

FULL SCORE

# THE BLACK MASK

MARCH  
AL HAYES

*Edited by*  
**Robert E. Foster**



CB149

## 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 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 3 in B $\flat$ .....	3
Trumpet 2 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
Euphonium .....	3
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	4
Percussion 1 .....	1
Snare Drum	
Percussion 2 .....	2
Bass Drum, Crash Cymbals	

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## Program Notes

Henry Fillmore was actually the composer of *The Black Mask*, even though it was published under the name of Al Hayes. Fillmore composed a large number of works that he published under other names. He used a total of seven pseudonyms.

The Fillmore family's publishing firm in Cincinnati was originally a religious publishing company, and Henry's father did not approve of bands or band music. He did not want his son associated with either of them. Henry loved them both, however, and wrote a march under a pseudonym which he convinced his father to publish. His father finally agreed as long as Henry's name was not on it. Henry's marches turned out to be very successful, and eventually, as a result of their popularity, his father allowed him to write and publish marches under his own name.

Later, after Henry was a well-established composer, he became concerned about the large number of works being published under his name. He thought it would be better to have some works listed by other composers, so he started using other names. He would use different names for works at various levels of difficulty. He eventually published fifty-seven original works under the Al Hayes name. The music he produced under the Al Hayes name was of moderate difficulty. Not super-easy for young bands, but not too difficult technically, so these pieces could be played by most bands.

In his long career Henry Fillmore composed over 256 original works, and only 114 of these were published under his own name. In addition to Henry Fillmore and Al Hayes, the other names he used were Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Will Huff, and Henrietta Moore.

## Performance Notes

One of the hallmarks of any fine march performance is dynamic contrast. *The Black Mask* is written with three distinctive dynamic levels, *mf*, *f*, and *ff*. To play with good dynamic contrast, the *mf* will need to be played on the soft side, so that it contrasts with the *f*.

## 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.

# The Black Mask

## March

AL HAYES

Edited by Robert E. Foster

March Tempo

5

Piccolo

Flute

Oboe

Clarinet in Eb

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone 1 in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb

Horn in F

Trombone

Euphonium

Tuba

Percussion 1 (Snare Drum)

Percussion 2 (Bass Drum, Crash Cymbals)

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Picc.

Fl.

Ob.

E♭ Cl.

1  
Cl. in B♭

2  
3

B. Cl. in B♭

Bsn.

1  
2  
A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

1  
2  
Tpt. in B♭

3  
4

1  
2  
Hn. in F

3  
4

1  
2  
Tbn.

3

Euph.

Tuba

Perc. 1

Perc.

7 8 9 10 11 12

13

Picc.

Fl.

Ob.

E♭ Cl.

1 Cl. in B♭

2 3

B. Cl. in B♭

Bsn.

A. Sax. in E♭ 1 2

T. Sax. in B♭

Bar. Sax. in E♭

13

1 2 Tpt. in B♭

3 4

1 2 Hn. in F

3 4 a2

1 2 Tbn.

3

Euph.

Tuba

Perc. 1

Perc.

13 14 15 16 17 18 19 20

22

Picc. *ff*

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

1 Cl. in B♭ *ff*

2 3 *ff* a2 a2

B. Cl. in B♭ *ff*

Bsn. *ff*

A. Sax. in E♭ 1 2 *ff*

T. Sax. in B♭ *ff*

Bar. Sax. in E♭ *ff*

22

1 2 Tpt. in B♭ *ff* a2

3 4 *ff*

1 2 Hn. in F *ff* a2

3 4 *ff*

1 2 Tbn. *ff* a2 a2

3 *ff*

Euph. *ff*

Tuba *ff*

Perc. 1 *ff*

Perc. *ff*

21 *ff* 22 23 24 25 26 27 28





39 TRIO

Picc. *mf*

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cl. in B♭ 1 *mf*

2 *mf*

3 *mf*

B. Cl. in B♭ *mf*

Bsn. *mf*

A. Sax. in E♭ 1 *mf*

2 *mf*

T. Sax. in B♭ *mf*

Bar. Sax. in E♭ *mf*

39 TRIO

Tpt. in B♭ 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*

Euph. *mf*

Tuba *mf*

Perc. 1 *mf*

Perc. *mf*

37 38 39 40 41 42 43 44

47

Picc.

Fl.

Ob.

E♭ Cl.

Cl. in B♭

1

2

3

B. Cl. in B♭

Bsn.

A. Sax. in E♭

1

2

T. Sax. in B♭

Bar. Sax. in E♭

47

Tpt. in B♭

1

2

3

4

Hn. in F

1

2

3

4

Tbn.

1

2

3

Euph.

Tuba

Perc. 1

Perc.

45 46 47 48 49 50 51 52

Picc.  
 Fl.  
 Ob.  
 Eb Cl.  
 Cl. in Bb  
 B. Cl. in Bb  
 Bsn.  
 A. Sax. in Eb  
 T. Sax. in Bb  
 Bar. Sax. in Eb  
 Tpt. in Bb  
 Hn. in F  
 Tbn.  
 Euph.  
 Tuba  
 Perc. 1  
 Perc.

Musical score for rehearsal mark 56, featuring woodwinds, brass, and percussion parts. The score includes first and second endings for measures 53 and 54. Dynamic markings include *ff*. A large red watermark is present across the score.

64

Picc.

Fl.

Ob.

E♭ Cl.

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

B. Cl. in B♭

Bsn.

A. Sax. in E♭ 1

A. Sax. in E♭ 2

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭ 1

Tpt. in B♭ 2

Tpt. in B♭ 3

Tpt. in B♭ 4

Hn. in F 1

Hn. in F 2

Hn. in F 3

Hn. in F 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc. 1

Perc.

60 61 62 63 64 65 66

72

Picc.

Fl.

Ob.

E♭ Cl.

Cl. in B♭

1

2

3

B. Cl. in B♭

Bsn.

A. Sax. in E♭

1

2

T. Sax. in B♭

Bar. Sax. in E♭

72

Tpt. in B♭

1

2

3

4

Hn. in F

1

2

3

4

Tbn.

1

2

3

Euph.

Tuba

Perc. 1

Perc.

67 68 69 70 71 72 73

*Watermark: This document is for promotional use only.*

The musical score is arranged in systems for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Eb Cl., Cl. in Bb (with parts 1, 2, and 3), B. Cl. in Bb, Bsn., A. Sax. in Eb (with parts 1 and 2), T. Sax. in Bb, Bar. Sax. in Eb, Tpt. in Bb (with parts 1, 2, 3, and 4), Hn. in F (with parts 1, 2, 3, and 4), Tbn. (with parts 1, 2, and 3), Euph., Tuba, Perc. 1, and Perc. The score spans measures 74 to 80. Performance instructions include *ff* (fortissimo) and *a2* (second ending). There are first and second endings marked with '1.' and '2.' at the end of the piece. A large red watermark is visible across the score.

# Our Own Red, White and Blue

March and One Step

HENRY FILLMORE  
Edited by Robert E. Foster

March Tempo

Piccolo

Flute

Oboe

Clarinet in E<sub>2</sub>

Clarinet in B<sub>2</sub>

Bass Clarinet in B<sub>2</sub>

Bassoon

Alto Saxophone in E<sub>2</sub>

Tenor Saxophone in B<sub>2</sub>

Baritone Saxophone in E<sub>2</sub>

Trumpet in B<sub>2</sub>

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Solo)

Percussion 1 (Snare Drum)

Percussion 2 (Bass Drum, Crash Cymbals)

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CB149F

9 17

Picc.

FL.

Ob.

Es. Cl.

CL. in B<sub>2</sub>

B. CL. in B<sub>2</sub>

Bsn.

A. Sax. in E<sub>2</sub>

T. Sax. in B<sub>2</sub>

Bar. Sax. in E<sub>2</sub>

Tpt. in B<sub>2</sub>

Hn. in F

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

9 10 11 12 13 14 15 16 17 18

CB149P

# 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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