

# Adlerflug

## 4-Part Ensemble

*Piano, Bass Guitar, Percussion & Drums optional*

Arr.: Jirka Kadlec

## Hermann L. Blankenburg

EMR 99194

**This title contains all the transposed parts  
Dieser Titel enthält alle transponierten Stimmen  
Ce titre contient toutes les voix transposées**

**1. Part / Stimme / Voix**

Flute  
E $\flat$  Clarinet - Cornet  
Oboe - (1st) C Trumpet - Mallets - Violin I  
(1st) B $\flat$  Clarinet - Soprano Saxophone - (1st) B $\flat$  Trumpet

**2. Part / Stimme / Voix**

(2nd) B $\flat$  Clarinet - (2nd) B $\flat$  Trumpet  
(1st) E $\flat$  Alto Saxophone  
(2nd) C Trumpet - Violin II

**3. Part / Stimme / Voix**

(3rd) B $\flat$  Clarinet - (3rd) B $\flat$  Trumpet  
Viola  
F Horn  
(2nd) E $\flat$  Alto Saxophone - E $\flat$  Horn  
(1st) Trombone / Baritone  $\text{basso}$   
B $\flat$  Tenor Saxophone - (1st) B $\flat$  Trombone / B $\flat$  Baritone

**4. Part / Stimme / Voix**

Bassoon - (2nd) Trombone / Baritone - Tuba - Bass Guitar - String Bass - Cello  $\text{basso}$   
Bass Clarinet - (2nd) B $\flat$  Trombone / B $\flat$  Baritone - B $\flat$  Bass  $\text{tr}$   
E $\flat$  Baritone Saxophone - E $\flat$  Bass

**Score / Partitur / Direction**

**Piano** (*optional*)

**Bass Guitar** (*optional*)

**Tambourine** (*optional*)

**Drums** (*optional*)



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# Adlerflug

## Concert March Op. 67

*Hermann Ludwig Blankenburg (Arr.: Jirka Kadlec)*

### **English:**

“Adlerflug – Concert March Op. 67” is a brilliant and evocative work, representative of the concert march repertoire.

It is written by German composer Hermann Ludwig Blankenburg, an important figure in early 20th-century European march tradition.

This version is presented in an arrangement by Jirka Kadlec, highlighting its clarity and energy.

The piece is characterized by its heroic momentum and strong sense of forward motion.

The title “Adlerflug” (“Flight of the Eagle”) suggests grandeur, freedom, and power.

Its musical writing relies on clear contrasts and continuous dynamic development.

The work creates a festive and uplifting atmosphere typical of major concert marches.

Themes are crafted to achieve strong clarity and projection.

“Adlerflug” stands as an expressive and engaging concert piece, full of vitality.

### **Français:**

« Adlerflug – Concert March Op. 67 » est une œuvre de caractère brillant et évocateur, emblématique du répertoire de marche de concert.

Elle est signée par le compositeur allemand Hermann Ludwig Blankenburg, figure importante de la tradition des marches européennes du début du XXe siècle.

Cette version est proposée dans un arrangement réalisé par Jirka Kadlec, qui en met en valeur la clarté et l'énergie.

La pièce se distingue par son élan héroïque et son sens affirmé du mouvement.

Le titre « Adlerflug » (« vol de l'aigle ») évoque une impression de grandeur, de liberté et de puissance.

L'écriture musicale repose sur des contrastes nets et une progression dynamique constante.

L'ensemble développe une atmosphère festive, typique des grandes marches de concert.

Les thèmes sont construits pour offrir une forte impression de clarté et de projection sonore.

« Adlerflug » s'impose ainsi comme une œuvre expressive et entraînante, idéale pour le répertoire de concert.

### **Deutsch:**

„Adlerflug – Concert March Op. 67“ ist ein brillantes und eindrucksvolles Werk des Konzertmarsch-Repertoires.

Es stammt vom deutschen Komponisten Hermann Ludwig Blankenburg, einer bedeutenden Persönlichkeit der europäischen Marschtradition des frühen 20. Jahrhunderts.

Diese Fassung wurde von Jirka Kadlec eingerichtet und hebt Klarheit sowie Energie besonders hervor.

Das Werk zeichnet sich durch seinen heroischen Schwung und ein starkes Vorwärtsdrängen aus.

Der Titel „Adlerflug“ verweist auf Größe, Freiheit und Kraft.

Die musikalische Struktur basiert auf klaren Kontrasten und einer kontinuierlichen dynamischen Entwicklung.

Das Stück entfaltet eine festliche, mitreißende Atmosphäre, typisch für große Konzertmärsche.

Die Themen sind auf große Klarheit und klangliche Durchsetzungskraft ausgelegt.

„Adlerflug“ präsentiert sich als ausdrucksstarkes und lebendiges Konzertwerk voller Energie.



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# Adlerflug

## Concert March Op. 67

Hermann Ludwig Blankenburg  
Arr.: Jirka Kadlec

Tempo di Marcia  $\text{♩} = 116$

3

4

5

6

Musical score for measures 1-6. The score includes parts for 1 in C, 2 in C, 3 in C, 4 in C, Piano (optional), Bass Guitar (optional), Tambourine (optional), and Drums (optional). The tempo is marked as 'Tempo di Marcia' with a quarter note equal to 116. The music is in common time (C) and features a variety of rhythmic patterns and dynamics, including accents and slurs. The piano part is marked 'f' (forte).



7

8

**A**

9

10

11

12

13

Musical score for measures 7-13. The score includes parts for 1., 2., 3., 4., Pno., Bass, Tamb., and Dr. The music is in common time (C) and features a variety of rhythmic patterns and dynamics, including accents and slurs. The piano part is marked 'mf' (mezzo-forte). The drum part includes a snare drum and a bass drum, with a '2' above the snare in measure 10 and '3' and '4' above the snare in measures 11 and 12 respectively.

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1. *f* *mf*

2. *f* *mf*

3. *f* *mf*

4. *f* *mf*

Pno. *f* *mf*

Bass *f* *mf*

Tamb. *f*

Dr. 2 3 4



1. *f* *mf*

2. *f* *mf*

3. *f* *mf*

4. *f* *mf*

Pno. *f* *mf*

Bass *f* *mf*

Tamb. *mf* *f*

Dr. 2 3

Musical score for measures 28-35. The score includes staves for four vocal parts (1., 2., 3., 4.), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). Dynamics include *f* and *mf*. A double bar line is present at the end of measure 35.



Musical score for measures 36-42. The score includes staves for four vocal parts (1., 2., 3., 4.), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). Dynamics include *mf*. First and second endings are indicated above measures 39-40. A double bar line is present at the end of measure 42.

**B**

43

44

45

46

47

48

49

50

Musical score for measures 43-50. The score includes staves for 1., 2., 3., 4., Pno., Bass, Tamb., and Dr. The first four staves (1., 2., 3., 4.) have dynamic markings of *mf* and *ff*. The piano part (Pno.) has a *mf* marking. The bass part (Bass) has a *mf* marking. The drum part (Dr.) has a *mf* marking. The tambourine part (Tamb.) is marked with a double bar line and a slash, indicating it is not played.



51

52

53

54

55

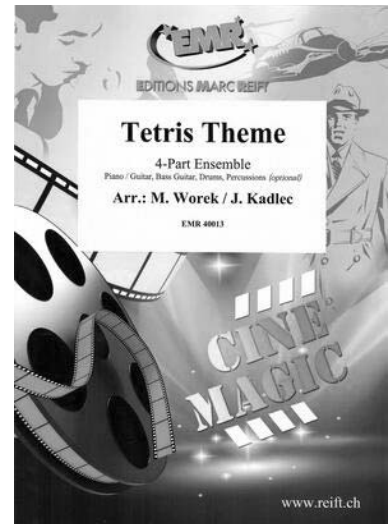
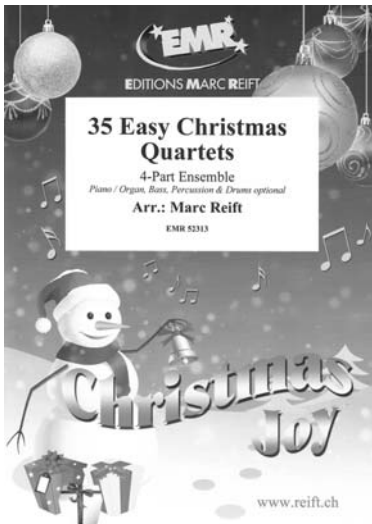
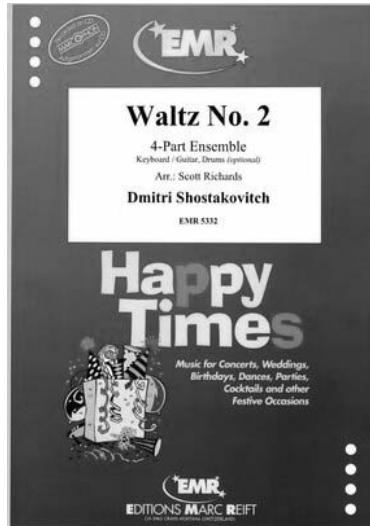
56

57

58

Musical score for measures 51-58. The score includes staves for 1., 2., 3., 4., Pno., Bass, Tamb., and Dr. The first four staves (1., 2., 3., 4.) have dynamic markings of *f*. The piano part (Pno.) has a *f* marking. The bass part (Bass) has a *f* marking. The drum part (Dr.) has a *f* marking. The tambourine part (Tamb.) has a *f* marking. The drum part (Dr.) has a *f* marking. The tambourine part (Tamb.) is marked with a double bar line and a slash, indicating it is not played.

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