

Charge Of The Battalion March

Hall, R. B.

Charge Of The Battalion March

by: R. B. Hall

Original Copyright: 1898

By: John Church

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Robert Browne Hall

DOB: June 30th, 1858 (Bowdoinham, Maine)
DOD: June 8th, 1907 (Portland, Maine)

Robert Browne Hall inherited his love of music from his parents, both of whom were trained and academic musicians. His mother, Virginia (Lodeska Browne), was an accomplished pianist as well as a proficient performer of the violin, lute, harp, and classical guitar. His father, Nathaniel W. Hall, was a virtuoso performer on both the keyed bugle and E-flat cornet – for a time he was soloist and conductor of the Nobleboro (Maine) Silver Cornet Band, but was also a blacksmith.

When his father died in 1874, Hall was forced to work in the local shoe factory to help support his mother and two sisters.

R.B. Hall's first cornet lessons were from his father, then Melville H. Andrews, the owner of a music store in Bangor (Maine). Hall's first march, *MHA*, was dedicated to Andrews. He was a cornet virtuoso and it was said that while marching in parades, he would play certain strains an octave higher than written. At the age of 19, Hall was director of the Richmond Cornet Band and dedicated three marches to the band: *RCB1*, *RCB2*, and *RCB3*.

Hall was associated with several other bands including the Bangor Band, Waterville Military Band (later known as R.B. Hall's Military Band), Chandler's Band, Cherryfield Band, Olympia Band of Augusta, and the Colby College Band. During this period he took time to rebuild the "musically bankrupt" Tenth Regiment Band of Albany, New York. Hall left the Albany assignment to return to his former position in Waterville as director of Waterville Military Band. While in Waterville several of his finest marches were written. He also enjoyed great popularity throughout New England as a cornet soloist.

Besides dedicating his compositions to people and places, dedications include local characters ("Uncle Dooley's Delight"), newspapers ("Richmond Bee", "The Sentinel"), and Fraternal Orders ("Demolay Commandery" for Knight Templars, "The Redman's March" for Improved Order of Redmen, "Exalted Ruler" for Benevolent and Protective Order of Elks, and "Independendtia" for Independent Order of Oddfellows).

R.B. Hall died on June 8, 1907 in Portland, Maine. He had published more than 62 marches during his lifetime. The funeral procession included the Olympia Band, the Waterville Military Band, and Chandler's Band. "March Funebre", "Eternal Rest" and "Independendtia" were among the Hall compositions played for that day. After his death, his wife sold many of his manuscripts. Publishers patched up the manuscripts and sold them under the R.B. Hall name.

Hall received important recognition during and after his lifetime, including John Philip Sousa playing a Hall march at the Paris Exposition in 1900. His marches were also popular with British bands. A memorial program was given in his honor on August 14, 1936 in Waterville, Maine. During this event, a Memorial Band Stand was dedicated to R.B. Hall's memory. A bill was approved by Maine Governor Joseph Brennan on May 11, 1981 to establish an annual R.B. Hall Day to honor and commemorate Robert Browne Hall.

Charge of the Battalion March. Published in 1898 by the John Church Company. Is considered to be the most difficult of the marches published by Church.

According to Gordon W. Bowie, Ph.D. of the University of Maine, Hall's wife, although she had left him, inherited all his effects. Among the effects was a barrel full of manuscripts that contained strains of the various pieces Hall had been working on, but for one reason or another he had rejected, not completed, or set aside for later. Isabella arranged, over the next several years, to have these loose strains assembled into marches and published, and to have the unpublished scores of the various marches out into print. These were to become known as the "rain barrel" marches, since they were literally left in a rain barrel. (Bowie, p. 331).

A summary of his complete works by category can be found at the following link:

<http://www.mta75.org/Curriculum/music/rbh/marchlist.html#top>

Sources

Picture:

<http://www.link75.org/mta3/curriculum/music/rbh/rbhall.html>

Biography:

<http://www.mta75.org/Curriculum/music/rbh/rbhall.html>

Smith, Norman E. *March music notes.* (1986), Program Note Press, Lake Charles Louisiana, p. 178

Output:

http://en.wikipedia.org/wiki/Robert_Browne_Hall

<http://marchdb.net/composers/show/13>

<http://www.mta75.org/curriculum/music/rbh/marchlist.html>

Charge of the Battalion March.

R. B. HALL.

Piccolo.

272

The musical score is written for Piccolo and Trio. The Piccolo part is in 8/8 time and consists of five staves. It begins with a first ending marked '1' and a dynamic of *ff*. The second staff has a second ending marked '2' and a dynamic of *fff*. The Trio part is in 4/4 time and consists of three staves. It begins with a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The John Church Company

Charge of the Battalion March.

Oboes.

R. B. HALL.

272

1

fff

2

ff

tr

Trio.

p

f

1

2

The John Church Company

Charge of the Battalion March.

E♭ Clarinet.

R. B.

272

The musical score is written for E♭ Clarinet and Trio. It begins with a treble clef and a 2/4 time signature. The E♭ Clarinet part starts with a first ending (marked '1') and features dynamic markings of *ff* and *fff*. The Trio part begins with a *p* dynamic. The score includes various musical notations such as slurs, accents, and repeat signs. The E♭ Clarinet part concludes with a double bar line and repeat sign, followed by a first ending (marked '1') and a second ending (marked '2'). The Trio part also concludes with a double bar line and repeat sign, followed by a first ending (marked '1') and a second ending (marked '2').

Charge of the Battalion March.

1st B♭ Clarinet.

R. B. HALL.

272

Trio.

Charge of the Battalion March.

2d & 3d B \flat Clarinets.

R. B. HALL.

272

1

ff

2

fff

fff

fff

fff

1

Trio.

p

f

Charge of the Battalion March.

Bassoons.

R. B. HALL.

272

The musical score is written for Bassoons and a Trio. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 6/8. The piece is marked with a forte dynamic (*ff*) and includes various musical notations such as slurs, accents, and repeat signs. The score is divided into two main sections: the first section for Bassoons and the second section for the Trio. The Bassoon part features a melodic line with many slurs and accents, while the Trio part provides a rhythmic accompaniment with a steady eighth-note pattern. The score concludes with a double bar line and repeat dots.

Solo B♭ Cornet.

Charge of the Battalion March.

R. B. HALL.

272 Basses. *ff* *fff* *fff* *8va ad lib.* *Trio.* 1st 2nd

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1st B \flat Cornet.

Charge of the Battalion March.

R. B. HALL.

272

ff *ff*

Trio.

p

2d & 3d B♭ Cornets.

Charge of the Battalion March.

R. B. HALL.

272

2

1

2

fff

fff

fff

1

2

ff

ff

ff

Trio.

p

The John Church Company

1st & 2d Eb Alto.

Charge of the Battalion March.

R. B. HALL.

272

2

1


ff *fff* *fff* *ff*

Trio.

p *f* *p*

Detailed description: This is a musical score for the 'Charge of the Battalion March' by R. B. Hall, specifically for the 1st and 2nd Eb Alto parts. The score is written in 6/8 time and begins at measure 272. The first staff features a melodic line with a dynamic marking of *ff* and includes first and second endings. The second staff continues the melodic line with *fff* dynamics. The third and fourth staves provide harmonic accompaniment with *ff* dynamics. The fifth staff is the start of a 'Trio' section, marked with a *p* dynamic. The sixth and seventh staves continue the Trio section with *f* and *p* dynamics. The eighth staff concludes the piece with a final cadence.

The John Church Company

1st & 2d Bb Tenors
or Trombones.  Charge of the Battalion March.

R. B. HALL.

272 *ff* *fff* *fff* *fff* *fff*

1

1

1

1

Trio. *p* *f* *p*

1 2

1st & 2d Trombones
or Tenors. b

Charge of the Battalion March.

R. B. HALL.

272

ff *fff* *fff* *ff*

1

ff

Trio.

p

1 2

3d Trombone
or B♭ Bass:

Charge of the Battalion March.

R. B. HALL.


272

ff *fff* *fff* *fff* *ff*

Trio.

p

The musical score is written in bass clef with a 6/8 time signature. It begins at measure 272. The first system contains four staves of music with dynamic markings of *ff* and *fff*. The second system contains three staves, with a first ending bracket and a *ff* dynamic marking. The third system contains three staves with a *fff* dynamic marking. The fourth system contains three staves with first and second ending brackets. The fifth system is the start of the Trio section, marked with a double bar line and a *p* dynamic marking. The sixth system contains two staves with a *f* dynamic marking. The seventh system contains two staves with a *f* dynamic marking. The score concludes with a double bar line and repeat dots.

Baritone. 

Charge of the Battalion March.

R. B. HALL.

272 *ff*



ff

1 2

ff

1 2


Trio.

p

f *p*

Charge of the Battalion March.

R. B. HALL.

Baritone. 



272

ff *fff* *fff* *fff*

1 2

f *p*

Trio.

Charge of the Battalion March.

Basses.

R. B. HALL.

272

ff *ff* *ff* *ff*

ff

1 2

Trio.

p *f* *p*

B \flat Bass
or 3^d Trombone.

Charge of the Battalion March.

R. B. HALL.

272

ff *ff* *ff* *ff*

f *p*

Trio.

p *f* *p*

Charge of the Battalion March.

R. B. HALL.

Drums.

272

The musical score is written in bass clef with a 6/8 time signature. It is divided into two main sections: 'Drums.' and 'Trio.'. The 'Drums.' section starts at measure 272 and features a complex rhythmic pattern with many sixteenth and thirty-second notes. It includes dynamic markings such as *ff* and *fff*, and first/second endings. The 'Trio.' section begins with a *p* dynamic marking and consists of a more regular, rhythmic accompaniment. The score concludes with a double bar line and repeat signs.