

FULL CONDUCTOR SCORE

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# THE ADMIRAL OF THE AIR

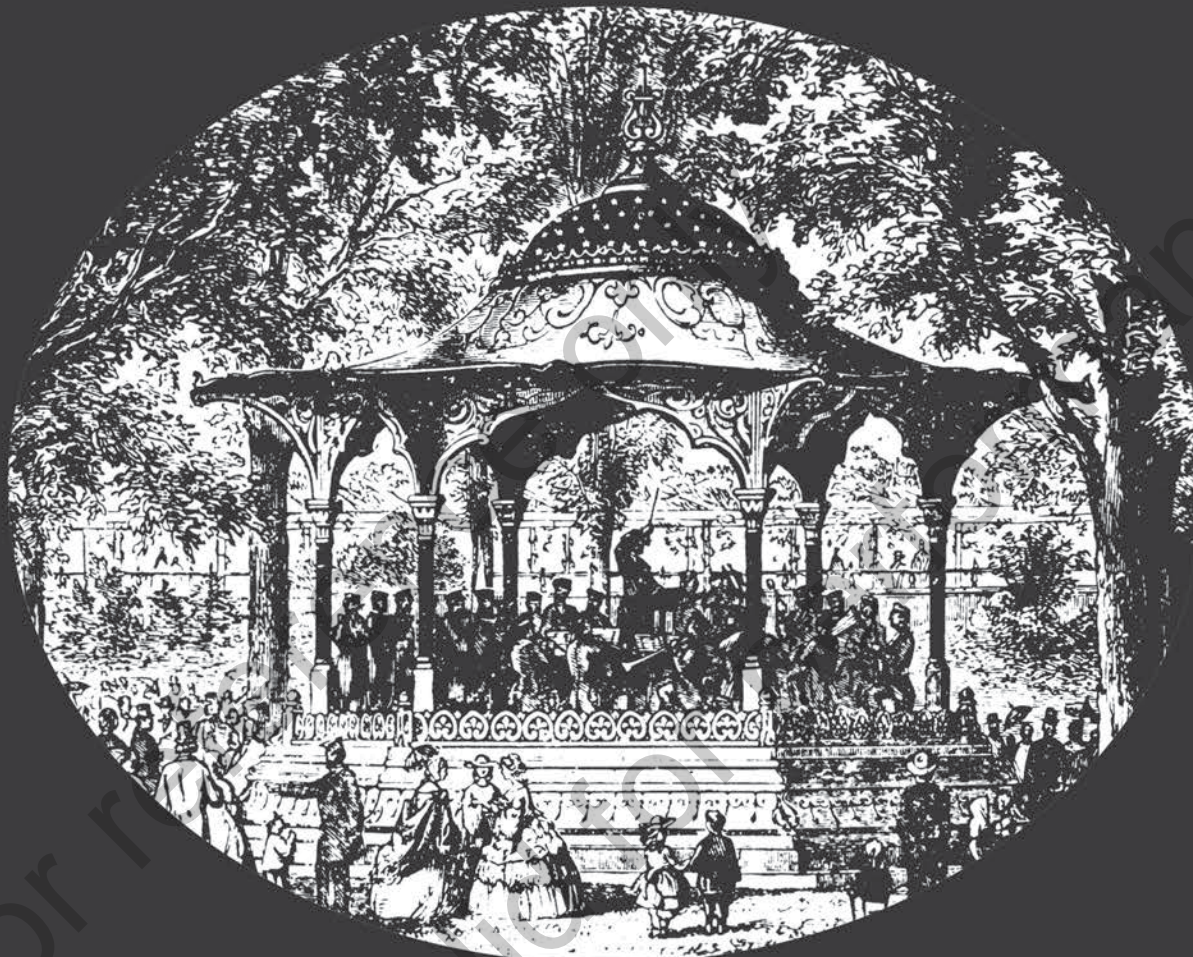
MARCH

(Der Admiral de Luft)

Hermann Ludwig Blankenburg

Arranged by

Andrew Glover



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# THE ADMIRAL OF THE AIR MARCH

## (Der Admiral der Luft)

Hermann Ludwig Blankenburg

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### Instrumentation

Full Conductor Score .....	1
Flute & Piccolo .....	10
Oboe .....	2
1st B $\flat$ Clarinet .....	4
2nd B $\flat$ Clarinet .....	4
3rd B $\flat$ Clarinet .....	4
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
1st E $\flat$ Alto Saxophone .....	3
2nd E $\flat$ Alto Saxophone .....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	1
1st B $\flat$ Cornet (Trumpet) .....	3
2nd B $\flat$ Cornet (Trumpet) .....	3
3rd B $\flat$ Cornet (Trumpet) .....	3
1st & 2nd F Horn .....	2
3rd & 4th F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	2
3rd Trombone .....	2
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Bells .....	2
Snare Drum .....	2
Crash Cymbals, Bass Drum .....	2

### About the Music

"Der Admiral der Luft" was composed as a unified Germany was beginning to assert itself in powered flight, through commercial Zeppelins and military fighter aircraft. The title likely refers more to the country's air superiority rather than to any individual pilot. Along with the soaring euphonium countermelodies typical of his marches, this piece provides plenty of bombast from the low winds, especially in the trio strain. The march is transposed to a minor third lower than the original edition, and is arranged for modern American instrumentation.

### About the Composer



**Hermann Ludwig Blankenburg** was born to a farming family in the Thuringia region of Germany, northwest of Frankfurt. He was a self-taught musical prodigy and was leading his school's orchestra at the age of ten. Instead of taking over the family farm he agreed to a stint in the military, and began an extraordinary output of marches—conservatively estimated at 1,395. Approximately 300 of his marches were published, and at least 200 more exist in manuscript form in a family

archive near Kaiserslautern. Although a majority of these marches follow the classic German military march style, Blankenburg generally avoided the politics of his day and lived out his last thirty years quietly in Essen, near Dusseldorf.

### About 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 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 130+ 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 Vice President of Windjammers Unlimited. In May 2013 he received the Distinguished Alumni award from Central Methodist University.



Fl. & Picc. *cresc.* *f* *mp*

Ob. *cresc.* *f* *mp*

1st B♭ Cl. *cresc.* *f* *mp*

2nd B♭ Cl. *cresc.* *f* *mp*

3rd B♭ Cl. *cresc.* *f* *mp*

Bs. Cl. *cresc.* *f* *mp*

Bsn. *cresc.* *f* *mp*

1st A. Sax. *cresc.* *f* *mp*

2nd A. Sax. *cresc.* *f* *mp*

T. Sax. *f* *mp*

B. Sax. *cresc.* *f* *mp*

1st Cor. *cresc.* *f* *mp*

2nd Cor. *cresc.* *f* *mp*

3rd Cor. *cresc.* *f* *mp*

1st & 2nd F Hn. *cresc.* *f* *mp*

3rd & 4th F Hn. *cresc.* *f* *mp*

1st Tbn. *mf cresc.* *f*

2nd Tbn. *mf cresc.* *f*

3rd Tbn. *cresc.* *f* *mp*

Euph. *f* *mp*

Tuba *cresc.* *f* *mp*

Bls. *cresc.* *f* *mp*

S.Dr. *cresc.* *f* *mp*

B. Dr. *cresc.* *f* *mp*

8 9 10 11 12 13 14 15



Fl. & Picc. *mp* *cresc.*

Ob. *mp* *cresc.*

1st B> Cl. *mp* *cresc.*

2nd B> Cl. *mp* *cresc.*

3rd B> Cl. *mp* *cresc.*

Bs. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

1st A. Sax. *mp* *cresc.*

2nd A. Sax. *mp* *cresc.*

T. Sax. *mp* *cresc.*

B. Sax. *mp* *cresc.*

1st Cor. *mp* *cresc.*

2nd Cor. *mp* *cresc.*

3rd Cor. *mp* *cresc.*

1st & 2nd F Hn. *mp* *cresc.*

3rd & 4th F Hn. *mp* *cresc.*

1st Tbn. *mp* *cresc.*

2nd Tbn. *mp* *cresc.*

3rd Tbn. *mp* *cresc.*

Euph. *mp* *cresc.*

Tuba *mp* *cresc.*

Bls. *mp* *cresc.*

S. Dr. *mp* *cresc.*

B. Dr. *mp* *cresc.*

Fl. & Picc.  
Ob.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
Bs. Cl.  
Bsn.  
1st A. Sax.  
2nd A. Sax.  
T. Sax.  
B. Sax.  
1st Cor.  
2nd Cor.  
3rd Cor. *soli* *3*  
1st & 2nd F Hn.  
3rd & 4th F Hn.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Bls.  
S.Dr.  
B. Dr.

Trio

42

Fls. div., Picc. top, sempre

Fl. & Picc. *fff* *f* *mf*

Ob. *fff* *f* *mf*

1st B♭ Cl. *fff* *f* *mf*

2nd B♭ Cl. *fff* *f* *mf*

3rd B♭ Cl. *fff* *f* *mf*

Bs. Cl. *fff* *f* *mf*

Bsn. *fff* *f* *mf*

1st A. Sax. *fff* *f* *mf*

2nd A. Sax. *fff* *f* *mf*

T. Sax. *fff* *ff con forza* *mf*

B. Sax. *fff* *f* *mf*

1st Cor. *fff* *f* *mf*

2nd Cor. *fff* *f* *mf*

3rd Cor. *fff* *f* *mf*

1st & 2nd F Hn. *fff* *f* *mf*

3rd & 4th F Hn. *fff* *f* *mf*

1st Tbn. *fff* *ff con forza* *mf*

2nd Tbn. *fff* *ff con forza* *mf*

3rd Tbn. *fff* *ff con forza* *mf*

Euph. *fff* *ff con forza* *mf*

Tuba *fff* *f* *mf*

Bls. *fff* *f* *mf*

S. Dr. *fff* *f* *mf*

B. Dr. *fff* *f* *mf*

40

41

43

- 8 -

44

45

46

47

Fl. & Picc. *fff* *f* *mf*

Ob. *fff* *f* *mf*

1st B♭ Cl. *fff* *f* *mf*

2nd B♭ Cl. *fff* *f* *mf*

3rd B♭ Cl. *fff* *f* *mf*

Bs. Cl. *fff* *f* *mf*

Bsn. *fff* *f* *mf*

1st A. Sax. *fff* *f* *mf*

2nd A. Sax. *fff* *f* *mf*

T. Sax. *fff* *ff* *mf*

B. Sax. *fff* *f* *mf*

1st Cor. *fff* *f* *mf*

2nd Cor. *fff* *f* *mf*

3rd Cor. *fff* *f* *mf*

1st & 2nd F Hn. *fff* *f* *mf*

3rd & 4th F Hn. *fff* *f* *mf*

1st Tbn. *fff* *ff* *mf*

2nd Tbn. *fff* *ff* *mf*

3rd Tbn. *fff* *ff* *mf*

Euph. *fff* *ff* *mf*

Tuba *fff* *f* *mf*

Bls. *fff* *f* *mf*

S. Dr. *fff* *f* *mf*

B. Dr. *fff* *f* *mf*

48 49 50 51 52 53 54 55

Fl. & Picc. *fff* *mf* *tr*

Ob. *fff* *mf* *tr*

1st B♭ Cl. *fff* *mf* *tr*

2nd B♭ Cl. *fff* *mf* *tr*

3rd B♭ Cl. *fff* *mf* *tr*

Bs. Cl. *fff* *mf*

Bsn. *fff* *mf*

1st A. Sax. *fff* *mf* *tr*

2nd A. Sax. *fff* *mf* *tr*

T. Sax. *fff* *f*

B. Sax. *fff* *mf*

1st Cor. *fff* *mf* *mf*

2nd Cor. *fff* *mf* *mf*

3rd Cor. *fff* *mf* *mf*

1st & 2nd F Hn. *fff* *mf*

3rd & 4th F Hn. *fff* *mf*

1st Tbn. *fff* *f*

2nd Tbn. *fff* *f*

3rd Tbn. *fff* *f*

Euph. *fff* *f*

Tuba *fff* *mf*

Bls. *fff* *mf*

S.Dr. *fff* *mf*

B. Dr. *fff* *mf*



1. 2.

Fl. & Picc. *fff* *sfz*

Ob. *fff* *sfz*

1st B♭ Cl. *fff* *sfz*

2nd B♭ Cl. *fff* *sfz*

3rd B♭ Cl. *fff* *sfz*

Bs. Cl. *fff* *sfz*

Bsn. *fff* *sfz*

1st A. Sax. *fff* *sfz*

2nd A. Sax. *fff* *sfz*

T. Sax. *fff* *sfz*

B. Sax. *fff* *sfz*

1st Cor. *fff* *sfz*

2nd Cor. *fff* *sfz*

3rd Cor. *fff* *sfz*

1st & 2nd F Hn. *fff* *sfz*

3rd & 4th F Hn. *fff* *sfz*

1st Tbn. *fff* *sfz*

2nd Tbn. *fff* *sfz*

3rd Tbn. *fff* *sfz*

Euph. *fff* *sfz*

Tuba *fff* *sfz*

Bls. *fff* *sfz*

S.Dr. *fff* *sfz*

B. Dr. *fff* *sfz*