

KENDOR APEX STRING ORCHESTRA SERIES

Scherzo

(from Symphony No. 6)

GRADE 4 • DURATION 4:00

Ludwig van Beethoven

(1770 - 1827)

arranged by **Deborah Baker Monday**

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 3 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - Bass

EXTRA SCORES & PARTS AVAILABLE

To The Director

This magnificent third movement from *Symphony No. 6*, also known as the *Pastoral Symphony*, is a joyous and humorous piece with wonderful dialog among the instrument groups.

Symphony No. 6 was a turning point in Beethoven's transition into the Romantic period, as it is a truly programmatic work. Beethoven chose to represent nature, and it is amazing how the organization of musical notes can have such extreme diversity in its purpose. But the amazing gift we have is that composers can create work which evokes certain emotions. That is what Beethoven does with such exquisite examples as this.

In a performance of the entire *Symphony No. 6*, the scherzo movement segues immediately into the thunderstorm of the fourth movement. However, in this arrangement, there is a satisfying final cadence which give this movement the recognition it deserves as a brilliant representation of this master's work.

A recording of this piece can be downloaded at www.kendormusic.com

DEBORAH BAKER MONDAY

Deborah Baker Monday has 34 years of string teaching and conducting experience which is reflected in her well-crafted compositions and arrangements. She has presented at many national ASTA conferences, the Midwest Clinic and the Ohio State University String Teacher Workshop as one of the leading contributors to the pedagogical string orchestra repertoire.



KENDOR MUSIC, INC.
music publishers

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KENDOR PRESENTS
Scherzo
(from Symphony No. 6)

Ludwig van Beethoven
arr. Deborah Baker Monday

FULL SCORE

Allegro $\text{♩} = 92$

1st Violin
2nd Violin
Viola (same part provided for 3rd Violin)
Cello
Bass

1 2 3 4 5 6 7

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

8 9 10 11 12 13 14 15 16

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

17 18 19 20 21 22 23 24

Scherzo - 2

25

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

1 III

4

3

div.

unis.

25 26 27 28 29 30 31 32

33

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

1 I

V 4

IV

III

V

V

V

V

33 34 35 36 37 38 39 40

41

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

III

I

4

cresc.

cresc.

cresc.

cresc.

cresc.

41 42 43 44 45 46 47 48 cresc.

Scherzo - 3

49

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

III I IV ff III sf I sf

49 50 51 52 53 54 55 56

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

sf sf sf sf sf sf sf sf

4 4 V V V V V V

57 sf 58 sf 59 60 61 62 sf 63 sf 64 sf 65 sf

66

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

sf sf sf sf

66 67 68 69 70 sf 71 sf 72 sf 73 sf

Scherzo - 4

74

Vln. I *sf* *div.* 1 2 V V *sf*

Vln. II *sf* *div.* V V *sf*

Vla. (Vln. III) *sf* V V *sf*

Cello *sf* *div.* *unis.* *div.* *sf*

Bass *sf* V V *sf*

74 75 76 77 78 79 80

Vln. I V V

Vln. II V V *dim.*

Vla. (Vln. III) V V *dim.*

Cello

Bass V V

81 82 83 84 85 86 87 88 89

90

Vln. I *p* III I III

Vln. II *pp*

Vla. (Vln. III) *pp*

Cello *p*

Bass *pizz.* *p*

90 91 92 93 94 95 96 97

Scherzo - 5

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

98 99 100 101 102 103 104 105

106

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

106 107 108 109 110 111 112 113

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

114 115 116 117 118 119 120 121

mf

Scherzo - 6

122

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

mf

div. pizz.

4

122 123 124 125 126 127 128 129

132

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

mf

unis. arco

f

div.

4

arco

130 131 132 133 134 135 136 *mf* 137

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

mf

III

I

V

mf

(V)

138 139 140 141 142 143 144 145 146

Scherzo - 7

148

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

147 148 149 150 151 152 *f* 153 154 155

sempre più stretto

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

156 157 158 159 160 161 162 163

164 *In tempo d'Allegro* ♩ = 132

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

164 *sf* 165 *sf* 166 *sf* 167 *sf* 168 *sf* 169 *sf* 170 *sf*

Scherzo - 9

196

Vln. I *div.*
 Vln. II *unis.*
 Vla. (Vln. III)
 Cello
 Bass

sempre più f

192 193 194 195 196 197

Vln. I
 Vln. II
 Vla. (Vln. III)
 Cello
 Bass

lunga
ff
p

198 199 200 201 202 203

204 Tempo I

Vln. I
 Vln. II
 Vla. (Vln. III)
 Cello
 Bass

dolce
p
div.

204 205 206 207 208 209 210 211

Scherzo - 11

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

239 sf 240 sf 241 242 243 244 sf 245 sf 246 sf 247 sf 248

This system of the musical score covers measures 239 to 248. It features five staves: Violin I, Violin II, Viola (Violin III), Cello, and Bass. The music is in a 3/4 time signature with a key signature of one flat. The dynamics are consistently marked as *sf* (sforzando). There are several accents and slurs over the notes. A large purple watermark 'FOR PROHIBITED' is overlaid across the score.

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

249 250 251 252 sf 253 sf 254 sf 255 sf 256 sf 257 258

This system of the musical score covers measures 249 to 258. It features five staves: Violin I, Violin II, Viola (Violin III), Cello, and Bass. The dynamics are marked as *sf* (sforzando) for measures 252-256. There are accents and slurs throughout. A *div.* (divisi) marking is present in measure 257. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid across the score.

259 *div.* *un.* *rit.*
Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

259 260 sf 261 262 263 264 265 266 ff

This system of the musical score covers measures 259 to 266. It features five staves: Violin I, Violin II, Viola (Violin III), Cello, and Bass. The dynamics are marked as *sf* (sforzando) for measures 260 and 266, and *ff* (fortissimo) for measure 266. There are *div.* (divisi) markings in measures 259 and 263, and *un.* (unisono) markings in measures 261 and 265. A *rit.* (ritardando) marking is present in measure 262. A large purple watermark 'PROHIBITED' is overlaid across the score.