

ACADEMIC FESTIVAL OVERTURE

OPUS 80

JOHANNES BRAHMS

Arranged by

Robert D. McCashin

Instrumentation

1 - Conductor's Full Score

8 - Violin 1

8 - Violin 2

5 - Viola

5 - Violoncello

5 - Double Bass





The Arranger

Dr. Robert McCashin is currently Director of Orchestras and professor of conducting at James Madison University, where he serves as music director and conductor for the Symphony, Chamber Orchestra, and Opera/Theater Orchestras. In addition, he teaches orchestral conducting at the graduate and undergraduate levels, string literature and pedagogy, and applied violin.

Dr. McCashin earned Bachelor and Master of Music degrees in violin performance from Louisiana State University, and a Doctor of Musical Arts degree in conducting from the University of Arizona. He regularly presents seminars and lectures in the areas of conducting pedagogy and violin performance physiology. Dr. McCashin's conducting schedule includes appearances with professional orchestras as well as district, regional, and state honor orchestras.

Dr. McCashin is string editor for The FJH Music Company Inc. and maintains a busy schedule adjudicating at state and national levels. He was recently elected president of the College Orchestra Directors Association.

About the Music

This work is probably the best known of the overtures written by Johannes Brahms. It is a compendium of familiar college songs from his day, woven together with short bridge sections and eventually ushered forth in full orchestral voice. The four songs are *We Have Built a Stately House*, which was majestically stated by the brass section in the original; *The Landfather*, put forth by the strings; *What Comes from Afar*, sung by the woodwinds; and finally the triumphant *Wherefore Let Us Rejoice*, powerfully rendered by full orchestra amidst active string lines. Careful attention has been given to both dynamic and stylistic indications, which should be the central focus for all members of the ensemble.

As a string arrangement, the work offers exciting opportunities for mature high school players. All of the primary lines are intact, just as written by Brahms. A combination of juxtaposed and interlocking double-stops are used to maintain the sonorous depth of Brahms's original work; divisi are used only as necessary.

Brahms's *Academic Festival Overture*, Opus 80 was first performed in January of 1881 at the University of Breslau, with the composer conducting in honor of his receiving an honorary doctorate from the institution two years previous.

ACADEMIC FESTIVAL OVERTURE

Opus 80

JOHANNES BRAHMS
Arranged by
ROBERT D. McCASHIN

Moderato (♩ = ca. 60)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

6 7 8 9 10

11 12 13 14 15

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ST6080

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown in treble clef with a key signature of two flats. Violin 1 includes triplet markings and slurs. Violin 2 features a long slur spanning measures 21 and 22, with a (V) marking above the staff in measure 22. Viola (Vla.) is in alto clef with a key signature of two flats, featuring triplet markings and slurs. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef with a key signature of two flats, featuring slurs and a (b) marking in measure 21. The score is numbered 21, 22, 23, and 24 at the bottom.

25

Vln. 1

pp sereno

Vln. 2

pp sereno

Vla.

mp sereno

mf

Vcl.

sereno

D.B.

25 *sereno* 26 27 28 29 30 31

Vln. 1 *pizz.* *pp* *arco* *ppp*
 Vln. 2 *ppp*
 Vla. *pizz.* *pp* *arco* *ppp*
 Vcl. *ppp*
 D.B. *pizz.* *pp* *arco* *ppp*

50 51 52 53 54 55 56

Vln. 1 *pizz.* *mp* *arco*
 Vln. 2 *pizz.* *mp*
 Vla. *pizz.*
 Vcl. *pizz.* *arco* (V)
 D.B. *pizz.* *p*

57 58 59 60 61 62 63

64 **Un poco più mosso** (♩ = 68–72)

Vln. 1
 Vln. 2 *mf* *mp*
 Vla. *mp* *arco*
 Vcl. *mp* *mf*
 D.B. *mf*

64 65 66 67 68 69 70

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl.

D.B.

71 72 73 74 75 76 77

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

78 79 80 81 82 83

Vln. 1

Vln. 2

Vla. *sfz*

Vcl. *sfz*

D.B.

84 85 86 87

88 Un poco maestoso (♩ = ca. 60)

ff

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

88 89 90 91 92

(V)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

93 94 95 96 97

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

98 99 100 101 102 103

marcato

107

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

104 105 106 108 109

mp

p

p

pizz.

mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

110 111 113 114 115 116

mf

cresc. poco a poco

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

pizz.

117

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

117 118 119 120 121

f arco

mp

mp

mp

125

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

122 123 124 125 126

arco

mf

p

sfz

p

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

127 128 129 130 131 132 133

mf

sfz

mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

134 135 136 137 138 139 140 141

pizz.

mf

sfz

sfz

sfz

sfz

sfz

pizz.

p

Vln. 1 *arco* *f* *sfz* *sfz*
 Vln. 2 *f* *sfz* *sfz*
 Vla. *f* *sfz* *sfz*
 Vcl. *f* *sfz* *sfz*
 D.B. *arco* *f* *sfz* *sfz*

142 143 144 145 146 147 148

Vln. 1
 Vln. 2
 Vla. *ff* 3 3 3 3 3 3 3 3 3 3
 Vcl. *mf*
 D.B.

149 150 151 152 153 154 155

Vln. 1 *p* *mf dolce*
 Vln. 2 *p* *mf dolce*
 Vla. *p* *sfz* *sfz*
 Vcl. *pizz.* *mp* *sfz* *sfz*
 D.B.

156 157 158 159 160 161 162 163

164 165 166 167 168 169 170 171 172 173

Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *arco* *dim.* *p*

Vcl. *dim.* *mf*

D.B. *pp*

178

174 175 176 177 178 179 180 181

Vln. 1 *p*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mf*

D.B. *f*

182 183 184 185 186 187 188 189

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p *cresc.*

190 191 192 193 194 195 196 197

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf *sfz* *f* *sfz*

198 199 200 201 202 203 204

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

poco rit.

205 206 207 208 209 210

Maestoso (♩ = 56)

div. *f*

Vln. 1

Vln. 2

Vla. *f*

Vcl. *mf*

D.B. *mf*

211 212

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

213 214

215 216 217

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div.

V

(b)

218 219

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

V

ff

0 - 3

220

221

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

222

223

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Sheet music for measures 224 and 225, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. parts. The key signature is one sharp (F#). Measure 224 shows a complex melodic line in Vln. 1 and a rhythmic accompaniment in the other instruments. Measure 225 continues the melodic development in Vln. 1 and the accompaniment.

Sheet music for measures 226 and 227, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. parts. The key signature is one sharp (F#). Measure 226 shows a complex melodic line in Vln. 1 and a rhythmic accompaniment in the other instruments. Measure 227 continues the melodic development in Vln. 1 and the accompaniment.

228

229

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

230

231

232

233

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.