

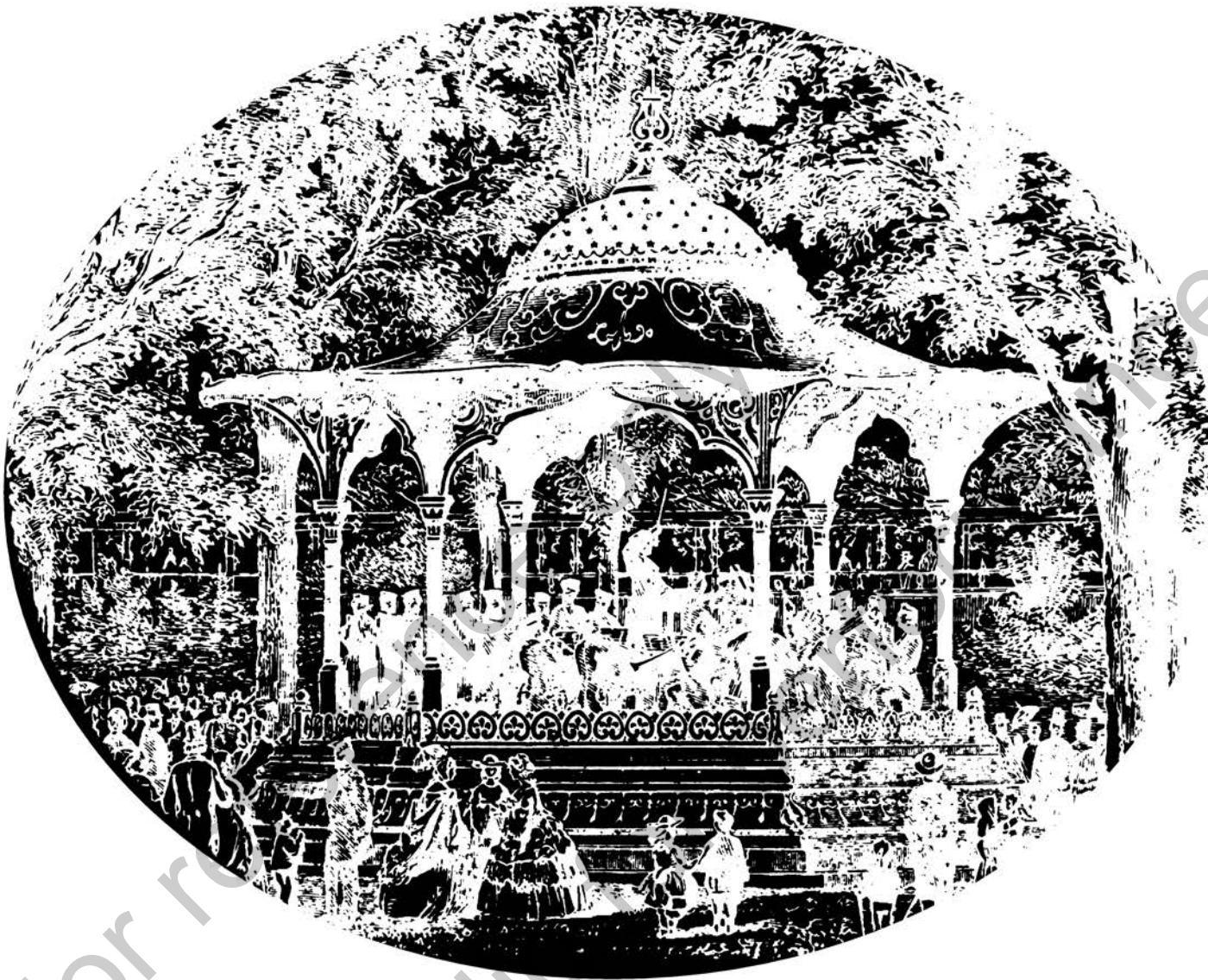
FULL CONDUCTOR SCORE
Score Cat No. 012-4401-01

THE NEW COLONIAL MARCH

March

Robert Browne Hall

Arranged by
Andrew Glover



Barnhouse
Heritage
of the
March
Series



C.L. BARNHOUSE COMPANY
Music Publishers, 205 Cowan Ave. W., P.O. Box 680
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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

Flute & Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**1st B♭ Cornet
(Trumpet)**

**2nd B♭ Cornet
(Trumpet)**

**3rd B♭ 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**

tutti
Stately march tempo (♩ = 120 - 124)

5

[13]

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

f

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

f

1st Cor.

2nd Cor.

3rd Cor.

f

1st/2nd Hn.

3rd/4th Hn.

f

1st/2nd Tbn.

3rd Tbn.

f

Euph.

Tuba

f

Bells

Sn. Drum

f

Cr. Cym.
Bass Drum

f

22

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

This section shows the woodwind entries. Measures 17-20 feature woodwind entries. Measures 21-25 show the brass entries. The woodwinds play eighth-note patterns, while the brass play sixteenth-note patterns. Dynamics include *p*, *f*, *ff*, and *tr.*

22

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 shows the brass and percussion entries. Measures 22-25 feature brass entries. Measures 26-30 show the percussion entries. The brass play sixteenth-note patterns, while the percussion play eighth-note patterns. Dynamics include *p*, *f*, *ff*, and *picc.*

30

div.

Fl./Picc. *+ picc.*

Ob. *p* *f* *sffz*

1st Clar. *f* *sffz*

2nd Clar. *p* *f* *sffz*

3rd Clar. *p* *f* *sffz*

Bass Clar. *p* *f* *#z.* *sffz*

Bsn. *p* *f* *sffz*

1st Alto Sax. *p* *f* *sffz*

2nd Alto Sax. *p* *f* *#z.* *sffz*

Ten. Sax. *p* *f* *#z.* *sffz*

Bari. Sax. *p* *f* *#z.* *sffz*

This section of the musical score includes parts for Flute/Piccolo, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, Alto Saxes (1st, 2nd), Tenor Saxophone, Baritone Saxophone, Horns (1st, 2nd, 3rd), Trombones (1st/2nd, 3rd/4th), Tuba, Euphonium, Bells, Snare Drum, and Crash Cymbal/Bass Drum. The instrumentation is primarily woodwind and brass, with some rhythmic support from the brass and percussion. Measure 26 starts with a dynamic of *div.* for Flute/Piccolo and Oboe. Measures 27-29 show various dynamics including *p*, *f*, and *sffz*. Measures 30-33 continue with similar patterns, with the bassoon and alto saxophones taking prominent roles in the later measures.

30

1st Cor. *p* *f* *sffz*

2nd Cor. *p* *f* *#z.* *sffz*

3rd Cor. *f* *sffz*

1st/2nd Hn. *p* *f* *sffz*

3rd/4th Hn. *p* *f* *sffz*

1st/2nd Tbn. *p* *f* *sffz*

3rd Tbn. *p* *f* *sffz*

Euph. *p* *f* *sffz*

Tuba *p* *f* *#z.* *sffz*

Bells

Sn. Drum *p* *f* *sffz*

Cr. Cym. Bass Drum *p* *f* *sffz*

This section continues the instrumentation from the previous page, adding the Tuba and Euphonium. The score shows a mix of sustained notes and rhythmic patterns. Measures 26-29 focus on the woodwind section, while measures 30-33 introduce the brass section with sustained notes and rhythmic patterns.

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

soli

1. 2. 39

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

55

- picc.

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

55

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

63

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

63

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

71

+ 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

79

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

79

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

91

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*

91

1st Cor.

2nd Cor.

3rd Cor. *p-ff*

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

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

1st/2nd Tbn.

3rd Tbn. *p-ff*

Euph.

Tuba *p-ff*

Bells *p-ff*

Sn. Drum *p-ff*
tog.

Cr. Cym.
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.

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

107

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

107

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

115

Fl./Picc.

Ob.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1. >>> 2. ff
ff

ff

ff

ff

115

1. >>> 2. ff
ff

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd Hn.

3rd/4th Hn.

div.

1st/2nd Tbn.

3rd Tbn.

Euph.

Tuba

Bells

Sn. Drum

Cr. Cym.
Bass Drum

mfz
(1st time
only)

sffz
(2nd time
only)

mfz
(1st time
only)

sffz
(2nd time
only)

mfz - sffz

116

117

118

119

120

121

122

123