

MERTON MUSIC

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DUOS	QUARTETS	Grieg	Lachner (3)	Shield (6)	Onslow (3)
Lee (2)	Arensky	Haydn (3)	Mozart (12)	Spohr (5)	Rheinberger
TRIOS	Bazzini (2)	Hermann	Onslow (3)	Stanford	Stanford
Bruni (3)	Coleridge-	Herzogenberg	Ouseley (2)	Svendsen	Veit
Orellana	Taylor	Hurlstone	Raff	Swan Hennessy	SEXTETS
Pleyel (2)	Fibich	Jansa	Rheinberger	Vanhal (2)	Wilm
Reinecke	Gade	Kirchner	Rode	Volkman (3)	OCTETS
Shield (6)	Godard	Krommer (3)	Rubinstein (2)	QUINTETS	Spohr

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DUOS	Pleyel	Draeseke (3)	Novacek (2)	QUINTETS	OCTETS
Hermann	Pössinger (3)	Fesca	Onslow (17)	Ambrosio	Bargiel
Hofmann	Präger (3)	Fibich	Perry	Barnekow	Gade
Kreutzer	Raimondi	Fuchs (4)	Pleyel (10)	Bazzini	Malling
Präger	Ries H. (6)	Gernsheim (4)	Prout (2)	Berger	Raff
TRIOS	Schmitt (3)	Godard (2)	Raff (7)	Dessoff	Spohr
Berger (2)	Taneiev	Goldmark	Reinagle (3)	Fétis	Svendsen
Blanc (3)	Viotti (9)	Grädener (2)	Reinecke (2)	Krommer (3)	PIANO TRIOS
Blumenthal (2)	QUARTETS	Herzogenberg	Reissiger (6)	Onslow (13)	Hummel
Boely (3)	Ambrosio	Jensen	Rheinberger	Ries F.	Lachner (5)
Bruni (9)	Arensky	Kiel (4)	Ries F. (5)	Rubinstein	Reissiger (4)
Cremont	Bargiel (2)	Kirchner	Rode	Spohr (2)	Spohr (5)
Dont (2)	Bazzini (2)	Klughardt (2)	Rubinstein (6)	Svendsen	PIANO 4TETS
Dotzauer	Bendl	Kopylov (2)	Scharwenka (2)	SEXTETS	Hurlstone
Godard	Bree J van (2)	Krehl	Simonetti (2)	Davidov	Parry
Hermann	Carreno	Krommer(3)	Spohr (12)	Gade	Stanford
Herzogenberg	Cherubini (3)	Kuhlau	Stanford (2)	Hofmann	PIANO 5TETS
Hoffmeister	Chvala (2)	Litolff	Stenhammar(5)	Krug	Arensky
Kreutzer	Cui (3)	Luigini	Taneiev S. (6)	Ölander	Jadassohn (3)
Krommer	Davidov	Macfarren	Volkman (3)	Raff	Spohr (2)
Manns(5)	Dittersdorf(2)	Naprapnik(3)	Zelenski (3)	Rubinstein	Stanford

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 U.K. Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

MERTON MUSIC

SPOHR

STRING QUARTET

in D minor
Op.74 No.3

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

STRING QUARTET IN D minor

VIOLIN I

Louis Spohr Op.74 No.3

2

Allegro.

1 0 5 tr
f fz fz dim. p

tr 3 10
f fz fz dim.

tr 15 1 0
p pp

tr 20 2 0 25 3
cres. dim. p pp cres.

25 3
fz p cres. fz p

30
cres. fz p pp

35 4 4
cres. fz p pp

36 3 tr 38 tr
fz

40 3 45
fz cres. tr

46 0 45 tr
fz dim. tr

51 3 3 3
f dim. tr

56 3 3 3 4 1 0 3 4 1 4 3
pp cres. tr

VIOLIN I

15

61 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

66 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

71 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

76 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

81 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

86 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

91 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

96 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

101 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

106 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

111 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

116 3 3 3 4 1 0 3 4 1 4 3
p dim. tr

345 fz fz fz fz

350 fz fz dim.

355 1 dol.

360 365 370

375 380 385

390 395

400 405 410

415 420

55 pp p pp

60 2 4 3 4 0 2

65 1 2 3

70 3 0 do f dim.

75 3 pp

80 85 90 95 fz fz fz fz

100 105 fz dim. p dim.

110 1. 2. 0

cres. cres. f

115 *dim. p* *tr* *btr* 120

4 *pp* 2 3 125 *fz*

130 *cres. f* *fz* *fz*

135 *fz* *fz*

140 *tiré* *tiré* *fz* *fz* *fz* *fz* *dim*

145 *p* *dim. ed ritard.* 150 *f* *fz*

155 *tr* *tr* *dim.* *p* *f*

160 *fz* *fz* *dim. p* *cres. f* *tiré* 165

170 *fz* *fz* *pp*

175 *cres.* *f*

180

290

295 *dim.* *p*

300 *dim.* *pp* 305

310 *fz*

315 *cres.* 320

325 330

335 *fz* *fz*

340 *fz*

220 *cres.* *f* *fp*

225 *cres.*

230 *cres.*

235 *fz* *fz* *f*

245 *fz* *fz* *fz*

250 *pp*

255 *pp*

260 *pp*

266 *pp*

270 *pp*

275 *pp*

280 *cres.* *f*

185 *dim.* *pp*

190 *pp*

195 *pp*

200 *cres.*

205 *f* *dim.* *p*

210 *pp*

215 *cres.* *f*

220 *fz* *fz* *fz*

225 *fz* *fz* *fz*

230 *fz* *fz* *fz*

235 *ff* *dim.* *p*

240 *dim.*

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

250 *pp* *stringendo un poco* *pp* *255* *8 vi.* *loco* *cres.* *ff*

Adagio.

This page contains the first 55 measures of the Violin I part. The music is in G major, 2/4 time, and marked Adagio. It features a variety of dynamics including *pp*, *f*, *ppp*, *fz*, and *dim.*. The score includes numerous fingerings (0-5), slurs, and trills (tr). Measures 10, 15, 20, 25, 30, 35, 40, 45, and 50 are marked with measure numbers. The piece concludes with a *pp* dynamic and a *dim.* instruction.

This page contains measures 115 through 215 of the Violin I part. The music continues in G major, 2/4 time, marked Adagio. Dynamics range from *f* to *pp*. The score includes measure numbers (115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215) and various musical notations such as slurs, trills (tr), and accents (acc.). The piece ends with a *pp* dynamic and a *dim.* instruction.

FINALE Presto.

5
10
15
20
25
30
35
40
45
50
55
60
65
70
75
80
85
90
95
100
105
110

Scherzo. Vivace.

5
10
15
20
25
30
35
40
45
50
55
60
65
70
75
80
85
90
95
100
104
111
115
120
125
130
135
140
145
150

Trio.

pp
cres.
dim.
pp
8va
loco
cres.
cen do
f
dim.
pp
8va
loco
cres.
cen do
f
dim.
pp
30
p
cres.
f
dim.
dim.
f
dim.
f
pp
40

Scherzo.

cres.
fp
5
10
15
cres.
fz
fz
fz
fz
p
20
25
30
35
dim.
p

40
fz
45
fp
50
3
55
4
2
pp
4
2
60
4
3
65
3
70
75
cres.
fp
f
80
85
p
f
p
f
p
cres.
90
95
100
fp
cres.
fp
104
2
2
11
cres.
fz
fz
p
115
tr
120
f
p
125
130
135
fz
fz
fz
fz
fz
140
145
150
fz
fz
dim.
pp

Coda

5
10
pp
f
dim.
pp
f
15
dim.
tr
p
20
tr
25
tr
30
1
35
1
morendo
pp

415 *pp*

420

425 *cres.*

430 *f*

435

440 *p*

445

450 *cres-cen-do* *f*

455 1

460 *p*

465 *pp*

470 *cres*

475

480 *di-mi-nu-en-do*

485 *dim.*

490 *pp*

FINE.

MERTON MUSIC

SPOHR

STRING QUARTET

in D minor

Op.74 No.3

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

STRING QUARTET IN D minor

VIOLIN II

Louis Spohr Op.74 No.3

Allegro.

Musical score for Violin II, measures 1-90. The score is written in D minor and 3/4 time. It begins with a forte (f) dynamic and a dim. marking. The piece features various dynamics including p, pp, f, fz, and crescendos. There are several triplet markings and a pizzicato section around measure 45. The score concludes with a series of six forte (fz) notes.

VIOLIN II

Musical score for Violin II, measures 91-410. This section continues the piece with measures 91-410. It includes dynamics such as fz, dim., pp, and crescendos. There are several triplet markings and a pizzicato section around measure 405. The score concludes with a dim. marking.

215 *p* *cres.* *cen* *do* *f* *fp*
 220
 225 230 *cres.* *cen*
 235 1 240 *f* *fz* *fz* *f*
 245
 250 1 *pp*
 260 265
 270 275
 280 *cres.* 285 *f*
 290 *dim.* 295 *fz* *fz* *fz* *p*
 300 1 305 *pp*
 310 315 4
 321 2 325 330 *f*
 335 340 1

95 *fz* *fz* *fz* *fz* *fz* *dim.*
 100 105 *pp* *dim.* *p*
 110 115 *f* *dim.*
 120 *pp*
 125 *fz* *fz*
 130 135 *fz* *fz*
 140 145 3 *dim.* *p*
 150 155 3 *f* *fz* *fz* *dim.* *p*
 160 *dim.*
 165 3 3 3 *fz* *cres.* *f*
 170 3 3 3 *pp* *fz*
 175 180 *f* *pizz.* *arco* 1

185 *pp*

190 *pp*

195 *pp*

200 *cres* *cen* *do* *f*

205 *dim.*

210 *p* *pp*

215 *cres* *f*

220 *fz* *fz* *fz* *fz* *fz* *fz*

225 *ff* *fz* *fz*

230 *fz* *fz* *fz* *fz* *fz* *dim.*

235 *dim.*

240 *p* *pp*

245 *cres* *dim.* *pp*

250 *stringendo un poco* *cres.* *ff*

110 *pp*

115 *pp*

120 *pp*

125 *cres.*

130 *f*

135 *dim.*

140 *pp*

145 *pp*

150 *pp*

155 *cres.* *f*

160 *f*

165 *pp*

170 *pp*

175 *cres.* *f*

180 *p*

185 *pp*

190 *pp*

195 *fp*

200 *fp* *fp* *fp*

205 *fp* *cres.*

210 *1* *2*

Presto.

FINALE.

Adagio.

Scherzo. *Vivace.*

Trio.

Coda.

D.C. il Scherzo
senza replica
e poi la Coda*

* The repetition of the Scherzo is written out in Violin I

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VIOLA

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e-mail: mertonmusic@argonet.co.uk

STRING QUARTET IN D minor

VIOLA

Louis Spohr Op.74 No.3

Allegro.

Musical score for Viola, measures 1-90. The score begins with a 3/2 time signature and a key signature of one flat (D minor). It features various dynamics including *f*, *fz*, *dim.*, *p*, *pp*, *fp*, *cres.*, and *fz*. There are several triplet markings and a section marked *pizz.* (pizzicato) around measure 45. The piece concludes with a series of six *fz* (forzando) notes.

VIOLA

Musical score for Viola, measures 355-495. This section starts with a *pizz.* (pizzicato) marking. It includes dynamics such as *f*, *dim.*, *pp*, *arco*, *f*, *cres.*, *pp*, *f*, *pp*, *cres. cen do f*, *f*, *pp*, *dim.*, and *arco*. The score contains complex rhythmic patterns, including a sequence of notes numbered 1 through 8, and a section with notes numbered 1, 1, 1, 1. The piece ends with the word *arco*.

FINE.

VIOLA

250 *pp*

255

260

265

270

275

280 *cres* *f*

285

290 *fz* *fz* *fz* *dim.* *p*

295 *dim.* *pp*

300

305 1

310

315 1

320 *f*

325

330

335 1

340 1

345

350

355 1

dim.

VIOLA

90 3

95

100 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *dim.* *p*

105 *dim.* *pp*

110 1. 2.

115 *dim.* *p* *pp*

120

125 *cres.* *f* 3 3 *fz*

130 *fz* 3 3 *fz* *fz*

135 3 3 *fz* *fz*

140 *fz* *fz* *dim.* *p*

145

150 3 *f* *fz* *fz* *dim.* *p*

155

160 *<f* *fz* *fz* *dim.* *p*

165 *cres* *f* *fz* 3

170 *fz* *pp* *cres*

175 *f* *pizz.* *f* *arco* 1

180

VIOLA

185 *pp* *pp* *pp*

195 3 3

200 *cres* --- cen --- do --- *f* *dim.*

210 *p* *pp*

215 *cres* --- cen --- do *f*

220 *fz* *fz* *fz* *fz* *fz* *fz* 3 3

225

230 *ff* *fz* *fz* *fz* *fz* *fz*

235 240 *fz* *fz* *dim.* *p* *dim.*

245 250 *pp* *cres* --- *f* *dim.* *pp*

stringendo -- un poco *cres* --- 255 *ff*

VIOLA

130 135 *pp*
dim. --- *arco*

140 145 150

155 *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*
cres --- *f*

165 3 1 170 2 3 4 *cres* --- 5 6 175 7

180 1 185 *f* *p*

190 *pp*

195 200 *fp* *fp*

205 210 1 1 *cres* --- *p*

215 220 *cres* --- *f* *p*

225 230 *p*

235 240 *cres* --- *cen*

245 250 *dim.* *fz* *fz* *f*

240 245 *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

FINALE. *Presto.*

1 5 arco

pizz.

10 15 1

20 25 1

30 35 40 45 50 55 60 1 1 1 1

65 70 75 80 1 85 90 95

100 105 110 115 120 125

cres. f

Adagio.

5 10 15 20 25 30 35 40 45 50 55

p pp

f pp f p

pp f

p pp

fz dim.

p pp p f

pp f p

ppizz. arco p pizz.

f p

fz fz

arco 3

f p dim. pp

Scherzo. *Vivace.*

Trio.

*D.C. il Scherzo senza replica e poi la Coda.**

Coda.

* The repetition of the Scherzo is written out in Violin I

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MERTON MUSIC

SPOHR

STRING QUARTET

in D minor
Op.74 No.3

VIOLONCELLO

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STRING QUARTET IN D minor

VIOLONCELLO

Louis Spohr Op.74 No.3

2.

Allegro.

VIOLONCELLO

11

VIOLONCELLO

230 arco *cres* --- *cen* --- *do* *f* 235

240 245

250 *pizz.* *pp* 255

260 265

270 275

280 arco *cres.* *f* 285 2 3 4 5 6 7 8

290 *dim.* *p* 295 *dim.* --- *pp* 300 *pizz.*

305 arco 310

315 1 *f*

320 325

330 335 *fz* *fz* *fz*

340 1 2 3 4 5 345 6 350

VIOLONCELLO

90 *b* *fz* *fz* *fz* *fz*

100 *dim.* 1 2 3 4 5 6 7 *dim.* *pp*

110 1 115 *f* *dim.* *p*

120 1 2 3 4 125 *pp* *cres.* *f* *fz*

130 *fz* *fz*

135 *fz* *fz* *fz*

140 145 *p* 3 150 *f* *fz* *fz* *dim.* *p*

155 160 *fz* *fz* *dim.*

165 *p* *cres.* *f*

170 *pp*

175 *pizz.* *p* *cres.* --- *f*

180 arco 1

VIOLONCELLO

pp

pp

pp

cres. cen do f

dim. p pp

cres. f

fz fz fz

225 pizz.

ff arco fz fz fz fz fz dim. p

2 3 4 240 5 dim. 6 pp 245

cres.

dim. 250 pp strin.

gendo un poco 255

cres. cen do ff

VIOLONCELLO

115

120

125

cres.

130

dim. 135

pp

arco

140

145

150

155

cres. cen do

160

165

f

3

170

p

Cres.

175

f

1 180 2 3 4 5

6 185 7 8

190

pp

195

fp

200

1 2 3 4 205 5 6 7 8

cres. 9

fp

210

1

215 pizz.

f arco

220

pizz.

p

225

Presto.

FINALE.

Adagio.

Scherzo. *Vivace.*

Trio.

Coda.

* The repetition of the Scherzo is written out in Violin I

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

Altogether he wrote 36 string quartets, the first two when he was 20 or 21 (Op.4 No.2 in the Merton catalogue is one of them), the last more than half a century later in 1857. Some half-dozen of these are in the then fashionable *quatuor brillant* style with a virtuoso concerto-like part for the first violin and very subsidiary parts for the others; but the majority are genuine chamber music in which the first violin part, though technically demanding, being written for the composer himself to play, is properly integrated into the musical argument.

The three quartets of Op.74 are such works, dating from 1826 when Spohr was concentrating on chamber music after his first years in Kassel had been devoted mainly to larger-scale works; the operas *Jessonda* and *Der Berggeist*, the oratorio *The Last Judgment*, incidental music to *Macbeth*, his 11th Violin Concerto and his first Double-Quartet (for string octet). As a set Op.74 is Spohr's outstanding achievement in the quartet medium. By this stage he had a settled ensemble at his winter quartet parties consisting of himself (first violin), the leader of his Kassel orchestra, Adolf Wiele (second violin), Spohr's brother Ferdinand (viola) and Nikolas Hasemann (cello). Apart from being an outstanding cellist, Hasemann was also a virtuoso on the trombone!

No.3, which dates from December 1862, stakes a claim to be Spohr's best quartet all-round, as each movement maintains a consistently high level. The opening Allegro's 3/2 time signature features broad, sweeping themes with the second subject being a particularly romantic inspiration. A hymn-like Adagio in Spohr's noblest vein is not without moments of drama. Then, after the kaleidoscopic Scherzo, it can truly be said that the finale crowns the work in a non-stop display of contrapuntal complexity which can also accommodate an operatic-style second subject. As in the two earlier quartets of Op.74, this one also closes on a note of quiet restraint.

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

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