



Molenaar Edition

Caesar and Cleopatra

Revised Edition
Gerard Boedijn

C

Concert Band
01.3650.07.0
06:30

Caesar and Cleopatra

Revised Edition

Gerard Boedijn



MOLENAAR
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Mini Score

Caesar and Cleopatra

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01.3650.07

- | | | | |
|---|-------------------------|---|-------------|
| 1 | Condensed Score | 1 | Double Bass |
| 1 | Full Score | | |
| 1 | Piccolo | | |
| 4 | Flute | | |
| 2 | Oboe | | |
| 2 | Bassoon | | |
| 1 | Clarinet Eb | | |
| 2 | Clarinet Solo | | |
| 2 | Clarinet I | | |
| 8 | Clarinet II + III | | |
| 1 | Alto Clarinet Eb | | |
| 2 | Alto Saxophone | | |
| 2 | Tenor Saxophone | | |
| 1 | Baritone Saxophone | | |
| 2 | Trumpet I | | |
| 2 | Trumpet II | | |
| 2 | Trumpet III | | |
| 1 | Horn I F/Eb | | |
| 1 | Horn II F/Eb | | |
| 1 | Horn III F/Eb | | |
| 1 | Horn IV F/Eb | | |
| 2 | Trombone I C | | |
| 1 | Trombone I Bb (BC/TC) | | |
| 2 | Trombone II C | | |
| 1 | Trombone II Bb (BC/TC) | | |
| 2 | Trombone III C | | |
| 1 | Trombone III Bb (BC/TC) | | |
| 2 | Baritone I C | | |
| 2 | Baritone I Bb (BC/TC) | | |
| 2 | Baritone II C | | |
| 2 | Baritone II Bb (BC/TC) | | |
| 2 | Euphonium C | | |
| 2 | Euphonium Bb (BC/TC) | | |
| 2 | Bas Bb (BC/TC) | | |
| 2 | Bas Eb (BC/TC) | | |
| 4 | Tuba C | | |
| 1 | Percussion I | | |
| 1 | Percussion II | | |
| 1 | Timpani | | |

Description - Caesar and Cleopatra

NE

Cleopatra (69-30 v.Chr.) was betrokken in een strijd om de macht met har broer Ptolemaeus III. Zij wilde de macht over Egypte niet met hem delen. De traditie schreef echter voor dat de man altijd het machtigst was en dus werd Cleopatra , die ook nog gehuwd was met Ptolemaeus verjaagd uit Egypte. De Romeinse staatsman , veldheer en schrijver Julius Caesar wilde Egypte inlijven als provincie. Cleopatra wilde gebruik maken van de situatie en liet zich , gerold in een tapijt naar Caesar smokkelen. Hoewel Caesar en Cleopatra beide gehuwd waren , werden zij verliefd en was er sprake van politiek motieven. De componist Gerards Boedijn componeerde de Ouverture met een knipoog naar de Hollywood films van de jaren 60. De openings fanfare en het gebruik van gamma's op kwarten brengt de luisteraar in de Midden- Oosten sfeer.

DU

Kleopatra (69-30 v. Chr.) war mit ihrem Bruder Ptolemäus III. in einen Machtkampf verwickelt. Sie wollte die Macht über Ägypten nicht mit ihm teilen. Die Tradition schrieb jedoch vor, dass der Mann immer der Mächtigste war und so wurde Kleopatra, die übrigens mit Ptolemäus auch verheiratet war, aus Ägypten vertrieben. Der römische Staatsmann, Feldherr und Schriftsteller Julius Cäsar wollte Ägypten als Provinz annektieren. Kleopatra wollte die Situation ausnutzen und ließ sich, in einen Teppich eingerollt, zu Caesar schmuggeln. Obwohl Cäsar und Kleopatra beide verheiratet waren, verliebten sie sich und schmiedeten gemeinsam politische Pläne. Der Komponist Gerards Boedijn komponierte die Ouvertüre als eine augenzwinkernde Hommage an die Hollywood-Filme der 1960er Jahre. Die Eröffnungsfanfare und der Einsatz von Gammas auf Viertel versetzt den Zuhörer in die Atmosphäre des nahen Ostens.

EN

Cleopatra (69-30 BC) was involved in a battle for power with her brother Ptolemy III. She did not want to share power over Egypt with him. Tradition dictated, however, that the man was always the most powerful, so Cleopatra, who was also married to Ptolemy, was chased out of Egypt. The Roman statesman, general and writer Julius Caesar wanted to annex Egypt as a province. Cleopatra wanted to take advantage of the situation and let herself be smuggled to Caesar, rolled inside a carpet. Although Caesar and Cleopatra were both married, they fell in love and were driven by political motives. The composer Gerard Boedijn composed the Overture with a nod to 1960s Hollywood films. The opening fanfare and the use of gamuts on quarters brings the listener into a Middle-Eastern mood.

FR

Cléopâtre (69-30 av. J.-C.) était engagée dans une lutte de pouvoir avec son frère Ptolémée III. Elle ne voulait pas partager le pouvoir sur l'Égypte avec ce dernier. Cependant, la tradition voulait que ce soit toujours l'homme le plus puissant et Cléopâtre, qui était également mariée à Ptolémée, fut expulsée d'Égypte. L'homme d'État, général et écrivain romain, Jules César voulait annexer l'Égypte en tant que province. Cleopâtre voulait profiter de la situation et s'est faite livrer clandestinement à César enroulée dans un tapis. Bien que César et Cléopâtre soient tous deux mariés, ils tombent amoureux et il était question de motivations politiques. Le compositeur Gerard's Buddy a composé l'ouverture avec un clin d'œil aux films hollywoodiens des années 1960. La fanfare d'ouverture et l'utilisation de gammes au quart amènent l'auditeur dans l'atmosphère du Moyen-Orient.

Caesar and Cleopatra

OUVERTURE
Revised Edition (2020)

Gerard Boedijn

Largo Maestoso $\text{♩} = 60$

Piccolo in C

Flute in C

Oboe in C

Bassoon in C

Clarinet in E $\flat$

Side/1st Clarinet in B $\flat$

2nd/3rd Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in B $\flat$

1st Trumpet in B $\flat$

2nd Trumpet in B $\flat$

3rd Trumpet in B $\flat$

1st Horn in F

2nd Horn in F

3rd Horn in F

4th Horn in F

1st Trombone in C

2nd Trombone in C

3rd Trombone in C

1st Baritone in B $\flat$

2nd Baritone in B $\flat$

Euphonium in C

Tuba in C

Timpani

Snare Drum

Cymbal
Bass Drum

Double Bass

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01/02.3650.07

2

A

Picc.

Fl.

Ob.

Bas.

E $\flat$ Cl.

Side/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb.
B.D.

Db.

01/02.3650.07

3

B

Picc.

Fl.

Ob.

Bas.

E $\flat$ Cl.

Side/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb.
B.D.

Db.

01/02.3650.07

4

21

poco rit.

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

5

22

Allegro Moderato

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

6

23

D

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

7

24

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

8

Picc.

FL

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

Trl.

Cymb. B.D.

Db.

01/02.3650.07

9

E

Picc.

FL

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

10

F

Picc.

FL

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

11

poco rit.

Picc.

FL

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Euph.

Tba.

Timp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

G Adagio Mesto $\text{♩} = 60$

01/02.3650.07

H Poco più mosso $\text{♩} = 66$

01/02.3650.07

J a Tempo

01/02.3650.07

K

01/02.3650.07

111 poco rit. **L** Allegro Moderato $\text{♩} = 112$

111 112

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Enph.

Tba.

Trmp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

117

117 118

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Enph.

Tba.

Trmp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

123

123 124

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Enph.

Tba.

Trmp.

Trl.

Cymb. B.D.

Db.

01/02.3650.07

129

M

129 130

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Sub/1st Cl.

2nd/3rd Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Hrn.

2nd Hrn.

3rd Hrn.

4th Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

1st Bar.

2nd Bar.

Enph.

Tba.

Trmp.

S. D.

Cymb. B.D.

Db.

01/02.3650.07

N Vivo con Fucio $\text{♩} = 132$
1st time sempre mf 2nd time sempre f

01/02.3650.07

O *rall.* Largo Maestoso $\text{♩} = 60$

01/02.3650.07

P

01/02.3650.07