

FULL SCORE

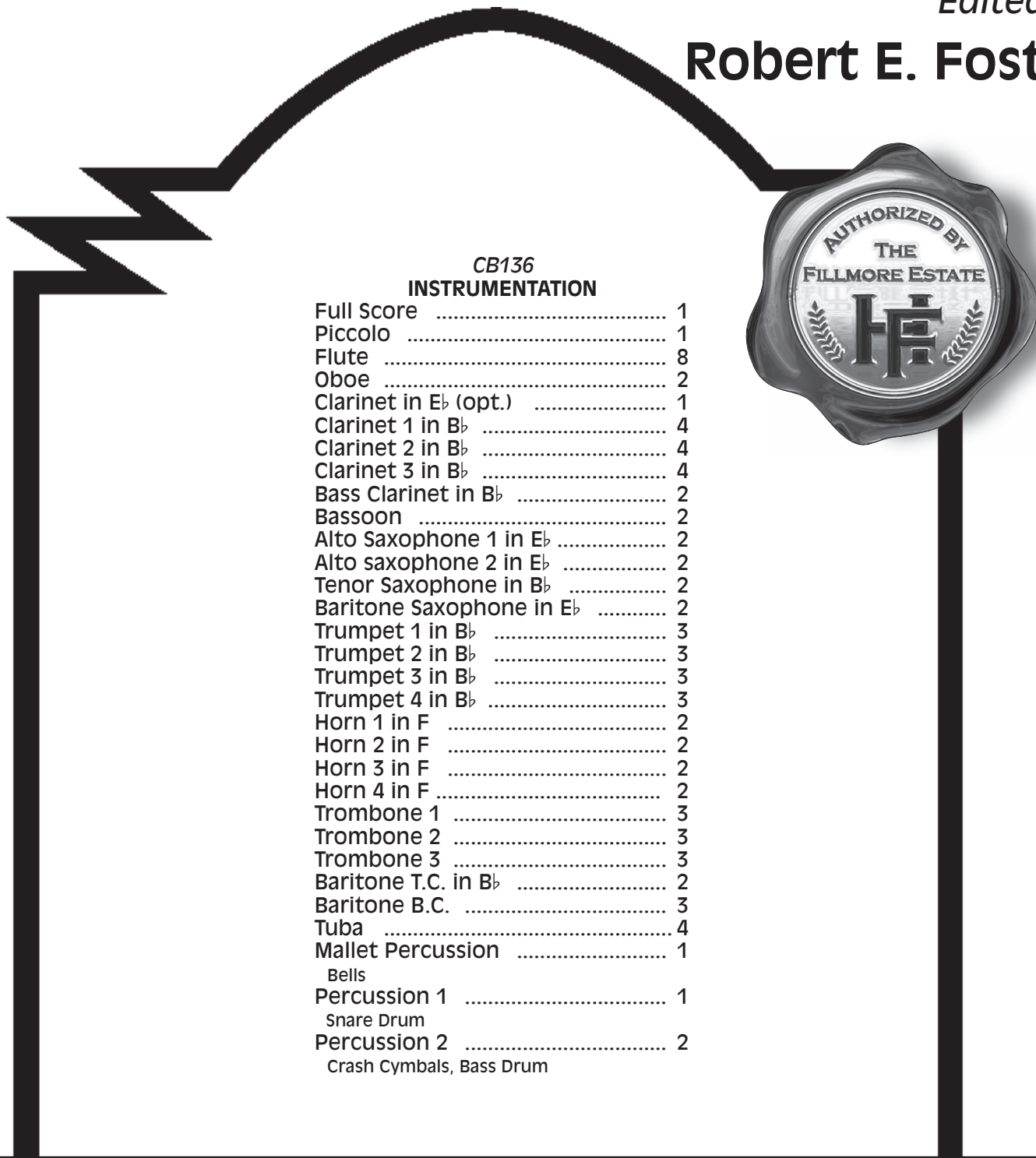
MEN OF OHIO

MARCH

HENRY FILLMORE

Edited By

Robert E. Foster



CB136

INSTRUMENTATION

Full Score	1
Piccolo	1
Flute	8
Oboe	2
Clarinet in E _b (opt.)	1
Clarinet 1 in B _b	4
Clarinet 2 in B _b	4
Clarinet 3 in B _b	4
Bass Clarinet in B _b	2
Bassoon	2
Alto Saxophone 1 in E _b	2
Alto saxophone 2 in E _b	2
Tenor Saxophone in B _b	2
Baritone Saxophone in E _b	2
Trumpet 1 in B _b	3
Trumpet 2 in B _b	3
Trumpet 3 in B _b	3
Trumpet 4 in B _b	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 _b	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

One of Henry Fillmore's most popular and most beloved marches, *Men of Ohio* was composed in 1921 and was dedicated to President Harding.

Fillmore was born and raised in Cincinnati, Ohio, and Warren G. Harding had been a senator from Ohio when he was elected president of the United States. The leader of a Shrine band, Fillmore had written a march for them which was very successful, and which he considered his "most perfect march". He was so pleased he wanted a special dedication, and he thought that a dedication to the President of the United States would be perfect. He wrote President Harding asking his permission to dedicate the march to him. It turned out that President Harding knew about Fillmore and his music, and he granted him the permission. The dedication read "To The President, Warren G. Harding, and his staunch loyalists".

Men of Ohio was certainly Fillmore's most successful march up until that time, and through the years, it has proven to be a great parade march, and a wonderful concert march as well.

Performance Notes

- 1) Style – March style is a separated style. Everything not marked *legato* or slurred should be separated.
- 2) Tempo – Remember that this was originally a parade march. The tempo should be a good marching tempo, approximately ♩ = 128–132.
- 3) Dynamic contrast is essential to this march. Make a big distinction between the dynamic levels. For maximum effectiveness, the soft passages are really soft.
- 4) Note: The clarinet 3 part is at times *divisi*. Both voices are equally important. Be sure that there are enough players on clarinet 3 to balance the higher, stronger voices.
- 5) First Strain – The trombone line should be strong. Observe the bass drum and cymbal accents.
- 6) Second Strain – Observe the dynamics. Also, observe the accents on the dotted half notes.
- 7) Trio – Alternate four measures *staccato* and four measures broader and more sustained. Percussion: Do not play unless you are marching. If inside, you are *tacet*.
- 8) Repeat the Strain in the Trio as played by Mr. Fillmore:
First time – Brass play very softly. Trumpets can be optional. Percussion *pp* or optional. Woodwinds play out more strongly.
Second time – Everyone plays out strongly. Trombones should be strong.
Note: Bass drum and cymbal accents are played the second time only.

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 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.

Men of Ohio

HENRY FILLMORE
Edited by Robert E. Foster

March tempo

Piccolo

Flute

Oboe

opt. Clarinet in E \flat
Clarinet in B \flat

1
2
3

Bass Clarinet in B \flat

Bassoon

Alto Saxophone in E \flat

1
2

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

March tempo

1
2
3
4

Trumpet in B \flat

1
2
3
4

Horn in F

1
2
3
4

Trombone

1
2
3

Baritone

Tuba

Mallet Percussion
(Bells)

1
2

Percussion
(Crash Cymbals, Bass Drum)

1
2

1
2
3
4

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5

Picc. *ff*

Fl. *ff*

Ob. *ff*

1 *ff*

2 *ff*

3 *ff*

B. Cl. in B \flat

Bsn. *ff*

1 *ff*

2 *ff*

T. Sax. in B \flat

Bar. Sax. in E \flat *ff*

5

1 *ff*

2 *ff*

3 *ff*

4 *ff*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

Hn. in F

1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbn. *ff*

1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

Mall. Perc. *ff*

Perc. *ff*

1 *ff*

2 *ff*

5 6 7 8 9

Picc.

Fl.

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.

Picc.

Fl.

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

Mall. Perc.

Perc.
1
2

15 16 17 18 19 20

22

Picc.

Fl.

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.

21 22 23 24 25

ff *sfz* *f*

Picc.
mf

Fl.
mf

Ob.
mf

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

B. Cl. in B \flat
mf

Bsn.
mf

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

T. Sax. in B \flat
mf

Bar. Sax. in E \flat
mf

Tpt. in B \flat
1 *mf*
2 *mf*
3 *mf*
4 *mf*

Hn. in F
1 *mf*
2 *mf*
3 *mf*
4 *mf*

Tbn.
1 *mf*
2 *mf*
3 *mf*

Bar.
mf

Tuba
mf

Mall. Perc.
mf

Perc.
1 *mf*
2 *mf*

26 27 28 29 30 31

mf *ff* *sffz*

Picc. *f* *mf* *ff*

Fl. *f* *mf* *ff*

Ob. *f* *mf* *ff*

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

B. Cl. in B \flat

Bsn. *f* *mf*

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

T. Sax. in B \flat *f* *mf*

Bar. Sax. in E \flat *f* *mf*

Tpt. in B \flat 1 *f* *mf* *ff*
 2 *f* *mf* *ff*
 3 *f* *mf*

Hn. in F 1 *f* *mf*
 2 *f* *mf*
 3 *f* *mf*
 4 *f* *mf*

Tbn. 1 *f* *mf* *ff*
 2 *f* *mf* *ff*
 3 *f* *mf*

Bar. *f* *mf* *ff*

Tuba *f* *mf*

Mall. Perc.

Perc. 1 *f* *mf*
 2 *f* *mf*

Cue: Tbn. 1

Trio

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. in B \flat 1 *mf*

Cl. in B \flat 2 *mf*

Cl. in B \flat 3 *mf*

B. Cl. in B \flat *mf*

Bsn. *mf*

A. Sax. in E \flat 1 *mf*

A. Sax. in E \flat 2 *mf*

T. Sax. in B \flat *mf*

Bar. Sax. in E \flat *mf*

Tpt. in B \flat 1 *mf*

Tpt. in B \flat 2 *mf*

Tpt. in B \flat 3 *mf*

Tpt. in B \flat 4 *mf*

Hn. in F 1 *mf*

Hn. in F 2 *mf*

Hn. in F 3 *mf*

Hn. in F 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bar. *mf*

Tuba *mf*

Mall. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Play for marching only
Tacet

Play for marching only
Tacet

Picc.

Fl.

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

Mall. Perc.

Perc.
1
2

Picc.

Fl.

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

Mall. Perc.

Perc.
1
2

Picc.

Fl.

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

Mall. Perc.

Perc.
1
2

Picc.

Fl.

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

Mall. Perc.

Perc.
1
2

Picc.

Fl.

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

Mall. Perc.

Perc. 1

2

71

Picc. *p-ff*

Fl. *p-ff*

Ob. *p-ff*
8^{va} optional 2nd time

1 Cl. in B \flat *p-ff*

2 Cl. in B \flat *p-ff*

3 Cl. in B \flat *p-ff*

B. Cl. in B \flat *p-ff*

Bsn. *p-ff*

1 A. Sax. in E \flat *p-ff*

2 A. Sax. in E \flat *p-ff*

T. Sax. in B \flat *p-ff*

Bar. Sax. in E \flat *p-ff*

71

1 Tpt. in B \flat *p-ff*

2 Tpt. in B \flat *p-ff*

3 Tpt. in B \flat *p-ff*

4 Tpt. in B \flat *p-ff*

1 Hn. in F *p-ff*

2 Hn. in F *p-ff*

3 Hn. in F *p-ff*

4 Hn. in F *p-ff*

1 Tbn. *p-ff*

2 Tbn. *p-ff*

3 Tbn. *p-ff*

Bar. *p-ff*

Tuba *p-ff*

Mall. Perc. *p-ff*

1 Perc. *p-ff*
Play Snare Drum optional 1st time

2 Perc. *p-ff*

p-ff 71 72 73 74 75

Picc.

Fl.

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

Mall. Perc.

Perc.
1
2

Play Bass Drum accents 2nd time only

sfz *p*

