



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

Geometrics in Sound, Op. 29

MARTIN MAILMAN (1932–2000)

INSTRUMENTATION

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

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.

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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and the East Carolina College Symphonic Band*

GEOMETRICS IN SOUND

♩ = 72

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ Clarinets

B♭ B. Cl.
B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

Saxophones

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.

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* Grace notes always on beat.

Picc. & Fls. *Fl. & Picc.*

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ Clarinets

B♭ B. Cl.

B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

Saxophones

1st & 2nd

3rd & 4th

1st & 2nd

3rd & 4th

Bar.

F Horns

1st & 2nd

3rd

Trombones

Basses

Strg. B.

Piano

Timp.

Perc.

8va bassa

poco cresc.

mp

mf

p

arco

pizz.

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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.

8va bassa

mf

cresc.

mf

Open a2

8va

mf

unis.

mf

Susp. Cym.

Soft stick

cresc.

Picc. & Fls.
 Obs.
 E. Hn.
 Eb Cl.
 1st
 2nd
 3rd
 Bb B. Cl.
 Bb C.B. Cl.
 Bsns.
 Eb Alto
 Bb Ten.
 Eb Bar.
 1st & 2nd
 3rd & 4th
 1st & 2nd
 3rd & 4th
 Bar.
 1st & 2nd
 3rd
 Bases
 Strg. B.
 Piano
 Timp.
 Perc.

27

Picc. & Fls.

Obs. 1, Solo *mf* Flg. Solo *mf* tutti

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 *Red. sim.*

Timp.

Perc. (G.I. Sp.)

36

Add Picc.

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

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

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

Muted One Solo Trpt.

S. Dr.

Dr.

[illegible]

53

55

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ B. Cl.
B♭ C. B. Cl.

Bsns.

E♭ Alto

Saxophones
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.

55

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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.

one player

All

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63

63

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.

Picc. & Fl.

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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. *Fig.* *Add. Picc.*

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

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 B♭ Trumpets
(or B♭ Cornets)

3rd & 4th

1st & 2nd F Horns

3rd & 4th

Bar.

1st & 2nd Trombones

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

Muted *I* *mp*

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ Clarinets

B♭ B. Cl.
B♭ C. B. Cl.

Bsns.

E♭ Alto

Saxophones

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.

87

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.

Open

Soli, unis.

mf

Open

Soli

mf

gva-x

sub.

poco

mp

sub.

mp

sub.

gva-x

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.

ff

mf

mp

loco

Preview Use Requires Purchase

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ B. Cl.

B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

1st & 2nd

3rd & 4th

1st & 2nd

3rd & 4th

Bar.

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

[illegible]

107

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ Clarinets

B♭ B. Cl.

B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

Saxophones

1st & 2nd

3rd & 4th

1st & 2nd

3rd & 4th

Bar.

B♭ Trumpets

(or B♭ Cornets)

1st & 2nd

3rd

Trombones

Basses

Strg. B.

Piano

Timp.

Perc.

molto cresc.

8va

(choke)

fp

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

**B♭ B. Cl.
B♭ C.B. Cl.**

Bsns.

E♭ Alto

**Saxophones
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.

Perç.

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ B. Cl.

B♭ C. B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

1st & 2nd

3rd & 4th

1st & 2nd

3rd & 4th

Bar.

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.

Picc. & Fls.

Obs.

E. Hn.

E♭ Cl.

1st

2nd

3rd

B♭ B. Cl.
B♭ C.B. Cl.

Bsns.

E♭ Alto

B♭ Ten.

E♭ Bar.

1st & 2nd

3rd & 4th

1st & 2nd

3rd & 4th

Bar.

1st & 2nd

3rd

Basses

Strg. B.

Piano

Timp.

Perc.