

With affection and gratitude to Herbert L. Carter and the East Carolina College Symphonic Band

# Geometrics in Sound, Op. 29

MARTIN MAILMAN (1932–2000)

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## INSTRUMENTATION

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1 Conductor	3 B $\flat$ Bass Clarinet and B $\flat$ Contrabass Clarinet	2 Baritone
6 C Piccolo and Flute		1 Baritone Treble Clef
1 D $\flat$ Piccolo	3 E $\flat$ Alto Saxophone	4 Basses (Tuba)
2 Oboe	1 B $\flat$ Tenor Saxophone	1 String Bass
1 English Horn	1 E $\flat$ Baritone Saxophone	1 Optional Piano
2 Bassoon	4 1st and 2nd B $\flat$ Trumpet (or Cornet)	1 Timpani
1 E $\flat$ Soprano Clarinet	4 3rd and 4th B $\flat$ Trumpet (or Cornet)	2 Percussion 1 (Snare Drum, Bass Drum)
3 1st B $\flat$ Clarinet	2 1st and 2nd F Horn	5 Percussion 2 (Gong, Cymbals, Glockenspiel, Xylophone, Triangle)
3 2nd B $\flat$ Clarinet	2 3rd and 4th F Horn	
3 3rd B $\flat$ Clarinet	4 1st and 2nd Trombone	
	3 3rd Trombone	

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## ABOUT THE COMPOSER

Dr. Martin Mailman (1932–2000) was Composer in Residence and Regents Professor of Music at the University of North Texas, Denton, Texas. A composition student of Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson, he received his B.M., M.M. and Ph.D. degrees from the Eastman School of Music, Rochester, New York. He was among the first of contemporary American composers chosen in 1959 to participate in The Young Composers Projects sponsored by the Ford Foundation and the National Music Council. Dr. Mailman received numerous awards among which include two American Bandmasters Association/Ostwald prizes for composition, the National Band Association/Band Makers Company prize for composition, the Edward Benjamin Award, Composer of the Year by the Texas Music Teachers Association, and the 1982 Queen Marie-Jose Prize for composition. His works include chamber music, band, choral and orchestral music; film scores, television music, an opera and requiem for chorus, orchestra and soloist.

As a frequently sought-after clinician and teacher, Dr. Mailman served as guest conductor-composer at more than ninety colleges and universities across the United States and Europe. In November 2000, the University of North Texas Board of Regents awarded Emeritus status to Dr. Mailman posthumously.

Some of his many works for band include *Concertino for Trumpet and Band, Op. 31*; *Liturgical Music for Band, Op. 33*; *A Simple Ceremony: In Memoriam John Barnes Chance, Op. 53*; *Night Vigil, Op. 66*; *Exaltations, Op. 67*; *The Jewel of the Crown, Op. 78*; *For precious friends hid in death's dateless night, Op. 80*; *Toward the Second Century, Op. 82*; *Concertino for Clarinet and Band, Op. 83*; *Bouquets, Op. 87*; *Concerto for Wind Orchestra (Variations), Op. 89*; *Secular Litanies, Op. 90*; and *Pledges, Op. 98*.

Additional information on Martin Mailman can be found at [www.martinmailman.com](http://www.martinmailman.com).

## ABOUT THE PIECE

*Geometrics in Sound, Opus 29* is the second in Mailman's series of concert band compositions exploring and developing musical motifs by use of frequent shifts in metric patterns and extensively varying the major themes. This is a characteristic composition approach Mailman developed in many of his concert band compositions; particularly the five works in his *Geometrics* series. Composed without a key signature, subtitled, *Geometrics No. 2*, the work is dedicated to Herbert L. Carter and the East Carolina College Symphonic Band for which he served as long-time and universally respected conductor and teacher.

Composed in 1962, *Geometrics in Sound, Op 29* was created in the most prolific period of Mailman's compositional contributions. He remained active as an acclaimed creative and respected composer from the early 50's to 1999, the year prior to his death; however, published works created during the 60's represent more than a third of his published works that spanned nearly half a century, and the clear majority of his works are for concert band alone.

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Playing time: 5 minutes

With affection and gratitude to Herbert L. Carter  
and the East Carolina College Symphonic Band

SCORE

# GEOMETRICS IN SOUND

MARTIN MAILMAN

Opus 29

$\text{♩} = 72$

Score for **GEOMETRICS IN SOUND** by Martin Mailman, Opus 29. The score is in 4/4 time with a tempo of  $\text{♩} = 72$ . The instrumentation includes Picc. & Fls., Obs., E. Hn., Eb Cl., Bb Clarinets (1st, 2nd, 3rd), Bb B. Cl. / Bb C. B. Cl., Bsns., Saxophones (Eb Alto, Bb Ten., Eb Bar.), Bb Trumpets / (or Bb Cornets) (1st & 2nd, 3rd & 4th), F Horns (1st & 2nd, 3rd & 4th), Bar., Trombones (1st & 2nd, 3rd), Basses (pizz.), Strg. B., Piano, Timp., and Perc. (Bdr. Gong). The score features a large red watermark reading "Preview Only - Requires Purchase" diagonally across the page.

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Soli Picc. *mp*

Soli *mp*

Soli *mp*

*Al. Sax., E. Hn.*

Picc. & Fls.

Obs.

E. Hn.

Eb Cl.

Bb Clarinets  
1st  
2nd  
3rd

Bb B. Cl.  
Bb C. B. Cl.

Bsns.

Saxophones  
Eb Alto  
Bb Ten.  
Eb Bar.

Bb Trumpets  
(or Bb Cornets)  
1st & 2nd  
3rd & 4th

F Horns  
1st & 2nd  
3rd & 4th

Bar.

Trombones  
1st & 2nd  
3rd

Basses

Strg. B.

Piano

Timp.

Perc.

\* Grace notes always on beat.

The musical score is for page 3 and includes the following parts:

- Picc. & Fls.**: Piccolo and Flutes
- Obs.**: Oboes
- E. Hn.**: English Horn
- Eb Cl.**: Eb Clarinet
- Bb Clarinets**: 1st, 2nd, and 3rd
- Bb B. Cl.**: Bb Bass Clarinet
- Bsns.**: Bassoons (8va *bassa*, *abassa*)
- Saxophones**: Eb Alto, Bb Tenor, and Eb Baritone
- Bb Trumpets (or Bb Cornets)**: 1st & 2nd, 3rd & 4th
- F Horns**: 1st & 2nd, 3rd & 4th
- Trombones**: 1st & 2nd, 3rd
- Basses**
- Strg. B.**: String Bass
- Piano**
- Timp.**: Timpani
- Perc.**: Percussion

Performance markings include dynamics such as *mf*, *mp*, *p*, and *pp*, as well as tempo and articulation instructions like *poco cresc.*, *muted*, *arco*, and *pizz.*



poco rit.

a tempo

♩ = ♩ throughout

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ B. Cl.  
B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

B♭ Trumpets

(or B♭ Cornets)

1st & 2nd

3rd & 4th

F Horns

1st & 2nd

3rd & 4th

Bar.

Trombones

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

The musical score is arranged in a standard orchestral layout. It includes parts for Piccolo and Flutes, Oboe, English Horn, E-flat Clarinet, B-flat Clarinets (1st, 2nd, and 3rd), B-flat Bass Clarinet and Contrabass Clarinet, Bassoons, E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, B-flat Trumpets (or B-flat Cornets) in 1st & 2nd and 3rd & 4th positions, F Horns in 1st & 2nd and 3rd & 4th positions, Trombone Baritone, Trombones in 1st & 2nd and 3rd positions, Basses, String Bass, Piano, Timpani, and Percussion. The score features various musical notations such as notes, rests, dynamics (p, mp, mf, pp), and performance instructions like 'poco rit.' and 'a tempo'. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

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Picc. & Fls.

Obs. 1, Solo *mf*

E. Hn.

E♭ Cl.

B♭ Clarinets 1st, 2nd, 3rd

B♭ B. Cl. / B♭ C. B. Cl.

Bsns. *mf*

Saxophones E♭ Alto, B♭ Ten., E♭ Bar.

B♭ Trumpets (or B♭ Cornets) 1st & 2nd, 3rd & 4th

F Horns 1st & 2nd, 3rd & 4th

Bar.

Trombones 1st & 2nd (Muted I, *mp*), 3rd

Basses

Strg. B.

Piano

Timp. *Red.*, *sim.*

Perc. (G.I. sp.)

Fls. Solo *mf*

*f* tutti

Op. Cl. *mf*







Picc. & Fls.

Obs.

E. Hn.

Eb Cl.

1st

2nd

3rd

Bb Clarinets

Bb B. Cl.

Bb C. B. Cl.

Bsns.

Eb Alto

Bb Ten.

Eb Bar.

Saxophones

Bb Trumpets (or Bb Cornets)

1st & 2nd

3rd & 4th

F Horns

1st & 2nd

3rd & 4th

Bar.

Trombones

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

*Soli*

*mf*

*f*

*ff*

*pp*

*poco*

*Xyl.*

*Sub.*

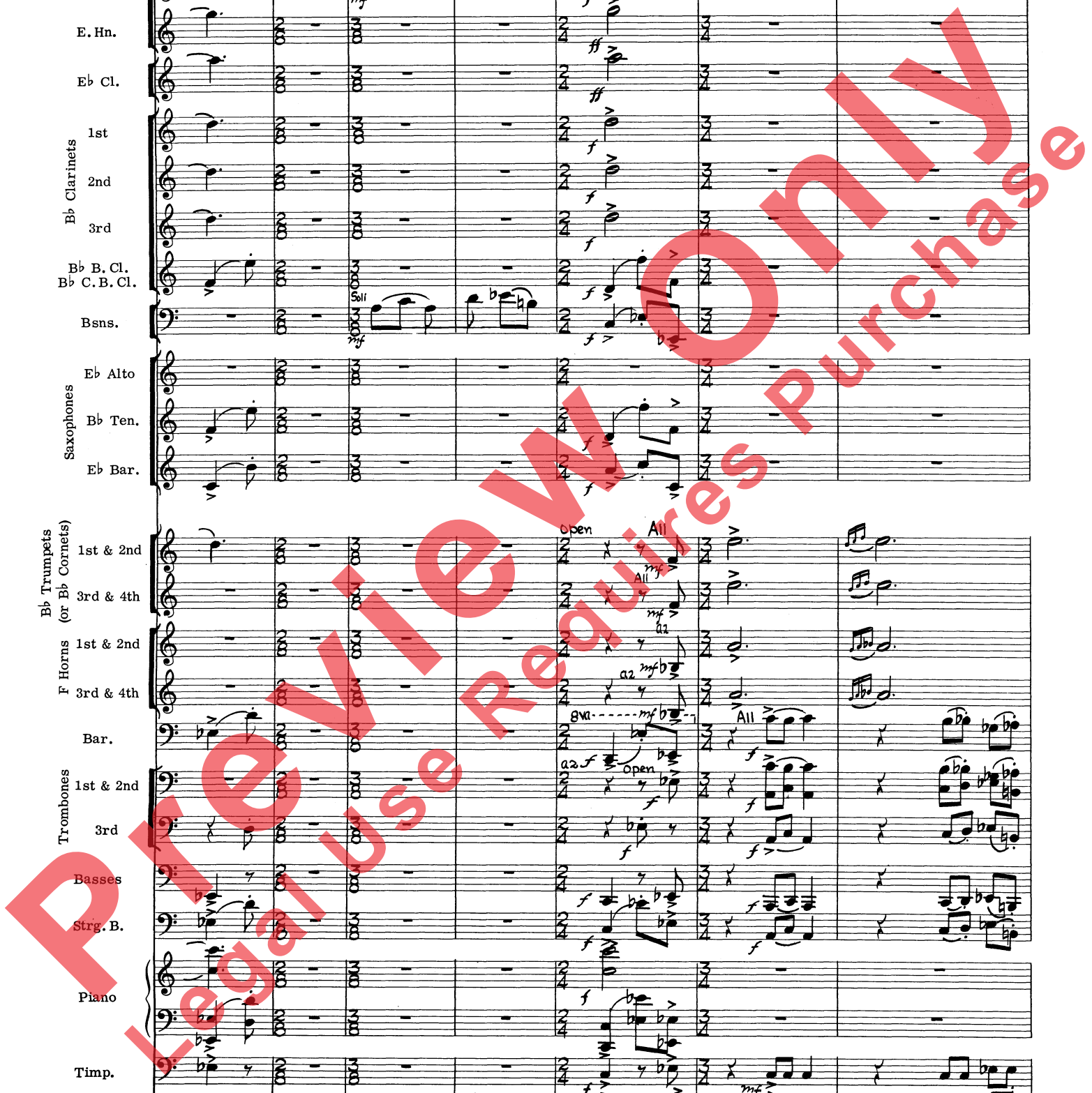
*(22)*



This musical score page includes parts for the following instruments:

- Picc. & Fls.
- Obs.
- E. Hn.
- Eb Cl.
- Bb Clarinets (1st, 2nd, 3rd)
- Bb B. Cl.
- Bb C. B. Cl.
- Bsns.
- Saxophones (Eb Alto, Bb Ten., Eb Bar.)
- Bb Trumpets (or Bb Cornets) (1st & 2nd, 3rd & 4th)
- F Horns (1st & 2nd, 3rd & 4th, Bar.)
- Trombones (1st & 2nd, 3rd)
- Basses
- Strg. B.
- Piano
- Timp.
- Perc.

Key performance markings include dynamics such as *f*, *mf*, *mfz*, and *pp*. Specific instructions include *Soli* for the Oboe, *open* for the Trombones, and *ppoco* for the Percussion. The score is written in 4/4 time.



Picc. & Fls.  
Obs.  
E. Hn.  
Eb Cl.  
1st  
2nd  
3rd  
Bb Clarinets  
Bb B. Cl.  
Bb C. B. Cl.  
Bsns.  
Eb Alto  
Bb Ten.  
Eb Bar.  
Saxophones  
Bb Trumpets  
(or Bb Cornets)  
1st & 2nd  
3rd & 4th  
F Horns  
1st & 2nd  
3rd & 4th  
Bar.  
Trombones  
1st & 2nd  
3rd  
Basses  
Strg. B.  
Piano  
Timp.  
Perc.

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Picc. 6

Picc. & Fls.

Obs.

E. Hn.

E $\flat$  Cl.

1st

2nd

3rd

B $\flat$  B. Cl.

B $\flat$  C. B. Cl.

Bsns.

E $\flat$  Alto

B $\flat$  Ten.

E $\flat$  Bar.

B $\flat$  Trumpets  
(or B $\flat$  Cornets)

1st & 2nd

3rd & 4th

F Horns

1st & 2nd

3rd & 4th

Bar.

Trombones

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

*cresc.*

*f*

*mf*

*8va*

*7va*

*mf*

*B. Cl.*

*C.B. Cl.*

*a2*

*Picc. 6*

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**Picc. & Fls.**  
*poco cresc.*

**Obs.**  
*poco cresc.*

**E. Hn.**  
*poco cresc.*

**Eb Cl.**  
*poco cresc.*

**1st Bb Clarinets**  
*poco cresc.*

**2nd Bb Clarinets**  
*poco cresc.*

**3rd Bb Clarinets**  
*poco cresc.*

**Bb B. Cl.**  
*poco cresc.*

**Bb C. B. Cl.**  
*poco cresc.*

**Bsns.**  
*poco cresc.*

**Saxophones**  
*poco cresc.*

**Eb Alto**  
*poco cresc.*

**Bb Ten.**  
*poco cresc.*

**Eb Bar.**  
*poco cresc.*

**Bb Trumpets (or Bb Cornets)**  
1st & 2nd  
3rd & 4th  
*Muted*  
*p no cresc.*

**F Horns**  
1st & 2nd  
3rd & 4th  
*Muted*  
*p no cresc.*

**Bar.**

**Trombones**  
1st & 2nd  
3rd

**Basses**

**Strg. B.**  
*Dizz.*

**Piano**  
*poco cresc.*  
*mf*

**Timp.**  
*mp*

**Perc.**  
*Trgl.*  
*mf*

**Annotations:**  
*Soli*  
*C.B. Cl.*  
*mf*

Picc. & Fls. *Fls.* *Add. Picc.*

Obs. *1. Solo* *mf* *Tutti*

E. Hn.

E♭ Cl.

B♭ Clarinets  
1st  
2nd  
3rd

B♭ B. Cl.  
B♭ C. B. Cl.

Bsns.

Saxophones  
E♭ Alto  
B♭ Ten.  
E♭ Bar.

B♭ Trumpets  
(or B♭ Cornets)  
1st & 2nd  
3rd & 4th

F Horns  
1st & 2nd  
3rd & 4th  
Bar.

Trombones  
1st & 2nd *Muted* *mp*  
3rd

Basses

Strg. B.

Piano

Timp.

Perc.

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Picc. & Fls.  
Obs.  
E. Hn.  
Eb Cl.  
1st  
2nd  
3rd  
Bb B. Cl.  
Bb C. B. Cl.  
Bsns.  
Eb Alto  
Bb Ten.  
Eb Bar.  
Saxophones  
Bb Trumpets (or Bb Cornets)  
1st & 2nd  
3rd & 4th  
F Horns  
1st & 2nd  
3rd & 4th  
Bar.  
Trombones  
1st & 2nd  
3rd  
Basses  
Strg. B.  
Piano  
Timp.  
Perc.

Open Solo  
cresc.  
8va-  
8va-

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87

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

E♭ B. Cl.  
B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

B♭ Trumpets  
(or B♭ Cornets)

1st & 2nd

3rd & 4th

F Horns

1st & 2nd

3rd & 4th

Bar.

Trombones

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

Open

Soli, unis.

mf

Open

Soli

mp

8va

Poco

sub.

mp

sub.



Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ B. Cl.

B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

Saxophones

B♭ Trumpets

(or E♭ Cornets)

1st & 2nd

3rd & 4th

F Horns

1st & 2nd

3rd & 4th

Bar.

Trombones

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

Picc. & Fls.  
Obs.  
E. Hn.  
Eb Cl.  
1st  
2nd  
3rd  
Bb Clarinets  
Bb B. Cl.  
Bb C. B. Cl.  
Bsns.  
Eb Alto  
Bb Ten.  
Eb Bar.  
Saxophones  
Bb Trumpets  
(or Bb Cornets)  
1st & 2nd  
3rd & 4th  
F Horns  
1st & 2nd  
3rd & 4th  
Bar.  
Trombones  
1st & 2nd  
3rd  
Basses  
Strg. B.  
Piano  
Timp.  
Perc.

Picc. & Fls.  
Obs.  
E. Hn.  
Eb Cl.  
1st  
2nd  
3rd  
Bb Clarinets  
Bb B. Cl.  
Bb C. B. Cl.  
Bsns.  
Eb Alto  
Bb Ten.  
Eb Bar.  
Saxophones  
Bb Trumpets  
(or Bb Cornets)  
1st & 2nd  
3rd & 4th  
F Horns  
1st & 2nd  
3rd & 4th  
Bar.  
Trombones  
1st & 2nd  
3rd  
Basses  
Strg. B.  
Piano  
Timp.  
Perc.

unis.

cresc.

Susp. Cym.

Picc. & Fls.  
Obs.  
E. Hn.  
Eb Cl.  
1st  
2nd  
3rd  
Bb B. Cl.  
Bb C. B. Cl.  
Bsns.  
Eb Alto  
Bb Ten.  
Eb Bar.  
Bb Trumpets  
(or Bb Cornets)  
1st & 2nd  
3rd & 4th  
1st & 2nd  
3rd & 4th  
Bar.  
Trombones  
1st & 2nd  
3rd  
Basses  
Strg. B.  
Piano  
Timp.  
Perc.

*molto cresc.*  
*cresc.*  
*ff*  
*choke*  
*fp*

Picc. & Fls. poco rit. a tempo

Obs. poco rit. a tempo

E. Hn. poco rit. a tempo pp

Eb Cl. poco rit. a tempo

1st Bb Clarinets poco rit. a tempo pp

2nd Bb Clarinets poco rit. a tempo pp

3rd Bb Clarinets poco rit. a tempo pp

Bb B. Cl. poco rit. a tempo mp

Bb C. B. Cl. poco rit. a tempo mp

Bsns. poco rit. a tempo mf

Eb Alto poco rit. a tempo Solo mf

Bb Ten. poco rit. a tempo mp

Eb Bar. poco rit. a tempo mp

Bb Trumpets (or Bb Cornets) 1st & 2nd poco rit. a tempo p

3rd & 4th Bb Trumpets (or Bb Cornets) poco rit. a tempo p

1st & 2nd F Horns poco rit. a tempo pp

3rd & 4th F Horns poco rit. a tempo pp

Bar. poco rit. a tempo

1st & 2nd Trombones poco rit. a tempo p

3rd Trombone poco rit. a tempo p

Basses poco rit. a tempo

Strg. B. poco rit. a tempo pizz. (a) mp

Piano poco rit. a tempo swa bassa sempre mf mp

Timp. poco rit. a tempo mp

Perc. poco rit. a tempo mp

gong a tempo pp

Picc. & Fls.

Obs.

E. Hn. *Soli*  
*mf*

E♭ Cl.

1st

2nd

3rd

B♭ B. Cl.  
B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

B♭ Trumpets  
(or B♭ Cornets)

1st & 2nd

3rd & 4th

F Horns

1st & 2nd

3rd & 4th

Bar.

Trombones

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

*ovabassa*

*pp*

*Muted*

*mp*

*mp*

*mp*

*bd.*

*arco*

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st  
B♭ Clarinets

2nd

3rd

B♭ B. Cl.  
B♭ C. B. Cl.

Bsns.

E♭ Alto  
Saxophones

B♭ Ten.

E♭ Bar.

1st & 2nd  
E♭ Trumpets (or B♭ Cornets)

3rd & 4th

1st & 2nd  
F Horns

3rd & 4th

Bar.

1st & 2nd  
Trombones

3rd

Basses

Strg. B.

Piano

Timp.

Perc.