Liturgical Music for Band

MARTIN MAILMAN (1932–2000)

INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 6 Flute
- 2 Oboe
- 2 Bassoon
- 1 E♭ Soprano Clarinet
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 1 Optional B♭ Contra Bass Clarinet
- 4 E♭ Alto Saxophone
- 1 B♭ Tenor Saxophone
- 1 E♭ Baritone Saxophone
- 3 1st B♭ Trumpet (or Cornet)
- 3 2nd B♭ Trumpet (or Cornet)
- 2 3rd B♭ Trumpet
- 2 4th B♭ Trumpet
- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba (Basses)
- 1 String Bass
- 1 Timpani
- 4 Percussion 1
  (Glockenspiel, Xylophone, Marimba, Optional Chimes)
- 5 Percussion 2
  (Chimes, Tom-tom, Timbales, Snare Drum, Crash Cymbals)
- 5 Percussion 3
  (Snare Drum, Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals)

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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 Mans 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.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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PROGRAM NOTES

Liturgical Music for Band, Op. 33, completed in 1963 in Greenville, North Carolina, was commissioned by the Greenville County High School Band, Emporia, Virginia, John Savage, director, and was premiered by that group in 1963. Since then, the piece has become a landmark work in the band repertoire with countless performances and several generations of students having played it. The piece is based on four movements selected from the Mass Proper and Ordinary. The band plays in a chime-like style to announce the opening movement, "Introit." The second movement has the same three sections as the Kyrie from the Mass (Kyrie eleison – Christe eleison – Kyrie eleison). The musical theme of this movement has the same rhythm as the word "Kyrie." The theme of the third movement is the same rhythm as the word "Gloria" and the style is jubilant, just like the Mass text ("Glory to God in the highest…"). The fourth movement, "Alleluia," features an energetic fugue and an exciting climax.

NOTES TO THE CONDUCTOR

Liturgical Music for Band, Op. 33 has no key signatures, so accidentals abound. There are changes of meter within movements, but only on the quarter-note level. The tempos remain consistent within the movements. There are both staccato and legato articulations, so contrast is important. Instruments rarely have exposed sections or solos, but the percussion section is featured prominently, especially in the third movement. Ranges and scalar passages are not difficult. The E♭ soprano clarinet has some difficult parts and the clarinet section is required to sustain several sections softly.

The piece is based on four movements selected from the Mass Proper and Ordinary. The ensemble has the opportunity to learn about the parts of the Mass. There are times when the band must play in a chime-like style to sound like bells. There is also a fugue in the fourth movement that will require some instruction. The theme of the second movement is the same rhythm as the word "Kyrie," and the theme of the third movement is the same rhythm as the word "Gloria." The second movement also has the same three sections as the Kyrie from the Mass. Key areas are sometimes difficult to identify, but solid cadences occur at the ends of the movements.

FORM

Movement I: Introit	G MAJOR, C MAJOR, OTHER RELATED KEYS	
Allegro moderato	Measures 1–22	opening, chime-like fanfare, tutti
	Measures 23–51	call and answer between woodwinds and low brass
	Measures 52–58	transition to fanfare theme
A little broader	Measures 59–71	return of opening, chime-like fanfare, tutti
Movement II: Kyrie	G MINOR and OTHER RELATED KEYS	
Adagio	Measures 1–25	"Kyrie eleison", clarinets featured
a tempo	Measures 26–44	"Christe eleison", brass alternating with woodwinds
	Measures 45–60	"Kyrie eleison", clarinets featured
Movement III: Alleluia	F MAJOR and OTHER RELATED KEYS	
Giocoso	Measures 1–19	introduction
	Measures 20–29	fugato
	Measures 30–60	underlying drive in low brass and reeds
	Measures 61–69	transition
	Measures 70–79	theme augmentation with fragmentation
	Measures 80–85	tutti, closing
Movement IV: Gloria	C MAJOR and OTHER RELATED KEYS	
Allegro energico	Measures 1–22	fugato, four different instrument entrances
	Measures 23–38	chorale theme, tutti
	Measures 39–57	theme fragmentation throughout ensemble
	Measures 58–67	chorale theme, tutti
	Measures 68–73	tutti, material based on countersubject
	Measures 74–81	tutti, chordal, closing, ending in C major

Notes courtesy of Dr. Matthew Mailman, son of the composer

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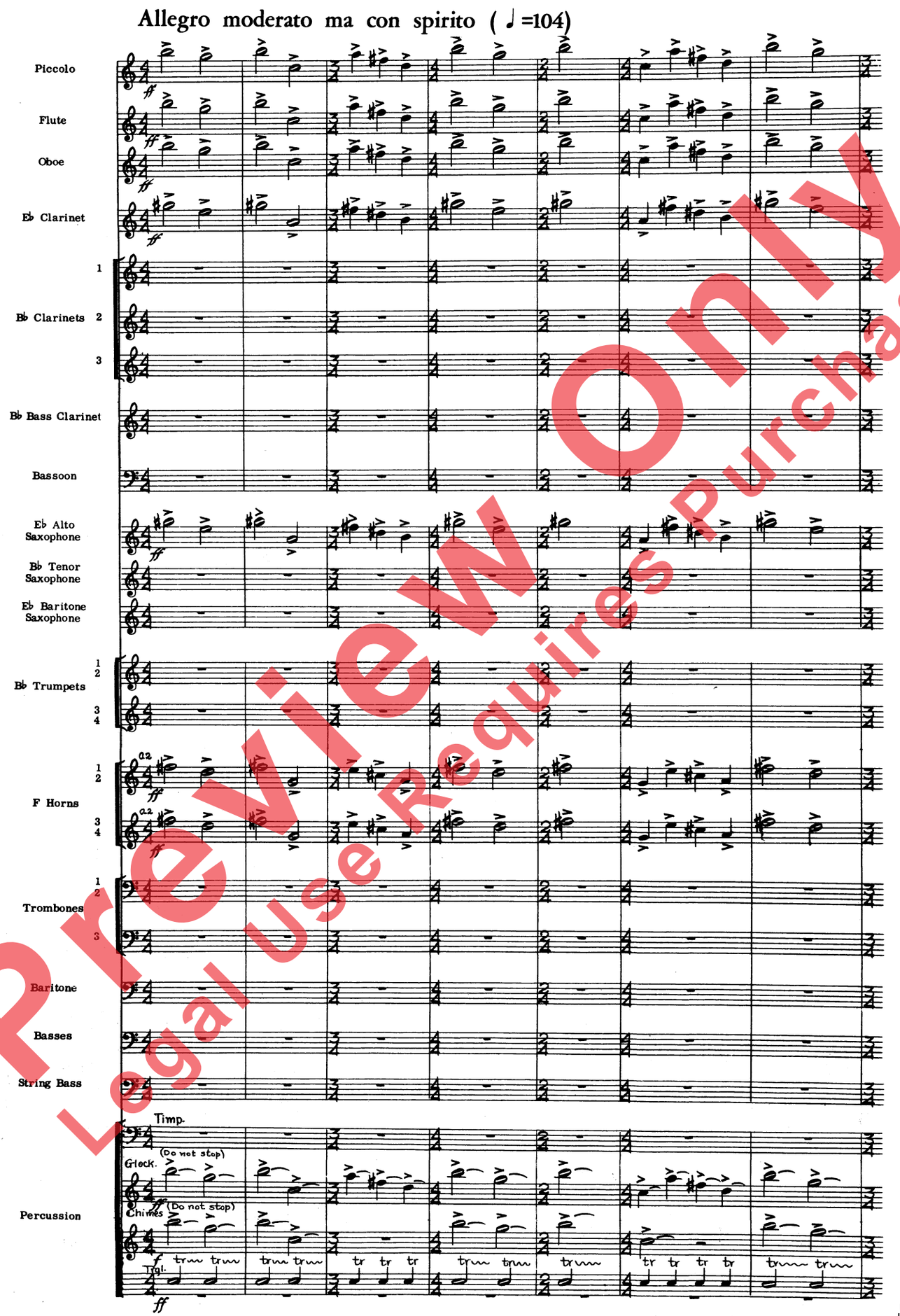
LITURGICAL MUSIC FOR BAND

I. Introit

MARTIN MAILMAN, Op. 33

Playing time: 10 min.



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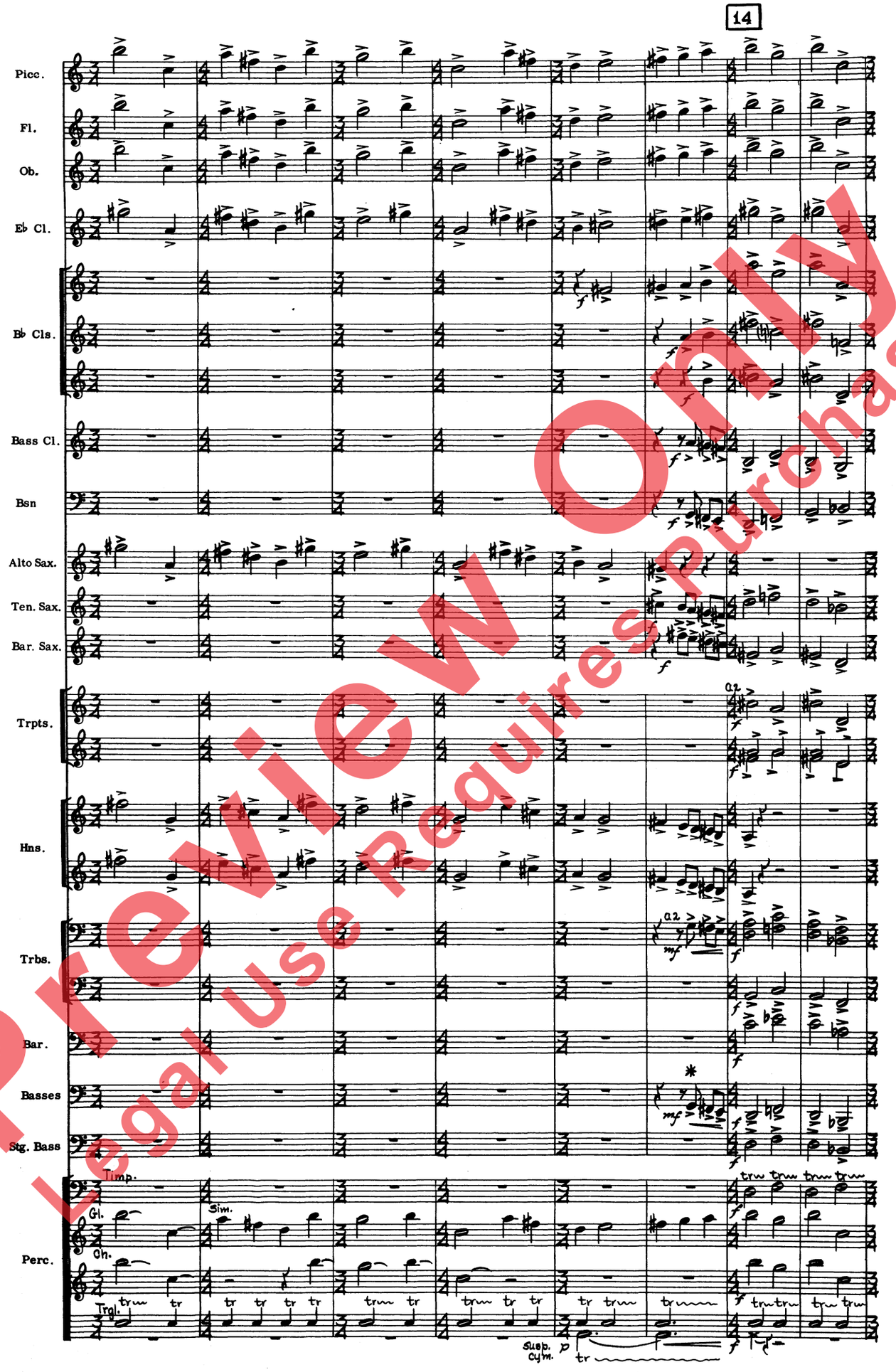

* Doubled by Contra Bass Clarinet (optional)

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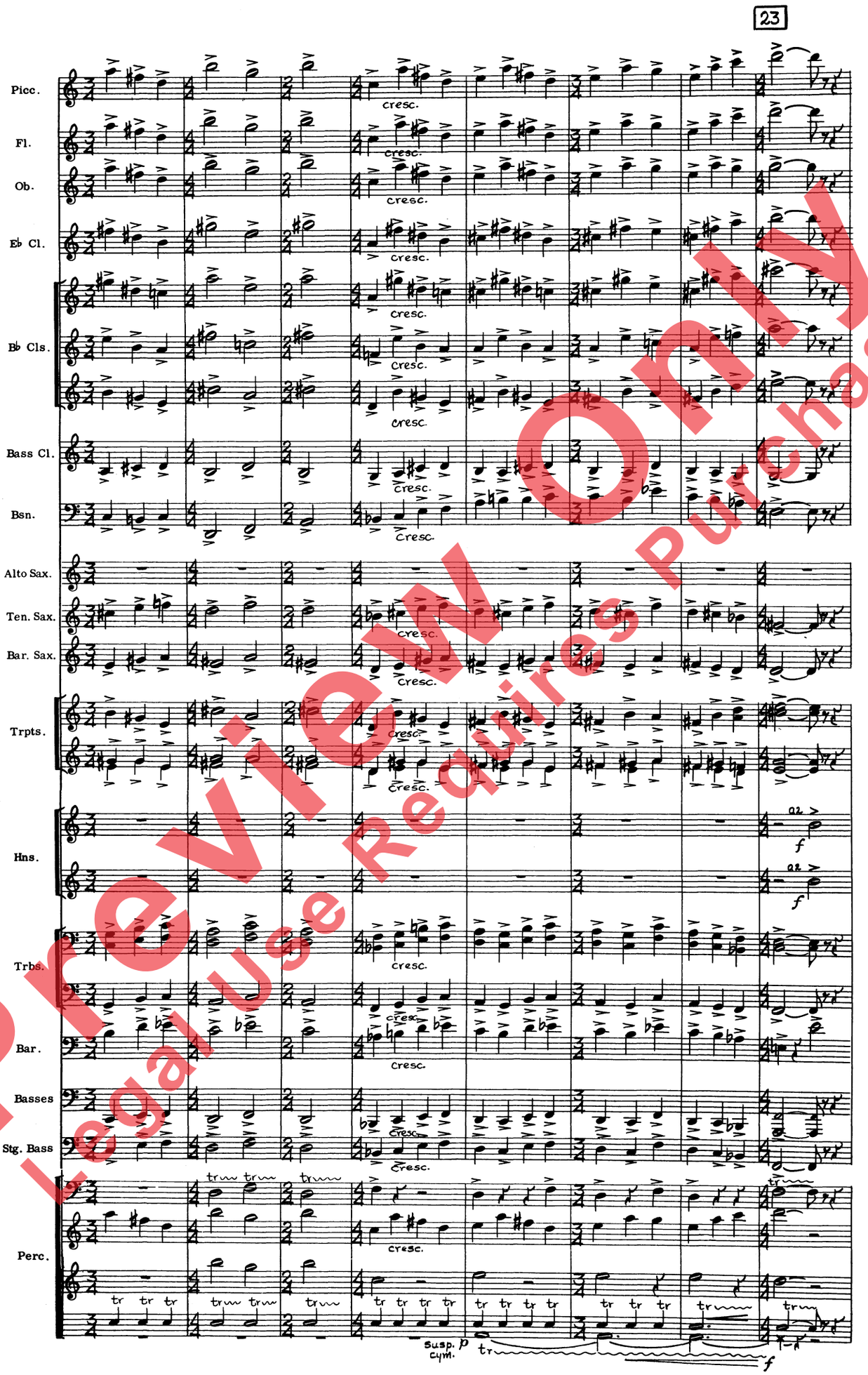
23
Picc.
Fl.
Ob.
Eb Cl.
Bb Cls.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bar. Sax.
Trpts.
Hns.
Trbs.
Bar.
Basses
Stg. Bass
Perc.
cresc.
susp. cym.
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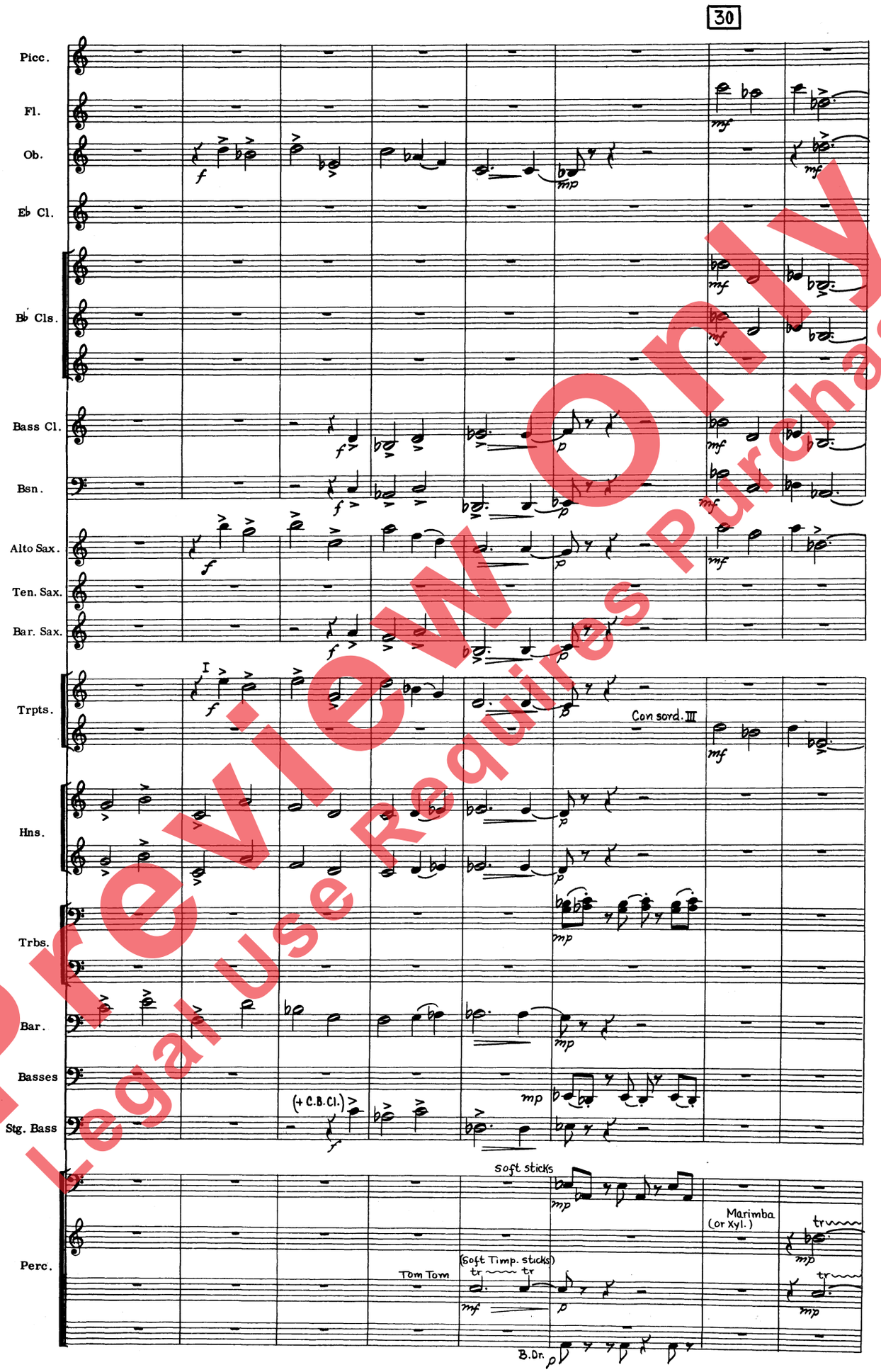

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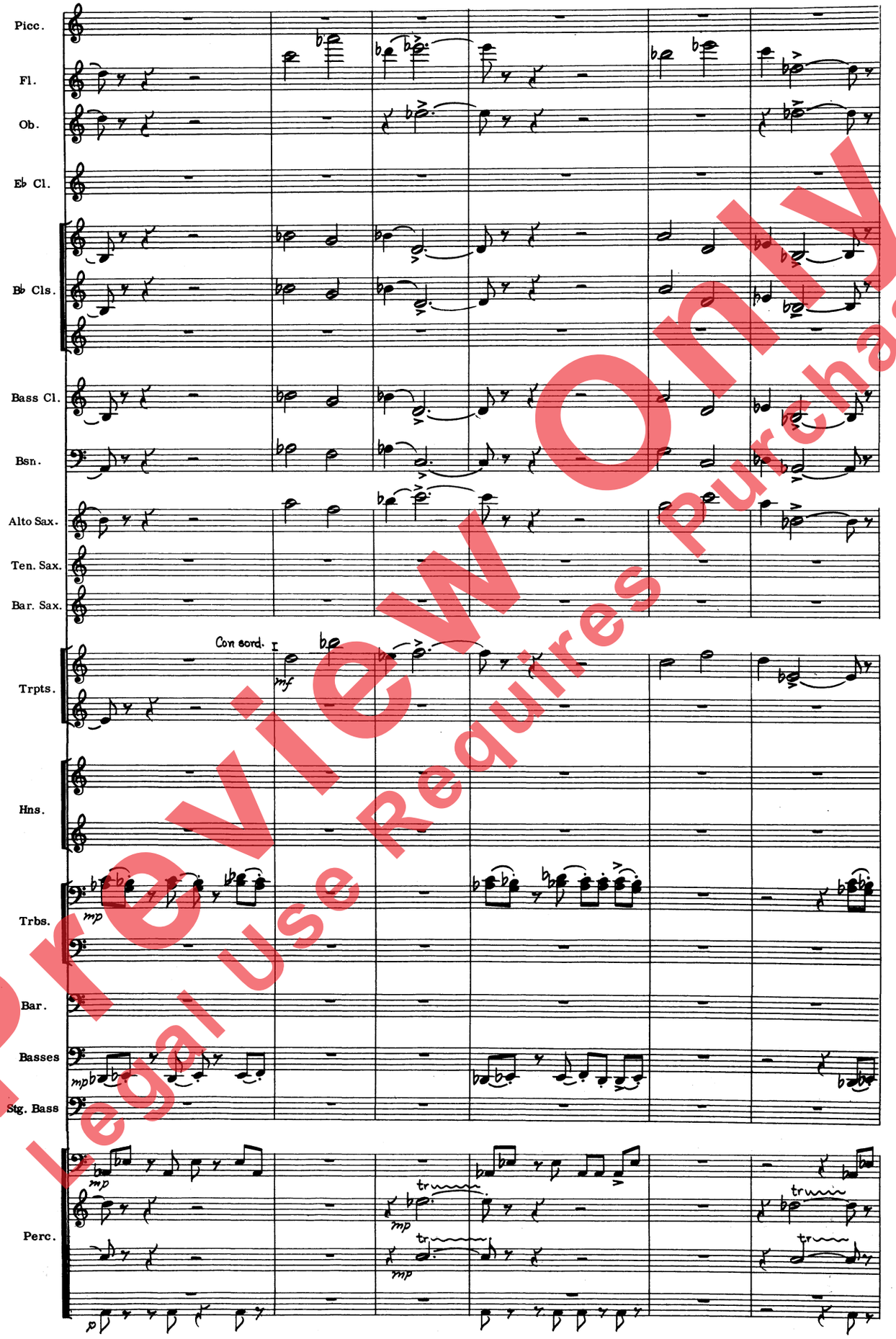

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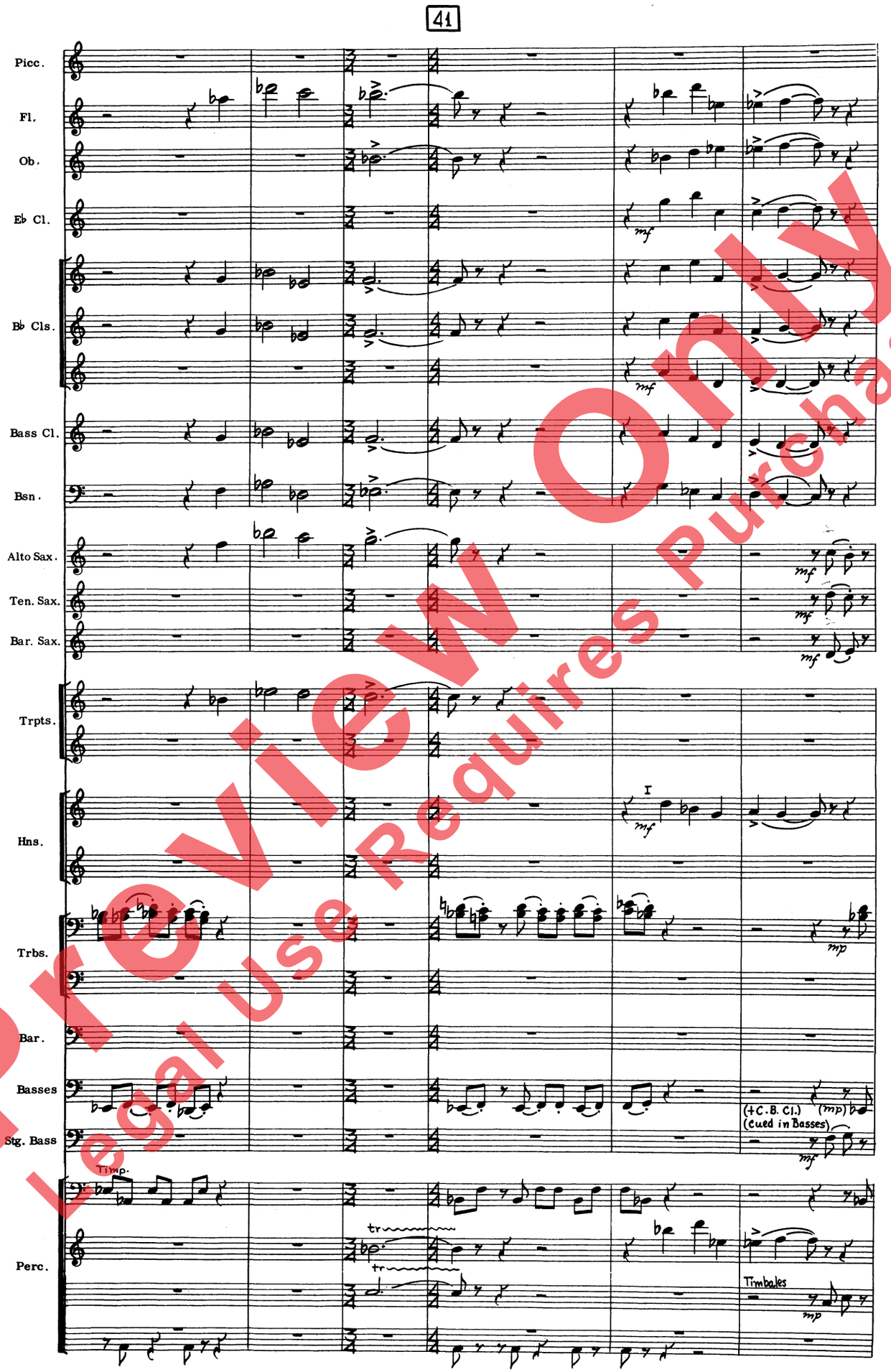

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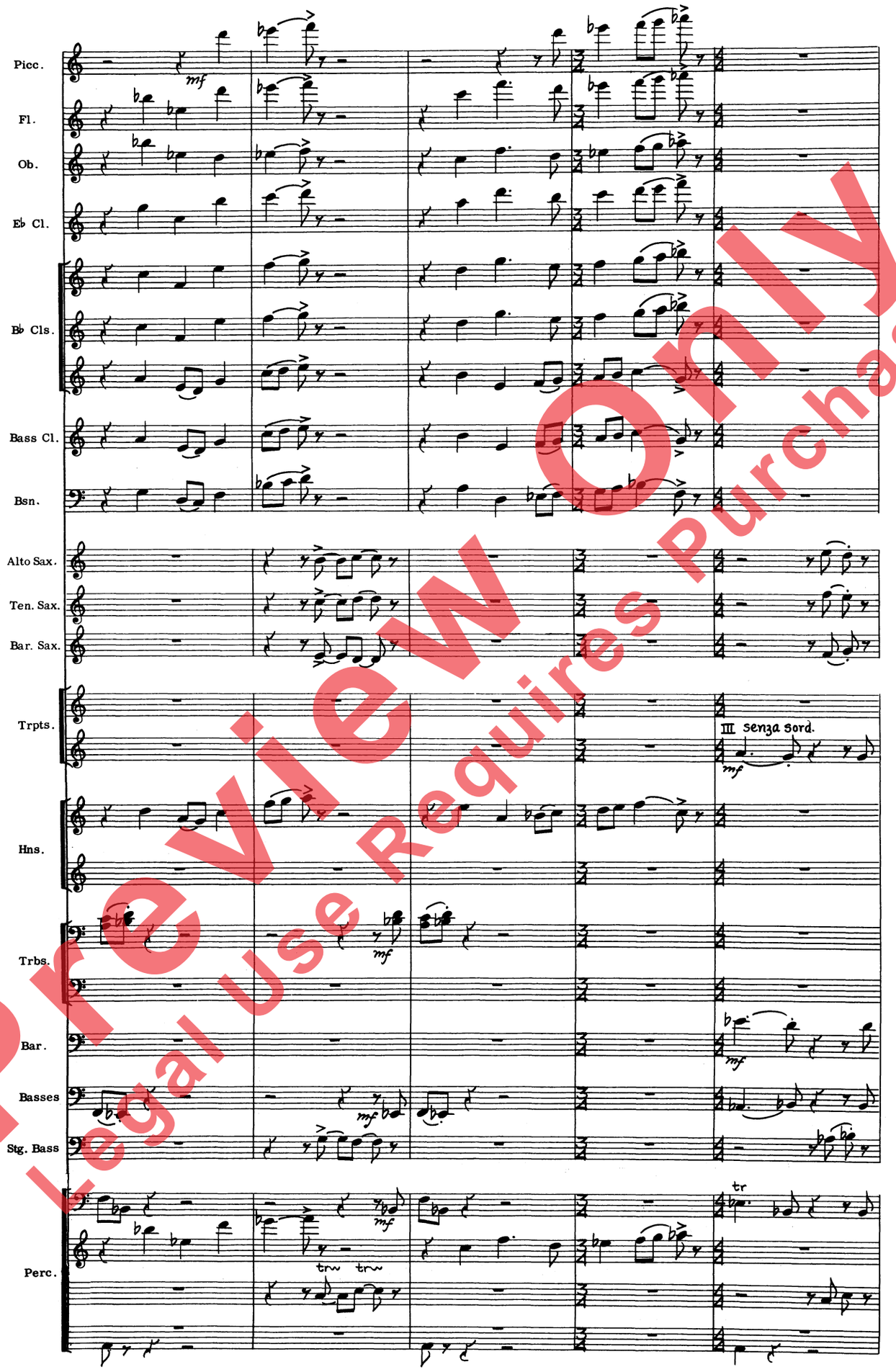

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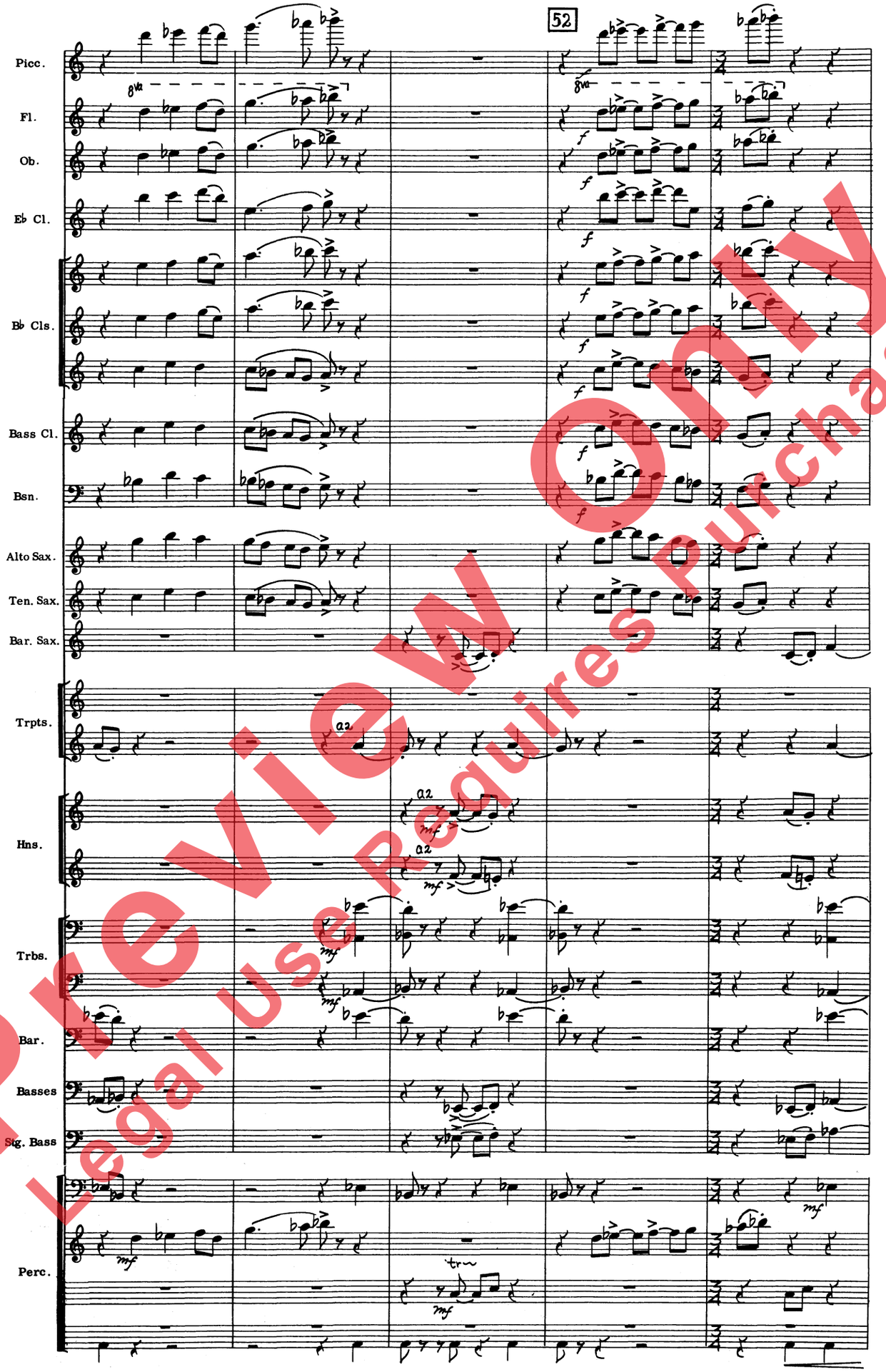

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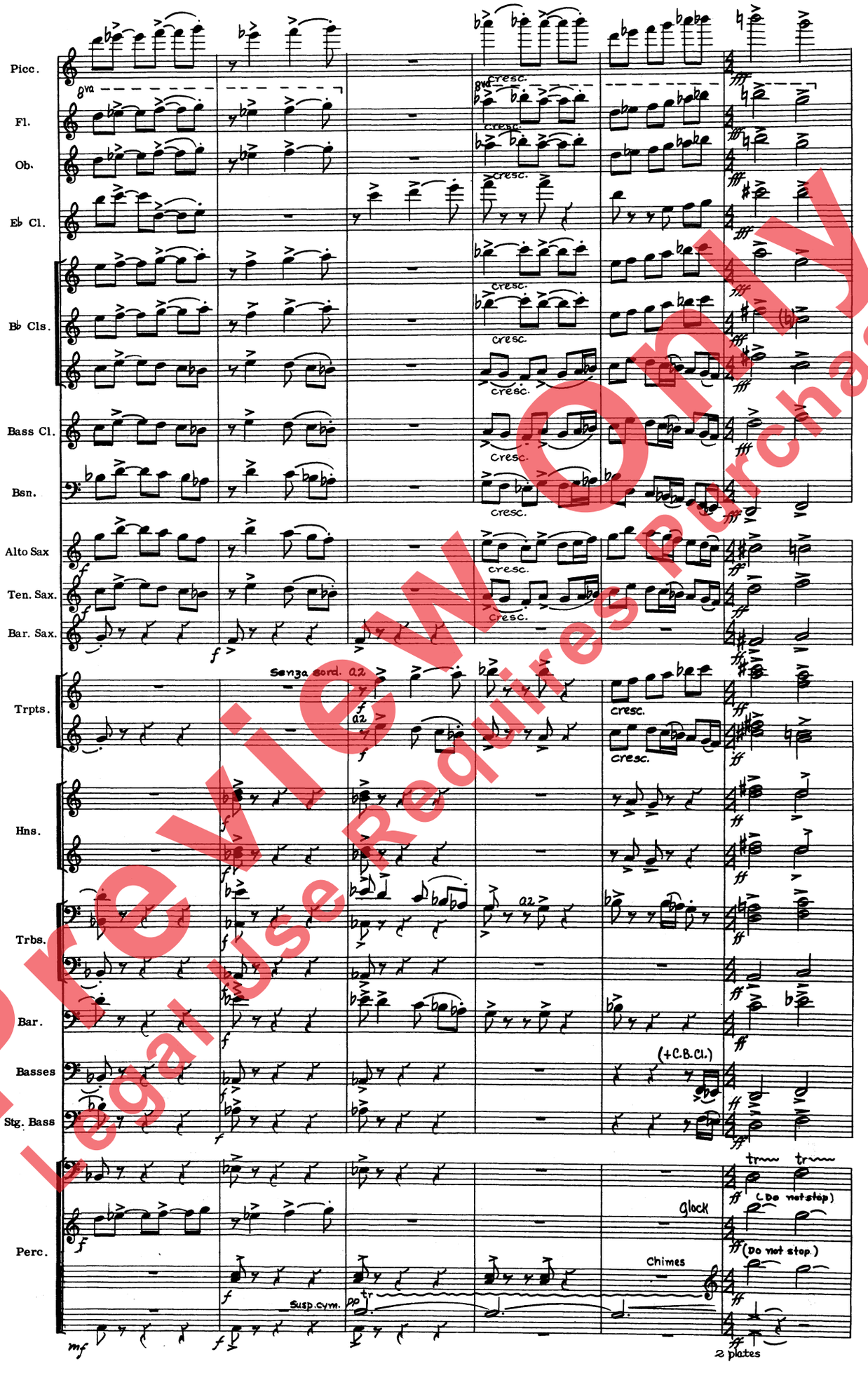

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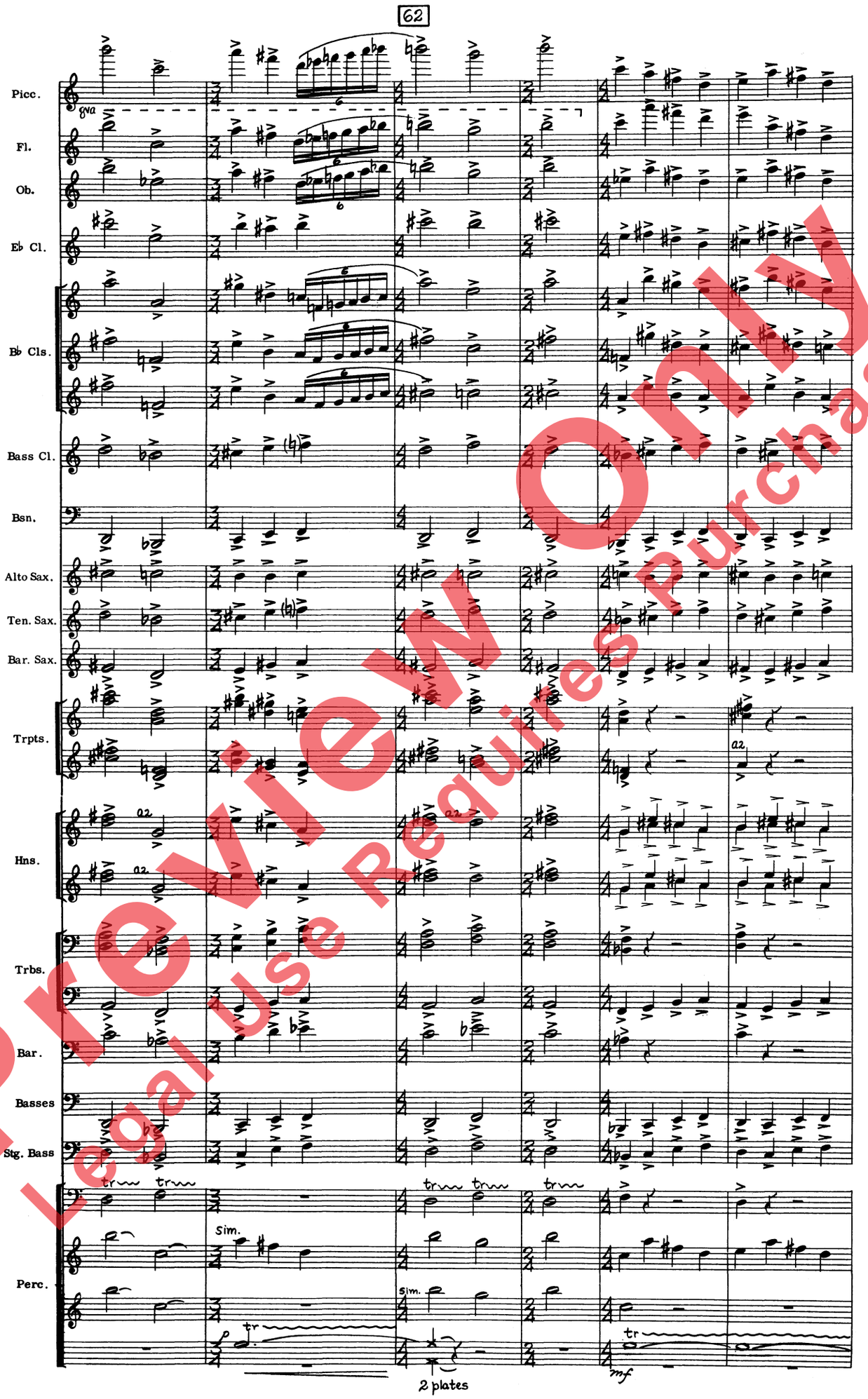

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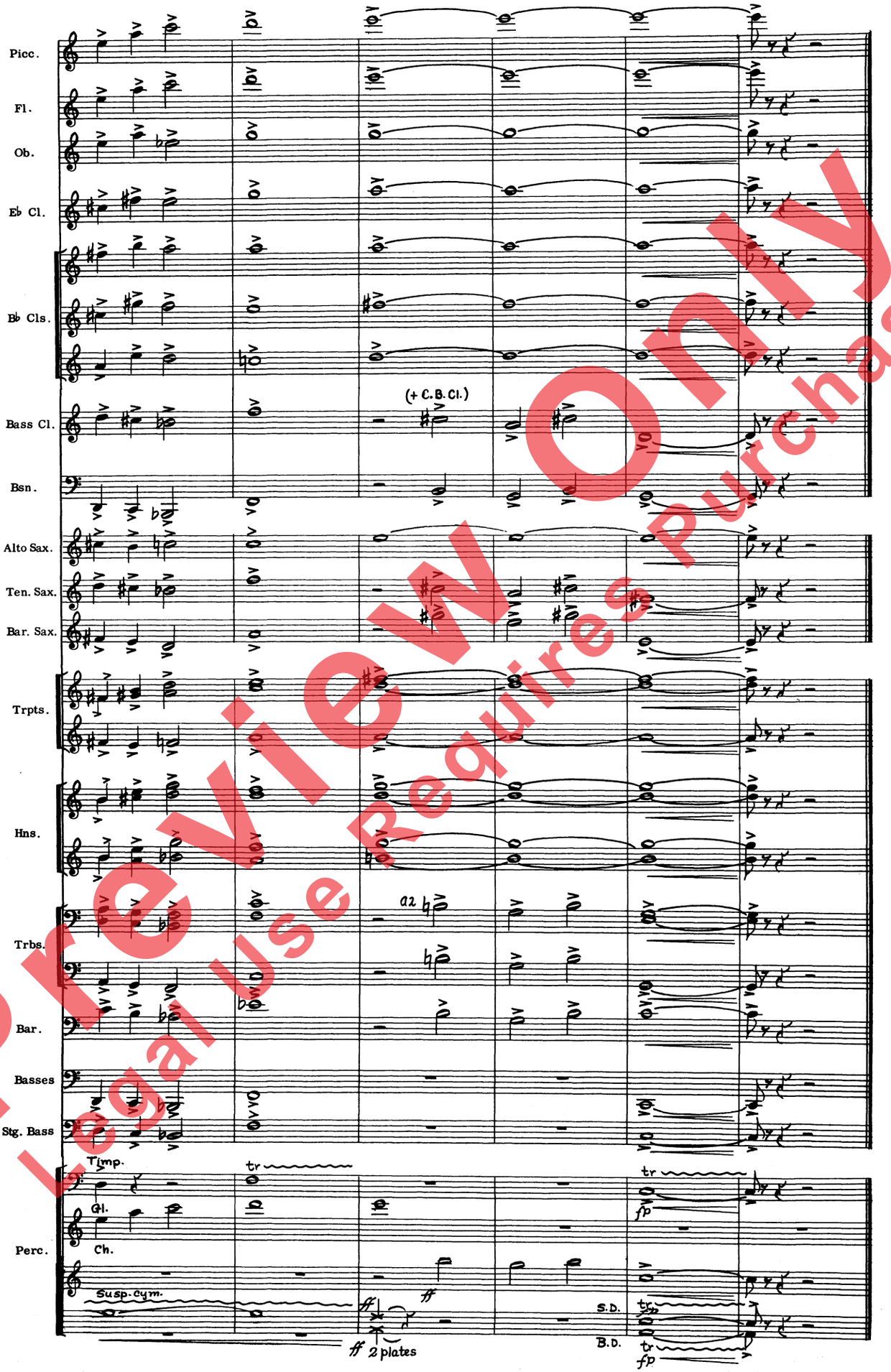

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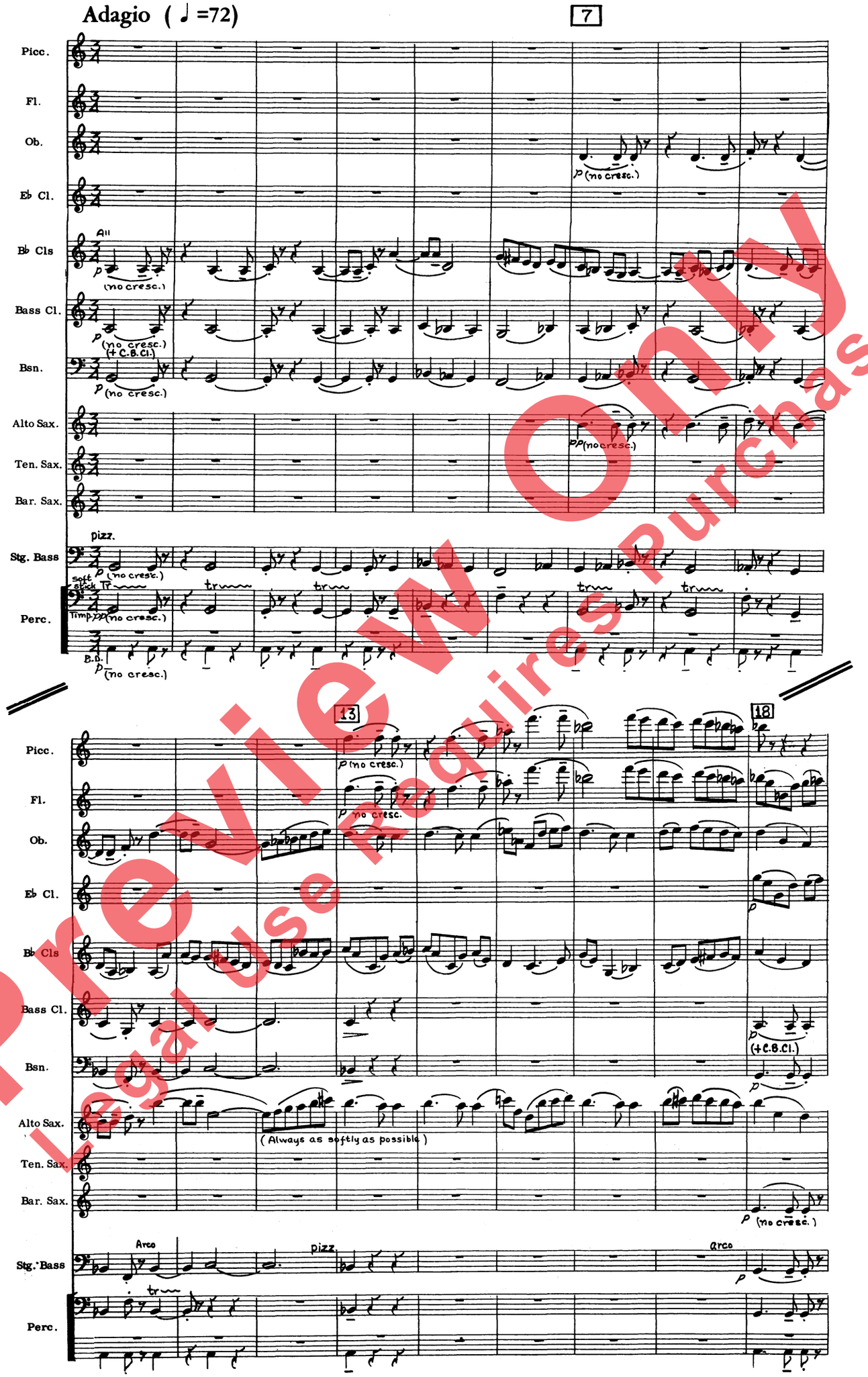
II. Kyrie



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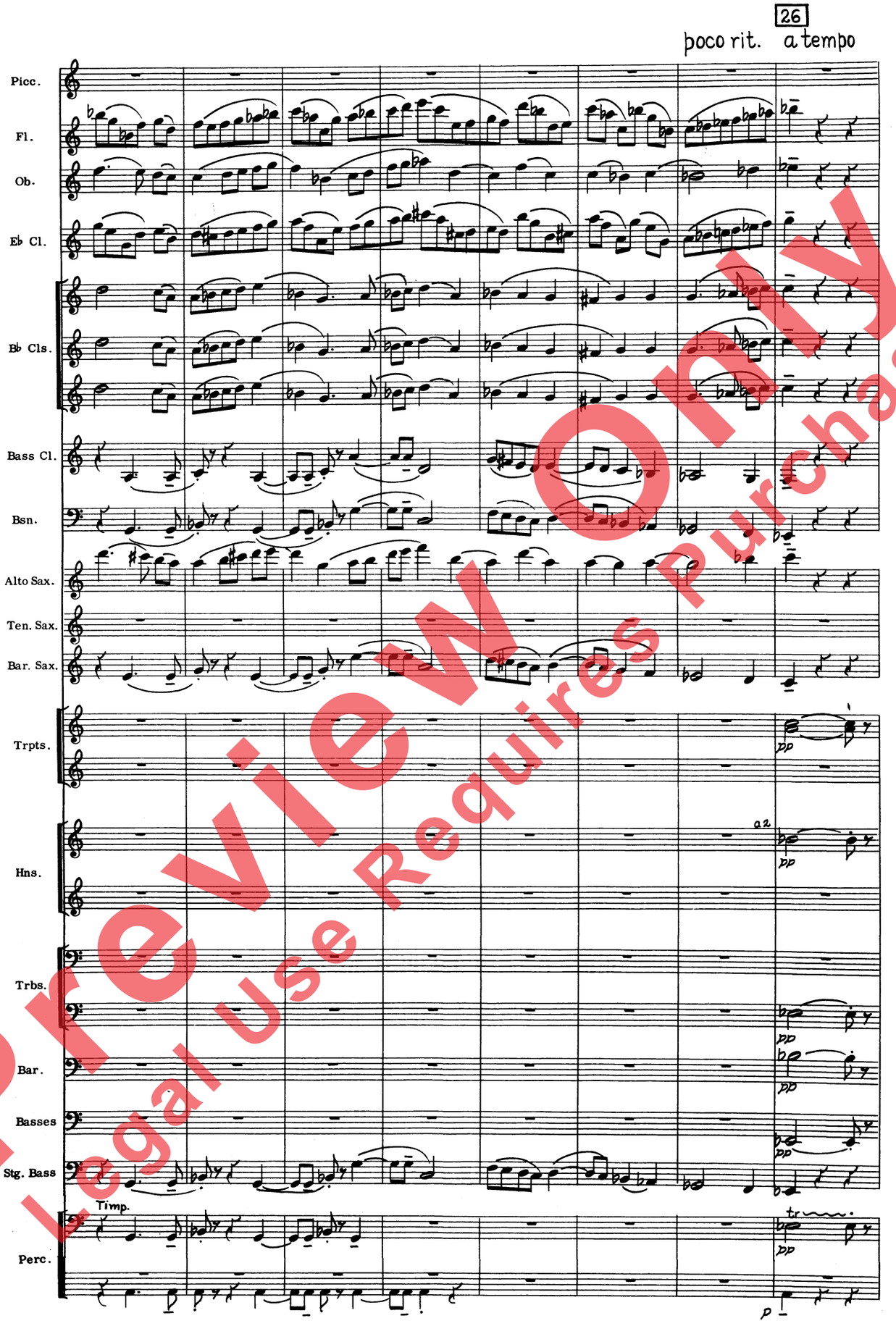

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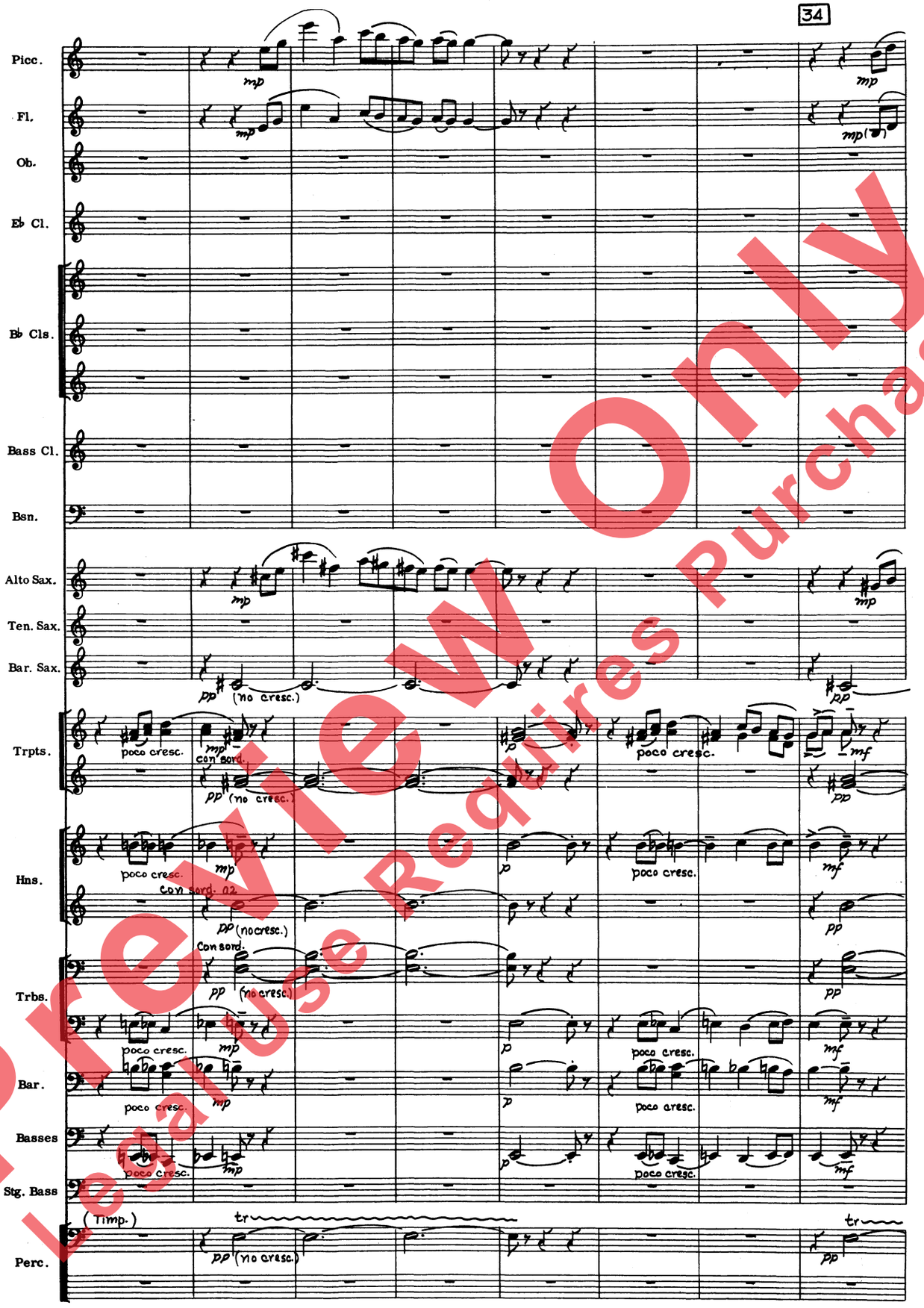

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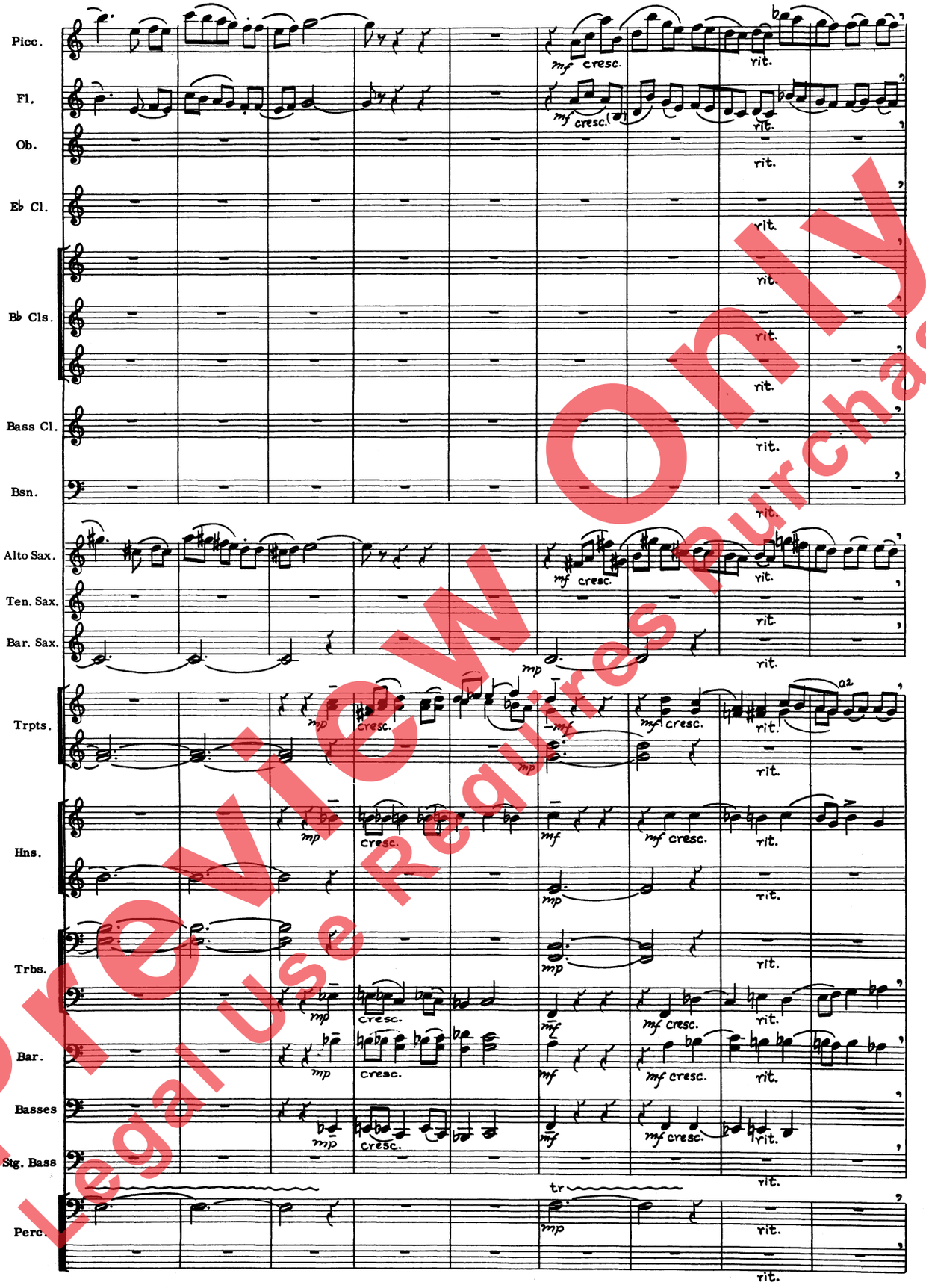

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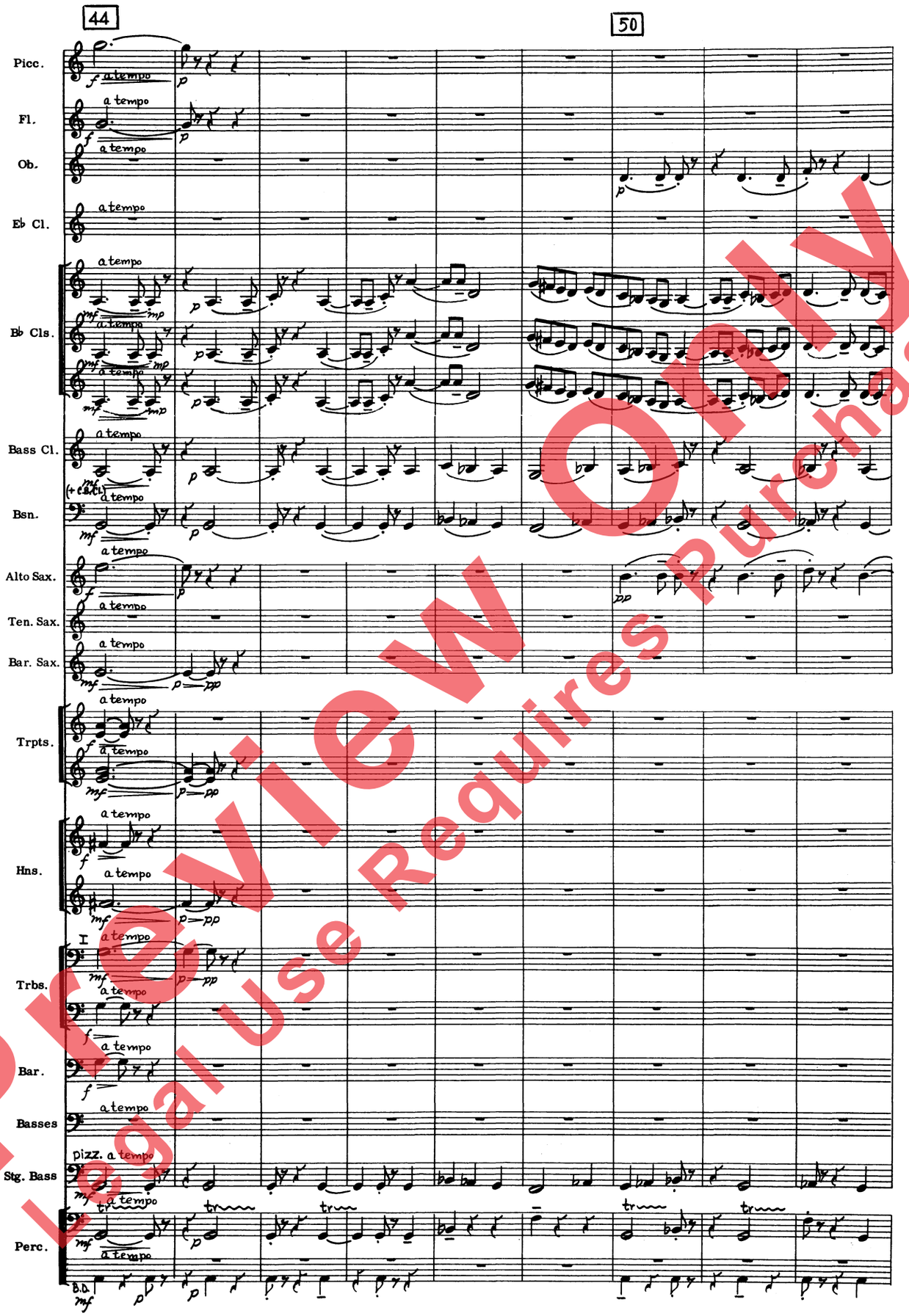

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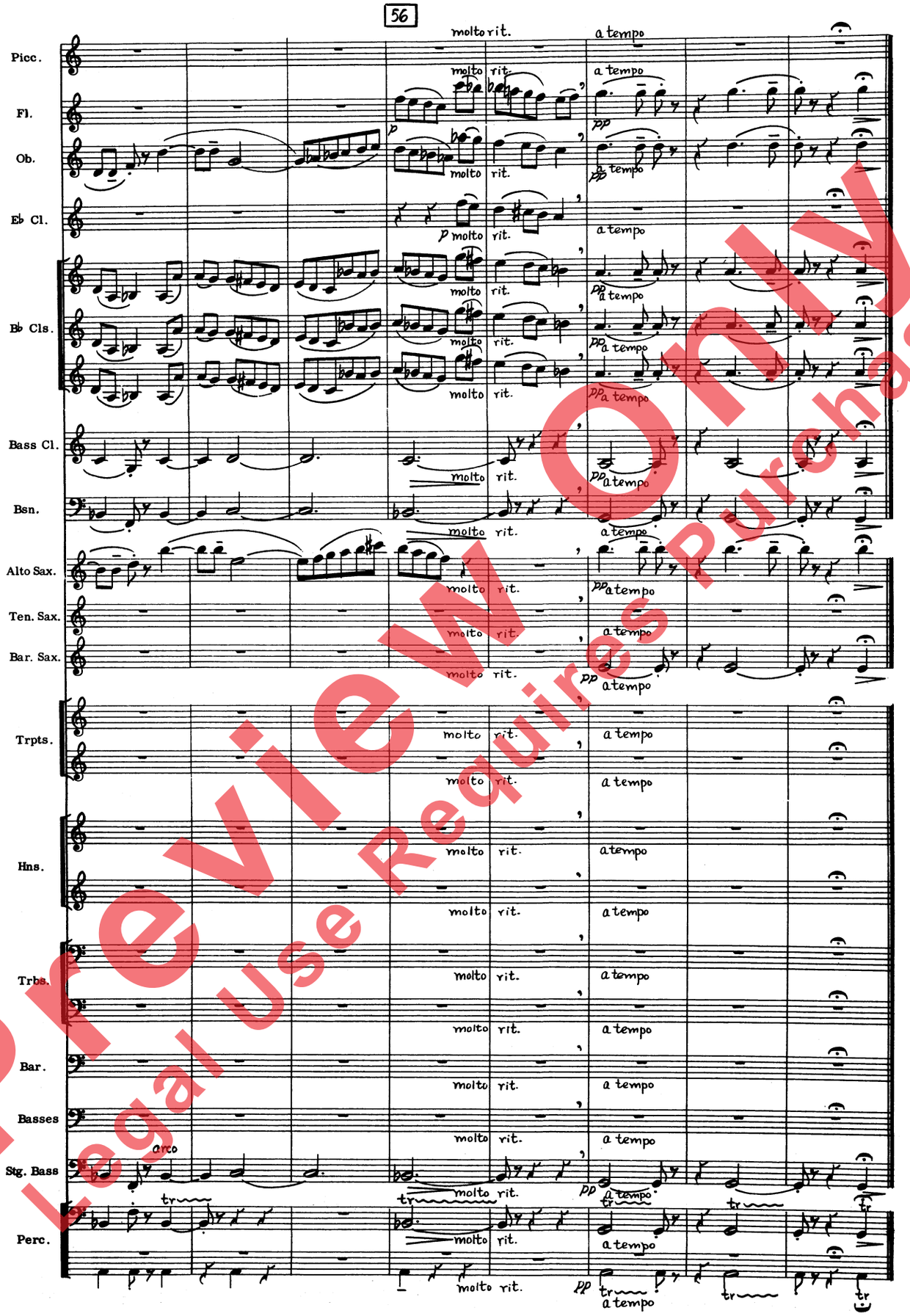

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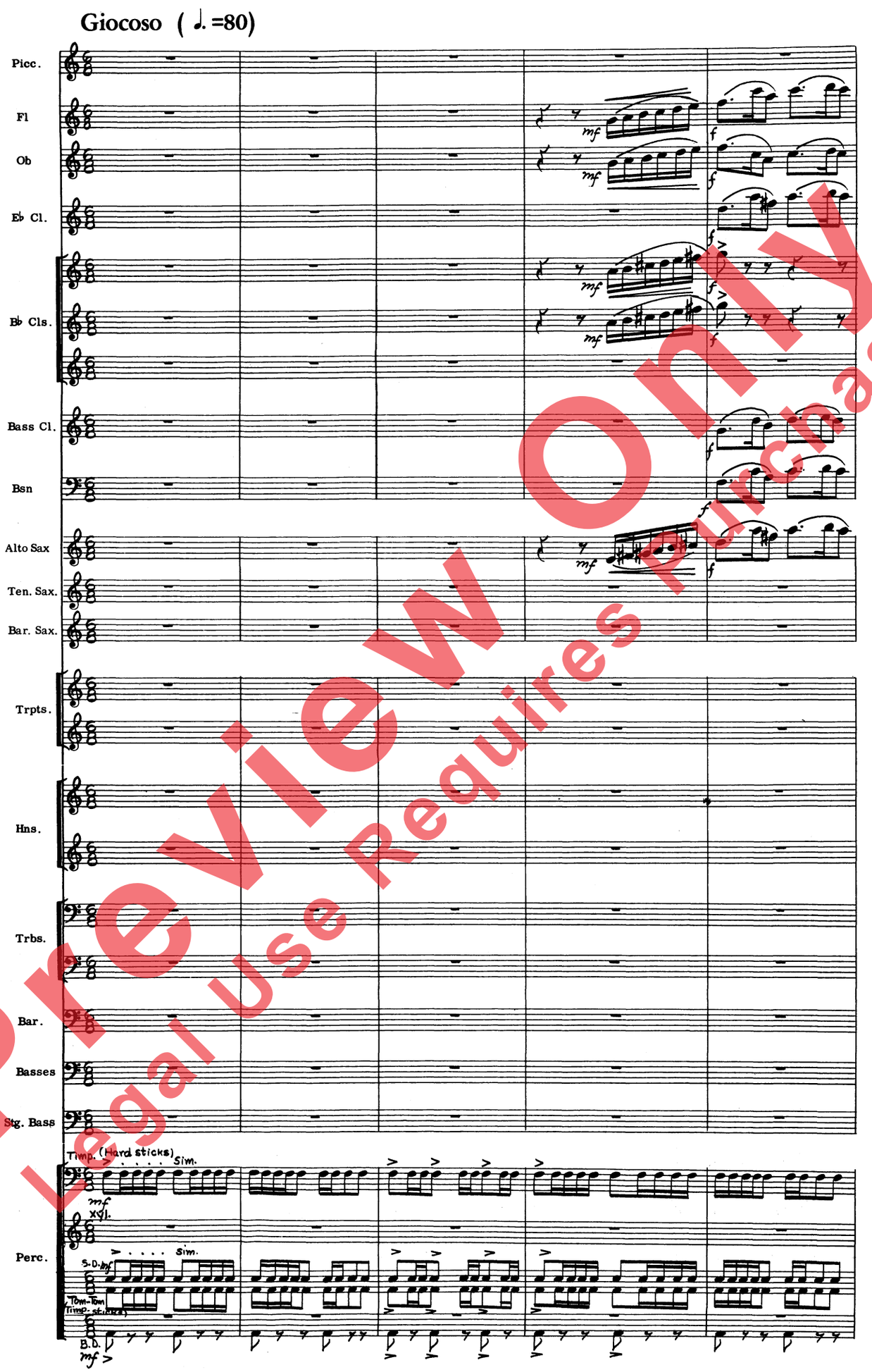

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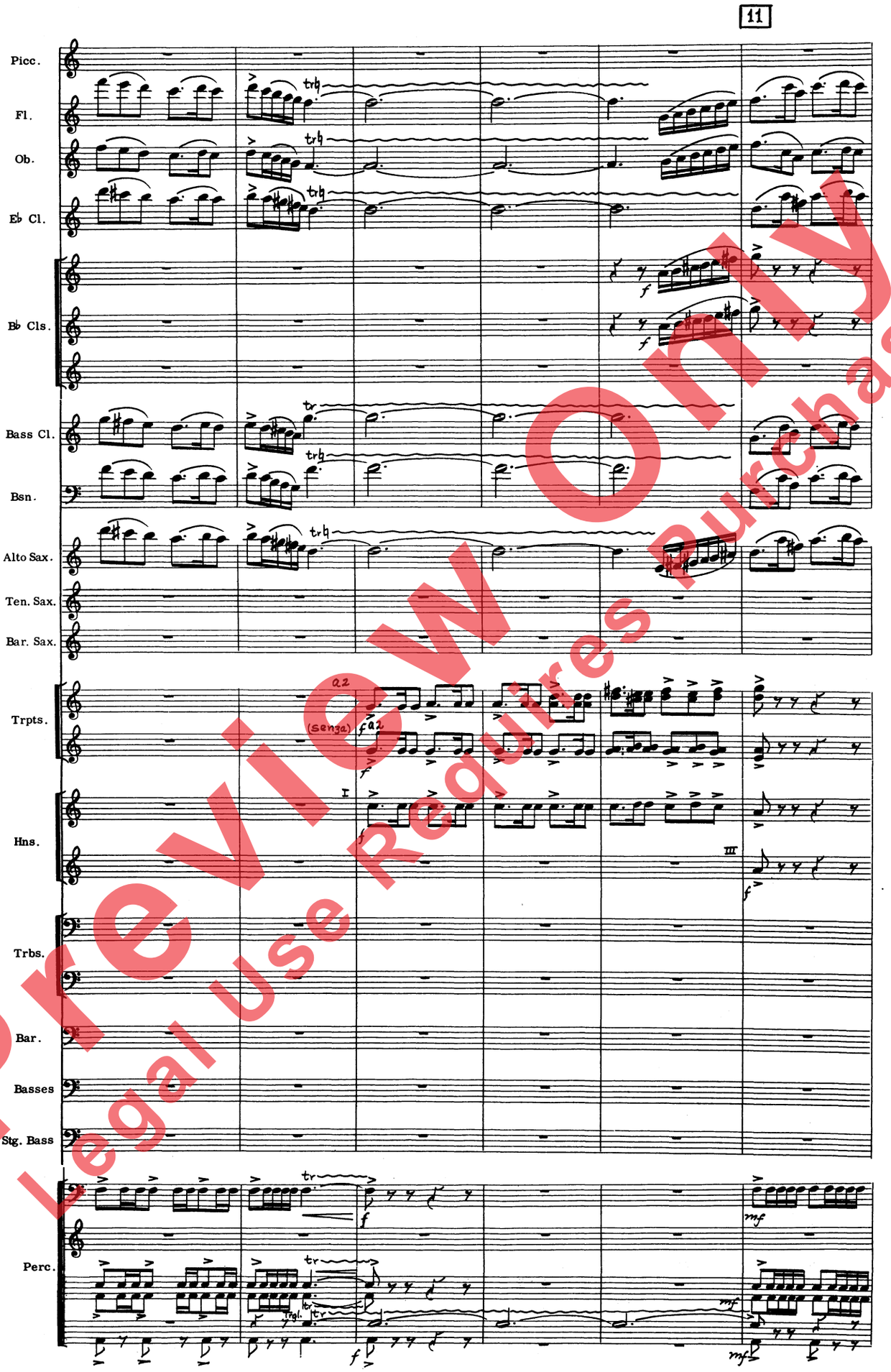

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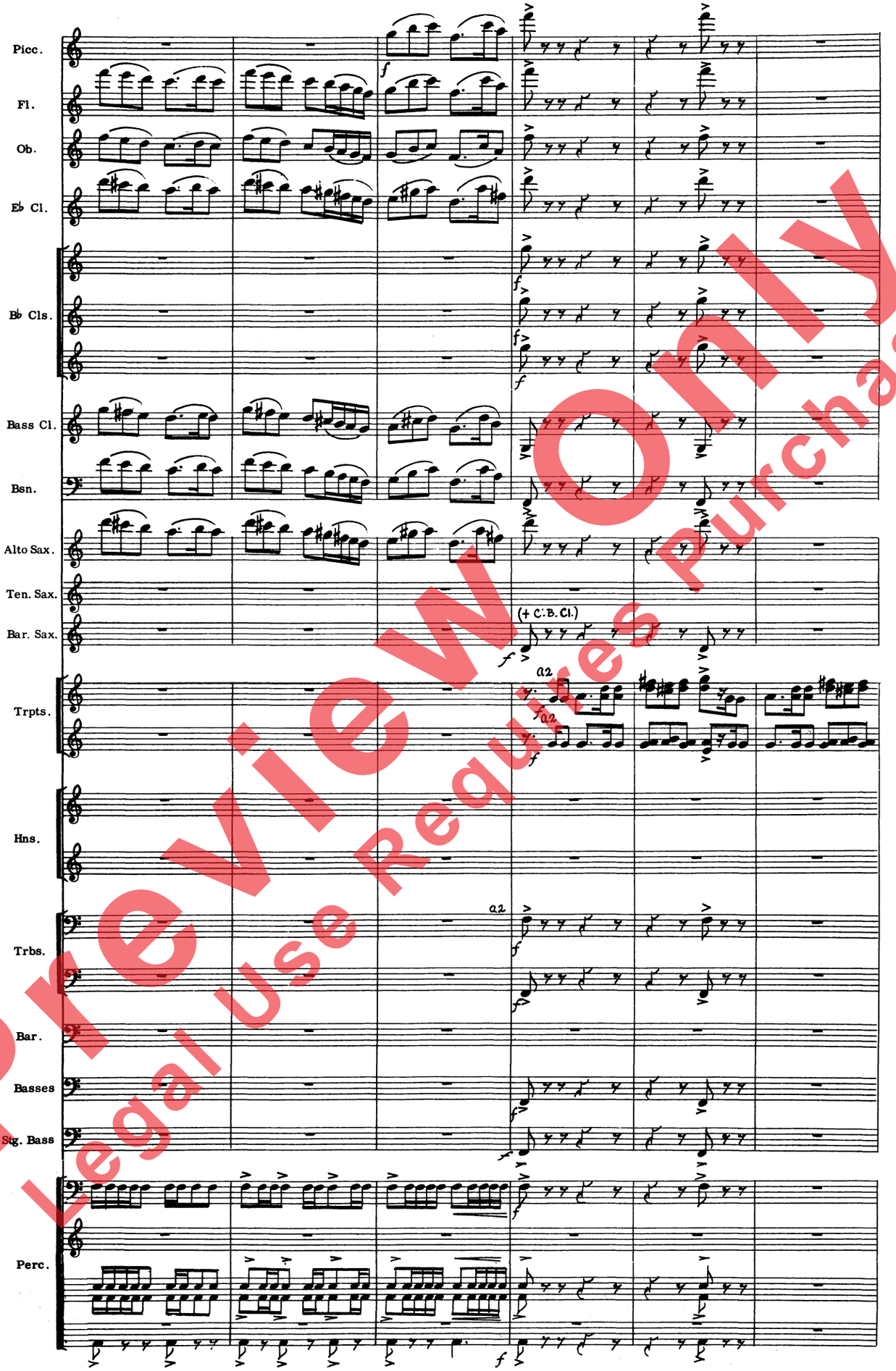

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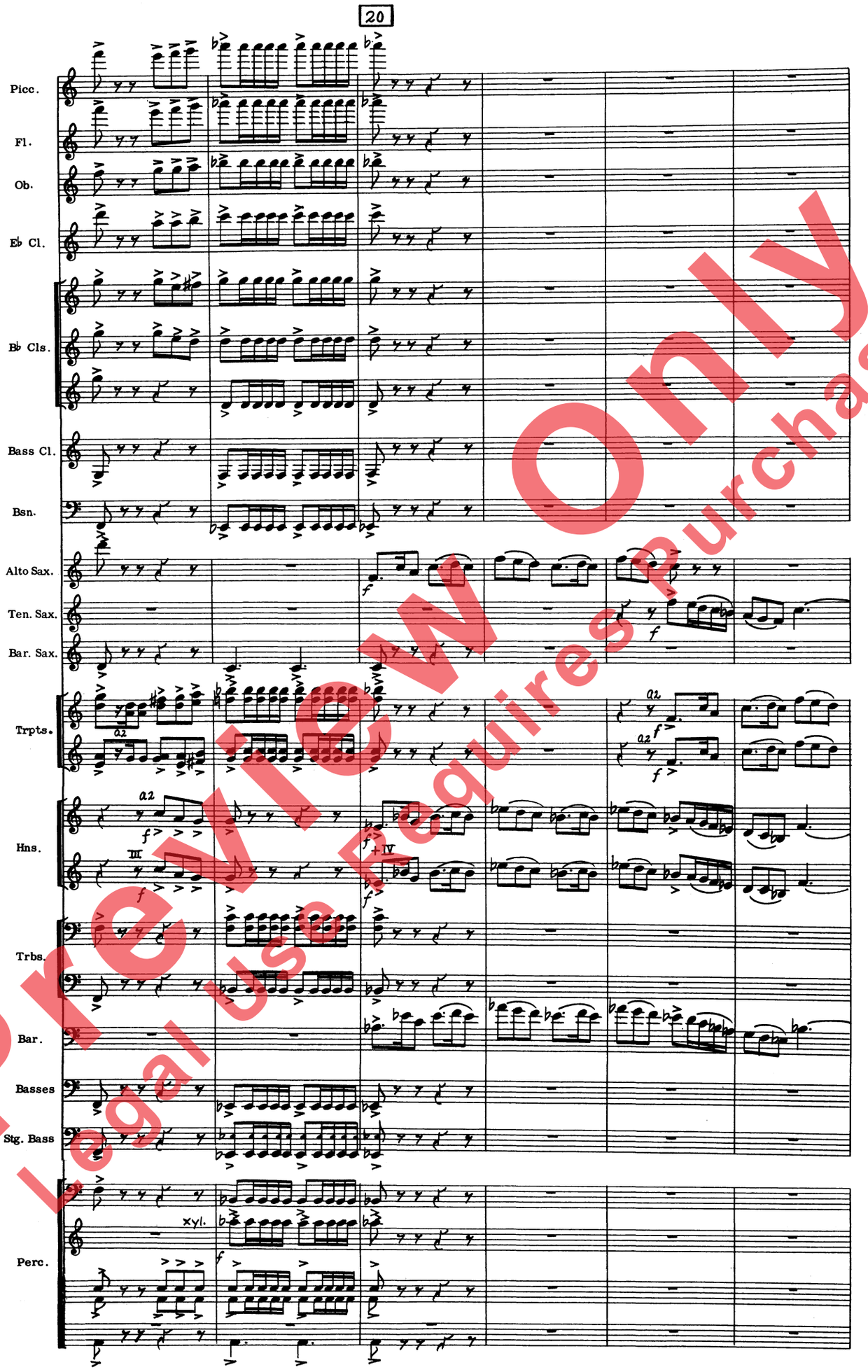

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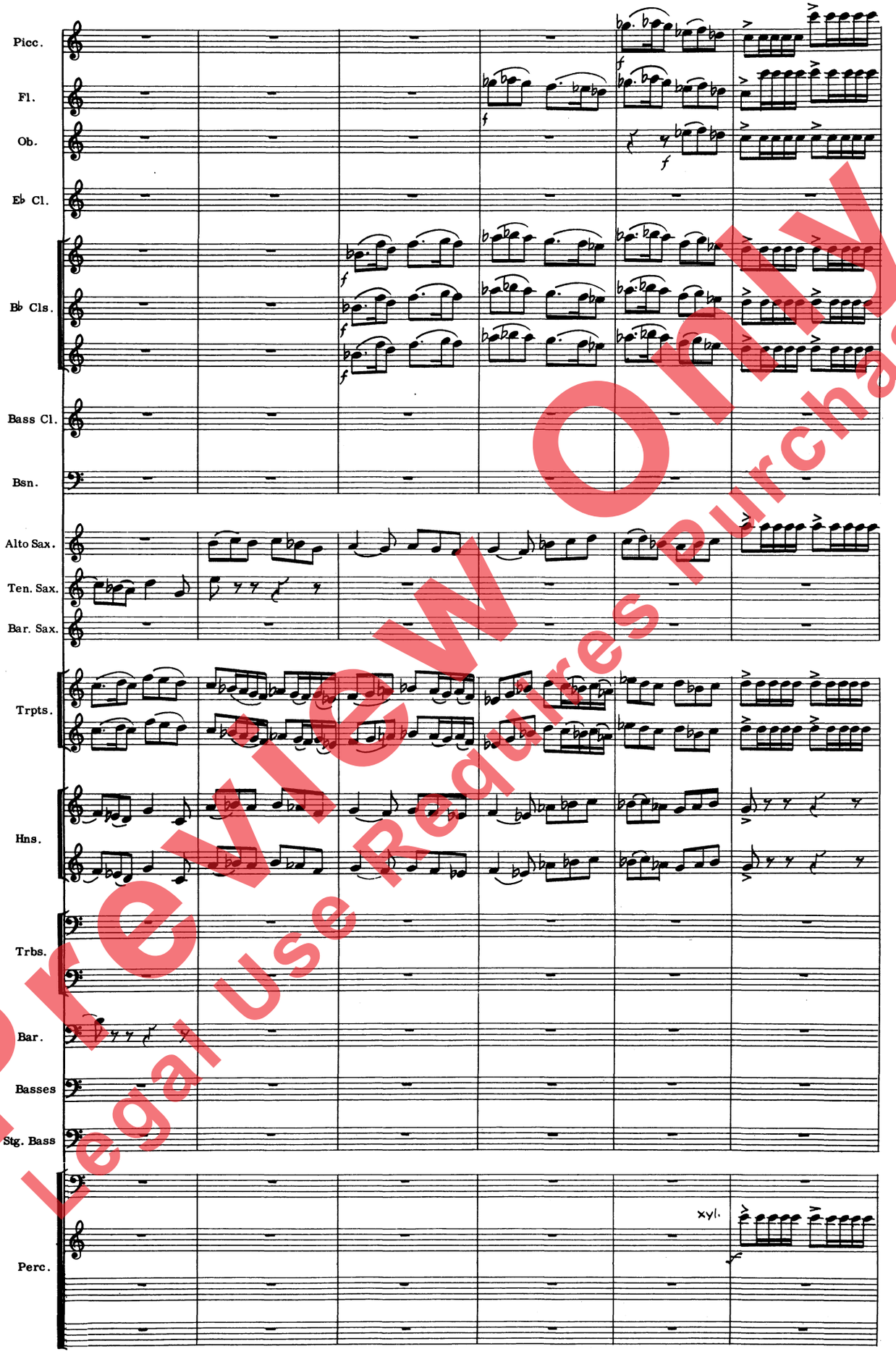

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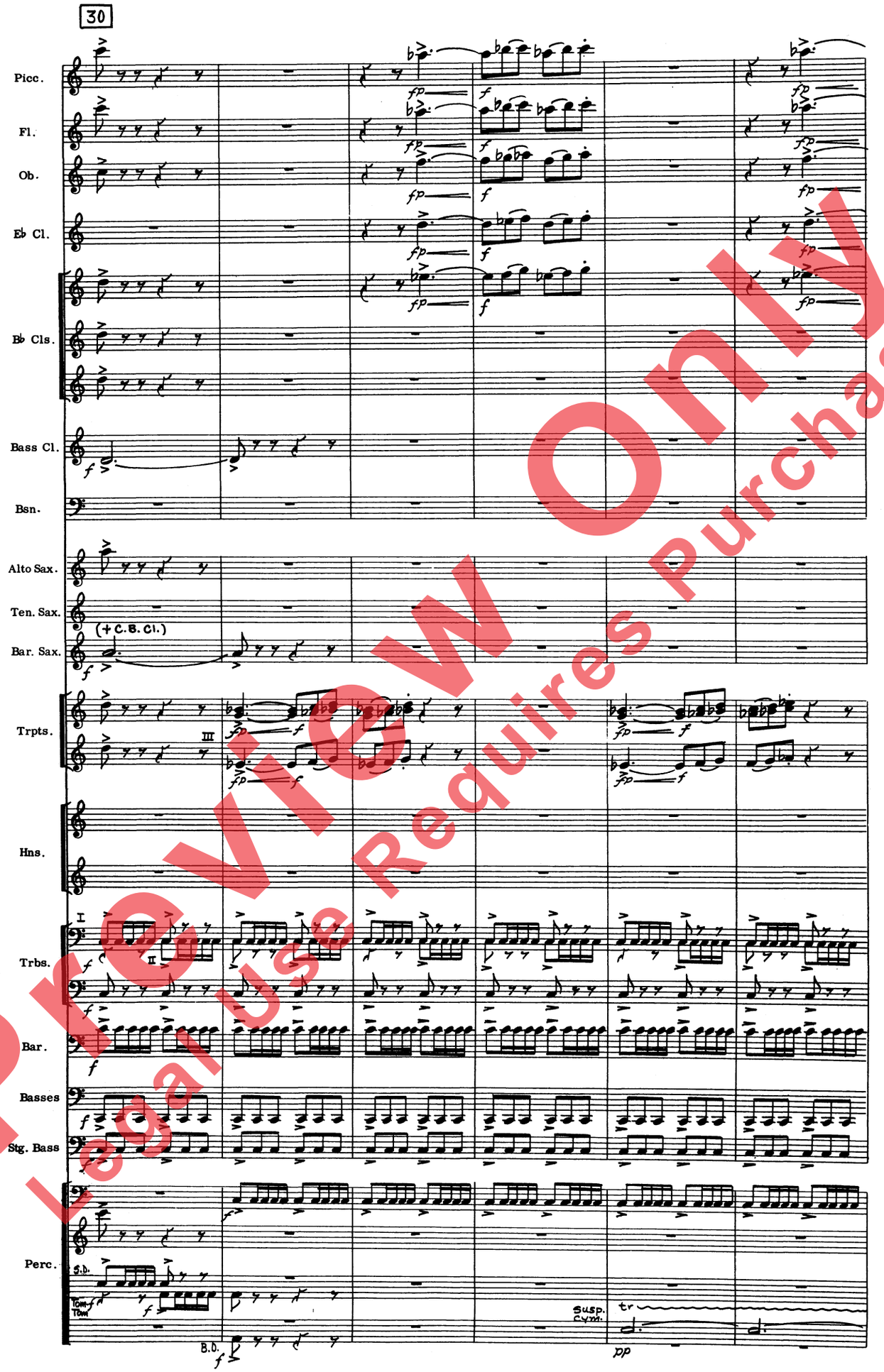

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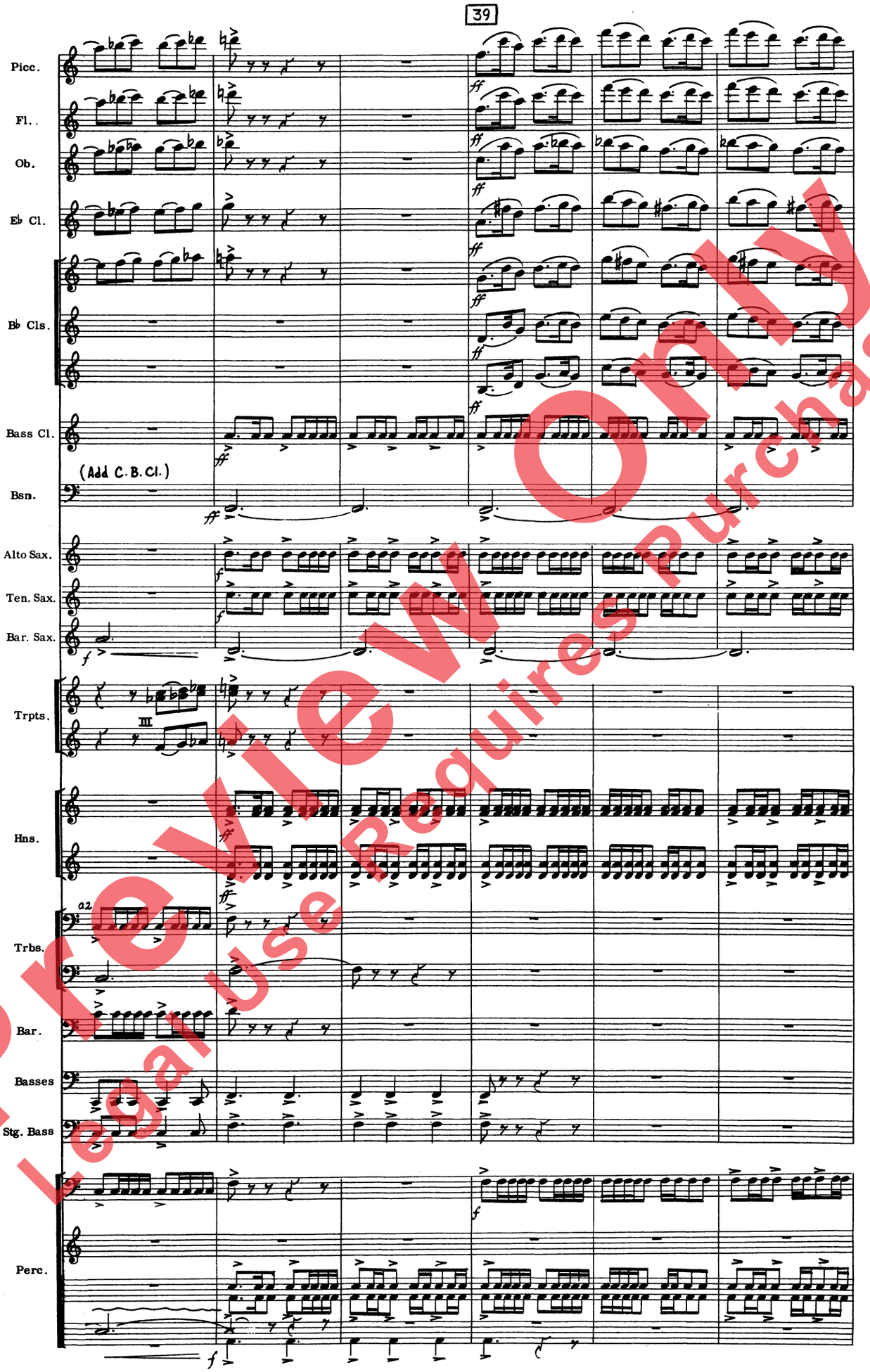

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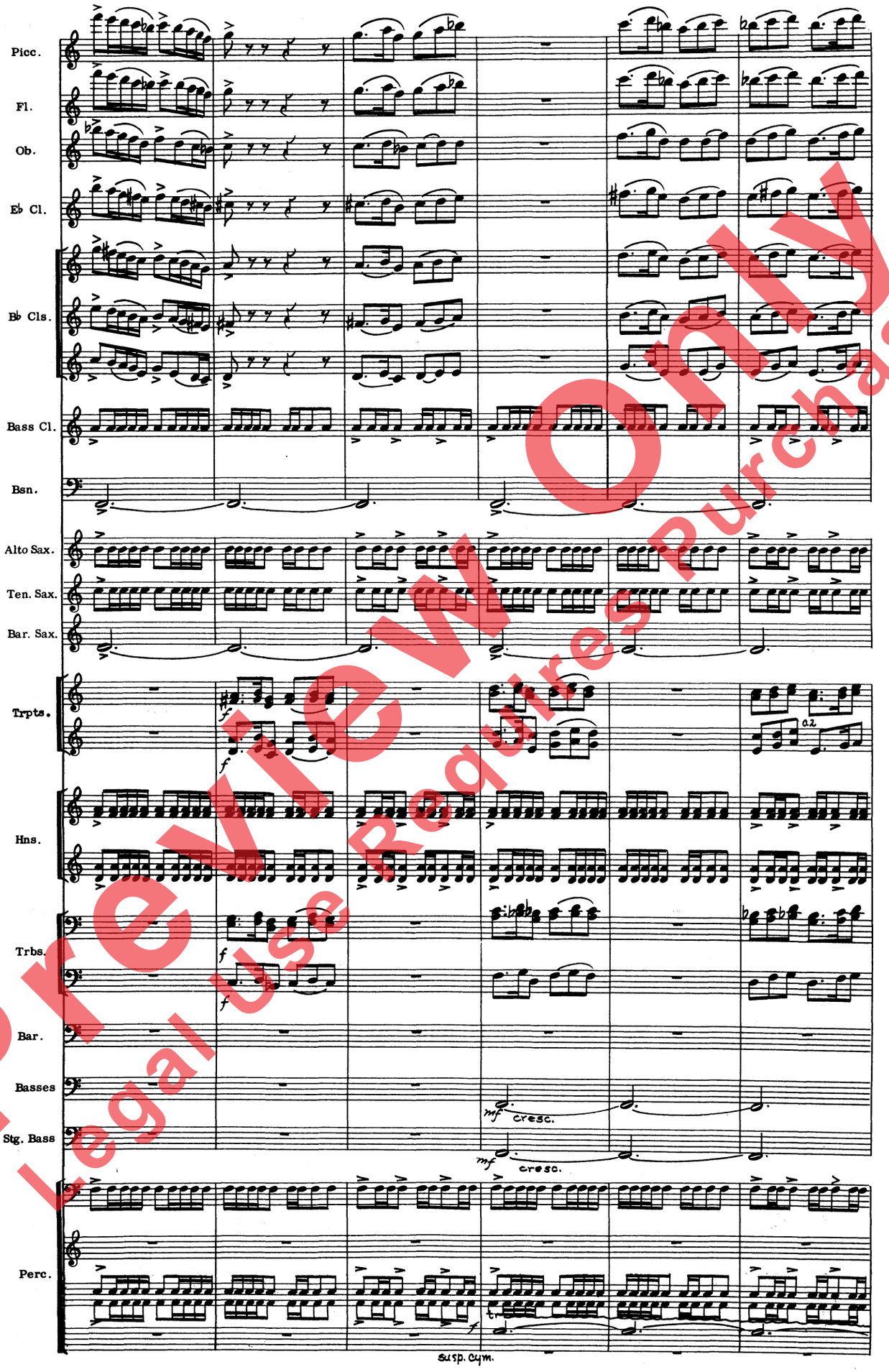

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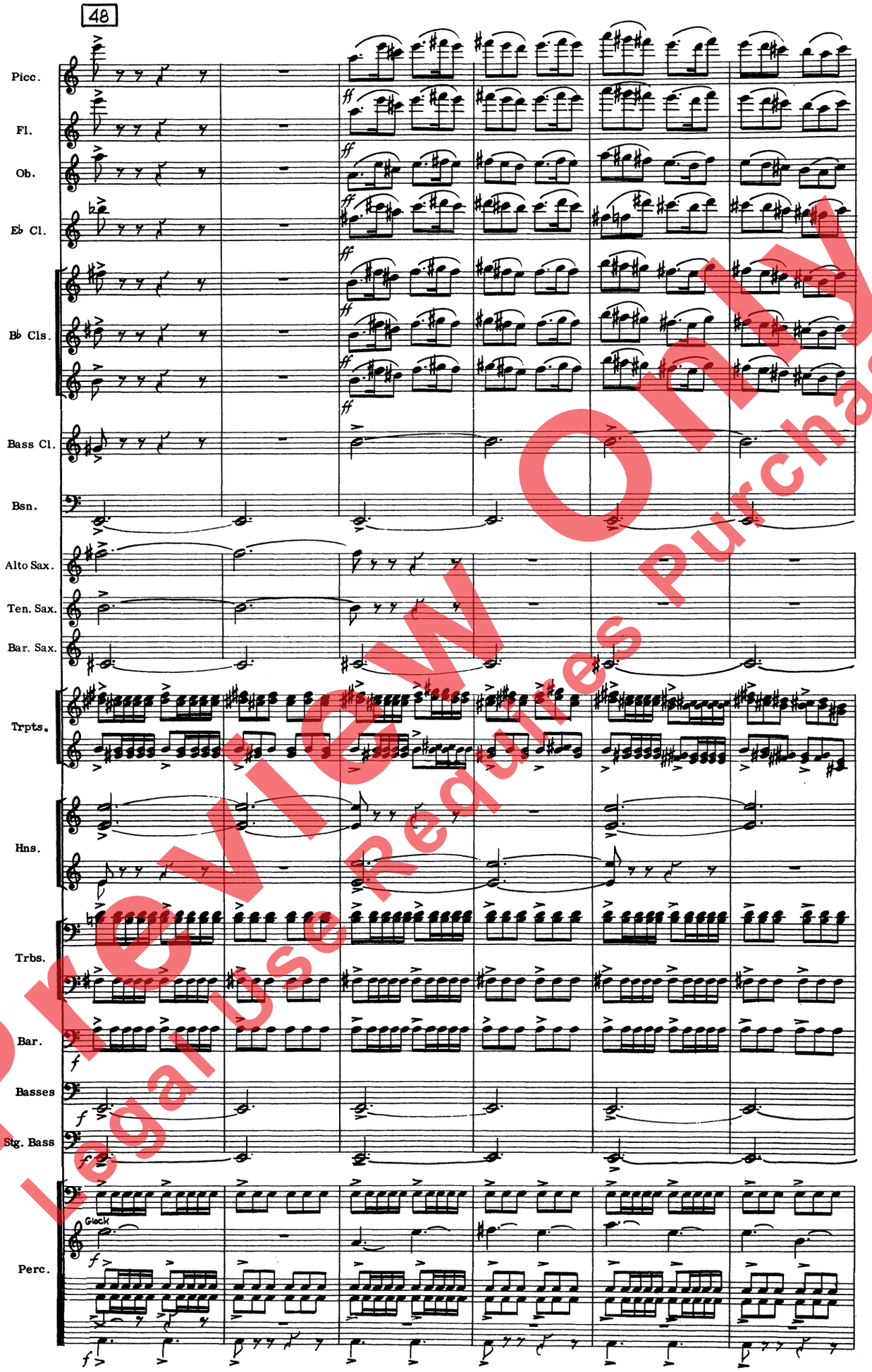

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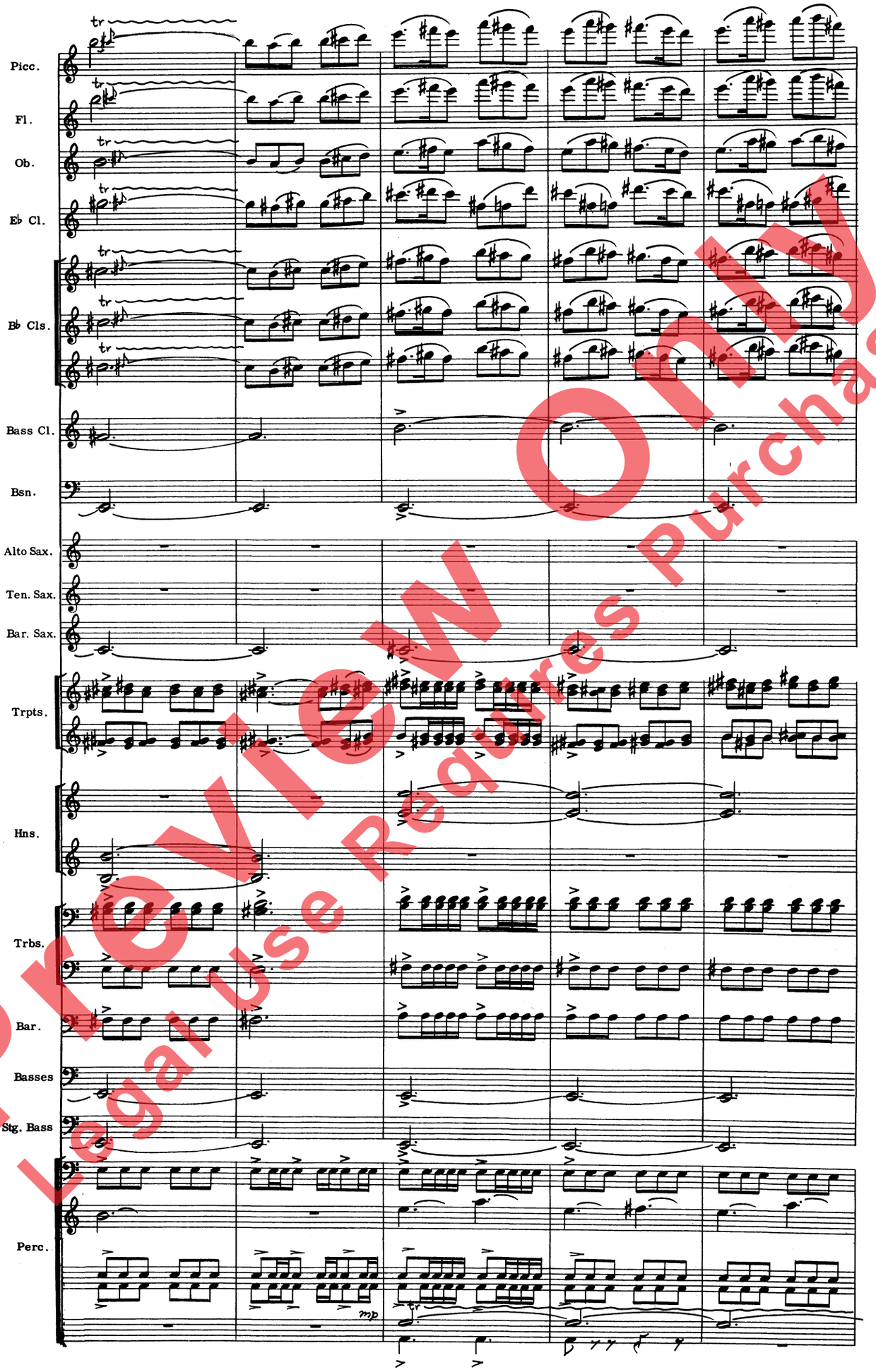

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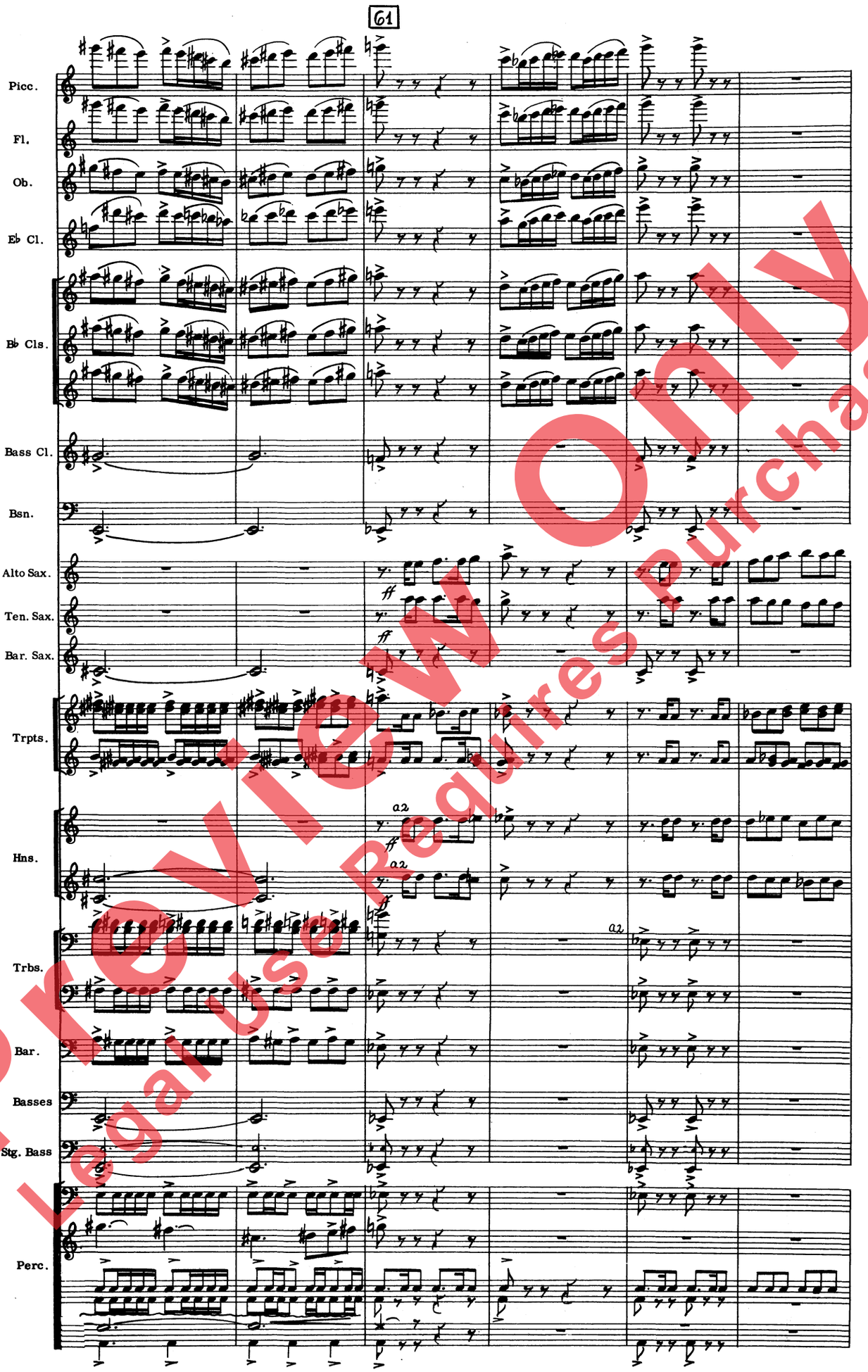

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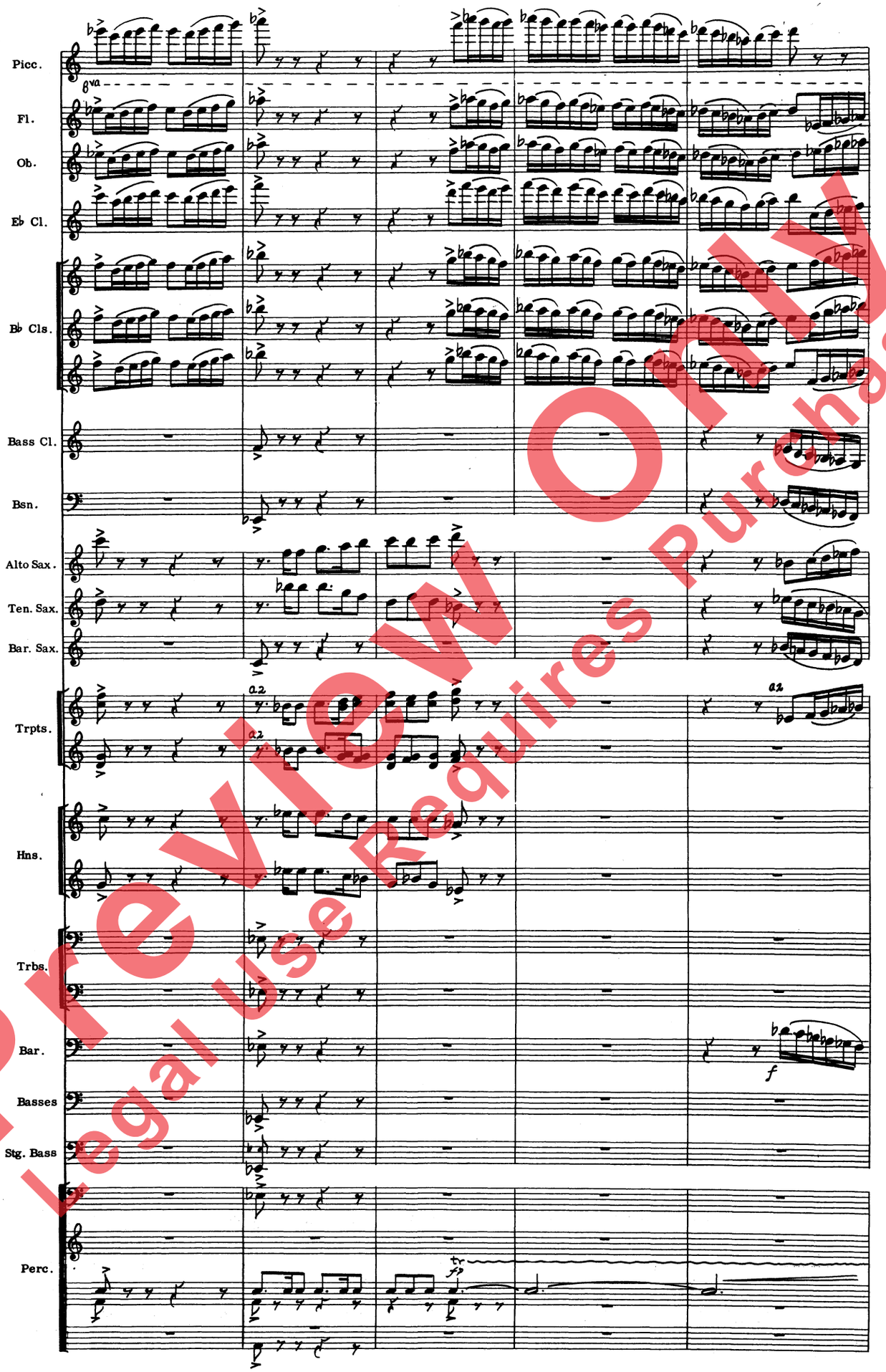

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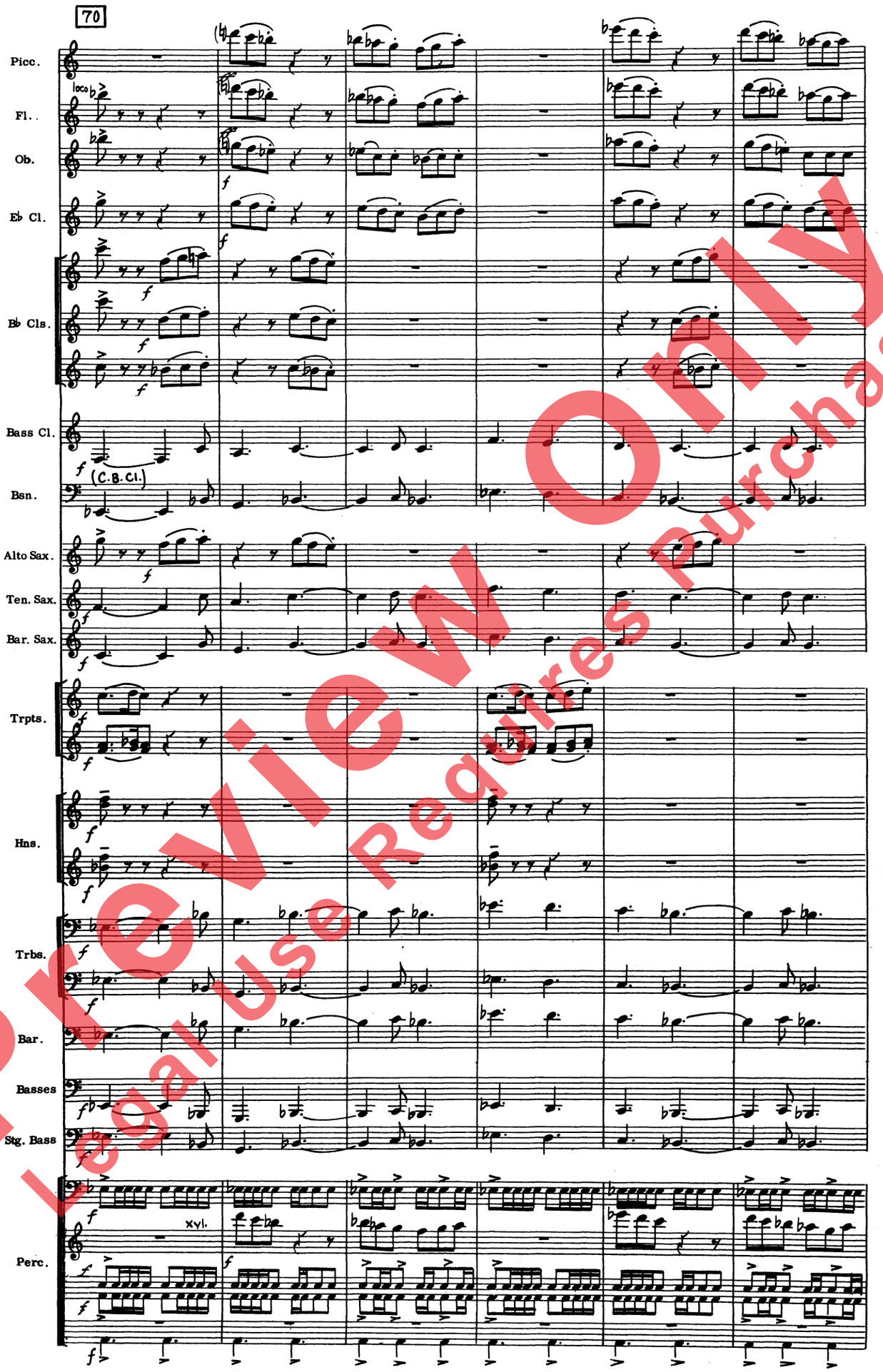

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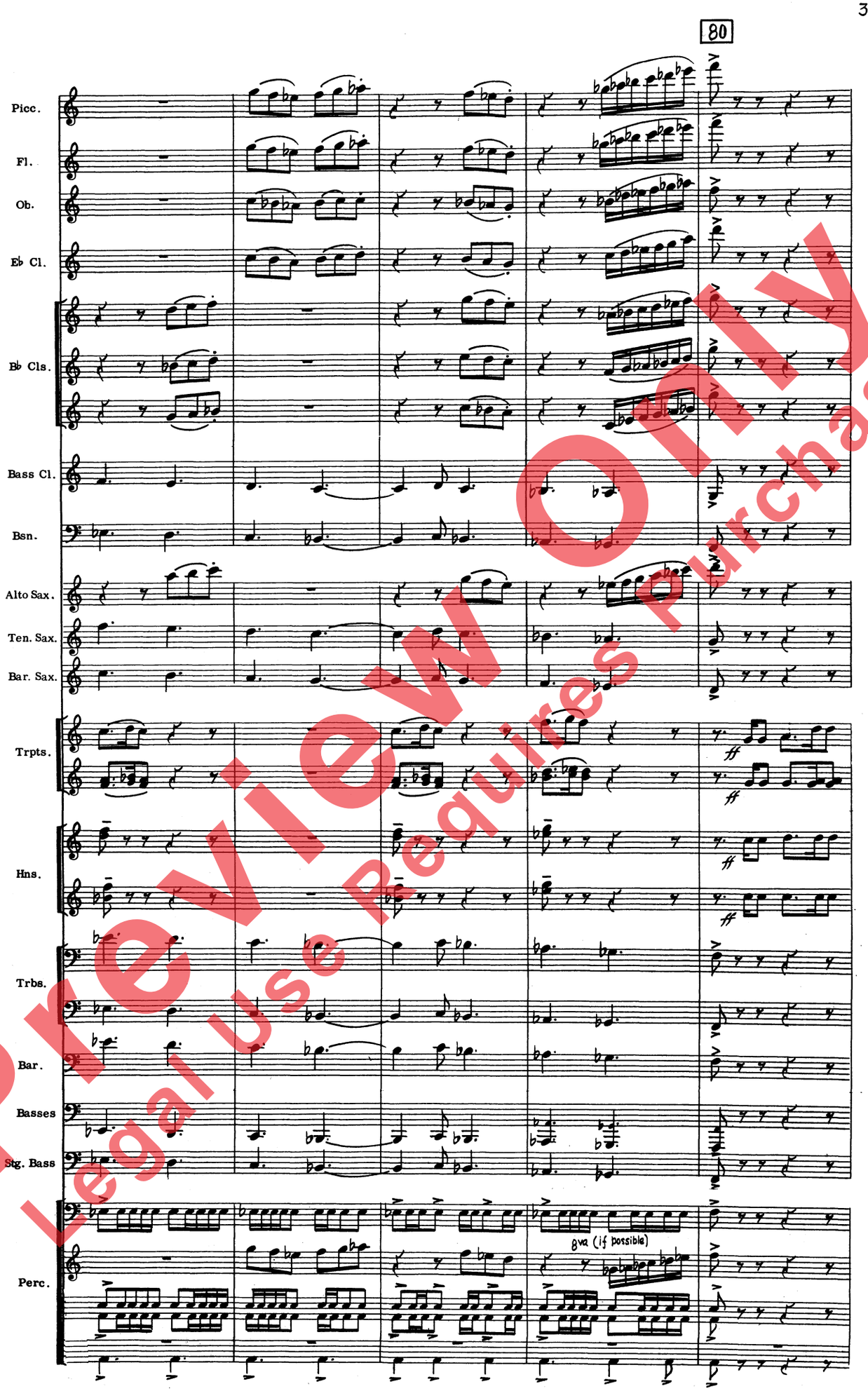

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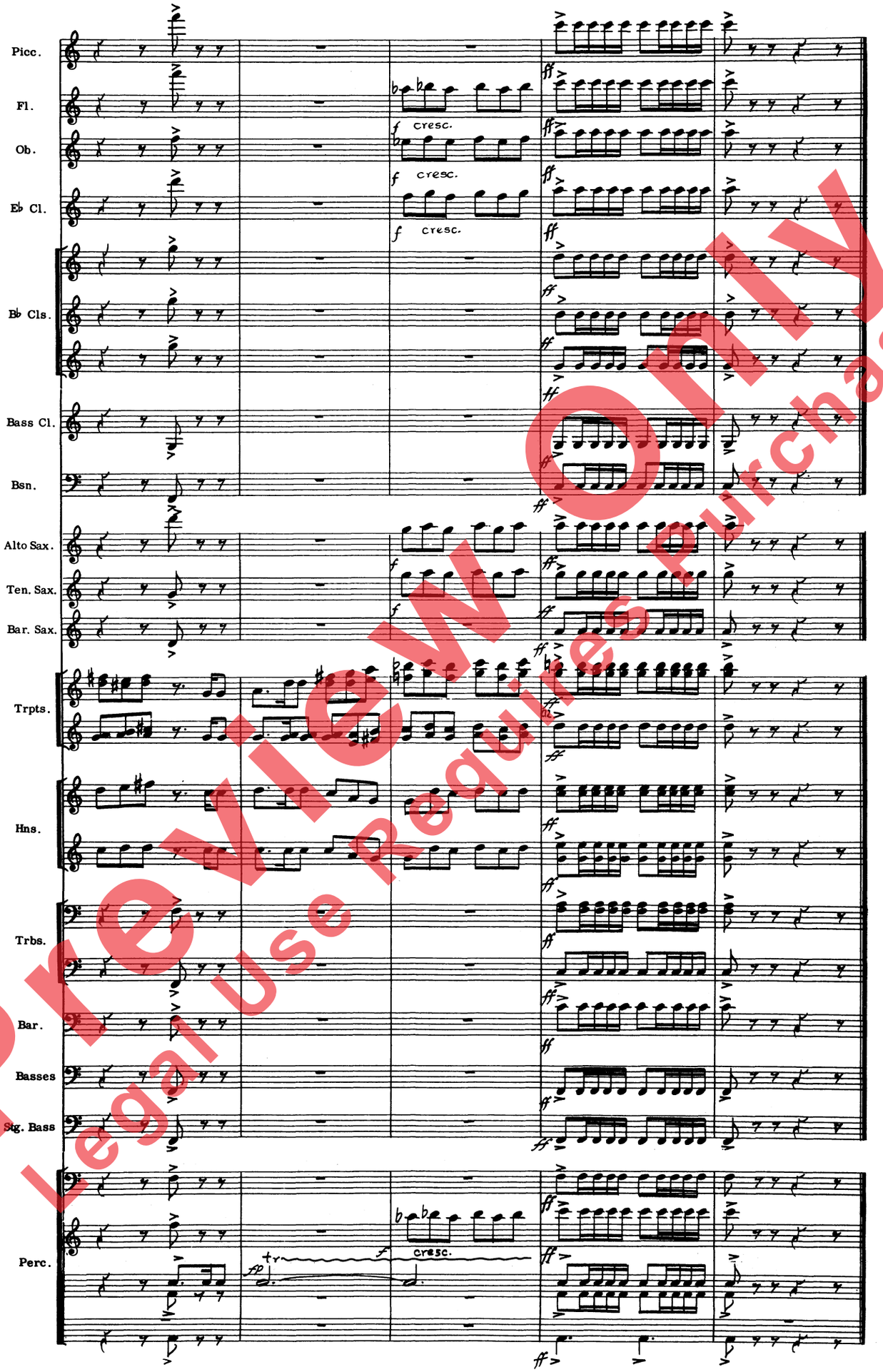

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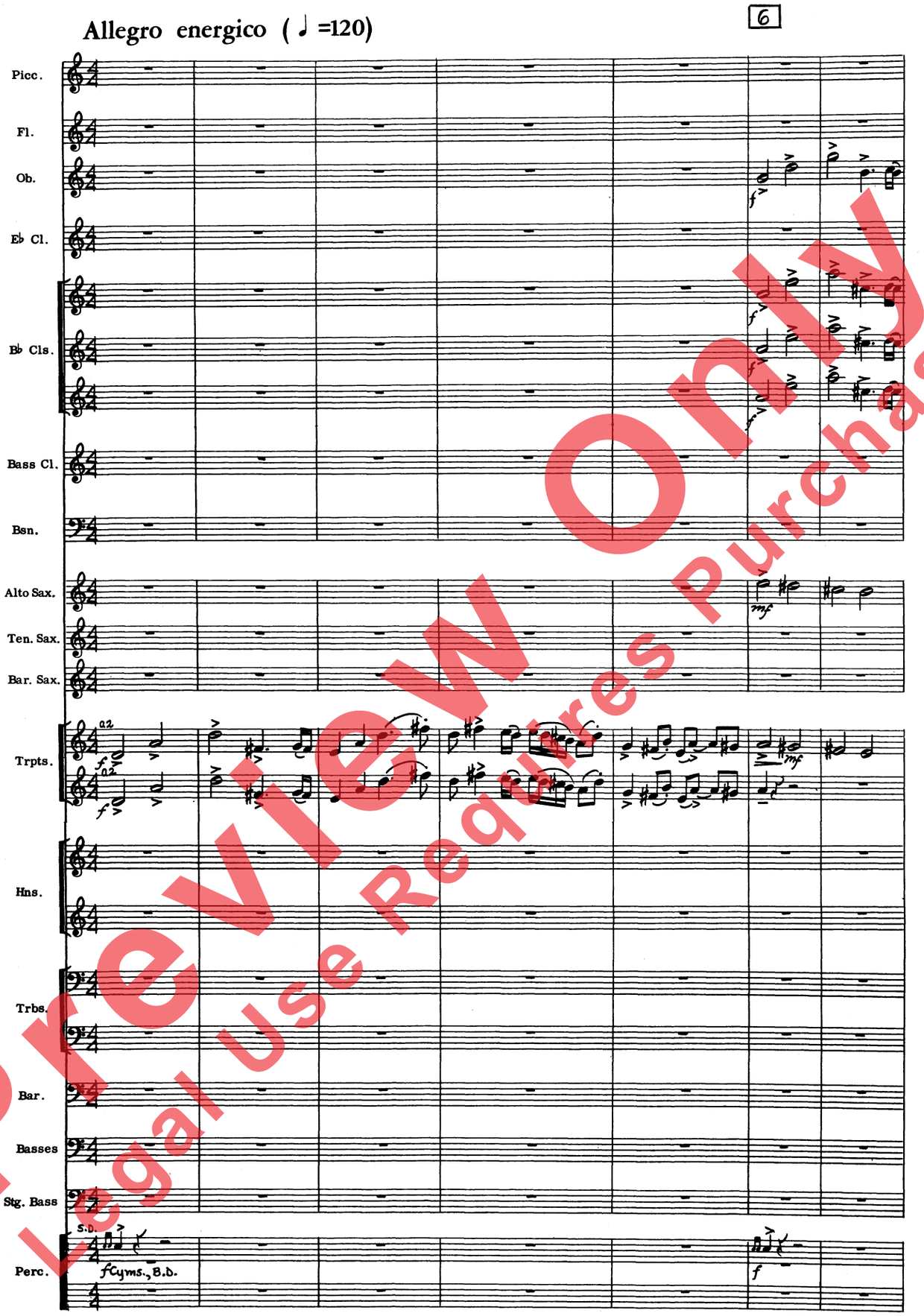

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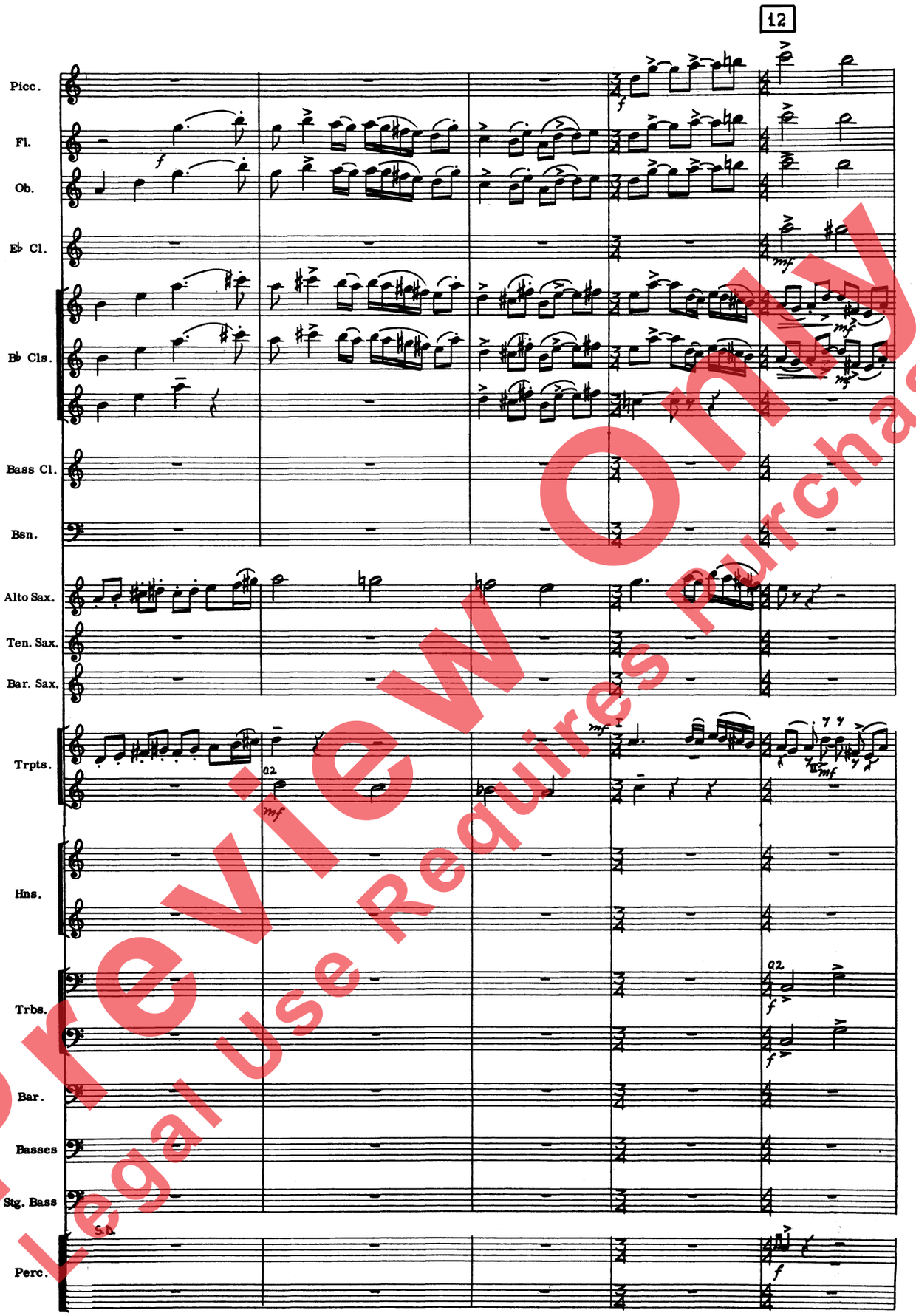

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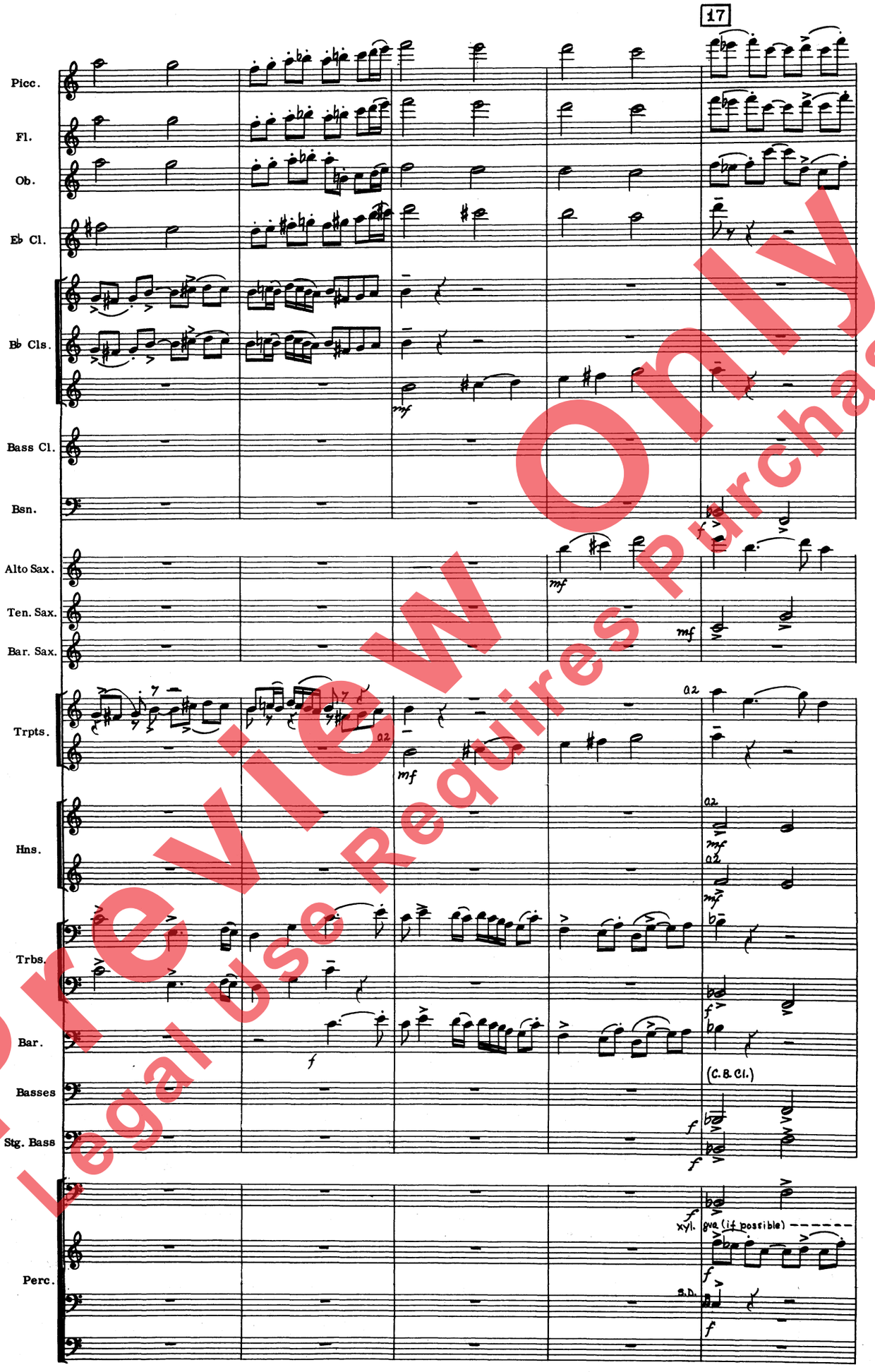

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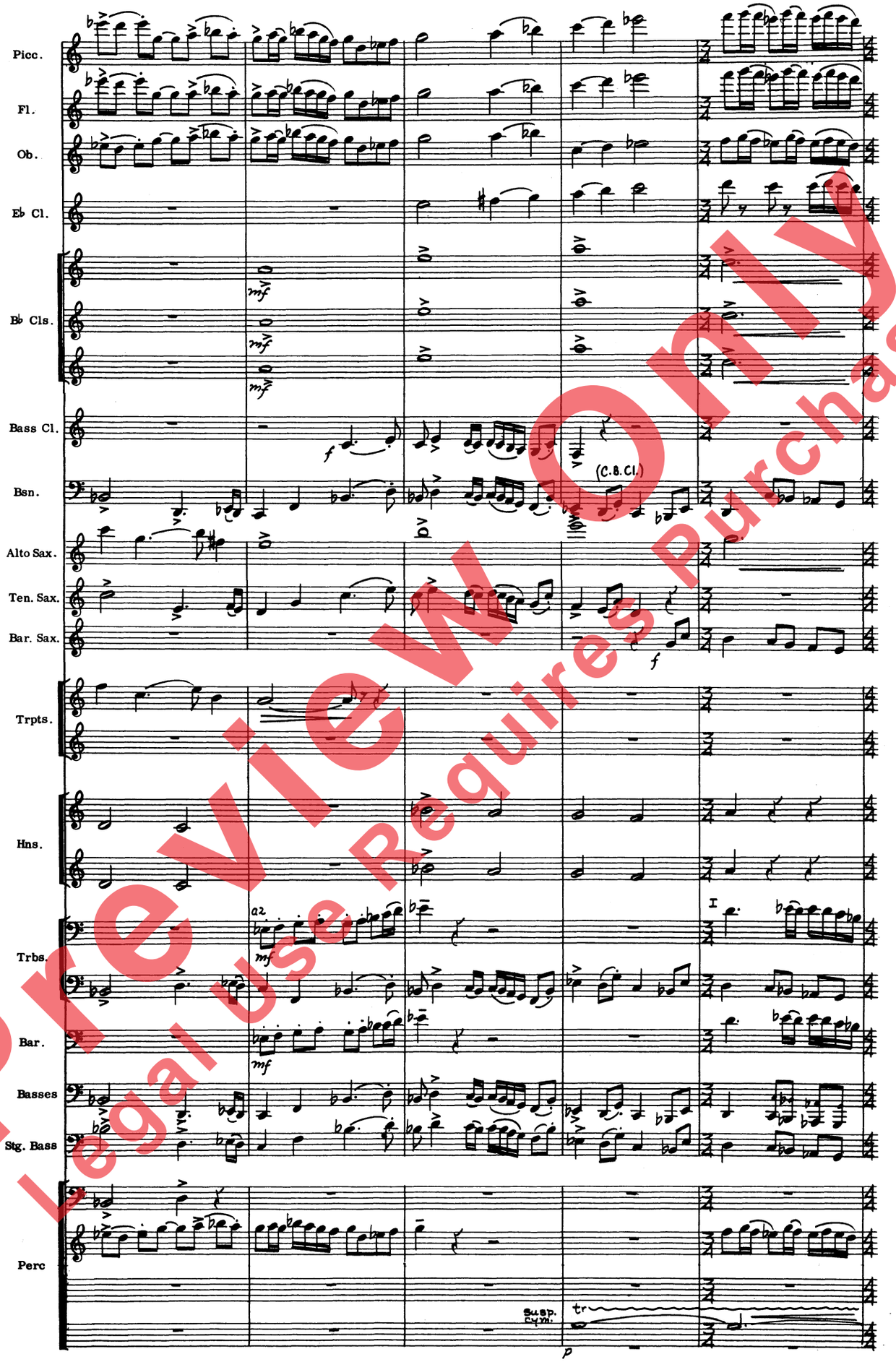

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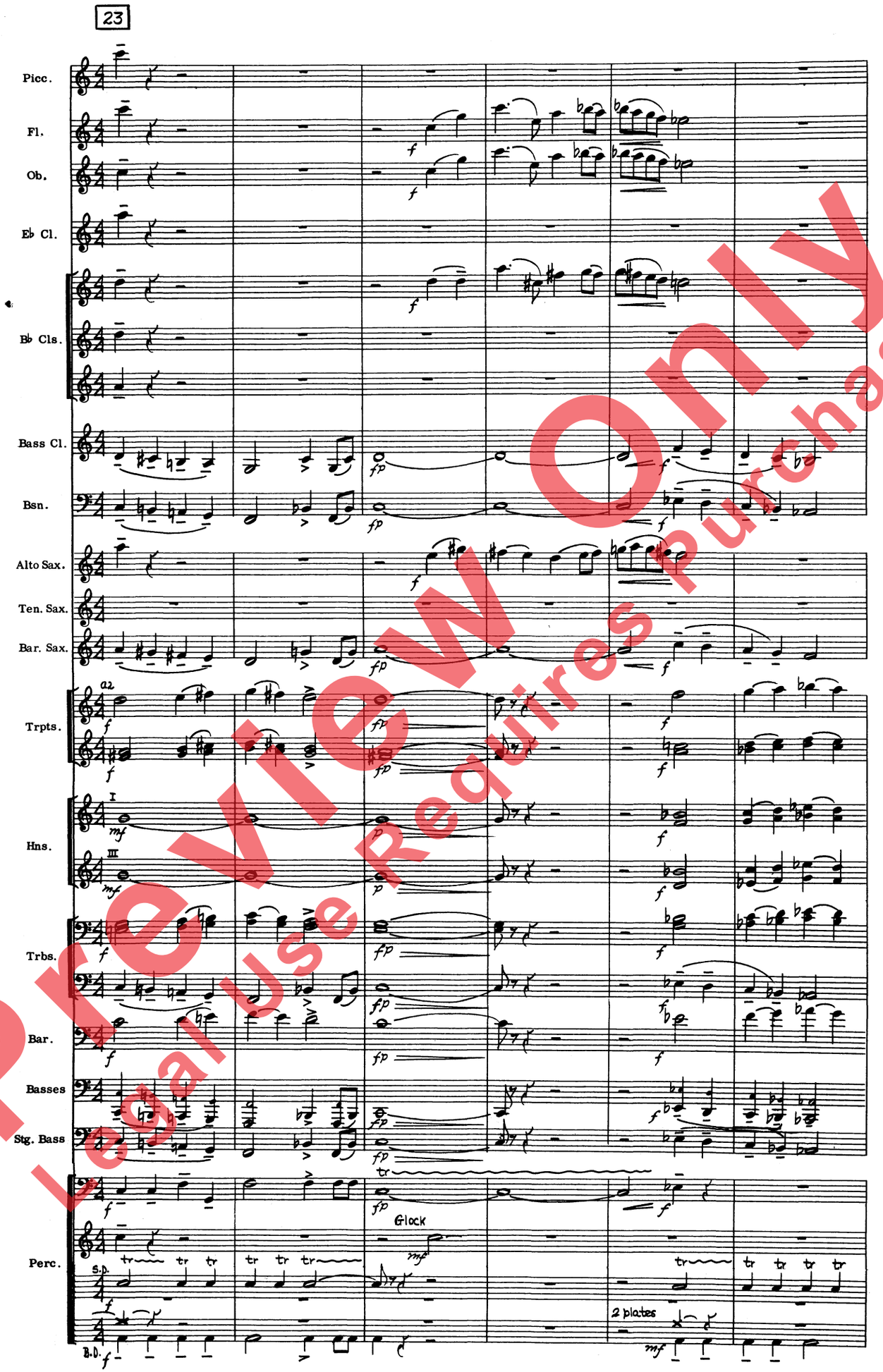

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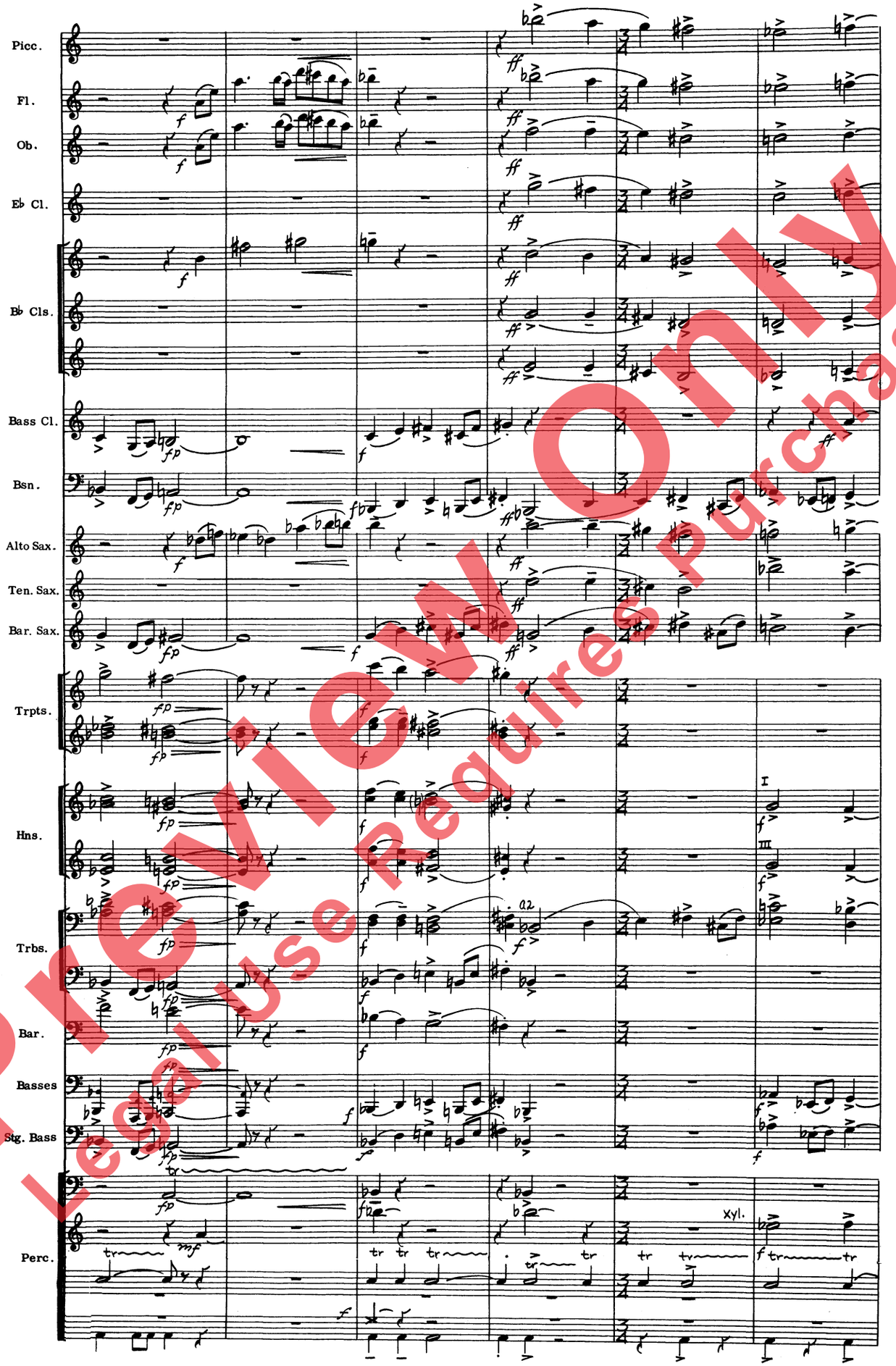

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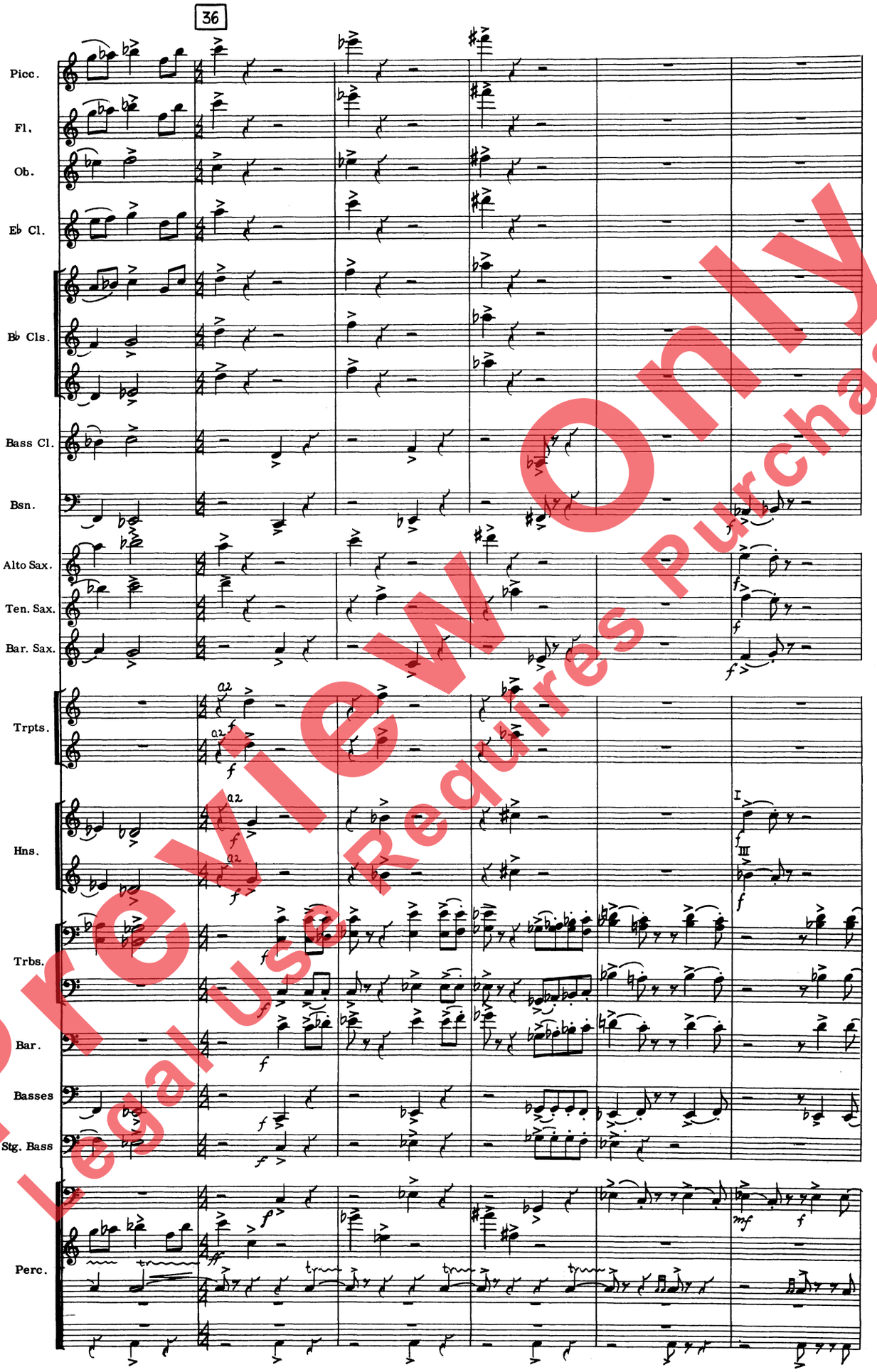

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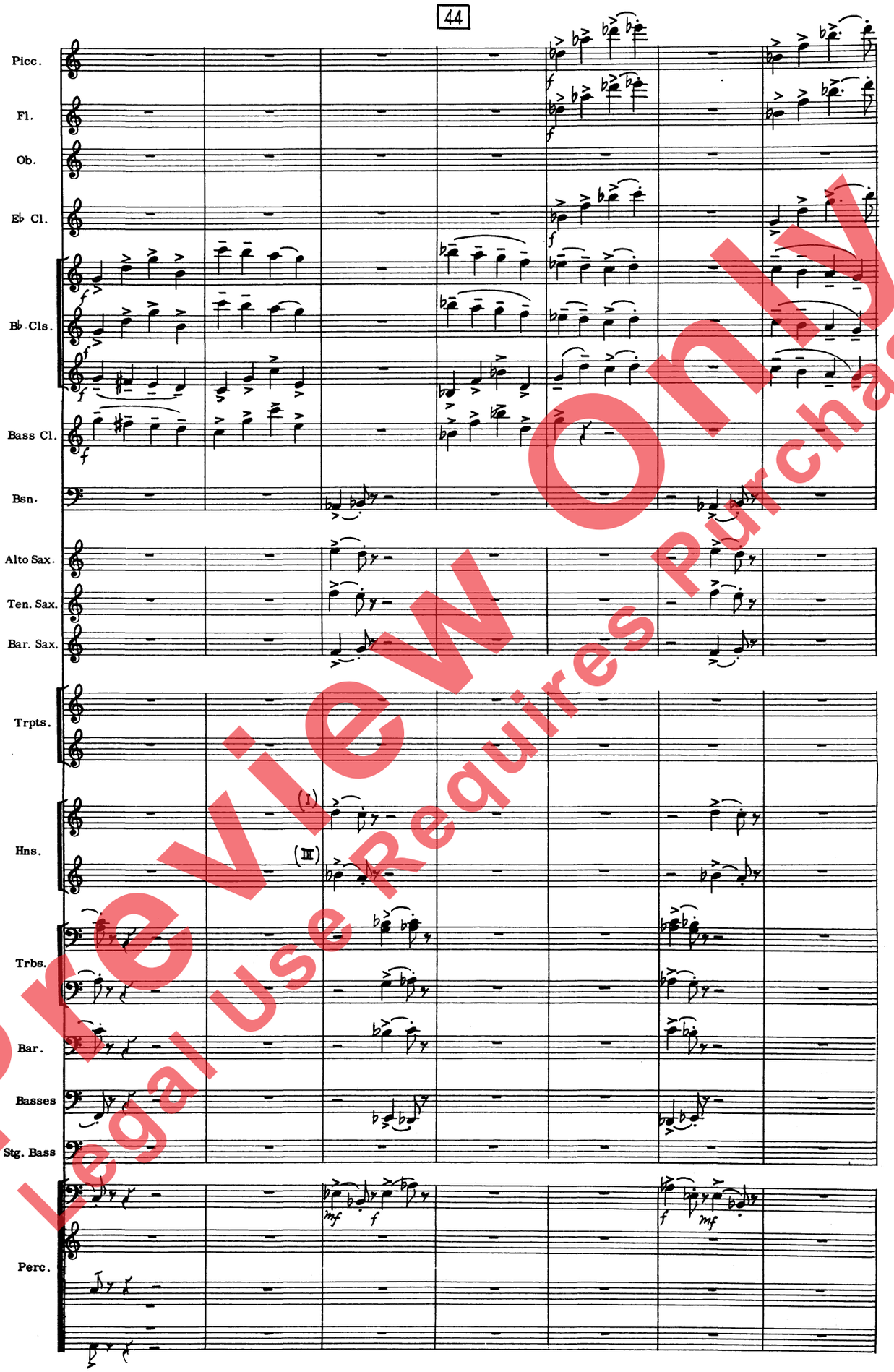

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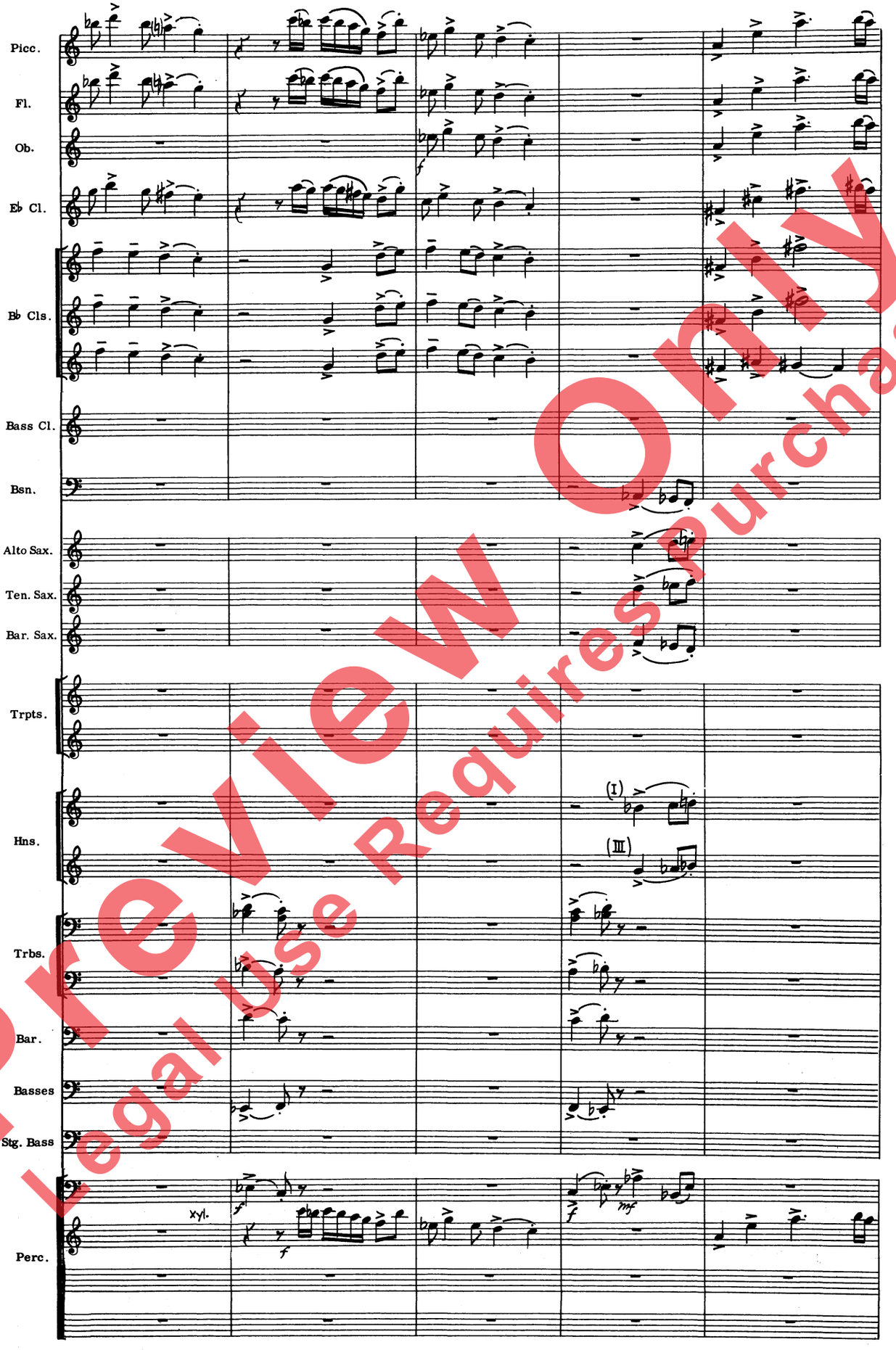

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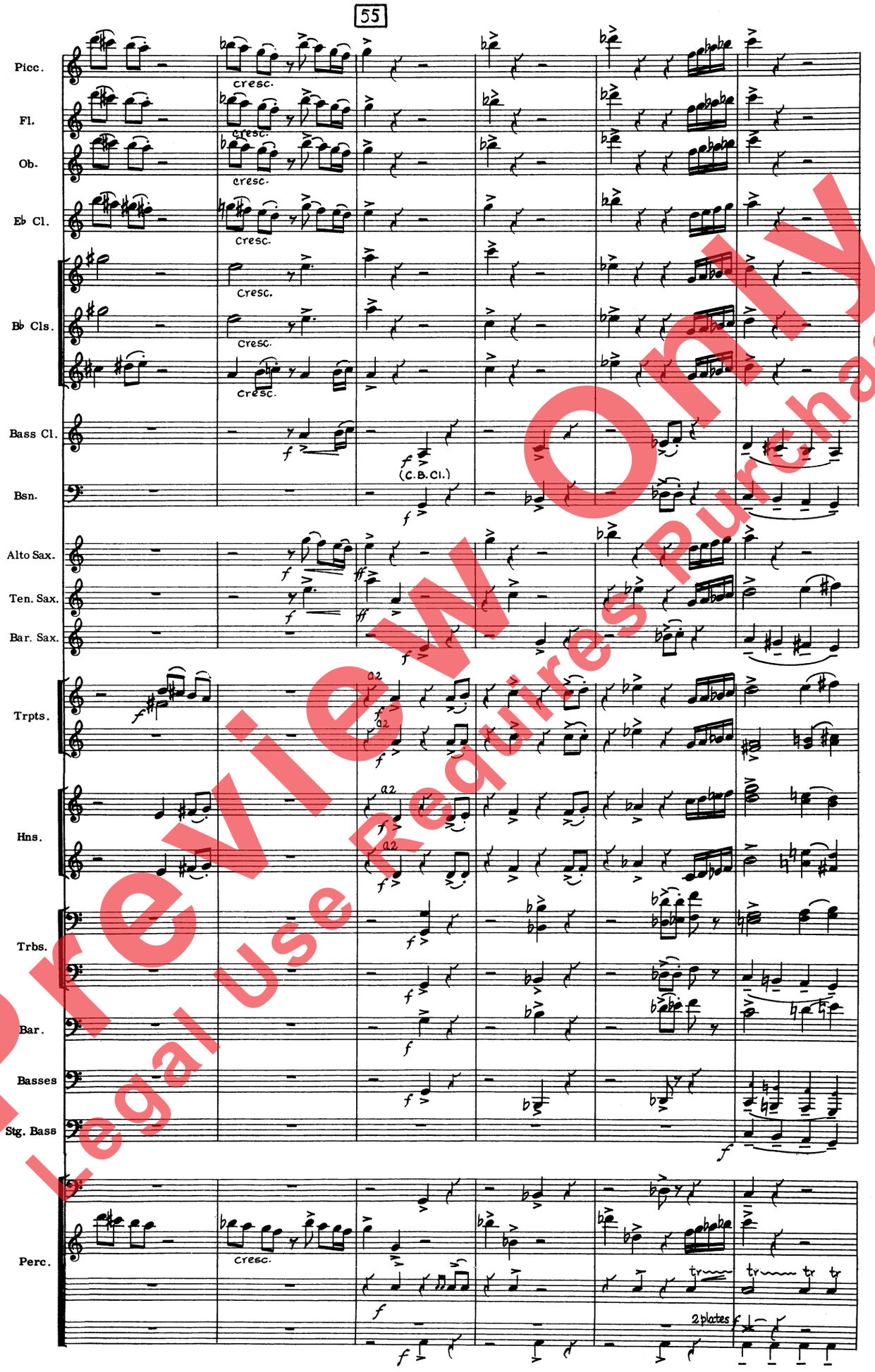

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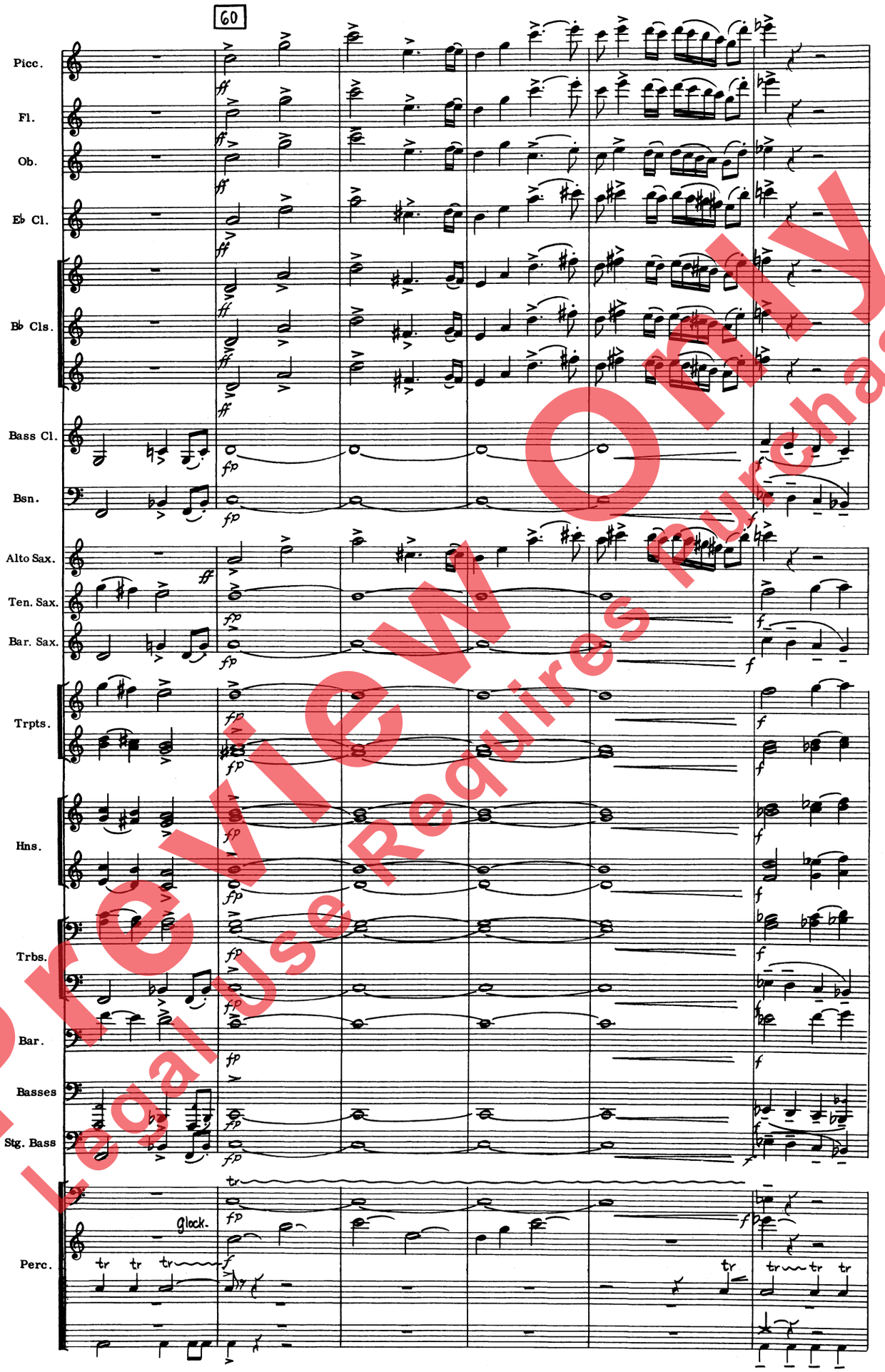

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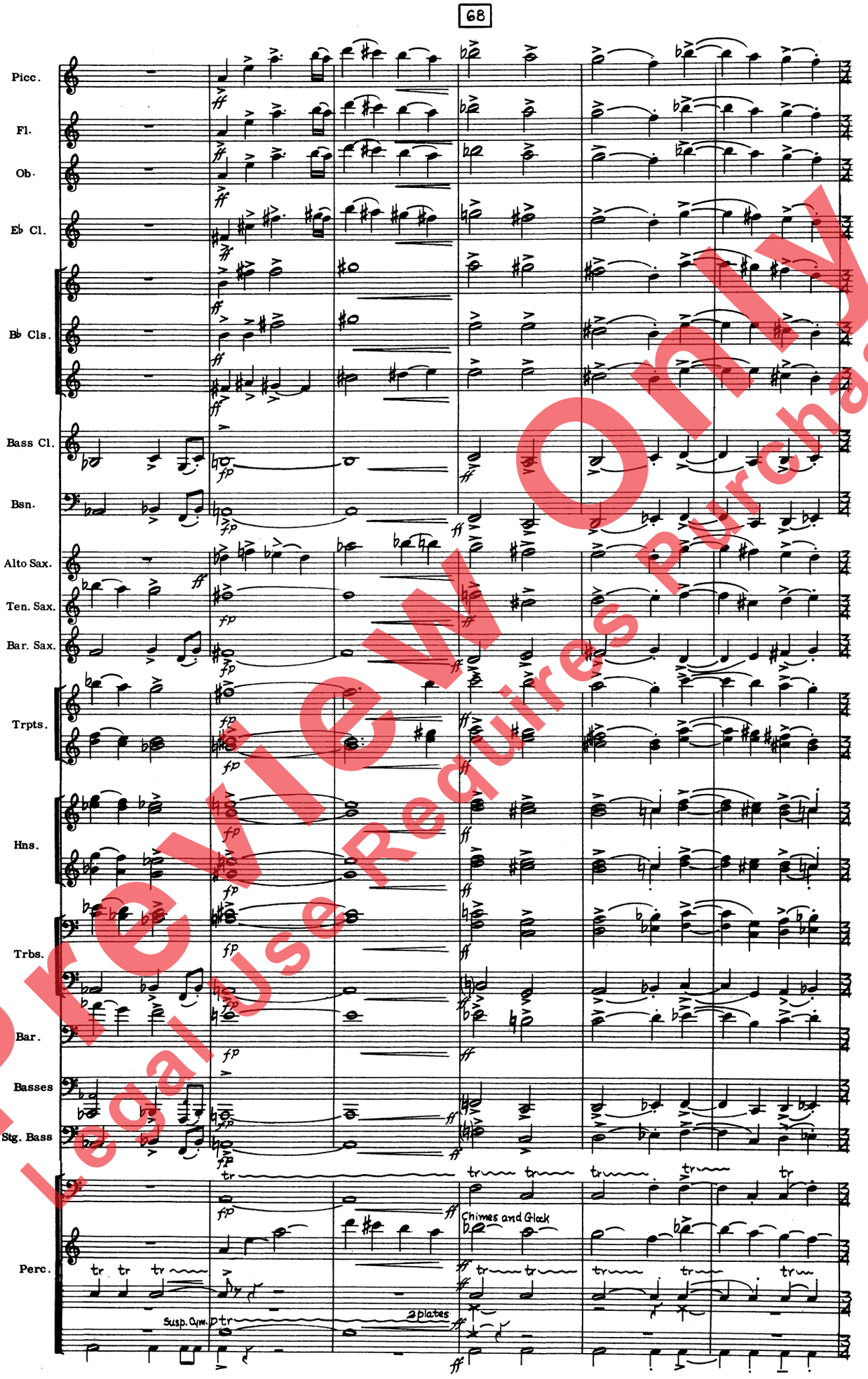

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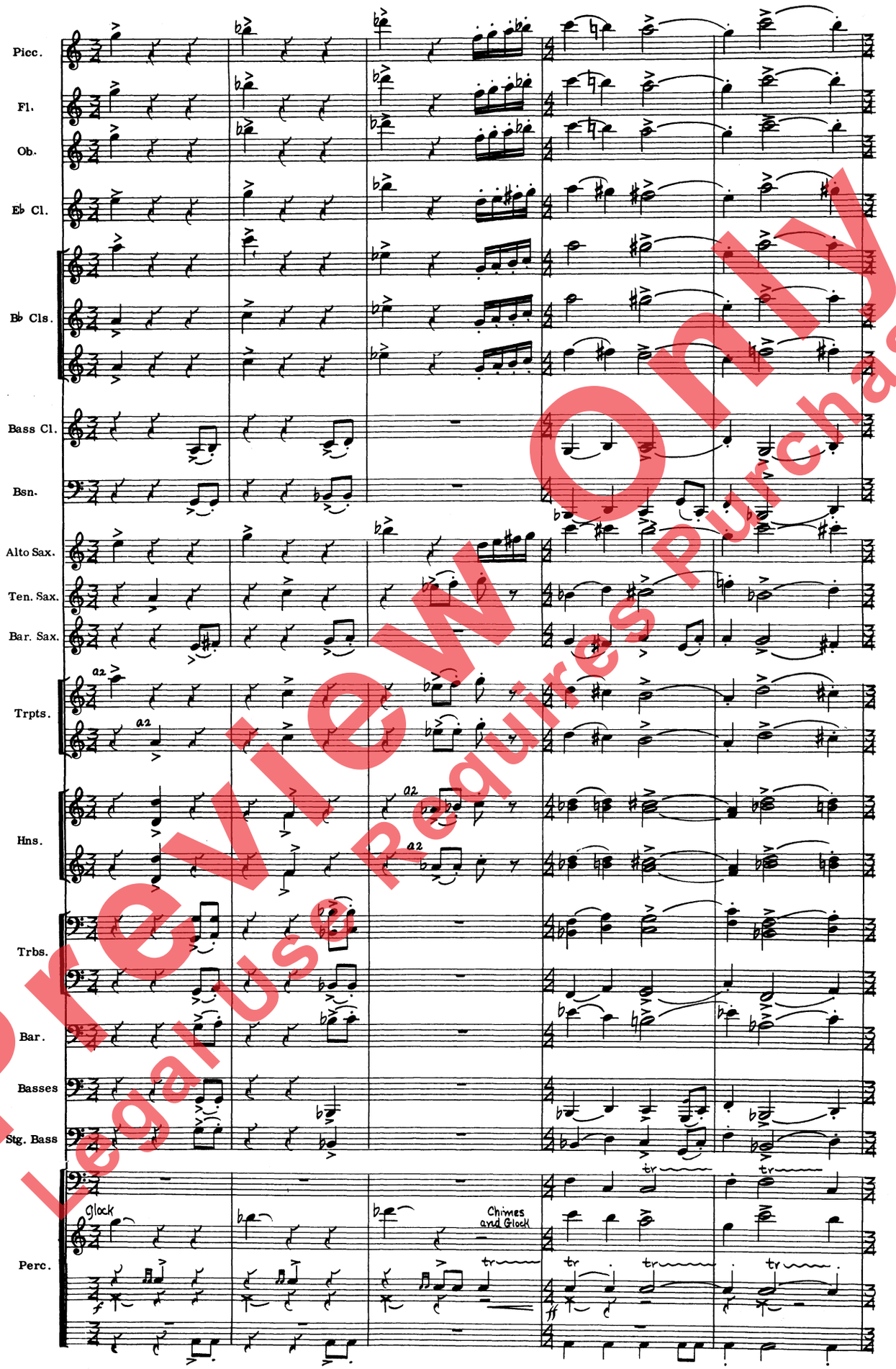

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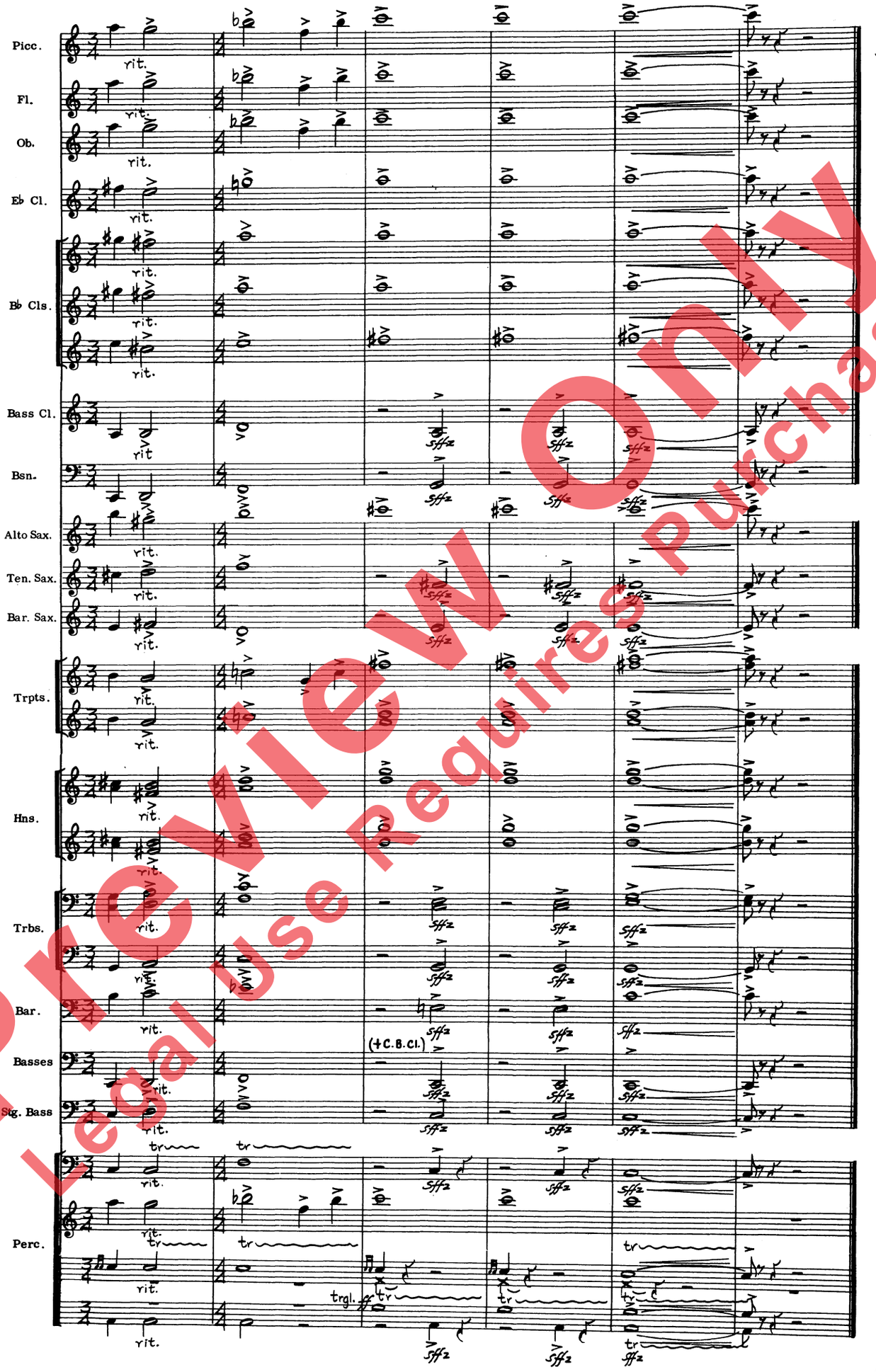

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