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# MERTON MUSIC

## SPOHR

### STRING QUARTET

In E minor Op.45 No.2

### VIOLIN I

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

# Quartett.

## VIOLIN I

Spohr, Op.45.Nº2.

Allegro vivace. (♩. = 66.)

The musical score for Violin I is written in G major (one sharp) and 2/4 time. The tempo is Allegro vivace, with a quarter note equal to 66 beats per minute. The score is divided into 12 staves. The first staff begins with a *dolce* marking and a *pp* dynamic. The second staff includes *cresc.* and *dim.* markings. The third staff is marked with *pp*, *cresc.*, and *mf*, and contains section marker **A**. The fourth staff features *fz*, *fz*, *p*, *pp*, and *cresc.* markings. The fifth staff is marked *dim.*. The sixth staff begins with *pp* and *cresc.*. The seventh staff is marked *f*, *pp*, *cresc.*, and *mf*, and contains section marker **B**. The eighth staff includes *dim.* and *dolce* markings. The ninth staff is marked *cresc.* and *mf*, and contains section marker **C1**. The tenth staff is marked *pp*. The eleventh staff is marked *cresc.* and *mf*. The twelfth staff is marked *pp* and contains section marker **D**. The piece ends with a double bar line.



*fz fz fz fz fz dim.*  
*pp fz fz pp*  
*cresc. f*  
*dim.*  
*pp cresc.*  
*f*  
*I*  
*dim. dolce*  
*K*  
*cresc.*  
*2da Corda.*  
*pp f*  
*cresc.*  
*L*  
*p*

*pp*  
*U*  
*tr tr tr*  
*f dim. p pp*  
*cresc. f*  
*V*  
*dim. pp*  
*cresc. f*  
*dim.*  
*tr tr tr tr tr*  
*tr X*  
*cresc. - f p*  
*pp*  
*Z*  
*pp mf*  
*dim. p poco - a -*  
*-pp poco - ri - tar - dan - do*



6  
LARGHETTO. (♩ = 63.)  
VIOLIN I

*p*  
*fz*  
*fz*  
*pp*  
*pp*  
*mf* *dim.* *pp*  
*cresc.*  
*mf* *dim.* *pp*  
*cresc.*  
*dim.*  
*p* *pp*  
*cresc.*  
*f* *p*  
*pp*  
*pp*

VIOLIN I

*dim.* *p* *pp*  
*cresc.* *f*  
*dim.* *pp*  
*cresc.* *M*  
*dim.*  
*cresc.* *p*  
*cresc.*  
*f* *dim.*  
*p* *f* *p*  
*pp*  
*2<sup>a</sup> Corda* *cresc.*  
*f* *P* *pp*

Musical score for Violin I, page 10, featuring the Finale section. The score consists of 13 staves of music in G major, 2/4 time. It includes various dynamics such as *f*, *p*, *pp*, *cresc.*, and *mf*, along with performance markings like trills, accents, and fingering numbers. The piece concludes with a trill and a fermata.

Musical score for Violin I, page 7, featuring the Menuetto section. The score consists of 13 staves of music in G major, 3/4 time. It includes various dynamics such as *f*, *mf*, *p*, *pp*, and *cresc.*, along with performance markings like accents and fingering numbers. The piece concludes with a trill and a fermata.

Violin I score for page 8. The music is in G major and 3/4 time. It begins with a *pp* dynamic and a *V* marking. The first staff features a melodic line with a *tr* (trill) and a *1* fingering. The second staff is labeled *Trio. sul D. con espressione* and includes a *sul A.* section. The third staff has a *pp* dynamic and a *3* fingering. The fourth staff is marked *C* and *f*. The fifth staff has a *dim.* dynamic and *p*, *pp*, *fz*, *fz*, *fz* dynamics. The sixth staff has a *dim.* dynamic, *pp*, *cresc.*, and *f* dynamics. The seventh staff is marked *D* and *p*, *dolce*. The eighth staff has *pp*, *ppp*, *mf*, *pp*, and *cresc.* dynamics. The ninth staff is labeled *Menuetto. 4* and *f*. The tenth staff has a *p* dynamic and a *3* fingering. The eleventh staff has a *3* fingering.

Violin I score for page 9. The music continues in G major and 3/4 time. The first staff has a *1* fingering and *fz*, *fz*, *cresc.* dynamics. The second staff is marked *F* and *p*, *pp*, *cresc.*, *p*. The third staff has a *2* fingering and *cresc.*. The fourth staff has a *4* fingering. The fifth staff has a *4* fingering and *fz*, *fz*, *fz*, *fz* dynamics. The sixth staff is marked *G* and *p*, *pp*. The seventh staff has a *4* fingering and *cresc.*. The eighth staff has a *1* fingering and *dim.*. The ninth staff has a *1* fingering and *p*. The tenth staff has a *1* fingering and *cresc.*. The eleventh staff has a *tr* (trill) and *H* marking, with *f*, *dolce*, and *f* dynamics. The twelfth staff has a *0* fingering and *p*, *pp*, *morendo* dynamics.



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MM No.	Composer	Work	Grade	Price £
<b>TRIOS</b>				
125	BRUNI	G minor Op.4 No.1 (2VnVa)	4 4 4	0.90
125S		Score		0.75
106	ORELLANA	C minor (VnVaVc)	5 5 5	0.90
121	PLEYEL	D (2VnVc)	4 3 3	1.00
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<b>QUARTETS</b>				
113	ARENSKY	A minor Op.35a (2VnVaVc)	7 7 7 7	2.25
101	BAZZINI	D minor Op.75	5 5 5 5	1.70
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107S		Score		1.00
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116S		Score		1.80
117	IGNAZ LACHNER	G Op.104	4 3 3 3	1.20
118	IGNAZ LACHNER	A minor Op.105	3 2 2 2	1.40
103	RAFF	C minor Op.192 No.1	7 6 6 6	2.75
122	RUBINSTEIN	G Op.17 No.1	4 4 4 4	1.85
123	RUBINSTEIN	C minor Op.17 No.2	5 4 4 4	1.60
124S		Score of both quartets		0.80
119	SPOHR	G Minor Op.4 No.2	6 4 4 4	1.25
120	SPOHR	E minor Op.45 No.2	7 4 4 4	2.00
111	SVENDSEN	A minor Op.1	7 7 7 7	2.35
112	SWAN HENNESSY	Suite Op.46	5 5 3 3	1.30
102	VANHAL	E flat (1786)	6 6 4 4	1.80
102S		Score		1.20
104	VOLKMANN	E minor Op.35	7 7 7 7	2.30
108	VOLKMANN	G minor Op.14	7 6 6 6	2.25
109	VOLKMANN	G Op.34	8 6 6 6	2.40
<b>QUINTETS</b>				
105	STANFORD	F Op.35 (2 violas)	8 7 7 6 7	3.00

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# MERTON MUSIC

## SPOHR

### STRING QUARTET

In E minor Op.45 No.2

### VIOLIN II

From  
THEO WYATT  
8 Wilton Grove  
London SW19 3QX  
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# Quartett.

## VIOLIN II

Spohr, Op. 45. N° 2.

*Allegro vivace.*

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

**A** *mf* *fz fz p* *pp* *cresc.*

*dim.* *pp*

**B** *cresc.* *f* *pp*

*cresc. mf* *dim.* *p*

**C**

*cresc.* *mf* *pp*

**D** *pp*

*pp* *mf* *pp*

*cresc.* *mf* *dim.*

*cresc.* *pp* *mf* *dim.*

## VIOLIN II

*f*

*sul D* *sul G*

*cresc.* *f*

*dim.* *p* *pp*

*cresc.* *f*

**V** *dim.* *pp*

*cresc.* *f*

*dim.* *p*

*cresc.*

**X** *f p*

**Z** *pp*

*cresc.* *mf* *dim.*

*p* *pp* *sul D*

*poco a poco ritardando.*

VIOLIN II

10 VIOLIN II

dim. p pp f p cresc. f p pp fz fz fz fz cresc. - - f dim. p f p pp f p cresc. mf dim. p cresc. dim. pp

R S T

VIOLIN II

VIOLIN II

E 3

fz fz fz pp fz fz fz fz fz fz fz

fz fz fz fz fz fz fz fz fz fz

fz fz 2 3 3 0 2 3

3 p pizz.

arco

mf p

G 2 mf p 1 2

mf fz f fz fz

dim. pp 3 2 4 2 4 pp

H 2 4 0 2 cresc. - - f pp

cresc. - - f

pp

2 2 2

I 2 2 2

dim.

VIOLIN II K1

Violin II score for page 4, measures 1-10. Dynamics include *p*, *pp*, *f*, and *cresc.*. Fingering numbers 1, 2, 3, 4 are present. The music is in G major.

LARGHETTO.

Violin II score for page 4, measures 11-14 under the tempo marking *LARGHETTO.* Dynamics include *p*, *f*, and *pp*. Fingering numbers 1, 2, 3, 4 are present.

VIOLIN II

Violin II score for page 9, measures 1-10. Dynamics include *f*, *pp*, *cresc.*, *dim.*, and *espressivo*. Fingering numbers 1, 2, 3, 4 are present. The music is in G major.

Vivace.

FINALE.

VIOLIN II

8

Vivace.

FINALE.

VIOLIN II

*f* *p*

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

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

*f* *f* *p*

*pp* *cresc.*

*mf* *pp* *cresc.*

*dim.* *p* *cresc.* *mf*

*dim.* *pp*

*cresc.*

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

*cresc.*

*f* *pp* *cresc.*

VIOLIN II

5

*pp*

*p* *mf* *pp* *cresc.*

*mf* *dim.* *pp* *cresc.*

*dim.* *p* *pp*

*cresc.*

*f* *R* *p*

*dim.* *pp*

*f* *S* *dim.* *pp*

*cresc.*

*dim.* *p*

*pp* *pizz.* *arco* *mf* *p* *cresc.*

*pp* *pp*

MENUETTO.  
Moderato.

VIOLIN II

*p* *poco cresc.* *pp*  
*cresc.* *pp*  
*cresc.* - - - *f* *p* *pp* *cresc.*  
*pp* *cresc.* *pp*  
*cresc.* - - - *f* *p* *pp*  
*pp*  
Trio.  
*p*  
*pp*  
*cresc.* *f*  
*dim.* *p* *fz* - *fz* - *fz* *dim.* *pp*  
*cresc.* *f*  
*dim.* *p*

VIOLIN II

*pp* *ppp* *mf* *cresc.*  
*mf* *f* *p*  
*fz* *fz* *cresc. fz* *fz*  
*f* *p* *pp*  
*cresc.* *fz* *dim.* *p*  
*cresc.* *p*  
*fz* *fz* *fz* *fz* *p*  
*pp* *cresc.* *dim.* *p*  
*cresc.* *f* *cresc.*  
*dim.* *p* *pp morendo*

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125S		Score		0.75
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121	PLEYEL	D (2VnVc)	4 3 3	1.00
121S		Score		0.75
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115S		Score		0.70
110	HURLSTONE	Phantasie	5 5 5 5	0.95
107	JANSA	C Op.51 No.1	4 4 4 4	1.30
107S		Score		1.00
116	KROMMER	C Op.72 No.1	7 3 3 3	2.45
116S		Score		1.80
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120	SPOHR	E minor Op.45 No.2	7 4 4 4	2.00
111	SVENDSEN	A minor Op.1	7 7 7 7	2.35
112	SWAN HENNESSY	Suite Op.46	5 5 3 3	1.30
102	VANHAL	E flat (1786)	6 6 4 4	1.80
102S		Score		1.20
104	VOLKMANN	E minor Op.35	7 7 7 7	2.30
108	VOLKMANN	G minor Op.14	7 6 6 6	2.25
109	VOLKMANN	G Op.34	8 6 6 6	2.40
<b>QUINTETS</b>				
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## SPOHR

### STRING QUARTET

In E minor Op.45 No.2

### VIOLA

From  
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# Quartett.

VIOLA

Spohr, Op. 45. No. 2.

2

Allegra vivace.

First system of the Viola part, measures 1-10. The music is in G major and 6/8 time. It features various dynamic markings and articulations. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a pianissimo (*pp*) dynamic. Measure 3 has a crescendo (*cresc.*) marking. Measure 4 has a piano (*p*) dynamic. Measure 5 has a pianissimo (*pp*) dynamic. Measure 6 has a piano (*p*) dynamic. Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano (*p*) dynamic. Measure 9 has a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic.

Second system of the Viola part, measures 11-20. The music continues in G major and 6/8 time. Measure 11 has a piano (*p*) dynamic. Measure 12 has a pianissimo (*pp*) dynamic. Measure 13 has a piano (*p*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 16 has a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic.



4  
dim. p pp  
R  
ppp f p  
cresc.  
f p pp fz fz  
S  
fz cresc. f dim. p  
mf fp  
pp cresc. mf  
T  
dim. p cresc.  
pp  
dim. pp  
U

fz fz fz fz fz fz fz fz  
F  
p pizz. arco  
3  
mf mf  
G  
fz mf f  
dim.  
pp fz fz pp cresc.  
H  
f dim.  
pp cresc.  
f  
I  
dim. p  
K

1 1 2 2  
cresc. - - - - - f pp

2 L 1  
pp cresc. p

0  
cresc. dim. pp

1 0 2 1 4 M 3 0  
cresc. - - - f dim. fz

4  
fz pp fz fz fz fz fz

fz fz fz fz fz fz fz fz fz fz

N  
p

2 3 3 3 1 3 3  
f

3 3 1  
13 1

LARGHETTO.

p

0 V  
fz pp

pp 6

dim. pp cresc.

M  
- f dim. p

4 3 1 N  
cresc. f p

segue

cresc. f dim.

1. 2. O  
p f p f p pp

2  
cresc.

2 be P  
f p pp

O  
cresc. f

Vivace.

FINALE.

VIOLA

*f p*  
*p* *cresc. - - f pp*  
*cresc. - - - f dim. p*  
*mf* *f p*  
*pp*  
*cresc. mf*  
*dim. p cresc. mf*  
*dim. pp*  
*cresc. -*  
*f dim. p pp*  
*cresc. -*  
*f*

VIOLA

*mf* *dim.* *pp* *espressivo*  
*mf* *dim.*  
*mf* *cresc.* *dim.*  
*p* *pp ma espressivo* *cresc.*  
*f* *p*  
*dim.* *pp*  
*fz*  
*dim.* *pp ma espressivo*  
*p*  
*pp* *mf* *p* *cresc.* *ff* *p*  
*pp* *arco* *ppp*

MENUETTO.

Moderato.

VIOLA

First system: *p*, *poco cresc.*, *pp*  
 Second system: *cresc.*, *pp*  
 Third system: *cresc.*, *f*, *p*  
 Fourth system: *pp*, *cresc.*, *pp*  
 Fifth system: *cresc.*, *pp*  
 Sixth system: *cresc.*, *f*, *p*, *pp*, *cresc.*, *pp*

Trio.

Seventh system: *p*  
 Eighth system: *pp*  
 Ninth system: *C*, *2*, *3*  
 Tenth system: *cresc.*, *f*, *dim.*, *p*, *fz*, *fz*  
 Eleventh system: *fz*, *dim.*, *pp*

VIOLA

Twelfth system: *cresc.*, *f*, *p*, *D*, *2*, *1*, *7*  
 Thirteenth system: *pp*, *ppp*, *mf*, *pp*, *cresc.*  
 Fourteenth system: *Menuetto.*, *mf*, *f*, *pizz.*, *p*, *E*  
 Fifteenth system: *arco*, *pizz.*, *arco*  
 Sixteenth system: *fz*, *fz*, *fz*, *f*, *p*, *F*  
 Seventeenth system: *pp*, *cresc.*  
 Eighteenth system: *3*, *3*, *3*, *pizz.*, *p*, *arco*, *cresc.*, *f*, *pizz.*  
 Nineteenth system: *arco*, *p*, *f*, *fz*, *fz*  
 Twentieth system: *fz*, *p*, *pp*, *cresc.*, *G*, *2*, *2*, *4*, *1*, *4*, *2*  
 Twenty-first system: *p*, *cresc.*, *f*  
 Twenty-second system: *H*, *p*, *cresc.*  
 Twenty-third system: *dim.*, *p*, *pp*, *morendo*

8 pizz. arco VIOLONCELLO

*p* *pp* *cresc.* *mf*

**T**

*dim.* *p* *cresc.*

*dim.* *pp*

**U**

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

*cresc.*

**V**

*f* *dim.* *pp*

*cresc.* *f*

*dim.* *p*

**X**

*cresc.* *f* *p*

*pp*

**Z**

*cresc. mf* *dim.* *p*

*pizz.* *arco*

*pp* *poco a poco ritard.*

# Quartett.

Allegro vivace.

*p* *pp* *cresc.*

*dim.* *pizz.* *arco* *cresc.* *mf*

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

*pizz.* *arco* *pp* *cresc.* *f*

*pp* *cresc. mf* *dim.* *p*

*cresc.* *mf*

**D** *pizz.*

*pp* *arco* *cresc.* *dim.*

**E** *cresc.* *mf* *dim.* *pp*

*fz fz* **F** *fz fz*

*pizz.* *arco*

VIOLONCELLO

Violoncello score for page 2, measures 1-16. The score is written in bass clef with a key signature of two sharps (F# and C#). It features various dynamics including *mf*, *f*, *dim.*, *pp*, and *cresc.* There are several slurs and phrasing marks. Measure 16 includes performance instructions: *pizz.* (pizzicato) and *arco* (arco).

VIOLONCELLO

Violoncello score for page 7, measures 1-16. The score is written in bass clef with a key signature of two sharps (F# and C#). It features various dynamics including *dim.*, *p*, *f*, *pp*, *cresc.*, and *legato*. There are several slurs and phrasing marks. Measure 16 includes performance instructions: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and *R*.

Vivace.

Musical score for Violoncello, page 6, starting with "Vivace". The score consists of 14 staves of music. It begins with a dynamic of *f* and *p*. The piece features various dynamics including *cresc.*, *f*, *pp*, *mf*, *dim.*, and *p*. There are several first endings marked with "I" and "K". The score includes performance instructions such as "arco" and "pizz.". The piece concludes with a dynamic of *f*.

Musical score for Violoncello, page 3, starting with "LARGHETTO". The score consists of 12 staves of music. It begins with a dynamic of *p*. The piece features various dynamics including *fz*, *pp*, *mf*, and *f*. There are several first endings marked with "0" and "1". The score includes performance instructions such as "arco" and "pizz.". The piece concludes with a dynamic of *cresc.*.

MENUETTO.  
Moderato.

morendo



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 in 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.45 are such works, dating from the summer of 1818 when Spohr, then director of the Frankfurt opera, had been requested to organise that city's first public quartet concerts. These are large-scale concert works aimed at arousing, satisfying and sometimes dramatically overturning the expectations of a listening audience. This E minor quartet Op.45 No.2 has many effective compositional strokes, including the developmental activity in the first movement's recapitulation, the simultaneous use of 2/4 and 12/16 time in the slow movement, the ornamented reprise of the Minuet, and the appearance of fresh material in the finale's development. The most dramatic stroke is the gradual wind-down in the coda to a pianissimo conclusion.

Spohr tells in his memoirs of the impression made by this quartet on his idol Cherubini to whom he played it in Paris in 1821. Having played Op.45 No.1 he was about to move on to No.2 when Cherubini stopped him saying: "Your music . . . is so foreign to me that I am not immediately at home with it, nor can I follow it properly. I would therefore much prefer that you repeated the quartet you have just played." After the third performance of No.1, which Cherubini now praised, Spohr moved on to No.2 which he also had to repeat. Then Cherubini spoke of it with more decisive praise and said of the slow movement: "It is the finest I ever heard."

Keith Warsop  
Chairman, Spohr Society of Great Britain

*If you would like to know more about Spohr and his music, why not become a member of the Spohr Society. For details write to the Secretary 123 Mount View Road Sheffield S8 8PJ.*

# MERTON MUSIC

## SPOHR

### STRING QUARTET

In E minor Op.45 No.2

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