

FULL SCORE

LASSUS

TROMBONE

HENRY FILLMORE

Edited by

Robert E. Foster

CB140
INSTRUMENTATION

Full Score.....	1
Flute & Piccolo.....	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
Mallet Percussion.....	1
Bells	
Percussion 1.....	1
Snare Drum	
Percussion 2.....	2
Crash Cymbals, Bass Drum	



Program Notes

The well-known band leader and composer, Henry Fillmore published his most famous composition, *Lassus Trombone*, in 1915. This was the second of his popular “trombone smears” featuring the sliding trombones. His first “smear”, *Miss Trombone*, was published in 1908, and had become a popular selection on the concerts by the Sousa Band.

When several members of the Sousa Band visited with Henry Fillmore in 1915, they mentioned that *Miss Trombone* had pleased audiences whenever it was performed. This comment probably inspired Henry to write his best-known piece of music, *Lassus Trombone*.

According to the author, Paul Bierley, “For all practical purposes, *Lassus Trombone* is a classic. The structure is solid. The melody, harmony and rhythm are combined in a glorious, near perfect manner. It is highly listenable, clever and snappy. Because it literally exudes happiness, it is little wonder that Henry lived to see sales of the sheet music surpass the two million mark. *Lassus Trombone* quickly took a place among the world’s toe-tappers, and it still falls in that category.”

When he was asked about the origin of the title, Fillmore responded, “Why, molasses, of course... I thought of molasses on bread for breakfast, dinner, and supper.” Sousa soon discovered the magic of “Lassus” and he performed it almost daily for several years.

(Information from *Hallelujah Trombone!*, The Story of Henry Fillmore, by Paul Bierley, published by Carl Fischer – Catalog Number TXT1)

Performance Notes

This edition of *Lassus Trombone* is based on the original 1915 publication which was played by the Sousa Band. It is perfect for both smaller and larger bands. It is so well written that it will also sound good with bands that do not have large or complete instrumentation.

1) Tempo – The tempo is not fast. Fillmore wrote the words, “Slow Drag” on the conductor part instead of a more traditional tempo marking. This will work very well at about $\text{♩} = 96$.

2) Dynamic Contrast – The best performances of “Lassus Trombone” will be played with great dynamic contrast. Exaggerate the difference in dynamics by playing the softer portions even softer.

3) Trombone Smears – This work features trombone smears. All of the smears (*glissando*) need to be played louder.

Trio

4) Bells – As in the original, the bells only play the first strain of the trio.

5) Trombones – For greater dynamic (and texture) contrast, trombones can be tacet the first part of the Trio the first time through. The counter-melody will be played by the Tenor Sax and the Baritone. At measure 69, trombones play both times.

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.

Lassus Trombone

HENRY FILLMORE

Edited by Robert E. Foster

Slow drag ♩ = 96
unis. throughout

Flute/Piccolo

Oboe

Clarinet in Eb

Clarinet 1
in Bb

Clarinet 2, 3
in Bb

Bass
Clarinet in Bb

Bassoon

Alto
Saxophone in Eb

Tenor
Saxophone in Bb

Baritone
Saxophone in Eb

Trumpet 1
in Bb

Trumpet 2
in Bb

Trumpet 3, 4
in Bb

Horn 1, 3
in F

Horn 2, 4
in F

Trombone 1

Trombone 2, 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. It features 17 staves for woodwinds and brass, and three staves for percussion. The woodwinds (Flute/Piccolo, Oboe, Clarinet in Eb, Clarinet 1 in Bb, Clarinet 2,3 in Bb, Bass Clarinet in Bb, Bassoon, Alto Saxophone in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb) and brass (Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3,4 in Bb, Horn 1,3 in F, Horn 2,4 in F, Trombone 1, Trombone 2,3, Euphonium, Tuba) parts are primarily melodic and harmonic, often featuring triplets and slurs. The percussion parts (Mallet Percussion/Bells, Snare Drum, Crash Cymbals/Bass Drum) provide rhythmic support, with the snare drum playing a steady pattern and the cymbals/bass drum playing accents. The score includes dynamic markings such as *ff* (fortissimo) and *gliss.* (glissando). Performance instructions include "Tacet to Trio" for the Mallet Percussion and "unis. throughout" for the woodwinds. The score is marked with a tempo of "Slow drag ♩ = 96".

The musical score is for a full orchestra, spanning measures 5 to 10. It features the following instruments and parts:

- Fl./Picc.**: Flute/Piccolo
- Ob.**: Oboe
- Cl. in Eb**: Clarinet in Eb
- Cl. 1 in Bb**: Clarinet 1 in Bb
- Cl. 2, 3 in Bb**: Clarinets 2 and 3 in Bb
- B. Cl. in Bb**: Bass Clarinet in Bb
- Bsn.**: Bassoon
- A. Sax. in Eb**: Alto Saxophone in Eb
- T. Sax. in Bb**: Tenor Saxophone in Bb
- Bar. Sax. in Eb**: Baritone Saxophone in Eb
- Tpt. 1 in Bb**: Trumpet 1 in Bb
- Tpt. 2 in Bb**: Trumpet 2 in Bb
- Tpt. 3, 4 in Bb**: Trumpets 3 and 4 in Bb
- Hn. 1, 3 in F**: Horns 1 and 3 in F
- Hn. 2, 4 in F**: Horns 2 and 4 in F
- Tbn. 1**: Trombone 1
- Tbn. 2, 3**: Trombones 2 and 3
- Euph.**: Euphonium
- Tuba**: Tuba
- Mall. Perc.**: Mallet Percussion
- Perc. 1**: Percussion 1
- Perc. 2**: Percussion 2

Dynamics and performance markings include: *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). A section marked with a boxed '5' begins at measure 5. The score is presented in a standard musical notation with various clefs, time signatures, and accidentals.

FL./Picc.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3, 4 in Bb

Hn. 1, 3 in F

Hn. 2, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

Fl./Picc. *ff*

Ob. *ff*

Cl. in E \flat *ff*

Cl. 1 in B \flat *ff*

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

B. Cl. in B \flat *ff*

Bsn. *ff*

A. Sax. in E \flat *ff*

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

Tpt. 1 in B \flat *ff*

Tpt. 2 in B \flat *ff*

Tpt. 3, 4 in B \flat *ff*

Hn. 1, 3 in F *ff*

Hn. 2, 4 in F *ff*

Tbn. 1 *ff*

Tbn. 2, 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc.

Perc. 1 *ff*

Perc. 2 *ff*

1. 2.

17 18 19 20 21

22

Fl./Picc. *ff*

Ob. *ff*

Cl. in E \flat *ff*

Cl. 1 in B \flat *ff*

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

B. Cl. in B \flat *ff*

Bsn. *ff*

A. Sax. in E \flat *ff*

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

22

Tpt. 1 in B \flat *ff*

Tpt. 2 in B \flat *ff*

Tpt. 3, 4 in B \flat *ff*

Hn. 1, 3 in F *ff*

Hn. 2, 4 in F *ff*

Tbn. 1 *ff* *gliss.*

Tbn. 2, 3 *ff* *gliss.*

Euph. *ff*

Tuba *ff*

Mall. Perc.

Perc. 1 *ff*

Perc. 2 *ff*

CB140F

22 23 24 25 26 27

Fl./Picc.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3, 4 in Bb

Hn. 1, 3 in F

Hn. 2, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

FL./Picc.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3, 4 in Bb

Hn. 1, 3 in F

Hn. 2, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

39

Fl./Picc. *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. in Eb *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

39

Tpt. 1 in Bb *ff*

Tpt. 2 in Bb *ff*

Tpt. 3, 4 in Bb *ff*

Hn. 1, 3 in F *ff*

Hn. 2, 4 in F *ff*

Tbn. 1 *ff*

Tbn. 2, 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc.

Perc. 1 *ff*

Perc. 2 *ff*

39 40 41 42 43

Fl./Picc. *ff*

Ob. *ff*

Cl. in Eb *ff*

Cl. 1 in Bb *f* *ff* *f*

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

B. Cl. in Bb *ff*

Bsn. *p* *ff* *p*

A. Sax. in Eb *p* *ff* *p*

T. Sax. in Bb *p* *ff* *p*

Bar. Sax. in Eb *p* *ff* *p*

Tpt. 1 in Bb *ff*

Tpt. 2 in Bb *p* *ff* *p*

Tpt. 3, 4 in Bb *p* *ff* *p*

Hn. 1, 3 in F *p* *ff* *p*

Hn. 2, 4 in F *p* *ff* *p*

Tbn. 1 *f* *ff* *f*

Tbn. 2, 3 *f* *ff* *f*

Euph. *f* *ff* *f*

Tuba *p* *ff* *p*

Mall. Perc.

Perc. 1 *p* *ff* *p*

Perc. 2 *p* *ff* *p*

CB140F 44 45 46 47 48 49

Fl./Picc.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3, 4 in Bb

Hn. 1, 3 in F

Hn. 2, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

55 Trio

FL./Picc. *mf-f*

Ob. *mf-f*

Cl. in Eb *mf-f*

Cl. 1 in Bb *mf-f*

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

B. Cl. in Bb *mf-f*

Bsn. *mf-f*

A. Sax. in Eb *mf-f*

T. Sax. in Bb *mf-f*

Bar. Sax. in Eb *mf-f*

55 Trio

Tpt. 1 in Bb *mf-f*

Tpt. 2 in Bb *mf-f*

Tpt. 3, 4 in Bb *mf-f*

Hn. 1, 3 in F *mf-f*

Hn. 2, 4 in F *mf-f*

Tbn. 1 *mf-f* Optional: Play 2nd time only

Tbn. 2, 3 *mf-f* a2

Euph. *mf-f*

Tuba *mf-f*

Mall. Perc. Bells *mf-f*

Perc. 1 *mf-f*

Perc. 2 *mf-f*

Fl./Picc.

Ob.

Cl. in Eb

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. in Eb

T. Sax. in B \flat

Bar. Sax. in Eb

Tpt. 1 in B \flat

Tpt. 2 in B \flat

Tpt. 3, 4 in B \flat

Hn. 1, 3 in F

Hn. 2, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

FL./Picc.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3, 4 in Bb

Hn. 1, 3 in F

Hn. 2, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

1.

2.

a2

Solo, play both times

3

72

FL./Picc. *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. in Eb *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

72 *ff*

Tpt. 1 in Bb *ff*

Tpt. 2 in Bb *ff*

Tpt. 3, 4 in Bb *ff*

Hn. 1, 3 in F *ff*

Hn. 2, 4 in F *ff*

Tbn. 1 *ff*

Tbn. 2, 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. *tacet*

Perc. 1 *ff*

Perc. 2 *ff*

80

Fl./Picc.

Ob.

Cl. in Eb

Cl. 1 in Bb

Cl. 2, 3 in Bb

B. Cl. in Bb

Bsn.

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3, 4 in Bb

Hn. 1, 3 in F

Hn. 2, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Perc. 1

Perc. 2

80

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

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