



Scherzo

(from “F-A-E” Sonata for Violin and Piano)

JOHANNES BRAHMS

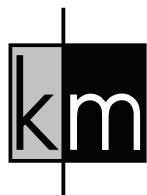
Arranged by DEBORAH BAKER MONDAY

Instrumentation

Full Score
Violin I
Violin II
Viola
Cello
Bass

1
8
8
5
5
5

Kendor Music Publishing
Preview Only



KENDOR MUSIC PUBLISHING

www.kendormusic.com

About the Composer



Deborah Baker Monday taught for 25 years in the award-winning Logan City School District Orchestra Program in Logan, Utah. She is a regular faculty member at the Utah State University Summer Music Clinic and performs with the Cache Chamber Orchestra. She received her B.M.E. from Florida State University with an emphasis in strings and an M.M. in composition from the University of Alabama. She continued doctoral studies in composition at Louisiana State University. Baker Monday has published over 130 works for string orchestra with seven leading educational music publishers. She has also presented sessions at numerous state music conferences, including ASTA, The Midwest Clinic, and the prestigious Ohio State String Teachers Workshop.

Scherzo

from “F-A-E” Sonata for Violin and Piano

I loved this piece from the first time I heard it for solo Violin and Piano. It offered a complete movement of Brahms music which was more accessible than most of his longer, more complex works. I just had to try to arrange it for string orchestra. It has wonderful moving parts in all instrument sections and because it is a scherzo, there are recurring themes and not too many lengthy developmental and shifting tonal passages which are common in his music. It is super exciting and a really wonderful concert selection which also offers many teaching points exploring the keys of c minor, A flat major and C Major.

There is a fascinating history to this *scherzo*. It is part of the *F-A-E Sonata*, a four-movement work for Violin and Piano, included music by 3 composers: Johannes Brahms, Robert Schumann and Albert Dietrich (a student of Schumann). The sonata was composed as a gift and tribute to Joseph Joachim, considered one of the greatest violinist of his time. He was a close collaborator of Brahms and performed with Clara Schumann (Robert's wife and pianist) for years. Joachim's motto was the German phrase “Frei aber einsam” (free but lonely), and that was the source for the F-A-E title. Also, cleverly, the movements are based on the musical notes F, A and E. When Joachim and Clara Schumann played the sonata the composers challenged him to guess who composed which movement and he easily identified the music of his friends.

The four movements are:

- 1 - Allegro by Dietrich (sonata-allegro)
- 2 - Intermezzo by Schumann
- 3 - Scherzo by Brahms
- 4 - Finale by Schumann

The complete sonata was published in 1935, long after it was presented to Joachim in 1853 and after the deaths of the 3 composers. Joachim had retained the original manuscript and only allowed the *scherzo* to be published in 1906, almost a decade after Brahms' death.



@KendorMusicInc

Recordings are available on all major streaming services.

Full Score

Scherzo

from "F-A-E" Sonata for Violin and Piano

Allegro $\text{d} = 100$ JOHANNES BRAHMS
Arranged by
DEBORAH BAKER MONDAY

3

Violin I **6**

Violin II **8**

Viola

Cello **6**

Bass **8**

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

1 2 3 4 5 10

6 7 8 9 10

11 12 13 14 15

Scherzo - Full Score

Vln. I Vln. II Vla. Cello Bass

16 17 18 19 20

Vln. I Vln. II Vla. Cello Bass

21 22 23 24 25

Vln. I Vln. II Vla. Cello Bass

26 27 28 29 30

Scherzo - Full Score

5

2.

32

Vln. I

Vln. II

Vla.

Cello

Bass

31 32 33 34 35

Vln. I

Vln. II

Vla.

Cello

Bass

36 37 38 39 40

43

Vln. I

Vln. II

Vla.

Cello

Bass

41 42 43 44 45

Scherzo - Full Score

Musical score for measures 46 through 50. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is B-flat major (two flats). Measure 46: Vln. I and Vln. II play eighth-note patterns; Vla., Cello, and Bass provide harmonic support. Measure 47: Diminution (dim.) occurs in the upper voices. Measure 48: The bass line becomes more prominent. Measure 49: The bass continues its rhythmic pattern. Measure 50: The bass line continues.

Musical score for measures 51 through 55. The key signature changes to A-flat major (one flat). Measure 51: Vln. I and Vln. II play eighth-note patterns. Measure 52: The dynamic is marked **p**. Measure 53: The bass line becomes more prominent. Measure 54: The bass line continues. Measure 55: The bass line continues.

Musical score for measures 56 through 60. The key signature changes back to B-flat major (two flats). Measure 56: Vln. I and Vln. II play eighth-note patterns. Measure 57: The dynamic is marked **cresc.**. Measure 58: The bass line becomes more prominent. Measure 59: The bass line continues. Measure 60: The bass line continues.

Scherzo - Full Score

7

61

Vln. I

Vln. II

Vla.

Cello

Bass

61 62 63 64 65

Vln. I

Vln. II

Vla.

Cello

Bass

66 67 68 69 70

Vln. I

Vln. II

Vla.

Cello

Bass

71 72 73 74 75

Kendor Music Publishing
Preview Only

Scherzo - Full Score

Vln. I Vln. II Vla. Cello Bass

2
4
2
4

= 76 77 78 79 80 =

81 **Meno mosso** $\text{♩} = 84$

Vln. I Vln. II Vla. Cello Bass

2
4
2
4

= 81 82 83 84 85 86 =

Vln. I Vln. II Vla. Cello Bass

f
dim.
dim.
dim.
dim.

= 87 88 89 90 91 92 =

Scherzo - Full Score

9

95

Vln. I Vln. II Vla. Cello Bass

dim. 3 p v p

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

p p p p p

93 94 95 96 97 98

104

Vln. I Vln. II Vla. Cello Bass

v v sostenuto p

sostenuto p

sostenuto p

sostenuto p

sostenuto p

99 100 101 102 103 104

110

Vln. I Vln. II Vla. Cello Bass

mfp v

mfp mfp

mfp mfp

105 106 107 108 109 110

Scherzo - Full Score

Vln. I Vln. II Vla. Cello Bass

111 112 113 114 115 116

Vln. I Vln. II Vla. Cello Bass

118 Allegro $\text{d.} = 100$

6 8

117 118 119 120 121

Vln. I Vln. II Vla. Cello Bass

simile

122 123 124 125 126

Scherzo - Full Score

11

127

Vln. I Vln. II Vla. Cello Bass

127 128 129 130 131

136

Vln. I Vln. II Vla. Cello Bass

132 133 134 135 136

137

Vln. I Vln. II Vla. Cello Bass

137 138 139 140 141

Kendor Music Publishing

Scherzo - Full Score

145

Vln. I Vln. II Vla. Cello Bass

142 143 144 145 146

Vln. I Vln. II Vla. Cello Bass

147 148 149 150 151

156

Vln. I Vln. II Vla. Cello Bass

152 153 154 155 156

Scherzo - Full Score

13

Musical score for measures 157 through 161. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat. Measure 157: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 158: Similar pattern to measure 157. Measure 159: Dynamics "dim." are indicated above the staves. Measures 160 and 161: Dynamics "dim." are indicated above the staves.

Musical score for measures 162 through 166. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat. Measure 162: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 163: Similar pattern to measure 162. Measure 164: Dynamics "p" are indicated above the staves. Measures 165 and 166: Dynamics "p" are indicated above the staves. Measure 165 is marked "165 a tempo".

Musical score for measures 167 through 171. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat. Measures 167-170: Dynamics "cresc." are indicated above the staves. Measure 171: Dynamics "cresc." are indicated above the staves.

167

168

169

170

171

Scherzo - Full Score

172 173 174 175 176

177 178 179 180 181

182 183 184 185 186

Vln. I Vln. II Vla. Cello Bass

174

f

ff

ff

ff

ff

ff

KSS2302FS

Scherzo - Full Score

15

190

Vln. I Vln. II Vla. Cello Bass

187 188 189 190 191

194 Grandioso

Vln. I Vln. II Vla. Cello Bass

192 193 194 195

Vln. I Vln. II Vla. Cello Bass

196 197 198 199 200

Scherzo - Full Score

202

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The music consists of five measures, numbered 201 through 205. Measure 201 starts with a dynamic of *p*. Measures 202 and 203 show rhythmic patterns with eighth and sixteenth notes. Measure 204 features a wavy line above the staff, indicating a sustained note or tremolo. Measure 205 concludes with a dynamic of *p*.

201 202 203 204 205

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The music consists of five measures, numbered 206 through 210. Measures 206 and 207 begin with dynamics of *ff*. Measures 208 and 209 feature sustained notes with wavy lines above the staff. Measure 210 concludes with a dynamic of *p*.

206 207 208 209 210

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The music consists of five measures, numbered 211 through 215. Measures 211 and 212 start with a dynamic of *p*. Measures 213 and 214 feature sustained notes with wavy lines above the staff. Measure 215 concludes with a dynamic of *p*.