

FULL SCORE

# 136<sup>TH</sup> U.S.A. FIELD ARTILLERY

(MARCH)

HENRY FILLMORE

*Edited by*

**Robert E. Foster**

CB142  
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 |
| Trumpet 1 in B $\flat$ .....          | 2 |
| Trumpet 2 in B $\flat$ .....          | 2 |
| Trumpet 3 in B $\flat$ .....          | 2 |
| Trumpet 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

When the United States became involved in World War I there was a mood of great patriotism across America. Musicians and entertainers began writing and performing music that was nationalistic and patriotic. Henry Fillmore became involved in these patriotic efforts, as did most of America's most prominent composers and performers. Fillmore wrote his march, *136th U. S. A. Field Artillery*, during this time. The military unit for which this march was named had previously been the 3rd Field Artillery of the Ohio National Guard, and it was actually fighting in France near Verdun when the piece was published in 1918. Above the title in the original publication it reads: "To Colonel Paul L. Mitchell, Commanding."

When the march was published, Fillmore was quoted as saying it was the "best piece" he had ever composed. That may have been correct, but what is a certainty is that it is an excellent, tuneful, playable march which is as delightful today as it was when it was published early in the twentieth century.

Information from the book, *Hallelujah Trombone! The story of Henry Fillmore*, by Paul Bierley, published by Carl Fischer (ISBN 978-0825849664); and *The Music and Henry Fillmore and Will Huff*, by Paul Bierley, published by Intergrity Press.

## Performance Suggestions

Dynamic contrast is important for any good march performance. The *ff* should be full and strong, but be careful not to over-blow, or play louder than you can control with a good tone quality. *Forte (f)* must be less loud than the *fortissimo (ff)*, and the *mezzo forte (mf)* should be considerably softer than the forte.

Accents are a style indicator, not a volume indicator, and are a separated style. All accented notes must be cleanly separated. Actually, march style is a separated style, and any note not marked legato or slurred should be separated.

Henry Fillmore liked his accents to be strong, especially the ones he marked *sfz* or *sffz*. The bass drummer and cymbal player should not be shy when playing accents in a Fillmore march.

Two other factors that contribute to fine march performances are a sense of pulse, and musical phrases.

For a sense of pulse, the second beat of each measure is slightly softer than the first beat.

It is important to determine the musical phrases. Define the phrase, and then shape the phrase for a more musical presentation.

*136th U. S. A. Field Artillery* is a fine march. Enjoy it!

## 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.

# 136th U.S.A. Field Artillery

HENRY FILLMORE  
Edited by Robert E. Foster

**March tempo** **March**

**Piccolo** *ff* *sfz* *f*

**Flute** *ff* *sfz* *f*

**Oboe** *ff* *sfz* *f*

**Clarinet in Eb** *ff* *sfz* *f*

**Clarinet in Bb** 1 *ff* *sfz* *f*  
2 *ff* *sfz* *f*  
3 *ff* *sfz* *f*

**Bass Clarinet in Bb** *ff* *sfz* *f*

**Bassoon** *ff* *sfz* *f*

**Alto Saxophone in Eb** 1 *ff* *sfz* *f*  
2 *ff* *sfz* *f*

**Tenor Saxophone in Bb** *ff* *sfz* *f*

**Baritone Saxophone in Eb** *ff* *sfz* *f*

**Trumpet in Bb** 1 *ff* *sfz* *f*  
2 *ff* *sfz* *f*  
3 *ff* *sfz* *f*  
4 *ff* *sfz* *f*

**Horn in F** 1 *ff* *sfz* *f*  
2 *ff* *sfz* *f*  
3 *ff* *sfz* *f*  
4 *ff* *sfz* *f*

**Trombone** 1 *ff* *sfz* *f*  
2 *ff* *sfz* *f*  
3 *ff* *sfz* *f*

**Euphonium** *ff* *sfz* *f*

**Tuba** *ff* *sfz* *f*

**Percussion** (Snare Drum) *ff* *sfz* *f*  
(Crash Cymbals) *ff* *sfz* *f*  
(Bass Drum) *ff* *sfz* *f*

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Picc. **5**

Fl. *f*

Ob. *f*

Cl. in E $\flat$  *f*

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

2 *f*

3 *f* a2

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

Bsn. *f*

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

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

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

Tpt. in B $\flat$  1 **5** *f* a2

2 *f*

3 *f*

4 *f*

Hn. in F 1 *f*

2 *f*

3 *f*

4 *f*

Tbn. 1 *f* Soli

2 *f* Soli

3 *f*

Euph. *f*

Tuba *f* div. unis. *sim.*

Perc. 1 *f*

2 *f*

5 6 7 8 9

13

Picc.

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1

A. Sax. in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Tpt. in B $\flat$  4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

10 11 12 13 14







Picc.

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2 a2

Cl. in B $\flat$  3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 a2

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Tpt. in B $\flat$  4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba unis.

Perc. 1

Perc. 2

23 24 25 26 27



Picc.

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

B. Cl. in B $\flat$

Bsn.

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

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Tpt. in B $\flat$  4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

33 34 35 36

**Trio**

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. in E $\flat$  *mf*

Cl. in B $\flat$  1 *mf*  
2 *a2*  
3 *mf*

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

Bsn. *mf*

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

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

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

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

Hn. in F 1 *mf*  
2 *a2*  
3  
4 *mf*

Tbn. 1 *mf*  
2  
3 *mf*

Euph. *mf*

Tuba *mf* div. unis. *sim.* div.

Perc. 1 *mf*  
2 *mf*

37 38 39 40 41 42

Picc.

Fl.

Ob.

Cl. in E $\flat$

1  
Cl. in B $\flat$

2  
3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2  
3  
4

1  
Hn. in F

2  
3  
4

1  
Tbn.

2  
3

Euph.

Tuba

1  
Perc.

2

43 44 45 46 47

45

45

a2

a2

a2

univ.

div.

univ.

Picc.

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Tpt. in B $\flat$  4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

48 49 50 51 52

a2

div.

53

Picc.

Fl.

Ob.

Cl. in E $\flat$

1  
Cl. in B $\flat$

2  
3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

53

1  
Tpt. in B $\flat$

2

3  
4

1  
Hn. in F

2

3  
4

1  
Tbn.

2  
3

Euph.

Tuba

unis. div. unis. sim.

1  
Perc.

2

53 54 55 56 57



Picc.

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

A. Sax. 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Tpt. in B $\flat$  4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba div. unis.

Perc. 1

Perc. 2

61

58 59 60 61 62

*Watermark: MP3SHEETMUSIC.COM*

This page contains a musical score for measures 63 through 68. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. in E $\flat$ ), Clarinet in B-flat (Cl. in B $\flat$ ), Bass Clarinet in B-flat (B. Cl. in B $\flat$ ), Bassoon (Bsn.), Alto Saxophone 1 in E-flat (A. Sax. 1 in E $\flat$ ), Tenor Saxophone in B-flat (T. Sax. in B $\flat$ ), Baritone Saxophone in E-flat (Bar. Sax. in E $\flat$ ), Trumpet in B-flat (Tpt. in B $\flat$ ), Horn in F (Hn. in F), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Percussion (Perc.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measures 63-67 feature a melodic line in the woodwinds and a rhythmic accompaniment in the brass and percussion. Measure 68 is marked with a forte (*fff*) dynamic and includes a 'div.' (divisi) instruction for the tuba. A large red watermark 'For Equal to Print Only' is overlaid diagonally across the score.

69

Picc.

Fl.

Ob.

Cl. in E $\flat$

1 Cl. in B $\flat$

2 3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

69

1 Tpt. in B $\flat$

2 3 4

Hn. in F

1 2 3 4

Tbn.

1 2 3

Euph.

Tuba

div. unis.

1 Perc.

2

*ff* *ff* *ff* *ff* *ff* *ff*

*sim.*

69 70 71 72 73 74

Picc.

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

B. Cl. in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Tpt. in B $\flat$  4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba unis.

Perc. 1

Perc. 2

75 76 77 78 79 80

Picc.

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Tpt. in B $\flat$  4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc. 2

81

82

83

84

div.

unis.

a2

1.

2.

*ff*

# The Circus Bee March

HENRY FILLMORE  
Edited by Robert E. Foster

Fast

Flute / Piccolo

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone

Baritone

Tuba

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals)

1 2 3 4 5

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FL. / Picc.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tr. in Bb

Horn in F

Tbn.

Bar.

Tuba

Perc.

6 7 8 9 10

13

Fl. / Picc.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tr. in Bb

Horn in F

Tbn.

Bar.

Tuba

Perc.

11 12 13 14 15

8

Fl. / Picc.

Ob.

Cl. in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tr. in Bb

Horn in F

Tbn.

Bar.

Tuba

Perc.

16 17 18 19 20

# Troopers' Tribunal

HENRY FILLMORE  
Edited by Robert E. Foster

$\text{♩} = 120$

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13

13 14 15 16 17 18

19

19 20 21 22 23

# Lightning Fingers

## Solo for Clarinet and Band

HENRY FILLMORE  
Edited by Robert E. Foster

Vivace or faster (in 1)

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