

FULL CONDUCTOR SCORE
Score Cat No. 012-4401-01

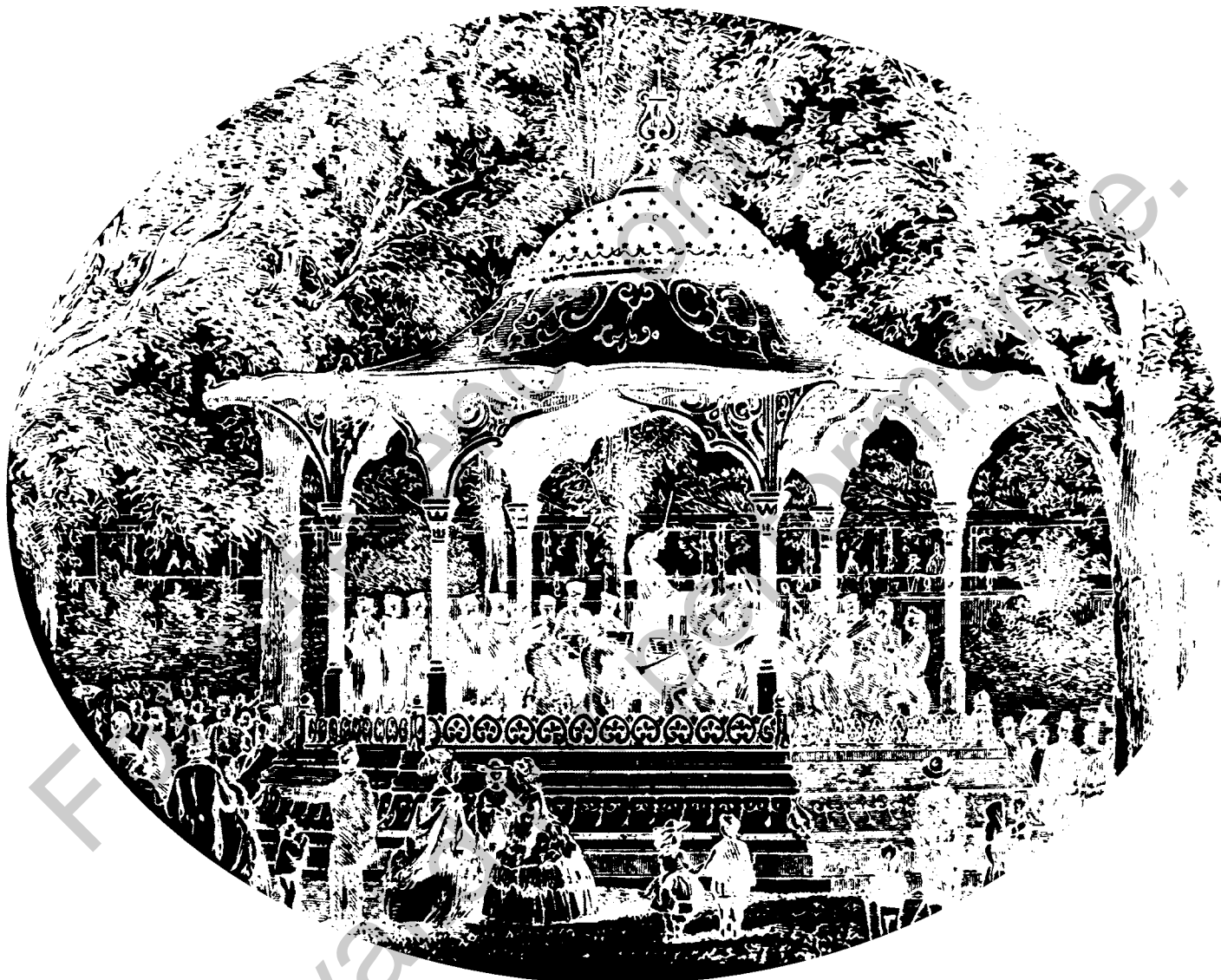
THE NEW COLONIAL MARCH

March

Robert Browne Hall

Arranged by

Andrew Glover



Barnhouse

Heritage

of the

March

Series



C.L. BARNHOUSE COMPANY
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Rehearsal and performance suggestions

Marches require and deserve as much rehearsal preparation as any music. Performance subtleties are often neglected as it is too frequently assumed that marches “play themselves.” 6/8 marches, in particular, require very careful rhythmic precision, and a style which results in what I like to describe as a rollicking swagger. While everything must be executed with precision, it must also have a smoothness to the feel.

Here are some points to remember when preparing **The New Colonial March**:

- Silence is music, too: the eighth rest in the first measure (cornets) should be heard; as should the rests in m. 4.
- Dynamics in the first strain occur “subito”, beginning with the pickups to m. 5, and then also at m. 13.
- The rhythm appearing in m. 22-24 in the upper woodwinds, cornets, horns, and snare drum (and in other places) is often played carelessly. Thinking in 6, the first two eighth notes begin on 3 – not before. Many bands play this rhythm almost like an eighth and two sixteenths in common time.
- The trio melody should be well blended between the clarinet section and the euphonium. When others join at m. 54, the dynamic should remain “piano.”
- Once again, dynamics are all important in the breakstrain (m. 71) and should be “subito”.
- Note that at m. 91 the upper woodwinds (variation) is at a higher dynamic level than the rest of the band. The repeat of this strain should be a true “fortissimo” but not overblown.
- Note the bass drum and cymbal accents in measure 116 and 118. They occur on the first beat on the first time through this strain, and on the second beat on the repeat of the strain. On the first time, these accents should be within the context of the softer dynamic in which the band is playing.

I hope you enjoy **The New Colonial March**.

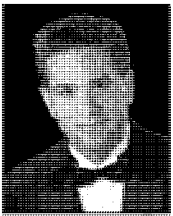
Andrew Glover

Robert Browne Hall (1858 – 1907)



Maine native Robert Browne Hall (1858 – 1907) was a famous composer, conductor, cornetist, and teacher. He is remembered today as the “New England March King,” having composed approximately 75 marches for band. His most famous works include “Officer Of The Day,” “Tenth Regiment,” “Garde Du Corps,” and “The New Colonial.” His marches are characterized by very delightful, lilting melodies, and often are written in 6/8 time. This march was composed in 1901 and dedicated to John Behr, a director of the famed Germania Band of Boston.

Andrew Glover - the arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many are published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of “Gems of the Concert Band” and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 127+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is conductor of the Windjammers, Unlimited Education Band. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

Instrumentation

Full Conductor Score	1	1st Eb Alto Saxophone.....	3	1st Trombone	2
Flute & Piccolo in C	10	2nd Eb Alto Saxophone	3	2nd Trombone	2
Oboe.....	2	Bb Tenor Saxophone	2	3rd Trombone.....	2
1st Bb Clarinet	4	Eb Baritone Saxophone.....	1	Euphonium (Baritone) BC	2
2nd Bb Clarinet	4	1st Bb Cornet (Trumpet)	3	Euphonium (Baritone) TC	2
3rd Bb Clarinet	4	2nd Bb Cornet (Trumpet)	3	Tuba	4
Bb Bass Clarinet	2	3rd Bb Cornet (Trumpet)	3	Bells	2
Bassoon	2	1st & 2nd F Horns	2	Snare Drum	2
		3rd & 4th F Horns.....	2	Crash Cymbals, Bass Drum.....	2



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THE NEW COLONIAL MARCH

Robert B. Hall

arranged by Andrew Glover

Conductor
012-4401-00

Stately march tempo (♩. = 120 - 124)

tutti

5

Flute & Piccolo

Oboe

1st B \flat Clarinet

2nd B \flat Clarinet

3rd B \flat Clarinet

B \flat Bass Clarinet

Bassoon

1st E \flat Alto Saxophone

2nd E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Detailed description: This block contains the musical notation for the woodwind and saxophone sections. It includes parts for Flute & Piccolo, Oboe, 1st, 2nd, and 3rd B-flat Clarinets, B-flat Bass Clarinet, Bassoon, 1st and 2nd E-flat Alto Saxophones, B-flat Tenor Saxophone, and E-flat Baritone Saxophone. The music is in 6/8 time with a key signature of two flats. Dynamics range from *f* (forte) to *p* (piano). Performance markings include *tutti*, *-picc.*, and *p soli*. A rehearsal mark '5' is placed above the 5th measure of the first system.

Stately march tempo (♩. = 120 - 124)

5

1st B \flat Cornet (Trumpet)

2nd B \flat Cornet (Trumpet)

3rd B \flat Cornet (Trumpet)

1st & 2nd F Horns

3rd & 4th F Horns

1st & 2nd Trombones

3rd Trombone

Euphonium (Baritone)

Tuba

Bells (plastic mallets)

Snare Drum

Crash Cymbals
Bass Drum

Detailed description: This block contains the musical notation for the brass and percussion sections. It includes parts for 1st, 2nd, and 3rd B-flat Cornets (Trumpets), 1st & 2nd F Horns, 3rd & 4th F Horns, 1st & 2nd Trombones, 3rd Trombone, Euphonium (Baritone), and Tuba. The percussion section includes Bells (plastic mallets), Snare Drum, and Crash Cymbals/Bass Drum. The music is in 6/8 time with a key signature of two flats. Dynamics range from *f* (forte) to *p* (piano). Performance markings include *soli* and *tog. f*. A rehearsal mark '5' is placed above the 5th measure of the first system.

2

3

4

6

7

8

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Cr. Cym.
Bass Drum

13

13

- *picc.*

FL/Picc.
 Ob.
 1st Clar.
 2nd Clar.
 3rd Clar.
 Bass Clar.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Cor.
 2nd Cor.
 3rd Cor.
 1st/2nd Hn.
 3rd/4th Hn.
 1st/2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bells
 Sn. Drum
 Cr. Cym.
 Bass Drum

Fl./Picc. *div.* *+ picc.*
 Ob. *p* *f* *sfz*
 1st Clar. *f* *sfz*
 2nd Clar. *p* *f* *sfz*
 3rd Clar. *p* *f* *sfz*
 Bass Clar. *p* *f* *sfz*
 Bsn. *p* *f* *sfz*
 1st Alto Sax. *p* *f* *sfz*
 2nd Alto Sax. *p* *f* *sfz*
 Ten. Sax. *p* *f* *sfz*
 Bari. Sax. *p* *f* *sfz*
 1st Cor. *p* *f* *sfz*
 2nd Cor. *p* *f* *sfz*
 3rd Cor. *f* *sfz*
 1st/2nd Hn. *p* *f* *sfz*
 3rd/4th Hn. *p* *f* *sfz*
 1st/2nd Tbn. *p* *f* *sfz*
 3rd Tbn. *p* *f* *sfz*
 Euph. *p* *f* *sfz*
 Tuba *p* *f* *sfz*
 Bells
 Sn. Drum *p* *f* *sfz*
 Cr. Cym. Bass Drum *p* *f* *sfz*

FL/Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

Measures 34-38. The woodwinds and reeds section features complex rhythmic patterns and melodic lines. The 1st Clarinet and Bassoon parts include first and second endings. Dynamics include *p* (piano).

1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Drum
Cr. Cym.
Bass Drum

Measures 34-38. The brass and percussion section features rhythmic patterns and melodic lines. The 1st Cor Anglais part includes a *soli* section. Dynamics include *p* (piano).

FL/Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Cr. Cym.
Bass Drum

FL/Picc. *- picc.*

Ob. *p*

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax.

55

1st Cor. *p*

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Cr. Cym. Bass Drum

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Cr. Cym.

Bass Drum

Fl./Picc. *ff* *+ picc.* *p*

Ob. *ff* *p*

1st Clar. *ff* *p*

2nd Clar. *ff* *p*

3rd Clar. *ff* *p*

Bass Clar. *ff* *p*

Bsn. *ff* *p*

1st Alto Sax. *ff* *p*

2nd Alto Sax. *ff* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

71

1st Cor. *ff* *p*

2nd Cor. *ff* *p*

3rd Cor. *ff* *p*

1st/2nd Hn. *ff* *p*

3rd/4th Hn. *ff* *p*

1st/2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. *ff* *p*

Tuba *ff* *p*

Bells *ff*

Sn. Drum *ff*

Cr. Cym. Bass Drum *ff*

Fl./Picc. *ff* *p*

Ob. *ff* *p*

1st Clar. *ff* *p*

2nd Clar. *ff* *p*

3rd Clar. *ff* *p*

Bass Clar. *ff* *p*

Bsn. *ff* *p*

1st Alto Sax. *ff* *p*

2nd Alto Sax. *ff* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

1st Cor. *ff* *p*

2nd Cor. *ff* *p*

3rd Cor. *ff* *p*

1st/2nd Hn. *ff* *p*

3rd/4th Hn. *ff* *p*

1st/2nd Tbn. *ff*

3rd Tbn. *ff*

Euph. *ff* *p*

Tuba *ff*

Bells

Sn. Drum *ff*

Cr. Cym. Bass Drum *ff*

Fl./Picc. *ff*

Ob. *ff* *p-ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bass Clar. *ff*

Bsn. *ff*

1st Alto Sax. *ff* *p-ff*

2nd Alto Sax. *ff* *p-ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

87

1st Cor. *ff* *fff* *p-ff*

2nd Cor. *ff* *fff* *p-ff*

3rd Cor. *ff* *fff*

1st/2nd Hn. *ff*

3rd/4th Hn. *ff*

1st/2nd Tbn. *ff* *ff* *play 2nd time only*

3rd Tbn. *ff*

Euph. *ff* *p-ff*

Tuba *ff*

Bells

Sn. Drum *ff*

Cr. Cym. Bass Drum *ff* *Cym. cr.*

Fl./Picc. *mf-ff*

Ob.

1st Clar. *mf-ff*

2nd Clar. *mf-ff*

3rd Clar. *mf-ff*

Bass Clar. *p-ff*

Bsn. *p-ff*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *p-ff*

Bari. Sax. *p-ff*

1st Cor. *p-ff*

2nd Cor.

3rd Cor. *p-ff*

1st/2nd Hn. *p-ff*

3rd/4th Hn. *p-ff*

1st/2nd Tbn. *p-ff*

3rd Tbn. *p-ff*

Euph. *p-ff*

Tuba *p-ff*

Bells *p-ff*

Sn. Drum *p-ff*

Cr. Cym. *log.*

Bass Drum *p-ff*

99

Fl./Picc.
 Ob.
 1st Clar.
 2nd Clar.
 3rd Clar.
 Bass Clar.
 Bsn.
 1st Alto Sax.
 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.

This section of the score covers measures 99 through 106. It includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, and Saxophones (Alto 1st & 2nd, Tenor, Baritone). The woodwinds play a melodic line with eighth and sixteenth notes, often with slurs and accents. The bassoon and baritone saxophone provide a steady accompaniment with quarter and eighth notes.

99

1st Cor.
 2nd Cor.
 3rd Cor.
 1st/2nd Hn.
 3rd/4th Hn.
 1st/2nd Tbn.
 3rd Tbn.
 Euph.
 Tuba
 Bells
 Sn. Drum
 Cr. Cym.
 Bass Drum

This section of the score covers measures 99 through 106. It includes parts for Horns (1st, 2nd, 3rd), Trumpets (1st/2nd, 3rd/4th), Trombones (1st/2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, and Cymbals/Bass Drum. The brass instruments play a rhythmic accompaniment with chords and single notes. The percussion provides a steady beat with snare and cymbal patterns.

100

101

102

103

104

105

106

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

This section of the score covers measures 107 through 114 for the woodwind instruments. It includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, and Saxophones (1st Alto, 2nd Alto, Tenor, and Bari). The notation is in 4/4 time with a key signature of two flats. The woodwinds play a melodic line with various articulations and dynamics, often in unison or octaves.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Cr. Cym.
Bass Drum

This section of the score covers measures 107 through 114 for the brass and percussion instruments. It includes parts for Cor Anglais (1st, 2nd, 3rd), Horns (1st/2nd, 3rd/4th), Trombones (1st/2nd, 3rd), Euphonium, Tuba, Bells, Snare Drum, and Cymbal/Bass Drum. The brass instruments play a rhythmic pattern of eighth notes, while the percussion provides a steady beat. The notation is in 4/4 time with a key signature of two flats.

115

Fl./Picc.
Ob.
1st Clar.
2nd Clar.
3rd Clar.
Bass Clar.
Bsn.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.

115

1st Cor.
2nd Cor.
3rd Cor.
1st/2nd Hn.
3rd/4th Hn.
1st/2nd Tbn.
3rd Tbn.
Euph.
Tuba
Bells
Sn. Drum
Cr. Cym.
Bass Drum

mfz *sfz* *mfz* *sfz* *mfz-sfz*
 (1st time only) (2nd time only) (1st time only) (2nd time only)

116 117 118 119 120 121 122 123