

FULL SCORE

A Review March to

THE U.S. OF A. ARMED FORCES

HENRY FILLMORE

Edited By

Robert E. Foster

CB145
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
Cornet 1 in B \flat	2
Cornet 2 in B \flat	2
Cornet 3 in B \flat	2
Cornet 4 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
Trombone 3.....	3
Euphonium T.C. in B \flat	2
Euphonium B.C.	3
Tuba	4
Percussion 1	1
Snare Drum	
Percussion 2	2
Crash Cymbals, Bass Drum	



About the Composition

Fillmore wrote this unique patriotic march in 1942 during the early years of World War II. The United States had entered the war in December, 1941, and in the summer of 1942 Henry tried to enlist as an army band leader. He was 60 years old, somewhat overweight, and he had a serious heart condition, but none of these dampened his enthusiasm or his patriotism. He was disappointed that it was suggested that he not enlist.

American military bands were already playing Henry's marches, especially *Americans We*, *Men of Ohio*, and *Military Escort*. In 1942 he wrote his new march, *The U. S. of A. Armed Forces* as a parade review march, again demonstrating his patriotism and his gift for good melodies and counter-melodies.

Another interesting development occurred during this time frame. In 1941 Fillmore had been elected to a one-year term as president of the prestigious American Bandmasters Association. They traditionally had an annual convention, but because of the war, and the reality that most of America's men were involved in the war efforts one way or another, the ABA (as it is called) suspended its operations, leaving Henry to be president for six years, until their next convention in 1947.

This march is pure American, pure Fillmore, and truly patriotic.

(Information based on the book, HALLELUJAH TROMBONE, by Henry Fillmore, published by Carl Fischer.)

Performance notes

As with all march performances, it is important to be attentive to musical details, particularly dynamics and style. Good dynamic contrast is a hallmark of any good march performance.

Also, keep in mind that march style is a separated style. All notes that are not legato or slurred should be separated.

Good march performances have a sense of pulse. To help with this, the second beat should be less loud than the first beat.

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.

A Review March to The U.S. of A. Armed Forces

HENRY FILLMORE
Edited by Robert E. Foster

March Tempo

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

March Tempo

Cornet 1 in Bb

Cornet 2 in Bb

Cornet 3, 4
in Bb

Horn 1, 2
in F

Horn 3, 4
in F

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Percussion 1
(Snare Drum)

Percussion 2
(Crash Cymbals,
Bass Drum)

The musical score is arranged in a standard orchestral format. It features 18 staves for woodwinds, brass, and percussion. The woodwind section includes 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, and Baritone Saxophone in Eb. The brass section includes Cornet 1 in Bb, Cornet 2 in Bb, Cornet 3, 4 in Bb, Horn 1, 2 in F, Horn 3, 4 in F, Trombone 1, 2, Trombone 3, Euphonium, and Tuba. The percussion section includes Snare Drum, Crash Cymbals, and Bass Drum. The score is written in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'March Tempo' and the dynamic is 'ff' (fortissimo). The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom.

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. *f*

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

T. Sax. in Bb *f*

Bar. Sax. in Eb *f*

Cor. 1 in Bb *f*

Cor. 2 in Bb *f*

Cor. 3, 4 in Bb *f*

Hn. 1, 2 in F *f*

Hn. 3, 4 in F *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Perc. 1 *f*

Perc. 2 *f*

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

Cor. 1 in Bb

Cor. 2 in Bb

Cor. 3, 4 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. in Eb *ff*
 Cl. 1 in B \flat *ff*
 Cl. 2, 3 in B \flat *ff*
 B. Cl. in B \flat *ff*
 Bsn. *ff*
 A. Sax. 1, 2 in Eb *ff*
 T. Sax. in B \flat *ff*
 Bar. Sax. in Eb *ff*
 Cor. 1 in B \flat *ff*
 Cor. 2 in B \flat *ff*
 Cor. 3, 4 in B \flat *ff*
 Hn. 1, 2 in F *ff*
 Hn. 3, 4 in F *ff*
 Tbn. 1, 2 *ff*
 Tbn. 3 *ff*
 Euph. *ff*
 Tuba *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. in Eb *mf* *ff*

Cl. 1 in Bb *mf* *ff*

Cl. 2, 3 in Bb *mf* *ff*

B. Cl. in Bb *mf* *ff*

Bsn. *mf* *ff*

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

T. Sax. in Bb *mf* *ff*

Bar. Sax. in Eb *mf* *ff*

Cor. 1 in Bb *mf* *ff*

Cor. 2 in Bb *mf* *ff*

Cor. 3, 4 in Bb *mf* *ff*

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

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

Tbn. 1, 2 *mf* *ff*

Tbn. 3 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *sfz* *mf* *ff*

Trio

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

Trio

Cor. 1 in Bb

Cor. 2 in Bb

Cor. 3, 4 in Bb

Hn. 1, 2 in F

Hn. 3,4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

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

Cor. 1 in Bb

Cor. 2 in Bb

Cor. 3, 4 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

Picc.

Fl.

Ob.

Cl. in Eb

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. 1, 2 in Eb

T. Sax. in B \flat

Bar. Sax. in Eb

Cor. 1 in B \flat

Cor. 2 in B \flat

Cor. 3, 4 in B \flat

Hn. 1, 2 in F

Hn. 3,4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

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

Cor. 1 in B \flat

Cor. 2 in B \flat

Cor. 3, 4 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

6 position

6 position

The musical score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flute, Oboe, Clarinets, Bass Clarinet, Bassoon) and saxophone section (Alto, Tenor, Baritone) are in the upper middle section. The brass section (Cor, Horns, Trombones, Euphonium, Tuba) is in the lower middle section. Percussion is at the bottom. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Two specific parts for Trombone 1, 2 and Trombone 3 are marked with '6 position' and a dashed line.

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 *mf* *mf:ff*

Bsn. *mf:ff*

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

T. Sax. in Bb *mf* *mf:ff*

Bar. Sax. in Eb *mf:ff*

Cor. 1 in Bb 1. 2. 88 *mf* *mf:ff*

Cor. 2 in Bb *mf* *mf:ff*

Cor. 3, 4 in Bb *mf:ff*

Hn. 1, 2 in F *mf:ff*

Hn. 3, 4 in F *mf:ff*

Tbn. 1, 2 *mf* *mf:ff*

Tbn. 3 *mf* *mf:ff*

Euph. *mf* *mf:ff*

Tuba *mf:ff*

Perc. 1 *mf:ff*

Perc. 2 *mf:ff*

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

Cor. 1 in Bb

Cor. 2 in Bb

Cor. 3, 4 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

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
 Cor. 1 in Bb
 Cor. 2 in Bb
 Cor. 3, 4 in Bb
 Hn. 1, 2 in F
 Hn. 3,4 in F
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Perc. 1
 Perc. 2

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

Crash 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.

5

6

7

8

9

CB142F

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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