FULL SCORE

THE CHARGE OF THE OLD GUARD AT WATERLOO (1815)

Anonymous

arranged by William Hollin

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ORCHESTRAL BRASS AND PERCUSSION
(One or multiple players per part)

1 - Conductor (Full Score)
2 - 1st Bb Trumpet
2 - 2nd Bb Trumpet
2 - 3rd Bb Trumpet
1 - 1st Horn in F
1 - 2nd Horn in F
1 - 3rd Horn in F
2 - 1st Trombone
2 - 2nd Trombone
2 - 3rd Trombone
4 - Tuba
1 - Timpani
2 - Parade Drum
2 - Bass Drum & Cymbals

COMPLETE SET WITH SCORE $15.00
Extra Parts: Full Score $4.00, Parts 75¢ each

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PROGRAM NOTES

During the Napoleonic era, the bands of "Le Grande Armée" were unsurpassed in both quantity and artistic quality. French composers of the first class, such as Gossec and Méhul, wrote pieces of grand proportions for the wind band. But after the Congress of Vienna (1814-15), the restored Bourbon leaders neglected the band units of the army which, among other distinctions, had provided the Paris Conservatory with its exemplary faculty.

When Adolph Sax arrived in Paris in the 1840's, the quality of the French army bands was quite poor. When a special commission was appointed by the French Minister of War to study the failing conditions of the band units, Sax won the right to provide the reorganized bands with his newly patented family of valved conical brass instruments which he called "saxhorns".

Sax's instruments proved successful. The larger infantry bands incorporated the entire family of saxhorns into its ranks, increasing both the power and sonority of the ensemble. At the same time, "Musiques de Chasseurs" Cavalry Bands) were outfitted entirely with trumpets and saxhorns. It was for these all-brass groups that **The Charge of the Old Guard at Waterloo** was most likely composed.

THE CHARGE

After the tide of the battle turned against Napoleon, he desperately gambled on an infantry charge to stem the onslaught of the Prussian forces which had only lately joined Wellington in the field. Three battalions of Napoleon's most veteran unit advanced but were overwhelmed. Though they fought bravely, they were forced to flee in the face of a fierce bayonet counterattack. The motto of the Old Guard was: "The Old Guard dies, but never surrenders." On that June day in 1815, most died.

PERFORMANCE SUGGESTIONS

This arrangement will have a naturally bright sound as cylindrical rather than conical bore brass predominate. For a more authentic sound, the conductor might wish to substitute cornets or fleugelhorns for trumpets, alto horns for French horns, and euphoniums for trombones. The parade drums (NOT concert snare drums) should be tuned tightly to effect a crisp snap. The bass drum should not be too large and deep, and the cymbals should be bright and clear.

A steady tempo should be maintained throughout each of the sections, with all accelerandos being "subito". Exaggerate all dynamics so as to create the excitement of the famous "Pas de Charge".

THE ARRANGER

William J. Hollin, born in Oneida, N.Y., in 1956, received his early music education in the Montgomery County (Maryland) Public Schools. He attended Towson State University and Illinois State University, where Professor George Foeller introduced him to the **European march**. After teaching at the high school level for three years, Hollin accepted a graduate assistantship at the University of Oklahoma where Prof. Gene Thrailkill guided the writing of his thesis: **Richard Strauss: The Wilhelmian Marches.** Hollin, now residing in the Washington, D.C., area, is continuing his work with military martial music and with young musicians.

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Conductor Score

Anonymous
arr. by William Hollin

Allegro

Trumpets I II III
F Horns I II III
Trombones I II III
Tuba
Timpani Bb, Eb, F
*Battery: Parade Drum, Bass Drum, Cymbals

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Tpts. I II III
Hns. I II III
Trbs. I II III
Tuba
Timp.
Battery

*Use Parade Drum, Small Bass Drum, Small Cymbals

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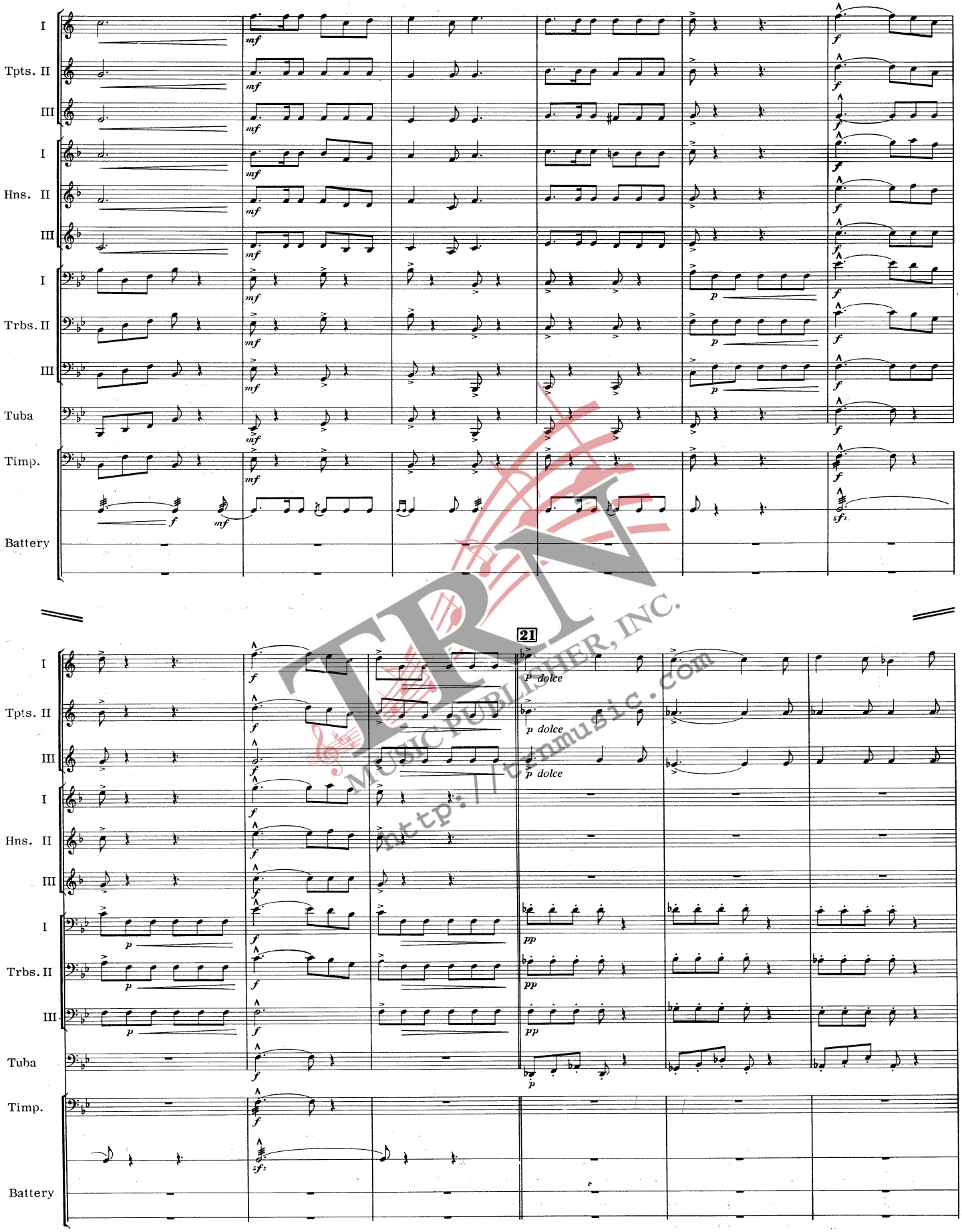

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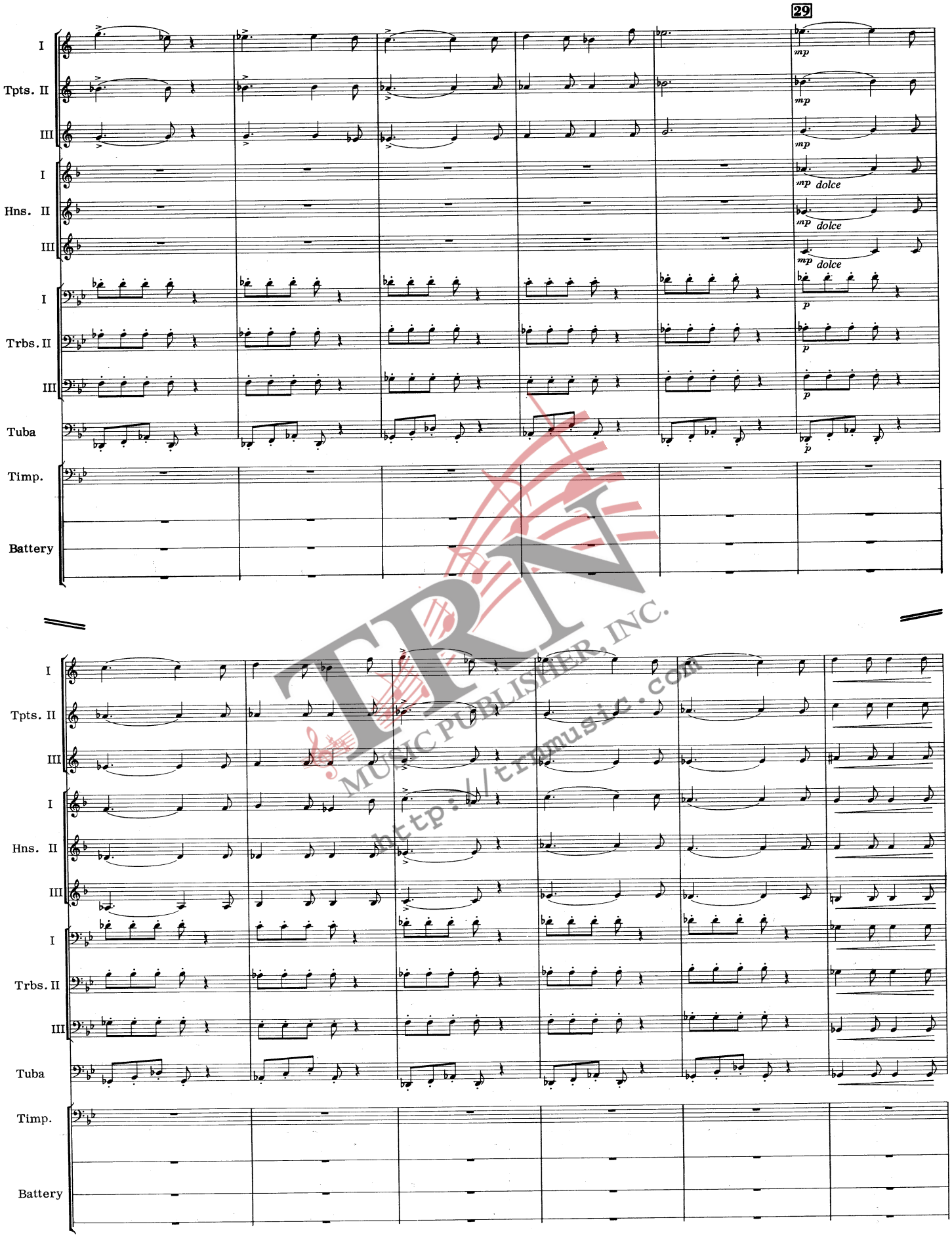

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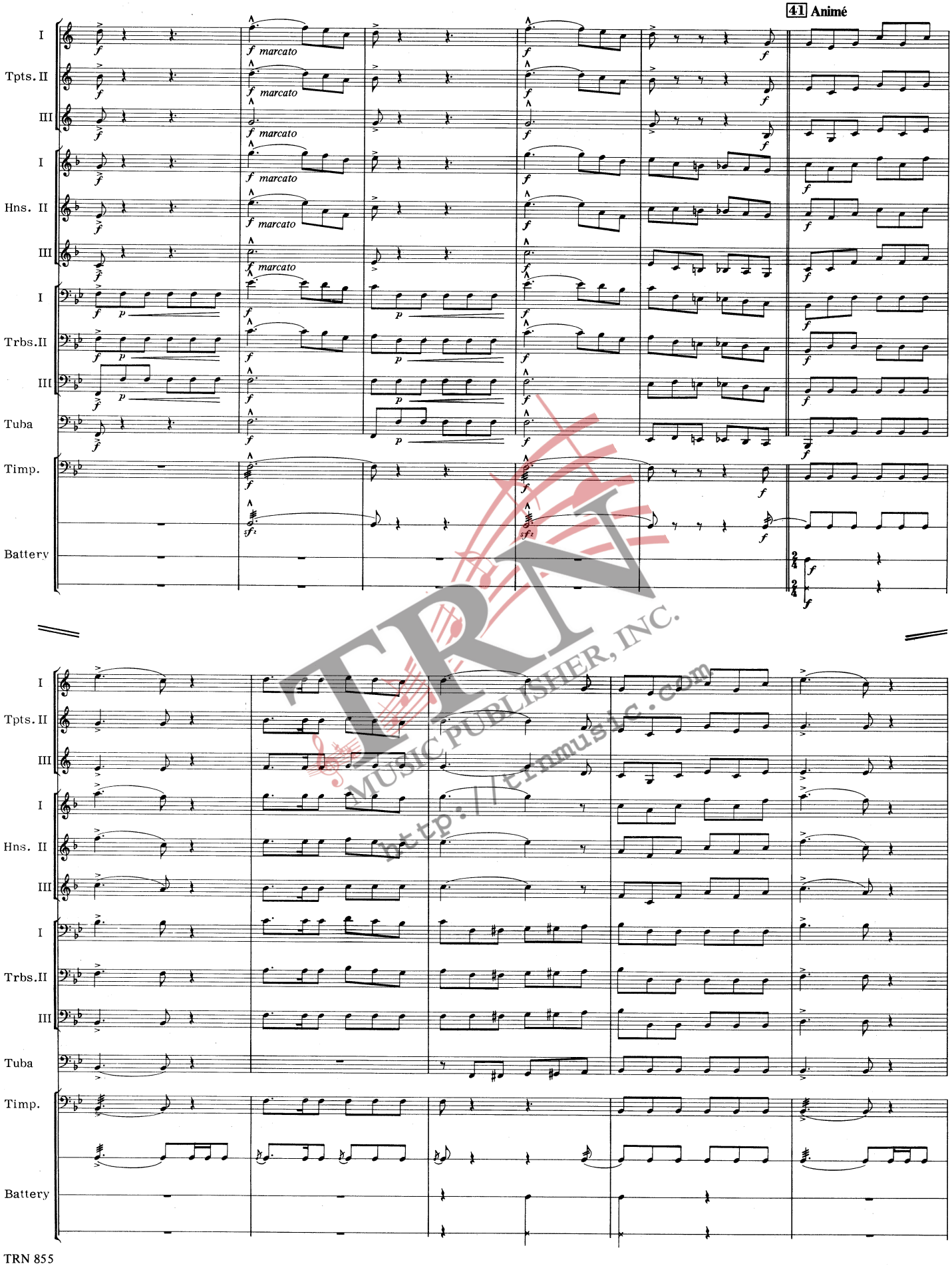

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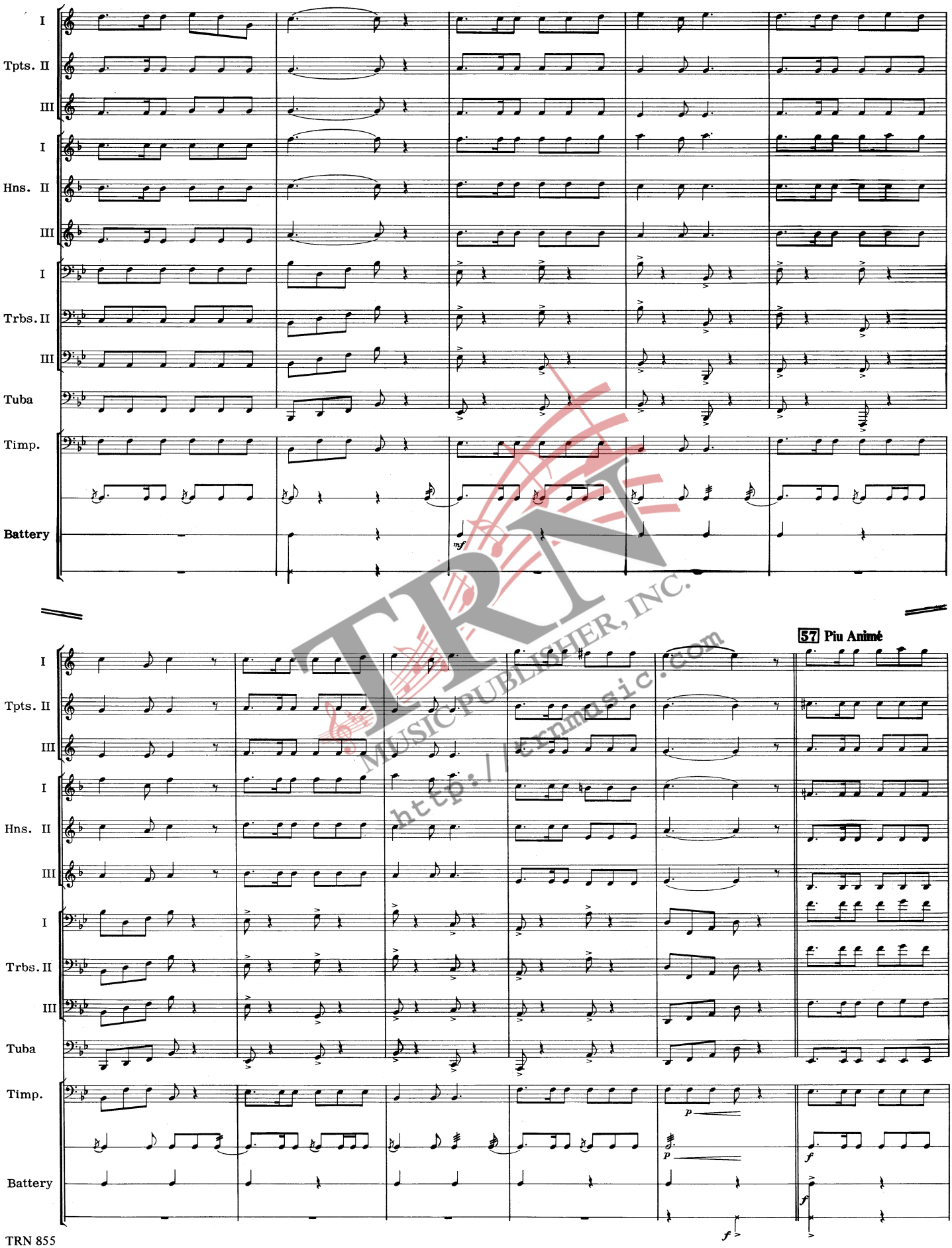

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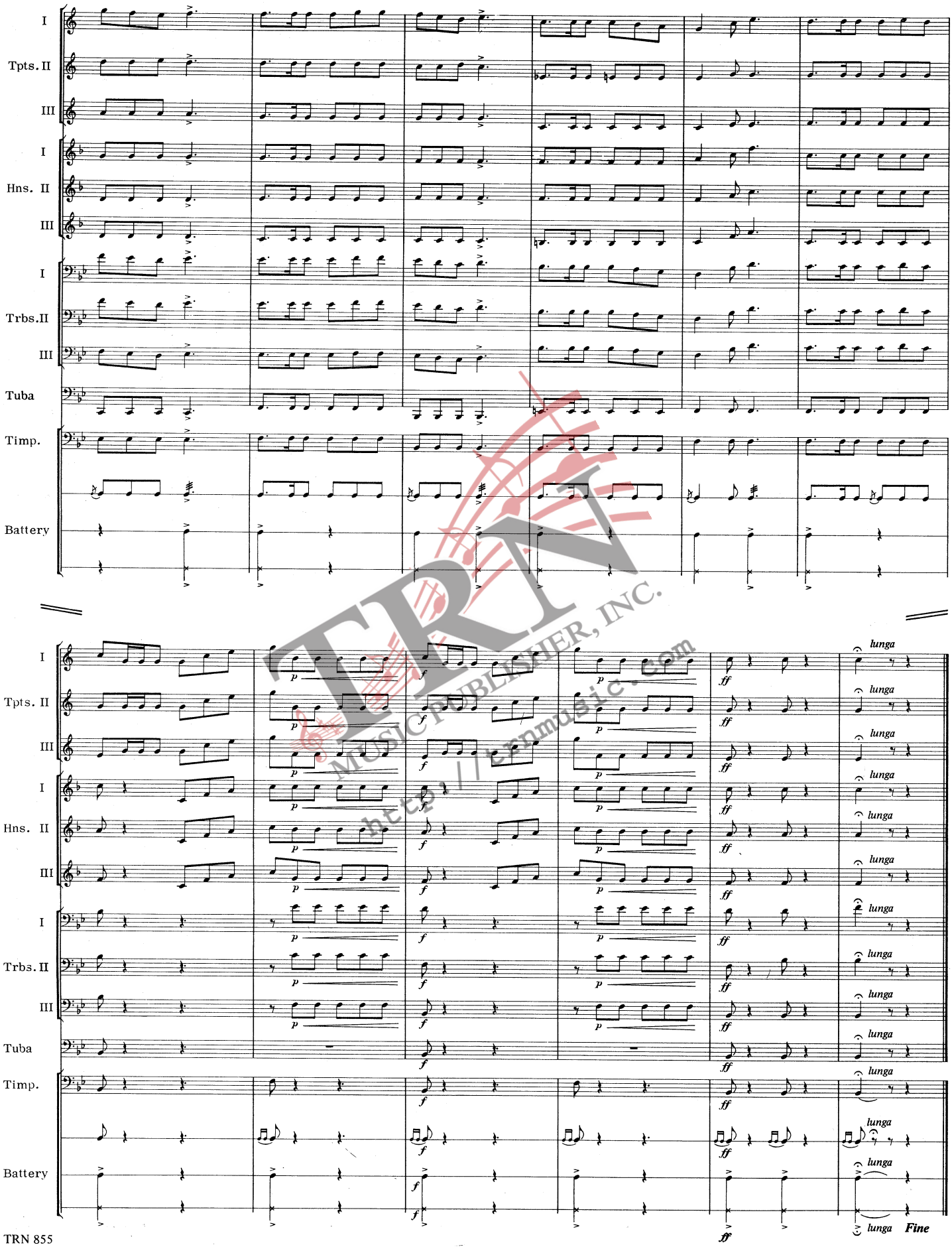

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