



Academic Festival Overture, Op. 80

By Johannes Brahms
Arranged by Louis Bergonzi

INSTRUMENTATION

- 1 Conductor
- 1 1st Flute
- 1 2nd Flute
- 1 1st Oboe
- 1 2nd Oboe
- 1 1st B \flat Clarinet
- 1 2nd B \flat Clarinet
- 1 B \flat Bass Clarinet
- 1 1st Bassoon
- 1 2nd Bassoon

- 2 1st F Horn
- 2 2nd F Horn
- 1 1st B \flat Trumpet
- 1 2nd B \flat Trumpet
- 1 1st Trombone
- 1 2nd Trombone
- 1 Tuba

- 1 Timpani
(A-C-D-E)
 - 3 Percussion
(Crash Cymbals,
Bass Drum, Triangle)
 - 8 1st Violin
 - 8 2nd Violin
 - 5 Viola
 - 5 Cello
 - 5 String Bass
-

One of Brahms' most performed works, this "very boisterous potpourri of student songs" (J. Brahms) is now playable by strings or strings with any combination of wind/percussion instruments (up to full symphonic instrumentation). Students and audiences will enjoy its tunefulness, Brahms' compositional craft, and the grand ending. If you have just a string orchestra, try to add at least the percussion parts. After all, this piece uses the largest section for which Brahms ever wrote!

Special notation is included to work on consistency of bow lifts, bow placement, and phrasing. The arrangement was written for and rigorously field-tested with the 2015 Illinois Summer Youth Music Program.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

PROGRAM NOTES

In 1880, the University of Breslau offered Brahms an honorary doctorate, hoping that he would write a symphony with which their university would be forever associated. What they perhaps did not know is that Brahms did not hold academic institutions or their music faculties in very high regard. For the occasion, Brahms—who never attended college—wrote what he described as “a very boisterous potpourri [medley] of student songs,” most of which were familiar to students, who sang them at evening parties and gatherings in biergärten.

The piece is held together over its original 10-minute time by a consistently held underlying pulse, although some of the songs feel faster or slower than others. The overture ends with a grand rendition of the well-known hymn, “Gaudeamus igitur” (“Therefore, let us be merry”), via mighty brass and percussion, and frenetic string scales among the bursting orchestral forces—the largest employed by Brahms—and the only piece in which he writes for bass drum and cymbals.

Less a piece for a great academic festival, Brahms offered Breslau a piece to provide a sense of festivity to what he probably felt would be a tedious academic assembly, albeit one held in his honor. Imagine the faces of the faculty when the students began to sing along!

Note: For a version of these program notes that references Brahms' interest in the student uprisings for social reform of the early 19th century and their connection to this piece, as well as a more detailed description of the composition's structure go to louisbergonzi.com.

NOTES TO THE CONDUCTOR

For schools with string orchestras, this arrangement's flexible instrumentation is an opportunity to incorporate any number or combination of wind/percussion students to begin expanding your program to include occasionally symphonic orchestra.

1. Let students get excited about the ending of the piece. Of course, you'll help them discover that it is not “that fast” and the string parts are constructed of accessible patterns of fingerings and string crossings.
2. Hold the underlying pulse constant, as this is what Brahms wrote to hold the original 10-minute piece together.
3. There are free supplemental resources at louisbergonzi.com. This includes PDFs of the rollickingly fun hunting call—mm. 108–155, given here to violin 1—written out for advanced viola and horn, as in the original.
4. Conducting patterns follow the meter signatures, except you should consider:
 - a. Giving a small “+” at the end of m. 41 to show breves of the $\frac{1}{4}$ that begins in m. 42.
 - b. The melody in mm. 60–85 could easily be conducted *alla breve* ($\frac{2}{2}$) to match the long, glorious melody. Again, indicate a slight subdivision (beat 2, m. 85) to set the $\frac{2}{4}$ meter of m. 86.
 - c. The last song, “Gaudeamus igitur,” should be shown using a 3 pattern.
5. Notes for Timpani and Percussion Part Assignments:
 - a. If necessary, instead of re-tuning the timpani, omit the A and E during mm. 1–86. The timpani part is less important there.
 - b. Percussion staffing: 1 player—timpani only; 2 players—timpani & triangle/cymbal; 3 players—omit bass drum.
6. Notes for Strings:
 - a. In addition to bow direction, the editing is such so that students will play at the correct location on the bow. This is accomplished by careful use of hooked bowings.
 - b. A raised comma (') is used to indicate a breath in the phrasing, not to show a lift reset of the bow, which is marked with the symbol (ϕ) (e.g., mm. 46–50). See mm. 18–28 for an example where a musical phrase is visually absent.
 - c. If there are no double bassists, the double bass part should be played by a sub group of cellists. A PDF of the bass part with cello fingerings may be found at louisbergonzi.com.

Academic Festival Overture, Op. 80

CONDUCTOR SCORE

Duration - 4:30

Allegro (♩ = 72)

By Johannes Brahms

Arranged by Louis Bergonzi

The score is arranged for a middle school symphony orchestra. It begins with a tempo of **Allegro** at 72 beats per minute. The key signature has one flat (Bb). The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons), brass (Horns in F, Trumpets, Trombones, Tuba), percussion (Timpani, Crash Cymbals, Bass Drum, Triangle), and strings (Violins, Viola, Cello, String Bass). The woodwinds and strings play *pp* *sempre e sotto voce*. The percussion includes a timpani part with a specific tune (A-C-D-E) and crash cymbals. The string bass part includes fingerings and bowings. The score is marked with *pp* throughout. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Symbol: When you need to move your bow to be in the correct spot for what is coming next you will see this symbol (φ). It means lift your bow to a new spot. Usually you would move back to where you were playing the last note or set of notes you bowed.

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

10

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp. Perc.

Vlns. I II

Vla.

Cello

Str. Bass

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bass Clarinet, Bassoons (I, II), Horns (I, II), Trumpets (I, II), Trombones (I, II), and Tuba. The string section includes Violins (I, II), Viola, Cello, and String Bass. The percussion section includes Timpani and Percussion. The score shows various musical notations such as rests, notes, slurs, and dynamic markings like *mf* and *p*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

18

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

18

Vlns. I II

Vla.

Cello

Str. Bass

The image displays a page of a musical score for a symphony orchestra, page 7. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Flutes (Fls.) I and II, Oboes (Obs.) I and II, Clarinets (Cls.) I and II, Bass Clarinet (B. Cl.), Bassoons (Bsns.) I and II, Horns (Hns.) I and II, Trumpets (Tpts.) I and II, Trombones (Tbns.) I and II, Tuba, Timpani (Timp.), Percussion (Perc.), Violins (Vlns.) I and II, Viola (Vla.), Cello, and String Bass (Str. Bass). The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). A large, diagonal red watermark reading "Preview Only" is overlaid across the center of the page. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The page number "7" is located in the top right corner. At the bottom left, the number "45856S" is printed. At the bottom, the page is numbered with measures 24, 25, 26, 27, 28, and 29.

33

Fls. I, II
Obs. I, II
Cls. I, II
B. Cl.
Bsns. I, II
Hns. I, II
Tpts. I, II
Tbns. I, II
Tuba
Timp.
Perc.

cresc. poco a poco

p

33

Vlns. I, II
Vla.
Cello
Str. Bass

cresc. poco a poco

V

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

45856S

37 38 39 40 41

(♩ = ♩)

42

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

(♩ = ♩)

42

Vlns. I II

Vla.

Cello

Str. Bass

marcato

Fls. I II

Obs. I II

Cls. I II

B. Cl. I II

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba I II

Timp. Perc.

Change A to G

Vlns. I II

Vla. I II

Cello I II

Str. Bass I II

49

56 60

Fls. I II *fp*

Obs. I II *fp*

Cls. I II *fp*

B. Cl. *fp*

Bsns. I II *fp*

Hns. I II *fp*

Tpts. I II *ff* *fp*

Tbns. I II *p*

Tuba *p*

Timp. *ff*

Perc. *ff*

Vlns. I II *mp*

Vla. *mp*

Cello *sim.* *mp*

Str. Bass *sim.* *fp*

45856S 56 57 58 59 60

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

45856S

67 68 69 70 71 72

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73

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

dim.

dim.

dim.

dim.

dolce

p

dolce

p

dolce

p

dolce

p

dolce

p

73

Vlns. I II

Vla.

Cello

Str. Bass

dim.

dim.

dim.

dim.

p

dolce

pizz.

p

dolce

pizz.

p

dolce

pizz.

p

dolce

pizz.

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

p *mf* *espr.* *arco* *div.* *arco* *x2* *-2* *b¹* *x1* *mf* *mf* *mf* *mf*

45856S 79 80 81 82 83 84 85

86

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

86

Vlns. I II

Vla.

Cello

Str. Bass

pizz.

mf

sim.

mf

Fls. I II
Obs. I II
Cls. I II
B. Cl.
Bsns. I II
Hns. I II
Tpts. I II
Tbns. I II
Tuba
Timp.
Perc.
Vlns. I II
Vla.
Cello
Str. Bass

mf

arco

92 93 94 95 96

97

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

97

Vlns. I II

Vla.

Cello

Str. Bass

The image shows a page of a musical score for a symphony orchestra. The instruments listed on the left are: Fls. (Flutes I and II), Obs. (Oboes I and II), Cls. (Clarinets I and II), B. Cl. (Bass Clarinet), Bsns. (Bassoons I and II), Hns. (Horns I and II), Tpts. (Trumpets I and II), Tbns. (Trombones I and II), Tuba, Timp. (Timpani), Perc. (Percussion), Vlns. (Violins I and II), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various dynamic markings such as *f*, *ff*, and *fz*, and performance instructions like *non div.* and first/second endings. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score.

108

112

Fls. I *f*

Fls. II *f*

Obs. I *f*

Obs. II *f*

Cls. I *f*

Cls. II *f*

B. Cl. *f*

Bsns. I *f*

Bsns. II *f*

Hns. I *f*

Hns. II *f*

Tpts. I

Tpts. II

Tbns. I

Tbns. II

Tuba

Timp.

Perc.

108

112

Vlns. I *ff* near frog

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

108 109 110 111 112

Fls. I II
Obs. I II
Cls. I II
B. Cl.
Bsns. I II
Hns. I II
Tpts. I II
Tbns. I II
Tuba
Timp.
Perc.
Vlns. I II
Vla.
Cello
Str. Bass

45856S

113 114 115 116 117

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124

Fls. I *ff*

Fls. II *ff*

Obs. I *ff*

Obs. II *ff*

Cls. I *ff*

Cls. II *ff*

B. Cl. *ff*

Bsns. I *ff*

Bsns. II *ff*

Hns. I *f*

Hns. II *f*

Tpts. I *ff*

Tpts. II *ff*

Tbns. I *ff*

Tbns. II *ff*

Tuba *ff*

Timp. *f*

Perc. *f*

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

opt.

Tri.

non div.

2

1

3

1

-1

124 125 126

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

135

Fls. I *cresc.* *ff*

Fls. II *cresc.* *ff*

Obs. I *cresc.* *ff*

Obs. II *cresc.* *ff*

Cls. I *cresc.* *ff*

Cls. II *cresc.* *ff*

B. Cl. *cresc.* *ff*

Bsns. I *cresc.* *ff*

Bsns. II *cresc.* *ff*

Hns. I *cresc.* *ff*

Hns. II *cresc.* *ff*

Tpts. I *cresc.* *ff*

Tpts. II *cresc.* *ff*

Tbns. I

Tbns. II

Tuba

Timp. *ff*

Perc. *ff*

135

Vns. I *cresc.* *ff*

Vns. II *cresc.* *ff*

Vla. *cresc.* *ff* *div.* *poco f*

Cello *cresc.* *ff* *poco f*

Str. Bass *cresc.* *ff* *poco f*

135

136

137

138

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla. *non div.*

Cello

Str. Bass

143

non rall.

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

143

non rall.

Vlns. I II

Vla.

Cello

Str. Bass

sim.

non div.

147 (♩ = ♩)

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

147 (♩ = ♩)

Vlns. I II

Vla.

Cello

Str. Bass

153

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

150 151 152 153

This page contains a musical score for a large ensemble. The instruments listed on the left are:

- Fls. (Flutes I and II)
- Obs. (Oboes I and II)
- Cls. (Clarinets I and II)
- B. Cl. (Bass Clarinet)
- Bsns. (Bassoons I and II)
- Hns. (Horns I and II)
- Tpts. (Trumpets I and II)
- Tbns. (Tenors I and II)
- Tuba
- Timp. (Timpani)
- Perc. (Percussion, including Tri.)
- Vlns. (Violins I and II)
- Vla. (Viola)
- Cello
- Str. Bass (String Bass)

The score is written in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulation marks such as accents and slurs. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

157

Fls. I II

Obs. I II

Cls. I II

B. Cl. I II

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

157

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Tpts. I
Tpts. II
Tbns. I
Tbns. II
Tuba
Timp.
Perc.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

163

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Timp.

Perc.

163

Vlns. I II

Vla.

Cello

Str. Bass

The image displays a page of a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes I and II), Obs. (Oboes I and II), Cls. (Clarinets I and II), B. Cl. (Bass Clarinet), Bsns. (Bassoons I and II), Hns. (Horns I and II), Tpts. (Trumpets I and II), Tbns. (Trombones I and II), Tuba, Timp. (Timpani), Perc. (Percussion), Vlns. (Violins I and II), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth-note runs in the flutes and violins, and various rests and notes for the other instruments. A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page. The page number '37' is located in the top right corner.