

Henry Fillmore

MISS TROMBONE

Concert Band Arrangement
by Nicholas J. Contorno

INSTRUMENTATION

1 – Conductor	2 – B \flat Trumpet 3
1 – Piccolo	2 – Horn 1 in F
6 – Flute	2 – Horn 2 in F
2 – Oboe	2 – Horn 3 in F
1 – E \flat Clarinet	2 – Horn 4 in F
3 – B \flat Clarinet 1	2 – Trombone 1
3 – B \flat Clarinet 2	2 – Trombone 2
3 – B \flat Clarinet 3	2 – Trombone 3
2 – B \flat Bass Clarinet	1 – Euphonium TC
2 – Bassoon	2 – Euphonium BC
2 – E \flat Alto Saxophone 1	4 – Tuba
2 – E \flat Alto Saxophone 2	1 – Timpani
2 – B \flat Tenor Saxophone	3 – Percussion
1 – E \flat Baritone Saxophone	<i>Snare Drum, Bass Drum</i>
2 – B \flat Trumpet 1	2 – Keyboard Percussion
2 – B \flat Trumpet 2	<i>Bells, Xylophone</i>

Complete Band	\$72.00
Full Score	6.00
Parts, each	1.50

Daehn
PUBLICATIONS

James Henry Fillmore, Jr. (1881-1956) was the eldest of five children, and his father was partner in the Fillmore Religious Music Publishing House. Fillmore was said to have had an outstanding singing voice and was often rewarded by his father with fifty cents to sing in the church choir. He played a little piano and was a natural with the flute, violin, and guitar.

It was the slide trombone that most fascinated Fillmore. His father considered the trombone too evil for any righteous person to play. In fact, the instrument was often associated with street corner musicians, who were known to drink alcohol. But Fillmore's mother believed that practicing the trombone might keep Henry out of mischief, and she secretly saved enough money to buy a secondhand instrument for her son.

And lucky she did, for it was the trombone that was to bring Fillmore fame and fortune. He became known as the "Father of the Trombone Smear," writing a series of fifteen novelty ragtime tunes featuring trombone smears called *The Trombone Family*:

- "Miss Trombone" (1908)
- "Teddy Trombone" (1911)
- "Lassus Trombone" (1915)
- "Pahson Trombone" (1916)
- "Sally Trombone" (1917)
- "Slim Trombone" (1918)
- "Mose Trombone" (1919)
- "Shoutin' Liza Trombone" (1920)
- "Hot Trombone" (1921)
- "Bones Trombone" (1922)
- "Dusty Trombone" (1923)
- "Bull Trombone" (1924)
- "Lucky Trombone" (1926)
- "Boss Trombone" (1929)
- "Ham Trombone" (1929)

MISS TROMBONE

CONDUCTOR

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6

The musical score is arranged in two systems. The first system includes Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinet (1 and 2/3), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpet (1 and 2/3), Horn in F (1 and 2/3/4), Trombone (1 and 2/3), Euphonium, Tuba, Timpani, Percussion, and Keyboard Percussion (Bells, Xylophone). The score is in 2/4 time with a tempo of 80-100. Dynamic markings include *ff* and *mf*. A circled number '6' appears above the first measure of the second system. The piece concludes with a 3-measure rest in the Trombone and Euphonium parts.

Picc. *fz* *mf* *ff* *mf*

Fl. *fz* *mf* *ff* *mf*

Ob. *fz* *mf* *ff* *mf*

E. Cl. *fz* *mf* *ff* *mf*

Cl. 1 *fz* *mf* *ff* *mf*

Cl. 2 *fz* *mf* *ff* *mf*

B. C. *fz* *mf* *ff* *mf*

Bsn. *fz* *mf* *ff* *mf*

A. Sax. 1 *fz* *mf* *ff* *mf*

A. Sax. 2 *fz* *mf* *ff* *mf*

T. Sax. *fz* *mf* *ff* *mf*

B. Sax. *fz* *mf* *ff* *mf*

14

Tpt. 1 *fz* *mf* *ff* *mf*

Tpt. 2 *fz* *mf* *ff* *mf*

Tpt. 3 *fz* *mf* *ff* *mf*

Hn. 1 *fz* *mf* *ff* *mf*

Hn. 2 *fz* *mf* *ff* *mf*

Hn. 3 *fz* *mf* *ff* *mf*

Hn. 4 *fz* *mf* *ff* *mf*

Tbn. 1 *fz* *mf* *ff* *mf*

Tbn. 2 *fz* *mf* *ff* *mf*

Tbn. 3 *fz* *mf* *ff* *mf*

Euph. *fz* *mf* *ff* *mf*

Tuba *fz* *mf* *ff* *mf*

Timp. *ff* *mf* *ff* *mf*

Perc. *mf* *mf* *fz* *mf*

Keyb. *mf* *mf* *fz* *mf*

The image displays a page of a musical score for a full orchestra and woodwind ensemble. The score is organized into two systems of staves. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Clarinet (E. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (B. C.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax. 1), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes staves for Trumpet (Tpt.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion (Perc.), and Keyboard (Keyb.). The score features various musical notations, including notes, rests, and dynamic markings such as *ff*. It also includes first and second endings, indicated by '1.' and '2.' above the staves. The overall layout is professional and detailed, typical of a conductor's score.

23

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. C. *ff*

Bsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

23

Tpt. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff*

Keyb. *ff*

mf

31

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. C. *ff*

Bsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

31

Tpt. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff*

Keyb. *ff*

Picc. *mf* *fz* *mf*

Fl. *mf* *fz* *mf*

Ob. *mf* *fz* *mf*

E. Cl. *mf* *fz* *mf*

Cl. 1 *mf* *fz* *mf*

Cl. 2 *mf* *fz* *mf*

B. C. *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

A. Sax. 1 *mf* *fz* *mf*

A. Sax. 2 *mf* *ff* *mf*

T. Sax. *mf* *ff* *mf*

B. Sax. *mf* *ff* *mf*

Tpt. *mf* *fz* *mf*

Hn. 1 *mf* *fz* *mf*

Hn. 2 *mf* *fz* *mf*

Hn. 3 *mf* *fz* *mf*

Hn. 4 *mf* *fz* *mf*

Tbn. 1 *mf* *ff* *mf*

Tbn. 2 *mf* *ff* *mf*

Tbn. 3 *mf* *ff* *mf*

Euph. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Timp. *mf* *ff* *mf*

Perc. *mf* *ff* *mf*

Keyb. *mf* *ff* *mf*

48

Picc. *ff* *mf* *ff*

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

E. Cl. *ff* *mf* *ff*

Cl. 1 *ff* *mf* *ff*

Cl. 2 *ff* *mf* *ff*

B. C. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

A. Sax. 1 *ff* *mf* *ff*

A. Sax. 2 *ff* *mf* *ff*

T. Sax. *ff* *mf* *ff*

B. Sax. *ff* *mf* *ff*

48

Tpt. *fz* *mf* *ff*

Hn. 1 *fz* *mf* *ff*

Hn. 2 *fz* *mf* *ff*

Hn. 3 *fz* *mf* *ff*

Hn. 4 *fz* *mf* *ff*

Tbn. 1 *ff* *mf* *ff*

Tbn. 2 *ff* *mf* *ff*

Tbn. 3 *ff* *mf* *ff*

Euph. *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

Timp. *mf* *ff*

Perc. *fz* *mf* *ff*

Keyb. *fz* *mf* *ff*

56 TRIO

Picc. *p-f*

Fl. *p-f*

Ob. *p-f*

E. Cl. *p-f*

Cl. 1 *p-f*

Cl. 2 *p-f*

Cl. 3 *p-f*

B. C. *p-f*

Bsn. *p-f*

A. Sax. 1 *p-f*

A. Sax. 2 *p-f*

T. Sax. *p-f*

B. Sax. *p-f*

56 TRIO

Tpt. *p-f*

Hn. 1 *p-f*

Hn. 2 *p-f*

Hn. 3 *p-f*

Hn. 4 *p-f*

Tbn. 1 *p-f*

Tbn. 2 *p-f*

Tbn. 3 *p-f*

Euph. *p-f*

Tuba *p-f*

Timp. *p-f*

Perc. *p-f*
2x only

Keyb. *p-f*
Xylo. *p-f*

64

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Cl. *ff*

1 Cl. *ff*

2 3 Cl. *ff*

B. C. *ff*

Bsn. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

64

Tpt. *ff*

1 2 Hn. *ff*

3 4 Hn. *ff*

1 2 Tbn. *ff*

3 Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff*

Keyb. *ff*

73

1. 2.

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. C. *ff*

Bsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

73

1. 2.

Tpt. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff*

Keyb. *ff*

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *ff*

E. Cl. *mf* *ff*

1 Cl. *mf* *ff*

2 3 Cl. *ff*

B. C. *mf* *ff*

Bsn. *mf* *ff*

A. Sax. 1 2 *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpt. *mf* *ff*

1 2 Hn. *mf* *ff*

3 4 Hn. *ff*

1 2 Tbn. *mf* *ff*

3 Tbn. *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Perc. *mf* *ff*

Keyb. *mf* *ff*

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

E. Cl. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

B. C. *mf* *ff*

Bsn. *mf* *ff*

A. Sax. 1 *mf* *ff*

2 *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpt. *ff* *mf* *ff*

Hn. 1 *ff* *mf* *ff*

2 *ff* *mf* *ff*

3 *mf* *ff*

4 *mf* *ff*

Tbn. 1 *mf* *ff*

2 *mf* *ff*

3 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Perc. *ff* *mf* *ff*

Keyb. *ff* *mf* *ff*

PICCOLO

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

The score consists of ten staves of music. The first staff begins with a tempo marking of 'Ragtime ♩ = 80 - 100'. The music is written in a single treble clef with a key signature of one flat (Bb). The time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *fz* (forzando), and *p-f* (piano-forte). There are also articulation marks such as accents and slurs. Measure numbers are indicated in boxes: 6, 14, 23, 31, 40, 48, 56 (TRIO), 64, 73, and 81. First and second endings are marked with '1.' and '2.' above the staff lines. The piece concludes with a double bar line and repeat dots.

MISS TROMBONE

FLUTE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

ff mf

fz mf ff mf

ff ff

ff ff

mf fz mf

ff mf ff

TRIO 56 p-f

ff ff

ff mf ff

mf ff

MISS TROMBONE

OBOE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6

14

23

31

40

48

56

64

73

81

ff *mf* *fz* *mf* *ff* *mf* *ff* *ff* *ff* *mf* *ff* *ff* *ff* *mf* *ff*

MISS TROMBONE

E \flat CLARINET

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* 14 *mf*

23 *ff* *mf*

31 *ff*

40 *mf* *fz* *mf*

48 *ff* *mf* *ff*

56 **TRIO** *p-f*

64 *ff* *ff*

73 *ff* *mf* *ff*

81 *mf* *ff*

MISS TROMBONE

1st B \flat CLARINET

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 *ff* *ff*

31 *ff*

40 *ff*

48 *ff* *ff*

56 *mf* *fz* *mf* *ff*

TRIO

56 *p-f* *ff* *ff*

64 *ff* *mf* *ff*

73 *ff* *mf* *ff*

81 *mf* *ff*

MISS TROMBONE

2nd B^b CLARINET

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 *ff* *ff*

31 *ff*

40 *mf* *fz* *mf*

48 *ff* *mf* *ff*

56 TRIO *p-f*

64 *ff* *ff*

73 *ff* *mf* *ff*

81 *mf* *ff*

MISS TROMBONE

3rd B \flat CLARINET

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6

14

23

31

40

48

56 TRIO

64

73

81

ff *mf* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

p-f *ff* *ff* *ff* *mf* *ff*

MISS TROMBONE

B \flat BASS CLARINET

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 1. 2. *ff*

31 *ff*

40 1. 2. *mf* *ff* *ff*

48 *mf* *ff* *mf* *ff*

56 TRIO *mf* *ff* *p-f*

64 1. 2. *ff* *ff*

73 *ff* *mf* *ff*

81 *ff* *mf* *ff*

MISS TROMBONE

BASSOON

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

1. 2. 23 *ff*

31 *ff*

1. 2. 40 *mf* *ff* *ff*

48 *mf* *ff* *mf* *ff*

56 TRIO *mf* *ff* *p-f*

64

1. 2. *ff* *ff*

73 *ff* *mf* *ff*

81 *mf* *ff*

1st E^b ALTO
SAXOPHONE

MISS TROMBONE

HENRY FILLMORE
Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* 14 *mf* 23 *ff* 31 *ff* 40 *mf* 48 *ff* 56 *p-f* **TRIO** 64 *ff* 73 *ff* 81 *mf* *ff*

2nd E^b ALTO
SAXOPHONE

MISS TROMBONE

HENRY FILLMORE
Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff*

23 1. *ff* 2. *ff*

31 *ff*

40 *mf* *fz* *mf* *ff*

48 *ff*

56 TRIO *p-f*

64 *ff* *ff*

73 *ff* *mf* *ff*

81 *mf* *ff*

**B^b TENOR
SAXOPHONE**

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf*

23 *ff*

31 *ff*

40 *ff* *ff*

48 *mf* *ff* *mf*

56 **TRIO** *p-f*

64 *ff* *ff*

73 *ff* *mf* *ff*

81 *ff* *mf* *ff*

MISS TROMBONE

E^b BARITONE
SAXOPHONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 1. 2. *ff*

31 *ff*

40 1. 2. *mf* *ff* *ff*

48 *mf* *ff* *mf* *ff*

56 TRIO *mf* *ff*

64 *ff*

73 *ff* *ff*

81 *ff* *mf* *ff*

mf *ff*

1st B \flat TRUMPET

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 1. 2. *ff* *ff*

31 *ff*

40 1. 2. *ff* *ff*

48 *mf* *fz* *mf* *fz*

56 TRIO *p-f*

64 1. 2. *ff* *ff*

73 *ff* *ff* *ff*

81 *ff* *mf* *ff*

2nd B \flat TRUMPET

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime $\text{♩} = 80 - 100$

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 *ff* *ff*

31 *ff*

40 *mf* *fz* *mf*

48 *fz* *mf* *ff*

56 TRIO *p-f* 64

73 *ff* *ff* *ff*

81 *mf* *ff*

ff *mf* *ff*

3rd B^b TRUMPET

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6

14

23

31

40

48

56 TRIO

64

73

81

ff *mf* *fz* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *p-f* *ff* *mf* *ff*

MISS TROMBONE

1st HORN in F

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 *ff*

31 *ff*

40 *ff* *ff*

48 *mf* *fz* *mf* *fz*

56 TRIO *p-f*

64 *ff* *ff*

73 *mf* *ff*

81 *mf* *ff*

MISS TROMBONE

2nd HORN in F

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf* *ff* *mf*

23 *ff* *ff*

31 *ff*

40 *ff* *ff*

48 *mf* *fz* *mf* *fz*

56 TRIO *p-f*

64 *ff* *ff*

73 *mf* *ff*

81 *mf* *ff*

MISS TROMBONE

3rd HORN in F

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff*

14 *fz* *mf* *ff* *mf*

23 1. *ff* 2. *ff*

31 *ff*

40 *mf* *fz* *mf*

48 *fz* *ff*

TRIO 56 *p-f* 64

73 *ff* *ff*

81 *mf* *ff*

MISS TROMBONE

4th HORN in F

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6

14

23

31

40

48

TRIO 56

64

73

81

MISS TROMBONE

1st TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

ff

ff *mf* *fz*

mf *mf*

4 4 1 6

1. 2. *ff* 7 6 1

ff

ff 7 6 1

1. 2. *ff* *ff* 40 6 1

2 - 1st TROMBONE

mf *ff* *mf*

[48] *ff* *mf*

4. 4. 1 6

TRIO [56]

p-f

[64]

ff *ff*

1. 2. [73]

mf *ff*

[81]

mf *ff*

MISS TROMBONE

2nd TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

ff

ff mf fz

mf

4 4 1 6

1. 2. ff

ff

ff

1. 2. ff ff

2 - 2nd TROMBONE

Musical notation for the first system of the 2nd Trombone part, measures 45-55. The key signature is one flat (B-flat). The first line (measures 45-47) starts with a *mf* dynamic and ends with *ff* and *mf*. The second line (measures 48-50) starts with a boxed measure number **48** and includes *ff* and *mf* dynamics. The third line (measures 51-55) features a trill in measure 51 with fingerings 4, 4, 1, 6 and includes *ff* dynamics.

TRIO **56**

Musical notation for the Trio section of the 2nd Trombone part, measures 56-85. The key signature changes to two flats (B-flat and E-flat). The first line (measures 56-60) starts with a *p-f* dynamic. The second line (measures 61-65) includes a boxed measure number **64** and a trill with fingering 7. The third line (measures 66-70) includes *ff* dynamics and a trill with fingering 5. The fourth line (measures 71-75) includes a boxed measure number **73** and first/second endings. The fifth line (measures 76-80) includes *mf* and *ff* dynamics. The sixth line (measures 81-85) starts with a boxed measure number **81** and includes a trill with fingerings 6, 7, 6, 4 and *ff* dynamics.

MISS TROMBONE

3rd TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

The musical score is written for the 3rd Trombone part. It begins with a tempo marking of Ragtime ♩ = 80 - 100. The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into several sections with measure numbers in boxes: 6, 14, 23, 31, 40, 48, 56 (TRIO), 64, 73, and 81. Dynamics include *ff*, *mf*, *fz*, *p-f*, and *fz*. The piece features various rhythmic patterns, including eighth and sixteenth notes, and includes fingerings (1-7) and slurs. The score concludes with a final *ff* dynamic.

MISS TROMBONE

EUPHONIUM 9:

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf*

23 *ff*

31 *ff*

40 *mf* *ff* *mf*

48 *ff* *mf* *ff*

TRIO 56 *p-f*

64 *ff* *ff*

73 *ff* *mf* *ff*

81 *mf* *ff*

EUPHONIUM 

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 *ff* *mf*

14 *fz* *mf*

23 1. *ff* 2. *ff*

31 *ff*

40 1. *ff* 2. *ff* 3

48 *mf* *ff* *mf*

56 TRIO *p-f*

64 1. *ff* 2. *ff*

73 *ff* *ff*

81 *ff* *mf* *ff*

TUBA

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

The musical score is written for a Tuba in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a measure rest followed by notes starting at measure 6. Dynamic markings include *ff* and *mf*. The second staff continues the melody with dynamic markings *fz*, *mf*, and *ff*. The third staff includes first and second endings, with dynamic markings *ff*. The fourth staff features a sixteenth-note triplet with a *ff* dynamic. The fifth staff has first and second endings with *mf* and *ff* dynamics. The sixth staff continues with *mf*, *ff*, and *mf* dynamics. The seventh staff has *mf* and *ff* dynamics. The eighth staff is labeled 'TRIO' and starts at measure 56 with a *p-f* dynamic. The ninth staff has first and second endings with *ff* dynamics. The tenth staff starts at measure 73 with a *ff* dynamic and ends at measure 81 with a *mf* dynamic, followed by a final *ff* dynamic.

TIMPANI

MISS TROMBONE

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6 14 23 31 40 48 56 TRIO 64 73 81

f *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

MISS TROMBONE

PERCUSSION

Snare Drum, Bass Drum

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

6

14

23

31

40

1.

2.

1.

2.

2 - PERCUSSION

Musical staff 1: Percussion part with a steady eighth-note pattern. Dynamics: *mf*, *ff*, *mf*.

Musical staff 2: Percussion part with a steady eighth-note pattern. Dynamics: *fz*, *mf*. Measure 48 is marked.

Musical staff 3: Percussion part with a steady eighth-note pattern. Dynamics: *ff*. Measures 54-55 are marked with accents.

56 TRIO

Musical staff 4: Percussion part with a steady eighth-note pattern. Dynamics: *p-f*. Measure 56 is marked with a repeat sign and '2x only'.

Musical staff 5: Percussion part with a steady eighth-note pattern. Measure 64 is marked.

Musical staff 6: Percussion part with a steady eighth-note pattern. Dynamics: *ff*. Measure 68 is marked with a repeat sign and *ff*.

Musical staff 7: Percussion part with a steady eighth-note pattern. Dynamics: *ff*. Measure 73 is marked with a first ending (1.) and a second ending (2.) leading to a long note.

Musical staff 8: Percussion part with a steady eighth-note pattern. Dynamics: *mf*, *ff*. Measure 81 is marked.

Musical staff 9: Percussion part with a steady eighth-note pattern. Dynamics: *ff*. Measure 81 is marked with a long note.

Musical staff 10: Percussion part with a steady eighth-note pattern. Dynamics: *mf*, *ff*.

MISS TROMBONE

KEYBOARD PERCUSSION

Bells, Xylophone

HENRY FILLMORE

Arranged by Nicholas J. Contorno

Ragtime ♩ = 80 - 100

Bells

6

14

23

31

40

48

56 TRIO

64

73

81

ff *mf* *fz* *mf* *ff* *ff* *ff* *mf* *ff* *ff* *mf* *ff*

Xylo. *p-f*