

Mournful Maggie

Trombone Novelty

Karl L. King
(1891-1971)

Arranged by Gene Milford
for CONCERT BAND

Instrumentation

1 Full Score	2 B $\flat$ Tenor Saxophone	2 Trombone 1
6 Flute	1 E $\flat$ Baritone Saxophone	2 Trombone 2
2 Oboe	2 B $\flat$ Cornet 1	2 Trombone 3
2 Bassoon	2 B $\flat$ Cornet 2	2 Euphonium T.C.
4 B $\flat$ Clarinet 1	2 B $\flat$ Cornet 3	3 Euphonium B.C.
4 B $\flat$ Clarinet 2	2 B $\flat$ Cornet 4	4 Tuba
4 B $\flat$ Clarinet 3	1 F Horn 1	1 Orchestra Bells
2 B $\flat$ Bass Clarinet	1 F Horn 2	2 Snare Drum, Wood Block
2 E $\flat$ Alto Saxophone 1	1 F Horn 3	2 Crash Cymbals,
2 E $\flat$ Alto Saxophone 2	1 F Horn 4	Bass Drum

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About the Arranger

Gene F. Milford, a native of Canton, Ohio, is a Senior Lecturer in Music Education at The University of Akron. An instrumental music teacher with over 30 years of experience including 23 at Edgewood High School in Ashtabula, Ohio, he conducted bands which consistently received superior ratings at Ohio Music Education Association sponsored events and performed at state and national professional conferences. In addition, numerous nationally known guest conductors and soloists have performed with his bands, including John O'Reilly, John Kinyon, Claude T. Smith, James Curnow, Clare Grundman, Rex Mitchell, Robert Fleming, Craig Kirchhoff, Robert Jorgensen, and Mark Kelly, among others. Dr. Milford earned his Ph.D. in Music Education from Kent State University and was the recipient of a University Fellowship (1998). He has served as guest conductor, clinician, and adjudicator throughout the state, and his articles on music education have appeared in *Triad*, *Dialogues in Instrumental Music Education* and *Contributions to Music Education*.

Program Notes

A Ragtime style trombone feature, *Mournful Maggie* is King's only published trombone novelty (1923). It was composed prior to June 19, 1922, as it was performed at a concert in Council Bluffs, IA on that date. It is dedicated to Lester Crews (1895 – 1983), the longtime principal trombonist of the Fort Dodge Band.

The title refers to a character in a popular and long-running newspaper comic strip *Bringing Up Father*, also known by its two primary characters, Jiggs and Maggie. Created by cartoonist George McManus (1884 – 1954) it ran for 87 years. The story line revolves around a nouveau-riche Irish immigrant and his wife's efforts to "bring him up" in society from the common, "lower class" life and friends that he preferred. Several motion pictures were made featuring the characters.

King marked the last strain a "free-for-all" with competing melodic lines at the triple forte level and introduces a phrase from the song *Home Sweet Home* (1823). It is included as a parody on the many situations of domestic confusion in the storyline of the popular comic strip.

Home Sweet Home is based on a melody by the English composer Henry Bishop (1787 – 1856) with lyrics by the American actor and playwright John Howard Payne (1791 – 1852). The song was immensely popular during the Civil War.

Performance Notes

The "Laughing Effect" indicated in the trombones at measures 55-56, etc. is King's, but he added, "may be played straight." It should be left to the director as to the amount of tonal distortion that is applied.

The last strain is marked triple forte, as King indicated, however, care should be taken that all the counterpoint is heard to create the "free-for-all" rather than simple volume, especially not to let the repeated eighth notes in the percussion over-power. Note the combination of the melody from the second strain (Flutes, Clarinets, Bells) and bassline (Tubas, Low Reeds), the contrasting melody in the Cornets 1&2, Alto Saxophones, and Oboe, the bugle call (Cornets 3&4), *Home Sweet Home* (Trombones, Baritones, and Tenor Saxophone) and harmonic rhythm in the Horns.

Appropriate accents could be added to the percussion during the final strain and xylophone could be substituted for bells for all or part of the mallet part.

Most of all, enjoy King's musical reincarnation of this historic comic strip.

Moderate march tempo ♩ = 116

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5

15 16

Fl.

Ob.

Bsn.

1 2 3

B^b Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

15 16 17 18 19 20 21

1 2 3 4

Crt.

1 2 3 4

Hn.

1 2 3

Tbn.

Euph.

Tba.

Bells

S. D. W. B.

Cr. Cym. B. D.

50160013

Fl.

Ob.

Bsn.

1
B $\flat$ Cl.

2
3
B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

22 23 24 25 26 27 28

1
Crt.

2
3
4

1
2
Hn.

3
4

1
2
Tbn.

3

Euph.

Tba.

Bells

S. D.
W. B.

Cr. Cym.
B. D.

50160013

29

Fl.

Ob.

Bsn.

1

B $\flat$ Cl.

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

Bar. Sax.

29

30

31

32

33

34

35

1

Crt.

2

3

4

Hn.

1

2

3

4

Tbn.

Euph.

Tba.

Bells

S. D.
W. B.

Cr. Cym.
B. D.

50160013

50160013

43 44 45 46 47 48 49 50

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 *f* *mf*

B^b Cl. *f* *mf*

2 *f* *mf*

3 *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf*

2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

1 *f* *mf*

Crt. 2 *f* *mf*

3 *f* *mf*

4 *f* *mf*

1 *f* *mf*

2 *f* *mf*

Hn. 3 *f* *mf*

4 *f* *mf*

1 *f* *mf*

2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Bells

S. D. *f* *mf*

W. B. *f* *mf*

Cr. Cym. *f* *mf*

B. D. *f* *mf*

solo *f* *mf*

W. B.

50160013

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67 68 69 70 71 72 Free-For-All 73

Fl.

Ob.

Bsn.

1. 2. *fff*

B♭ Cl.

2. *fff*

B. Cl.

A. Sax. 1. 2. *fff*

T. Sax.

Bar. Sax.

1. 2. *fff*

Crt.

1. 2. 3. 4. *fff*

Hn.

1. 2. 3. 4. *fff*

Tbn.

1. 2. 3. *fff*

Euph.

Tba.

Bells

S. D. W. B.

Cr. Cym. B. D.

fff

74 80

Fl.

Ob.

Bsn.

1
B $\flat$ Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

74 75 76 77 78 79 80

1
Crt.

2

3
4

1
Hn.

2

3
4

1
Tbn.

2

3

Euph.

Tba.

Bells

S. D.
W. B.

Cr. Cym.
B. D.

50160013

Fl.

Ob.

Bsn.

1
B $\flat$ Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

81 82 83 84 85 86 87

1
Crt.

2

3
4

1
2
Hn.

3
4

1
2
Tbn.

3

Euph.

Tba.

Bells

S. D.
W. B.

Cr. Cym.
B. D.

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