

FULL SCORE

GOLDEN PLUME

MARCH
WILL HUFF

Edited By
Robert E. Foster

CB139
INSTRUMENTATION

| | |
|---------------------------------------|---|
| Full Score..... | 1 |
| Piccolo | 1 |
| Flute | 8 |
| Oboe | 2 |
| 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 | 2 |
| Trumpet 2 in B \flat | 2 |
| Trumpet 3 in B \flat | 2 |
| Trumpet 4 in B \flat | 2 |
| 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 T.C. in B \flat | 2 |
| Euphonium B.C. | 3 |
| Tuba | 4 |
| Percussion 1 | 1 |
| Snare Drum | |
| Percussion 2 | 2 |
| Crash Cymbals, Bass Drum | |



Program Notes

Henry Fillmore was born into a very religious family that owned and ran a music publishing business in Cincinnati, Ohio. They published only religious music, and when Henry tried to get his father to publish a march he had written, his father would not allow it. He refused to publish secular music with the Fillmore name on it, so Henry put another name on it. His father did not like bands or band music, and Henry remembered telling one of his friends: "I will huff and puff and play my trombone whether Papa likes it or not." "I will huff and puff...will huff..." That was it. His pseudonym would be Will Huff. The piece was published in 1903, and it was successful. It was a while before Henry's father learned that Will Huff was actually his son. In 1904 Henry was allowed to use his own name on his marches for the first time.

Henry Fillmore was a prolific composer, and all of his compositions were published by his family's publishing firm, the Fillmore Music House. Henry enjoyed so much success, and wrote so much music that he became concerned about the number of publications with his name on them, and he decided that it would look better if other composer names were on some of the publications. He did not want the company to look like a "one composer publishing company".

He began writing music under the names of different composers whom he created. He eventually used seven pseudonyms, and some of them became very well known and popular in their own right because of the success of the music that bore their name.

Will Huff was the first of these names. Other names that he used included Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and Henrietta Moore.

Golden Plume was one of eight compositions that Henry Fillmore wrote and published under the name of Will Huff. It was first published in 1916, and continues to please bands and audiences to this day.

Information from *Hallelujah Trombone*, the story of Henry Fillmore, by Paul Bierley, pub. Carl Fischer; and *The Music of Henry Fillmore and Will Huff*, by Paul Bierley, pub. Integrity Press.

Performance Notes

This publication is prepared as nearly as possible exactly the way Fillmore wrote it. One of the traits of Fillmore's performances of his marches, however, is that he seldom performed them exactly like they were originally published. He would leave out the brass for the first time through a second strain, or part of the trio, or at least leave out the trumpets at times to change the volume and the texture. Don't be afraid to experiment with the dynamics. Look for ways to create more dynamic contrast.

Dynamic Contrast:

There are opportunities at the trio for greater dynamic contrast.

First strain of the Trio: Everyone but the upper woodwinds can play this *mezzo piano*, and for a change of texture, delete the trumpets.

First time through last strain following the first strain: Again, everyone except the upper woodwinds can play much softer, so the woodwind obbligato is dominant. Trumpets can rest the first time through this strain.

Simplify the Bassoon part:

The bassoon part can be easily simplified by having the player play only the first and third notes of each measure which contains four quarter notes in the first and second strains.

Four Trumpet parts

Note that there are four trumpet parts, and all of them are important.

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.

Golden Plume

WILL HUFF

Edited by Robert E. Foster

March tempo ♩ = 120

March

5

Piccolo

Flute

Oboe

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet in B \flat

Bassoon

Alto Saxophone in E \flat 1

Alto Saxophone in E \flat 2

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trumpet in B \flat 4

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

(Snare Drum) Percussion

(Crash Cymbals, Bass Drum)

1 2 3 4 5 6

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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♭

Tpt.
in B♭

1

2

3

4

Hn.
in F

1

2

3

4

Tbn.

1

2

3

Euph.

Tuba

Perc.

1

2

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♭

Tpt. in B♭ 1

2

3

4

Hn. in F 1

2

3

4

Tbn. 1

2

3

Euph.

Tuba

Perc. 1

2

2. 22

Picc. *ff*

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. in B♭ 1 *ff*

2 *ff*

3 *ff*

B. Cl. in B♭ *ff*

Bsn. *ff*

A. Sax. in E♭ 1 *ff*

2 *ff*

T. Sax. in B♭ *ff*

Bar. Sax. in E♭ *ff*

2. 22

Tpt. in B♭ 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Hn. in F 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbn. 1 *ff*

2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Perc. 1 *ff*

2 *ff*

21 *ff* 22 23 24 25 26

30 9

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♭

30

Tpt. in B♭ 1

2

3

4

Hn. in F 1

2

3

4

Tbn. 1

2

3

Euph.

Tuba

Perc. 1

2

Picc.
Fl.
Ob.
E_b Cl.
Cl. in B_b 1
Cl. in B_b 2
Cl. in B_b 3
B. Cl. in B_b
Bsn.
A. Sax. in E_b 1
A. Sax. in E_b 2
T. Sax. in B_b
Bar. Sax. in E_b
Tpt. in B_b 1
Tpt. in B_b 2
Tpt. in B_b 3
Tpt. in B_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. 2

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. 1 in E♭ *mf*

2 *mf*

T. Sax. in B♭ *mf*

Bar. Sax. in E♭ *mf*

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*

2 *mf*

Picc.

Fl.

Ob.

E♭ Cl.

Cl.
in B♭

B. Cl.
in B♭

Bsn.

A. Sax.
in E♭

T. Sax.
in B♭

Bar. Sax.
in E♭

Tpt.
in B♭

Hn.
in F

Tbn.

Euph.

Tuba

Perc.

47

47

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. 2

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♭

Tpt. in B♭ 1

2

3

4

Hn. in F 1

2

3

4

Tbn. 1

2

3

Euph.

Tuba

Perc. 1

2

63

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♭

63

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. 2

Solo

ff

Picc.

Fl.

Ob.

E♭ Cl.

Cl.
in B♭

B. Cl.
in B♭

Bsn.

A. Sax.
in E♭

T. Sax.
in B♭

Bar. Sax.
in E♭

Tpt.
in B♭

Hn.
in F

Tbn.

Euph.

Tuba

Perc.

71

71

Optional:
Play 2nd time only

Optional:
Play 2nd time only

Solo

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. 2

79

79

Picc.
Fl. 1 2
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♭
Tpt. in B♭ 1 2 3 4
Hn. in F 1 2 3 4
Tbn. 1 2 3
Euph.
Tuba
Perc. 1 2

The score is for measures 82 through 87. It features a complex orchestration with multiple parts for woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The score includes first and second endings for several instruments, notably the Piccolo, Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Trumpets, Horns, Trombones, and Percussion. The percussion part is divided into two staves, with the first staff playing a rhythmic pattern of eighth and sixteenth notes, and the second staff playing a more complex pattern of eighth and sixteenth notes. The woodwinds and brass parts feature a variety of rhythmic values, including eighth, sixteenth, and quarter notes, as well as rests and slurs. The overall texture is dense and dynamic.

4
Full Score
March tempo ♩ = 120
March
HENRY FILLMORE
Edited by Robert E. Foster

Piccolo
Flute 1 2
Oboe
Clarinet in Bb 1 2 3
Bass Clarinet in Bb
Bassoon
Alto Saxophone in Eb 1 2
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Trumpet in Bb 1 2 3
Horn in F 1 2 3 4
Trombone 1 2 3
Euphonium
Tuba
Percussion (Snare Drum, Crash Cymbals, Bass Drum) 1 2

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CB138F

Picc.
Fl. 1 2
Ob.
CL in Bb 1 2 3
B. Cl. in Bb
Bsn.
A. Sax. in Eb 1 2
T. Sax. in Bb
Bar. Sax. in Eb
Tpt. in Bb 1 2 3
Hn. in F 1 2 3 4
Tbn. 1 2 3
Euph.
Tuba
Perc. 1 2

B.D. Solo

CB138F

Picc.
Fl. 1 2
Ob.
CL in Bb 1 2 3
B. Cl. in Bb
Bsn.
A. Sax. in Eb 1 2
T. Sax. in Bb
Bar. Sax. in Eb
Tpt. in Bb 1 2 3
Hn. in F 1 2 3 4
Tbn. 1 2 3
Euph.
Tuba
Perc. 1 2

CB138F

Picc.
Fl. 1 2
Ob.
CL in Bb 1 2 3
B. Cl. in Bb
Bsn.
A. Sax. in Eb 1 2
T. Sax. in Bb
Bar. Sax. in Eb
Tpt. in Bb 1 2 3
Hn. in F 1 2 3 4
Tbn. 1 2 3
Euph.
Tuba
Perc. 1 2

B.D. Solo

CB138F

8

Picc.

FL. 1 2

Ob.

CL. in Bb. 1 2 3

B. CL. in Bb.

Bsn.

A. Sax. in Eb. 1 2

T. Sax. in Bb.

Bar. Sax. in Eb.

Tpt. in Bb. 1 2 3

Hn. in F. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

CB138F

25 26 27 28 29

8

Picc.

FL. 1 2

Ob.

CL. in Bb. 1 2 3

B. CL. in Bb.

Bsn.

A. Sax. in Eb. 1 2

T. Sax. in Bb.

Bar. Sax. in Eb.

Tpt. in Bb. 1 2 3

Hn. in F. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

CB138F

25 26 27 28 29

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