

2 „MARTHA“  
OVERTURE.

FLUTE & PICCOLO.

FR. v. FLOTOW.  
arr by M. C. Meyrelles.

U.S. Mil.  
Ba. J. Andte con moto.

6 *p* FL. *ff* *p*

4 FL. *pp* *p*

8 FL. *p* *ff*

8 3 PICC. *cresc.* *rit.* *ff* *Allo vivace.* *p*

8 3 PICC. *ff* *p*

8 3 PICC. *ff* *p*

8 3 PICC. *ff* *p*

8 3 PICC. *ff* *p*

13 7 PICC. *ff* *p*

7 PICC. *f* *p*

7 PICC. *f* *p*

7 PICC. *f* *p*

7 PICC. *f* *p*

*ff* Tempo I.

# FLUTE & PICCOLO.

The musical score is written for Flute and Piccolo in G major. It consists of 12 staves of music. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *ff*, *f*, and *p*. Performance instructions include *meno mosso*, *Andte*, *Allo vivo*, and *rit.*. Specific markings include *FL 8* and *PICC.*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a final cadence.

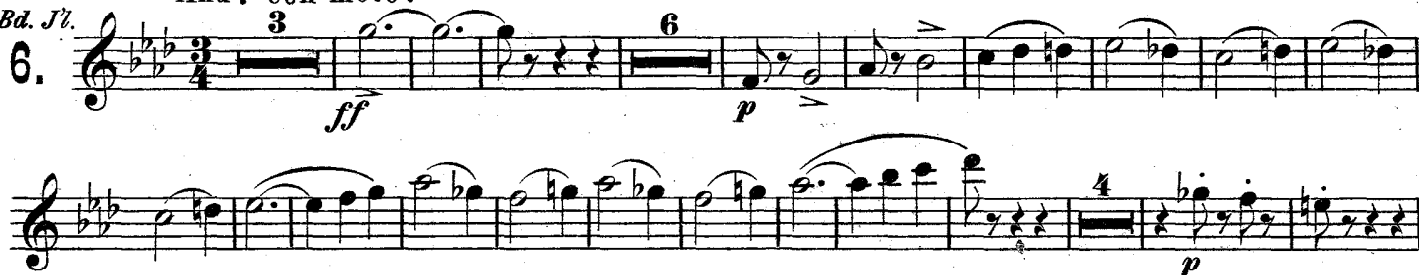
# "MARTHA"

OVERTURE.

## OBOE.

FR. v. FLOTOW.  
arr. by M.C. Meyrelles.

U. S. Mil.  
Bd. J7. Andte con moto.

6. 



Larghetto. 



Allo vivace. 







meno mosso. 



# OBOE.

*ff*

*Tempo I*

*ff*

*p*

*p*

*p*

*p*

*ff* *p* *dim.* *f* *meno mosso.*

*p* *ff*

*f* *p* *p* *f* *Tempo I.*

*Andte*

*ff* *ff*

*Allo vivo.*

*rit.* *ff*

**"MARTHA"**  
OVERTURE.

**E $\flat$  CLARINET.**

FR. v. FLOTOW.  
arr. by M. C. Meyrelles.

U.S. Mt. And<sup>te</sup> con moto.

Bd. J<sup>i</sup>.

6. Musical notation for measures 6-18. Measure 6 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a triplet of eighth notes, followed by a sixteenth-note triplet, and then a sixteenth-note triplet. Dynamics include *ff* and *p*. A *Solo.* marking appears above measure 15.

Larghetto. Musical notation for measures 19-30. Measure 19 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a sixteenth-note triplet. Dynamics include *ff* and *rit.*

All<sup>o</sup> vivace. Musical notation for measures 31-40. Measure 31 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *p*.

Musical notation for measures 41-50. Measure 41 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *p*.

Musical notation for measures 51-60. Measure 51 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *ff* and *p*.

Musical notation for measures 61-70. Measure 61 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *ff* and *p*.

Musical notation for measures 71-80. Measure 71 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *ff*.

Musical notation for measures 81-90. Measure 81 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *ff* and *p*.

Musical notation for measures 91-100. Measure 91 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *pp* and *p*. A *meno mosso.* marking appears above measure 95.

Musical notation for measures 101-110. Measure 101 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *f*.

Musical notation for measures 111-120. Measure 111 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a sixteenth-note triplet. Dynamics include *f*.

# E $\flat$ CLARINET.

1

*ff* Tempo I.

*ff*

*p* 3

*p* 4

*cresc.*

*meno mosso.*

*ff* *p* *dim.* *f* 3 3

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

1 4 1 Tempo I.

*p*

*molto cresc.*

*f* Andte

*ff* All<sup>o</sup> vivo.

*rit.* *ff*

SOLO B $\flat$  CLARINET.

# Martha.

## Overture.

FR. v. FLOTOW.

arr by M. C. Meyrelles.

U.S. Mil.

Bd. J'l.

And $\text{te}$  con moto.

6. *ff* *p*

Larghetto.

*p* *cresc.* *ff*

All $\text{o}$  vivace. *pp*

*rit.* *p* *ff*

meno mosso.

*p* *pp*

SOLO B $\flat$  CLARINET.

*p* *f* *p* *f* *Tempo I.* *p* *ff* *ff* *ff* *p* *3* *p* *3* *p* *4* *p* *ff* *p* *dim.* *1 2 3 4* *5 6* *meno mosso.* *f* *p* *3* *ff* *p* *ff* *p* *ff* *Tempo I.* *cresc.* *p* *pp* *p* *pp* *Andte molto cresc.* *f* *All<sup>o</sup> vivo.* *rit.* *ff*



**"MARTHA"**  
OVERTURE.

**2<sup>ND</sup> & 3<sup>RD</sup> B $\flat$  CLARINETS.**

FR. v. FLOTOW.  
arr. by M. C. Meyrelles.

U.S. Mil.  
Bd. Jt.

And<sup>te</sup> con moto.

6.

Larghetto.

All<sup>o</sup> vivace.

# 2ND & 3RD B $\flat$ CLARINETS.

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords and melodic lines with dynamics such as *p* and *ff*. The second staff includes a *Tempo I.* marking and dynamics like *ff*, *f*, *p*, and *f*. The third staff continues with *f* and *ff* dynamics. The fourth staff has a *ff* dynamic. The fifth staff includes a *p* dynamic and a four-measure rest. The sixth staff has a *p* dynamic and a four-measure rest. The seventh staff features a *cresc.* marking, *ff* dynamic, and a *dim.* marking. The eighth staff includes a *meno mosso.* marking, a three-measure rest, a *p* dynamic, and a four-measure rest. The ninth staff has *ff* and *p* dynamics. The tenth staff includes a *ff* dynamic and a *p* dynamic. The eleventh staff has a *pp* dynamic and a *pp* dynamic. The twelfth staff includes a *Tempo I.* marking and a *molto cresc.* marking. The thirteenth staff begins with an *Andte* marking, a *ff* dynamic, and a 9-measure rest. The final staff includes an *All $\acute{o}$  vivo.* marking, a *ff* dynamic, and a *rit.* marking.

**"MARTHA"**  
OVERTURE.

**BASSOON.**

FR. v. FLOTOW.  
arr. by M.C. Meyrelles.

U.S. Mil. Bd. J.  
Andte con moto.

6. *ff*

3 *Solo.* *p*

*Larghetto.* *p*

*rit.* *p*

*Allo vivace.* *p*

1 2 3 4 5 6 7 8

9 10 11 12

2 3 4 5 6

2 3 4 5 6 7

*ff* *p* *f* *p* *ff*

*ff* *ff*

*ff* *p* *pp*

# BASSOON.

*meno mosso.*

2 3 4 5 6 7 8 9 10 11 12

*f p f p f*

*p f p ff*

*ff*

*p p*

*ff*

*meno mosso.*

*ff*

*f p f*

*p p pp p pp*

*f*

*Andte*

*molto cresc. f*

*ff*

*rit.*

*Allo vivo.*

*ff*

# "MARTHA"

Soprano Saxophone.

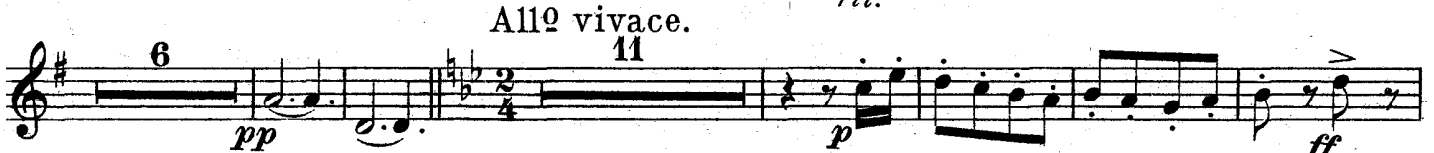
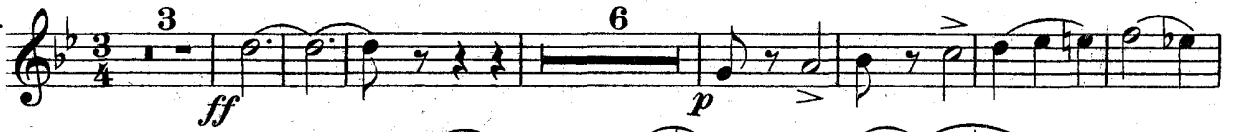
Overture.

F. v. FLOTOW.

United States  
Mil. Band Jour'l.

Andte con moto.

6.



Larghetto.

8

Allo vivace.

11

13

# Soprano Saxophone.

Meno mosso.

12 *p* *f*

1 *f* *f* *f* *f*

Tempo I.

*ff*

*p* *p*

3 *p* 4 *p*

*cresc.* *ff* *p*

Meno mosso.

3 *f* 8 *p* 4

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

Tempo I.

1 *p* 4 6 2 3 4 5 6 7 8 9 10 11 *p* *cresc. molto.*

Andte

12 13 14 15 16 *f* *ff*

Allo vivo.

*rit.* *ff*

# "MARTHA"

Alto Saxophone.

Overture.

F. v. FLOTOW.

United States  
Mil. Band Jour'l.

Andte con moto.

6.

Musical notation for measures 6-8. Measure 6 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first note is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 7 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 8 begins with a half note G4, followed by a quarter note F#4, and a quarter note E4. Dynamics include *ff* and *p*. There are accents and slurs over the notes.

Larghetto.

Musical notation for measures 9-11. Measure 9 starts with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 10 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 11 begins with a half note G4, followed by a quarter note F#4, and a quarter note E4. Dynamics include *p*, *ff*, and *rit.*. There are accents and slurs over the notes.

Allo vivace.

Musical notation for measures 12-13. Measure 12 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 13 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Dynamics include *p*, *f*, and *ff*. There are accents and slurs over the notes.

13

# Alto Saxophone.

Meno mosso.

12

1 1 1 1

Tempo I.

ff

3 3

7

Meno mosso.

cresc.

ff

3 8

4 1

Tempo I

f

1 1 4 10

p cresc molto.

Andte

4 5 6 7 8 9 10 11 12 9

ff

Allo vivo.

rit. 2/4



# "MARTHA"

Tenor Saxophone.

Overture.

E. v. FLOTOW.

United States  
Mil. Band Journl.

Andte con moto.

6.

Musical notation for measures 6-11. Measure 6 starts with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first measure is marked *ff*. Measures 7-11 are marked *p*. Measure 11 has a *pp* marking. There are dynamic markings *ff* and *p* throughout the section.

Larghetto.

Musical notation for measures 12-21. Measure 12 starts with a treble clef, a key signature of two sharps (D major), and a 9/8 time signature. The first measure is marked *p*. Measures 13-21 are marked *ff*. There is a *cresc.* marking in measure 18 and a *rit.* marking in measure 20. The section ends with a *pp* marking.

Allo vivo.

Musical notation for measures 22-33. Measure 22 starts with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. Measures 22-26 are marked *f*. Measures 27-33 are marked *p*. There are dynamic markings *f* and *p* throughout the section. Measure 33 is marked *ff*. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 are indicated above the notes in measures 22-32. Measure 33 is marked with the number 13.

# Tenor Saxophone.

Meno mosso.

12 *p* *f*

1 *f*

1 *ff* Tempo I.

3 *p*

3 *p*

7 *p*

*cresc.* *ff* *p*

Meno mosso.

3 8 4 *p*

1 *f* 1 *f* 1 *f*

Tempo I.

4 10 *p cresc. molto.* *f*

Andte

9/8 *ff*

*rit.*

Allo vivo.

*ff*

# "MARTHA"

Baritone Saxophone.

Overture.

F. v. FLOTOW.

United States  
Mil. Band Jour'n'l.

Andte con moto.

6.

Larghetto.

Allo vivace.

13

# Baritone Saxophone.

Meno mosso.

12

*p*

4

*f*

1

1

*f*

1

*f*

Tempo I.

*ff*

44

Meno mosso.

*ff*

*p*

*f*

3

8

4

*p*

*f*

1

1

1

Tempo I.

4

2 3 4 5 6 7 8

*p cresc.*

9 10 11 12 13 14 15 16 17 18 19 20 21 22

*cresc molto.*

*f*

Andte

*ff*

Allo vivo.

*ff*

2 „MARTHA“  
OVERTURE.

**E<sub>b</sub> CORNET.**  
(CONDUCTOR.)

FR.v. FLOTOW.  
arr by M.C. Meyrelles.

U.S.Mil.

Bd. 7<sup>1</sup>. Andte con moto.

Alto.  
ff ff p p

Larghetto. Alto or Bar.  
p p

cresc. Bar. ff

rit. Alto vivace.  
p

ff p ff ff

ff

meno mosso.  
p pp p p

f p ff p f p

# E $\flat$ CORNET.

(CONDUCTOR.)

*Tempo I.*

*f* *p* *ff* *pp* *p* *pp* *p* *meno mosso.* *Drum.* *ff* *dim.* *p* *p* *f* *p* *p* *pp* *p* *Tempo I.* *pp* *Andte* *ff* *All<sup>o</sup> vivo.* *rit.*

The musical score is written for E-flat Cornet (Conductor) and consists of 12 staves. It begins with a *Tempo I.* marking. The first staff starts with a forte (*f*) dynamic, followed by piano (*p*) and fortissimo (*ff*). The second staff continues with *ff* and piano (*p*). The third staff features piano (*p*) and pianissimo (*pp*). The fourth staff has piano (*p*) and pianissimo (*pp*). The fifth staff includes piano (*p*) and pianissimo (*pp*). The sixth staff is marked *meno mosso.* and includes a drum part (*Drum.*), fortissimo (*ff*), and a decrescendo (*dim.*). The seventh staff has piano (*p*) and fortissimo (*f*). The eighth staff features piano (*p*) and fortissimo (*f*). The ninth staff includes piano (*p*) and pianissimo (*pp*). The tenth staff is marked *Tempo I.* and includes piano (*pp*). The eleventh staff is marked *Andte* and includes fortissimo (*ff*). The twelfth staff is marked *All<sup>o</sup> vivo.* and includes fortissimo (*ff*) and a ritardando (*rit.*).

2 "MARTHA"  
OVERTURE.

SOLO B<sup>b</sup> CORNET.  
(CONDUCTOR.)

FR. v. FLÖTOW.  
arr. by M. C. Meyrelles.

Andte con moto.

Attos.

*ff* *ff* *p*

*p*

Basse. Solo.

Larghetto. Alto or Bar.

*p* *p*

Tutti.

*cresc.* *ff*

*ff rit.* *Alto.* *pp Bar.*

Allo vivace.

*p* *p* *f* *p* *f* *p* *f* *ff*

*ff* *p*

*pp* 2 3 4 5 6 *meno mosso.* *p*

Dr. *p*

# SOLO B $\flat$ CORNET. (CONDUCTOR.)



# 1ST B<sup>b</sup> CORNET.

*Solo.* *Tempo I.*

*f* *p* *f* *ff*

*ff*

*p* *p* *p* *3*

*p* *3* *p* *4* *p*

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

*meno mosso.* *3* *p* *p* *p*

*f* *p*

*Tempo I<sub>8</sub>*

*pp* *pp* *p*

*molto cresc.* *f*

*Andte* *ff*

*All<sup>o</sup> vivo.* *rit.* *ff*

**"MARTHA"**  
OVERTURE.

**1<sup>ST</sup> B<sup>b</sup> CORNET.**

FR. v. FLOTOW.

arr. by M. C. Meyrelles.

U.S. Mil. *Andte con moto.*

Bd. J'l.

6. *ff* *Alto.* *Solo.*

*p* *Larghetto.*

*ff*

*ffrit.*

*Allo vivace.*

*p* *f* *p* *ff* *p*

*ff* *ff* *ff*

*pp* *meno mosso.*

*p* *Solo.* *f* *p* *f* *Solo.* *p*

# "MARTHA" OVERTURE.

## 2<sup>ND</sup> & 3<sup>D</sup> B<sub>b</sub> CORNETS.

U.S. Mil.  
Bd. Jt.

FR. v. FLOTOW.  
arr by M.C. Meyrelles.

6. And<sup>te</sup> con moto.

3 6 SOLO. *ff* *p*

Larghetto. *p*

*pp* *cresc* *ff*

8 *rit.*

All<sup>o</sup> vivace.

2 3 4 5 6 7 8 9 10 11 *p* *ff* *p*

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

*p* *f* *ff*

*p* *pp* *meno mosso* 3

# 2<sup>ND</sup> & 3<sup>D</sup> B<sup>b</sup> CORNETS.

1 2 3 4 5 6 7

*p*

*f* *p* *f* *p* *ff* *Tempo I.*

*ff*

*p*

4 *p* *p* *p*

*cresc.* *ff* *p*

*meno mosso. 3* *f* *p*

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

*Alto.* *Tempo I 8* *pp* *pp* *p*

*crescendo.* *f*

*Andte* *ff* *rit.* *Allo vivo.*

2<sup>d</sup> "MARTHA"  
OVERTURE

1<sup>ST</sup> E<sub>b</sub> ALTO.

U.S. Mil.

FR. v. FLOTOW.  
arr by M. C. Meyrelles.

Bd. J<sub>1</sub>. Andte con moto.

6.

*ff* *p* *ff*

2<sup>d</sup> Cor. *p*

*pp*

Larghetto. SOLO. *p*

*ff*

*rit.* *pp*

All<sup>o</sup> vivace. 2 3 4 5 6 7 8 9 10 11

*pp* *p*

2 3 4 5 6 7

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

*ff* *ff*

2 3 4 5 6 7 2 3

*p* *pp*

4 5 6 *meno mosso.* 2 3 4 5 6 7 8 9 10 11 12 *p* *pp*

Carl Fischer New York.

1ST E $\flat$  ALTO.

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

*f* *p* *f* *p* *ff*

*ff*

*p*

*p* *3*

*p* *3* *7 SO LO.*

*ff*

*p* *dim.* *f* *p* *meno mosso.* *2*

*f* *p*

*f* *p*

*p* *pp* *pp*

*pp*

*molto cresc.* *f*

*Andte* *ff* *rit.*

*Allo vivo.* *ff*

2 "MARTHA"  
OVERTURE.

2ND E♭ ALTO.

FR. V. FLOTOW.  
arr by M. C. Meyrelles.

U.S. Mil.

Bd. J.

Andte con moto.

6. Musical staff with notes and dynamics: *ff*, *ff*, *p*

 Musical staff with notes and dynamics: *p*

Larghetto. Musical staff with notes and dynamics: *p*

 Musical staff with notes and dynamics: *p* Musical staff with notes and dynamics: *pp*, *cresc.*, *ff*

rit. Musical staff with notes and dynamics: *pp*, *p*

All<sup>o</sup> vivace. Musical staff with notes and dynamics: *pp*

 Musical staff with notes and dynamics: *f*, *p*, *f* Musical staff with notes and dynamics: *p*, *ff*, *ff* Musical staff with notes and dynamics: *ff*, *f*, *p* Musical staff with notes and dynamics: *pp*

meno mosso. Musical staff with notes and dynamics: *p*

2ND E $\flat$  ALTO.

*p* *f* *p* *f* *p* *ff*

*pp* *p* *pp*

*pp*

*f* *p* *f* *p* *meno mosso.*

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

*f* *ff* *Andte*

*rit.* *Allò vivo.* *ff*



"MARTHA"  
OVERTURE.

1ST B $\flat$  TENOR  $\text{\textcircled{f}}$

FR. v. FLOTOW.  
arr. by M. C. Meyrelles.

U.S. M $\acute{e}$ l.  
3d. J $\acute{e}$ .

And $\acute{e}$  con moto.

6.  $\text{\textcircled{f}}$   $p$

3  $p$

1  $p$

Larghetto.

8  $p$   $pp$

$ff$

$rit.$

All $\acute{o}$  vivace.

$pp$  3 14  $p$

15  $f$   $p$   $f$   $p$   $f$

$ff$

2 3 4 5 6 7  $pp$

meno mosso.

2 3 4 5 6 7  $pp$   $p$

# 1ST B, TENOR

*Tempo I.*

*Tempo I.*

*Andte*

*Allo vivo.*

# "MARTHA" OVERTURE.

## 2ND B $\flat$ TENOR

FR. v. FLOTOW.  
arr. by M.C. Meyrelles.

U.S. Mil.  
Bd. J'.

6. *Andte con moto.*  
*ff* *p*

17  
*Larghetto.*  
*pp*  
*p* *cresc.*

*ff* *pp*

3 *All<sup>o</sup> vivace.* 15  
14 *p* *ff*

*p* *ff* *p* *f* *ff*

13

*meno mosso.* *ff* 2 3 4 5 6 7 8 *f*

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

*ff*

*ff* 4 4 4 *pp* *pp* *pp*

18 *meno mosso.* 2 3 4 5 6 7 8 9 *p* 3

2 3 4 5 6 7 8

1 29 *f* *cresc.*

*Andte*  
*ff*

*All<sup>o</sup> vivo.*  
*ff*

# "MARTHA"

## OVERTURE.

### 1<sup>ST</sup> TROMBONE.

U.S. Mtl.  
Ed. J'l.

And<sup>te</sup> con moto.

FR. v. FLOTOW.  
arr. by M.C. Meyrelles.

6. *ff* *p*

3 *p*

1 *p*

Larghetto.

8 *pp*

*ff*

*rit.*

*pp* *p* **All<sup>o</sup> vivace.** 14

15 *f* *p* *f* *p* *f*

*ff*

2 3 4 5 6 7 *p*

*pp* **meno mosso.** 2 3 4 5 6 7

# 1ST TROMBONE.

1

1

1

5

4 4 18

*meno mosso.*  
2 3 4 5

f

1 12 5

f

ff

rit.

Allo vivo.

2 3 4 5 6

# „MARTHA“ OVERTURE.

## 2ND TROMBONE.

FR. v. FLOTOW.  
arr by M. C. Meyrelles.

U.S. Mil. Bd. J. v.  
Andte con moto.

6. *ff* *p* *Larghetto.* 8

*pp* *p* *cresc.*

*ff* *rit.* *Allo vivace.* *pp* 15

*ff* *p* *ff* *p* *f* *ff* *meno* 13 4

*mosso.* 2 3 4 5 6 7 8 *ff*

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

*ff* 5 4 4 18

*pp* *pp* *meno mosso.* *pp* 2 3 4 5 6 7 8 *ff*

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

12 17 *Andte* *f* *f*

*f* *cresc.* *ff*

*Allo vivo.* *ff*

# "MARTHA"

3<sup>rd</sup> Trombone.

Overture.

F. v. FLOTOW.

United States  
Mil. Band Jour'l.

Andte con moto.

6.

ff > p >

pp p

cresc. ff

rit. pp

Allo vivace. f > p > f > p > f >

ff 1 2 13

### 3<sup>rd</sup> Trombone.

Meno mosso.

4 2 3 4 5 6 7

Tempo I.

Meno mosso.

Tempo I.

Andte

Allo vivo.



# 2. "MARTHA" OVERTURE.

## BARITONE

FR. v. FLOTOW.  
arr by M.C. Meyrelles.

U.S. Mil.

Bd. 7'. Andte con moto.

6. *ff* *pp* *SOLO.*

*p* *Larghetto. Solo Alto.* *p*

*pp* *p*

*Bar.* *cresc.* *ff*

*Alto.* *rit.* *Bar.*

*Allo vivace.* *p*

*p* *f*

*p* *f*

*p* *pp*

*meno mosso.* *p* *pp*

*f* *p*

# BARITONE

*f* *1.* *f* *p* *f*

*p* *f* *Tempo I*

*ff* *ff* *5*

*pp* *pp* *pp* *4* *4* *2*

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

*meno mosso.* *pp* *f* *p* *p* *2* *3* *4* *5* *6* *7*

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

*Tempo I. p*

*Andte* *f*

*ff* *rit.* *Allo vivo.*

# 2 "MARTHA" OVERTURE.

## BARITONE.

United States

Mil. Bd. Jt. Andte con moto.

FR. v. FLOTOW.

arr. by M.C. Meyrelles.

6. *ff* *pp* *Solo.* *Larghetto.* *Solo Alto.* *pp* *Bar.* *cresc.* *ff* *rit.* *p* *Bar.* *Allò vivace.* *p* *f* *p* *f* *f* *p* *meno mosso.* *pp* *p*

# BARITONE.

*f* *p* *f* *p* *f* *ff* *Tempo I.*

*pp* *pp* *pp* *p* *ff* *p dim.*

*meno mosso.* *f* *p* *p*

*f*

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

*Tempo I.* *pp*

*molto cresc.* *Andte* *f*

*ff* *Allo vivo.*

*rit.*

E♭ BASSES.

# Martha.

## Overture.

U.S. Mil.

Bd. 71.

FR. v. FLOTOW.  
arr by M. C. Meyrelles.

6. Andte con moto.

ff p

p

Larghetto.

pp

pp cresc. ff

rit. pp

Allo vivace. p

ff p

ff p f p f

f f

p pp

meno mosso.

Carl Fischer, New York.

# E♭ BASSES.

2 3 4 5 6 7

*p*

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

Tempo I.

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

*p*

2 3

4 5 6 7

*ff* *p* *f* *p*

*meno mosso* *cresc.*

2 3 4 5 6 7

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

*Tempo I* *cresc.*

16 17 18 19 20 *p* 21 22

*Andte* *molto cresc.* *ff*

All<sup>o</sup> vivo.

*ff*

# "MARTHA"

B $\flat$  Bass.

Overture.

F.v. FLOTOW.

United States  
Mil. Band Jour'l.

Andte con moto.

6.

Musical notation for measures 6-9. Measure 6 starts with a *ff* dynamic. Measure 9 ends with a *p* dynamic. The notation includes eighth and quarter notes with various articulations.

Larghetto. 8

Musical notation for measures 8-15. Measure 8 starts with a *pp* dynamic. Measure 10 has a *p* dynamic. Measure 12 has a *ff* dynamic. Measure 14 has a *pp* dynamic. Measure 15 has a *cresc.* marking. The notation includes quarter notes, eighth notes, and rests.

Allo vivace.

Musical notation for measures 13-15. Measure 13 starts with a *f* dynamic. Measure 14 has a *f* dynamic. Measure 15 has a *f* dynamic. The notation includes eighth and quarter notes with various articulations.

B<sup>b</sup> Bass.

Meno mosso.

4 2 3 4 5 6 7  
p

4 1  
f

1 1 1  
f

Tempo I.

ff

ff

5  
pp

3 3  
pp

18  
ff p

Meno mosso.

3 8 4  
f p

1 12  
f

Tempo I.

6 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
p f

Andte

cresc molto.

9 8  
ff

rit.

All<sup>o</sup> vivo.

ff



**„MARTHA“  
OVERTURE.**

**SMALL DRUM.**

FR. v. FLOTOW.

arr by M. C. Meyrelles.

U. S. Mil.

Bd. J. i. Andte con moto.

Larghetto.

6. *ff* 3 31 20 2 3 4 5 6

*rit.* 8 31 *ff* *f*

*f* 1 2 *ff* *ff*

2 13 *meno mosso.* *SOLO.* 2 3 4 5 6 7 8 *p*

9 10 11 12 *p* *f*

1 1 1 1 *f* *f* *f* *ff* 2 3 4

5 6 7 8 8 44 *meno mosso.* *ff* *ff* 9

*p* 2 3 4 5 6 7 8 9 10 11 *p*

1 12 *f* *f*

*TEMPO I* 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 *molto cresc.* *f*

20 21 22 *Andte* 1 2 3 4 5 6 *ff* *rit.*

*Allo vivo.* 2 3 4 5 6 *ff*

Carl Fischer New York.

**"MARTHA"**  
OVERTURE.

**BASS DRUM.**

FR. v. FLOTOW.

arr. by M. C. Meyrelles.

U.S. Mil. Andte con moto.

Bd. Fl.

Larghetto.

6. *f* 3 31 20 2 3 4 5 6

*rit.* *pp* *ff* *Allo vivace.* 5 31 3

*f* 2 1 2

*p* 4 *p* *f* *f* 25

*f* 1 *f* 1 *Tempo I.* 8

*ff* 44 *ff* *dim.*

*meno mosso.* 3 8 4 *p*

*f* 1 12 *Tempo I.* 13 *p molto cresc.* 4 5 6

*Andte* 1 2 3 4 5 6 *f* *rit.*

*Allo vivo.* *ff*