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Mus. 827
Braeske - S. 11.

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Julius Caesar.

Von
Felix Braeske.

Erste Bearbeitung.

1860.

Dass Shakespears grossartige Tragödie einer musicalischen Behandlung nicht so un-
günstig sich erweise, als dies, nach den sie erfüllenden politischen Conflicten, erscheinen
möchte. Bezeugen schon die mehrfach - angestellten Versuche theilweise hochbedeutender
Componisten, in form einer Overture den Stimmungen, welche durch die Lectüre des
Dramas angeregt wurden, musicalischen Ausdruck zu geben. Freilich war es nicht
möglich auf solche Weise etwas Erhöhtes zu bieten; einzelne Hauptzüge
der Dichtung konnten herausgegriffen und musicalisch erfasst werden, während andere
ebenfalls sehr bedeutsame ganz unberücksichtigt bleiben mussten. Auch erschien
für eine Wiedergabe des ganzen Inhaltes, seinen wesentlichsten Partien
nach, die gewählte Form zu knapp; der Dichters brauchte mehr
Raum und Freiheit, der genialen Conception des britischen Döckers sich
anzuschmiegen. Beides aber bietet die sinfonische Dichtung: in ihr
wird es möglich, die Bilder der Shakespeare'schen Tragödie (als plastische
Verkörperungen wechselnder Stimmungen und Leidenschaften) dem Hörer in
Tönen vorzuführen. Und muss auch die Haupt- und Staats-Aktion
welche einen Theil dieser Bilder ausmacht, als unmusicalisch über
Bord geworfen werden, so ist sie doch nichts anderes, als das leidend
gewordene Resultat jener oben erwähnten Stimmungen und Leidenschaf-
ten; welche die Ursache aller Katastrophen des Dramas, der musi-
calischen ^{Wiedergabe} ~~Illustration~~ keineswegs widerstreben, vielmehr im höchsten
Grade zusagen, ja dieselbe herausfordern. Ingleich aber verscheucht
die grosse ethische Idee des Verwes, deren Vorhandensein nie-
mand bestreiten wird und die für die einzelnen Gemälde und
Scenen einen Zusammenhalt gewährt, jede Gefahr, in ~~Formlosigkeit~~
Formlosigkeit zu gerathen, bietet im Gegentheil dem Culminations-
bedürfnisse des Componisten ein Object, wie er es ungerwungen und
würdiger nicht hätte finden können?

Mus. 7099-N-500

Sächs.
Landes-
Bibl.

Betrachten wir demnach den Gang der Handlung wie er sich in dem musikalischen Gemälde darstellt, so erblicken wir ein unterdrücktes Volk, dessen Schmach einige wenige Edele mit Missmuth erfüllt; während die grosse feile Menge sich jubelnd um den despotischen Dictator drängt, der in königlicher ^{herrscht und regiert.} Pracht Rom durchzieht, ohne König zu heissen, der Brutus und Cassius wird zum Hass, der sich nicht mehr mit der Empfindung begnügt, sondern die That verlangt; die Verschwörung organisiert sich, Caesar fällt. Und nach dem Sturze des Alleinmächtigen: Freiheit. Aber nur zu bald artet dieselbe in Trunkenen Mausch aus, auch regt sich der todte Caesar, dessen Leiche durch Antonius Mund an die leicht veränderliche Stimmung der Masse appellirt und nicht mit Unglück ^{denn} das Volk wendet sich nach kurzer Zeit gegen Brutus und seine Genossen, dieselben zur Flucht und Selbstvertheidigung ~~zwingend~~. ^{Der} todte Caesar ^{erscheint} ~~als Geist~~ ^{als Geist}, auf dem Schauplatz ^{als Geist}, Brutus Sinn ~~durch seine Erscheinung~~ vor dem Entscheidungskampfe zu verwirren und mit trüben Ahnungen des kommenden zu ängstigen. Aber der Held lässt sich nicht einschüchtern. Trunkenen Muthes stürzt er sich in die Schlacht, Zwangsweise die Freiheit aufrecht erhaltend; und sein Geist schaut in hoher Verklärung das Bild der Freiheit, welche er wiedergewinnen, Rom schenken möchte. Doch umsonst: die Zeit ist vorüber, da ein solches Bild Wirklichkeit werden möchte, der edlen, an Gesinnung alten Römer sind wenige, die Freiheit findet an diesem Volke keine Stütze mehr. Brutus Träume zerstoßen, Brutus Kraft wird gebrochen. Er fällt im Verweiflungskampfe, Rom liegt in neuen Ketten und die Geschichte sieht einen Kampf endigen, der erst nach mehr, denn einem Jahrtausend in den Thälern der Schweiz seine Wiedergeburt feiern sollte.

Zwingend. sogar persönlich erscheint

Julius Caesar.

Erste Bearbeitung.

Gemessen, erst.

(Unterdrückte Freiheit.)

Handwritten musical score for an orchestra. The score is arranged in staves from top to bottom:

- Ein kleine Flöte.
- 2 große Flöten.
- 2 Hoboen.
- 2 Clarinetten in Es.
- 2 Clarinetten in A.
- 2 Fagotte.
- 2 Hörner in F.
- 2 Tenor-Tuben in Es.
- 2 Bass-Tuben in B.
- 2 Trompeten in D.
- Bass Trompete in D.
- 2 Tenor-Trompeten.
- Bass-Trompete.
- Drei Pauken in Es, C, Es.
- Triangel.
- Becken.
- Militär-Trommel.
- Tamtam.
- Erste Violinen (12 mindestens).
- Zweite Violinen (12 m.).
- Violen (8 m.).
- Viola (8 m.).
- Violoncelle (8 m.).
- Contrabasse (6 mindestens).

Key markings include *f marcato*, *mf*, *fp*, and *mf*. A note for the tubas reads: "(Die Tubisten haben zu Zeiten Horn zu blasen)!" and another for the horns reads: "(pausiren)".

Gemessen, erst.

Gemessen, erst.



8 am Druck

A

2 Hörner
in E.

2 Hörner
in Es.

Handwritten musical score for horns and woodwinds. The score is written on 18 staves. The top two staves are for 2 Horns in E (E-flat). The next two staves are for 2 Horns in E-flat. The middle section contains staves for woodwinds, including flutes, oboes, and bassoons. The bottom section contains staves for woodwinds, including flutes, oboes, and bassoons. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *gust.*, and *in 2.*. There are also some handwritten annotations and a red 'A' at the bottom right.

A

20

Handwritten musical score for measures 20-23, top system. It consists of ten staves. The first two staves contain complex rhythmic patterns with many notes and rests. The remaining eight staves contain mostly rests, with some notes appearing in the lower staves. The notation includes various clefs, accidentals, and dynamic markings.

23

Handwritten musical score for measures 20-23, bottom system. It consists of ten staves. The first two staves contain complex rhythmic patterns with many notes and rests. The remaining eight staves contain mostly rests, with some notes appearing in the lower staves. The notation includes various clefs, accidentals, and dynamic markings.

Handwritten musical score for measures 20-23, bottom system (continued). It consists of ten staves. The first two staves contain complex rhythmic patterns with many notes and rests. The remaining eight staves contain mostly rests, with some notes appearing in the lower staves. The notation includes various clefs, accidentals, and dynamic markings.

Handwritten musical score for the first system, measures 29-35. The staves include:

- Hobocn
- Clar. in A.
- Sagolle.
- 2 Horn. F.
- 2 Horn. E. (1.2.)
- Basstrompete.
- Tromm.
- Viol.
- Br.
- Vc.
- Cb.

The score features various musical notations including notes, rests, and dynamic markings such as *mf* and *pp*. A large red letter 'B' is written above the Clarinet and Bass Trombone staves.

Handwritten musical score for the second system, measures 36-40. The staves include:

- Hob.
- Clar. in Es. - Clarinetten in Es.
- Clar. in A.
- Sag.
- Horn. F.
- Horn. E.
- Basstromp.
- Viol.
- Vc.
- Cb.

This system includes performance instructions such as *molto*, *adolente*, *arco*, *divisi*, and *spizz*. The notation continues with complex rhythmic patterns and dynamic changes.

Handwritten musical score for the first system, measures 44-49. The score includes parts for:

- Hob. (Horn)
- Clav. in A (Clarinete in A)
- Fag. (Fagott)
- in F (Fagott)
- Clav. in E (Clarinete in E)
- in E (Clarinete in E)
- Viol. (Violine)
- Br. (Bass)
- Cl. (Cello)
- Violoncelli (Violoncelli)

Measure numbers 44, 45, 48, and 49 are clearly marked. Performance markings include *marcato*, *gestopft.*, and *arco*. A red circle is drawn around the measure number 45.

Handwritten musical score for the second system, measures 53-59. The score includes parts for:

- Hob. (Horn)
- Clav. in A (Clarinete in A)
- Fag. (Fagott)
- Viol. (Violine)
- Br. (Bass)
- Cl. (Cello)
- Violoncelli (Violoncelli)

Measure numbers 53, 54, 55, 56, 57, 58, and 59 are clearly marked. Performance markings include *arco* and *cel. I mo*. A red circle is drawn around the measure number 54.

Handwritten musical score for the first system, featuring the following instruments and parts:

- Hob. (Horn)
- Clar. Es. (Clarinet in E-flat)
- Fag. (Bassoon)
- 2 Hörner in F. (2 Horns in F)
- 2 Hörner in Es. (2 Horns in E-flat)
- Viol. (Violin) - includes markings *col I^{mo}*
- Violon. (Violoncello) - includes marking *Violonc.*
- Contra Bass (Cb.)

Handwritten musical score for the second system, featuring the following instruments and parts:

- Fl. (Flute) - includes a red handwritten '2' and *à 2.*
- Hob. (Horn)
- Es. (Clarinet in E-flat)
- 4 Clar. (4 Clarinets) - includes marking *4 Clar.*
- Fag. (Bassoon)
- 6 Hörner (6 Horns) - includes marking *6 Hörner*
- Es. (Clarinet in E-flat) - includes marking *Es.*
- Tromp. (Trumpet) - includes marking *Tromp.*
- Bass Tromp. (Bass Trumpet) - includes marking *Bass Tromp.*
- Dr. (Drum) - includes marking *Dr.*
- Viol. (Violin) - includes marking *Viol.*
- Violon. (Violoncello)
- Contra Bass (Cb.) - includes marking *Cb.*

Additional markings in this system include *à 2.*, *fp.*, *marcato*, *marc.*, *mf*, and *nur geteilt*.

70

22

77

28

Kleine Flöte.

Musical notation for piccolo and woodwinds, including parts for Flöte, Oboe, Clarinet, Bassoon, and Contrabassoon.

2 Tenor Sos.

Bass Sos.

Pauken.

Triangel u. Becken.

Militär-Trommel u. Tambur.

Musical notation for vocal soloists (Tenors and Basses) and percussion instruments (Drums, Triangle, Cymbals, Military Drum, and Tambourine).

Musical notation for string instruments, including Violins I and II, Violas, Cellos, and Double Basses.

Musical notation for vocal soloists and percussion instruments, continuing from the previous section.

Musical notation for string instruments, continuing from the previous section.

Musical notation for vocal soloists and percussion instruments, continuing from the previous section.

Musical notation for string instruments, continuing from the previous section.

erste Violinen

mit der ersten Partitur

Viol. II

Viol. III

Viol. IV

Viol. V

Viol. VI

2

col flauti in C tra

Handwritten musical score for woodwinds and strings, measures 1-12. The score includes parts for flutes (col flauti in C tra), oboes, bassoons, and strings. The notation is dense with various notes, rests, and dynamic markings.

col basso

Handwritten musical score for bassoon and strings, measures 13-24. The score includes parts for bassoon (col basso) and strings. The notation is dense with various notes, rests, and dynamic markings.

divisi

2

Handwritten musical score on page 91, featuring multiple staves of music. The score is divided into three systems, with measure numbers 30, 74, and 98 marked at the beginning of each system. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings.

Key markings and annotations include:

- col basso* (written multiple times)
- mit der Iteu Par / fine*
- col Imo*

The manuscript shows signs of age, with some ink bleed-through and staining visible on the paper.

99 100 103 205

The musical score is written on multiple staves. The top system includes measures 99, 100, 103, and 205. The notation includes various musical symbols such as notes, rests, and dynamic markings like *molto*, *mf*, *pp*, *espr.*, and *ppr.*. The score is densely packed with musical notation, including complex rhythmic patterns and melodic lines. The bottom system continues the musical notation with similar complexity and includes markings like *molto*, *mf*, and *espr.*.

Erwas langsamer, allmählig vorwärts drängend.

205

2 Clarin: in A. *p. espr.*

2 Fag: *p. espr.*

2 Hörner in F. *p. espr.*

2 Hörner in E. *p. espr.*

Euk. Hoboen (unisono) *molto espr.*

2weck. Viol. *molto espr.*

Violenchen *molto espr.*

Violoncelle *molto espr.*

Ob. *mf. tranquillo*

109

112

Erwas langsamer, allmählig vorwärts drängend.

Hoboen

2 Clarinetten in Es

Clarin in A. *p. espr.*

Fag: *p. espr.*

2 Hörner in Es. *p. espr.*

(9 Fosaunen)

I Viol. *mf. espr.*

II Viol. *mf. espr.*

Pr. *mf. espr.*

Vc. *mf. espr.*

Ob. *mf. tranquillo*

Erstes Zeitmaß

col I mi

unisono col basso

Erstes Zeitmaß



120

in F
4 Hörner
in Es.

3 Trompeten

col. I mo

Violoncelli

130

Hobo. *Sehr drängend*

Fagotte

4 Hörner
(F.)
(Es.)

2 Trompeten
(F.)
Basstrompete

Basstrompete

Viol.

Br.

Violoncelle
und Contrabaß

Sehr drängend

Sehr drängend

Sehr drängend

(In Volksgewühl umgeben, er scheint in
königlicher Pracht Caesar.)

Viel lebhafter.

Triangel Becken

2gr. Flöten

Hoboer.

(E.)
4 Clarinetten.

(A.)

(E.)
4 Hörner

(E.)

2 Tromp.

Pass. Tromp.

Violin.

Viola.

Cello.

Cb. *con Violone*

mf

mf vibr.

f legg.

f legg.

f legg.

f legg.

coi Oboi

coi Violone

coi C.

Viel lebhafter

Viel lebhafter!

f

Hob. *coi Flauti*

(E.)
4 Clar.

(A.)

(E.)
4 Hörner

(E.)

Viol.

Viola.

Violoncelle
Contrabasso

Triangel
Becken

f

fleggiro

mf

14)

Triangel.
Becken.

Handwritten musical score for the first system, featuring multiple staves for various instruments:

- Fl.** (Flute): *mf*, *fluggiero*
- Hob.** (Horn): *fluggiero*
- Clar.** (Clarinet): *fluggiero*
- (A.)** (Alto Saxophone): *flugg:*
- (F.)** (Fagott) (Bassoon): *flugg:*
- Tr. Hornor. (E)** (Trumpet): *flugg:*
- (E)** (Trumpet): *flugg:*
- Pass. Tromp. (E)** (Trombone): *flugg:*
- Viol.** (Violin): *arco*
- Viol.** (Violin): *arco*
- Viol.** (Violin): *arco*
- Vi. Cl.** (Violoncello): *arco*

Handwritten musical score for the second system, including woodwinds and strings:

- Fl.** (Flute): *fluggiero*
- Hob.** (Horn): *fluggiero*
- Clar.** (Clarinet): *fluggiero*
- (A.)** (Alto Saxophone): *fluggiero*
- (F.)** (Fagott) (Bassoon): *fluggiero*
- Tr. Hornor. (E)** (Trumpet): *fluggiero*
- (E)** (Trumpet): *fluggiero*
- Pass. Tromp. (E)** (Trombone): *fluggiero*
- Viol.** (Violin): *arco*
- Viol.** (Violin): *arco*
- Viol.** (Violin): *arco*
- Vi. Cl.** (Violoncello): *arco*
- Triangel. Becken** (Triangle/Cymbal): *sec.*

Additional markings include *col Imo* and *14* at the bottom.

170

Triangel
Percussion

flauti

Flagg:

col flauti in 8va

legg:

sempre

col I mo

sempre.

175

col I mo

mp

(guilben)

p

15

7

Handwritten musical score for a full orchestra and woodwinds. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance markings such as *marcato*, *rit.*, and *rit. mos.*. The score is divided into measures by vertical bar lines. A red '7' is written at the top center, and a red '17' is written at the bottom center.

Instrument Labels:

- Fl. H.
- 2 Fl. H.
- Fl.:
- (Es.)
- 4 Clar.:
- (A.)
- Fag.:
- (F.)
- 6 Horn: (2.)
- (Es.)
- 2 Tromp.:
- (Es.)
- Bass-Tromp.:
- (Es.)
- 3 Posoun.:
- Dr.:
- Triangel
- Becken
- Militär Dr. Tambam.
- Viol.
- Per.
- Va.
- Co.

Performance Markings:

- marcato*
- rit.*
- rit. mos.*
- col. flauto piccolo*
- in Es.*
- f marcato, mobile*
- col. oboe*
- col. clarinet*
- col. fagotto*
- col. tromba*
- col. trombone*
- col. posona*
- col. violino*
- col. viola*
- col. cello*
- col. basso*

This page contains a handwritten musical score for multiple instruments. The score is organized into several systems, each consisting of multiple staves. The notation includes various note values, rests, and complex chordal textures. There are several instances of large, multi-measure rests, some marked with '8' and 'B', indicating sections of 8 measures. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with clear clefs and key signatures. The overall structure suggests a multi-movement or multi-instrument piece.

Handwritten musical score on page 181, featuring multiple staves of music. The score includes various musical notations such as notes, rests, and clefs. A section of the score is marked with the tempo instruction *col piccetto in 8va*. The page is numbered 181 in the top left corner and 18 in the bottom center.

Handwritten musical score for a symphony, page 20. The score includes staves for various instruments: Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion (Triangle, Snare, Cymbals), Violins, Viola, Violoncello, and Contrabass. The music is written in a complex, multi-measure style with various dynamics and articulations.

Key markings and annotations include:

- col fusti in Stra* (written above the Clarinet staff)
- molto* (written above the Flute staff)
- molto* (written above the Oboe staff)
- molto* (written above the Bassoon staff)
- molto* (written above the Horn staff)
- molto* (written above the Trumpet staff)
- molto* (written above the Trombone staff)
- molto* (written above the Percussion staff)
- molto* (written above the Violin staff)
- molto* (written above the Viola staff)
- molto* (written above the Violoncello staff)
- molto* (written above the Contrabass staff)

Mehr zurückhalten!

Die Verschwörung beginnt.

Hefig und schnell
Al. forte.

Handwritten musical score for various instruments including Flute, Clarinet, Bassoon, Horns, Trumpets, and Violins. The score includes dynamic markings such as *f dol.*, *molto*, and *divisi*. A large red 'L' is written across the middle of the page. The tempo instruction *Hefig und schnell!* is repeated in several places.

Sehr zurückhalten

Hefig und schnell!

Hefig und schnell

divisi mit den Bratschen in A.

225

228

235

230

237
242

The first system of the handwritten musical score consists of approximately 12 staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. Several notes and phrases are circled in black ink, highlighting specific musical elements. The system concludes with a double bar line and a fermata-like symbol.

The second system of the handwritten musical score continues the notation from the first system. It features similar complex notation with multiple staves. A red 'M' is written in the bottom left corner of this system. The system ends with a double bar line and a fermata-like symbol.

236
Sehr zurückhalten, majestätisch.

23.

Viol. I
Viol. II
Viol. III
Viol. IV
Vcllo
Cb.
2 Flöten in C
2 Flöten in Es
2 Trompeten in D
2 Trompeten in C
2 Trombonen in D
2 Trombonen in C
Pauken
Friedröhre
Pfeifen
Militärtrummel
Tambour
2 Hörner in C
2 Hörner in Es
2 Trompeten in D
2 Trompeten in C
2 Trombonen in D
2 Trombonen in C
Pauken
Friedröhre
Pfeifen
Militärtrummel
Tambour

Sehr zurückhalten! Majestätisch.

Sehr zurückhalten! Majestätisch.

Sehr zurückhalten! Majestätisch.

allegro

~~24~~

The image shows a handwritten musical score on aged paper, page 24. The score is written in black ink and consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The piece is marked 'allegro' at the top left. There are several instances of the word 'piano' written vertically on the staves, indicating dynamic changes. The score is densely packed with musical notation, including many beamed notes and rests. There are some red markings on the page, including a large red '24' at the top right and a red flourish at the bottom right. The paper shows signs of age, with some staining and discoloration.

Handwritten musical score on page 259, featuring multiple staves of music. The score is organized into three systems, each containing several staves. The first system is marked with the number '284' at the top center. The second system is marked with '288' at the top right. The notation includes various musical symbols such as notes, rests, and clefs. The bottom section of the page contains a dense arrangement of musical notation, possibly representing a complex rhythmic or melodic pattern. The page is numbered '25' at the bottom center.

Handwritten musical score for orchestra and woodwinds. The score consists of approximately 15 staves. The top section includes woodwind parts (flutes, oboes, bassoons) and a string section. The middle section contains a large instruction in German: *(Die Hörner in E und Es pausieren bis zum Schluss, statt dieser sind Tenor- und Basshörner zu nehmen).* Below this, there are staves for percussion (Triangel, Becken) and a bass line. The bottom section features a complex woodwind and string passage with various dynamics and articulation marks.

Trp.
 P. Trp.
 Pos.
 Dr.