

FULL SCORE

THE PRESIDENT'S MARCH

HENRY FILLMORE

Edited By

Robert E. Foster

CB135

INSTRUMENTATION

Full Score.....	1
Flute & Piccolo	8
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
Baritone T.C. in B \flat	2
Baritone B.C.....	3
Tuba.....	4
Mallet Percussion	1
Bells	
Percussion 1	1
Snare Drum	
Percussion 2	2
Crash Cymbals, Bass Drum	



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Program Notes

Henry Fillmore moved from Cincinnati, Ohio to Miami in 1938 after a doctor had informed him that he had six months to live. The doctor had suggested that if he moved to a warmer climate, his chances of living longer would be greater. The Fillmores took the doctor's advice and moved to Miami, in the hopes of improving Henry's health. It apparently worked since they lived happily there until their deaths in the 1950s.

Henry had been a famous conductor and composer in Cincinnati, and when he moved to Florida he soon became established as the most popular band conductor and composer that state had ever known. His great personality and sense of humor, combined with a casual attitude, and a love of young people soon established him as one of the most popular personalities in Miami.

He had established an especially close relationship with the students in the University of Miami band and their band director, Fred McCall. Henry became a regular guest conductor on the stage and in the Orange Bowl,

and his popular marches named for Miami and for the Orange Bowl helped make him even more popular.

Henry had been good for the University of Miami, and the University of Miami loved Henry Fillmore. In 1954 he wrote his last composition, a terrific march "Dedicated to the Presidents of the University of Miami, Coral Gables, Florida." It was appropriately titled *The President's March*.

In 1956 the University rewarded Henry with one of the greatest honors of his career. In February 6, 1956 Henry Fillmore was awarded an Honorary Doctorate of Music. The presentation was one of the happiest days of his life, and nine months later, December 7, 1956, Henry passed away in his sleep, as "the heart that had kept time with some of the happiest music on the concert stage finally lost its beat".

-- Information from *Hallelujah Trombone: The Story of Henry Fillmore*, by Paul Bierley. Published by Carl Fischer, 2003.

Notes from the Editor

I had the privilege of playing under the baton of Henry Fillmore in 1956, when he was one of the two guest conductors with the MENC Golden Jubilee All National High School Band in St. Louis, Missouri. I was a junior in high school, and while no one realized it, this was to be one of the last major appearances by the noted composer, who died later that same year.

As I look back on that experience my strongest memories are of his white suit, his long white baton, and his charisma, charm and wit, and most of all, his showmanship.

When he was introduced, he strolled toward the podium, and before he actually arrived there, and certainly before the audience had stopped applauding for him, he had already given a down beat, and we were playing.

As the band reached the quiet section of the march we were playing, he turned and looked around at the audience, making eye contact, and said, "These kids don't need me!" As the band continued to play, he strolled off the stage, receiving a huge ovation, which continued after the music ended, and he stood and took several bows, acknowledging the applause.

Henry Fillmore was one of the greatest showmen ever to conduct a band. He was certainly the great showman of his era.....and he was fun!

So was his music!

— Robert E. Foster

About the Arranger

Robert E. Foster has a rich history of involvement in bands and band music, going back over a half-century to his early band experiences in his father's school band in Texas soon after the end of World War II. Growing up in this highly motivated and successful era of growth in every facet of band performance, he brings to the podium a breadth of experiences and background, which are very exciting and stimulating.

Following a successful professional performing career (performing as a trumpet player with the Austin and the Houston Symphony Orchestras), and experience teaching in the Texas public schools, he joined the faculty at the University of Florida, working with director of bands, Richard W. Bowles, before becoming director of bands at the University of Kansas in 1971.

At the University of Kansas the band program has grown to include eleven bands involving over 600 students. Every facet of the program has enjoyed critical acclaim, from the highly visible Marching Jayhawks and basketball bands to the concert bands and the jazz program.

In addition to his work at the University, he maintains an active schedule as a conductor, clinician, and adjudicator. He and his wife Becky have three grown children, and they live in the rolling hills south of Lawrence, Kansas.

Henry Fillmore (1881-1956)

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.

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.

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from *Hallelujah Trombone* published by Carl Fischer.

The President's March

HENRY FILLMORE

Edited by Robert E. Foster

March Tempo

Flute Piccolo *ff* *a2* *8va* *5* *f*

Oboe *ff* *8va* *5* *f*

Clarinet in B♭ *ff* *8va* *5* *f*

Bass Clarinet in B♭ *ff* *8va* *5* *f*

Bassoon *ff* *8va* *5* *f*

Alto Saxophone in E♭ *ff* *8va* *5* *f*

Tenor Saxophone in B♭ *ff* *8va* *5* *f*

Baritone Saxophone in E♭ *ff* *8va* *5* *f*

Trumpet in B♭ *ff* *5* *f* *a2*

Horn in F *ff* *5* *f* *3*

Trombone *ff* *5* *f* *3*

Baritone *ff* *5* *f*

Tuba *ff* *5* *f*

Mallet Percussion (Bells) *ff* *5* *f* *3*

Percussion (Snare Drum) *ff* *5* *f* *3*

Percussion (Crash Cymbals, Bass Drum) *ff* *5* *f* *3*

All tubas but one play the lower notes

Bells

1 2 3 4 5 6 7

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Fl.
Picc.

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

Bar.

Tuba

Mall.
Perc.

Perc.

1
2

8 9 10 11 12 13 14 15

7

Fl.
Picc.
Ob.

Cl.
in B \flat

B. Cl.
in B \flat

Bsn.

A. Sax.
in E \flat

T. Sax.
in B \flat

Bar. Sax.
in E \flat

Tpt.
in B \flat

Hn.
in F

Tbn.

Bar.

Tuba

Mall.
Perc.

Perc.

16 17 18 19 20 21 22 23

Fl.
Picc.

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

Bar.

Tuba

Mall.
Perc.

Perc.

1
2

24 25 26 27 28 29 30 31

[illegible]

41

CB135F

57

Fl.
Picc.

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

57

Tpt.
in Bb

1
2
3

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Mall.
Perc.

Perc.

1
2

Optional
p

Optional
p

4
f

Play
f

55 56 57 58 59 60 61 62

65

Fl.
Picc.

Ob.

1
Cl.
in Bb

2
3

B. Cl.
in Bb

Bsn.

A. Sax.
in Eb

1
2

T. Sax.
in Bb

Bar. Sax.
in Eb

65

1
Tpt.
in Bb

2
3

1
Hn.
in F

2
3
4

1
Tbn.

2
3

Bar.

Tuba

Mall.
Perc.

1

Perc.

2

63 64 65 66 67 68 69

Optional
p

Optional

Play
f

Play

73

Fl.
Picc.

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

73

Tpt.
in B \flat

1
2
3

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Mall.
Perc.

Perc.

1
2

70 71 72 *ff* 73 74 75 76

Fl. Picc.

Ob.

Cl. in B \flat

B. Cl. in B \flat

Bsn.

A. Sax. in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat

Hn. in F

Tbn.

Bar.

Tuba

Mall. Perc.

Perc.

77 78 79 80 81 82 83 84

89

Fl.
Picc.
Ob.

1
Cl. in B \flat
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

1
Tpt. in B \flat
2
3

Hn. in F
1
2
3
4

1
Tbn.
2
3

Bar.

Tuba

Mall. Perc.

1
Perc.
2

85 86 87 88 89 90 91 92

97

Fl.
Picc.
Ob.

1
Cl.
in Bb

2
3

B. Cl.
in Bb

Bsn.

A. Sax.
in Eb

1
2

T. Sax.
in Bb

Bar. Sax.
in Eb

97

1
Tpt.
in Bb

2
3

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Mall.
Perc.

1
Perc.

2

93 94 95 96 97 98 99

105

Fl.
Picc.
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

Bar.

Tuba

Mall.
Perc.

Perc.
1
2

108 109 110 111 112 113 114

This image shows a page of musical notation, likely a piano score, spanning measures 115 to 120. The notation is complex, featuring multiple staves with various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo) are prominently displayed. There are also articulation marks like accents and slurs. The key signature is B-flat major (two flats). The page is numbered 115, 116, 117, 118, 119, and 120 at the bottom of the staves.