

**Full Score**

# **FLYING EAGLE**

## **March**

**(Adlerflug Marsch)**

**by**

**H. L. Blankenburg**

**Edited by J. R. Watson**

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### **Complete Band Instrumentation**

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<b>1 - Full Score</b>	<b>2 - Bassoon</b>	<b>2 - 1st and 2nd Horns in F</b>
<b>8 - C Flutes and Piccolo</b>	<b>2 - 1st E<sup>b</sup> Alto Saxophone</b>	<b>2 - 3rd and 4th Horns in F</b>
<b>2 - 1st &amp; 2nd Oboes</b>	<b>2 - 2nd E<sup>b</sup> Alto Saxophone</b>	<b>2 - 1st Trombone</b>
<b>1 - E<sup>b</sup> Clarinet</b>	<b>2 - B<sup>b</sup> Tenor Saxophone</b>	<b>2 - 2nd Trombone</b>
<b>3 - 1st B<sup>b</sup> Clarinet</b>	<b>1 - E<sup>b</sup> Baritone Saxophone</b>	<b>2 - 3rd Trombone</b>
<b>3 - 2nd B<sup>b</sup> Clarinet</b>	<b>2 - 1st B<sup>b</sup> Cornet</b>	<b>2 - Baritone Treble Clef</b>
<b>4 - 3rd B<sup>b</sup> Clarinet</b>	<b>2 - 2nd B<sup>b</sup> Cornet</b>	<b>2 - Baritone Bass Clef</b>
<b>1 - E<sup>b</sup> Alto Clarinet</b>	<b>2 - 3rd B<sup>b</sup> Cornet</b>	<b>4 - Basses</b>
<b>2 - B<sup>b</sup> Bass Clarinet</b>	<b>2 - 1st B<sup>b</sup> Trumpet</b>	<b>1 - Timpani (B<sup>b</sup> and F)</b>
	<b>2 - 2nd B<sup>b</sup> Trumpet</b>	<b>2 - Percussion</b>
		<b>Snare Drum, Bass Drum/Cymbals</b>

## **Program notes - - -**

**FLYING EAGLE** is the translation of the original title of this march -- **Adlerflug**. It is opus 67 in Blankenburg's long list of marches. It was written and published in Germany about 1910 and published in England in 1914.

## **About the composer - - -**

**H. L. Blankenburg** (1876-1956) was the son of a farmer. He was born in the German province of Thuringen. He later moved to Wesel on the Rhine River, near the border of Holland, where he lived out his life.

In his early life he led various orchestras and bands in the Rhine area of Germany, but in later life he devoted all of his time to composition. He served as a tuba player in German army bands during both World Wars. His authenticated output of marches was about three hundred, though Blankenburg himself stated near the end of his life that he had written 1,328. Gay Corrie, considered by many to be Britain's leading authority on marches, estimates that 140 of Blankenburg's marches were published for band, and possibly another 160 for piano or salon orchestra, and the remaining 1000 unpublished marches, in manuscript form, were lost or destroyed during World War II.

## **About the arranger - - -**

**Bob Watson** was born on January 14, 1933 in Greenville, North Carolina, and attended the public schools there. He attended East Carolina University from 1951 through 1955 and received a Bachelor of Science Degree in Music. He was a tuba player in school, and had the opportunity to study with William Bell and other fine tuba instructors. From his band directors and other outstanding teachers he developed a keen interest in band arranging. He had become familiar with the arrangements of Mark Hindsley through his university band director, and in 1955 was accepted as a student at the University of Illinois where he was able to realize his dream of studying with Mr. Hindsley. He also played in the Symphonic Band under the direction of Mr. Hindsley.

Watson taught band for thirty years in Virginia and North Carolina, the last twenty-three years as band director at Louisburg High School in Louisburg, North Carolina. He has now retired from teaching and is devoting his full attention and energy to researching and editing some of the great foreign marches that have never been available in this country in American editions.

## **Performance suggestions - - -**

1. You will find a few quarter notes marked staccato, but in reality *all* quarter should be played with separation to achieve the proper *lilt* or *bounce*. Half notes are held almost full value, but with slight separation. Longer notes are stronger.
2. Particular care should be taken that not a single note nor rest is rushed.
3. Observe the dynamics carefully.
4. A tempo of 108 - 112 would be correct for this march.
5. At measure 68 the Baritone, Tenor Saxophone, Bassoon and Alto Clarinet have the melody. The Flutes, Clarinets, Cornets and similar parts have the countermelody. Strive for good balance between the two.
6. Observe the accents.
7. Percussion play an equal but not predominant role in the march.
8. The Bass (Tuba) part must be firm and pitches well-defined.
9. Do not neglect the Trumpet parts.
10. If a near-authentic German Band sound is desired on any strain of this march, use the following instrumentation:

Piccolo only (no Flutes)	All French Horn parts
E <sup>b</sup> Clarinet	All Trombone parts
1st, 2nd & 3rd Clarinets	Baritones
1st & 2nd Cornets only	Basses
1st & 2nd Trumpets	Timpani, Snare Drum, Bass Drum, Cymbals

11. This edition is scored a minor 3rd lower than the original, putting it in very comfortable ranges and easier keys, but, surprisingly, this has not detracted from the spirit of the march. It has not been otherwise simplified.

**J. R. W.**

*The assistance of Marilyn (Mrs. Robert) Hoe and the Heritage of the March is greatly appreciated.*

## Full Score

## THE FLYING EAGLE

March

H. L. Blankenburg Op. 67  
Arr. by J. R. Watson

*d* = 108-112

C Flutes  
Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

*d* = 108-112

B♭ Cornets

B♭ Trumpets

Horns in F

Trombones

Baritones

Basses

Timpani

S. D.

Percussion

Cym.  
B. D.

Div.

unis.

9

Fls.  
Picc.  
Obs.  
E♭ Cl.  
1  
B♭ Cls. 2  
3  
A. Cl.  
B. Cl.  
Bsn.  
A. Saxs.  
2  
T. Sax.  
Bar. Sax.  
Cors.  
3  
Tpts.  
2  
1  
Hns.  
3  
4  
Trbs.  
3  
Bar.  
Basses  
Timp.  
S. D.  
Cym.  
B. D.

6 7 8 9 10 11 12

No Cym.

17

Fls. Picc.

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Basses

Timp.

S. D.

Cym. B. D.

+Cym. 13 14 15 16 No Cym. 17 18 19

TRN9107

25

Fls. Picc.

Obs. 1

E $\flat$  Cl.

Bassoon

B $\flat$  Cls. 2

A. Cl.

B. Cl.

Bsn.

A. Saxxs.

T. Sax.

Bar. Sax.

Cors.

Tpts.

Hns.

Trbs.

Bar.

Basses

Timp.

S. D.

Cym. B. D.

20

+Cym.

21

22

f

mf

23

f

mf

24

No Cym.

mf

25

26

Fls.  
Picc.

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3

Tpts. 1  
2

Hns. 1  
2  
3  
4

Trbs. 1  
2

Bar.

Basses

Timp.

S. D.  
Cym.  
B. D.

27      28      29      +Cym.      30      31      32      33

1.

No Cym.

34      35      36      37      38      39      40









Fls. Picc.

Obs. 1 2 a2

E♭ Cl. 1

B♭ Cls. 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Basses

Timp.

S. D.

Cym. B. D.

76

Fls.  
Picc.

Obs. 1  
2 a2

Eb Cl.

Bb Cls. 1  
2

A. Cl.

B. Cl.

Bsn.

A. Sакс.

T. Sax.

Bar. Sax.

Cors.

Tpts.

Hns.

Trbs.

Bar.

Basses

Timp.

S. D.

Cym.  
B. D.

76 77 78 79 80 81 82

[84]

Fls.  
Picc.

Obs. 1  
2

E♭ Cl. 1  
2  
pp

B♭ Cls. 2  
3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Tpts. 1  
2

Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Bar.

Basses

Timp.

S. D.

Cym.  
B. D.

83      84      85      86      87      88      89







Fls.  
Picc.

Obs. 1  
2

E♭ Cl.

B♭ Cls. 1  
2  
3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3

Tpts. 1  
2

Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Bar.

Basses

Timp.

S. D.

Cym. B. D.

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