

Serenade in D Major by Johannes Brahms:

Arranged for Solo Guitar

by

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ABSTRACT

The German pianist and composer Johannes Brahms (1883-1897) wrote more than 122 works for a wide variety of ensembles and genres. Despite this remarkable productivity, and his widely heralded talent for innovation and technique as a composer, few of his works have been arranged for solo guitar, and these have focused primarily on his simpler, more melodic works. Conventional wisdom is that his music is "too dense" to be played on the guitar. As a result, there are no arrangements of orchestral works by Brahms in the standard repertoire for the guitar. In arranging Brahms's Serenade in D Major, movt. 1 for the guitar, I provide a counter argument that not all of Brahms's orchestral music is too dense all of the time. In Part I, I provide a brief overview of the history of, and sources for, the Serenade. Part II describes a step-by-step guide through the process of arranging orchestral repertoire for the solo guitar. Part III is an examination of the editing process that utilizes examples from the guitar arrangement of the Serenade in order to illustrate the various techniques and considerations that are part of the editing process. Part IV is a performance edition of the arrangement. In summary, the present arrangement of Brahms's Serenade, op.11 is the beginning of a conversation about why the "guitar world" should be incorporating the music of Brahms into the standard repertoire. The lessons learned, and the technical challenges discovered, should help inform future arrangers and guitar performers for additional compositions by Brahms.

DEDICATION

This work is dedicated to my loving family.

ACKNOWLEDGMENTS

I would like to express the deepest gratitude to everyone who helped me complete this project. First, I would like to thank my parents, William L. Lanier, M.D., and Mary D. Lanier. Since the time that I decided to be a musician, my parents have supported me whole-heartedly. I can say with confidence that I would never have accomplished the things that I have accomplished at this stage in my life without their support.

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CHAPTER 1

HISTORY AND SOURCES

Brahms's Serenade No. 1 in D Major, op. 11 (hereafter referred to as Serenade) was first performed in Hamburg, Germany, in 1859. It is the first piece that Brahms wrote for orchestra. As Heather Platt points out in her article, "Probing the Meaning of Brahms' Allusions to Haydn," there is a "reference to the last movement of Haydn's Symphony 104 in the opening of Brahms's op. 11 Serenade (34)." In fact, the openings of these two movements are similar to the point that they are practically interchangeable. This cannot be regarded as coincidence due to the fact that the Haydn movement in question was the last movement that Haydn ever wrote for orchestra, and the Brahms movement was Brahms's first ever-attempt in that medium. As Richard Taruskin observes, "Brahms was thus one of the very last composers to enjoy, even briefly and part-time, the security of aristocratic patronage. Occupying, as he did, a position similar to Haydn's a hundred years before, Brahms was stimulated to imagine himself a Haydn and experiment 'serenely,' as he put it and for his own edification with the classical form, in a fashion no composer had lately done with comparable opportunity or seriousness (690)."

There has been much speculation as to why Brahms chose not to title this work a symphony. Most of this speculation supports the idea that Brahms felt a great amount of pressure to rise to the level of the composers who had come before him, most notably Beethoven. Taruskin quotes Brahms as proclaiming, "if one wants to write symphonies after Beethoven, then they will have to look very different (692)!" It is this proclamation that leads scholars to believe that Brahms did not regard the Serenade as "looking very different" to the point that he would feel confident titling the work a symphony. These

hypotheses are probably true, given the historical retrospective characteristics of the work. As Taruskin states, “The very name (serenade) was retrospective: a throwback to the outdoor party music with which his patrons’ eighteenth-century ancestors would have been supplied by their staff musicians for entertaining (690).” The fact that the Serenade is a retrospective work is further emphasized when one examines the program from the concert in which the Serenade was premiered. The concert included works by Tartini, Bach, Schubert, and Handel (Viallancourt 383).

Breitkopf und Härtel was the first to publish the Serenade in Leipzig, Germany, in 1860. This edition was faithfully recreated and typeset in a more legible edition published by N. Simrock in 1906. It is this 1906 version that was used as the primary source for the present 2013 guitar arrangement of the Serenade. Breitkopf und Härtel also published, in 1860, an arrangement by Brahms for piano four-hands of the Serenade. This was a valuable source for the process of arranging this work for solo guitar, as Brahms gives plentiful and insightful directions and expressive markings to indicate how to perform the work on the piano.

CHAPTER 2

CREATING A DRAFT

Few guitarists arrange orchestral works for solo guitar. This is not because guitarists are opposed to arranging, nor is it because guitarists dislike orchestral repertoire. Through the history of the guitar and its ancestors, performers and composers have freely taken whatever repertoire struck their fancy and arranged it for their instruments. Modern guitarists study and love the music of Haydn, Mozart, Beethoven, and Brahms. However, the current author is only aware of a small sampling of guitar arrangements of orchestral works by these composers.

The goal of this chapter is to provide a step-by-step guide to undertaking the challenges of arranging orchestral works for the guitar. This section guides the arranger through the arrangement process up to the point where a draft is created.

There are countless orchestral works and movements of orchestral works that are possible to be arranged, with varying degrees of success, for the solo classical guitar. Pieces that feature a single melody and accompaniment for a majority of their duration are more likely to make successful guitar solos. The nature of the classical guitar makes it ideal for playing melodies with accompaniment on a single guitar. Thus, it makes sense that orchestral works that use a single melody for a majority of their duration will transfer more easily onto the guitar. A good candidate piece should place emphasis on melody, modulation goals, and motivic development, all elements that the guitar can capture.

Selecting pieces in the public domain makes it easier to complete projects in a timely fashion. First, it is quicker and simpler to locate the materials needed for the

project. Most music school libraries possess the complete works of the great composers, and these public domain works are also readily available through a number of Internet resources. The second advantage is that public domain works are easier to sell, perform, and record once the arrangement is completed. Unlike more recent works that are not in the public domain, public domain works do not require licensing and fees.

Selecting a composition in a "guitar-friendly" key makes sense. The transcription process is more straightforward than transposing, the latter of which can be overwhelming. Consider the following example: The orchestral score has a melody for a horn in D; if the arranger has chosen to transpose the piece, the horn line is first transposed into concert pitch and then re-transposed into the new key. If the horn line is part of a larger texture in which other details are included in the guitar arrangement, then the number of simultaneous calculations becomes unmanageable. One of the appealing aspects of arranging orchestral works for the solo guitar is that they often contain more adventurous key modulations than are traditionally found in guitar pieces from the same period. Because orchestral works are more likely than guitar works to go to uncommon keys for the guitar, it is advisable to start in a "guitar-friendly" key. "Guitar friendly" keys have the most open strings in their key signatures. For example, C Major (in which all six open strings are in the key) is "friendlier" than E-flat Major (in which only two open strings are in the key). Furthermore, it is important to reference the arrangement against a recording throughout the arranging process in order to check for errors and typography mistakes. This becomes complicated if the arrangement is in a different key from the original score.

There are several features in orchestral scores that will make them poor or

impossible candidates for solo guitar arrangements. Dense, contrapuntal writing does not lend itself to the guitar. For instance, if a lengthy section of a work is a four- or five-voice fugue, then that piece is not likely to transfer to the guitar. In general, three lines of counterpoint at one time will fit comfortably onto the guitar with a minimal amount of compromise to each line's integrity. The guitar will support dense harmonies of five or six voices with more success than it will support four or five voices of counterpoint.

Pieces that rely heavily or exclusively on orchestration do not translate well to the guitar. Even though the guitar has a wide range of timbral possibilities, the orchestral repertoire that can convert effectively to a single instrument is limited. One example of a piece that would not work well is Maurice Ravel's *Boléro*, in which melodic material is highly repetitive, with diverse orchestration used to provide variety in the musical gestures.

Pieces that frequently utilize multiple, rapid lines simultaneously also do not make ideal candidates for arranging. This is a technical issue. When there is a rapid line, the amount of harmonic detail that the guitar can convey becomes limited. For example, consider a melody that has running sixteenth notes at 132 beats per minute. Under those conditions, it is reasonable to expect a performer to play one chord per bar, but it typically is not reasonable to expect a performer to play three or four chords per bar in addition to the melodic line. Similarly, the guitar cannot easily support two or more different lines that are simultaneously moving rapidly.

A single reference recording is recommended for creating an arrangement of an orchestral work. Before selecting a recording that will guide the project, it is recommended that the arranger listen to as many recordings of the piece as possible while

simultaneously following the score. Through this process, the arranger is able to identify the elements of each performance that are the conductor and orchestra's interpretive decisions and the elements that the score dictates. During this listening phase, it is recommended that the arranger take notes as to which interpretive decisions are preferable while also keeping track of which orchestra had the highest rate of preferable decisions. The preferences formed through critical listening will affect how the guitar arrangement is executed.

After the arranger has selected a favorite recording for the project's reference recording, it is recommended that the arranger mark the timings of that recording on the corresponding places in the score. A timing marker should be added to the score for approximately every thirty seconds of the recording. Additional time markers can be added for complicated sections. Since complicated sections are referenced more frequently, having specific indications in the score for where they occur in the recording saves time during the arranging process.

It is recommended that the arranger number the measures for all of the scores utilized in the arrangement before beginning to arrange. It is easy to omit measures when arranging, especially when a measure is repeated more than once, and correcting this type of error can be time-consuming and frustrating. The present writer prefers showing a measure number on the first measure of each system for a publication. However, when arranging, it may be helpful to write in additional measure numbers. In dense or difficult areas, a measure number could be assigned to every measure. Numbering all scores utilized facilitates comparisons between the various source materials.

When beginning a new piece or passage, it is recommended to listen to a recording of the original orchestral version before attempting to arrange it. Above all, this informs the arranger of what aspects are most important in the music. Listening to the original may answer questions regarding the importance of rhythmic figures, whether or not notes in the inner voices are essential, the tone color of a passage, and whether or not the original tessitura of a passage is critical to the understanding of the music. Questions like these are more easily answered with the ears than with the eyes. The present writer believes that one should listen early and often in the process of arranging.

Once the arranger has the melody for the first phrase of music in his or her ear, it is recommended that the arranger highlight the melody in the orchestral score and then enter the melody into a notation program of choice. Unless the entire melody is out of range, it is advisable to preserve the original octave at this point. The register can be altered later if need be, but not at this stage.

At this point, it is recommended to listen to the passage yet again. This short listening session serves two purposes. First, it verifies that the melody was properly entered into the notation software. This is best accomplished by comparing the notation software's playback to the reference recording.

Second, an additional listening helps to identify the bass line. Listening is key to identifying the bass line. Most of the time, looking at the score clearly identifies the bass line. However, in orchestral scores, the double basses will not always have the bass line. Bassoons and timpani commonly play the lowest pitch in a texture. When they do, it is easy to overlook them due to their location in the layout of the score. Listening is the

easiest way to avoid this type of error. Once the bass is identified, highlight, enter, and verify it one phrase at a time in the same method used for the melody.

Now that the outer voices are accounted for, the arranger's next task is identifying and highlighting the other key details such as inner voices of harmonies, counter-melodies, and so forth. This is where creativity, artistry, and craftsmanship enter into the arranging process. While the melody and bass lines are clear cut and must be preserved in order to give a proper representation of the piece, it is more difficult to assign weight to the events that happen in the inner voices. Though the guitar cannot preserve all of the orchestra's pitches, it is better to enter too much information than to enter too little information into the arrangement during the creation of the draft. Registers and textures can be altered during the editing process, but for now it is best to document as much information as possible.

After the inner voices are accounted for, it is the time to turn attention to harmony and voice leading. The arranger should have extensive knowledge of these concepts in order to undertake a project of this nature. In ideal scenarios, the voice leading can be preserved with each voice in its original register and following the path of the voice for the entirety of the phrase. However, there are many instances in which this cannot occur for various reasons. In many cases, once the outer voices are preserved, the inner voices must be rewritten in order to preserve the harmony. This means that the arranger must analyze the harmony and then fit it on the guitar in a way that is idiomatic to the instrument. The spacing of the voices in the chord and the order of the inner voices may be altered. For instance, if the orchestral texture's inner voices are a D and the A above it, the arranger may need to switch this to be an A and the D above the A. Changes of

this nature are acceptable provided that they facilitate the performance of the passage and that the resulting voice leading is without errors.

In passages in which the melody has arpeggiations of the underlying harmony, it is not necessary to block out a chord in addition to the arpeggiated melody. As long as all of the harmonic information is present, the listener will discern the harmony. However, in instances where the melody presents the harmonic material, the arranger must provide fingerings that make the harmonies clear. For instance, it is advisable to allow notes to ring over a single harmony and to stop the notes from ringing once the harmony changes. This process is similar to writing pedaling for the piano, but it requires more care due to the nature of how the guitar sustains notes.

Once the above procedures are completed for the first phrase of the music, the arranger's task is to repeat the process for each subsequent phrase in the piece. The goals of this approach are to allow the arranger to minimize the number of calculations done at once and to create a draft of the piece. Artistic judgments occur during the editing process, and the creation of the draft is a process of taking down the essential information from the orchestral score.

CHAPTER 3

EDITORIAL DECISIONS

Once a draft of the entire work is created, it is time to begin the editing and refining process. This section of the paper examines the various decisions that are part of the editing process. Examples from the arrangement of the Serenade will be used to illustrate how to make various types of editorial decisions.

At this point in the process, the arranger makes assessments of the quality of the draft of the arrangement. During the editing phase, all aspects of the draft can be altered. The following questions must be answered: Does the arrangement accurately convey the melody and harmony? Is the arrangement possible to play on the guitar? Does the arrangement capture the musical affect? If the answer to any of these questions is “no,” then edits must be made to improve the outcome.

One of the most common problems is that the spacing of the outer voices frequently creates difficulties. Most commonly, the range between the bass and the melody note will be too large, and creating a stretch with the left hand limits the possibilities in the inner voices. In melody and accompaniment types of textures, this usually is easily corrected. The best solution in this case should be to raise the bass line an octave in order to accommodate the melody.

Splicing

Splices allow the arrangers to move a line of music from its original register to the desired new register seamlessly. There are several ways to execute splices in the bass. The easiest and most common is to splice in between phrases. One example of this type of splice occurs in mm. 42-43.

Example 1. Guitar arrangement of Brahms Serenade No. 1, movement 1: bass splice between phrases in mm. 42-43.

The image shows a musical score for guitar, specifically a bass splice between measures 42 and 43. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. Measure 42 begins with a bass drone (F#) and a melody. The bass line has a splice between measures 42 and 43. The melody is marked with dynamics *sf*, *cresc.*, and *sf*. The bass line has a splice between measures 42 and 43. The melody is marked with dynamics *sf*, *cresc.*, and *sf*. The bass line has a splice between measures 42 and 43. The melody is marked with dynamics *sf*, *cresc.*, and *sf*.

Ideally, the F-sharp bass drone from mm. 39-47 would take place on the low F-sharp on the sixth string, and there would be no need for a splice. However, this is not possible if the range of the melody is to remain intact. It is preferable to splice in the bass rather than in the melody. In melodic music, preserving the melody is the top priority. Therefore, a bass splice must take place between mm. 42 and 43. Because the splice comes between phrases, it is not jarring to the ear. This excerpt is also of interest because of the moving notes in the bass. In the orchestral score, the full orchestra has sustaining notes. While this sound is executed beautifully when orchestras perform the passage, it is not a texture that works on the guitar due to the way the sound decays on the guitar. Most notably, the high F-sharp in m. 39 is disappointing on the guitar. Rather than swelling and increasing in dynamic intensity, this note decays quickly. There are two possible editorial decisions to remedy this, and both allow the performer to shape the line more naturally and counteract the decay of the guitar. The first possibility is to introduce a tremolo in the melodic voice. While this sounds beautiful and allows for a great deal of

expressivity in the interpretation, it is jarring to the ear when the tremolo suddenly stops in m. 47. Further, the analogous section in the recapitulation (mm. 410-417) will not work well with a tremolo melody because the melody descends all the way to the sixth string. The second option, chosen for this arrangement, is to put the moving notes in the bass. Having moving notes in the bass allows the performer greater dynamic control, and this solution is preferable when the material comes back in mm. 410-417.

A second type of bass splice changes the direction of a leap or leaps in the bass. This solution works best when dealing with leaps of fourths and fifths. If the bass leaps down a fourth, for example, make it leap up a fifth instead and vice versa. There are a variety of bass splices that occur between mm. 149-163, and among them are several that involve changing the direction of leaps of fourths and fifths.

Example 2. Guitar arrangement of Brahms Serenade No. 1, movement 1: bass splices from mm. 149-163.

The image displays three staves of musical notation for a guitar arrangement, illustrating bass splices. Each staff begins with a measure number in the top left corner: 149, 154, and 159. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated by numbers 1-4 above or below notes. A slur covers the first two staves. Above the first staff, a bracket labeled 'I₆' spans measures 149-153. Above the second staff, a bracket labeled 'V₃' spans measures 154-158. Above the third staff, a bracket labeled 'II₄' spans measures 159-163. The bottom staff includes the dynamic marking 'p dolce' and a fermata over the final measure.

Example 4. Guitar arrangement of Brahms Serenade No. 1, movement 1: overlap splice in m. 313.

The overlap splice in m. 313 is necessary because the bass cannot remain in the same register as m. 312 because the melody will go out of range by m. 314. The overlap splice is preferable in m. 313 for two reasons. First, the resulting leap from F-sharp up to E-sharp that occurs if the bass is brought up to the upper register in this spot is jarring. Second, if the E-sharp is in the lower octave only (and the splice comes later), then the motive in the bass line is not set up properly in mm. 313-314. Therefore, the overlap splice is preferred.

A fourth type of bass splice is the hybrid splice, which places the bass in both the upper and lower octaves. One example of a hybrid bass splice occurs in mm. 284-291.

Example 5. Guitar arrangement of Brahms Serenade No. 1, movement 1: Hybrid bass splice, mm. 284-291.

The musical score is presented in two systems. The first system, measures 284-287, features a melodic line in the upper octave and a bass drone in the lower octave. The second system, measures 288-291, continues the melodic line and bass drone, with a 'V6' marking above the final measure and the instruction 'sempre più f' below it. Fingerings are indicated by numbers 1-4, and dynamics include 'ff' and 'sempre più f'.

In this passage, the melody sounds best in the upper octave (the octave in which it appears in the arrangement), and the bass drone sounds best in the lower octave (with the G on the sixth string). Unfortunately, placing the bass drone on the sixth string and the melodic line on the first and second strings results in a solution that is unnecessarily difficult to play. The solution here is to splice the bass line repeatedly with a predictable pattern. Not only is this arrangement easier to play, but also it uses guitaristic idioms to create a pattern of strong and weak downbeats.

There are times when transcribing the pitches results in a loss of the original gesture. One such instance occurs from mm. 57-59.

Example 6. Orchestral score of Brahms Serenade No. 1, movement 1: hocket between strings and winds mm. 57-59.

The image displays a page of an orchestral score for Brahms' Serenade No. 1, movement 1, specifically measures 57 through 59. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Flauti (Flutes), Oboi (Oboes), Clarinetti in A (Clarinets in A), Fagotti (Bassoons), Corni in D (Horns in D), Corni in E (Horns in E), Trombe in D (Trumpets in D), Timpani in D.A. (Timpani in D), Violino I (Violin I), Violino II (Violin II), Viola, Violoncello (Cello), and Basso (Bass). The music is in 3/4 time and the key signature has two sharps (D major). The score illustrates a hocket, where the strings and winds play alternating notes in a rhythmic pattern. The strings play a sequence of notes (G4, A4, B4, C5) while the winds play a sequence of notes (F#4, G4, A4, B4). The dynamic marking *f* (forte) is present at the end of the passage. The measure number 57 is indicated at the beginning of the first staff.

As seen in Example 6, the strings are in hocket with the winds. Hocket between sections of the orchestra is difficult to convey on the guitar. Rather than trying to illustrate the difference in the color between the winds and the strings by using right-hand tone, it is better to alter the pitch content to reflect the rhythmic energy and the call and response nature of the above passage. Example 7 shows the arrangement of the same passage as the above figure once it is re-imagined to make sense on the guitar.

Example 7. Guitar arrangement of Brahms Serenade No. 1, movement 1: hocket between strings and winds translated for guitar mm. 57-59.

Challenges arise when the entire orchestra plays different, fast-moving lines at the same time. One place where this occurs is in mm. 63-69.

Example 8. Simrock orchestral score of Brahms Serenade No. 1, movement 1: texture is too dense for the guitar mm. 63-69.

The image shows a page of a musical score for Brahms' Serenade No. 1, movement 1, measures 63-69. The score is for a full orchestra and includes parts for Flauti, Oboi, Clarineti in A, Fagotti, Corni in D and E, Trombe in D, Timpani in D.A., Violino I and II, Viola, Violoncello, and Basso. The music is in 2/4 time with a key signature of two sharps (F# and C#). The score shows a dense texture with many instruments playing simultaneously. Dynamics include ff (fortissimo) and mp (mezzo-piano). The flute part is particularly prominent, with a melodic line that is difficult to reproduce on guitar due to the complexity of the orchestral texture.

The textures in the above passage are impossible to preserve on the guitar. To solve the issues that this texture creates, it is important to decide which details to preserve.

Because of the motive from the previous passage (see Example 7), it is most logical to continue this motive by emphasizing the material in the flutes. As seen in Example 8, the flutes continue to accent beat two from mm. 63-65. If these flute parts are combined with the motive developed in the guitar part from mm. 57-63, the result is a satisfying and logical cadence (see Example 9).

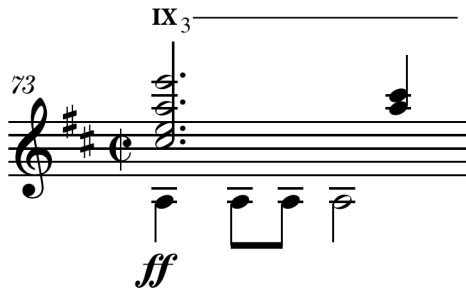
Example 9. Guitar arrangement of Brahms Serenade No. 1, movement 1: flute motive combined with guitar motive mm. 63-65

The next problem with this passage arises in m. 67. At this point in the orchestral score the full orchestra (minus the flutes) plays, and the violins I and II sustain a trill in the inner voice. In this instance, it is not possible to create the same mood through simply reproducing the pitches of the orchestral score. The texture that is missing as a result of removing the sustained trill is reinstated by adding rhythm to the bass in the guitar arrangement (see Example 10).

Example 10. Guitar arrangement of Brahms Serenade No. 1, movement 1: bass notes added to guitar arrangement measure 67.

This process is repeated when the material returns in m. 73.

Example 11. Guitar arrangement of Brahms Serenade No. 1, movement 1: bass notes added for consistency m. 73:



Most of the markings in the guitar arrangement of the Brahms Serenade come directly from the 1860 piano four-hands version. The piano four-hands arrangement provides a good comparison of the various notation decisions Brahms made when condensing the work from its orchestral form.

Some markings in the guitar arrangement are editorial, coming neither from the orchestral nor the piano four-hands version. Dotted slurs are used to clarify which score markings are editorial and which come from the piano four-hands version. These dotted line slurs indicate left-hand slur technique for the guitarist.

Example 12. Guitar arrangement of Brahms Serenade No. 1, movement 1: dotted slur to indicate left hand slur technique added editorially.



Another form of notation that shows the difference between editorial decisions and Brahms's own indications is the use of bracketed *forte* markings. A bracketed *forte*

was used to indicate places where Brahms writes a *fortissimo* that would not be possible on the guitar. Short of Bartok pizzicato, it is not entirely possible to show the difference between *forte* and *fortissimo* when playing single notes or thin textures on the guitar. In instances where it is not possible to hear a difference between the two dynamics and where Brahms indicated a *fortissimo*, the bracketed *forte* was utilized.

Another type of editorial alteration was utilized in instances where *crescendo* markings would not all fit onto one line of the score. In these cases, the beginning of the crescendo was marked “*cresc.*,” and the hairpin *crescendo* markings that Brahms indicated are instated on the following line of the music (mid-*crescendo*).

Example 13. Guitar arrangement of Brahms Serenade No. 1, movement 1: editorially altered *dimenuendo* indication mm. 119-128.

The musical score consists of two staves. The first staff covers measures 119 to 121. Above the staff, there are vibrato markings labeled VII₄, IX₅, and VIII₅. Fingering numbers (1-4) are placed above and below notes. A 'dim.' marking is placed below the staff at the beginning of measure 122. The second staff covers measures 124 to 128. A 'p' marking is placed below the staff at the beginning of measure 124. Fingering numbers and vibrato markings are present throughout.

In this instance, Brahms notated a *diminuendo* that starts in m. 122 and ends at the end of m. 124. Notating the dynamics as seen in mm. 122-125 does not alter the interpretation, but it differentiates between this notation and the notation from mm. 119-122 of this same example.

Rocket Crescendos

In m. 119-122, Brahms uses the rocket crescendo motive. In a rocket crescendo, both the pitches and the dynamics build rapidly to their highest point followed by an immediate release to a softer dynamic. This piece is saturated with that motive, and the following example is a strong way to notate it. Though phrase indications are not commonplace in guitar music, the combination of the phrase marking and crescendo help to convey the shape of the line.

The first time that the piece features the rocket crescendo motive in rapid succession is in mm. 113-123.

Example 14. Guitar arrangement of Brahms Serenade No. 1, movement 1: phrase markers and *crescendo* markings in combination to indicate rocket crescendo mm. 113-123.

In this passage, the rocket crescendo appears repeatedly, and it is marked through the use of phrase indications and *crescendo* markings. It is worth noting that the “poco forte” indicated in m. 116 is an indication of the overall dynamic level, and this is not an indication to *crescendo* until the “poco forte” dynamic is reached. The D-sharp on the downbeat of m. 116 should be quieter than the A that precedes it.

In mm. 276-283, there is a two-voice texture in which the voices alternate rocket crescendo lines.

Example 15. Guitar arrangement of Brahms Serenade No. 1, movement 1: consecutive rocket crescendos alternating between two voices mm. 276-283.

In this excerpt, the phrase indicators clarify the meaning of the music because they correspond to the dynamic indication. This helps to show that the crescendo indication corresponds to the line of music with the phrasing indication.

Because the rocket motive is so prevalent, Brahms sometime specifies when this dynamic contour should not occur. One such place occurs in m. 177.

Example 16. Guitar arrangement of Brahms Serenade No. 1, movement 1: indication not to *diminuendo* after the completion of a line m. 177.

This notation looks peculiar at first. However, on closer examination, Brahms is clarifying that the new phrase should not start at a quieter dynamic, as has so frequently been the case leading up to this point.

Articulations

The editorial articulation indications in this score, though sparse, are used when they can clarify the performance technique. Three- and four-note slurs are indicated in the guitar arrangement in places where scale passages must be played rapidly while remaining quiet and light.

Example 17. Guitar arrangement of Brahms Serenade No. 1, movement 1: three note compound slur m. 12.



The multi-note slurs accommodate a piano or pianissimo dynamic that could not be achieved otherwise given the tempo.

Conclusion

This paper includes a score of the guitar arrangement of the Serenade and a look into the process of creating and editing the score. My hope is that the guitar arrangement will capture the hearts of great performers and that they in turn will give great performances of it. My second hope is that, once there are great performances of the Serenade, arrangers will use the paper as a guide for creating similar arrangements that will expand the repertoire.

CHAPTER 4

PERFORMANCE EDITION OF THE SCORE

Serenade in D Major

opus 11, I. Allegro motlo

arr. Hudson Lanier

Johannes Brahms

Allegro molto

⑥ = D

p

7

12

17

22

27

32

cresc. poco a poco

mf

[*f*]*

* Indicates that the dynamic has been altered editorially from fortissimo to forte.

36 Musical notation for measures 36-40. Measure 36 starts with a 4-fingered chord. Measures 37-39 feature a melodic line with various fingerings (1, 2, 3, 4) and a 2-fingered chord. Measure 40 has a 4-fingered chord and a 2-fingered chord. Dynamics include *sf* and *cresc.*

41 Musical notation for measures 41-45. Measures 41-43 have a melodic line with fingerings 1, 2, 3, 4. Measure 44 has a 5-fingered chord. Measure 45 has a 3-fingered chord. Dynamics include *sf*.

46 Musical notation for measures 46-50. Measures 46-47 have a 4-fingered chord. Measure 48 has a 4-fingered chord. Measure 49 has a 4-fingered chord and a 4-fingered chord. Measure 50 has a 3-fingered chord. Dynamics include *sf*, *f*, *f marcato*, and *cresc.*

51 Musical notation for measures 51-55. Measures 51-52 have a 3-fingered chord. Measure 53 has a 3-fingered chord. Measure 54 has a 3-fingered chord. Measure 55 has a 3-fingered chord. Dynamics include *f*, *cresc.*, and *f*.

56 Musical notation for measures 56-60. Measures 56-57 have a 4-fingered chord. Measure 58 has a 3-fingered chord. Measure 59 has a 3-fingered chord. Measure 60 has a 3-fingered chord. Dynamics include *f*. Roman numerals IV₃, (VII), and IX₅ are present.

61 Musical notation for measures 61-65. Measures 61-62 have a 4-fingered chord. Measure 63 has a 4-fingered chord. Measure 64 has a 4-fingered chord. Measure 65 has a 4-fingered chord. Dynamics include *ff*.

66 Musical notation for measures 66-70. Measures 66-67 have a 4-fingered chord. Measure 68 has a 4-fingered chord. Measure 69 has a 4-fingered chord. Measure 70 has a 4-fingered chord. Dynamics include *ff* and *p*. Roman numeral II₃ is present.

70 ff IX₃

75 II₂

80 II₃ II₄ II₄

85 II₃

89 I₃

93 $[f]$

98 fp *cresc.*

103 *sfp*

108 *p* *p espress.**

114 *poco f*

119 *dim.*

124 *p*

129 *p*

134 *p*

* Phrase markings in combination with crescendos indicate an immediate release to a softer dynamic at the conclusion of the phrase marking.

139 *espressivo, dolce*

144 *p*

149 *p*

154 *p*

159 *p dolce*

164 *pp*

170 *p*

176 *f* *f marcato*

180 *più f*

184 *cresc.* IX₅

188 *più f* *cresc.* X₅

192 [*f*] V₂

196 1. *p*

202 2. *f*

207

212

216

220

224

228

232

236

240

244

248

252

256

260

264

268

[f]

272

276

p

280

284

ff

288

sempre più f

292

296

300

304

308

312

316

320

324

ff

328

332

336

340

mf *p*

345

350

III₃

p

355

VII₄

p

p

360

p

p

365

pp

p

369

p

374

pp

p

379

p

p

384

3

388

VII₃

II₅

393

cresc. poco a poco

398

IV₅

402

VII₃

VIII₂

VIII₃

f cresc.

407

ff

412

sfp

417

p

421

p espressivo, dolce

425

p dim.

431

p

436

espress. *p*

441

espress. *p*

447

p espressivo, dolce

452

456

460

464

468

472

477

482 *mf* *marcato* VII₄ VII₃

487 (II) *f*

491 VII₃ III₂ II₆

495 *Ad lib.* *cresc.* III₆

499 *più f* [*f*]

503 [*f*]

508 [*f*]

Detailed description: This page of a musical score for guitar, numbered 17, contains measures 482 through 508. The music is written in a treble clef with a key signature of two sharps (F# and C#). The score is divided into seven systems. The first system (measures 482-486) features a melodic line with slurs and a dynamic marking of *mf*, and a bass line with chords. A *marcato* marking is present. The second system (measures 487-490) continues the melodic line with triplets and a dynamic marking of *f*. The third system (measures 491-494) includes a *ff* dynamic marking and various fingering techniques. The fourth system (measures 495-498) is marked *Ad lib.* and *cresc.*, featuring a melodic line with triplets and a dynamic marking of *f*. The fifth system (measures 499-502) is marked *più f* and [*f*], with a melodic line of triplets. The sixth system (measures 503-507) is marked [*f*] and features a melodic line with slurs. The seventh system (measures 508-512) is marked [*f*] and features a melodic line with slurs and a dynamic marking of *f*.

18

513

Musical notation for measures 513-517. Treble clef, key signature of two sharps (F# and C#). Measure 513 starts with a fermata over a whole note chord. The melody consists of eighth notes with slurs and fingerings (1, 3, 1, 3, 2, 1, 4, 2, 3, 1, 4, 1). Chords are indicated by vertical lines with stems and flags below the staff.

518

Musical notation for measures 518-525. Treble clef, key signature of two sharps. Measure 518 has a fermata and a "dim." marking. The melody is mostly quarter notes with slurs and fingerings. Measure 525 has a "p" marking and a fermata over a whole note chord.

526

Musical notation for measures 526-531. Treble clef, key signature of two sharps. Measure 526 has a "pp" marking. Measure 527 has a "p" marking. Measure 528 has a "VII₃" marking above a slur. Measure 531 has a "V₄" marking above a slur and a fermata.

532

Musical notation for measures 532-536. Treble clef, key signature of two sharps. Measure 532 has a "V₄" marking above a slur. Measure 536 has a "poco a poco cresc." marking and a fermata.

537

Musical notation for measures 537-541. Treble clef, key signature of two sharps. Measure 537 has a "cresc." marking. The melody consists of quarter notes with slurs and fingerings.

542

Musical notation for measures 542-549. Treble clef, key signature of two sharps. Measure 542 has a "pp" marking. Measure 543 has a "p" marking. Measure 549 has a "p" marking and a fermata.

550

Musical notation for measures 550-554. Treble clef, key signature of two sharps. Measure 550 has a "p" marking. Measure 551 has a "pp" marking. Measure 554 has a "V₄" marking above a slur and a "p" marking.

556 
p leggiero

560 

564 
dim. sempre

568 

572 

576 

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