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(Prices current September 2008)

VIERTES DOPPEL - QUARTETT.

Erstes Quartett.

VIOLINO 1.

L. Spohr, 136! Werk.

ALLEGRO.

The musical score for Violino 1 is written in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'ALLEGRO.' The score consists of 60 measures, with measure numbers 5, 10, 20, 30, 40, 50, and 60 indicated. The dynamics range from fortissimo (f) to pianissimo (pp), with markings for crescendo (cresc.), decrescendo (dim.), and pizzicato (pizz.). The notation includes various musical symbols such as slurs, accents, and fingerings.

VIOLINO I.

Violino I musical score, measures 70-122. The score is written for a single violin in G minor (three flats). It features a variety of musical techniques including triplets, sixteenth-note runs, and dynamic markings.

Measures 70-72: Measure 70 begins with a triplet of eighth notes. Measure 71 has a forte (*f*) dynamic. Measure 72 has a *dimin.* marking.

Measures 73-75: Measure 73 has a piano (*p*) dynamic and a *pizz.* marking. Measure 74 has a first finger (*1*) marking. Measure 75 has a forte (*f*) dynamic and a *p* marking.

Measures 76-78: Measure 76 has a *dimin.* marking. Measure 77 has a *dimin.* marking. Measure 78 has a *dimin.* marking.

Measures 79-81: Measure 79 has a piano (*p*) dynamic. Measure 80 has a *cresc.* marking. Measure 81 has a forte (*f*) dynamic and a *dimin.* marking.

Measures 82-84: Measure 82 has a piano (*p*) dynamic. Measure 83 has a *cresc.* marking. Measure 84 has a *cresc.* marking.

Measures 85-87: Measure 85 has a piano (*p*) dynamic. Measure 86 has a *cresc.* marking. Measure 87 has a *cresc.* marking.

Measures 88-90: Measure 88 has a piano (*p*) dynamic. Measure 89 has a *cresc.* marking. Measure 90 has a *cresc.* marking.

Measures 91-93: Measure 91 has a piano (*p*) dynamic. Measure 92 has a *cresc.* marking. Measure 93 has a *cresc.* marking.

Measures 94-96: Measure 94 has a piano (*p*) dynamic. Measure 95 has a *cresc.* marking. Measure 96 has a *cresc.* marking.

Measures 97-99: Measure 97 has a piano (*p*) dynamic. Measure 98 has a *cresc.* marking. Measure 99 has a *cresc.* marking.

Measures 100-102: Measure 100 has a piano (*p*) dynamic. Measure 101 has a *cresc.* marking. Measure 102 has a *cresc.* marking.

Measures 103-105: Measure 103 has a piano (*p*) dynamic. Measure 104 has a *cresc.* marking. Measure 105 has a *cresc.* marking.

Measures 106-108: Measure 106 has a piano (*p*) dynamic. Measure 107 has a *cresc.* marking. Measure 108 has a *cresc.* marking.

Measures 109-111: Measure 109 has a piano (*p*) dynamic. Measure 110 has a *cresc.* marking. Measure 111 has a *cresc.* marking.

Measures 112-114: Measure 112 has a piano (*p*) dynamic. Measure 113 has a *cresc.* marking. Measure 114 has a *cresc.* marking.

Measures 115-117: Measure 115 has a piano (*p*) dynamic. Measure 116 has a *cresc.* marking. Measure 117 has a *cresc.* marking.

Measures 118-120: Measure 118 has a piano (*p*) dynamic. Measure 119 has a *cresc.* marking. Measure 120 has a *cresc.* marking.

Measures 121-122: Measure 121 has a piano (*p*) dynamic. Measure 122 has a *cresc.* marking.

VIOLINO 1.

130

3

1 150

p *f* *cresc.*

3

p *cresc.*

1 170

f

1

180

pp *f* *p* *di -*

190

min - - - pp *cresc.* *f*

dimin. *p* *pp*

200 4

6

Musical score for Violino I, page 8. The score consists of ten staves of music in G major. It features various musical notations including slurs, ties, and dynamic markings. Measure numbers 220, 230, 240, 250, 260, 270, and 280 are indicated. The piece concludes with a 3/4 time signature.

Musical score for Violino I, page 15. The score consists of ten staves of music in G major. It features various musical notations including slurs, ties, and dynamic markings. Measure numbers 310, 320, 330, 340, 360, and 370 are indicated. The piece concludes with a 3/4 time signature.

230

f *dim.*

240

p *cresc.* *f* *p*

250

cresc.

260

1

270

1

280

f *dim.*

fz

3

mf *dim.*

300

p

310

sempre *cresc.*

320

f

290

tr.

330

dim.

340

pp *morendo*

LARGHETTO.

pp *pp* *pp*

350

cresc. f *dimin.* *pp*

360

pizz. *arco*

370

dimin. *pp* *cresc. f*

380

pp *f* *dim.* *p*

VIOLINO I.

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

VIOLINO I.

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

VIOLINO I.

Violino I musical score, measures 70-130. The score is written in G major (one sharp) and 4/4 time. It features a variety of musical techniques including slurs, ties, and dynamic markings. Measure numbers 70, 80, 90, 100, 110, 120, and 130 are indicated at the beginning of their respective staves. Dynamic markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *dim.* (diminuendo). The piece concludes with a final measure marked with a double bar line.

VIOLINO I.

Violino I musical score, measures 1-60. The score is written in G major (one sharp) and 4/4 time. It begins with the tempo marking *Moderato.* and the section title *SCHERZO.* The score includes various musical techniques such as slurs, ties, and dynamic markings. Measure numbers 1, 10, 20, 30, 40, and 60 are indicated at the beginning of their respective staves. Dynamic markings include *f* (forte), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The piece concludes with a final measure marked with a double bar line.

VIOLINO I.

Violino I score for measures 1-130. The music is in G major, 2/4 time. It features a variety of melodic lines with dynamic markings such as *f*, *p*, *cresc.*, *dimin.*, *pp*, and *morendo*. Measure numbers 1, 2, 3, 80, 100, 120, and 130 are indicated. The section concludes with the instruction "Scherzo D.C. fine al Segno Se poi la Coda".

VIOLINO I.

FINALE. *Vivace.*

Violino I score for measures 1-60 of the Finale. The music is in G major, 2/4 time, marked *Vivace*. It continues the melodic development with dynamic markings including *p*, *cresc.*, *f*, and *dim*. Measure numbers 10, 20, 30, 40, 50, and 60 are indicated. The section concludes with a *dimin.* marking.

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VIERTES DOPPEL - QUARTETT.

Erstes Quartett.

VIOLINO II.

L. Spohr, 136¹ Werk.

1. LLEGRO. 3 10 1 1

cresc. - f dim. p pp

20 2

cresc. f p pp

30 2

cresc. f p pp

40 4 50

pp f pizz.

1 1 60 1

col arco pp

70 2 3 3 1 p

f dim. p pizz. col arco

90 2 1

dim. p cresc. p

100

cresc. sempre cresc. - f

110 tr tr 3 120 3

dim. p

Violino II musical score, measures 122-220. The score is written in G major (one sharp) and 4/4 time. It features various dynamics including *pp*, *f*, *p*, *cresc.*, *mf*, *dim.*, and *dimin.*. Measure numbers 130, 150, 160, 170, 180, 190, and 220 are indicated. The notation includes eighth and sixteenth notes, rests, and slurs.

VIOLINO II.

5

Violin Concerto No. 1, Op. 35, by Pyotr Ilyich Tchaikovsky. This page contains measures 225 through 310 of the first movement. The music is in G major and 3/4 time. The score features a variety of musical techniques, including triplets, sixteenth-note runs, and dynamic markings such as *pp*, *f*, *dim.*, *pizz.*, *arco*, *cresc.*, and *morendo*. The piece concludes with a final measure marked *morendo* and a double bar line.

VIOLINO II.

LARGHETTO.

1
pp pp pp cresc. f

10
dim. pp p

1 20
pizz. f arco dim. pp

30
cresc. f pp f dimin. p

40
p p pp

pizz. arco cresc.

50
do - - pizz. f dim. p

60
pp pp pp pp cresc. f

70
pp cresc. pp

80
p

90
p mf dimin. pp

VIOLINO II.

290
pp

310
dim.

320
cresc. f

330
1

340
cresc. f

350
pp

360
cresc. f

370
pp f ff p

170

180

190

200

210

220

240

250

260

270

280

Moderato.

SCHERZO.

10

20

40

TRIO.

50

60

70

80

100

110

CODA.

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

122. 2.

120

130

Vivace.

FINALE.

140

150

160

170

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

70

80

90

100

110

120

130

140

150

160

170

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

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VIERTES DOPPEL - QUARTETT.

Erstes Quartett.

VIOLA.

L. Spohr, 136^{te} Werk.

ALLEGRO

1 0 3 2 10 1

pp cresc. f pp

1 20 p

dim. cresc. f

30 2 pp dim. p

40 1 50 p cresc. f

60 1 2 3 4 5 6 7 8 9 10 11 12

f pizz. arco pp cresc. f

70 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

f mf p dim. p cresc.

90 1 2 3 4 5 6 7 8 9 10 11 12

p p cresc.

100 1 2 3 4 5 6 7 8 9 10 11 12

f sempre cresc.

110 3 120 3

dim. p

VIOLA.

130 2

pp *f*

1 140

3 150 *p* *cresc.*

1 *f* *p*

3 *p* *cresc.* 2 1

170 *f* 1

2 *f* *p* *dimin.* *pp*

190 *cresc.* *f* *dimin. p*

1 1 2 *pp* *p* *cresc.* *f* *p*

1 210 3 2 *pp* *cresc.*

220 1 *dim.* *p* *f*

Detailed description: This is a musical score for the Viola part, spanning measures 130 to 220. The music is written in a single system with a key signature of two flats (B-flat and E-flat) and a common time signature. The score consists of ten staves of music. Measure numbers 130, 140, 150, 170, 190, 210, and 220 are indicated above the staves. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *pp* (pianissimo), *f* (forte), *p* (piano), *cresc.* (crescendo), *dimin.* (diminuendo), and *dim.* (diminuendo) are used throughout. Fingering numbers (1, 2, 3) are placed above certain notes. The score concludes with a final measure at 220.

VIOLA.

230

cresc. *f*

3 *pp* 1

240 1 4

250 3 *p* 7

260 1 pizz. arco *p*

270 cresc. *p*

280 2 1 *p* cresc.

cresc.

290 3

300 dim. *p* 1

f dim. *pp* morendo

VIOLA.

LARGHETTO.

1 *pp* *pp* *pp* *cresc. f*

10 *dim.* *pp* *p*

20 *pizz.* *arco* *f* *dim.* *pp*

30 *cresc.* *f* *pp* *f* *dim.*

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

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

60 *pizz.* *dim.* *arco* *p* *pp* *pp* *pp* *cresc.*

70 *f* *pizz.* *pp* *cresc.* *p*

80 *pizz.* *arco* *p*

90 *p* *p* *pizz.* *mf* *dim.* *pp* *arco*

VIOLA.

1 *pp* *pp* *dim.*

300 *pp* *pp*

310 *cresc.* *f*

320 *f*

330 *f*

340 *p*

350 *pp* *pp*

360 *cresc.*

370 *f* *f* *pp*

VIOLA.

VIOLA. Musical score for measures 160 to 280. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, and 280 are indicated above the staff. Dynamic markings include *pp*, *f*, *cresc.*, and *f*. The score concludes with a double bar line at measure 280.

VIOLA.

VIOLA. Musical score for measures 1 to 110. The score is written in bass clef with a key signature of one flat (B-flat). It includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 1, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, and 110 are indicated above the staff. Dynamic markings include *f*, *dim.*, *p*, *cresc.*, *ff*, and *pp*. The score includes a section labeled "TRIO." starting at measure 40 and a section labeled "CODA." starting at measure 110. The score concludes with a double bar line at measure 110.

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

120

p *f* *dim.*

130

p *pp* *mf*

2

dim. *p*

140 2

pp *morendo.*

Vivace.

FINALE.

1

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

10

f *p* *f* *dim.*

20

p

30

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

40

cresc. *f*

50

3

7

70

mf *pp*

80

dim. *pp*

90

dim.

100

cresc. *f* *dimin.*

110

120

130

140

pp

150

7

[illegible]

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ALLEGRO. 5 10 1 1

f *dimin.* *p* *pp*

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

30 1 1

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

40 1 3 50

pp *f* *f*

pp 1 60

70 5 3 1 *mf* *p*

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

arco *p* *cresc.* *p* 90 *p cresc.*

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

100

arco *cresc.*

f *sempre cresc.*

110 3 120 3

dim. *p*

VIOLONCELLO.

Violoncello musical score, page 2, measures 130-220. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The music features various dynamics, articulations, and performance instructions.

Measures 130-140: *f* (forte), *dim.* (diminuendo). Measure 140 includes a *dim.* marking.

Measures 140-150: *f* (forte), *dim.* (diminuendo). Measure 150 includes a *dim.* marking.

Measures 150-160: *p* (piano), *cresc.* (crescendo). Measure 160 includes a *cresc.* marking.

Measures 160-170: *p* (piano), *pizz.* (pizzicato), *arco* (arco). Measure 170 includes a *pizz.* marking.

Measures 170-180: *cresc.* (crescendo), *pizz.* (pizzicato), *arco* (arco), *pizz.* (pizzicato). Measure 180 includes a *pizz.* marking.

Measures 180-190: *f* (forte), *arco* (arco), *pizz.* (pizzicato). Measure 190 includes a *pizz.* marking.

Measures 190-200: *pp* (pianissimo), *arco* (arco), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo). Measure 200 includes a *dim.* marking.

Measures 200-210: *p* (piano), *pp* (pianissimo), *pizz.* (pizzicato). Measure 210 includes a *pizz.* marking.

Measures 210-220: *f* (forte), *p* (piano), *f* (forte), *dim.* (diminuendo). Measure 220 includes a *dim.* marking.

VOLONCELLO.

Violoncello musical score, measures 230 to 310. The score is written in bass clef with a key signature of one sharp (F#). It includes various musical notations such as slurs, ties, and dynamic markings.

Measures 230-240: *f* (forte), *p* (piano), *pp* (pianissimo).

Measures 240-250: *pizz.* (pizzicato), *cresc.* (crescendo), *f* (forte), *p* (piano).

Measures 250-260: *arco* (arco), *pizz.* (pizzicato), *arco* (arco), *p* (piano).

Measures 260-270: *cresc.* (crescendo), *p* (piano), *pizz.* (pizzicato), *cresc.* (crescendo), *p* (piano), *arco* (arco).

Measures 270-280: *cresc.* (crescendo), *pizz.* (pizzicato), *arco* (arco), *cresc.* (crescendo).

Measures 280-290: *cresc.* (crescendo), *f* (forte).

Measures 290-300: *dim.* (diminuendo), *p* (piano).

Measures 300-310: *pp* (pianissimo), *pizz.* (pizzicato).

VIOLONCELLO.

LARGHETTO.

Measures 1-90. Dynamics include *pp*, *p*, *f*, *cresc.*, *dim.*, and *pp*. Articulations include *pizz.* and *arco*. Fingerings are indicated by numbers 1, 2, and 3.

VIOLONCELLO.

Measures 280-370. Dynamics include *f*, *pp*, *p*, *cresc.*, *dim.*, and *pp*. Articulations include *pizz.* and *arco*. Fingerings are indicated by numbers 1, 2, and 3.

VIOLONCELLO.

SCHERZO Moderato.

SCHERZO Moderato.

10 *p* *pp* *cresc.*

20 *f* *dim.* *p* *f* *dim.*

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

40 *p* *pp* **TRIO.** 50 *f*

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

80 *p* *f* *f* *p*

90 *pp* *f* *dim.* *Scherzo D.C. fine al Segno* *e poi la Coda*

CODA. 110 *f* *p* *f*

120 *dim.* *p* *pp*

dim. *p*

dim. 140

pp *ppp* *morendo*

FINALE *Vivace.* 1 *p* *cresc.*

p *cresc.* 10 *p*

f *dim.* *p* 20

p *cresc.* *f*

p *cresc.* 30 *p*

cresc. 2

40 *f* 3

50 1

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

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

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

90 *pp* *pizz.* *arco* *cresc.*

100 *f* *dimin.* *p*

110 3 3 3 3 3 3 3

120 *f* 1

130 *p* *pizz.*

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

150 1 1 6

160 2 *p* 5

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(Prices current September 2008)

VIERTES DOPPEL-QUARTETT.

Zweites Quartett.

VIOLINO I.

L. Spohr, 136. Werk.

ALLEGRO.

The musical score for Violino I, Op. 136 by Louis Spohr, is presented in a single system. The tempo is marked 'ALLEGRO.' and the time signature is 6/8. The score begins with a piano (pp) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The notation includes various musical symbols such as slurs, accents, and fingerings. The score is divided into measures, with measure numbers 10, 20, 30, 40, 50, 60, and 70 indicated. The dynamics fluctuate throughout the piece, including piano (p), mezzo-forte (mf), and fortissimo (f). The score concludes with a piano (p) dynamic and a final measure marked with a '1'.

80

1

3

3

100

cresc.

cresc.

f

2

f

pizz.

arco

120

1

0

dimin.

pp

1

5

f

140

1

3

dimin.

p

150

1

2

cresc.

pp

280

1

290

1

cresc.

f

dim

300

1

5

2

2

p

330

1

cresc.

f

340

350

1

0

1

0

pp

360

1

cresc.

f

370

5

1

1

1

2

2

f

pp

f

ff

p

200
1
210
3
220
cresc. *f* *p*
cresc. *f* *p*
230
f dim
p *pp* *p*
240
cresc. *f* *p* cresc. *p*
5
1
260
1
270
f dim

160
3
pp
1
p cresc.
170
f *f*
180
1
p *pp* *f*
5
p dim. *f*
200
dim. *p* *pp*
dim. cresc. *f* *p*
210
pp cresc. *f*
220
p
sopra la 4^a
1
p 2 cresc. *f*
230
2
3
dimin *p*

VIOLINO I.

240
 pizz. arco p.
 250
 pizz. pp arco.
 260
 cresc.
 280
 cresc.
 300
 dim...
 pp pizz.

VIOLINO I.

90
 100
 120
 cresc. f
 130
 140
 150
 160
 170
 p
 cresc. - - - cen - - - do - - -
 180

FINALE. *Vivace.*

10 3

cresc. *f* *p*

cresc. *f* *dim.*

3

p *f* *p*

30 6 40

cresc. *f* *f*

1 1 50

4 3 3 V 2 1

60 *pp*

dim. *pp*

cresc. *f* *p*

70

f *dim.*

80

f *dim.*

V *p* *p*

LARGHETTO.

p²

1 *mf* 5 *arco* *pp* *pp* 1

pizz. *pp* *cresc.* *p* *cresc.*

20 2

pp *cresc.* *pp* *f*

30

dim. *p* *pp* *f*

1 1

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

40 1

arco *p* *pizz.*

4 *f* *arco* *dim.*

3

p *pp* *p*

60

pizz. *f* *arco*

70

dim. *p*

1 10 2

p *pizz.* *arco*

SCHERZO. Moderato.

1 1 1 pizz.

10 dim. pp

cresc. f

20 2

30 1 30 pp

40 1 40 ff f dim.

50 3 1 1 dim.

60 p pp f

70 p cresc. f

80 p pp

90

100 1 2 f dim.

110 1 2 Scherzo D.C. fine al Segno § e poi la Coda.

CODA. 110 pp cresc. f

120 p pp

130 1 2 1 2 0 dim. p

140 1 7 1 7 dim. pp

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(Prices current September 2008)

VIERTES DOPPEL - QUARTETT.

Zweites Quartett

VIOLINO II

L. Spohr, 136^{te} Werk.

ALLEGRO.

The musical score for Violino II is written in 6/8 time. It begins with a tempo marking of ALLEGRO. The score consists of 10 staves of music. The first staff starts with a piano (pp) dynamic and a crescendo. The second staff has a piano (p) dynamic and a crescendo. The third staff has a piano (p) dynamic and a crescendo. The fourth staff has a piano (p) dynamic and a crescendo. The fifth staff has a piano (p) dynamic and a crescendo. The sixth staff has a piano (p) dynamic and a crescendo. The seventh staff has a piano (p) dynamic and a crescendo. The eighth staff has a piano (p) dynamic and a crescendo. The ninth staff has a piano (p) dynamic and a crescendo. The tenth staff has a piano (p) dynamic and a crescendo.

Violino II musical score, measures 142-210. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. Measure numbers 9, 150, 160, 170, 180, 190, 200, and 210 are indicated above the staves. Dynamics include *f*, *dim.*, *p*, *pp*, *cresc.*, and *f*. Fingerings (1, 2, 3) are marked above notes. The score ends with a double bar line and a key signature change to A major (two sharps) for the final measure.

VIOLINO II.

Violino II musical score, measures 230-281. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics, articulations, and performance instructions.

Measures 230-239: Measure 230 begins with a forte (*f*) dynamic and a 4-measure rest. Measure 231 contains a 3-measure rest. Measure 232 has a forte (*f*) dynamic and a 2-measure rest. Measure 233 has a 4-measure rest. Measure 234 has a 2-measure rest. Measure 235 has a 2-measure rest. Measure 236 has a 2-measure rest. Measure 237 has a 2-measure rest. Measure 238 has a 2-measure rest. Measure 239 has a 2-measure rest.

Measures 240-249: Measure 240 has a piano (*p*) dynamic and a 3-measure rest. Measure 241 has a piano (*p*) dynamic and a 3-measure rest. Measure 242 has a piano (*p*) dynamic and a 3-measure rest. Measure 243 has a piano (*p*) dynamic and a 3-measure rest. Measure 244 has a piano (*p*) dynamic and a 3-measure rest. Measure 245 has a piano (*p*) dynamic and a 3-measure rest. Measure 246 has a piano (*p*) dynamic and a 3-measure rest. Measure 247 has a piano (*p*) dynamic and a 3-measure rest. Measure 248 has a piano (*p*) dynamic and a 3-measure rest. Measure 249 has a piano (*p*) dynamic and a 3-measure rest.

Measures 250-259: Measure 250 has a piano (*p*) dynamic and a 3-measure rest. Measure 251 has a piano (*p*) dynamic and a 3-measure rest. Measure 252 has a piano (*p*) dynamic and a 3-measure rest. Measure 253 has a piano (*p*) dynamic and a 3-measure rest. Measure 254 has a piano (*p*) dynamic and a 3-measure rest. Measure 255 has a piano (*p*) dynamic and a 3-measure rest. Measure 256 has a piano (*p*) dynamic and a 3-measure rest. Measure 257 has a piano (*p*) dynamic and a 3-measure rest. Measure 258 has a piano (*p*) dynamic and a 3-measure rest. Measure 259 has a piano (*p*) dynamic and a 3-measure rest.

Measures 260-269: Measure 260 has a piano (*p*) dynamic and a 3-measure rest. Measure 261 has a piano (*p*) dynamic and a 3-measure rest. Measure 262 has a piano (*p*) dynamic and a 3-measure rest. Measure 263 has a piano (*p*) dynamic and a 3-measure rest. Measure 264 has a piano (*p*) dynamic and a 3-measure rest. Measure 265 has a piano (*p*) dynamic and a 3-measure rest. Measure 266 has a piano (*p*) dynamic and a 3-measure rest. Measure 267 has a piano (*p*) dynamic and a 3-measure rest. Measure 268 has a piano (*p*) dynamic and a 3-measure rest. Measure 269 has a piano (*p*) dynamic and a 3-measure rest.

Measures 270-279: Measure 270 has a piano (*p*) dynamic and a 3-measure rest. Measure 271 has a piano (*p*) dynamic and a 3-measure rest. Measure 272 has a piano (*p*) dynamic and a 3-measure rest. Measure 273 has a piano (*p*) dynamic and a 3-measure rest. Measure 274 has a piano (*p*) dynamic and a 3-measure rest. Measure 275 has a piano (*p*) dynamic and a 3-measure rest. Measure 276 has a piano (*p*) dynamic and a 3-measure rest. Measure 277 has a piano (*p*) dynamic and a 3-measure rest. Measure 278 has a piano (*p*) dynamic and a 3-measure rest. Measure 279 has a piano (*p*) dynamic and a 3-measure rest.

Measures 280-281: Measure 280 has a piano (*p*) dynamic and a 3-measure rest. Measure 281 has a piano (*p*) dynamic and a 3-measure rest.

Performance instructions include: *diminu.*, *pizz.*, *arco*, *pp*, *cresc.*, *f*, *dim.*, *pp*, and *pizz.*

VIOLINO II.

LARGHETTO.

10 20 30 40 50 60 70 80 90

pizz. arco p cresc. p cresc. p dim. p cresc. p pizz. arco p pizz. arco p pizz. p cresc. p

VIOLINO II.

280 290 300 330 340 360 370 380

cresc. dim. p cresc. p cresc. p cresc. p cresc. p cresc. p

3

1

200 2

8

220 1

cresc. f

cresc.

230 dim.

240

pp

cresc. f

260 1

3

dim pp

SCHERZO. Moderato.

1

f dim. p f

10

dim. p pp

1

1

cresc. f

20

3

f

4

f

dim. p ff

1

40

dim. p

1

TRIO.

50

p

1

60

f dim. p pp

70

f cresc. f

80

pp

90

1

100

f dim. p

1

2

CODA.

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

110

pp cresc. f

120

1

VIOLINO II

Musical score for Violino II, page 6. The score consists of ten staves of music in G major (one sharp). It begins with a dynamic of *f* and includes markings for *dim.*, *p*, and *pp*. A *cresc.* marking is present on the second staff. The third staff has a measure number 130 above it. The fourth staff has 140 and 7 above it. The fifth staff is marked **FINALE.** and *Vivace.* with a repeat sign. Subsequent staves have measure numbers 10, 11, 30, 6, 40, 1, 50, 3, 60, 2, 70, and *cresc.* followed by *f*.

VIOLINO II.

Musical score for Violino II, page 7. The score consists of ten staves of music in G major (one sharp). It begins with a dynamic of *dim* and includes markings for *mf* and *p*. Measure numbers 80, 1, 90, 100, 2, 120, 1, 130, 3, 140, 1, 150, 2, 160, 1, 170, 2, 180, 3, and 6/4 are indicated above the staves. The final staff includes the text *cres - cen - do*.

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VIERTES DOPPEL - QUARTETT.

Zweites Quartett.

VIOLA.

L. Spohr, 138! Werk.

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978

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980

981

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989

990

991

992

993

994

995

996

997

998

999

1000

VIOLA.

140

f

1

p

1

p

150

1

3

pp

160

1

p

cresc.

170

1

f

180

1

p

pizz.

arco

190

4

f

pp

cresc

200

f

dim.

p

pp

210

pp

cresc.

f

222 b.

VIOLA.

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

230 *p* *pizz.*

240 *arco* *p*

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

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

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

f *arco* *pizz.*

5 *pp* *pizz.* 6

VIOLA.

LARGHETTO.

Measures 1-90 of the Viola part. The score includes dynamics such as *p*, *pp*, *f*, *cresc.*, *dim.*, *pizz.*, and *arco*. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, and 90 are indicated at the start of the staves.

VIOLA.

Measures 280-370 of the Viola part. The score includes dynamics such as *f*, *cresc.*, *dim.*, *p*, *pp*, *ff*, and *pizz.*. Measure numbers 280, 290, 300, 330, 340, 350, 360, and 370 are indicated at the start of the staves.

VIOLA.

This page of musical notation is for a piece in 3/4 time, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'f', 'cresc.', and 'dim.'. The piece is divided into measures, with some measures containing multiple notes and others being rests. The notation is written in a standard musical staff format with a treble clef and a key signature of one flat (B-flat).

VIOLA.

SCHERZO. Moderato.

1
f
dim.
p
f
10
dim.
p
pp
1
1
cresc.
f
20
2
30
pp
f
40
dim.
p
ff
f
dim.
p
TRIO.
p
1
50
3
60
f
dim.
p
pp
f
p
70
cresc.
f
pp
80
90
f
dim.
p
100
1
2
CODA.
pp
f
110
120
p
pp
1

f dim. p cres - - cen.
 - do f dim.
 1 340
 pp ppp morendo
 Vivace.
 FINALE. cresc. f
 10 11 p
 cresc. f
 30 6 40
 cresc. f
 3
 60
 f dim
 1
 pp
 70
 1
 80
 f dim p

1
 5 100 2 2
 p
 2 2
 120
 1 1
 cresc. f
 1 130 2 2 3 2
 pp
 140 2
 1 150 4
 160
 2 2 170
 2 1 2 1
 cresc - - cen - do - f
 180 4

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(Prices current September 2008)

ALLEGRO.

Violoncello musical score, page 2. The score consists of ten staves of music in bass clef with a key signature of two flats. It includes various musical notations such as fingerings, dynamics (pizz., arco, p, f, pp, mf, dim, cresc.), and measure numbers (140, 150, 160, 170, 180, 200, 210).

Staff 1: *pizz.*, 3, 140, 2, *p*, *arco*

Staff 2: *p*, *p*, 150, *f*

Staff 3: 0, *pizz.*, 1, 2, 160, *pp*

Staff 4: *p*

Staff 5: *f*, 170, *f*, 1

Staff 6: *p*, 180, *ff*

Staff 7: *dim.*, 8, *f*

Staff 8: *dim*, *p*, *pp*, 1, 1, 200, *mf*

Staff 9: *p*, *cresc.*, *f*

Staff 10: *p*, 210

Staff 11: *cresc.*, *f*

VIOLONCELLO.

220

p *f* pizz.

230

f arco *p*

240

pizz.

250

arco cresc.

pp

260

cresc. pizz. *f* *p* arco

cresc. pizz. arco

270

cresc. pizz. arco

280

cresc. pizz. cresc. arco

f pizz. arco

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

VIOLONCELLO.

LARGHETTO.

10 1 1 1 20 f
pp pp pp pp cresc. pizz.
pp arco f f dim.
30 1 30 pp pp
pizz. mf f p arco cresc. - f dim.
40 p
pizz.
50
cres - - - - - cen - - - - -
do dim. p pp arco
60 p pizz. pizz. f arco dim.
70 1 p
pizz. pizz.
80 f p arco p pizz.
90 p pizz. 1

VIOLONCELLO.

300 arco pizz. arco
f pizz. 310 1 p
1 2 3 4 5 6
arco
7 320 8 9 10 11 12
13 14 15 16 330
cresce - - f pizz. p
340 1 f 2
arco pp
350
pizz. arco
360
cres - - - - - cen - - - - - do
370 5 1
f
1 1
pp f ff p

120

p *cresc.*

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

230

f *dim.* *p*

240

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

cresc. *f* *p*

250

p *cresc.* *f*

260

f *dim.*

280

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

290

cresc. *f* *pizz.*

VIOLONCELLO.

Moderato.

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

10

pp *cresc.* *f*

20

pp *f*

30

pp *f*

40

dim. *p* *ff* *f* *dim.* *p*

TRIO

50

f *dim.* *p*

60

f *dim.* *p*

70

pp *f* *cresc.* *f*

90

pp *f* *dim.* *p*

100

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

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

CODA.

110

pp *f* *pp*

120

pp *f* *dim.* *p*

130

cresc. *do* *f*

140

dim. *p* *pp* *pp* *morendo*

Vivace.

FINALE.

10 *p* *pizz.* *f* *arco*

20 *p*

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

40 *f* *dim* *pp*

60 *f* *pizz.* *arco* *pp*

70 *f* *pizz.* *arco* *cresc.* *f*

80 *f* *pp* *arco* *pizz.*

90 *p* *f* *pizz.* *p*

1 *p* *arco*

2 *p*

3 *p*

4 *p*

5 *p*

6 *p*

7 *p*

8 *p*

9 *p*

10 *p*

11 *p*

12 *p*

13 *p*

14 *p*

15 *p*

16 *p*

17 *p*

18 *p*

19 *p*

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475 *p*

476 *p*

477 *p*

478 *p*

479 *p*

480 *p*

481 *p*

482 *p*

483 *p*

484 *p*

485 *p*

486 *p*

487

Louis Spohr (1784-1859)

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

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

His output of chamber music for string ensemble totals 48, made up of 36 quartets, seven quintets, a sextet and four double quartets (all of these works except for two of the quintets are in the Merton Music catalogue), written for the same eight instruments as Mendelssohn's popular Octet. However, these double quartets are unique in the chamber music repertory for, as Spohr himself made clear, "Mendelssohn's Octet belongs to quite another kind of art in which the two quartets do not concert and interchange in double choir with each other but all eight instruments work together".

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

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

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

Keith Warsop

Chairman, Spohr Society of Great Britain

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

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

MERTON MUSIC

S P O H R

Double String Quartet No. 4

Op. 136

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