

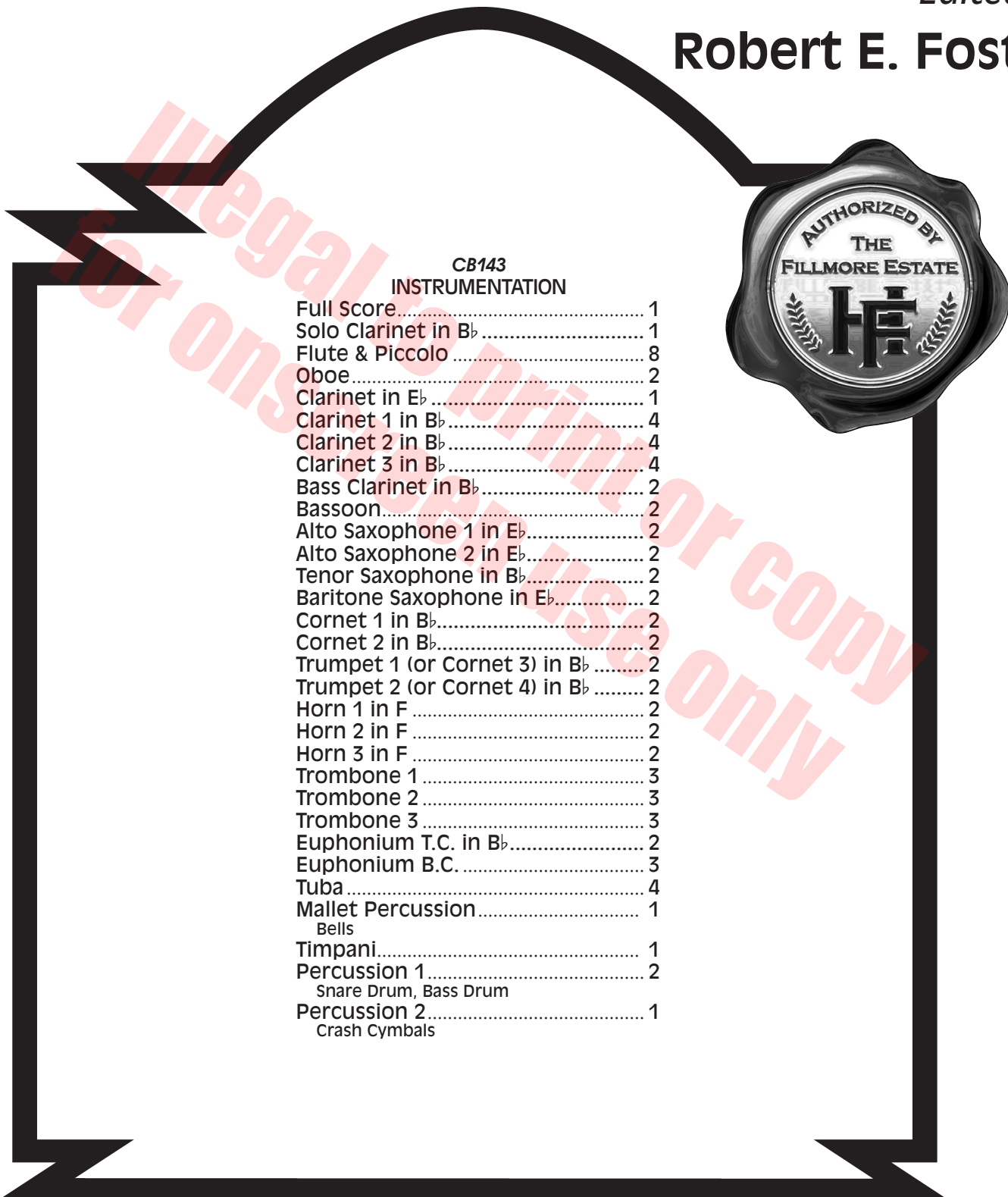
FULL SCORE

LIGHTNING FINGERS

SOLO FOR CLARINET AND BAND
HENRY FILLMORE

Edited by

Robert E. Foster



CB143

INSTRUMENTATION

Full Score.....	1
Solo Clarinet in B \flat	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
Cornet 1 in B \flat	2
Cornet 2 in B \flat	2
Trumpet 1 (or Cornet 3) in B \flat	2
Trumpet 2 (or Cornet 4) in B \flat	2
Horn 1 in F.....	2
Horn 2 in F.....	2
Horn 3 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	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	1
Crash Cymbals	

About the Composition

Lightning Fingers showcases the musical and technical virtuosity of the solo clarinetist in an original work by the legendary bandmaster, Henry Fillmore. It is a happy, showy display piece which has been enjoyed by generations of performers and audiences alike.

When the solo was published in 1930, it bore the dedication: "To Louise Reszke the Phantom Clarinetist". Louise Reszke had been a very popular soloist with the Fillmore Band, and had been prominently featured on Fillmore's popular radio broadcasts over station WLW in Cincinnati. A pretty young teenage girl when Henry first featured her, she had a faultless technique on the clarinet. After she had played a solo with the band on one of their radio broadcasts, the announcer encouraged the audience to guess who the artist was, whether it was male or female, how old, and so forth. People wrote the radio station guessing the answers, and many of them were hilarious. After that Fillmore referred to her as "the Phantom." He wrote several solos featuring her, but the best known and most successful was *Lightning Fingers*.

Information from the book, *Hallelujah Trombone! The story of Henry Fillmore*, by Paul Bierley, published by Carl Fischer (ISBN 978-0825849664).

Performance Suggestions

The vivace sections of the solo may be performed as fast as the soloist can comfortably play it, but it needs to be steady and consistent.

In the contrasting slow section, there is opportunity for the soloist to be very musical. Be careful that it is not played too slowly, however.

All of the tutti band sections need to be bold and strong; however, when the soloist is playing, it is very important for others to play softly enough that everyone can easily hear the soloist.

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.

Lightning Fingers

Solo for Clarinet and Band

HENRY FILLMORE
Edited by Robert E. Foster

Vivace or faster (in 1)

The score is for a 3/4 time piece in B-flat major. It features a solo for the Clarinet in B-flat starting at measure 9. The band accompaniment includes Piccolo/Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat (1 and 2), Bass Clarinet in B-flat, Bassoon, Alto Saxophone in E-flat (1 and 2), Tenor Saxophone in B-flat, Baritone Saxophone in E-flat, Cornet in B-flat (1 and 2), Trumpet in B-flat (1 and 2), Horn in F (1, 2, and 3), Trombone (1, 2, and 3), Euphonium, Tuba, Mallet Percussion (Bells), Timpani (B-flat-F), Snare Drum/Bass Drum, and Cymbals. Dynamics range from *ff* to *f*. The score includes a 'Cue' for the soloist and a 'Play' instruction. A large red watermark 'MUSICUP.COM' is visible across the page.

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Solo Cl.

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

Cnt. in B \flat 1

Cnt. in B \flat 2

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

11 12 13 14 15 16 17

Solo Cl.

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

Cnt. in B \flat 1

Cnt. in B \flat 2

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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25

Solo Cl.

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

25

Cnt. in B \flat 1

Cnt. in B \flat 2

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

25

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

25 26 27 28 29 30 31 32

Solo Cl.

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

Cnt. in B \flat 1

Cnt. in B \flat 2

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

33 34 35 36 37 38 39 40

41

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 2 3

B. Cl. in B \flat

Bsn. *ff*

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

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

Cnt. in B \flat 1 2 *ff*

Tpt. in B \flat 1 2 *ff*

Hn. in F 1 2 3 *ff*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc.

Timp. *f*

Perc. 1 2 *f*

41 42 43 44 45 46 47 48

Solo Cl. *f*

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

49 50 51 52 53 54 55 56

57

Solo Cl.

Picc./ Fl.

Ob.

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 1

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

57

Cnt. in Bb 1

Cnt. in Bb 2

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62 63 64

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

65 66 67 68 69 70 71 72

73

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

73

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

73 74 75 76 77 78 79 80

Solo Cl.

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. in E \flat 1

A. Sax. in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Cnt. in B \flat 1

Cnt. in B \flat 2

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

81 82 83 84 85 86 87 88

Trio
Cue *ff*

93 Play **Slowly (in 3)** ♩ = 96 *rubato*

Solo Cl. *mf*

Picc./ Fl. *ff*

Ob. *ff*

Cl. in E \flat *ff*

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

B. Cl. in B \flat *ff*

Bsn. *ff*

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

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

93 **Slowly (in 3)** ♩ = 96 *rubato*

Cnt. in B \flat 1 *ff*
2 *ff*

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

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

Tbn. 1 *ff*
2 *ff*
3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. *p*

Timp. *ff*

Perc. 1 *p*
2 *p*

89 90 91 92 93 94 95 96 97 98

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba div.

Mall. Perc.

Timp.

Perc. 1 2

99 100 101 102 103 104 105 106

109

Solo Cl.

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

Cnt. in B \flat 1

Cnt. in B \flat 2

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba unis.

Mall. Perc.

Timp. *p* *pp*

Perc. 1

Perc. 2

107 108 109 110 111 112 113 114

unis. div.

p

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba *div.*

Mall. Perc.

Timp. *p*

Perc. 1 2

115 116 117 118 119 120 121 122

125

Vivace

Cue *ff*

Solo Cl. *f* Play

Picc./ Fl. *ff*

Ob. *ff*

Cl. in E \flat *ff*

Cl. in B \flat 1 *ff* a2

Cl. in B \flat 2 *ff*

Cl. in B \flat 3 *ff*

B. Cl. in B \flat *ff*

Bsn. *ff*

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

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

Cnt. in B \flat 1 *ff* a2

Cnt. in B \flat 2 *ff*

Tpt. in B \flat 1 *ff*

Tpt. in B \flat 2 *ff*

Hn. in F 1 *ff*

Hn. in F 2 *ff*

Hn. in F 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba unis. div. unis. *ff*

Mall. Perc. *ff*

Timp. *ff* E \flat to F

Perc. 1 *ff*

Perc. 2 *ff*

123 124 *ff* 125 126 127 128 129 130 131 132

133

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

133

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

133 134 135 136 137 138 139 140

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \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

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

141 142 143 144 145 146 147

149

Solo Cl. 

Picc./ Fl. 

Ob. 

Cl. in Eb 

Cl. in Bb 1 

Cl. in Bb 2 

Cl. in Bb 3 

B. Cl. in Bb 

Bsn. 

A. Sax. 1 in Eb 

A. Sax. 2 in Eb 

T. Sax. in Bb 

Bar. Sax. in Eb 

Cnt. in Bb 1 

Cnt. in Bb 2 

Tpt. in Bb 1 

Tpt. in Bb 2 

Hn. in F 1 

Hn. in F 2 

Hn. in F 3 

Tbn. 1 

Tbn. 2 

Tbn. 3 

Euph. 

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

148

149

150

151

152

153

154

Solo Cl.

Picc./ Fl.

Ob.

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl. in Bb

Bsn.

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Cnt. in Bb 1

Cnt. in Bb 2

Tpt. in Bb 1

Tpt. in Bb 2

Hn. in F 1

Hn. in F 2

Hn. in F 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

155 156 157 158 159 160 161

Cadenza
long trill

Start slow and increase speed

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

Cnt. in B \flat 1 2

Tpt. in B \flat 1 2

Hn. in F 1 2 3

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

Solo Cl.

Picc./ Fl.

Ob.

Cl. in E \flat

Cl. in B \flat 1 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

Cnt. 1 in B \flat 2

Tpt. 1 in B \flat 2

Hn. 1 in F 2 3

Tbn. 1 2 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

long trill

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163 Vivace or faster (in 1)

Solo Cl. *ff*

Picc./ Fl.
Ob.

Cl. in E \flat
Cl. in B \flat 1, 2, 3
B. Cl. in B \flat
Bsn.

A. Sax. 1, 2 in E \flat
T. Sax. in B \flat
Bar. Sax. in E \flat

163 Vivace or faster (in 1)

Cnt. in B \flat 1, 2 *ff*
Tpt. in B \flat 1, 2 *ff*

Hn. in F 1, 2, 3 *ff*

Tbn. 1, 2, 3 *ff*

Euph. *ff*
Tuba *ff*

Mall. Perc.
Timp. *ff*

Perc. 1, 2

171
Vivace

Solo Cl. *ff*

Picc./ Fl. *ff*

Ob. *ff*

Cl. in E \flat *ff*

Cl. in B \flat 1 *ff*

Cl. in B \flat 2 *ff*

Cl. in B \flat 3 *ff*

B. Cl. in B \flat *ff*

Bsn. *ff*

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

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

Cnt. in B \flat 1 *ff*

Cnt. in B \flat 2 *ff*

Tpt. in B \flat 1 *ff*

Tpt. in B \flat 2 *ff*

Hn. in F 1 *ff*

Hn. in F 2 *ff*

Hn. in F 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

169 170 *ff* 171 172 173 174 175 176 177 178

Solo Cl. *ff*

Picc./ Fl. *ff*

Ob. *ff*

Cl. in Eb *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Cl. in Bb 3 *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

A. Sax. 1 in Eb *ff*

A. Sax. 2 in Eb *ff*

T. Sax. in Bb *ff*

Bar. Sax. in Eb *ff*

Cnt. in Bb 1 *ff*

Cnt. in Bb 2 *ff*

Tpt. in Bb 1 *ff*

Tpt. in Bb 2 *ff*

Hn. in F 1 *ff*

Hn. in F 2 *ff*

Hn. in F 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Do not let ring

ff 179 180 181 182 183 184 185 186 187 188

Troopers' Tribunal

HENRY FILLMORE
Edited by Robert E. Foster

ff $\text{♩} = 120$

Picc.
Flute
Oboe
Clarinet in E♭
Clarinet 1 in B♭
Clarinet 2, 3 in B♭
Bass Clarinet in B♭
Bassoon
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭
Solo Cornet in B♭
Cornet 1 in B♭
Cornet 2, 3 in B♭
Horn 1, 2 in F
Horn 3, 4 in F
Trumpet 1, 2
Trumpet 3
Baritone
Tuba
Percussion 1 (Snare Drum)
Percussion 2 (Crash Cymbals, Bass Drum)

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Picc.
Fl.
Ob.
Cl. in E♭
Cl. 1 in B♭
Cl. 2, 3 in B♭
B. Cl. in B♭
Bsn.
A. Sax. in E♭
T. Sax. in B♭
Bar. Sax. in E♭
Solo Cnt. in B♭
Cnt. 1 in B♭
Cnt. 2, 3 in B♭
Hn. 1, 2 in F
Hn. 3, 4 in F
Tbn. 1, 2
Tbn. 3
Bar.
Tuba
Perc. 1
Perc. 2

13

Picc.
Fl.
Ob.
Cl. in E♭
Cl. 1 in B♭
Cl. 2, 3 in B♭
B. Cl. in B♭
Bsn.
A. Sax. in E♭
T. Sax. in B♭
Bar. Sax. in E♭
Solo Cnt. in B♭
Cnt. 1 in B♭
Cnt. 2, 3 in B♭
Hn. 1, 2 in F
Hn. 3, 4 in F
Tbn. 1, 2
Tbn. 3
Bar.
Tuba
Perc. 1
Perc. 2

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Picc.
Fl.
Ob.
Cl. in E♭
Cl. 1 in B♭
Cl. 2, 3 in B♭
B. Cl. in B♭
Bsn.
A. Sax. in E♭
T. Sax. in B♭
Bar. Sax. in E♭
Solo Cnt. in B♭
Cnt. 1 in B♭
Cnt. 2, 3 in B♭
Hn. 1, 2 in F
Hn. 3, 4 in F
Tbn. 1, 2
Tbn. 3
Bar.
Tuba
Perc. 1
Perc. 2

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

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

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

136th U.S.A. Field Artillery March

HENRY 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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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

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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