

FULL SCORE

GIFTED LEADERSHIP

MARCH

HENRY FILLMORE

Edited By

Robert E. Foster

CB134

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
Trumpet 4 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
Percussion 1	1
Snare Drum	
Percussion 2	2
Crash Cymbals, Bass Drum	



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Program Notes

Henry Fillmore was a well known musical personality in Cincinnati when he wrote his march, *Gifted Leadership*, and dedicated it to a fellow Cincinnati, Frank Simon in 1927. Fillmore was in his mid-forties, and had enjoyed a successful career conducting his popular Shrine Band, and he now was leading his own professional concert band, which was enjoying a lot of success in Cincinnati. Frank Simon, also from Cincinnati, was a virtuoso cornetist. He had joined the great Sousa Band, and had become the band's solo cornetist, following in the footsteps of the legendary soloist, Herbert L. Clarke. Simon had left the Sousa Band, and he returned to Cincinnati to form and lead a new concert band sponsored by the Armco Company, a steel mill in nearby Middletown, Ohio. He proved to be a gifted leader, building the Armco band into one of the finest concert bands in America. The

band gained national fame after they began a series of weekly radio broadcasts that were heard throughout the country.

Thus, the mid-American city of Cincinnati had two extremely successful and popular professional bands and band leaders, who each had a healthy respect for the other. They were also good friends, and in 1927 Henry Fillmore wrote *Gifted Leadership*, dedicating it to his friend. The dedication read "To Frank Simon, Director of the Armco Band, Middletown, Ohio." The result was this unique march with its great melodies, interesting orchestration, and rhythmic excitement which continue to delight audiences today just as they have since early in the twentieth century.

Performance Notes

Gifted Leadership is a most interesting march, with some unique scoring which sets it apart from many more ordinary marches. The woodwind parts are espe-

cially interesting, and there is much more variety and independence in them than is frequently found in a traditional march.

Performance Suggestions:

1. March style is a separated style. Everything that is not slurred is to be separated.
2. Strive for greater dynamic contrasts. One key factor for this is to play the softer sections softer so that they louder sections provide dynamic contrast without the need to overblow.

3. Play accented notes stronger, and play staccato notes lighter. Make a clear distinction between the two styles.
4. The first time through the last strain in the trio, be sure that all brass and percussion voices are soft enough that the obbligato woodwind soli parts can be very prominent. Then, the last time through, everyone plays strongly.

This is a great march. Enjoy it!

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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March

HENRY FILLMORE
Edited by Robert E. Foster

March Tempo

5

Flute
Piccolo

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

March Tempo

Trumpet in B $\flat$

Horn in F

Trombone

Baritone

Tuba

(Snare Drum)

Percussion

(Crash Cymbals, Bass Drum)

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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
4

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Perc.

1
2

8 9 10 11 12 13 14 15

Fl.
Picc.

Ob.

Cl.
in B $\flat$

2
3

B. Cl.
in B $\flat$

Bsn.

A. Sax.
in E $\flat$

2

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

2
3
4

Hn.
in F

2
3
4

Tbn.

2
3

Bar.

Tuba

Perc.

2

16 17 18 19 20 21

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 4

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Perc. 1 2

22 23 24 25 26 27 28 29

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
4

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Perc.

1
2

30 31 32 33 34 35 36 37

39 Trio

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

Perc.

2.

opt. 8vb

mf

38

39

40

41

42

43

44

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
4

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Perc.

1
2

7 8 9 10 11 12 13 14

45 46 47 48 49 50 51 52

55

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
4

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Perc.

1
2

7 8 9 10 11 12 13

7 8 9 10 11 12 13 14

61 62 63 64 65 66 67 68

15

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
4

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Perc.

1
2

75 76 77 78 79 80

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
4

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Perc.

1
2

81 82 83 84 85 86

ffz

87

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 $\flat$

87

Tpt. 2

Tpt. 1

Hn.
in F

Tbn.

Bar.

Tuba

Perc.

87 88 89 90 91 92

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

4

Hn. in F

1

2

3

4

Tbn.

1

2

3

Bar.

Tuba

Perc.

1

2

7

8

9

10

11

12

13

93

94

95

96

97

98

99

This page of the musical score contains the following parts and measures:

- Fl. Picc.**: Flute and Piccolo parts.
- Ob.**: Oboe part.
- Cl. in Bb**: Clarinet in Bb parts (1, 2, 3).
- B. Cl. in Bb**: Bass Clarinet in Bb part.
- Bsn.**: Bassoon part.
- A. Sax. in Eb**: Alto Saxophone in Eb parts (1, 2).
- T. Sax. in Bb**: Tenor Saxophone in Bb part.
- Bar. Sax. in Eb**: Baritone Saxophone in Eb part.
- Tpt. in Bb**: Trumpet in Bb parts (1, 2, 3, 4).
- Hn. in F**: Horn in F parts (1, 2, 3, 4).
- Tbn.**: Trombone parts (1, 2, 3).
- Bar.**: Baritone part.
- Tuba**: Tuba part.
- Perc.**: Percussion parts (1, 2).

The score includes measures 100 through 105, with a rehearsal mark at measure 103. Dynamics include *mf* and *a2*.

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
4

Hn.
in F

1
2
3
4

Tbn.

1
2
3

Bar.

Tuba

Perc.

1
2

4 5 6 7 8 9 10

4 5 6 7 8 9 10

106 107 108 109 110 111 112

Fl.
Picc.

Ob.

1
Cl.
in B $\flat$

2
3

B. Cl.
in B $\flat$

Bsn.

1
A. Sax.
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

Bar.

Tuba

11
12
13
14
15
Perc.

113 114 115 116 117 118 119

The Circus Bee
MarchHENRY FILLMORE
Edited by Robert E. Foster

5

Fast

Flute / Piccolo

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone

Baritone

Tuba

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Crash Cymbals)

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CB125F

6

FL / Picc.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tr. in B $\flat$

Horn in F

Tbn.

Bar.

Tuba

Perc.

CB125F

7

FL / Picc.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tr. in B $\flat$

Horn in F

Tbn.

Bar.

Tuba

Perc.

CB125F

8

FL / Picc.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tr. in B $\flat$

Horn in F

Tbn.

Bar.

Tuba

Perc.

CB125F

Full Score

The President's March

HENRY FILLMORE
Edited by Robert E. Foster

March Tempo

Flute
Piccolo
Oboe

1
2
3

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

1
2

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

March Tempo

1
2
3

Trumpet in B $\flat$

Horn in F

1
2
3

Trombone

Baritone

Tuba

Mallet Percussion (Bells)

Percussion (Snare Drum)

(Crash Cymbals, Bass Drum)

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CB135F

6

FL.
Picc.

Ob.

1
2
3

CL.
in B $\flat$

B. CL.
in B $\flat$

Bsn.

1
2

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
2
3

Tpt.
in B $\flat$

Hn.
in F

1
2
3

Tbn.

Bar.

Tuba

Mall.
Perc.

Perc.

8 9 10 11 12 13 14 15

CB135F

FL.
Picc.
Ob.

1
2
3

CL.
in B $\flat$

B. CL.
in B $\flat$

Bsn.

1
2

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
2
3

Tpt.
in B $\flat$

Hn.
in F

1
2
3

Tbn.

Bar.

Tuba

Mall.
Perc.

Perc.

16 17 18 19 20 21 22 23

CB135F

CB134F

8

FL.
Picc.

Ob.

1
2
3

CL.
in B $\flat$

B. CL.
in B $\flat$

Bsn.

1
2

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1
2
3

Tpt.
in B $\flat$

Hn.
in F

1
2
3

Tbn.

Bar.

Tuba

Mall.
Perc.

Perc.

24 25 26 27 28 29 30 31

CB135F

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.

39 Trio

CB135F

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.

41

CB135F

AN AUTHENTIC FILLMORE E D I T I O N

- Classic Henry Fillmore original works and arrangements in performance editions with full scores
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- Detailed Background information on how Fillmore performed his own works
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