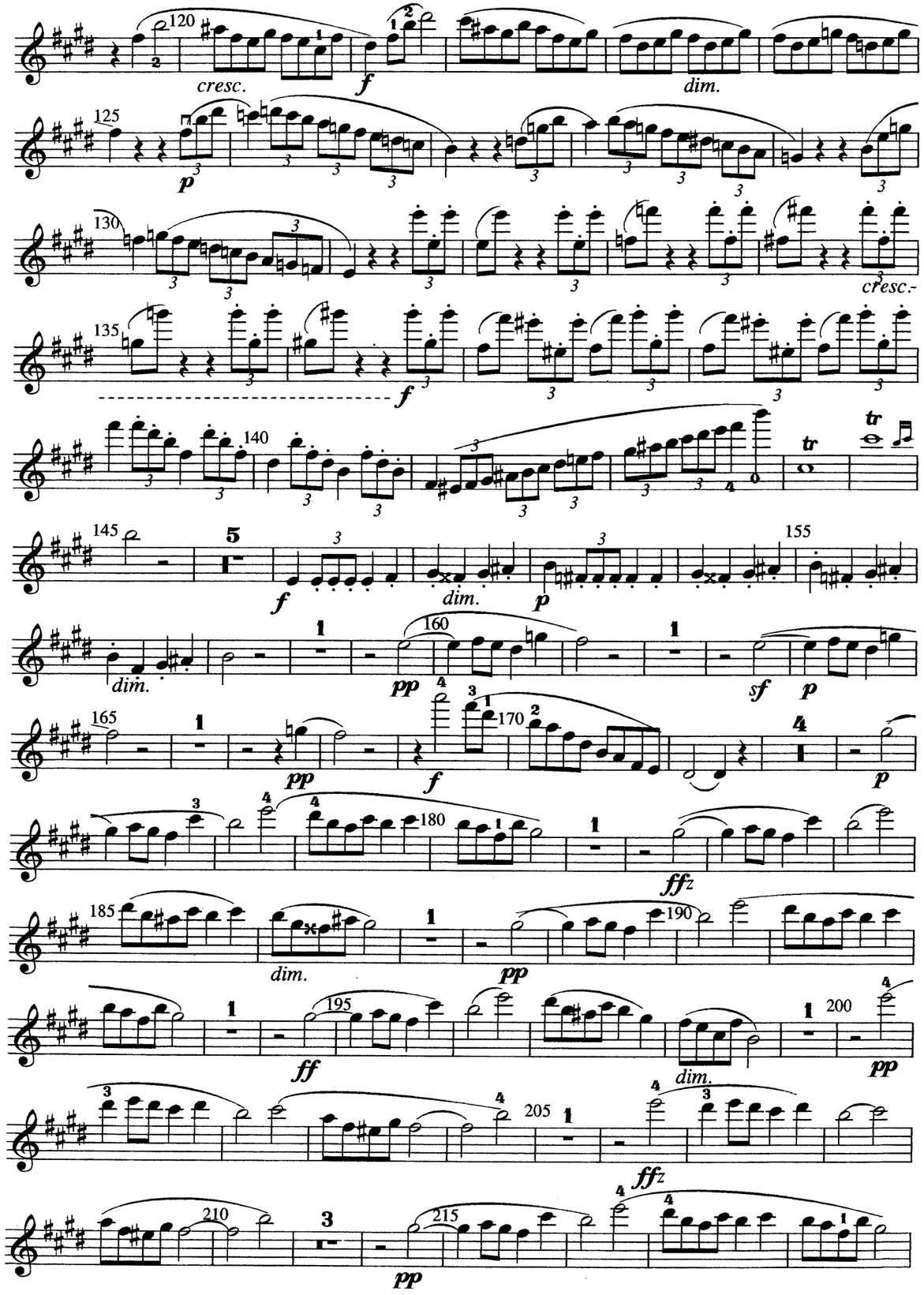
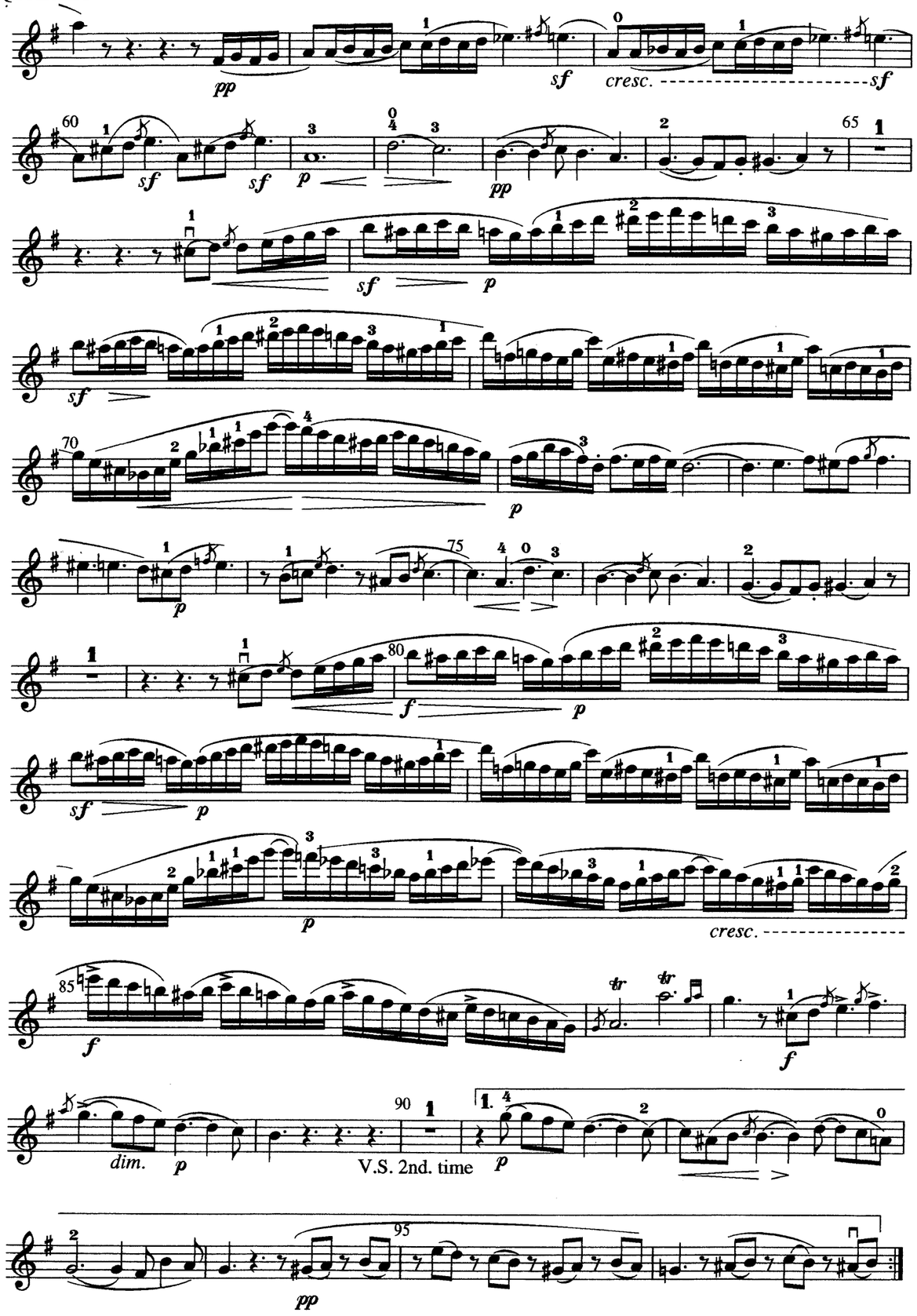
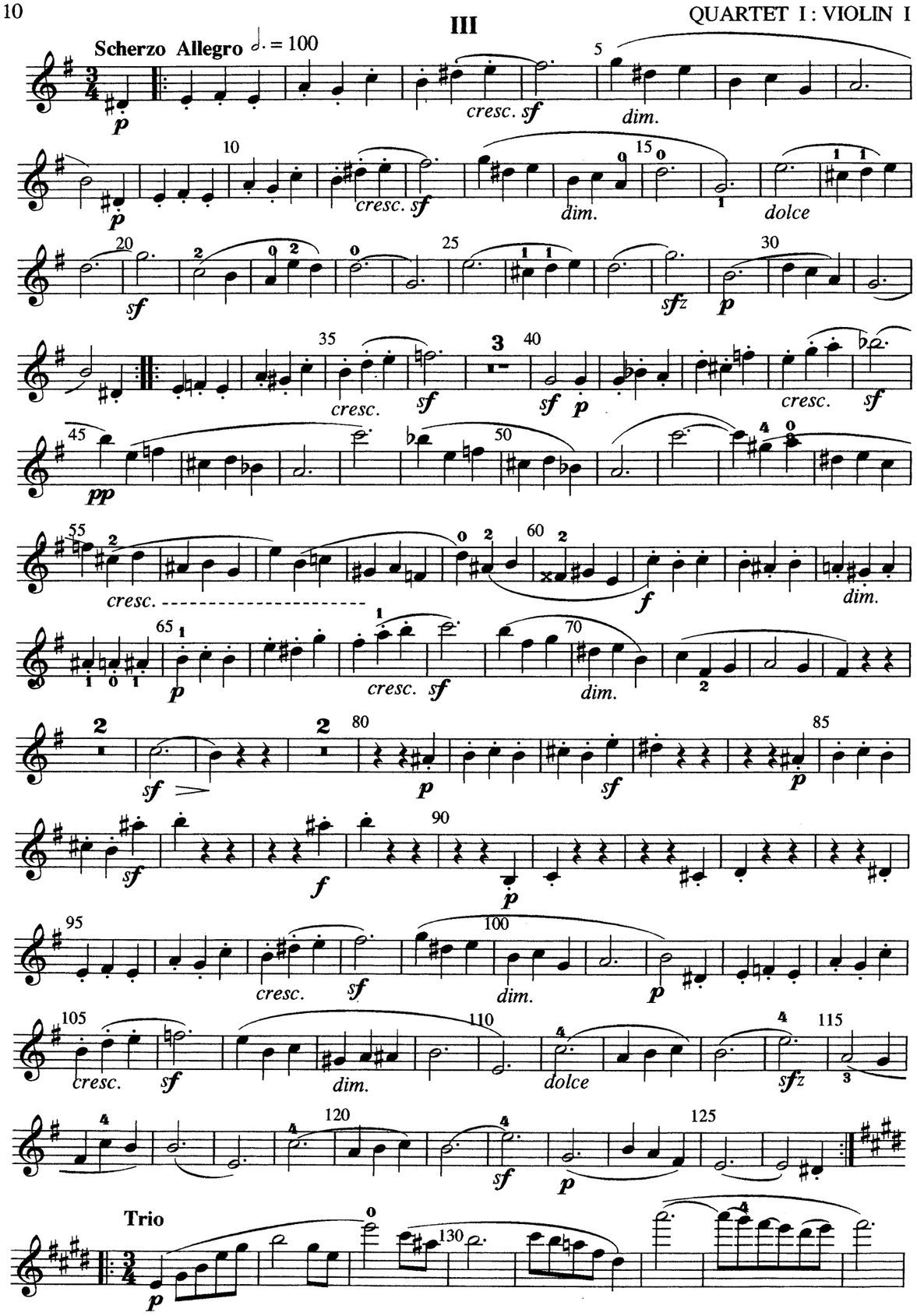

cresc.
dim.
cresc.
dim.
dim.
dim.
dim.

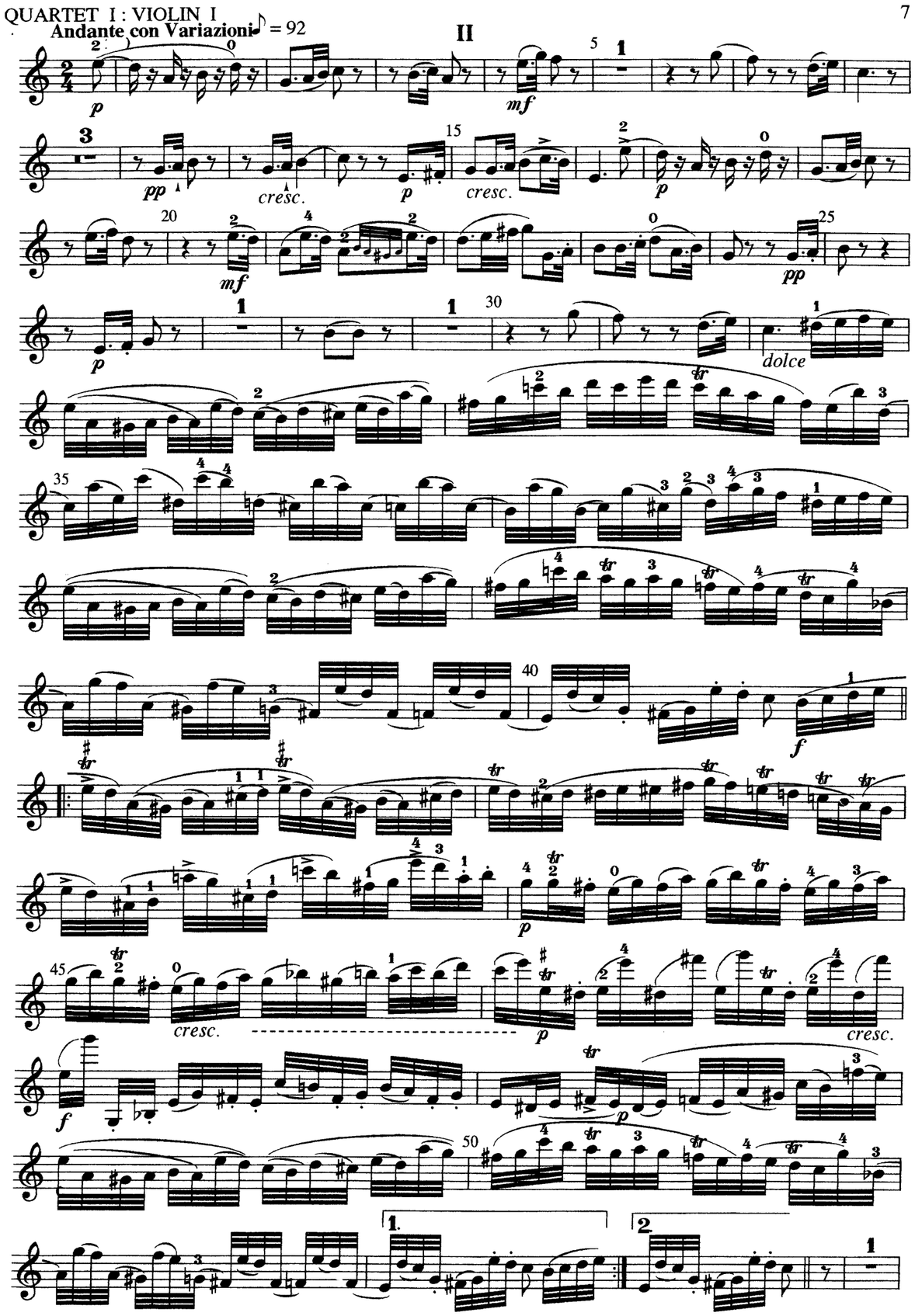

cresc.
cresc.
dim.
V.S. 2nd. time

IV

Finale

Allegro molto ♩ = 116


III
Scherzo Allegro ♩. = 100
cresc. sf
dim.
dolce
sfz
pp
f
Trio


Andante con Variazioni ♪ = 92
II
cresc.
dolce
f
p

MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to amateur (and professional) players at prices which will positively encourage exploration. Using an extremely economical method it prints music and sells it from stock direct to the player at the following extraordinary prices per page of music, post-free:

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DUOS
Lee (2)

TRIOS
Bruni (3)
Orellana
Pleyel (2)
Reinecke
Shield (6)

QUARTETS
Arensky
Bazzini (2)
Coleridge-Taylor
Fibich
Gade
Godard
Grieg
Haydn (3)
Hermann
Herzogenberg
Hurlstone
Jansa
Kirchner
Krommer (3)
Lachner (3)
Mozart (12)
Onslow (3)
Ouseley (2)
Raff
Rheinberger
Rode
Rubinstein (2)
Shield (6)
Spohr (5)
Stanford
Svendsen
Swan Hennessy
Vanhal (2)
Volkmann (3)

QUINTETS
Onslow (3)
Rheinberger
Stanford
Veit

SEXTETS
Wilm

OCTETS
Spohr

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DUOS
Hermann
Hofmann
Kreutzer
Präger

TRIOS
Berger (2)
Blanc (3)
Blumenthal (2)
Boely (3)
Bruni (9)
Cremont
Dont (2)
Dotzauer
Godard
Hermann
Herzogenberg
Hoffmeister
Kreutzer
Krommer
Manns(5)
Pleyel
Pössinger (3)
Präger (3)
Raimondi
Ries H. (6)
Schmitt (3)
Taneiev
Viotti (9)

QUARTETS
Ambrosio
Arensky
Bargiel (2)
Bazzini (2)
Bendl
Bree J van (2)
Carreno
Cherubini (3)
Chvala (2)
Cui (3)
Davidov
Dittersdorf(2)
Draeseke (3)
Fesca
Fibich
Fuchs (4)
Gernsheim (4)
Godard (2)
Goldmark
Grädener (2)
Herzogenberg
Jensen
Kiel (4)
Kirchner
Klughardt (2)
Kopylov (2)
Krehl
Krommer(3)
Kuhlau
Litolff
Luigini
Macfarren
Napravnik(3)
Novacek (2)
Onslow (17)
Perry
Pleyel (10)
Prout (2)
Raff (7)
Reinagle (3)
Reinecke (2)
Reissiger (6)
Rheinberger
Ries F. (5)
Rode
Rubinstein (6)
Scharwenka (2)
Simonetti (2)
Spohr (12)
Stanford (2)
Stenhammar(5)
Taneiev S. (6)
Volkmann (3)
Zelenski (3)

QUINTETS
Ambrosio
Barnekow
Bazzini
Berger
Dessoff
Fétis
Krommer (3)
Onslow (13)
Ries F.
Rubinstein
Spohr (2)
Svendsen

SEXTETS
Davidov
Gade
Hofmann
Krug
Ölander
Raff
Rubinstein

OCTETS
Bargiel
Gade
Malling
Raff
Spohr
Svendsen

PIANO TRIOS
Hummel
Lachner (5)
Reissiger (4)
Spohr (5)

PIANO 4TETS
Hurlstone
Parry
Stanford

PIANO 5TETS
Arensky
Jadassohn (3)
Spohr (2)
Stanford

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U.S.A.	Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620
U.K.	Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET I
VIOLIN II

THEO WYATT
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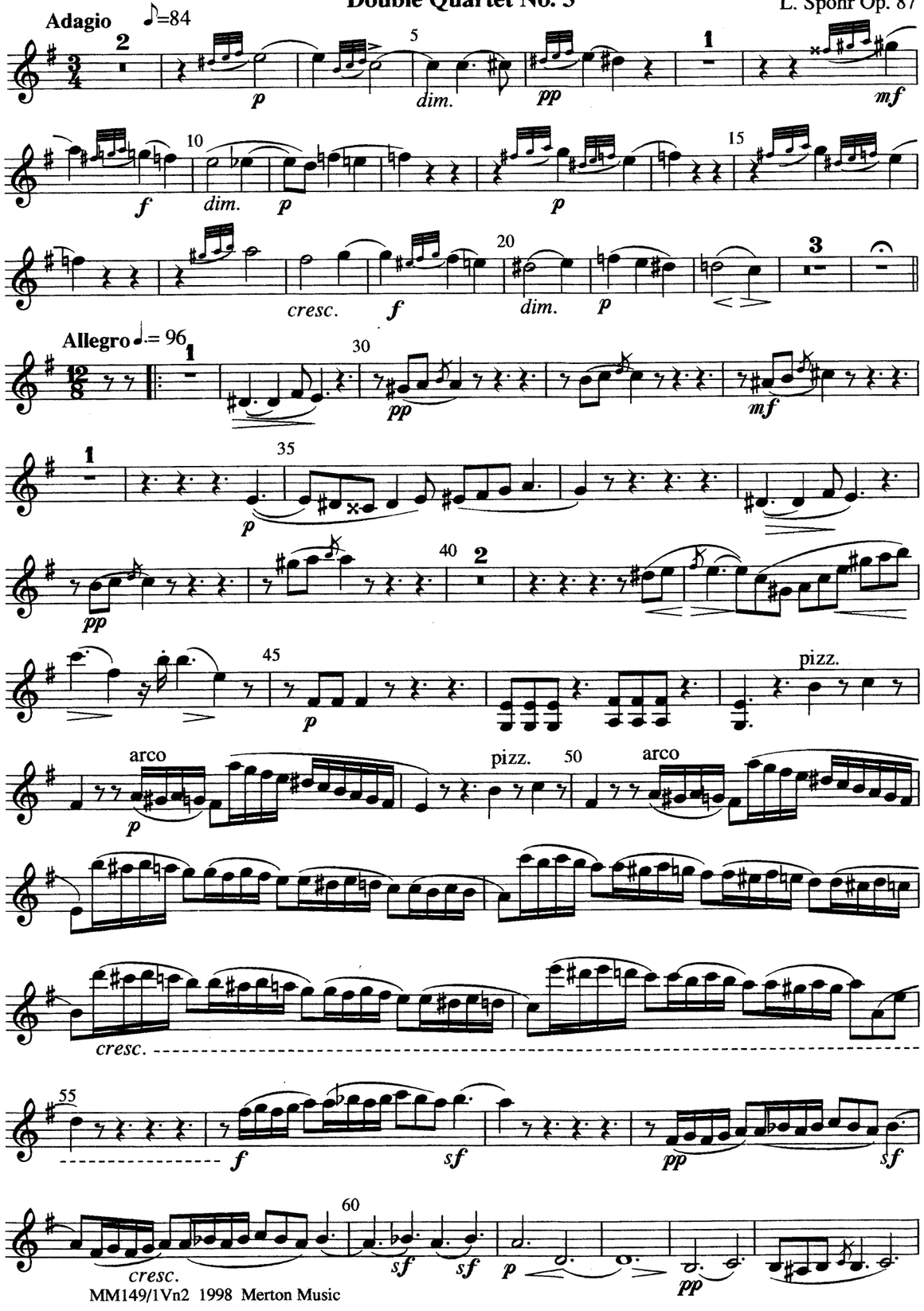
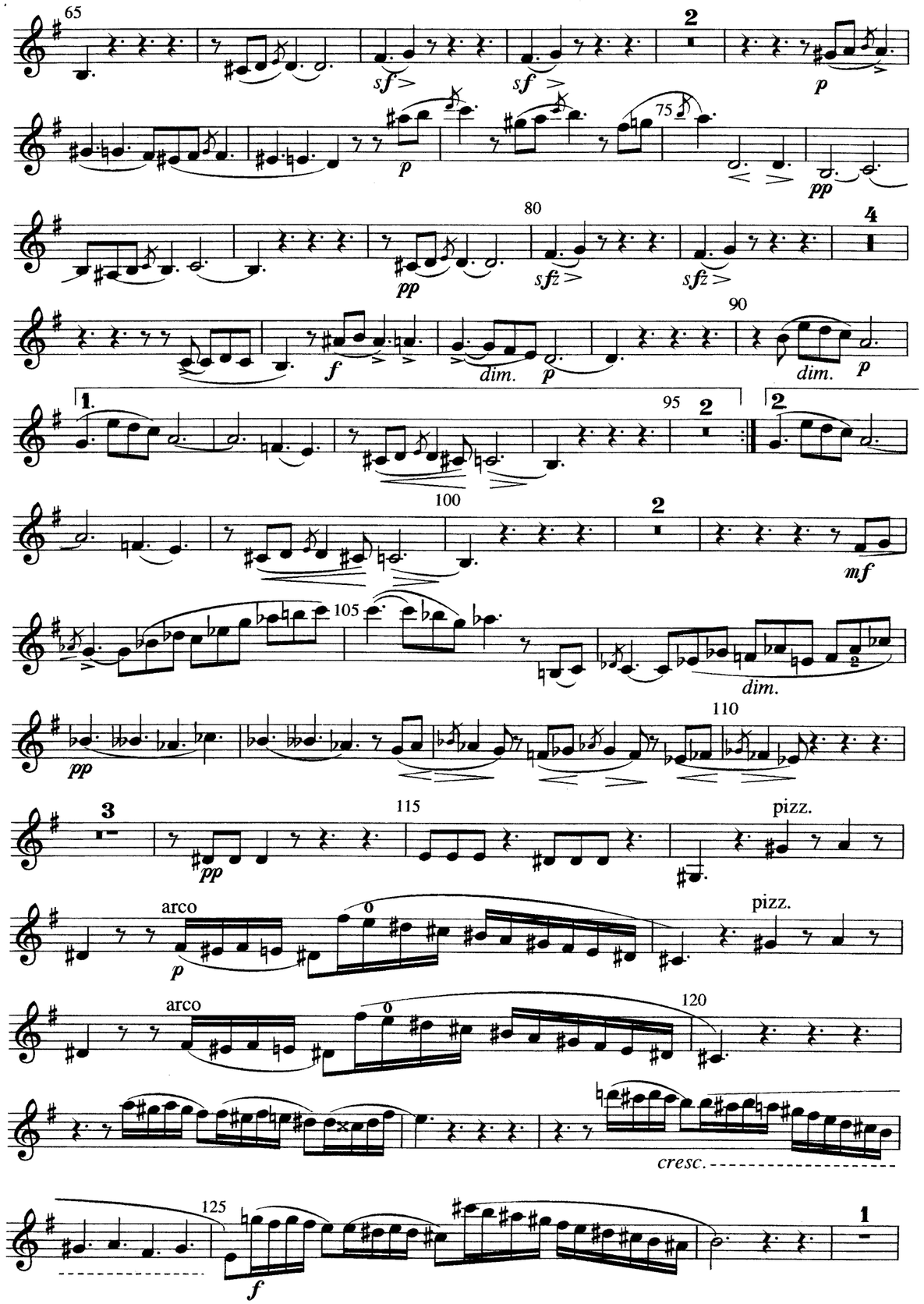
Double Quartet No. 3

L. Spohr Op. 87



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
2
sf
sf
p
75
p
pp
80
4
pp
sfz
sfz
90
f
dim.
p
dim.
p
1.
95
2
2
100
2
mf
105
dim.
110
pp
3
115
pp
pizz.
arco
p
pizz.
arco
120
cresc.
125
f
1

Set by Kitty and Theo Wyatt using Sibelius 7.

Andante con Variazioni ♪ = 92

II

IV
Finale

Allegro molto 𝅗𝅥 = 116

Scherzo Allegro

240 245

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

250 255

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

260 265 270

sf *p*

3 280 20

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

305 315

6 3

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

320 325

1 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*

370 375

p 1 1

380 385

1 *p*

390 395 400

pp *p* *cresc.* *ff*

80 85

p *f* *p*

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

90 95

p 1

100

p

f 105 1 *f* *p* *f*

110 115

p 1

120

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

125

1 1 *mf*

130 135

pp *f* *p* 1

140

p 1 1. 2. *f*

145

3 *dim.* *pp*

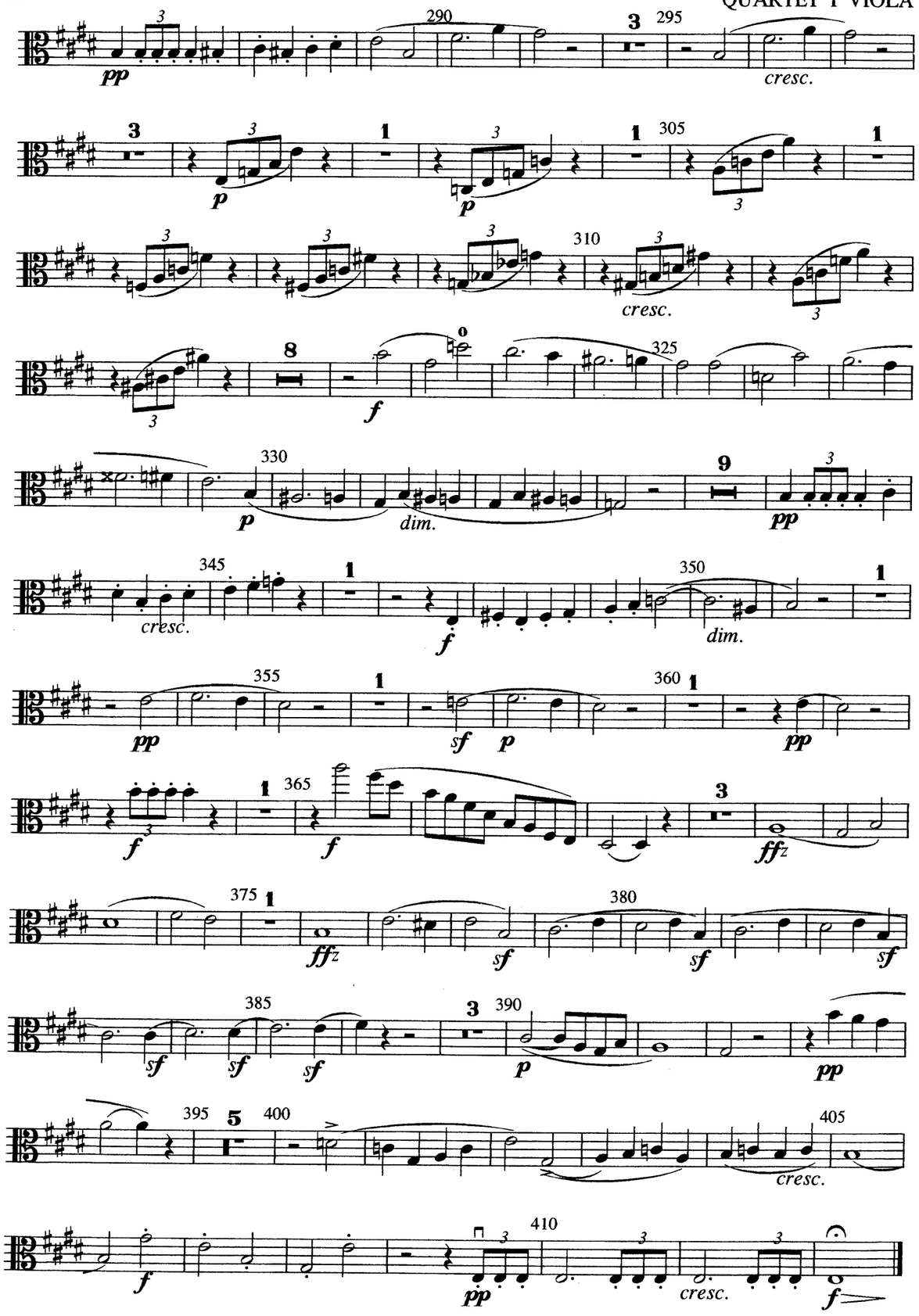
150

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

Scherzo Allegro ♩. = 100

III

Trio



Set by Kitty 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
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e-mail: mertonmusic@argonet.co.uk

Double Quartet No. 3

Adagio ♪=84

Allegro 𝅗𝅥.= 96

pizz.

arco

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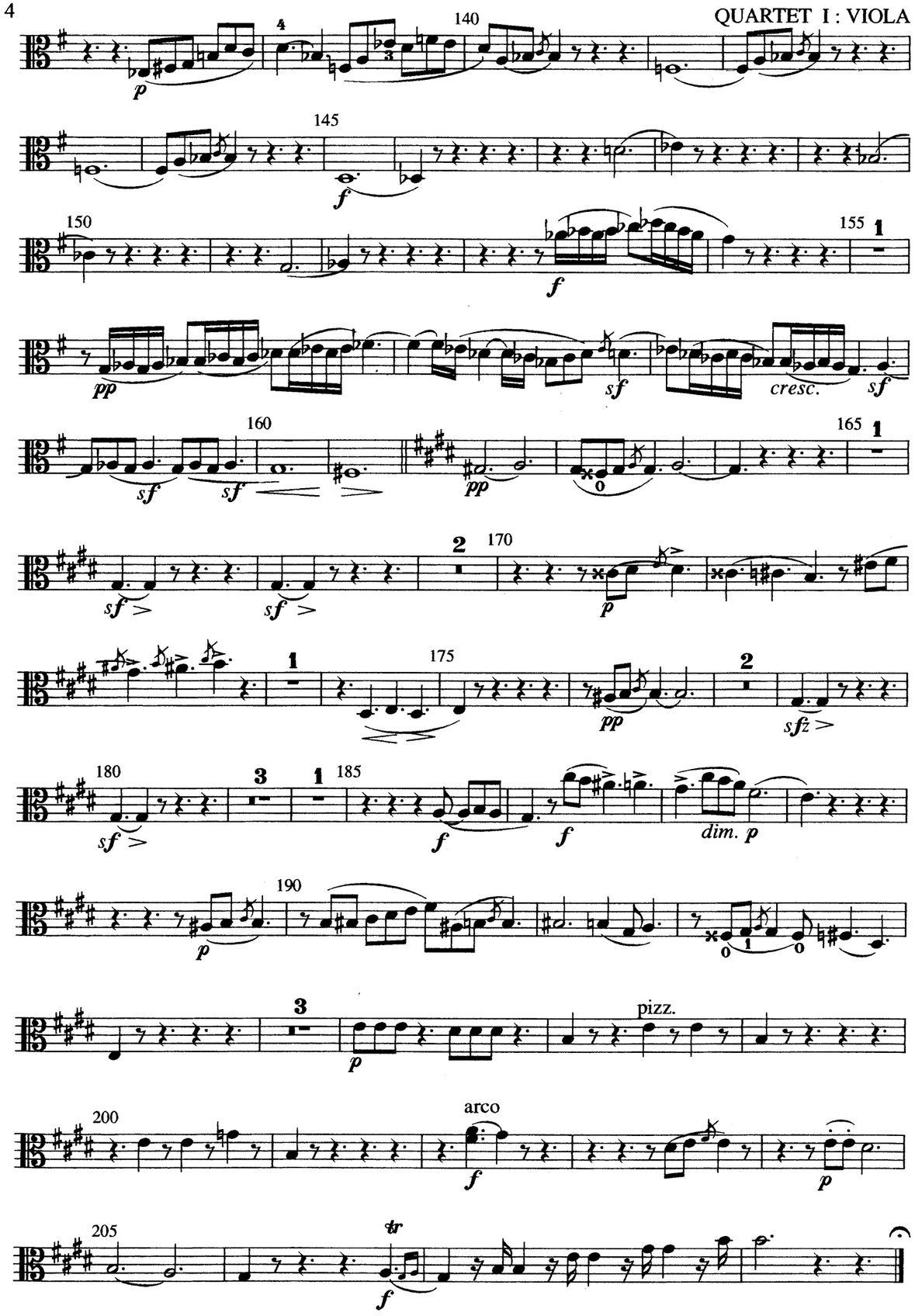
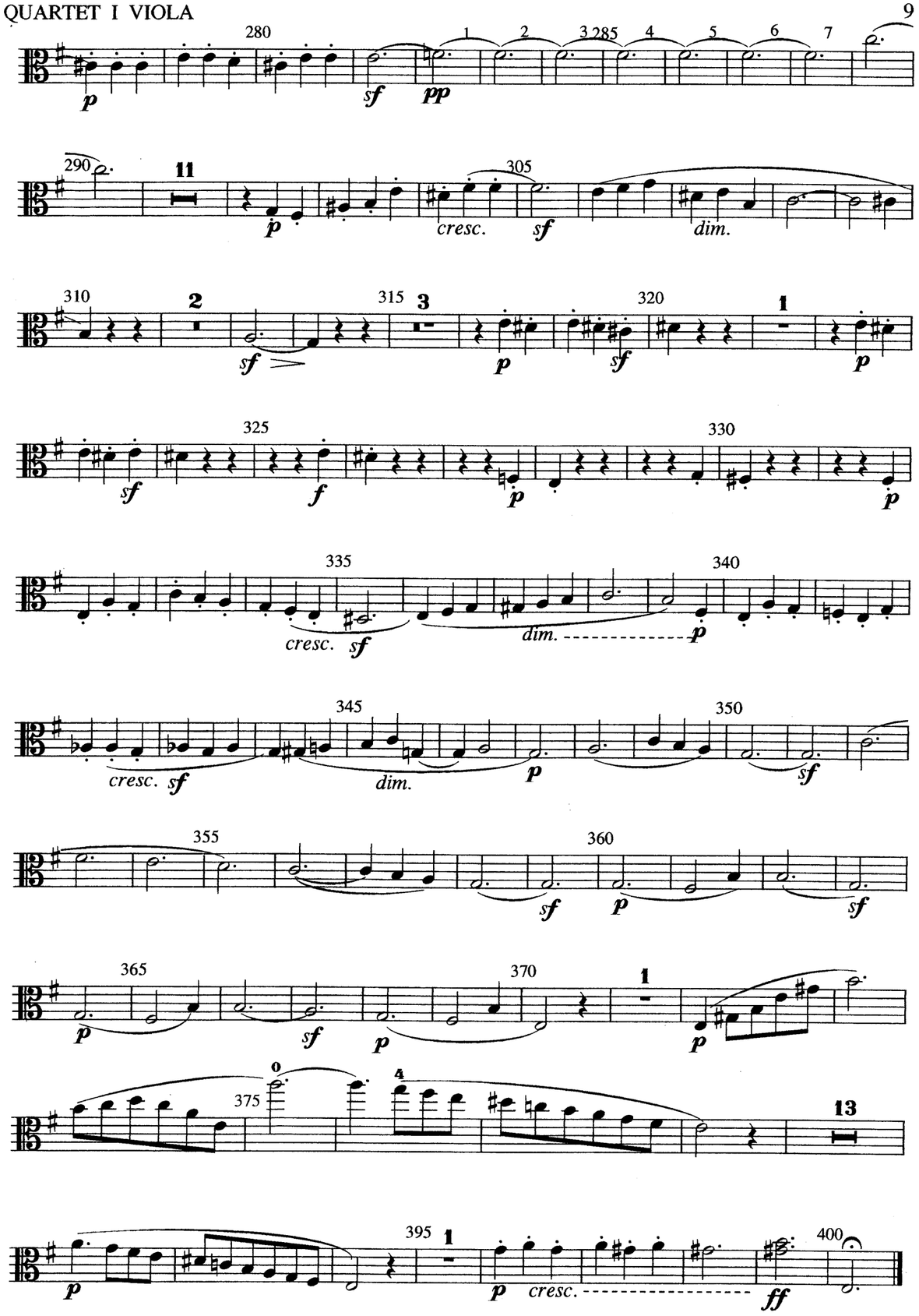
Allegro molto ♩ = 116

IV
Finale


140
145
150
155
160
165
170
175
180
185
190
200
205
cresc.
pizz.
arco
dim.


280
285
290
305
310
315
320
325
330
335
340
345
350
355
360
365
370
375
395
400
cresc.
dim.

145 2 *f* 150 4 155

6 165 *pp* 170

6 180

185 190 4 195

7 205 *p* 3 *p* 1. 215 2.

220 6 230

235 2 Scherzo Allegro 240 *cresc. sf*

245 *dim.* *p* 250 *cresc. sf* *dim.*

3 255 *pp* *sf* 260

265 *sf* 270 *cresc. sf* 3 *sf*

Andante con Variazioni ♪ = 92

II

p *mf* 5 1

3 *pp* *cresc.* 15 *p* *cresc.*

p 20 1 *mf*

25 *pp* *p* 1

1 30 *dolce* *p* 35 1

1 40 3 45 *pp* *cresc.* *p* *f*

50 1 1. 2. 1

p

55 *p*

60 3 65 *p* 1

p

70

1 75 *p* 1

80 *p* *f*

85 *p* *cresc.*

p *cresc.*

90 *ff* *p*

95 1

100 1 *f*

105 *pp* *f* *f*

110 1 5 *p*

0 0 120 *sf* *p* *p* 1

125 1 *mf*

130 *pp* *f* *p* 135 1

1 140 1. 2. 2 *p* *pizz.*

145 arco *pp* 2 150 *p* *pizz.* *f* *pp*

III

Scherzo Allegro ♩. = 100

3/4 *p* 5 *cresc.* *sf* *dim.* *p*

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

25 *sf* *p* 30

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

45 *pp* 1 2 3 4 5 50 6 7 11 65 *p*

70 *cresc.* *sf* *dim.* 2 *sf*

3 *p* 1 85 *p* *sf* *p* *sf* *f*

90 *p* 95 *p*

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

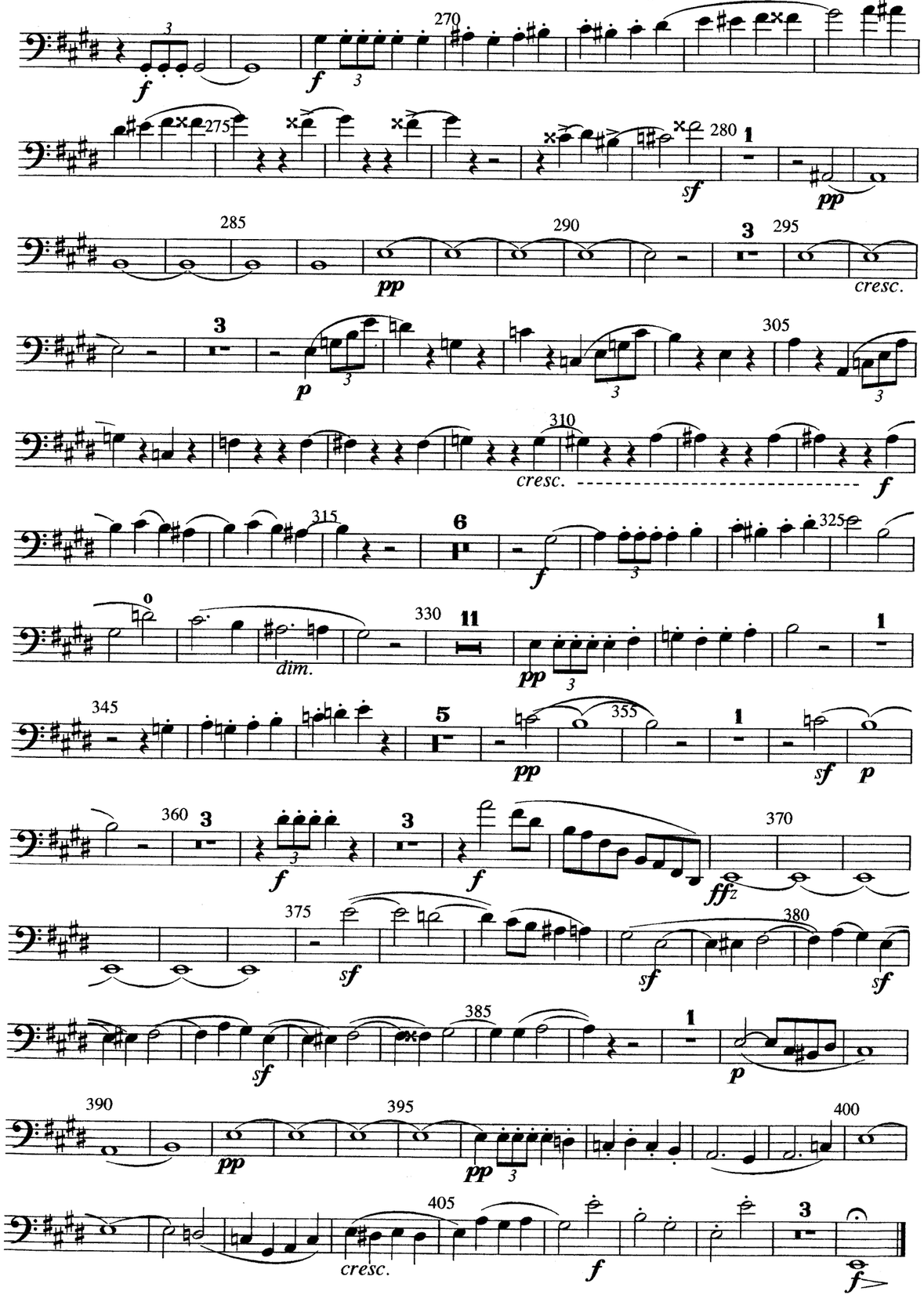
105 *sf* *dim.* 110 *p*

115 *sf* 120 *sf*

125 *p* **Trio** 3/4 3 *p* *p*

135 2 *cresc.* 140 1. 2. 1

V.S.
2 bars rest overleaf



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MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET I VIOLONCELLO

THEO WYATT
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e-mail: mertonmusic@argonet.co.uk

Double Quartet No. 3

L. Spohr Op. 87

Adagio ♪=84

p dim. pp p cresc. f

10 dim. p pp 15 2

20 1 p f 3 dim. 3 p

25 pp Allegro ♩.= 96 1. 30 pp

1 mf 1 35 p

40 pp 1 45 sf p sf p

pizz. 50

mf f

sf p p sf p f

60 p f p f p arco 65 pp

sf > sf > 2

p p

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3 130 3

cresc. 135 f

140 5 145 f 150

5 160 pp 1 165 sf p 3 f

170 3 175 f fp 180 ffz

185 190 dim. pp

195 ffz dim. 1 200 pp

205 1 ffz 210 2

215 pp 220 ffz sfz

225 4 1 p 3 230 cresc. dim.

1 235 p 3 1 240 3 cresc.

1 f 3 245 dim. pp pizz. pp 2 250

2 255 1 arco 3 cresc.

260 1 mf 265 cresc. 1

IV Finale

Allegro molto ♩ = 116

150

1 155 160

f *pp*

165

pp *sf* >

sf > 2 170 2

p *p*

175

pp *sf* >

180 3 185

sf > *mf* *tr* *sf* *dim.* *p*

190

p

195

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

pizz. 200

arco 205

f *p*

f

3 280 285 2

sf *p* *sf* *pp*

290 295 3

305 310 2

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

315 320 1

sf > *p* *p* *sf* *p* *sf*

325 330

f *p* *p*

335 2 340

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

345 350 355

dim. *p* *sf*

360 1 365 1

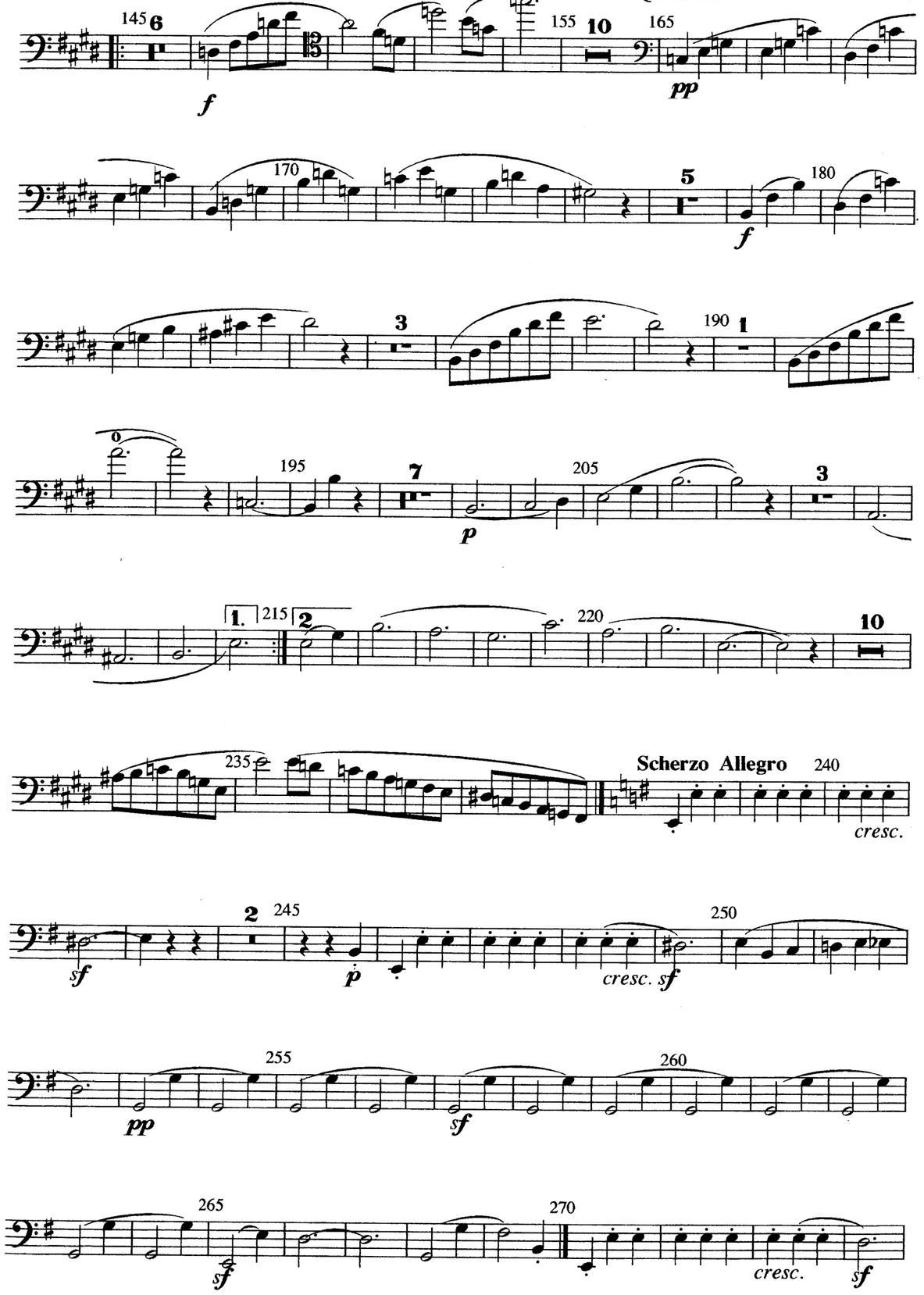
sf *p* *sf* *p* *sf*

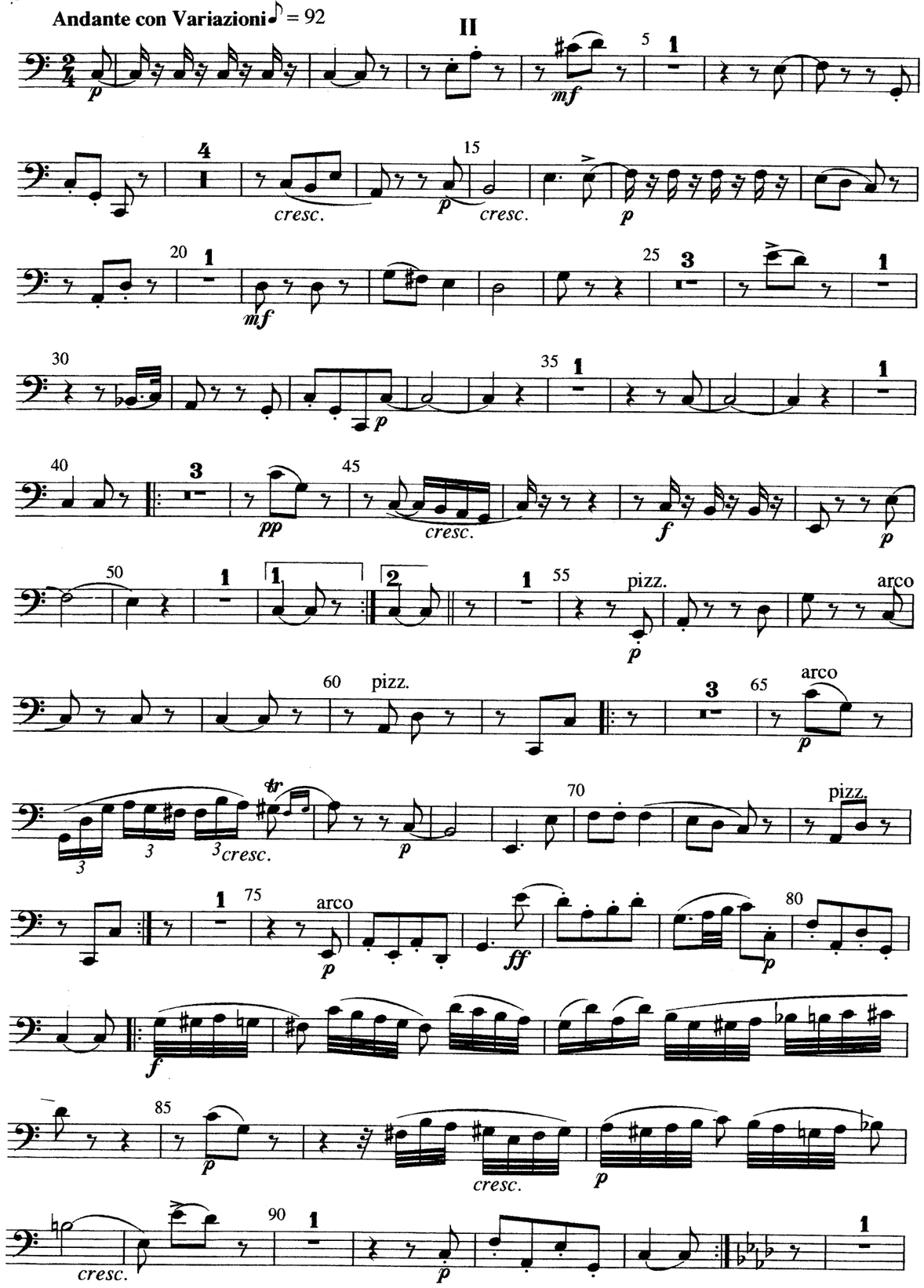
370 7 380 1

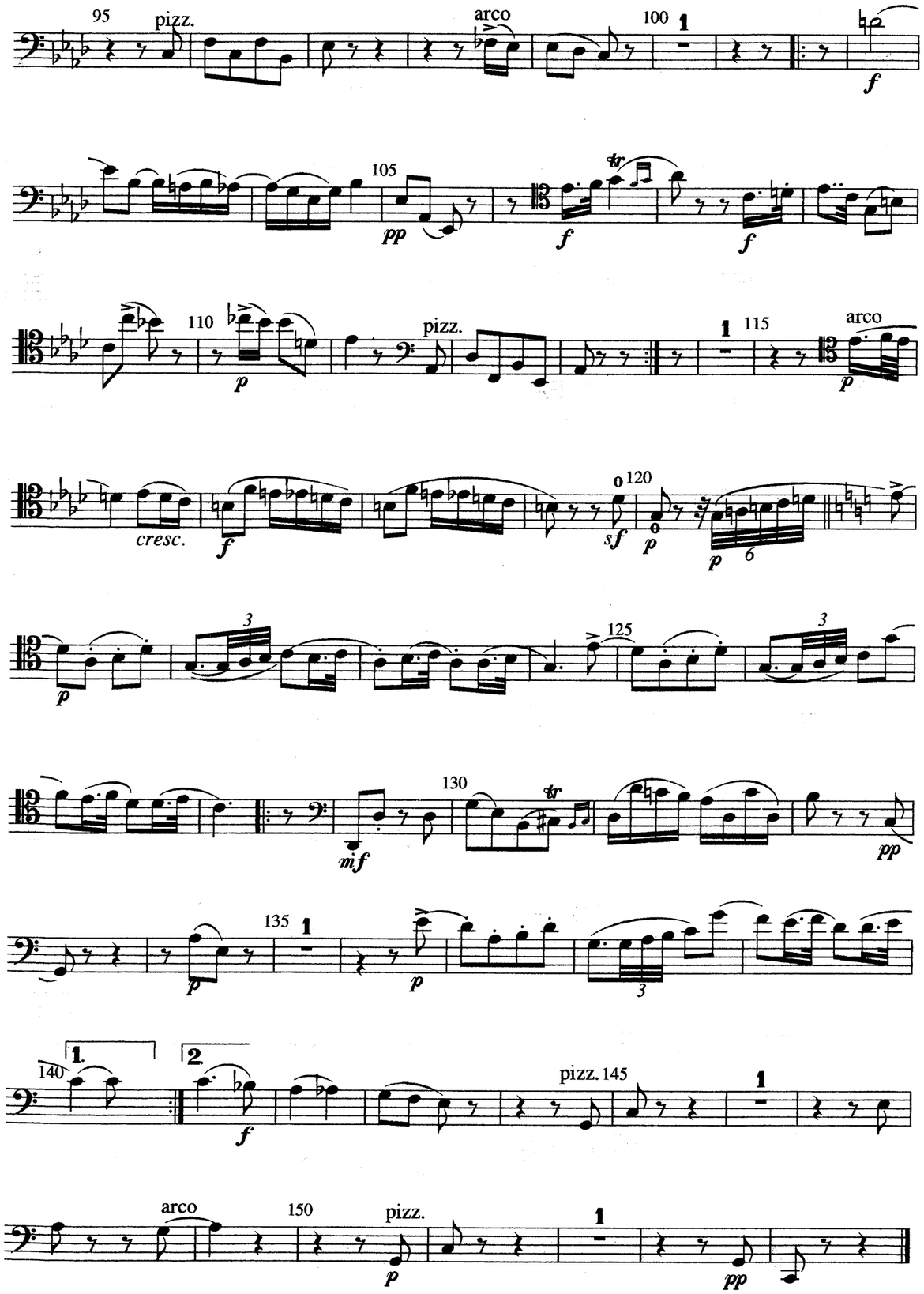
p *pp*

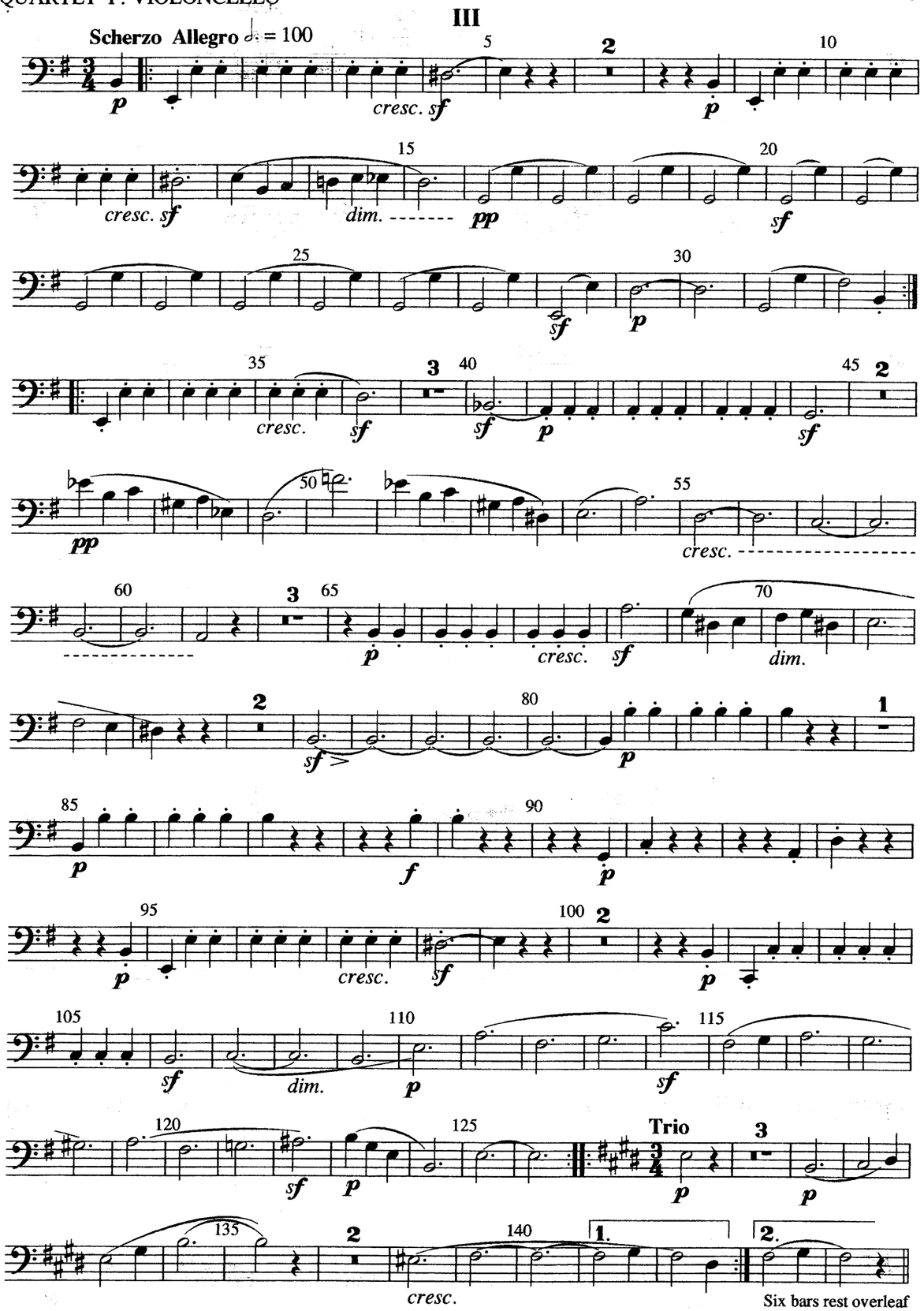
385 9 400

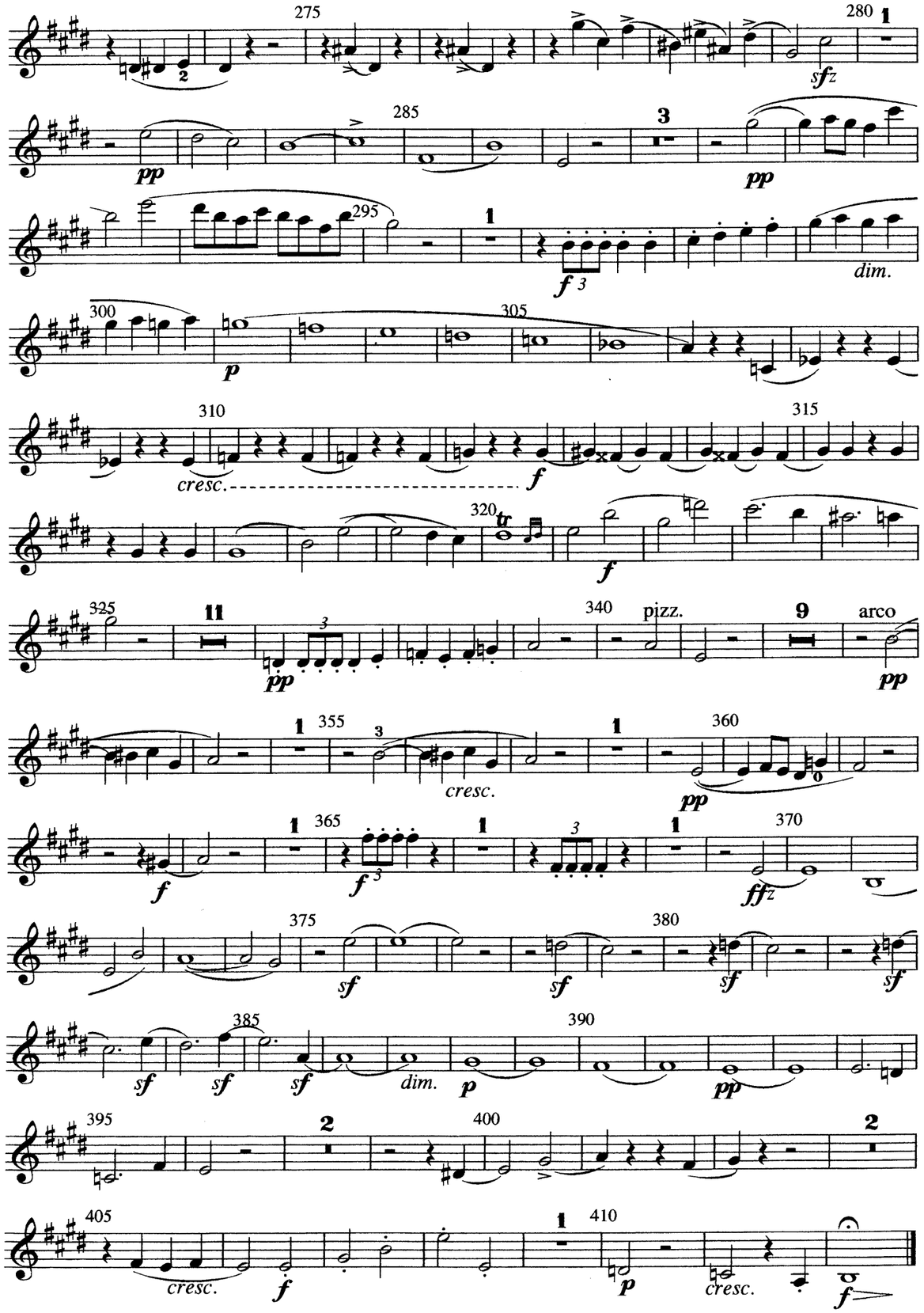
p *cresc.* *ff*


Scherzo Allegro
cresc.
cresc.
cresc.


Andante con Variazioni ♪ = 92
II
cresc.
cresc.
cresc.
pizz.
arco
pizz.
arco
cresc.
pizz.
arco
cresc.
cresc.


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


III
Scherzo Allegro ♩. = 100
cresc.
dim.
cresc.
cresc.
dim.
cresc.
dim.
Trio
cresc.
Six bars rest overleaf



Set by Kitty and Theo Wyatt using Sibelius 7.

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in E minor Op. 87

QUARTET II
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e-mail: mertonmusic@argonet.co.uk

Double Quartet No. 3

L. Spohr Op. 87

Adagio ♪=84

pizz. *p* 4 *f* arco 10 *dim.* *p*

pizz. *p* arco pizz. 15 arco

f 20 *dim.* *p* 2

Allegro 𝅗𝅥.= 96

p

30 *pp*

p 35 *p*

pp

40

45 1 *pp*

50 *cresc.* *f*

55 *sf* 3

p 1 *pp*

135 *f* 140

tr 145 *f* 150 7 *pp*

160 1 *cresc.* 1 165 *pp* *f*

170 1 *f* 3 1 3 1 175 *p*

180 *sf* 185 *dim.* *p*

190 *ffz* 195 *dim.* 4

205 4 *sf* 210 *dim.* *pp*

215 *ffz* 220 *sf* 1

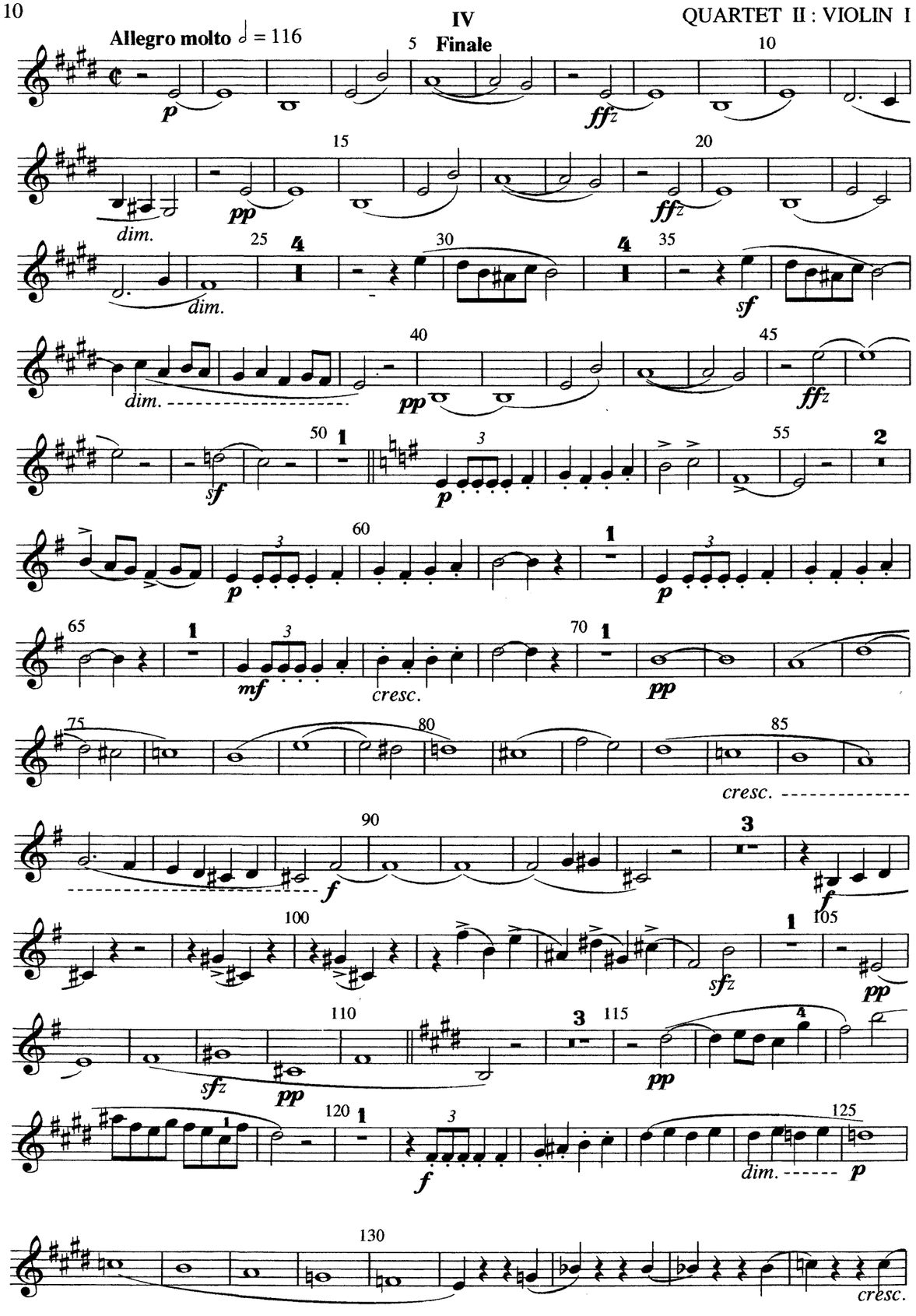
225 3 *p* 230 2 *p*

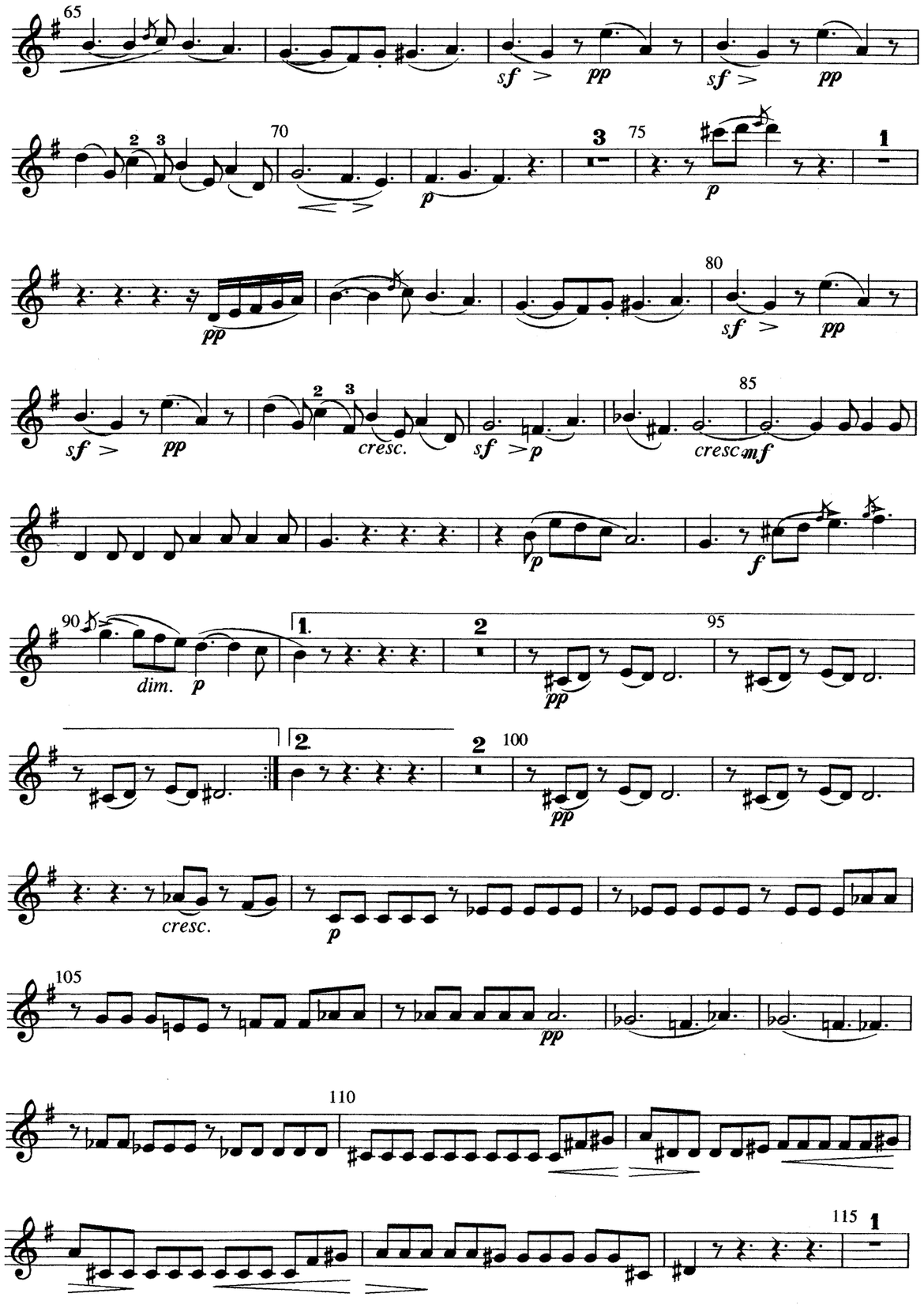
235 1 3 240 1 *f* 3

245 *p* 1 3

250 1 3 255 1 *p*

260 *cresc.* *f* 265 270 3


Allegro molto 𝅗𝅥 = 116
IV
Finale
dim.
cresc.


dim.
cresc.

pp pp

120 pizz. arco pizz.

125 arco

cresc. f p

130

pp

135

p p pp

140 pizz. arco pizz. arco

pizz. 145 arco pizz.

cresc. f p

arco pizz. 150 arco pizz.

arco

cresc. f

155 3 160

sf p

1 165

pp

190 3 2 200

p pp

4 210 1 1. 1 215 2. 9 225

cresc.

230 235

subito

Scherzo Allegro

2 240 5 250 14 265

sf sf sf

3 270 3 275 3

p sf p cresc. sf sf pp

285 290 295

cresc.

300 2 305 2

f dim. sf p

310 315

cresc. sf dim. 2 p

320 325 6

sf sf f

335 5 345 14 360 2

sf sf p

365 1 1 370 375

p sf pp

380 385

390 395 400

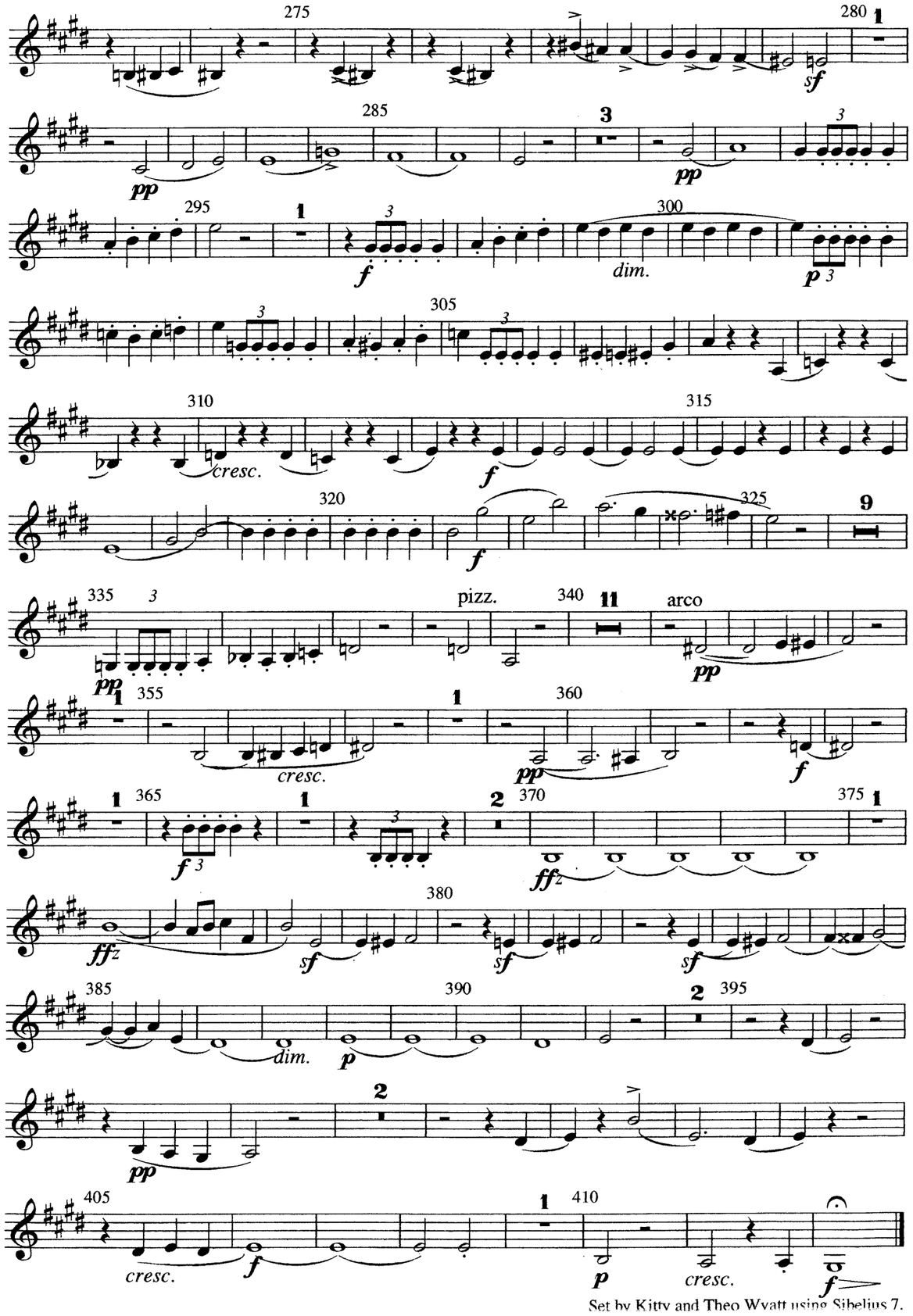
cresc. ff

Scherzo Allegro

III

Andante con Variazioni ♪ = 92

II



Set by Kitty and Theo Wyatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

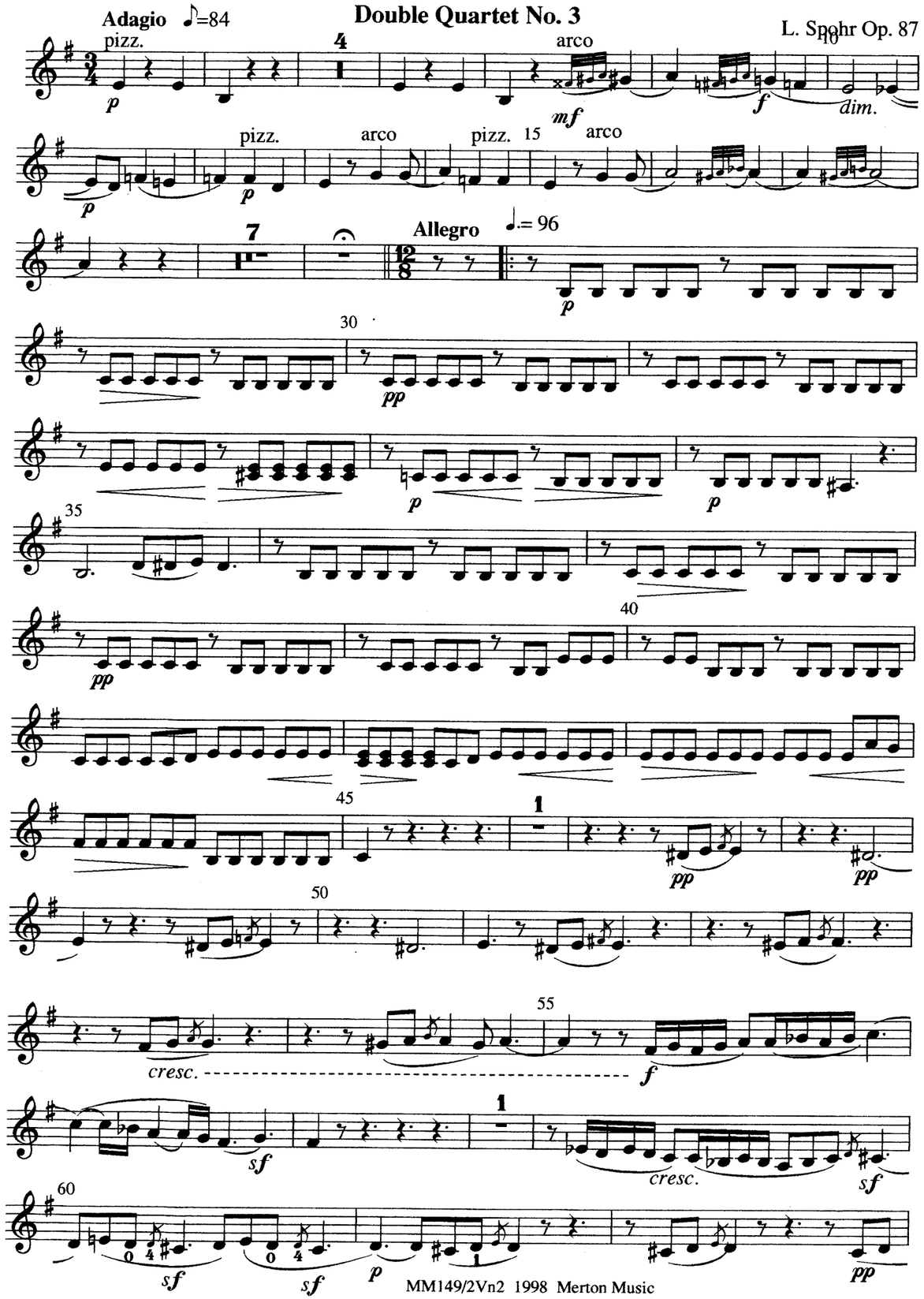
in E minor Op. 87

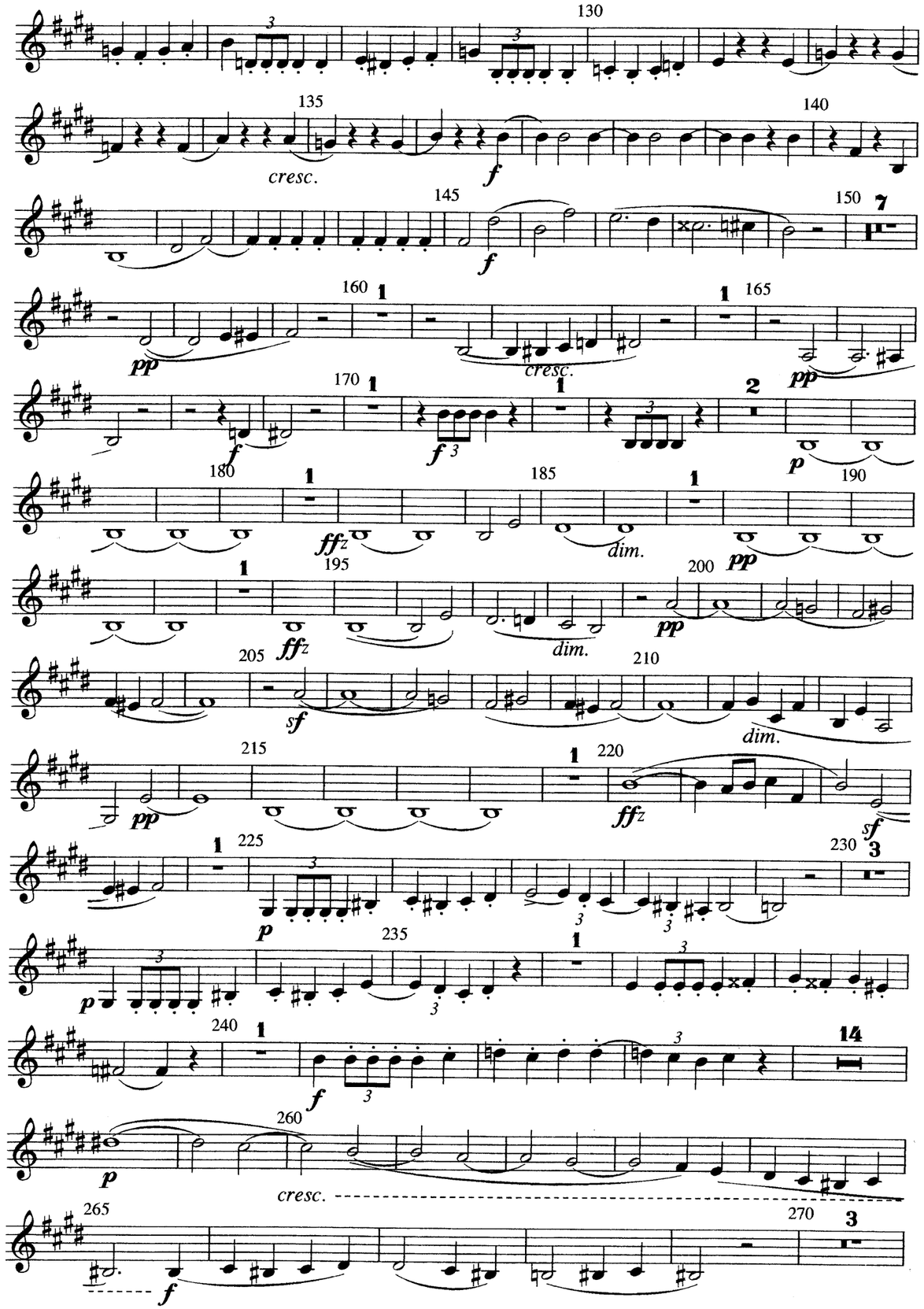
QUARTET II
VIOLIN II

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

Double Quartet No. 3

L. Spohr Op. 87





IV
Finale

Allegro molto ♩ = 116

pp pp

120 pizz. arco

pizz. 125 arco

cresc. f p

130

pp

135

p pp

140 pizz. arco pizz. arco

pizz. 145 arco pizz. arco

cresc. f f p

pizz. 150 arco pizz. arco

cresc.

155 1

210 3 1. 1 215 2. 9 225 230

Scherzo Allegro

235 2 240 5

subito sf>

250 14 265 3 270 3 275

sf> sf p sf p cresc.

3 285 290

sf sf pp cresc.

295 300 3

f dim.

305 3 310 315 5 320

sf p cresc. sf p

1 325 6 335

sf f sf

5 345 14 360 2

sf sf p sf p

365 1 1 370

sf pp

375 380

385 390

395 400

cresc. ff

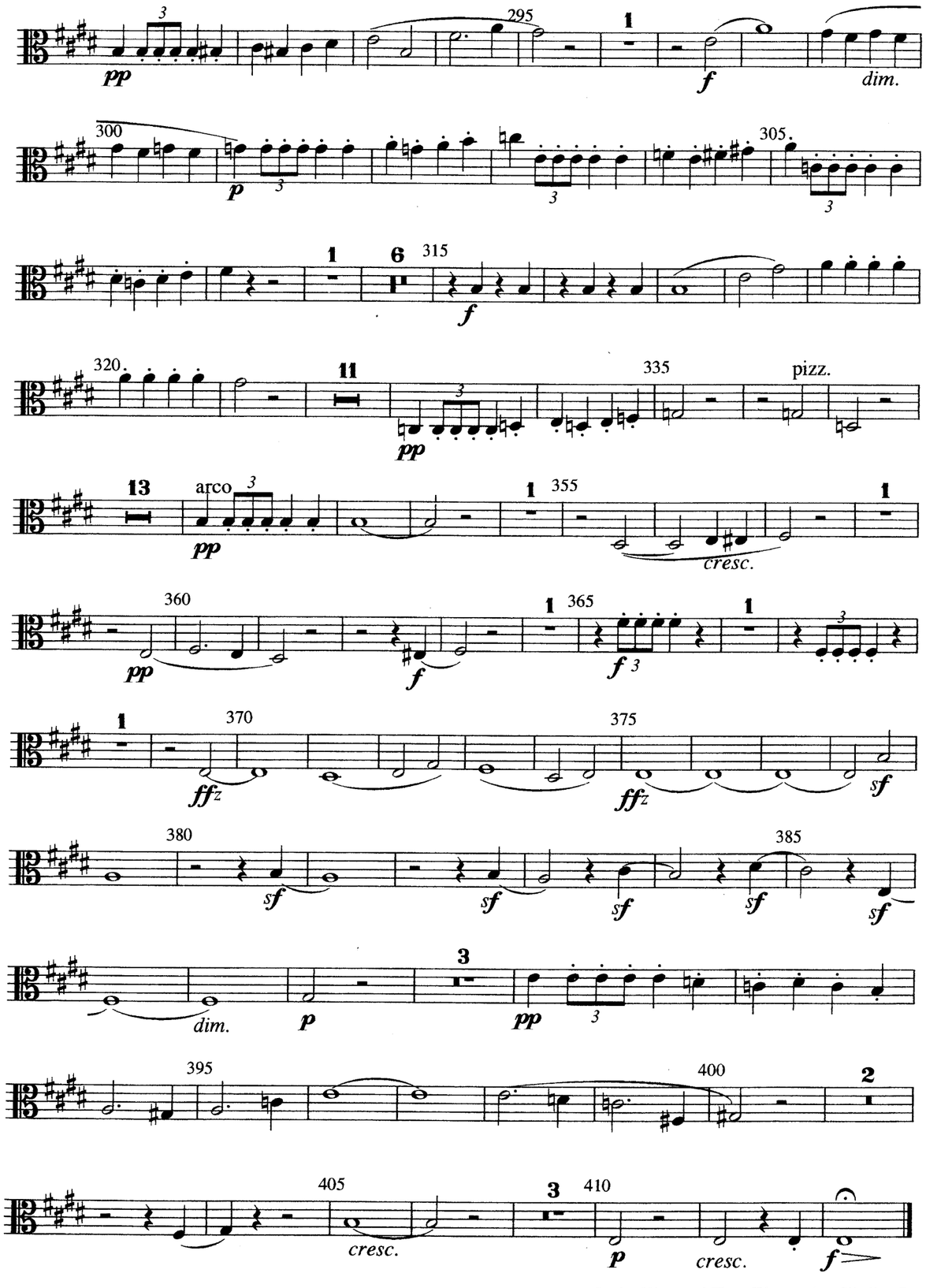
Scherzo Allegro ♩. = 100

III

Trio 1

Andante con Variazioni ♪ = 92

II



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MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET II VIOLA

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Double Quartet No. 3

L. Spohr Op. 87

Adagio ♪=84

pizz. arco pizz. arco

Allegro ♩.= 96

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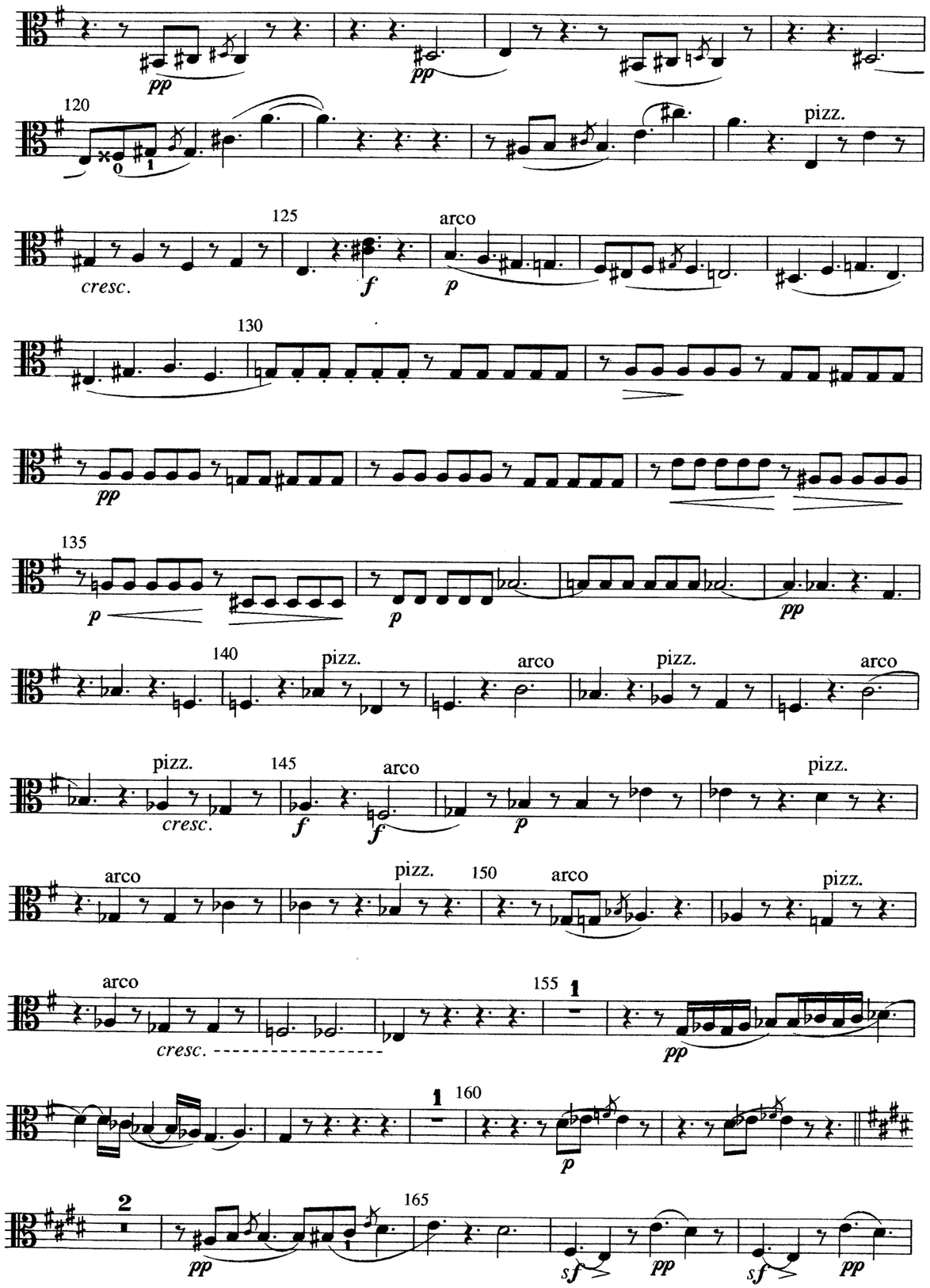
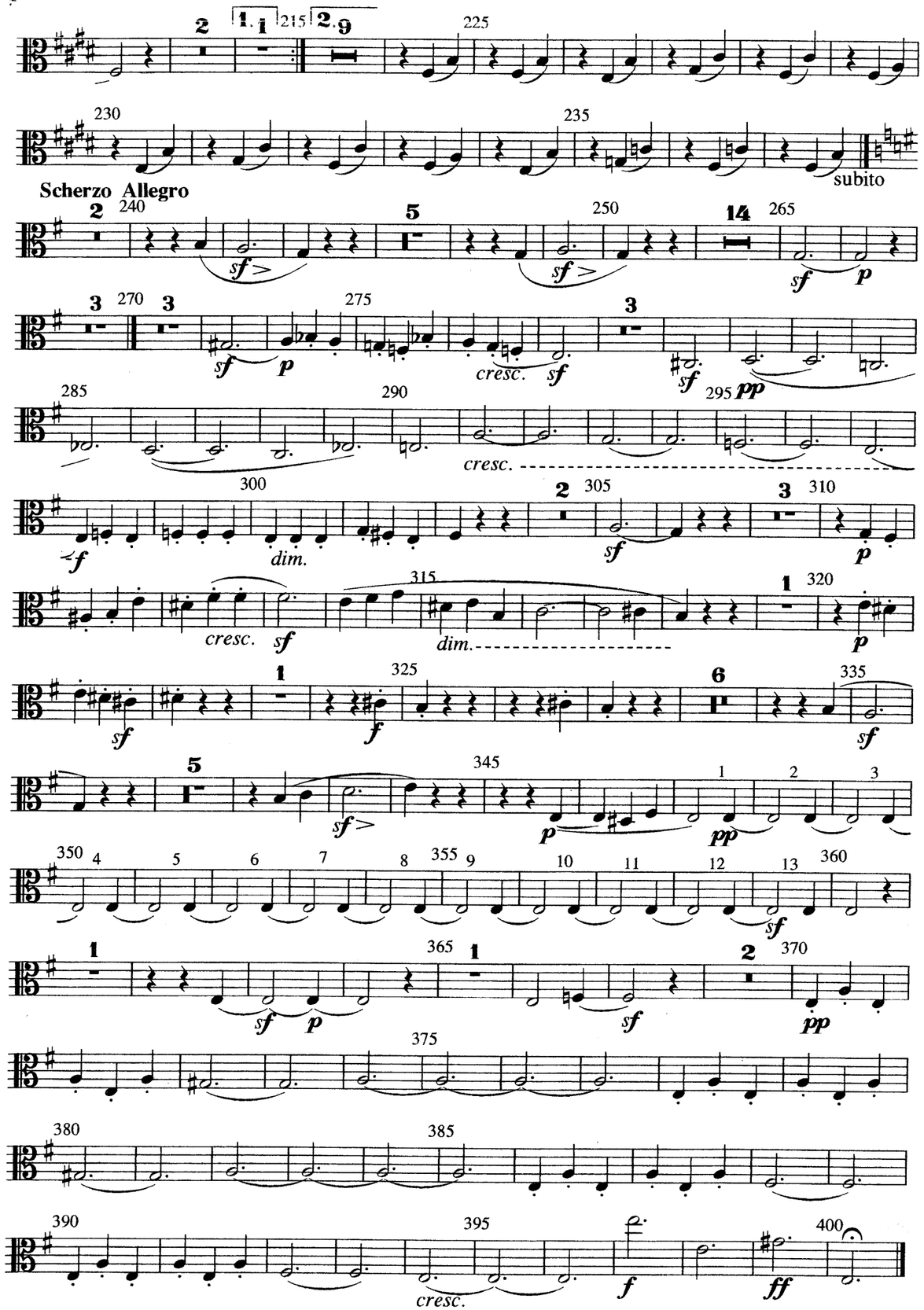
IV
Finale

Allegro molto ♩ = 116


pp
pp
120
pizz.
cresc.
125
arco
f
p
130
pp
135
p
p
pp
140
pizz.
arco
pizz.
arco
pizz.
cresc.
145
arco
f
f
p
pizz.
arco
pizz.
150
arco
pizz.
arco
cresc.
155
pp
160
p
165
pp
sf
pp
sf
pp


215
225
230
235
subito
Scherzo Allegro
240
sf
250
sf
265
sf
p
270
sf
p
275
cresc.
sf
sf
pp
285
290
295
cresc.
300
f
dim.
305
sf
310
p
315
cresc.
sf
dim.
320
p
325
sf
f
335
sf
345
sf
p
pp
350
355
360
sf
365
sf
p
sf
370
pp
375
380
385
390
395
cresc.
f
ff
400

Scherzo Allegro

III

Andante con Variazioni ♪ = 92

II

Double Quartet No. 3

Adagio ♪=84 L. Spohr Op. 87

pizz. arco pizz.

Allegro ♩.= 96 pizz.

Set by Kitty and Theo Wyatt using Sibelius 7.

MM149/2Vc 1998 Merton Music

100 pizz.
pp p
105
110 arco
sf p sf p
115 1
pp
120 pizz.
125 arco pizz.
cresc. f p
130
mf p pp f
135 arco 140 pizz. arco
p f p pp
pizz. arco pizz. 145 arco
cresc. f p
pizz. arco pizz. 150 arco pizz.
arco 155 pizz.
cresc. p
160 1
p f p f p f p p f p pp
165
sf > pp sf > pp
170 175
p

IV
Allegro molto ♩ = 116 Finale
1 5 1 10 1 15
p ffz dim. pp
1 20 25 30
ffz dim. pp ffz
35 40 45 50
dim. pp ffz sf
55 2 60
p p 3 p 3
65 70 2
p 3 mf 3 cresc.
pizz. 75 2 80 9 arco 3 90
p f
95 100 1 105
f 3 sf pp sf
110 3 115 120 125 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

Scherzo Allegro

subito

Andante con Variazioni ♪ = 92

II

pizz. arco 75 ff pp

80 1 ff f

85 pp cresc. p tr 90 tr ff 1

95 pp 1 p 100 pizz. arco f

105 pp f f 110 p 1

115 p cresc. f

120 dim. p p 125 cresc.

pizz. 2 arco mf pp f f

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

145 dim. pp

150 mf pizz. mf dim. 1

Scherzo Allegro ♩ = 116 III

2 5 14 30 sf > sf > sf p

1 3 40 3 45 1 2 3 4 5 50 6 sf cresc. sf sf pp

7 8 55 p 60 65 cresc. f dim.

2 70 75 80 sf > p p cresc. sf dim.

1 85 1 90 p sf sf

6 100 5 105 2 110 1 sf > sf > 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. 2. 1 p

1 145 arco 150 155 mf

160 dim. 165 pizz. pp 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 p

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.

QUARTET I			QUARTET II		
Violin II		Viola	Viola		Violin II
Violin I	facing	Violoncello	Violoncello	facing	Violin I

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

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

PARTS

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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