

"Egmont"

1st and 2nd Oboes

Overture.

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

Sostenuto ma non troppo.

J 103.

f *p* *f* *p* *pp* *espress.* *p* *cresc.* *ff* *ff* *f₂* *f₂* *f₂* *f₂* *f₂* *f₂* *p dolce.* *p* *p* *cresc.* *f* *ff* *f₂* *f₂* *f* *f₂* *f₂* *f₂* *f₂* *f₂* *f₂* *f₂* *p* *f* *p* *f* *p* *f* *pp* *f₂*

1st and 2nd Oboes

1mo

1 2 3 4

cresc.

5 6 7 8 9 10 11

ff ff

G

f

H 3

f_z f_z f_z f_z f_z f_z f_z

1mo

3 2

p p p cresc.

I

f ff f_z f_z f_z f_z f_z

K 15

ff pp

Allegro con brio.

pp cresc. ff

L

M 5

à 2

p f_z f_z

N

ff f_z f_z

f_z f_z f_z f_z f_z 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*

f *p*

pp

pp *p* *Allegro.* *1st* *CRFSC.*

fp *fp*

ff

B

C *2* *2* *2*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *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 final fortissimo chord. Section E (measures 10-19) includes a melodic line with a piano dynamic and a fortissimo chord. Section F (measures 20-29) features a melodic line with piano and fortissimo dynamics, including a fortissimo chord. Section G (measures 30-39) features a melodic line with fortissimo dynamics and a crescendo. Section H (measures 40-49) features a melodic line with fortissimo dynamics and a fortissimo chord. The score is written in bass clef with a key signature of two flats.

1st and 2nd Bassoons

p *p* *cresc.* *f*

f_s *f_s* *f_s* *f* *f_s* *f_s* *f_s*

f_s *f_s* *f_s* *ff* *p*

ff *p* *ff*

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

cresc.

ff *ff*

f_s *f_s* *f_s*

f_s *f_s* *ff*

N *ff* *f_s* *f_s*

f_s *f_s* *f_s* *ff*