

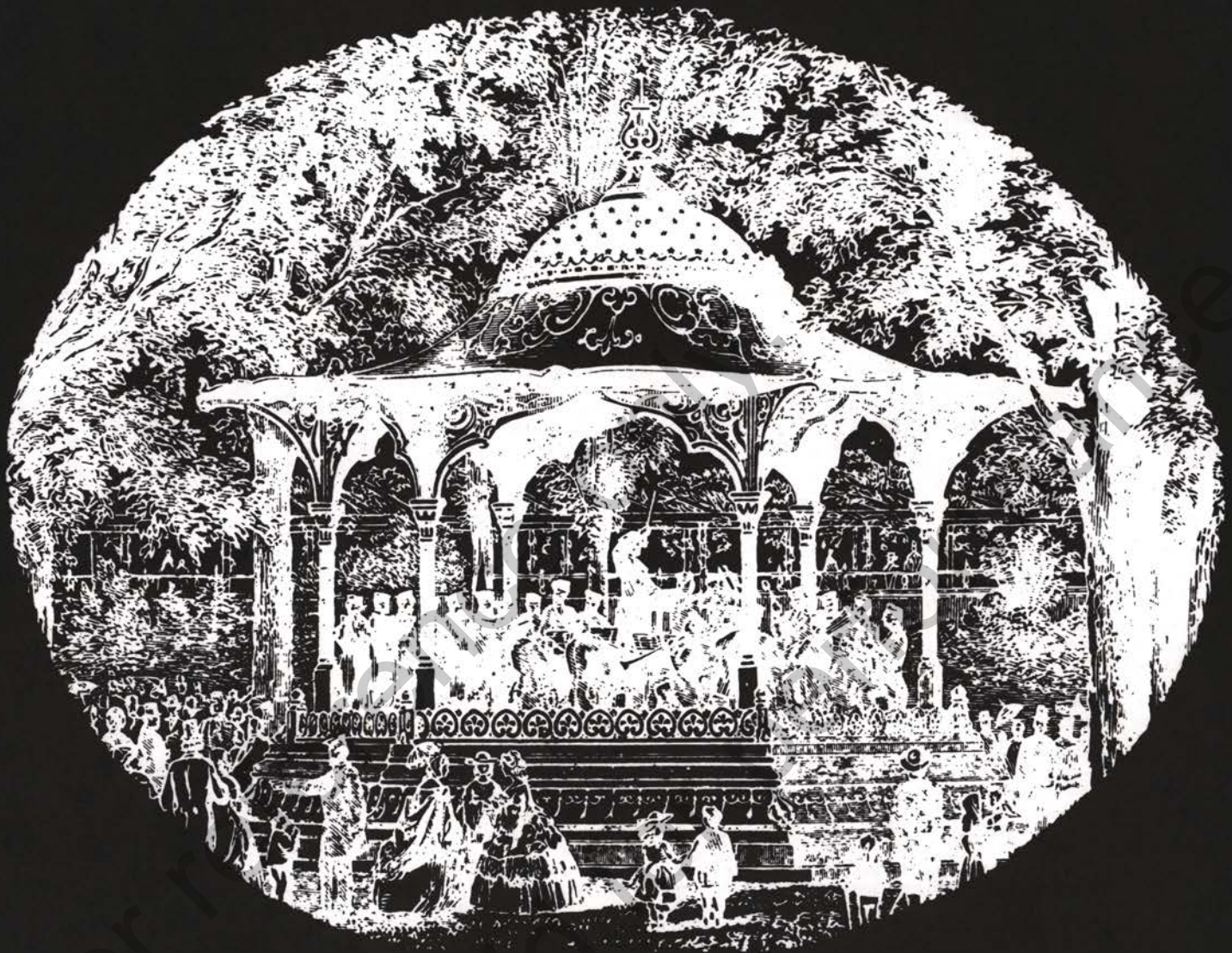
MEN OF OHIO

March

Henry Fillmore

Arranged by

Loras Schissel



Barnhouse
Heritage
of the
March
Series



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Henry Fillmore (1881-1956) - The Composer

No figure in the history of American band music was more universally loved than Ohio-born composer and conductor Henry Fillmore. Known to legions of performers, musicians and audiences as "Uncle Henry," James Henry Fillmore enjoyed a long and fantastically happy career as a composer of many well-loved and often-played marches and other works. "Americans We," "His Honor," "The Footlifter," and "Men of Ohio" are some of the most frequently performed in the band repertoire. Fillmore composed "Men of Ohio" in 1921 and dedicated it "to the President, Warren G. Harding, and his staunch loyalists." While Harding is not remembered as one of our more successful or popular presidents, it comes as no surprise that Fillmore dedicated one of his best marches to a fellow Ohioan, who played tuba and trombone in a Shrine band. In 1923 Fillmore conducted the march at the Convention of the Imperial Council of the Nobles of the Mystic Shrine with Harding in attendance, who remarked "Henry, that is a great march. It is one of the snappiest pieces I have ever heard, and bands will be playing it long after you and I are gone!"

To learn more about the remarkable life and music of Henry Fillmore, consult "Hallelujah Trombone!" by Paul E. Bierley, available from Integrity Press, 61 Massey Drive, Westerville OH 43081.



Loras Schissel - The Arranger

In 1998, the Cleveland Orchestra named Loras Schissel Music Director and Conductor of the Blossom Festival Band (Cleveland Winds.) A native of New Hampton, Iowa, Schissel has distinguished himself as one of the leading conductors and musical scholars of his generation. He has conducted and lectured throughout the US, Europe and Asia, and has recorded extensively with several ensembles, including his own professional concert band, the Virginia Grand Military Band. As a composer, orchestrator, and arranger, Schissel has an extensive catalogue of works which encompasses compositions for symphony orchestra, jazz ensemble and concert band. His published output includes over 40 works. Schissel is also a musicologist in the Music Division at the Library of Congress, and is considered a leading authority on the music of Aaron Copland, Percy Grainger, John Philip Sousa, Victor Herbert, and Serge Koussevitzky. A popular radio and television commentator, Schissel appeared in the critically acclaimed PBS Documentary "If You Knew Sousa," for the American Experience series, as well as Voice of America broadcasts for the United States Information Agency and for National Public Radio.



Dedication and an appreciation

This arrangement of "Men of Ohio" is respectfully dedicated to a superb musician and friend, Dr. Harry Begian. Throughout his long and wonderful career, Harry Begian has stood for everything that is great and wonderful in music. A superb conductor (student of the great Serge Koussevitzky), educator (Cass Tech High School, Wayne State University & University of Illinois,) and impresario (who commissioned Alfred Reed's "Armenian Dances") Dr. Begian has been a source of inspiration to countless people throughout the world. In 1995, Dr. Begian made a gift of recordings which are known as the Harry Begian Collection in the Music Division at the Library of Congress. This recorded anthology of Dr. Begian's performances is staggering in both the quality of the performances and in the breadth, scope and integrity of programming. This legacy is now preserved for future generations to study and enjoy. I feel so very fortunate to call Harry Begian my friend and my mentor. Those fortunate enough to have heard Dr. Begian's music-making live, or through his recorded legacy, are aware of his greatness. We are so lucky to have you, Harry Begian!



Rehearsal Suggestions

Choose a tempo that suits your band. "Men of Ohio" is unique in that it works well at many tempos. Just make sure it has an intense "forward feel." At measure 5, let the trombones sound "punchy." The shorter, the better, and with a certain aggressive feel. Let the bass drum and cymbal players show off when they have accents marked.

The clarinet parts have been carefully edited so that players who have not yet mastered the clarion register may play the smaller "cue-sized" notes, and will not cause any major disruption in balance.

Bands with large percussion sections may employ two cymbal players; one using a small (16") set of heavy cymbals playing the Bass Drum/Cymbal part, the other using a larger (18" or larger) set of light (thin or French) cymbals. If only one player, use the smaller set on the BD & C part. The bell part is optional. Starting in bar 42 the bells add nicely to the orchestration, however, the three note pickup into measure 71 may be omitted (I prefer not using bells at this point, the part has been added to bolster the melodic line for bands with weaker trumpets.) Field drum may be added as tasteful and can provide an impressive effect in the last strain. The indication "soli" suggests that those parts should "jump out" and be heard.

At the trio (bar 39) I recommend a good contrast between the short notes (bar 39-40) and the legato passage (42-45.) Shape the phrases to be tasteful and "sweet." The dynamics I have marked are somewhat of a guideline, so feel free to interpret. At bar 71 (first time) let the reeds be brilliant but don't neglect the melody, always the most important feature. The trumpets should sing out. At bar 86, the bass drum and cymbals should be huge on the downbeat. In the final strain, last time, "it should be played with fire and tongs" according to former Sousa Band cornet soloist Frank Simon, who was Henry Fillmore's best friend. You may wish to have your cornets and trombones stand for added effect and power.

This new edition of Fillmore's classic march makes every effort to preserve the zest and spirit of the music while making it accessible for today's bands. There has been debate regarding the publication of "edited" music for concert band. I have made all attempts to retain the character and spirit of this Fillmore masterpiece, while providing the medium to bring this wonderful music to the concert hall and today's bands. The performance practices used by bands and conductors of previous generations are, to a large degree, lost. As this style is not taught any more, this edition includes many of those practices so that bands may perform "Men of Ohio" in a truly authentic manner once again. The march, the "original band music," as Alfred Reed calls it, deserves its place in the repertoire. Enjoy playing "Men of Ohio," as it's worth every minute you devote to it.

- Loras Schissel

Instrumentation

Full Conductor Score	1	2nd Bb Trumpet.....	3
C Piccolo	1	3rd & 4th Bb Trumpet	3
1st & 2nd C Flutes	8	1st & 2nd F Horns.....	2
Oboe	2	3rd & 4th F Horns	2
1st Bb Clarinet	3	1st Trombone	2
2nd Bb Clarinet	3	2nd Trombone	2
3rd Bb Clarinet	3	3rd Trombone	2
Bb Bass Clarinet	2	Baritone BC.....	2
Bassoon	2	Baritone TC.....	1
1st Eb Alto Saxophone	3	Basses	4
2nd Eb Alto Saxophone/Alto Clarinet	3	Large Cymbals	1
Bb Tenor Saxophone	2	Snare Drum/Field Drum/Bass Drum/Cymbals	5
Eb Baritone Saxophone	1	Bells	2
1st Bb Trumpet	3		

CONDUCTOR
012-2999-00

MEN OF OHIO

March

Henry Fillmore
Arr. by Loras Schissel

(♩ = 118-140 m.m.)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *f*, *ff*, *div.*, *a2*, and *sol.*. There are also performance instructions like *choke* for the cymbal and drums. A large watermark 'FOOTPRINTS' is visible diagonally across the page.

*Field Drum at [71] 2nd time only

Picc.
Fl.
Ob.
Cl. 1
Cl. 2
Cl. 3
Bass. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Trpt. 1
Trpt. 2
Trpt. 3,4
Hn. 1,2
Hn. 3,4
Trom. 1,2
Trom. 3
Bar.
Basses
Lrg. Cym.
Sm. Dr.
Field Dr.
BD/Cym.
Bells

13

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

Bass. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

13

Trpt. 1

Trpt. 2

Trpt. 3,4

Hn. 1,2

Hn. 3,4

Trom. 1,2

Trom. 3

Bar.

Basses

Lrg. Cym.

Sm. Dr.
Field Dr.
BD/Cym.

Bells

1. 2. 22

Picc. *f* *sfz* *fff* *f* *lightly*

Fl. *f* *sfz* *fff* *f* *lightly*

Ob. *f* *sfz* *fff* *f* *lightly*

Cl. 1 *f* *sfz* *fff* *f* *lightly*

Cl. 2 *f* *sfz* *fff* *f* *lightly*

Cl. 3 *f* *sfz* *fff* *f* *lightly*

Bass Cl. *f* *sfz* *fff* *f* *lightly*

Bsn. *f* *sfz* *fff* *sfz* *lightly*

A. Sax. 1 *f* *sfz* *fff* *f* *lightly*

A. Sax. 2 *f* *sfz* *fff* *sfz* *lightly*

T. Sax. *f* *sfz* *fff* *sfz* *lightly*

B. Sax. *f* *sfz* *fff* *sfz* *lightly*

Trpt. 1 *f* *sfz* *fff* *f* *lightly*

Trpt. 2 *f* *sfz* *fff* *f* *lightly*

Trpt. 3,4 *f* *sfz* *fff* *sfz* *lightly*

Hn. 1,2 *f* *sfz* *fff* *sfz* *lightly*

Hn. 3,4 *f* *div.* *sfz* *div.* *lightly*

Trom. 1,2 *a2 soli* *f* *sfz* *fff* *sfz* *lightly*

Trom. 3 *f* *sfz* *fff* *sfz* *lightly*

Bar. *f* *sfz* *fff* *sfz* *lightly*

Basses *f* *sfz* *fff* *sfz* *lightly*

Lrg. Cym. *choke* *f* *sfz* *fff* *choke* *sfz* *lightly*

Sm. Dr. *f* *sfz* *fff* *choke* *sfz* *lightly*

Field Dr. *choke* *f* *sfz* *fff* *choke* *sfz* *lightly*

BD/Cym. *choke* *f* *sfz* *fff* *choke* *sfz* *lightly*

Bells *f* *sfz* *fff* *sfz* *lightly*

19 20 21 22 23 24

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

Bass Cl. *mf* *f* *soli*

Bsn. *mf* *f* *soli*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f* *soli*

B. Sax. *mf* *f*

Trpt. 1 *mf* *f*

Trpt. 2 *mf* *f*

Trpt. 3,4 *mf* *f* *a2*

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Trom. 1,2 *mf* *f* *div.* *a2* *soli*

Trom. 3 *mf*

Bar. *mf* *f* *soli*

Basses *mf* *f*

Lrg. Cym. *mf*

Sm. Dr. *mf*

Field Dr. *mf*

BD/Cym. *mf* *+Cym.*

Bells

30

Picc. *fp* *fff* *f* *mf* *fs*

Fl. *fp* *fff* *f* *mf* *fs*

Ob. *fp* *fff* *f* *mf* *fs*

Cl. 1 *fp* *fff* *f* *mf* *fs*

Cl. 2 *fp* *fff* *f* *mf* *fs*

Cl. 3 *fp* *fff* *f* *mf* *fs*

Bass. Cl. *fp* *fff* *f* *mf* *fs* *soli*

Bsn. *fp* *fff* *f* *mf* *fs* *soli*

A. Sax. 1 *fp* *fff* *f* *mf* *fs*

A. Sax. 2 *fp* *fff* *f* *mf* *fs*

T. Sax. *fp* *fff* *f* *mf* *fs* *soli*

B. Sax. *fp* *fff* *f* *mf* *fs*

Trpt. 1 *fp* *fff* *f* *mf* *fs*

Trpt. 2 *fp* *fff* *f* *mf* *fs*

Trpt. 3,4 *fp* *fff* *f* *mf* *fs* *a2*

Hn. 1,2 *fp* *fff* *f* *mf* *fs*

Hn. 3,4 *fp* *fff* *f* *mf* *fs* *a2* *div.*

Trom. 1,2 *fp* *fff* *f* *mf* *fs* *a2* *soli* *div.*

Trom. 3 *fp* *fff* *f* *mf* *fs*

Bar. *fp* *fff* *f* *mf* *fs* *soli* *div.*

Basses *fp* *fff* *f* *mf* *fs*

Lrg. Cym. *fp* *fff* *f* *mf* *fs* *choke*

Sm. Dr. *fp* *fff* *f* *mf* *fs* *choke*

Field Dr. *fp* *fff* *f* *mf* *fs* *choke*

BD/Cym. *fp* *fff* *f* *mf* *fs* *BD only* *+Cym.* *choke*

Bells *fp* *fff* *f* *mf* *fs*

30 31 32 33 34 35

39 TRIO

Picc. *f* *p* very lightly

Fl. *f* *p* very lightly

Ob. *f* *p* very lightly

Cl. 1 *f* *p* very lightly

Cl. 2 *f* *p* very lightly

Cl. 3 *f* *p* very lightly

Bass. Cl. *p* very lightly

Bsn. *p* very lightly *soli*

A. Sax. 1 *f* *p* very lightly *soli*

A. Sax. 2 *p* very lightly *soli*

T. Sax. *p* very lightly *soli*

B. Sax. *soli* *p* very lightly

Trpt. 1 *f* *p* very lightly (1 player) *p* very lightly

Trpt. 2 *f* *p* very lightly (1 player) *p* very lightly

Trpt. 3,4 *p* very lightly (1 player) *p* very lightly

Hn. 1,2 *p* very lightly

Hn. 3,4 *p* very lightly

Trom. 1,2 *f* *p* very lightly *soli*

Trom. 3 *soli* *p* very lightly

Bar. *a2* *f* *p* very lightly *soli*

Basses *soli* *p* very lightly

Lrg. Cym.

Sm. Dr.
Field Dr.
BD/Cym.

Bells

Picc.

Fl. *pp* *molto espress.* *f* *p* very lightly

Ob. *pp* *molto espress.* *f* *p* very lightly

Cl. 1 *pp* *molto espress.* *f* *p* very lightly

Cl. 2 *pp* *molto espress.* *f* *p* very lightly

Cl. 3 *pp* *molto espress.* *f* *p* very lightly

Bass Cl. *pp* *molto espress.* *f* *p* *soli*

Bsn. *pp* *molto espress.* *f* *p* very lightly

A. Sax. 1 *pp* *molto espress.* *f* *p* very lightly

A. Sax. 2 *pp* *molto espress.* *f* *p* very lightly

T. Sax. *pp* *molto espress.* *f* *p* very lightly

B. Sax. *pp* *molto espress.* *f* *p* *soli*

Trpt. 1 *tutti* *pp* *molto espress.* *f* *p* very lightly *one player*

Trpt. 2 *tutti* *pp* *molto espress.* *f* *p* very lightly *one player*

Trpt. 3,4 *tutti* *pp* *molto espress.* *f* *p* very lightly *one player*

Hn. 1,2 *pp* *molto espress.* *f* *p*

Hn. 3,4 *pp* *molto espress.* *f* *p* *al*

Trom. 1,2 *pp* *molto espress.* *f* *p* very lightly *soli*

Trom. 3 *pp* *molto espress.* *f* *p* very lightly

Bar. *pp* *molto espress.* *f* *p* very lightly *soli*

Basses *pp* *molto espress.* *f* *p*

Lrg. Cym.

Sm. Dr. Field Dr. BD/Cym.

Bells *pp* *molto espress.* *f* *p*

Picc.
 Fl.
 Ob.
 Cl. 1
 Cl. 2
 Cl. 3
 Bass Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Trpt. 1
 Trpt. 2
 Trpt. 3,4
 Hn. 1,2
 Hn. 3,4
 Trom. 1,2
 Trom. 3
 Bar.
 Bases
 Lrg. Cym.
 Sm. Dr.
 Field Dr.
 BD/Cym.
 Bells

pp molto espress.
f
p very lightly
pp molto espress.
f
p very lightly
pp molto espress.
f
p very lightly
pp molto espress.
f
p very lightly
pp molto espress.
f
p very lightly
pp
f
p very lightly
pp molto espress.
f
p very lightly
pp molto espress.
f
p very lightly
pp
f
p very lightly
pp molto espress.
f
p very lightly
pp
f
p
pp
f
p
pp molto espress.
f
pp
f
pp
f
pp
f

soli
soli
soli
soli
tutti
tutti
tutti
tutti
div.
div.
div.
soli
soli
soli
soli
soli
soli

a2
a2
a2
one player
one player
one player

4583 48 49 50 51 52 53 54

55

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

Bass Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3,4

Hn. 1,2

Hn. 3,4

Trom. 1,2

Trom. 3

Bar.

Basses

Lrg. Cym.

Sm. Dr.
Field Dr.
BD/Cym.

Bells

4583

71

Picc. *p-ff* slightly broader

Fl. *p-ff* slightly broader

Ob. *p-ff* slightly broader

Cl. 1 *p-ff* slightly broader

Cl. 2 *p-ff* slightly broader

Cl. 3 *p-ff* slightly broader

Bass. Cl. *p-ff*

Bsn. *p-ff* slightly broader

A. Sax. 1 *p-ff* slightly broader

A. Sax. 2 *p-ff* slightly broader

T. Sax. *p-ff* slightly broader

B. Sax. *p-ff*

71

Trpt. 1 slightly broader

Trpt. 2 slightly broader

Trpt. 3,4 slightly broader

Hn. 1,2 *p-ff*

Hn. 3,4 *p-ff*

Trom. 1,2 slightly broader

Trom. 3 slightly broader

Bar. slightly broader

Basses *p-ff*

Lrg. Cym. play 2nd time only

Sm. Dr. Field Dr. BD/Cym. *p-ff*

Bells *p-ff*

72 73 74 75 76 77

(*add field drum 2nd time) 4583

Brillante

8va

79

Picc. *fz* crescendo - Brillante 8va

Fl. *fz* crescendo - Brillante 8va

Ob. *fz* crescendo - Brillante

Cl. 1 *fz* crescendo - Brillante 8va ad lib.

Cl. 2 *fz* crescendo - Brillante

Cl. 3 *fz* crescendo - Brillante

Bass. Cl. *fz* crescendo - Brillante

Bsn. *fz* crescendo - Brillante

A. Sax. 1 *fz* crescendo - Brillante

A. Sax. 2 *fz* crescendo - Brillante

T. Sax. *fz* crescendo - Brillante

B. Sax. *fz* crescendo - Brillante

79

Trpt. 1 *fz* crescendo - Brillante

Trpt. 2 *fz* crescendo - Brillante

Trpt. 3,4 *fz* crescendo - Brillante

Hn. 1,2 *fz* crescendo - Brillante

Hn. 3,4 *fz* crescendo - Brillante

Trom. 1,2 *fz* crescendo - Brillante

Trom. 3 *fz* crescendo - Brillante

Bar. *fz* crescendo - Brillante

Basses *fz* crescendo - Brillante

Lrg. Cym. *fz* crescendo - Brillante

Sm. Dr. Field Dr. BD/Cym. *fz* crescendo - Brillante

Bells *fz* crescendo - Brillante

Picc. *sva*
 Fl.
 Ob.
 Cl. 1
 Cl. 2
 Cl. 3 *div.* *a2*
 Bass Cl.
 Bsn.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Trpt. 1 *ad. lib. 2nd time*
 Trpt. 2
 Trpt. 3,4 *div.* *a2*
 Hn. 1,2
 Hn. 3,4 *a2*
 Trom. 1,2
 Trom. 3
 Bar.
 Basses
 Lrg. Cym. *play*
 Sm. Dr. *choke*
 Field Dr. *ff* *solo*
 BD/Cym. *ff*
 Bells *ff*