

FULL SCORE

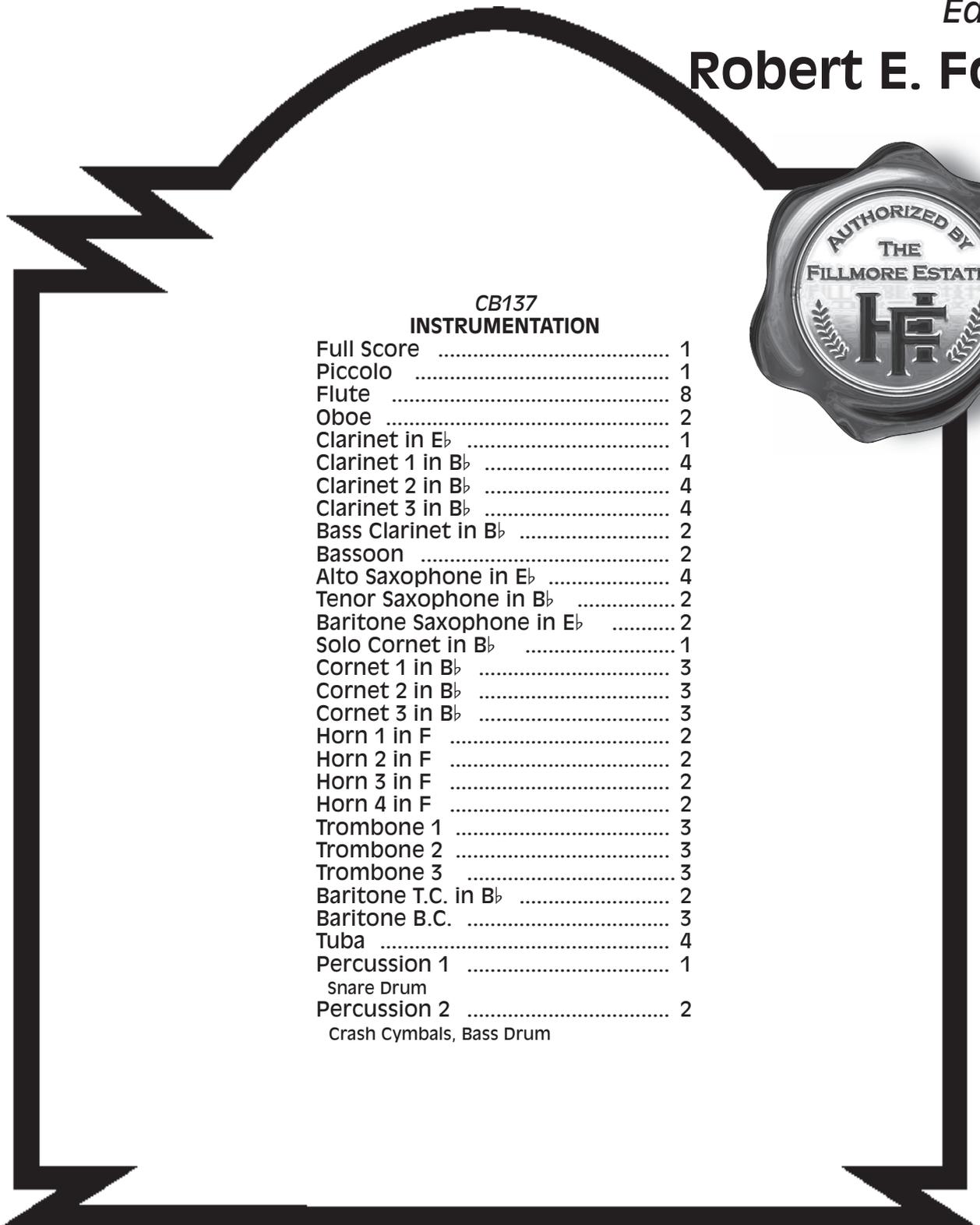
TROOPERS' TRIBUNAL

MARCH

HENRY FILLMORE (1881-1965)

Edited By

Robert E. Foster



CB137

INSTRUMENTATION

Full Score	1
Piccolo	1
Flute	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 in E \flat	4
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Solo Cornet in B \flat	1
Cornet 1 in B \flat	3
Cornet 2 in B \flat	3
Cornet 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
Percussion 1	1
Snare Drum	
Percussion 2	2
Crash Cymbals, Bass Drum	

Program Notes

Henry Fillmore's first march was published in 1903 when he was twenty-two years old. *Troopers' Tribunal* march followed just two years later. This was a time in Fillmore's life in which he was not getting along well with his father, who owned and ran their publishing business. Henry loved the circus, and his father did not approve of his son's involvement with the circus and their bands.

Troopers' Tribunal is really a circus march that Henry tricked his father into publishing by intentionally misspelling "Troupers", so his father thought it was a military march. The march sounded like a circus march, but his father apparently did not know the difference. Fillmore later gained great fame and acclaim by writing some of the great circus marches ever written. *Troopers' Tribunal* is the first of Fillmore's circus marches, and it is as exciting today as it was when it was written in 1905.

(Notes from *Hallelujah Trombone!*, The Story of Henry Fillmore, by Paul Bierley, published by Carl Fischer.)

Performance Notes

- 1) Tempo – This is a circus march and should be played at a good, bright tempo. It is not, as the word "Troopers" in the title suggests, a military march. (See program notes above.)
- 2) Dynamic contrast – Good dynamic contrast is a hallmark of any fine march performance. For greater dynamic contrast, play the mfs softer, and exaggerate the crescendos when they occur.
- 3) Style – The march style for *Troopers' Tribunal* is a "separated style." Anything which is not slurred or marked legato should be separated. Be particularly careful to play strong accents where they are indicated. This is especially important in the bass drum and cymbal parts.

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.

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 and Assistant Chairman of the Department of Music and Dance 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.

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.

Troopers' Tribunal

March

HENRY FILLMORE

Edited by Robert E. Foster

♩ = 120

Piccolo

Flute

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

Solo Cornet
in Bb

Cornet 1
in Bb

Cornet 2, 3
in Bb

Horn 1, 2
in F

Horn 3, 4
in F

Trombone 1, 2

Trombone 3

Baritone

Tuba

Percussion 1
(Snare Drum)

Percussion 2
(Crash Cymbals,
Bass Drum)

1 2 3 4 5 6

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

7 8 9 10 11 12

Detailed description: This page of a musical score covers measures 7 through 12. The score is for a large symphony orchestra and a vocal soloist. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet in E-flat, Clarinet 1 in B-flat, Clarinets 2 and 3 in B-flat, Bass Clarinet in B-flat, Bassoon, Alto Saxophone in E-flat, Tenor Saxophone in B-flat, Baritone Saxophone in E-flat, Solo Contralto in B-flat, Contralto 1 in B-flat, Contraltos 2 and 3 in B-flat, Horns 1 and 2 in F, Horns 3 and 4 in F, Trombones 1 and 2, Trombone 3, Baritone, Tuba, Percussion 1, and Percussion 2. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The score features various musical notations including notes, rests, slurs, and dynamic markings. A specific marking 'a2' is present above the Trombone 3 staff in measure 11. The page number '6' is at the top left, and the measure numbers '7' through '12' are at the bottom.

13

Picc.

Fl.

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

13

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

13 14 15 16 17 18

1. 2. 22

Picc.

Fl.

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

22

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

19 20 21 22 23

Picc. *cresc.* *ff.*

Fl. *cresc.* *ff.*

Ob. *cresc.* *ff.*

Cl. in Eb *cresc.* *ff.*

Cl. 1 in Bb *cresc.* *ff.*

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

B. Cl. in Bb *cresc.* *ff.*

Bsn. *mf cresc.* *ff.*

A. Sax. in Eb *mf cresc.* *ff.*

T. Sax. in Bb *mf cresc.* *ff.*

Bar. Sax. in Eb *mf cresc.* *ff.*

Solo Cnt. in Bb *cresc.* *ff.*

Cnt. 1 in Bb *cresc.* *ff.*

Cnt. 2, 3 in Bb *a2* *mf cresc.* *ff.*

Hn. 1, 2 in F *mf cresc.* *a2*

Hn. 3, 4 in F *mf cresc.* *a2*

Tbn. 1, 2 *mf cresc.* *ff.*

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

Bar. *mf cresc.* *ff.*

Tuba *mf cresc.* *ff.*

Perc. 1 *mf cresc.* *ff.*

Perc. 2 *mf cresc.* *ff.*

24 25 26 27 28 29

Picc. *mf* *sfz*
 Fl. *mf* *sfz*
 Ob. *mf* *sfz*
 Cl. in Eb *mf* *sfz*
 Cl. 1 in Bb *mf* *sfz*
 Cl. 2, 3 in Bb *mf* *sfz*
 B. Cl. in Bb *mf* *sfz*
 Bsn. *mf* *sfz*
 A. Sax. in Eb *mf* *sfz*
 T. Sax. in Bb *mf* *sfz*
 Bar. Sax. in Eb *mf* *sfz*
 Solo Cnt. in Bb *mf* *sfz* *ff*
 Cnt. 1 in Bb *mf* *sfz* *ff*
 Cnt. 2, 3 in Bb *mf* *sfz* *ff*
 Hn. 1, 2 in F *ff* *mf* *sfz*
 Hn. 3, 4 in F *ff* *mf* *sfz*
 Tbn. 1, 2 *mf* *sfz*
 Tbn. 3 *mf* *sfz*
 Bar. *mf* *sfz*
 Tuba *mf* *sfz*
 Perc. 1 *mf* *sfz*
 Perc. 2 *mf* *sfz*

43 Trio

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. in Eb *mf* *opt. 8va* *opt. 8va until m. 61*

Cl. 1 in Bb *mf*

Cl. 2, 3 in Bb *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

A. Sax. in Eb *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

Solo Cnt. in Bb *mf*

Cnt. 1 in Bb *mf*

Cnt. 2, 3 in Bb *mf*

Hn. 1, 2 in F *mf*

Hn. 3, 4 in F *mf*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Bar. *mf*

Tuba *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

3. div.

3. unis.

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

55 56 57 58 59 60

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

loco

tr

a2

Picc.

Fl.

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

opt. 8va

a2

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

a2

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

73

74

75

76

77

78

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. in Eb *ff*
 Cl. 1 in Bb *ff*
 Cl. 2, 3 in Bb *ff* a2 2. div.
 B. Cl. in Bb *ff*
 Bsn. *ff*
 A. Sax. in Eb *ff*
 T. Sax. in Bb *ff*
 Bar. Sax. in Eb *ff*
 Solo Cnt. in Bb *ff* 91
 Cnt. 1 in Bb *ff*
 Cnt. 2, 3 in Bb *ff* a2
 Hn. 1, 2 in F *ff*
 Hn. 3, 4 in F *ff*
 Tbn. 1, 2 *ff* a2
 Tbn. 3 *ff*
 Bar. *ff*
 Tuba *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*

Picc.

Fl.

Ob.

Cl. in Eb *opt. 8va until m. 109*

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb *3. div.* *3. unis.*

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

94

95

96

97

98

99

100

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

Picc.

Fl.

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

Solo Cnt. in Bb

Cnt. 1 in Bb

Cnt. 2, 3 in Bb

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

opt. 8va until m. 120

a2

a2

a2

a2

Picc.
 Fl.
 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
 Solo Cnt. in Bb
 Cnt. 1 in Bb
 Cnt. 2, 3 in Bb
 Hn. 1, 2 in F
 Hn. 3, 4 in F
 Tbn. 1, 2
 Tbn. 3
 Bar.
 Tuba
 Perc. 1
 Perc. 2

Transposed Score

Give Us This Day
Short Symphony for Wind Ensemble

DAVID MASLANKA

Moderately slow (♩ = ca. 72) *hold back... faster slowing...at last...*

Picc.
Flute 1 2
Oboe 1 2
Clarinet in B♭ 1 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Contra Alto Clarinet in E♭
Bassoon
Alto Saxophone in E♭ 1 2
Tenor Saxophone in B♭
Baritone Saxophone in E♭

Moderately slow (♩ = ca. 72) *hold back... faster slowing...at last...*

Trumpet in B♭ 1 2
Horn in F 1, 2, 3, 4
Trombone 1 2 3
Euphonium
Tuba
String Bass
Piano
Timpani
Percussion 1
Percussion 2
Percussion 3 4

mp (louder than Vibe, G.B.)

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J757F

6 *hold back... in tempo*

Picc.
Fl. 1 2
Ob. 1 2
Cl. in B♭ 1 2
Cl. in B♭ 3
B. Cl. in B♭
C. A. Cl. in E♭
Bsn.
Tpt. in B♭ 1
Hn in F 1, 2, 3, 4
Tbn. 1 2 3
Euph. Tba.
Str. Bass
Pno.
Timp.
Perc. 1 Vibe
Perc. 2 Och. Bells
Perc. 3 4

ad lib. - highest pitches strum strings gently with fingernail slowing
a lot (on keyboard)
1. solo - harmon mute (stem in)
thin metal bars
thin metal bars
Thin Metal Wind Chimes
Hand Bell
4. Pluck piano strings

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J757F

hold back... in tempo hes...faster slowing... [20] in tempo (♩ = 72)

Picc.
Fl. 1 2
Ob. 1 2
Cl. in B♭ 1 2
Cl. in B♭ 3
B. Cl. in B♭
C. A. Cl. in E♭
Bsn.
A. Sax. in E♭ 1 2
T. Sax. in B♭
B. Sax. in E♭
Tpt. in B♭ 1 2
Hn in F 1, 2, 3, 4
Tbn. 1 2 3
Euph. Tba.
Str. Bass
Pno.
Timp.
Perc. 1 Vibe
Perc. 2 Och. Bells
Perc. 3 4

2. all pp all
Euph. - solo
Tuba - one player
3. Wind Chimes
gliss.

J757F

8

Picc.
Fl. 1 2
Ob. 1 2
Cl. in B♭ 1 2
Cl. in B♭ 3
B. Cl. in B♭
C. A. Cl. in E♭
Bsn.
A. Sax. in E♭ 1 2
T. Sax. in B♭
B. Sax. in E♭
Tpt. in B♭ 1 2
Hn in F 1, 2, 3, 4
Tbn. 1 2 3
Euph. Tba.
Str. Bass
Pno.
Timp.
Perc. 1 Vibe
Perc. 2 Och. Bells
Perc. 3 4

cresc. grad.
no dim.
cresc. grad.
no dim. all
cresc. grad.
cresc. grad.
cresc. grad.

J757F

Full Score

Onward - Upward

March

EDWIN FRANKO GOLDMAN
Edited by Edward S. Lisk

3

Musical score for measures 1-9. Instruments include Piccolo, Flute, Oboe, Clarinet in E♭, Clarinet in B♭, Alto Clarinet in E♭, Bass Clarinet in B♭, Bassoon, Alto Saxophone in E♭, Tenor Saxophone in B♭, Baritone Saxophone in E♭, Trumpet in B♭, Horn in F, Trombone, Baritone, and Tuba. Percussion includes Snare Drum, Cash Cymbal, and Bass Drum. The score features a tempo of 120 and dynamic markings such as *ff*, *mf*, and *div. mms.*

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J758F

4

Musical score for measures 10-18. Instruments include Piccolo, Flute, Oboe, Clarinet in E♭, Clarinet in B♭, A. CL in E♭, B. CL in B♭, Bsn., A. Sax. in E♭, T. Sax. in B♭, Bar. Sax. in E♭, Tpt. in B♭, Hn. in F, Tbn., Bar., and Tuba. Percussion includes Snare Drum and Bass Drum. The score features dynamic markings such as *ff*, *mf*, and *div.*

J758F

5

Musical score for measures 19-28. Instruments include Piccolo, Flute, Oboe, Clarinet in E♭, Clarinet in B♭, A. CL in E♭, B. CL in B♭, Bsn., A. Sax. in E♭, T. Sax. in B♭, Bar. Sax. in E♭, Tpt. in B♭, Hn. in F, Tbn., Bar., and Tuba. Percussion includes Snare Drum and Bass Drum. The score features dynamic markings such as *ff*, *mf*, and *div.*

J758F

6

Musical score for measures 29-38. Instruments include Piccolo, Flute, Oboe, Clarinet in E♭, Clarinet in B♭, A. CL in E♭, B. CL in B♭, Bsn., A. Sax. in E♭, T. Sax. in B♭, Bar. Sax. in E♭, Tpt. in B♭, Hn. in F, Tbn., Bar., and Tuba. Percussion includes Snare Drum and Bass Drum. The score features dynamic markings such as *ff*, *mf*, and *div.*

J758F

Full Score

Miami
March

HENRY FILLMORE⁵
Edited by Robert E. Foster

* See performance notes for suggested orchestration changes

CB130F

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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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CB137F — \$15.00 Full Score
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65 Bleecker Street, New York, NY 10012
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