

FULL SCORE

# THE VICTORIOUS FIRST

MARCH  
HENRY FILLMORE

*Edited By*  
**Robert E. Foster**

CB138  
INSTRUMENTATION

Full Score.....	1
Piccolo .....	1
Flute 1 .....	4
Flute 2 .....	4
Oboe .....	2
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
Trumpet 1 in B $\flat$ .....	3
Trumpet 2 in B $\flat$ .....	3
Trumpet 3 in B $\flat$ .....	3
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	



## Program Notes

The Victorious First, March

“Respectfully dedicated to the 1st Regiment, Ohio National Guard”

—Henry Fillmore

Henry Fillmore was born into a very religious family that was well known in Cincinnati, Ohio for their publishing business, which published hymns and other religious music. When Henry fell in love with the trombone and with bands it did not make his father happy at all, and when Henry started writing music for bands, his father would have nothing to do with it.

Henry played in the First Regiment Band of the Ohio National Guard, and he invited them to practice in the family music store. *The Victorious First* was the result of his long association with that group. Henry decided that the march was good enough to put his name on it, but his father did not want the family name to be associated with non-church music, and he refused to publish the march. Henry then sold it to Harry Coleman, a Philadelphia publisher, and it was released in 1907.

The march sold so well that Henry’s father could no longer deny his son’s success as a composer of band music, and people were beginning to ask him why his son’s music was being published in Philadelphia instead of in Cincinnati. He finally gave up, and allowed Henry to put his name on whatever he wanted to, since people seemed to know about it anyway.

The success of *The Victorious First* was an important break through for the young composer, and he followed with his first great circus march, *The Circus Bee*, and soon after that with the first of his famous “trombone smears”, *Miss Trombone*. Henry Fillmore went on to have a legendary career writing and conducting, establishing himself as one of America’s great march composers, and one of the band world’s most popular personalities.

## 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 and Assistant Chairman of the Department of Music and Dance 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.

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.

Full Score

# The Victorious First

## March

HENRY FILLMORE  
Edited by Robert E. Foster

March tempo ♩. = 120

The score is arranged in systems. The first system includes Piccolo, Flute (1 & 2), Oboe, Clarinet in B $\flat$  (1, 2, & 3), Bass Clarinet in B $\flat$ , Bassoon, Alto Saxophone in E $\flat$  (1 & 2), Tenor Saxophone in B $\flat$ , and Baritone Saxophone in E $\flat$ . The second system includes Trumpet in B $\flat$  (1, 2, & 3), Horn in F (1, 2, 3, & 4), Trombone (1, 2, & 3), Euphonium, and Tuba. The third system includes Percussion (Snare Drum, Crash Cymbals, Bass Drum). The Trumpet part in the second system features a melodic line starting with a *ff* dynamic. The percussion part shows a simple drum pattern.

1 2 3 4 5 6

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Picc. *ff* *f*

Fl. 1 *ff* *f*

2 *ff* *f*

Ob. *ff* *f*

Cl. 1 *ff* *f*

in B $\flat$  2 *ff* *f*

3 *ff* *f*

B. Cl. in B $\flat$

Bsn. *ff* *f*

A. Sax. 1 *ff* *f*

in E $\flat$  2 *ff* *f*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$  *ff* *f*

9

Tpt. 1 *f*

in B $\flat$  2 *f*

3 *f*

Hn. 1 *ff* *f*

in F 2 *ff* *f*

3 *ff* *f*

4 *ff* *f*

Tbn. 1 *ff* *f*

2 *ff* *f*

3 *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Perc. 1 *f*

2 *f*

B.D. Solo *ff*<sub>3</sub> *f*



Picc.  
Fl. 1 2  
Ob.  
Cl. in B $\flat$  1 2 3  
B. Cl. in B $\flat$   
Bsn.  
A. Sax. in E $\flat$  1 2  
T. Sax. in B $\flat$   
Bar. Sax. in E $\flat$   
Tpt. in B $\flat$  1 2 3  
Hn. in F 1 2 3 4  
Tbn. 1 2 3  
Euph.  
Tuba  
Perc. 1 2

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

B.D. Solo

26

Picc.

1  
2

Fl.

Ob.

1  
2  
3

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

1  
2

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

26

1  
2  
3

Tpt.  
in B $\flat$

1  
2  
3  
4

Hn.  
in F

1  
2  
3

Tbn.

Euph.

Tuba

1  
2

Perc.

25 26 27 28 29

ff

f







47 Trio

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

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

Cl. 2 in B $\flat$  *ff*

Cl. 3 in B $\flat$  *ff*

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

Bsn. *ff*

A. Sax. in E $\flat$  1 *ff*

A. Sax. in E $\flat$  2 *ff*

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

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

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *ff*

Tpt. in B $\flat$  3 *ff*

Hn. in F 1 *ff*

Hn. in F 2 *ff*

Hn. in F 3 *ff*

Hn. in F 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Perc. 1 *ff*

Perc. 2 *ff*

**Picc.**

**Fl.** 1 2

**Ob.**

**Cl. in B $\flat$**  1 2 3

**B. Cl. in B $\flat$**

**Bsn.**

**A. Sax. in E $\flat$**  1 2

**T. Sax. in B $\flat$**

**Bar. Sax. in E $\flat$**

**Tpt. in B $\flat$**  1 2 3

**Hn. in F** 1 2 3 4

**Tbn.** 1 2 3

**Euph.**

**Tuba**

**Perc.** 1 2

This musical score is for a woodwind and brass ensemble. It features the following parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bass Clarinet in Bb (B. Cl. in Bb), Bassoon (Bsn.), Alto Saxophone in Eb (A. Sax. in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), Baritone Saxophone in Eb (Bar. Sax. in Eb), Trumpet in Bb (Tpt. in Bb), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Percussion (Perc.). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The woodwinds and brass parts are arranged in a standard ensemble layout, with multiple staves for each instrument. The percussion part is written on two staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

63



Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

65 66 67 68 69 70

*p*

**Picc.**

**Fl.** 1 2

**Ob.**

**Cl. in B $\flat$**  1 2 3

**B. Cl. in B $\flat$**

**Bsn.**

**A. Sax. in E $\flat$**  1 2

**T. Sax. in B $\flat$**

**Bar. Sax. in E $\flat$**

**Tpt. in B $\flat$**  1 2 3

**Hn. in F** 1 2 3 4

**Tbn.** 1 2 3

**Euph.**

**Tuba**

**Perc.** 1 2

Picc.

Fl. 1  
2

Ob.

Cl. in B $\flat$  1  
2  
3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1  
2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1  
2  
3

Hn. in F 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tuba

Perc. 1  
2

The image displays a page of a musical score for a large ensemble, covering measures 83 through 88. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Alto Saxophone in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb) and brasses (Trumpet in Bb, Horn in F, Trombone, Euphonium, Tuba) are shown with their respective parts. The percussion section is at the bottom. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is Bb major, and the time signature is 4/4. The page number '18' is in the top left, and the rehearsal mark 'CB138F' is in the bottom left. Measure numbers 83-88 are printed at the bottom of the page.

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Picc.

Fl. 1  
2

Ob.

Cl. in Bb 1  
2  
3

B. Cl. in Bb

Bsn.

A. Sax. in Eb 1  
2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1  
2  
3

Hn. in F 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tuba

Perc. 1  
2



Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

**Picc.**  
**Fl.** 1 2  
**Ob.**  
**Cl. in B $\flat$**  1 2 3  
**B. Cl. in B $\flat$**   
**Bsn.**  
**A. Sax. in E $\flat$**  1 2  
**T. Sax. in B $\flat$**   
**Bar. Sax. in E $\flat$**   
**Tpt. in B $\flat$**  1 2 3  
**Hn. in F** 1 2 3 4  
**Tbn.** 1 2 3  
**Euph.**  
**Tuba**  
**Perc.** 1 2

Full Score

# Golden Plume

WILL HUFF  
Edited by Robert E. Foster

5

March tempo ♩ = 120

March

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CB139F

7 8 9 10 11 12 13

CB139F

14 15 16 17 18 19 20

CB139F

21 22 23 24 25 26

CB139F

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