



Themes from Brahms' Symphony No. 2

JOHANNES BRAHMS
Arranged by AMANDA PECK

Instrumentation

Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5

For Preview Only
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About the Arranger



Amanda Peck is a native of Cleveland, Ohio and began singing and playing the piano around age 8. She started playing double bass in her school orchestra in Strongsville, OH, and knew she wanted to be a professional musician and educator at the age of 14. She holds a Bachelors of Music Education from Ohio University (2010), a Masters of Music Education from Austin Peay State University (2018), and a Masters of Music Theory & Composition from Stephen F. Austin University (2024). She began arranging and composing at age 16, and during her last degree program she immersed herself in the joy of composing, reigniting the spark to create new musical works.

She teaches 7th-12th grade orchestra in the Kansas City area and performs in local community ensembles. Amanda has been an Army spouse for 14 years, living in many areas across the country during her career. She currently lives in Kansas with her wonderful husband and their three children who are already actively pursuing music.

Themes From Brahms's Symphony No. 2

Often referred to as Brahms's "Pastoral" symphony, the themes of this work portray the warmth and lyricism of the Austrian countryside, with moments of drama and introspection. The arrangement draws material from all four movements, preserving many original keys, rhythms, and melodic motives while adapting them for String Orchestra. The inspiration for this arrangement was to create an accessible piece for students to experience an incredible lesser-known work.

Ideal for intermediate to advanced ensembles, the piece highlights Romantic expression through lyrical phrasing, shifting passages, and accidentals that strengthen intonation. Each section of the Orchestra has opportunities to take the lead, allowing students to experience the richness of Brahms's symphonic writing.

This arrangement offers students both technical growth and artistic expression while giving directors a faithful yet practical way to introduce Brahms's symphonic voice to young String players.



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Recordings are available on all major streaming services.

Themes from Brahms' Symphony No. 2

JOHANNES BRAHMS
Arranged by AMANDA PECK
(ASCAP)

Allegro non troppo ♩ = 110

Violin I

Violin II

Viola

Cello

Bass

3
4

mp

Vln. I

Vln. II

Vla.

Cello

Bass

10

Vln. I

Vln. II

Vla.

Cello

Bass

17 **18** **19** **20** **21** **22** **23** **24**

25

Vln. I

Vln. II

Vla.

Cello

Bass

p

Pizz.

Arco

p

p

25 26 27 28 29 30 31

36 Con moto

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mf

Arco

Pizz.

mf

mf

mf

32 33 34 35 36 37 38

44

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mp

p

p

p

39 40 41 42 43 44 45

rit.

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

f

f

f

46 47 48 49 50 51

53 *a tempo*

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mf

mp

mf

mp

mf

52 53 54 55 56 57

poco rit.

Vln. I

Vln. II

Vla.

Cello

Bass

Pizz.

Arco

Arco

58 59 60 61 62 63 64

65 Allegro moderato

Score for measures 65-70, featuring Vln. I, Vln. II, Vla., Cello, and Bass. The tempo is Allegro moderato. Dynamics include *f* (forte), *mp* (mezzo-piano), and *p* (piano).

Measures 65, 66, 67, 68, 69, 70.

Score for measures 71-76, featuring Vln. I, Vln. II, Vla., Cello, and Bass. Dynamics include *mf* (mezzo-forte).

Measures 71, 72, 73, 74, 75, 76.

Score for measures 77-82, featuring Vln. I, Vln. II, Vla., Cello, and Bass. Dynamics include *f* (forte). The section ends with a double bar line and repeat sign.

Measures 77, 78, 79, 80, 81, 82.

86 Div. Pizz.

Vln. I

Vln. II

Vla.

Cello

Bass

83 84 85 86 87 88

mp

Unis.

Pizz.

p

p

Vln. I

Vln. II

Vla.

Cello

Bass

89 90 91 92 93 94 95

Arco

molto rit.

Arco

96 Allegretto grazioso

Vln. I

Vln. II

Vla.

Cello

Bass

96 97 98 99 100 101

mp

mp

mp (Pizz.)

mf

mf (Pizz.)

mf

Vln. I

Vln. II

Vla.

Cello

Bass

102 103 104 105 106 107

Vln. I

Vln. II

Vla.

Cello

Bass

108 109 110 111 112 113

Vln. I

Vln. II

Vla.

Cello

Bass

114 115 116 117 118 119

Vln. I

Vln. II

Vla.

Cello

Bass

120

121

122

123

124

125

Vln. I

Vln. II

Vla.

Cello

Bass

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4

130 Presto ma non assai ♩ = 140

mp

mp

mp

mp

mp

mp

p

pizz.

Arco

Arco

126

127

128

129

130

131

Vln. I

Vln. II

Vla.

Cello

Bass

132

133

134

135

136

137

138

144 Unis.

Div.

Vln. I

Vln. II

Vla.

Cello

Bass

139 140 141 142 143 144 145

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Vln. I

Vln. II

Vla.

Cello

Bass

146 147 148 149 150 151 152 153

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Vln. I

Vln. II

Vla.

Cello

Bass

154 155 156 157 158 159 160

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Vln. I
 Vln. II
 Vla.
 Cello
 Bass

161 162 163 164 165 166 167

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

172

168 169 170 171 172 173 174 175

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

176 177 178 179 180 181 182 183

186 Presto ♩ = 176 - 180

rit.

ff *Div.* *8va Opt.* *cresc.*

Vln. I

Vln. II

Vla.

Cello

Bass

4

4

184 185 186 187 188 189

Vln. I

Vln. II

Vla.

Cello

Bass

190 191 192 193

ff *Div.* *ff* *ff* *ff* *ff*

Vln. I

Vln. II

Vla.

Cello

Bass

194 195 196 197 198