

FULL SCORE

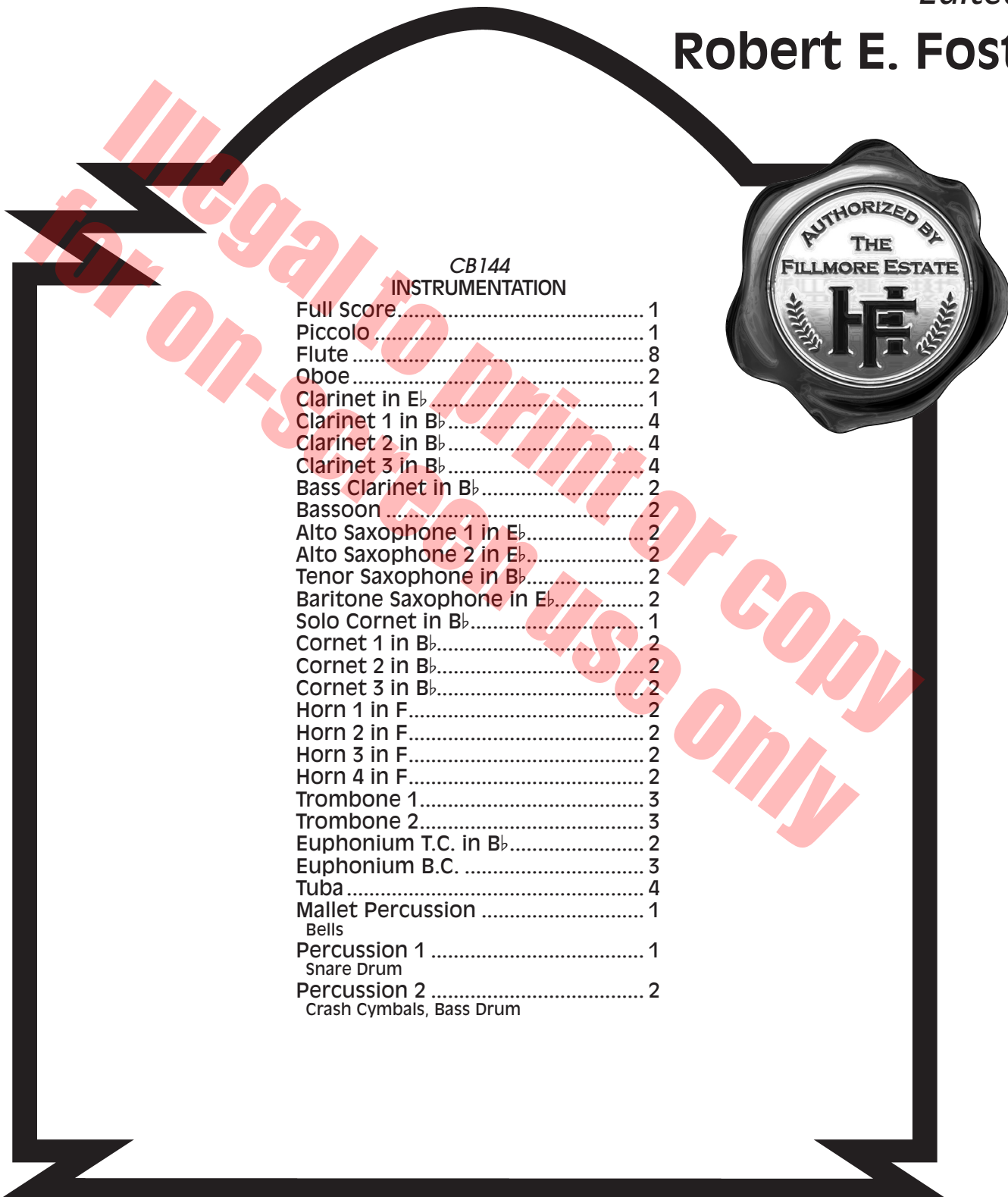
TEDDY TROMBONE

A Brother to Miss Trombone

HENRY FILLMORE

Edited by

Robert E. Foster



CB144
INSTRUMENTATION

Full Score.....	1
Piccolo.....	1
Flute.....	8
Oboe.....	2
Clarinet in E \flat	1
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Bassoon.....	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Solo Cornet in B \flat	1
Cornet 1 in B \flat	2
Cornet 2 in B \flat	2
Cornet 3 in B \flat	2
Horn 1 in F.....	2
Horn 2 in F.....	2
Horn 3 in F.....	2
Horn 4 in F.....	2
Trombone 1.....	3
Trombone 2.....	3
Euphonium T.C. in B \flat	2
Euphonium B.C.	3
Tuba.....	4
Mallet Percussion.....	1
Bells	
Percussion 1.....	1
Snare Drum	
Percussion 2.....	2
Crash Cymbals, Bass Drum	



About the Composition

Henry Fillmore, in addition to being a popular composer, was a fine professional trombone player. *Teddy Trombone* was his second "trombone smear", a rag-time trombone feature, written by the legendary band composer. It followed his first "smear", which he called, *Miss Trombone* and which had become very popular. In 1911, three years after writing it, he came out with *Miss Trombone's* brother, *Teddy Trombone*, which he dedicated to a good friend, Theodore Hahn, a popular conductor in Cincinnati. With his first two "smears" enjoying considerable success, Fillmore had begun what he would call his Trombone Family.

He eventually wrote a total of fifteen original and humorous trombone smears which were all novelties for trombone and band. They were later published together in a book entitled "The Trombone Family".

Trombone players enjoyed playing the entertaining trombone features, and audiences loved them. They remain popular with bands and with audiences today as a new generation of musicians discover Fillmore's wit, and the fun he had with his music.

Performance Suggestions

A unique feature of *Teddy Trombone* is the bell part which makes it appropriate to feature an outstanding mallet player or players the first time through the trio. It gives this selection a unique attractiveness, and is always popular with audiences.

The first time through the trio have everyone play softly enough that the bell part is dominant, or reduce the instrumentation until an appropriate balance is achieved.

About the Composer

James Henry Fillmore, Jr. was born in Cincinnati on December 3, 1881 into a family of composers and publishers of religious music. A somewhat incorrigible boy, he was bored with church music. He preferred more exciting music such as that used in circuses. In fact, he ran off with circuses at least three times. This caused no small amount of consternation in the family, which had a dignified English-American bearing (he was a second cousin, twice removed, of President Millard B. Fillmore), so he received much of his education in a military school.

He graduated from the Miami Military Institute in 1901. Frustrated at being unable to influence the Fillmore Brothers to branch into the publication of band music, he left home. He married his secret sweetheart Mabel Jones, a vaudeville dancer, and joined the Lemon Brothers circus as a trombone player. He returned to Cincinnati and the publishing company after one season, but it was several years before the family accepted Mabel.

Gradually, Henry persuaded his father and uncles to publish more band music. The firm eventually became a leading band house, primarily because the music of Henry Fillmore and his seven aliases had become very popular. Another factor was his expertise as an arranger and editor.

Meanwhile, he was heavily involved with bands in the Cincinnati area. Under his leadership, the Syrian Temple Shrine Band became America's finest fraternal band. Industrialist Powell Crosley enticed him to organize a professional band, and it, too, achieved widespread fame through broadcasts over the powerful radio station WLW. One novel feature of the programs was Henry's exceptional dog, Mike the "radio hound," who barked at predetermined spots in the music.

Henry's music was now being played by bands throughout North America and abroad, and his intense schedule as composer, arranger, music editor, and conductor began to take its toll. In his late fifties, he developed a serious heart problem. Doctors told him his life expectancy would be less than one year unless he retired. They also suggested that he move to a warmer climate.

He moved to Miami with the expectation of living only a short time. However, he was revived by the Florida sunshine and lived almost two more decades. Much of his renewed energy could be attributed to a new life as mentor of school musicians throughout the state of Florida. He loved the kids, who adopted him universally as their "Uncle Henry."

His activities in the music education field soon became a serious commitment. One of his old friends was John J. Heney, a noted former percussionist of Sousa's band, who was obsessed with raising the level of school bands in Florida. Together they traveled about the state encouraging school officials to start bands. The end result of their extraordinary promotional efforts was the creation of three dozen new high school bands.

An especially loving relationship developed between Henry and the band at the University of Miami. He was named "permanent guest conductor" and accompanied the band on trips, including three to Central America. In appreciation of his concern—and his generosity—the university awarded him with an honorary doctorate.

Despite the warnings of doctors, Henry became even more active in the band movement. He was elected president of the prestigious American Bandmasters Association and held the organization together through the years of World War II when travel was restricted. And he seldom passed up a chance to be present at functions of the Florida Bandmasters Association.

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As might be expected, he paid the price for not heeding his doctor's advice. After being weakened by a series of illnesses, the big heart of Henry Fillmore finally gave way. He died peacefully in his sleep on December 7, 1956. His body was cremated, and his ashes were interred with those of his beloved Mabel at the Woodlawn Park Cemetery in Miami.

The band world had lost a giant, but his music will live as long as there are bands to play it. Benefiting most from his legacy was the University of Miami Band, to which he bequeathed most of his estate. The Henry Fillmore Band Hall with its Fillmore Museum is a symbol of that legacy.

About the Editor

Robert E. Foster has an extensive background as a music educator, conductor, adjudicator, and as a composer and arranger. He has served as a successful band director at the junior high school, high school, and university levels, and he has conducted and/or adjudicated throughout the United States and Canada, Mexico, Europe, Japan and Singapore.

He is Professor of Music in the School of Music at the University of Kansas, where he has been on the faculty since 1971. He is past president of the American Bandmasters Association, the National Band Association, the Southwest Division of College Band Directors National Association, and of the Big Twelve Conference Band Directors Association. He is the conductor of the award winning Lawrence City Band. In 2006, he was inducted into the National Band Association Hall of Fame of Distinguished Conductors. In 2010, he was inducted into the Kansas Music Educators Hall of Fame.

Foster is Vice-President of the John Philip Sousa Foundation, and has been actively involved in the promotion and performances of the music of John Philip Sousa. He worked with the Instrumentalist magazine as guest editor to produce their Sousa Sesquicentennial issue in November, 2004. He has edited new critical editions of Sousa's music, as well as of the music of Henry Fillmore. His impersonation of John Philip Sousa in *Sousa Concerts* has been a huge success, selling out concert halls in several different states. In July, 2006 he served as conductor of the National Band Association National Community Band in Las Vegas, again serving as Mr. Sousa in a gala concert called *Sousa on the Strip*.

Mr. Foster brings a wealth of experience, background, and knowledge about traditional marches, and the concerts that were performed by Mr. Sousa and his great band, and by the legendary band leader, Henry Fillmore.

Teddy Trombone

Marcia ♩ = 120

A Brother to Miss Trombone

HENRY FILLMORE

Edited by Robert E. Foster

Piccolo

Flute

Oboe

Clarinet in Eb

Clarinet 1 in Bb

Clarinet 2, 3 in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone 1, 2 in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Solo Cornet in Bb

Cornet 1 in Bb

Cornet 2, 3 in Bb

Horn 1, 2 in F

Horn 3, 4 in F

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Mallet Percussion (Bells)

Percussion 1 (Snare Drum)

Percussion 2 (Crash Cymbals, Bass Drum)

The musical score is arranged in a standard orchestral format with multiple staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Marcia' with a quarter note equal to 120 beats per minute. The score includes various dynamic markings such as *ff* (fortissimo) and *a2* (second octave). Performance instructions include 'Bells tacet to TRIO' and 'Cr. Cym.' (Crash Cymbal). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

5

Picc. *f*

Fl. *f*

Ob. *f*

Cl. in Eb *f*

Cl. 1 in Bb *f*

Cl. 2, 3 in Bb *f*

B. Cl. in Bb *f*

Bsn. *ff*

A. Sax. 1, 2 in Eb *f*

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

5

Solo Cor. in Bb *f*

Cor. 1 in Bb *f*

Cor. 2, 3 in Bb *f*

Hn. 1, 2 in F *f*

Hn. 3, 4 in F *f*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *f*

Mall. Perc.

Perc. 1 *f*

Perc. 2 *f*

5 6 7 8 9 10 11

13

Picc.

Fl.

Ob.

Cl. in E \flat

Cl. 1
in B \flat

Cl. 2, 3
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax. 1, 2
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Solo Cor.
in B \flat

Cor. 1
in B \flat

Cor. 2, 3
in B \flat

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

13

Picc.
 Fl.
 Ob.
 Cl. in Eb
 Cl. 1 in Bb
 Cl. 2, 3 in Bb
 B. Cl. in Bb
 Bsn.
 A. Sax. 1, 2 in Eb
 T. Sax. in Bb
 Bar. Sax. in Eb
 Solo Cor. in Bb
 Cor. 1 in Bb
 Cor. 2, 3 in Bb
 Hn. 1, 2 in F
 Hn. 3, 4 in F
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Mall. Perc.
 Perc. 1
 Perc. 2

1. 2. 22
 22
 a2 7 gliss. a2 4 1 4 7 4 7
 7 gliss. 4 1 4 7 4 7

18 19 20 21 22 23

Picc. *ff* *sfz*

Fl. *ff* *sfz*

Ob. *ff* *sfz*

Cl. in E \flat *ff* *sfz*

Cl. 1 in B \flat *ff* *sfz*

Cl. 2, 3 in B \flat *ff* *sfz*

B. Cl. in B \flat *ff* *sfz*

Bsn. *ff* *sfz*

A. Sax. 1, 2 in E \flat *ff* *sfz*

T. Sax. in B \flat *ff* *sfz*

Bar. Sax. in E \flat *ff* *sfz*

Solo Cor. in B \flat *ff* *sfz*

Cor. 1 in B \flat *ff* *sfz*

Cor. 2, 3 in B \flat *ff* *sfz*

Hn. 1, 2 in F *ff* *sfz*

Hn. 3, 4 in F *ff* *sfz*

Tbn. 1, 2 *ff* *sfz*

Tbn. 3 *ff* *sfz*

Euph. *ff* *sfz*

Tuba *ff* *sfz*

Mall. Perc. *ff* *sfz*

Perc. 1 *ff* *sfz*

Perc. 2 *ff* *sfz*

Picc.

Fl.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Solo Cor. in Bb

Cor. 1 in Bb

Cor. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

Picc.

Fl.

Ob.

Cl. in E \flat

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Solo Cor. in B \flat

Cor. 1 in B \flat

Cor. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

Trio

Picc. *p - f*

Fl. *p - f*

Ob. *p - f*

Cl. in Eb *p - f*

Cl. 1 in Bb *p - f*

Cl. 2, 3 in Bb *p - f* a2

B. Cl. in Bb *p - f*

Bsn. *p - f*

A. Sax. 1, 2 in Eb *p - f*

T. Sax. in Bb *p - f*

Bar. Sax. in Eb *p - f*

Solo Cor. in Bb *p - f*

Cor. 1 in Bb *p - f*

Cor. 2, 3 in Bb *p - f* a2

Hn. 1, 2 in F *p - f* a2

Hn. 3, 4 in F *p - f* a2

Tbn. 1, 2 *p - f* a2

Tbn. 3 *p - f*

Euph. *p - f*

Tuba *p - f*

Mall. Perc. *p - f*

Perc. 1 *p - f*

Perc. 2 *p - f*

63

Picc.

Fl.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

63

Solo Cor. in Bb

Cor. 1 in Bb

Cor. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

72

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. in Eb *ff*

Cl. 1 in Bb *ff*

Cl. 2, 3 in Bb *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

A. Sax. 1, 2 in Eb *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Solo Cor. in Bb *ff*

Cor. 1 in Bb *ff*

Cor. 2, 3 in Bb *ff*

Hn. 1, 2 in F *ff*

Hn. 3, 4 in F *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

72 *ff*

1. 2.

a2

4 1 4 6 3 6 5 1 5

Picc.

Fl.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Solo Cor. in Bb

Cor. 1 in Bb

Cor. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

80

80

a2

a2

a2

4 1 4

4 1 4

Picc.

Fl.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Solo Cor. in Bb

Cor. 1 in Bb

Cor. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

The musical score is written for a large ensemble. It features 18 staves, each representing a different instrument or section. The instruments listed are Piccolo, Flute, Oboe, Clarinet in Eb, Clarinet 1 in Bb, Clarinets 2 and 3 in Bb, Bass Clarinet in Bb, Bassoon, Alto Saxophones 1 and 2 in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb, Solo Cor Anglais in Bb, Cor Anglais 1 in Bb, Cor Anglais 2 and 3 in Bb, Horns 1 and 2 in F, Horns 3 and 4 in F, Trombones 1 and 2, Trombone 3, Euphonium, Tuba, Mallet Percussion, Percussion 1, and Percussion 2. The score is in 4/4 time and features a variety of musical notations including notes, rests, dynamics (such as *sfz*), and articulation marks. A large red watermark is overlaid diagonally across the score, reading 'PROFESSOR USE ONLY'. The page number '18' is located at the top left. At the bottom, there are page numbers 81 through 87, with a *sfz* dynamic marking positioned below the page number 83.

Troopers' Tribunal March

HENRY FILLMORE
Edited by Robert E. Foster

$\text{♩} = 120$

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136th U.S.A. Field Artillery
MarchHENRY FILLMORE
Edited by Robert E. Foster

March tempo

Piccolo

Flute

Oboe

Clarinet in E₃

Clarinet in B₃

Bass Clarinet in B₃

Bassoon

Alto Saxophone in E₃

Tenor Saxophone in B₃

Bariitone Saxophone in E₃

Trumpet in B₃

Horn in F

Trombone

Euphonium

Tuba

Snare Drum

Cymbals

Bass Drum

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CB142F

Picc.

Fl.

Ob.

Cl. in E₃

Cl. in B₃

B. Cl. in B₃

Bsn.

A. Sax. in E₃

T. Sax. in B₃

Bar. Sax. in E₃

Tpt. in B₃

Hn. in F

Tbn.

Euph.

Tuba

Perc.

CB142P

AN AUTHENTIC FILLMORE EDITION

- Classic Henry Fillmore original works and arrangements in performance editions with full scores
- Expertly edited by Dr. Robert Foster, Director of Bands University of Kansas
- Detailed Background information on how Fillmore performed his own works
- Authorized by the Fillmore Estate

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