

# "Egmont"

Time of performance  
approximately 8 min.

Conductor.

Overture.

1810

Sostenuto ma non troppo. (♩=52)

L. v. Beethoven.

arr. by Theo. Moses-Tobani.

J103.

Clars., Horns, Bassoons, Bases.

Oboe or Cl.

First system of the musical score. It consists of a grand staff with piano accompaniment on the left and woodwind parts on the right. The piano part starts with a forte (*f*) dynamic and a *marcato* marking. The woodwinds include Clarinets, Horns, Bassoons, Bases, and Oboe or Clarinet. Dynamics include *f marcato* and *p*.

*Tutti.*  
A

Second system of the musical score. It features piano accompaniment and woodwinds. The piano part has a *p* dynamic. The woodwinds include B♭ Clarinet and Bassoon. Dynamics include *f* and *p*.

B♭ Clar.

Fl.

E♭ Clar., Cornet.

Sop. Sax.

Third system of the musical score. It features piano accompaniment and woodwinds. The piano part has a *p* dynamic. The woodwinds include B♭ Clarinet, Flute, E♭ Clarinet/Cornet, and Soprano Saxophone. Dynamics include *p*.

Fl. 8va

*segue.*

Fourth system of the musical score. It features piano accompaniment and woodwinds. The piano part has a *segue.* marking. The woodwinds include Flute 8va. Dynamics include *p*.

Bassoon, Bar.

*espress.*

Horn.

*pp*

Fifth system of the musical score. It features piano accompaniment and woodwinds. The piano part has an *espress.* marking. The woodwinds include Bassoon/Baritone and Horn. Dynamics include *pp*.

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Allegro. (♩ = 156)

Clar., Bassoon, Bar.

*p* *cresc.* *ff*  
*ff* Bassoon, Bar., Tenor, Bar. Sax.

*fp* F1.

B

Conductor

First system of musical notation for the conductor, featuring piano and bass staves. Dynamics include *fz* and *fz*. The music is in a 2/4 time signature with a key signature of two flats.

Second system of musical notation, including parts for Horns, Bassoons, and Flute. Dynamics include *ff*, *p dolce*, and *ff*. A section marked 'C' is indicated at the beginning.

Third system of musical notation, including parts for Clars., Cornets, and Bass. Dynamics include *p*, *cresc.*, *f*, *ff*, and *fz*. A section marked 'D' is indicated at the beginning.

Fourth system of musical notation, featuring Clarinet and Bass. Dynamics include *f*.

Fifth system of musical notation, including parts for Horn, Flute, and Bass. Dynamics include *fz*, *p*, and *f*. A section marked 'E' is indicated at the beginning.

Sixth system of musical notation, including parts for Clarinet and Bass. Dynamics include *f*, *p*, and *fp*. A section marked 'Tutti' is indicated at the beginning.

Seventh system of musical notation, including parts for Bass. Dynamics include *fp*, *f*, and *fz*.

Fl., Ob.

*p*

Basses.

This system shows the first staff of music for Flute and Oboe. The music is written in a key with two flats and a 3/4 time signature. It features a melodic line with slurs and ties, and a bass line with sustained notes. A piano (*p*) dynamic marking is present.

F Reed.

*p*

This system shows the first staff of music for Bassoon. The music is written in a key with two flats and a 3/4 time signature. It features a melodic line with slurs and ties, and a bass line with sustained notes. A piano (*p*) dynamic marking is present.

This system shows the piano accompaniment for the first system. The music is written in a key with two flats and a 3/4 time signature. It features a complex texture with many chords and moving lines in both the treble and bass staves.

*f*

*f* *fp* *fp*

Fl.

This system shows the first staff of music for Flute. The music is written in a key with two flats and a 3/4 time signature. It features a melodic line with slurs and ties, and a bass line with sustained notes. Dynamic markings include *f*, *f*, *fp*, and *fp*. The word "Fl." is written below the staff.

This system shows the piano accompaniment for the second system. The music is written in a key with two flats and a 3/4 time signature. It features a complex texture with many chords and moving lines in both the treble and bass staves.

*cresc.*

This system shows the first staff of music for Bassoon. The music is written in a key with two flats and a 3/4 time signature. It features a melodic line with slurs and ties, and a bass line with sustained notes. A crescendo (*cresc.*) dynamic marking is present.

This system shows the piano accompaniment for the third system. The music is written in a key with two flats and a 3/4 time signature. It features a complex texture with many chords and moving lines in both the treble and bass staves.

ff *f* **G** *f*

*f*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

**H** *ff* *p* *ff* *p* *ff*

Cornets, Bar., Bases. Reed. Fl.

*p* *f* *ff*

Cornets & Saxophones. Tromb.

**I** *f* *f*

*f* *f*

Clarts., Cornets.



**K** Clarits., Cornets, Horns & Sax.

Staff 1: Clarits., Cornets, Horns & Sax. *fz* *ff*

Staff 2: Reed. *p* *ff* *p*

Staff 3: Tutti. Clar., Cort. *ff* *p*

Staff 4: Allegro con brio. (♩=144) Clar. *pp*

Staff 5: Horns. *cresc.*

Staff 6: **L** Tutti. *ff*

Staff 7: **L** Tutti. *ff*

M

Conductor

# Egmont

**D $\flat$  Piccolo**

**Overture**

L. v. Beethoven  
arr. by Theo. Moses-Tobani

Sostenuto ma non troppo

J 103

7 A 15 Allegro 41 B 16 C 18

D 4 B $\flat$  Cis & Bar.

E 6 6

6 12 F 47 G 25

H 16 I 5

K 18 7

Allegro con brio 6 L

M 5

N





1st Flute

1  
2 3 4 5 6 7  
G  
1 1  
H 3  
3 2 1 2 1  
p cresc. f ff  
1 1  
K 15 7 6  
Allo con brio  
L  
M 3  
N  
Picc. 8va...  
3 3 3 3

# "Egmont" Overture.

2<sup>ND</sup> Flute.

L.v.Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

Allegro.

United States  
Mil. Band J<sup>r</sup>.

103.

7 A

13

13

*f* *f* *p*

*cresc.*

1 2 3 4 1

2 3 4 5 6 7

*ff* *ff*

B

*f* *f* *f* *f* *f*

C 3

*f* *p dolce.* *p* *p* *cresc.*

D

*f* *ff* *f* *f* *f* *f* *f*

E

*f* *f* *f* *f* *f* *p* *f* *p*

*f* *p* *f*

F 9

*p* *p* *f*

# 2<sup>ND</sup> Flute.

The musical score for the 2nd Flute part consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamic markings such as *cresc.*, *ff*, *fz*, *f*, *p*, and *pp dolce*. It also features several lettered sections: G, H, I, K, L, M, and N. The tempo marking *Allegro con brio* appears in the sixth staff. The music is characterized by intricate melodic lines, often with slurs and accents, and includes some complex rhythmic patterns like triplets and sixteenth-note runs.

# Egmont

## Overture

### 3rd Flute and C Piccolo

L. v. Beethoven  
arr. by Theo. Moses-Tobani

Sostenuto ma non troppo

Allegro

J 103

The musical score consists of ten systems of music, each beginning with a measure number and a section letter. The first system starts at measure 7 and includes dynamics *f* and *ff*. The second system is marked *B*. The third system includes dynamics *fz* and *fz*. The fourth system includes dynamics *fz* and *fz*, and is marked *unis.*. The fifth system includes dynamics *f* and *f*. The sixth system includes dynamics *p* and *f*. The seventh system includes dynamics *ff* and *ff*. The eighth system includes dynamics *f*, *ff*, *fz*, *fz*, and *fz*. The ninth system includes dynamics *fz* and *fz*. The tenth system includes dynamics *fz* and *fz*.

7 A Fl. 13 33 Fl.

B

C 18 D 10 unis. E

6 6 6 12

F 10 Fl. 2 3 4 5 6 7 8 21

Fl. G 24

H 16 I unis. 5

K 18 7



### 3rd Flute and C Piccolo

Allegro con brio

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It starts with a whole rest for six measures, then a half note G4, followed by a series of eighth notes ascending from A4 to G5. Dynamics include *p* and *ff*. The second staff continues the eighth-note pattern, marked *unis.* and *ff*. The third staff features a similar pattern, also marked *unis.* and *ff*. The fourth staff begins with a whole rest for five measures, then eighth-note triplets, marked *p* and *fz*. The fifth staff continues with eighth-note triplets and sixteenth-note patterns, marked *fz*. The sixth staff features a melodic line with eighth notes and quarter notes, marked *ff*. The seventh staff consists of a series of eighth-note chords, marked *fz*. The eighth staff concludes with eighth-note triplets, marked *fz*.



1st and 2nd Oboes

imo

1 2 3 4

cresc.

5 6 7 8 9 10 11

ff ff

G

f

H

3

imo

p p p cresc.

I

f ff f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub>

K

15 4

ff pp

Allegro con brio.

pp cresc. ff

L

M

5

à 2

p f<sub>z</sub> f<sub>z</sub>

N

ff f<sub>z</sub> f<sub>z</sub>

f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> ff

# "Egmont"

## Overture.

1st and 2nd Bassoons

L. v. Beethoven.  
arr. by Theo. Moses-Tobani.

*Sostenuto ma non troppo.*  
*marcato.*

J103. *f*  $\rightarrow$  *f* *p*

*pp*

*pp* *p* *cresc.*

*fp* *fp*

*cresc.*

*ff*

**A**

**B**

**C** *p* *p*

1st and 2nd Bassoons

The musical score consists of ten staves of music for the 1st and 2nd Bassoons. The notation includes various dynamics such as *p*, *cresc.*, *f*, *ff*, *fz*, *pp*, and *ff*. Articulations like accents (*acc.*) and slurs are used throughout. The score is divided into sections labeled **D**, **E**, **F**, **G**, and **H**. Section **D** (measures 1-9) features a melodic line with a crescendo and a series of sixteenth-note patterns. Section **E** (measures 10-19) includes a *p* dynamic and a series of dotted notes. Section **F** (measures 20-29) is marked *pp* and includes a *à 2.* instruction. Section **G** (measures 30-39) is marked *f* and features a series of eighth-note patterns. Section **H** (measures 40-49) is marked *fz* and includes a *2.* instruction. The score concludes with a *cresc.* marking in measure 49.



*p* *p* *cresc.* *f*

*f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

*f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *ff* *p*

*ff* *p* *ff*

*pp* *pp* **Allegro con brio.**

*cresc.*

*L* *ff* *ff*

*M* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

*f<sub>s</sub>* *f<sub>s</sub>* *ff*

*ff* *f<sub>s</sub>* *f<sub>s</sub>*

*ff* *f<sub>s</sub>* *f<sub>s</sub>*

*ff* *f<sub>s</sub>* *f<sub>s</sub>*

*N* *ff* *f<sub>s</sub>* *f<sub>s</sub>*

*f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *ff*

# "Egmont"

## E♭ Clarinet.

## Overture.

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.  
*marcato.*

J 103.

# E♭ Clarinet.

The musical score for the E♭ Clarinet consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a time signature of 4/4. It features a melodic line with slurs and accents, marked with dynamics *f*, *ff*, *fz*, *fz*, *fz*, and *f*. A large letter **D** is placed above the staff. The second staff continues the melodic line with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, and *p*, ending with a large letter **E**. The third staff features a more rhythmic, dotted-note pattern with dynamics *f*, *p*, *f*, and *p*. The fourth staff is marked *f* and *p*, with a *2nd Oboe.* part indicated above. The fifth staff begins with a large letter **F**, a *pp* dynamic, and a *2nd Ob.* part indicated above. The sixth staff has a *cresc.* marking. The seventh staff ends with a *ff* dynamic. The eighth staff begins with a large letter **G** and dynamics *ff*, *f*, and *f*. The ninth staff has dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *p*, and *p*, with a large letter **H** above. The final staff includes articulation marks like *2*, *3*, and *2*.

# E♭ Clarinet.

The musical score for the E♭ Clarinet part consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). It features five numbered slurs (1-5) over the first five measures, followed by dynamic markings *f*, *ff*, *fz*, *fz*, *fz*, *fz*, and *f*. A first ending bracket labeled 'I' spans the final measures. The second staff continues the melodic line with dynamics *fz*, *fz*, and *fz*. The third staff includes a key signature change to two sharps (D major) and features dynamics *fz*, *fz*, *fz*, *p*, and *p*, with a key signature change back to one flat (B♭) at the end. A second ending bracket labeled 'K' spans the final measures. The fourth staff is for the 2nd Oboe, marked 'Allegro con brio', with dynamics *ff*, *pp*, and *pp*. The fifth staff is in D major and features a first ending bracket labeled 'L' with a *ff* dynamic. The sixth staff continues the texture with a first ending bracket labeled 'M' and a *p* dynamic. The seventh staff features triplets and dynamics *fz* and *fz*. The eighth staff features a first ending bracket labeled 'N' with dynamics *ff*, *fz*, *fz*, *fz*, and *fz*. The ninth staff concludes with dynamics *fz*, *fz*, *fz*, and *ff*.

# Egmont

## Solo or 1st B $\flat$ Clarinet

## Overture

L. v. Beethoven  
arr. by Theo. Moses-Tobani

Sostenuto ma non troppo

Ob. Solo

J 103

*f marc.* *f marc.* *p* *f* *p* *espress.* *p* *cresc.* *fz* *fz* *cresc.* *ff* *ff* *fz* *fz* *fz* *fz* *fz* *fz* *p dolce* *p* *p* *cresc.* *f* *ff* *fz* *fz*

**A** **B** **C2** **D**

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# Solo or 1<sup>ST</sup> B $\flat$ Clarinet.

Oboe.

*p dolce.* *p* *p cresc.* *f* *ff* *f<sub>z</sub>*

*f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *f*

*f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *ff* *p* **K**

*ff* *p* *ff* **Allegro con brio**

*pp* *pp*

*cresc.*

**L** *ff*

**M** *p*

*f<sub>z</sub>* *f<sub>z</sub>*

**N** *ff* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>*

*f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *ff*

# "Egmont"

## Overture.

2<sup>ND</sup> B $\flat$  Clarinet.

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo

*marcato.*

*Solo*

J 103.

*f* *p* *mf*

**A**

*f* *p*

*f* *espress.*

**Allegro.**

**3**

*f* *p* *f* *p*

*f* *cresc.*

*f* *ff*

*ff*

**B**

*f*

**C 2**

*f* *p* *p* *p*

**D**

*cresc.* *f* *ff* *f* *f* *f*

2<sup>ND</sup> B $\flat$  Clarinet.

**E**  
*fz fz fz fz fz fz p*

*f p f p*

*f p p*

**F**  
*pp*

*fz p fz p*

*cresc.*

*ff ff*

**G**  
*f f f*

*fz fz*

**H**  
*fz fz fz fz fz p*

*2<sup>nd</sup> Oboe. p cresc.*

# 2ND B♭ Clarinet.

The musical score for the 2nd B♭ Clarinet part consists of 11 staves of music. The key signature is one flat (B♭). The score is divided into sections labeled I, K, L, M, and N. Section I (measures 1-10) features dynamics *f*, *ff*, *fz*, *fz*, and *f*. Section K (measures 11-15) features dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *ff*, and *p*. Section L (measures 16-25) features dynamics *ff*, *p*, and *ff*. Section M (measures 26-35) features dynamics *pp*, *pp*, and *ff*. Section N (measures 36-55) features dynamics *pp*, *cresc.*, *ff*, *fz*, *fz*, *fz*, *fz*, *p*, *fz*, *fz*, *ff*, and *ff*. The tempo marking "Allegro con brio." is placed above the staff containing measures 26-35. The score includes various musical notations such as slurs, accents, and dynamic markings.

# "Egmont"

## Overture.

3<sup>RD</sup> & 4<sup>TH</sup> B $\flat$  Clarinets

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.  
*marcato.*

J103.

*f* *f* *p* *p*

**A**

*f* *p*

Allegro.

*f* *p* *f* *p*

*cresc.*

*ff* *ff*

*f* *f*

*f* *f*

*p* *p*

**B**

**C** **D**

*p* *cresc.* *f* *ff* *f* *f* *f* *f*



# 3<sup>RD</sup> & 4<sup>TH</sup> B $\flat$ Clarinets

**E**

*f<sub>3</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> p*

*f p*

*f p*

*f p*

*pp f<sub>2</sub> p f<sub>2</sub> p*

*Cresc.*

*ff*

*ff f*

*f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> p p cresc.*

### 3<sup>RD</sup> & 4<sup>TH</sup> B $\flat$ Clarinets

The musical score consists of ten staves of music. The first two staves are in the key of B-flat major and 2/4 time. The first staff is marked with dynamics *f*, *ff*, *f<sub>z</sub>*, *f<sub>z</sub>*, *f<sub>z</sub>*, *f*, and includes first and second endings labeled 'I' and '2 3 4 5 6'. The second staff is marked with *f<sub>z</sub>*, *f<sub>z</sub>*, *f<sub>z</sub>*, *f<sub>z</sub>*, *ff*, and *p*. The third staff continues with *ff*, *p*, and *ff*. The fourth staff is marked *pp* and includes the tempo instruction 'Allegro con brio.' and a *cresc.* marking. The fifth and sixth staves are in the key of D major and feature a *ff* dynamic. The seventh staff is marked *M* and includes dynamics *f<sub>z</sub>*, *f<sub>z</sub>*, *f<sub>z</sub>*, and *f<sub>z</sub>*. The eighth staff is marked *p*. The ninth staff is marked *N* and *ff*. The tenth staff is marked *ff*.



# Alto Clarinet.

1 2 3 4 5 6 7 8 9 10 11 12

*p*

13 14 15

*ff* *ff* *f* **G**

*f*

*fz* *fz* *fz* *fz* *fz* *fz* *fz*

**H 10** *p* *f* *ff* *fz*

*fz* *fz* *fz* *fz*

**K 15** *fz* *fz* *ff* *fz* *fz*

*pp* *ff*

**L**

*fz* *fz* *fz* *fz* *ff* *fz*

**M** *fz* *fz* *fz* *fz*

**N** *ff*

*fz* *fz* *fz* *fz* *fz* *ff*

# "Egmont"

## Bass Clarinet.

## Overture.

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

United States  
Mil. Band J1.

Sostenuto ma non troppo.

103.

3 A

Allegro. 6

B

C 2

D

E

F 12

# Bass Clarinet.

2 6 1 2 3 4 5

*p* *p*

6 7 8 9 10 11 12 13 14 15

G 1 2

*ff* *f* *f*

3 4 5 6 7 1 2 3 4 5

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>*

6 7 H 10

*f<sub>2</sub>* *f<sub>2</sub>* *p* *f* *ff*

I 1 1 1 2 3 4 5 6

*f* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>*

K 15 7

*ff* *p*

Allegro con brio.

L

*ff*

M 5

*f<sub>2</sub>* *f<sub>2</sub>* *ff*

N

*ff* *f<sub>2</sub>*

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f* *ff*



Soprano Saxophone.

# "Egmont"

## Overture.

L. v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

United States  
Mil. Band Jt.

103.

The musical score is written for Soprano Saxophone and consists of ten staves. The key signature is one flat (F major), and the time signature is 2/4. The tempo is marked 'Sostenuto ma non troppo' at the beginning and 'Allegro' later in the piece. The score includes various dynamic markings such as *f*, *p*, *pp*, *ff*, and *cresc.*. There are also articulation marks like slurs and accents. Section markers A, B, C, D, E, and F are placed above the staves to indicate different parts of the music. The score ends with a final measure marked 'F 4'.



# "Egmont"

## Overture.

1st E♭ Alto Saxophone

L. v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

*marcato.*

J 103.

*f=f* *p*

**A** *f* *p*

**B** *ff* *fz*

**C** *p* *p* *p* *cresc.*

**D** *f* *ff* *fz* *fz*

**E** *fz* *fz* *fz* *fz* *fz* *fz* *f*

**F** *f* *f* *p*

16

1st Eb Alto Saxophone

*p*

*cresc.*

*ff*

*f*

*fz fz fz fz fz fz*

*fz* **H** *p* *f* *ff* *fz* *fz* *fz*

*fz fz fz fz fz fz ff* **K**

*ff* *ff*

*pp* **L** *pp* *cresc.*

*ff*

**M** *fz fz fz*

*fz fz fz fz fz fz fz*

*ff fz* **N**

*fz fz fz fz fz ff*

# Egmont

## 2nd Eb Alto Saxophone

## Overture

L. v. Beethoven  
arr. by Theo. Moses-Tobani

Sostenuto ma non troppo  
*marcato*

J 103

A

Allegro

B

C

E

F

G

2nd Eb Alto Saxophone

Musical staff 1: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with various articulations and dynamics.

Musical staff 2: Treble clef, key signature of one flat. Features a half note (H) with a fermata and a measure number of 16. Dynamics include *fz*, *f*, and *ff*.

Musical staff 3: Treble clef, key signature of one flat. Features a first ending (I) with a fermata and a measure number of 5. Dynamics include *fz* and *fz*.

Musical staff 4: Treble clef, key signature of one flat. Features a key signature change (K) to two flats (Bb, Eb) and a measure number of 4. Dynamics include *fz*, *ff*, and *ff*.

Musical staff 5: Treble clef, key signature of two flats. Features a measure number of 4 and a dynamic of *p*.

Allegro con brio

Musical staff 6: Treble clef, key signature of two sharps (F#, C#). Features a measure number of 8 and a dynamic of *ff*.

Musical staff 7: Treble clef, key signature of two sharps. Features a measure number of 6 and a dynamic of *fz*.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the melodic line with various articulations.

Musical staff 9: Treble clef, key signature of two sharps. Features a measure number of 6 and a dynamic of *ff*.

Musical staff 10: Treble clef, key signature of two sharps. Continuation of the melodic line with a dynamic of *fz*.



# "Egmont"

B♭ Tenor Saxophone

Overture.

L. v. Beethoven.

arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

J 103.

*f* *f* *p* *p*

Allegro.

*fz p* *fz p* *ff*

*cresc.*

**B**

*fz* *fz* *fz* *fz* *fz* *fz* *ff*

**C** **D**

*p* *f* *ff*

*cresc.*

**E**

*f* *fz* *fz* *fz* *fz* *fz* *fz*

*f* *f* *f* *p*

**F**

*fz p*

*fz p*

# B♭ Tenor Saxophone

*cresc.* *ff*

**G** *f*

*fz fz fz fz fz fz fz* **H** 10

*p* *f ff fz fz fz* **I** 1

*fz fz fz fz fz fz ff* **K**

*ff ff*

*pp* *pp* *cresc.* **Allegro con brio.**

**L** *ff*

*fz fz* **M** 5

*ff*

*ff fz* **N**

*fz fz fz fz ff*

# "Egmont"

## Overture.

E♭ Baritone Saxophone

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

J103.

1 2 A

*f* > *f* *p* *p* < > *f*

*p* < >

*Soli* *pp*

Allegro.

*fz* *p* *fz* *p*

6 *cresc.*

1 2 3 4 5 B

*ff*

1 2 3 4 5 6 7 *fz fz fz fz fz fz fz*

C 10 1 2 3 4 5 6 D 1 2

*p* *cresc.* *f* *ff* *f*

3 4 5 6 7 8 9 10 11 12 E 6

*f* *f* *f*

F 9 *fz* *p*

*fz* *p*

# E♭ Baritone Saxophone

*cresc.* *ff*

*f* *f* *f*

*fz fz fz fz*

*fz fz fz* *H 10* *p* *f ff*

*I* *fz fz fz fz fz fz*

*K* *ff* *ff*

*ff* *pp* *pp* *Allegro con brio.*

*cresc.* *ff*

*L* *ff*

*M* *fz fz*

*ff*

*N* *ff* *fz fz*

*fz fz fz ff*

# "Egmont"

Solo or 1<sup>ST</sup> B<sup>b</sup> Cornet.

Overture.

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

Ob. or B<sup>b</sup> Clar.

J 103. Clar. *f* *f marcato.*

A Clar. *f* 1st stand *pp*

*pp*

Allegro. Clar. *espress.* Bar. *pp* *cresc.*

Tutti *f=p* *f=p*

1 2 3 4 5

6 7 8 9 10 11 *ff* *ff*

B

C Horn. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *ff*

Cl. *p dolce.* *ff* *ff* *p* *cresc.*





# Solo or 1<sup>ST</sup> B $\flat$ Cornet.

ff ff p cresc. f ff

I f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f

f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> ff div. K

Clar. p ff p ff

Clars pp Allegro con brio. pp

cresc. f L 1 2 3 4

1 2 3 4

M Clars f

f ff f<sub>z</sub>

N ff f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub>

f<sub>z</sub> ff fff

# "Egmont"

2<sup>ND</sup> B $\flat$  Cornet.

Overture.

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

J103.

7 A

4

3

*f*

*f*

*pp*

Allegro.

*pp*

*espress.*

*fp*

*fz p*

1 2 3 4 5 6 7 8

*cresc.*

9 10 11

*ff*

*ff*

B

*fz fz fz*

C 10

*fz fz fz fz*

*p cresc.*

D

*f ff fz fz fz*

*f*

E 5

*fz fz fz fz fz fz*

*p f*

6 5 3

*f*

*p f*

*p*

F 8

# 2<sup>ND</sup> B $\flat$ Cornet.

The musical score for the 2nd B $\flat$  Cornet consists of 14 staves of music. The key signature is B $\flat$  major (two flats). The score includes various dynamics such as *fz p*, *fz P*, *cresc.*, *ff*, *f*, *fz*, *ff*, *p*, *f*, *ff*, *fz*, *fz*, *fz*, *fz*, *fz*, *ff*, *pp*, *cresc.*, *f*, *ff*, *fz*, *fz*, *fz*, *fz*, *fz*, *ff*, *fz*, *ff*, *fff*, and *ff*. The score is marked with several letters: G, H, L, M, and N. The tempo is marked *Allegro con brio.* starting at measure 7. The score includes various articulations such as slurs, accents, and breath marks. The piece concludes with a final *fff* dynamic.

# Egmont

## Overture

3rd B♭ Cornet

L. v. Beethoven  
arr. by Theo. Moses-Tobani

Sostenuto ma non troppo

J 103

7 A 10

*f* *f* *pp*

Allegro

33

*ff*

B

C 16

*fz fz fz fz fz fz fz* *f ff*

D 1 1

*fz fz*

E 6 6

*fz fz fz fz* *f f* *f*

6 4 Trpt

*f* *p*

F 38

G 1

*ff* *f*

# 3rd B $\flat$ Cornet

Alto Saxophone  
or Solo E♭ Alto.

# "Egmont" Overture.

L. v. Beethoven.  
arr. by Theo. Moses - Tuhani.

United States  
Mil. Band Jt. *Sostenuto ma non troppo.*

103. *f=f* *marcato.* *p* 1

**A** *f* *p*

*Allegro.* **B** *p* *ff* *fz* 1

**C** 2 3 4 5 6 7 *fz fz fz fz fz fz* *p p p cresc.*

**D** *f* *fz fz* 1 1

**E** *fz fz fz fz fz* 6 *f* 6

*f* *f* *p*

**F** 16

The musical score is written for Alto Saxophone or Solo E♭ Alto. It begins with a treble clef and a key signature of two flats (B♭ and E♭). The tempo is marked 'Sostenuto ma non troppo' and 'marcato'. The score is divided into sections A through F. Section A starts with a forte dynamic (f) and a marcato articulation. Section B is marked 'Allegro' and features a variety of dynamics from piano (p) to fortissimo (ff) and fortissimo mezzo (fz). Section C includes a crescendo and a change in dynamics from piano (p) to fortissimo mezzo (fz). Section D and E continue with various dynamics and articulations. Section F concludes with a fortissimo mezzo (fz) dynamic and a final measure marked with the number 16.

# Alto Saxophone or Solo Eb Alto.

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking of *p*. The second staff continues the melodic line. The third staff features a dynamic marking of *ff*. The fourth staff is marked with a **G** and a dynamic of *f*. The fifth staff contains a sequence of notes numbered 2 through 7, with a dynamic of *fz*. The sixth staff is marked with a **H** and a dynamic of *p*, followed by a dynamic of *f* and *ff*. The seventh staff is marked with a **I** and a dynamic of *fz*. The eighth staff is marked with a **K** and a dynamic of *ff*. The ninth staff features a dynamic of *ff*. The tenth staff is marked with a **L** and a dynamic of *pp*. The eleventh staff is marked with a **M** and a dynamic of *fz*. The twelfth staff is marked with a **N** and a dynamic of *ff fz*. The score includes various articulations such as slurs, accents, and dynamic hairpins. The tempo marking *Allegro con brio.* appears above the tenth staff.



# "Egmont"

## Overture.

2<sup>ND</sup> Horn in E<sub>b</sub>.

L.v. Beethoven.

arr. by Theo. Moses-Tobani.

United States Mil. Band Fl. *Sostenuto ma non troppo.*  
*marcato.*

103. **A**

*f* *p* *f*

*p* *pp*

**Allegro.**

*p*

1 2 3 4 5 6 7 8  
*cresc.*

9 10 11 **B**

*ff* *ff*

1 2 3 4 5 6 7  
*f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>*

**C**

*ff* *pp* *ff* *pp* *ff* *f* *ff*

**D**

*f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>* *f* *f<sub>3</sub>* *f<sub>3</sub>*

**E**

*f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>* *f<sub>3</sub>* *pp*

**F Bassoon.**

*p* *pp* *pp*

1 2 3 4 5 6 **1**

# 2<sup>ND</sup> Horn in Eb.

1 2 3 4 5 6 7 8  
 9 10 11  
 cresc. G 5  
 ff ff f  
 H<sub>2</sub> 2 7  
 f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> pp pp p < f ff f<sub>z</sub>  
 f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub>  
 K 3<sup>rd</sup> Clar. p ff  
 2<sup>nd</sup> 3<sup>rd</sup> Clar. ppp  
 Allegro con brio. 1 2 3 4 5 6 7 L  
 pp f  
 M f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub>  
 f<sub>z</sub> ff  
 N ff f<sub>z</sub>  
 f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> ff

# "Egmont"

## Overture.

3<sup>RD</sup> & 4<sup>TH</sup> HORN in E $\flat$ .

(E $\flat$  Alto)

L.v. Beethoven.

arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.  
*marcato.*

J103.

*f > f* *p* *f* *pp* *Allegro.* *p* *p* *cresc.* *ff* *ff* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *ff* *ff* *ff* *f* *ff* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *p* *f* *p* *f* *p* *f* *p* *f<sub>2</sub>* *p* *p*

# 3RD & 4TH Horn in Eb.

1 2 3 4 5 6 7 8 9 10 11 12

*p* *cresc.*

13 14 15 **G** 1

*ff* *ff*

*f* *f*

**H** 2

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *ff* *ff*

2 5 **I**

*ff* *p* *f<sub>2</sub>* *ff* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>*

**K** 1 1

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *ff*

4 4

*ff* *ff*

**L** 7 8

*f*

**M**

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>*

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *ff*

**N**

*ff* *f<sub>2</sub>* *f<sub>2</sub>*

*f<sub>2</sub>* *f<sub>2</sub>* *f<sub>2</sub>* *ff*

# "Egmont"

## Overture.

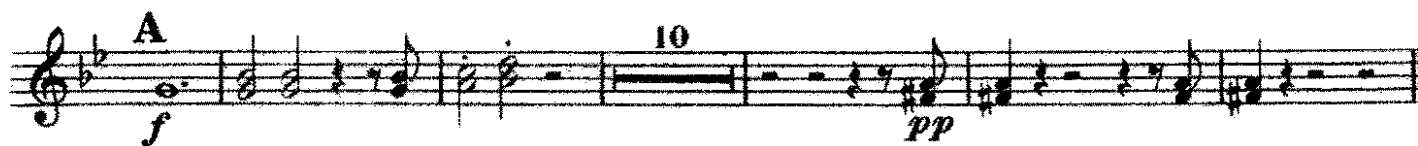
**Bb Tenors** 

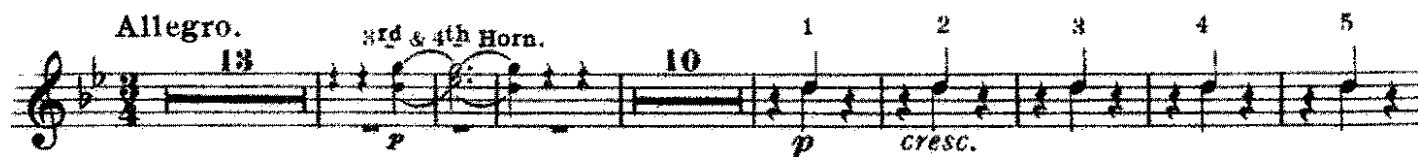
L.v. Beethoven,  
arr. by Theo. Moses-Tobani.

United States  
Mil. Band Fl.

Sostenuto ma non troppo.

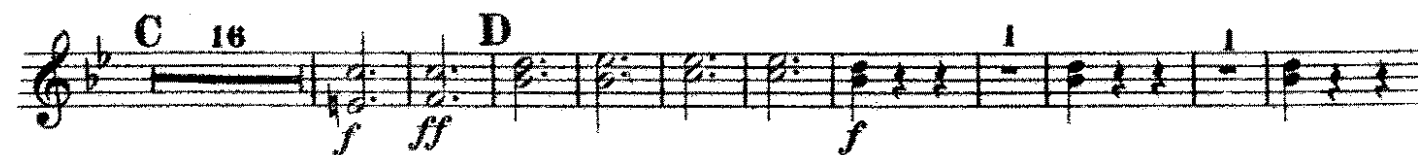
103. 

**A** 


**Allegro.** 





**C** 





# Bb Tenors

1 2 3 4 5 6 7

G 5 1 2 3 4 5

6 7 H 16

I

K 15 7

Allegro con brio.

8 L

M 7

N



# "Egmont"

## Overture.

**B♭ Bass** 

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

United States  
Mil. Band Fl.

Sostenuto ma non troppo.

103. 



# B♭ Bass

The musical score for B♭ Bass consists of 13 systems of staves. The notation includes various rhythmic values, slurs, and dynamic markings. Section markers G, H, I, K, L, M, and N are placed above specific staves. The key signature changes from two flats to two sharps between systems L and M.

**System 1:** *fz*, measures 1-4.

**System 2:** *fz*, *cresc.*, measures 1-5.

**System 3:** *ff*, *ff*.

**System 4:** **G**, *f*, *f*, measures 1-5.

**System 5:** measures 6-7, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *ff*, **H**.

**System 6:** *ff*, *b♭*, *b♭*, *p*, *f*, *ff*, measures 1-6.

**System 7:** **I**, *b♭*, *v.*, *f*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, measures 1-6.

**System 8:** **K**, *ff*, *ppp*, *2nd Bassoon.*, measures 15-16.

**System 9:** *Allegro con brio.*, **L**, *p*, *f*, measures 7-14.

**System 10:** **M**, *f*, measures 1-5.

**System 11:** *fz*, *fz*, *ff*, *fz*.

**System 12:** **N**, *ff*.

**System 13:** *fz*, *fz*, *fz*, *fz*, *fz*, *ff*.

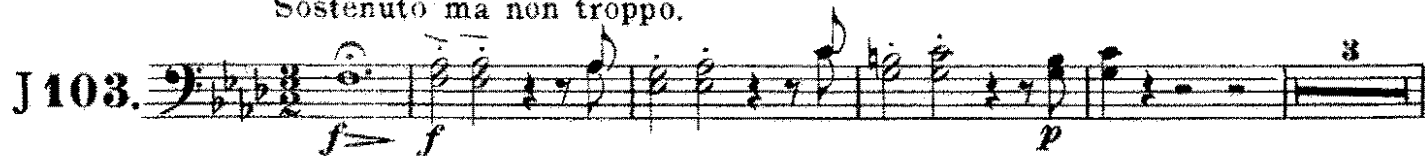
# "Egmont"

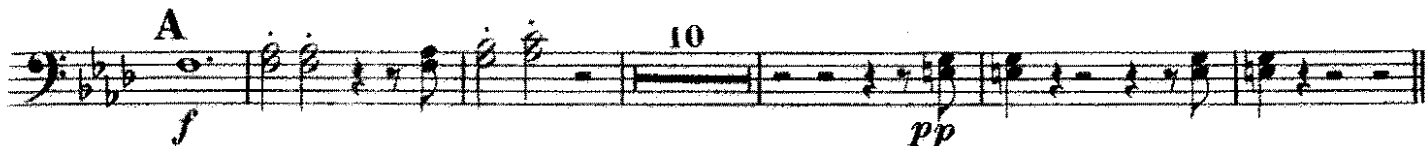
## Overture.

### 1st and 2nd Trombones

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

J103. 

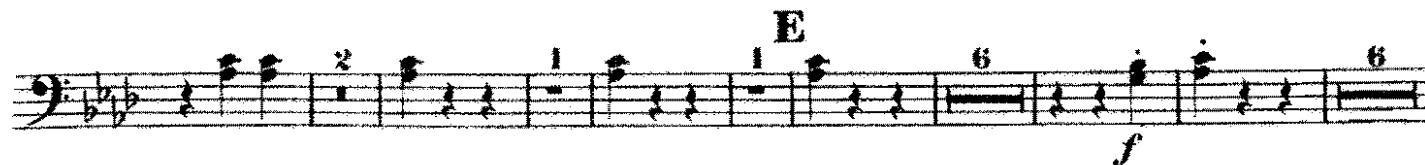
**A** 

Allegro. 





**C** 

**E** 



# 1st and 2nd Trombones

1 2 3 4 5 6 7

*p* *cresc.* *ff* *ff*

**G** 5 1 2 3 4 5

*f*

6 7 **H** 16

*fz fz fz fz fz fz fz*

**I**

*f ff fz fz fz f fz fz*

**K** 15 7

*fz fz fz fz ff*

*Allegro con brio.*

8 **L**

*f*

*f*

**M** 7

*ff fz*

**N**

*ff fz*

*fz fz fz fz ff fff*

# "Egmont"

## Bass Trombone.

## Overture.

L. v. Beethoven.  
arr. by Theo. Moses-Tobani.

United States  
Mil. Band Pl.

Sostenuto ma non troppo.

103.

*f* = *f* *p* *p* < *f*

*p*

*p*

**A**

**Allegro.**

*f* *p* *f* *p*

*cresc.*

*ff* *ff*

**B**

*fz* *fz* *fz* *fz*

**C**

*ff* *ff* *ff*

**D**

*p* *cresc.* *f* *ff* *f*

**E**

*p*

*f* *p* *f* *p* *f*

**F 9**

*p*

# Bass Trombone.

*f<sub>s</sub>*

*cresc.*

*ff* *ff*

**G** *f* *f* 1 2 3 4 5

6 7 1 2 3 4 5 6 7 **H** *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *ff*

2 2 1 2 3 4 5 6 *ff* *p* *f* *ff*

**I** 1 1 1 1 2 3 4 5 6 *f* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

**K** 15 *ff* *ppp* 2nd Bassoon.

**Allegro con brio.** **L** 7 *p* *ff*

**M** 5

*f<sub>s</sub>* *f<sub>s</sub>* *ff* *f<sub>s</sub>*

**N** *ff*

*f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *ff*

# "Egmont" Overture.

Baritone  $\text{tr}$ .

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

United States  
Mil. Band Jt.

Sostenute ma non troppo.

*marcato.*

103.

The musical score is written for Baritone and consists of ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into sections labeled A through E. Section A begins with a *marcato* tempo and includes dynamics such as *f*, *p*, and *pp*. Section B is marked *Allegro* and features a *fz* dynamic. Section C includes a *cresc.* marking. Section D includes a *Bassoon* part with dynamics *pp*, *ff*, and *p*. Section E includes a *fz* dynamic. The score concludes with a fermata and the number 5.

# Baritone



Musical staff 1: Treble clef, key signature of two flats. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*. Fingerings: 5, 5, 4.



Musical staff 2: Treble clef, key signature of two flats. Dynamics: *p*, *pp*. Fingerings: 1, 2, 3, 4, 5, 6. Chord symbol: **F** 4.



Musical staff 3: Treble clef, key signature of two flats. Dynamics: *fz**p*.



Musical staff 4: Treble clef, key signature of two flats. Dynamics: *fz**p*.



Musical staff 5: Treble clef, key signature of two flats. Dynamics: *cresc.*



Musical staff 6: Treble clef, key signature of two flats. Dynamics: *ff*. Fingerings: 1, 2, 3, 1, 5.



Musical staff 7: Treble clef, key signature of two flats. Chord symbol: **G**.



Musical staff 8: Treble clef, key signature of two flats. Dynamics: *fz*.



Musical staff 9: Treble clef, key signature of two flats. Dynamics: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *ff*. Chord symbol: **H**. Instrument label: Bassoon. Dynamics: *pp*, *ff*.



Musical staff 10: Treble clef, key signature of two flats. Dynamics: *pp*, *ff*, *p*, *cresc.*, *f*, *ff*.



# Baritone

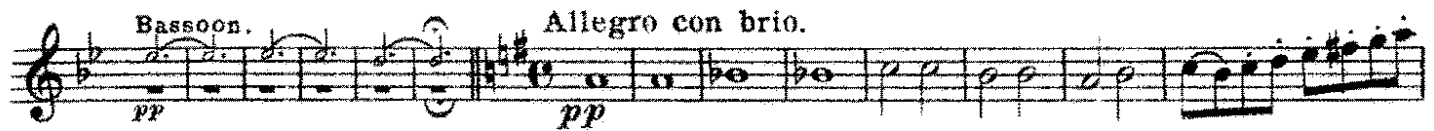
**I**



**K**



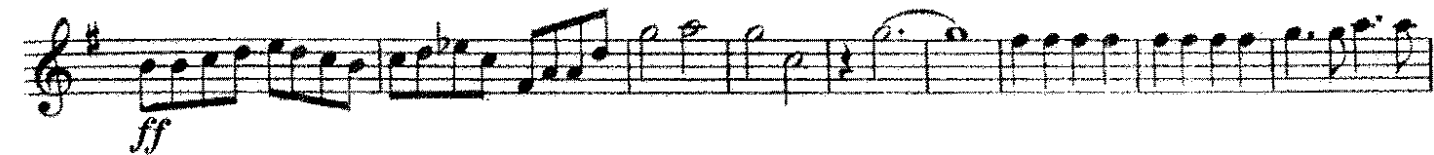

Bassoon. **Allegro con brio.**



**L**



**M**



**N**



Euphonium  
(Baritone ♭)

# "Egmont" Overture.

Sostenuto ma non troppo.

L.v. Beethoven,  
arr. by Theo. Moses-Tobani.

J 103

*f* *f* *p* *pp*

*f* *pp* *Solo* *pp*

*p* *f* *p* *f* *p*

*ff* *cresc.*

**B** *f* *ff* *f* *f* *f* *f* *f* *ff*

**C** *pp* *ff* *pp* *ff* *p* *cresc.*

**D** *f* *ff* *f* *f* *f* *f*

**E** *f* *f* *f* *f* *f* *f*

# Euphonium

5 *p* *f* *p* *f* *p* *f* 4

1 2 3 4 5 6 **F** 4 *p* *pp*

*f* *p*

*f* *p*

*cresc.*

1 2 3 4 5 *ff*

**G**

*f*

**H** Bassoon. *pp* *ff*

*pp* *ff* *p* *cresc.* *f* *ff*

# Euphonium

**I**

*fz fz fz f fz fz fz fz*

**K**

*fz fz ff pp ff*

*pp ff*

**Bassoon.** **Allegro con brio.**

*ppp pp*

**L**

*ff*

*ff*

**M**

*fz fz fz fz fz fz fz fz*

*ff*

**N**

*ff fz*

*fz fz fz fz ff fff*

# "Egmont"

## Overture.

Basses.

(Tubas)

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

J 103.

*f* *p* *p* *f*

Allegro.

*sfz* *p* *sfz* *p*

*ff* *ff*

*fz* *fz* *fz* *fz*

*ff* *ff* *ff*

*p* *cresc.* *f* *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *f*

*fz* *fz* *fz* *fz* *fz* *fz* *p*

*f* *sfz* *f*

3rd Tromb. Bar. 1st Bar. 1st

*fz* *p* *p* *p* *p* *p* *fz*

2nd

F

# Basses.

Bassoon. *pp* Bar. 1st Bass Bar. Tutti

*pp* Trb. *ff* 2nd Bass 1 2 3 4 5 *cresc.*

*ff* *ff*

G 1 *f* *f*

1 2 3 4 5 6 7 *fz* *fz* *fz* *fz* *fz* *fz* *fz*

H 2 2 3rd Trb. 1 2 3 4 5 6 *ff* *ff* *p*

I 1 2 3 4 5 6 *f* *ff* *f* *fz* *fz* *fz* *fz* *fz*

K 15 3rd Trb. *ppp* *fz* *fz* *fz* *fz* *fz*

*Allegro con brio.*

*pp*

L *ff*

M 5

*fz* *fz* *ff* *fz*

N *ff*

*fz* *fz* *fz* *fz* *fz* *ff*

# "Egmont"

## Bass Drum.

(ad lib.)

## Overture.

L. v. Beethoven.

arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

Allegro.

J103.

7 A1 13 34 1

f f

1 B

1 2 3 4 5 6 7 C 18 D 3 1

f f

1 7 E 7 6 6

f f

12 F 40 1 1

f f

G 6

f

1 1 2 3 4 5 6 7 8 H 18 I 3

ff ff

11 K 16 7 8

f

L

f

M 7 3

f

3 N 1 1 1

f

1 1 1

f



Timpany in F & C.

"Egmont"  
Overture.

L.v. Beethoven.  
arr. by Theo. Moses-Tobani.

Sostenuto ma non troppo.

Allegro.

United States  
Mil Band J'l.

103.

7 A 8 6 33

*pp* *ff*

B

1 3 2 C 18 D 1

*f*

E 36

F 39 G 5

*ff*

*ff*

H 17 tr I 2

*ff*

K 16

Allegro con brio.

7 L

*pp* *cresc.* *f*

M 7

*f* *tr*

N

*ff*

*ff*