



Alarums

Op. 27

MARTIN MAILMAN (1932–2000)

INSTRUMENTATION

| | | |
|--------------------------------|--------------------------------|---|
| 1 Conductor | 1 B \flat Tenor Saxophone | 2 Euphonium |
| 1 Piccolo | 1 E \flat Baritone Saxophone | 4 Tuba (Basses) |
| 6 1st and 2nd Flutes | 2 1st B \flat Trumpet | 1 String Bass |
| 1 1st Oboe | 2 2nd B \flat Trumpet | 1 Timpani |
| 1 2nd Oboe | 2 3rd B \flat Trumpet | 4 Percussion 1 (Snare Drum, Suspended Cymbal, Crash Cymbals, Tom-Tom, Bass Drum) |
| 2 Bassoon | 2 4th B \flat Trumpet | 3 Percussion 2 (Xylophone/Glockenspiel/Marimba) |
| 3 1st B \flat Clarinet | 1 1st F Horn | 5 Percussion 3 (Triangle, Tambourine, Suspended Cymbal, Crash Cymbals, Tom-Tom, Bass Drum) |
| 3 2nd B \flat Clarinet | 1 2nd F Horn | |
| 3 3rd B \flat Clarinet | 1 3rd F Horn | |
| 2 B \flat Bass Clarinet | 1 4th F Horn | |
| 2 1st E \flat Alto Saxophone | 2 1st Trombone | |
| 2 2nd E \flat Alto Saxophone | 2 2nd Trombone | |
| | 2 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.

PROGRAM NOTES

Mailman wrote *Alarums for Band*, Op. 27 in 1962 in Greenville, North Carolina. The title was suggested by fellow composer and close friend John Barnes Chance. The word "alarum" means a "call to arms" as with Shakespeare in his *King Henry VI*, Part 2, Act V, scene 2:

*"And if thou dost not hide thee from the bear,
Now, when the angry trumpet sounds alarum
And dead men's cries do fill the empty air..."*

The work was dedicated to and written "For Herbert Carter and the East Carolina College Band". Having met when Mailman was composer in residence at East Carolina University, Herbert Carter, the longtime Director of Bands at East Carolina University, and Mailman remained very close friends for the rest of their lives.

The piece was originally titled *Overture for Band* and was later changed to *Alarums for Band* sometime between its completion in 1962 and publication in 1969 with John Barnes Chance probably suggesting the change in title sometime during this period. A 1962 LP recording of *Overture for Band* (e.g. *Alarums*) at the First Carolina Composers Group Music Festival is listed as the premiere performance of the work. Additionally, the East Carolina University Music library contains recordings of the composition being performed on two additional occasions, both under the title "Overture for Band". One was a professionally-engineered recording by Century Recording in Charlotte, North Carolina, and the other was a concert given by the East Carolina University Symphonic Band, both conducted by Herbert Carter. Unfortunately, the dates of these recordings have been omitted.

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

Picc. *f* *tr* *7*

Fls. 1. 2.

Obs. 1. 2.

1. *f* *tr* *7*

Cl. 2. *f* *tr* *7*

3. *f* *tr* *7*

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax. *1 con sord.* *f* *tr*

1. 2. *f*

Tpts. 3. 4.

1. 2. *f*

Hns. 3. 4.

Bar.

1. *f*

Trbs. 2. 3. *f*

Tuba *f*

Str. Bass *f*

Timp. *f*

1. *f*

Perc. 2. *f* *tr*

3. *f* *tr*

10

Picc.

Fls. 1
2

Obs. 1
2

1

Clas. 2

3

B. Cl.

Bns.

A. Sax.
1, 2.

T. Sax.

Bar.
Sax.

1, 2.
Tpts.

3, 4.

1, 2.
Hns.

3, 4.

Bar.

1.
Trbs.

2, 3.

Tuba

Str.
Bass.

10

Timp.

4

Perc. 2

3

85275

Picc. Fls. 1. 2. Obs. 1. 2. Cls. 2. 3. B.Cl. Bsn. A.Sax. 1. 2. T.Sax. Bar. Sax. senza sord. 1. 2. 3. 4. Tpts. 1. 2. 3. 4. Hns. 1. 2. 3. 4. Bar. 1. 2. 3. 4. Trbs. 1. 2. 3. 4. Tuba Str. Bass Timp. S.D. Perc. 2. 3. Tri.

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc. (Piccolo)
- Fls. 1, 2 (Flutes)
- Obs. 1, 2 (Oboes)
- Cls. 1, 2, 3 (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. 1, 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1, 2, 3, 4 (Trumpets)
- 1, 2, 3, 4 (Horns)
- Bar. (Baritone)
- 1, 2, 3, 4 (Trombones)
- Tuba
- Str. Bass. (String Bass)
- Timp. (Timpani)
- Perc. 1, 2, 3 (Percussion)

The score is written in a single system, with each instrument part on its own staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations, such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). A large red watermark "Legal Use" is overlaid diagonally across the page.

Picc.
 Fls. 1. 2.
 Obs. 1. 2.
 1.
 Cls. 2.
 3.
 B. Cl.
 Bsn.
 A Sax. 1. 2.
 T. Sax.
 Bar. Sax.
 1. 2.
 Tpts.
 3. 4.
 1. 2.
 Hns.
 3. 4.
 Bar.
 1.
 Trbs.
 2. 3.
 Tuba
 Str. Bass
 Timp.
 1.
 Perc. 2.
 3.

mf
p
mp
mf
p
mf
p
dim. poco a poco
p
dim. poco a poco
dim. poco a poco
mp
p
mp
mp
1 solo
mf
3
dim. poco a poco
p
dim. poco a poco
dim. poco a poco
p
p
mf
mp
tr

[illegible]

8^{va} sempre

Picc. *pp* 8^{va} sempre

Fls. 1. 2. *pp*

Obs. 1. 2. *pp* tutti

Cl. 1. 2. *pp*

3. *pp*

B. Cl. *mp dolce*

Bsn. *mp dolce*

A. Sax. 1. 2. *mp dolce*

T. Sax. *mp dolce*

Bar. Sax. *mp dolce*

1. 2. Tpts. 3. 4.

1. 2. Hns. 3. 4.

Bar.

1. Trbs. 2. 3.

Tuba

Str. Bass

Timp.

1. Glock

Perc. 2. *p*

Tri. *p* sempre

3. sempre

40

Picc.

Fls. 1. 2.

Obs. 1. 2.

1. 2.

3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

3. 4.

1. 2.

3. 4.

Bar.

1.

2. 3.

Tuba

Str. Bass

Timp.

1.

Perc. 2.

3.

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40

Picc.

Fls. 1. 2.

Obs. 1. 2.

1. 2.

3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

3. 4.

1. 2.

3. 4.

Bar.

1.

2. 3.

Tuba

Str. Bass

Timp.

1.

Perc. 2.

3.

Legal Use Requires Purchase

Picc.

Fls. 1. 2.

Obs. 1. 2.

1.

Cl. 2.

3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

Tpts. 3. 4.

1. 2.

Hns. 3. 4.

Bar.

1.

Trbs. 2. 3.

Tuba

Str. Bass

Timp.

1.

Perc. 2.

3.

tr

mf

mp

Picc. *cresc. poco a poco*

Fls. 1. 2. *cresc. poco a poco*

Obs. 1. 2. *cresc. poco a poco*

1. *cresc. poco a poco*

Cl. 2. *cresc. poco a poco*

3. *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

A. Sax. 1. 2. *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

Bar. Sax. *cresc. poco a poco*

1. 2. Tpts. *cresc. poco a poco*

3. 4. *cresc. poco a poco*

1. 2. Hns. *cresc. poco a poco*

3. 4. *cresc. poco a poco*

Bar. *cresc. poco a poco*

1. *cresc. poco a poco*

Trbs. 2. 3. *cresc. poco a poco*

Tuba *cresc. poco a poco*

Str. Bass *cresc. poco a poco*

Timp. *cresc. poco a poco*

1. *cresc. poco a poco*

Perc. 2. *cresc. poco a poco*

8. *cresc. poco a poco*

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Picc.
 Fls. 1.
 2.
 Obs. 1.
 2.
 Cls. 1.
 2.
 3.
 B. Cl.
 Bsn.
 A. Sax.
 1. 2.
 T. Sax.
 Bar. Sax.
 1. 2.
 3. 4.
 Tpts.
 1. 2.
 3. 4.
 Hns.
 1. 2.
 3. 4.
 Bar.
 1.
 2. 3.
 Trbs.
 Tuba
 Str. Bass
 Timp.
 Sus. Cym. (Choke)
 Perc. 1.
 2.
 8.

Musical score for orchestral instruments. The score includes staves for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Bassoon, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3, and 4), Horns (1, 2, 3, and 4), Baritone, Trombones (1, 2, and 3), Tuba, String Bass, Timpani, Suspended Cymbal (Choke), Percussion (1, 2, and 8), and Glockenspiel. The score features various musical notations including notes, rests, dynamics (f, fp, mf, p, molto cresc.), and articulation marks. A large red watermark "Preview Only" is overlaid diagonally across the page.

60

Flcc.

Fls. 1. 2.

Obs. 1. 2.

1.

Cls. 2.

3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

Tpts. 3. 4.

1. 2.

Hns. 3. 4.

Bar.

1.

Trbs. 2. 3.

Tuba

Str. Bass

60

Timp.

1.

Perc. 2.

3.

B. D. *mf*

B. D. *mf*

Musical score for 'S.D.' featuring S.D., Sus.Cym., and Tamb. The score includes a 'Choke' instruction for the Sus.Cym. part.

70

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2 3

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

Tpts. 3. 4.

1. 2.

Hns. 3. 4.

Bar.

1.

Trbs. 2. 3.

Tuba

Str. Bass

70

Timp.

1

Perc. 2 3

B. D.

Marimba (soft mallet)

Tri

solo

mf

p

f

mp

p

mp

mp

mp

80

Flcc.

Fls. 1 2

Obs. 1 2

1 2

3

B.Cl.

Bsn

A.Sax. 1. 2.

T.Sax.

Bar. Sax.

1. 2.

Tpts. 3. 4.

1. 2.

Hns. 3. 4.

Bar.

1.

Trbs. 2. 3.

Tuba.

Str. Bass

80

Timp.

1

Perc. 2

3

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Picc.

Fls. 1. 2.

Obs. 1. 2.

1.

Cls. 2.

3.

B.Cl.

Bsn.

A.Sax. 1. 2.

T.Sax.

Bar. Sax.

1. 2.

Tpts. con sord. *mp*

3. 4. con sord. *mp*

1. 2. 1 solo *mf*

Hns. *p*

3. 4.

Bar.

1.

Trbs. *p*

2. 3. *p*

Tuba *mf* *pizz.* *p*

Str. Bass *mf* *p*

Timp. *mf* *p*

1.

Perc. 2.

3.

Tom-Tom *p* (yarn stick) *tr*

S.D. *p* *tr*

B.D. *p*

Picc. Fls. 1/2 Obs. 1/2 a 2

1. 2. 3. B.Cl. Bsn.

A.Sax. 1. 2. T.Sax. Bar. Sax.

1. 2. 3. 4. Tpts. senza sord. mf

1. 2. 3. 4. Hns. mf

Bar. 1. Trbs. 2. 3. Tuba

Str. Bass pizz. mf

90 Timp. mf

Perc. 2 Xyl. Tamb. mf

Tom-Tom

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Picc.
 Fls. 1. 2.
 Obs. 1. 2.
 1.
 Cls. 2.
 3.
 B. Cl.
 Bsn.
 A. Sax. 1. 2.
 T. Sax.
 Bar. Sax.
 1. 2.
 Tpts. 3. 4.
 1. 2.
 Hns. 3. 4.
 Bar.
 1.
 Trbs. 2. 3.
 Tuba
 Str. Bass
 Timp.
 1.
 Perc. 2.
 3.

Musical score for a large ensemble, featuring various instruments and woodwinds. The score includes dynamic markings such as *f*, *ff*, and *f* (Choke). It also includes performance instructions like "a 2 soli" and "Xyl." (Xylophone). The score is marked with a large red "Legal Use Required" watermark.

100

8va *sempre*

Picc. *ff* *6* *f* *8va sempre*

Fls. 1. 2 *ff* *a 2* *6* *f* *8va sempre*

Obs. 1. 2 *ff* *a 2* *6* *f* *8va sempre*

1 *ff* *6* *f* *8va sempre*

Clas. 2 *ff* *6* *f* *8va sempre*

3 *ff* *6* *f* *8va sempre*

B. Cl. *ff* *6* *f* *8va sempre*

Bsn. *f* *8va sempre*

A. Sax. 1. 2 *ff* *a 2* *6* *f* *8va sempre*

T. Sax. *f* *8va sempre*

Bar. Sax. *f* *8va sempre*

1. 2 *f* *8va sempre*

3. 4. *f* *8va sempre*

1. 2 *f* *8va sempre*

Hns. 3. 4. *f* *8va sempre*

Bar. *f* *8va sempre*

1. *f* *8va sempre*

Trbs. 2. 3. *f* *8va sempre*

Tuba *f* *8va sempre*

Str. Bass *f* *8va sempre*

Timp. *f* *8va sempre*

1 *f* *8va sempre*

Perc. 2 *f* *8va sempre*

Tri. *f* *8va sempre*

3 *f* *8va sempre*

Glock. *mf* *sempre*

mf *sempre*

mf *sempre*

Picc.

Fls. 1. 2.

Obs. 1. 2.

1.

Cl. 2.

3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

Tpts. 3. 4.

1. 2.

Hns. 3. 4.

Bar.

1.

Trbs. a2 2. 3.

Tuba

Str. Bass

Timp.

1.

Perc. 2.

3.

110

Picc.

Fls. 1. 2.

Obs. 1. 2.

Cls. 1. 2. 3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2. 3. 4.

Hns. 1. 2. 3. 4.

Bar.

1. 2. 3.

Trbs.

Tuba

Str. Bass

110

Timp.

Perc. 2. 3.

120

Picc. *loco*

Fls. 1 *loco*

Obs. 1 *loco*

1

Cls. 2

3

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

Tpts. *f-mf*

3. 4.

1. 2.

Hns. *a 2*

3. 4.

Bar.

1

Trbs. *f-mf*

2. 3.

Tuba

Str. Bass.

120

Timp.

1

Perc. 2 *Xyl.*

3 *B.D.*

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Picc.
 Fls. 1. 2.
 Obs. 1. 2.
 1.
 Cls. 2.
 3.
 B. Cl.
 Bsn.
 A. Sax. 1. 2.
 T. Sax.
 Bar. Sax.
 1. 2.
 Tpts. 3. 4.
 1. 2.
 Hns. 3. 4.
 Bar.
 1.
 Trbs. a 2.
 2. 3.
 Tuba
 Str. Bass
 Timp.
 1.
 Perc. 2.
 3.

Musical score for a large orchestra, featuring woodwinds, brass, strings, and percussion. The score includes various dynamics (e.g., *ff*, *f*, *mf*, *pizz.*) and articulation marks (e.g., *a 2*, *tr*). A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

Picc. 1 2

Fls. 1 2

Obs. 1 2

1 2

Cls. 1 2 3

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

Tpts. 3. 4.

1. 2.

Hns. a 2 3. 4.

Bar.

1.

Trbs. 2. 3.

Tuba

Str. Bass

130

1

Perc. 1 2 3

3

ff

a 2 ff

ff

arco

ff

130

[illegible]

140

loco

Picc. *simile*

Fls. 1 *simile*

Obs. 1 *simile*

1

Cls. 2

3

B.Cl.

Bsn. *a 2*

A.Sax. 1. 2.

T.Sax.

Bar. Sax. *a 2*

1. 2.

Tpts. *1 con sord.*

3. 4.

1. 2. *simile*

Hns. *simile*

3. 4.

Bar.

1.

Trbs. *a 3*

2. 3.

Tuba *a 3*

Str. Bass *a 3*

140

1

Perc. 2 *simile*

3

Tom Tom

Picc.

Fls. 1. 2.

Obs. 1. 2.

1.

Cl. 2.

3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2.

Tpts. 3. 4.

1. 2.

Hns. 3. 4.

Bar.

1.

Trbs. 2. 3.

Tuba

Str. Bass

Timp.

1.

Perc. 2.

3.

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150

Picc.

Fls. 1. 2.

Obs. 1. 2.

1.

Clas. 2.

3.

B. Cl.

Bsn.

A. Sax. 1. 2.

T. Sax.

Bar. Sax.

1. 2. con sord. 1. senza sord.

3. 4. con sord. 2.

1. 2.

Hns. 3. 4.

Bar.

1.

Trbs. 2. 3.

Tuba

Str. Bass

150

Timp.

1.

Perc. 2.

3.

B. D. f

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoon (Bsn.), Saxophones (A. Sax. 1. 2., T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1. 2., 3. 4.), Horns (Hns. 1. 2., 3. 4.), Baritone (Bar.), Trombones (Trbs. 1., 2. 3.), Tuba, String Bass (Str. Bass), Timpani (Timp.), and Percussion (Perc. 2.). The score includes musical notation, dynamics (e.g., *f*, *mf*, *mf*), and a large red watermark reading "Legal Use Only Requires Purchase".

160

Picc. *solli* *p*

Fls. 1. 2. *solli* *p*

Obs. 1. 2. *f* *f* *fp*

1. *pp senza cresc.*

2. *pp senza cresc.*

3. *pp senza cresc.*

B.Cl. *pp senza cresc.*

Bsn. *pp senza cresc.*

A.Sax. 1. 2. *pp senza cresc.*

T.Sax. *pp senza cresc.*

Bar. Sax. *pp senza cresc.*

1. 2. *fp*

3. 4. *fp*

1. 2. *fp*

3. 4. *fp*

Bar. *fp*

1. *fp*

Trbs. *fp*

2. 3. *fp*

Tuba *fp*

Str. Bass *pp senza cresc.*

160

Timp. *p senza cresc.*

1. *pp senza cresc.*

Cym. plates *f i.v.*

Perc. 2. *solli* *pp*

3. *Glock. pp*

B.D. *f*

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Picc.
Fls. 1. 2.
Obs. 1. 2.
1.
Cl. 2.
3.
B. Cl.
Bsn.
A. Sax. 1. 2.
T. Sax.
Bar. Sax.
1. 2.
Tpts. 3. 4.
1. 2.
Hns. 3. 4.
Bar.
1.
Trbs. 2. 3.
Tuba
Str. Bass
Timp.
1.
Perc. 2.
3.

Picc. *ff*
 Fls. 1, 2 *ff*
 Obs. 1, 2 *ff*
 1 *ff*
 Cls. 2 *ff*
 3 *ff*
 B. Cl. *ff*
 Bsn. *ff*
 A. Sax. 1, 2 *ff*
 T. Sax. *ff*
 Bar. Sax. *ff*
 1, 2 *ff*
 Tpts. 3, 4 *ff*
 1, 2 *ff*
 Hns. 3, 4 *ff*
 Bar. *ff*
 1 *ff*
 Trbs. 2, 3 *ff*
 Tuba *ff*
 Str. Bass *ff*
 Timp. *ff*
 Perc. 2 *molto ff*
 Xyl. *ff*
 Tom-Tom *ff*
 B.D. *ff*

Plates *l.v.*
 B.D. *ff*