

# Lassus Sax

## Alto Saxophone Section Feature

HENRY FILLMORE (1881–1956)  
Arranged by DOUGLAS E. WAGNER (ASCAP)

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### INSTRUMENTATION

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- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 5 E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet

- 4 F Horn
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Mallet Percussion  
(Bells)
- 1 Timpani  
(Tune: B $\flat$ , E $\flat$ )
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 2 Percussion 2  
(Woodblock/Triangle)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone in B $\flat$  Bass Clef
- Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

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### PROGRAM NOTES

Prolific composer and celebrated band director James Henry Fillmore, Jr. (1881–1956) was part of that elite group of musicians in the early half of the 20th Century who brought the march form to its apex. His impressive catalog, which includes original works and arrangements (penned under his own name, along with seven pseudonyms), totals over 1,000 titles. Marches such as "Military Escort," "Americans We," "His Honor," and "The Klaxon" stand as solid and lasting contributions to the repertoire.

In addition, over a twenty-year period, Fillmore wrote a series of novelty works for band, highlighting the trombone section. The most recognized of these works is "Lassus Trombone." So, as not to let trombones have all of the fun, here's an arrangement of that title, but with a different twist. The alto saxophone section takes the lead in *Lassus Sax*.

### NOTES TO THE CONDUCTOR

The most daunting aspect of this arrangement may seem to be a clear understanding of the various repeats. Care has been taken to indicate measure numbers in parts at crucial jump points, but it might be a good idea to just talk the whole thing through even before the first note is played.

Strive for a light style throughout, with controlled accents and clean releases. Dynamics must be observed as written in order to maintain prominence of the melodic line.

It is suggested that the alto saxophone section be brought up to the front of band, and that their part be memorized. These will aid in insuring proper balance, while further heightening the visual appeal for audiences.



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# Lassus Sax

FULL SCORE  
Approx. Duration - 3:00

Alto Saxophone Section Feature

By Henry Fillmore (1881-1956)  
Arranged by Douglas E. Wagner (ASCAP)

Moderately ♩ = 88

Flute

Oboe

Bassoon

1  
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

Moderately ♩ = 88

1  
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion  
(Bells)

Tune: B♭, E♭

Timpani

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Woodblock/Triangle)

1

2

3

4 *f*

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5

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

5

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p* *f* *p* *f* *p* *f* *mf* *pp* *mf*

13

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p* *f* *p* *p* *f* *p* *p* *f* *p* *pp* *mf* *pp*

3rd time To Coda ⊕

1.

2.

22

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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17

18

19

20

21

*mf*

22

Trgl.



Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

29

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

29

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



1. 2. *D.S. % al Coda*

Fl.

Ob.

Bsn.

1  
2  
Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1. 2. *D.S. % al Coda*

1  
2  
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

$\ominus$  Coda 40

*mf*

1  
2  
*mf*

*mf*  
(second time only)

*f*

*mf*

*mf*

$\ominus$  Coda 40

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

Fl.  
Ob.  
Bsn.  
1 Cls.  
2 Cls.  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1 Tpts.  
2 Tpts.  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

*f*  
*f*

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41 42 43 44 45 46 47

48

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

48

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1. 2. 57

Fl.

Ob.

Bsn.

1 2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f*

*mf*

54 55 56 *mf* 57 58 59

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

60 61 62 63 64 65

65

65

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

W.B.