

**Josef Franz Wagner (1893)**

## **Unter dem Doppeladler**

### **Under the Double Eagle**

**For 14-piece brass ensemble, timpani, snare drum, tenor drum, bass drum, cymbals, and Glockenspiel**

**Edited by Klaus Smedegaard Bjerre (2014)**

Aside of listening to a cassette by the Hoch- und Deutschmeister band some 20 or 25 years ago I have had no close relation to the Austrian march tradition. That band played very well, but I did not like their rubatos. For me a march shall always be played strictly in one tempo whether on the parade ground or on the concert stage.

Josef Franz Wagner's 1893 march had come up in talks about repertory for the 14-piece ensemble. I looked at existing editions several times, and it was obvious to me that a traditional setting for the 441 euphonium brasses would make little sense. The trumpets would soon be worn out and half of the brasses would mostly play off-beats.

The original form is A//:B://:C://:Trio:// with a da capo of ABC

But for the B section I wrote out the repeats and the da capo in full, as I wanted to change the orchestration of the second runs. In the da capo A is very slightly varied, B is still the same, and C presents the main ideas of both of the first two runs and then the euph and tuba run crazy with timpani and drums at the very ending. All done to vary colours and to avoid too much wear on the trumpet embouchures. When at all possible I try to see each setting as a number in a full concert and then strive to be kind on especially the trumpeters' lips. The horn players may argue that they got a whole lot to do in this setting, but there are no notes above the top-of-staff-G in the F parts. And they have a lot of low range notes.

There are timpani in Ab, Eb, Bb, and F. I tried to get away with 3 timpani, but that would have called for some impossibly fast retuning, and the 4 kettles allow for a much better part in all sections. Aside of snare, bass drum, and cymbals the percussion section has tenor drum and Glockenspiel. The tenor drum is used as a light bass drum in some sections. It also plays off-beats and in some passages helps emphasizing the cross rhythms in the brasses. The Glockenspiel plays melody lines, counter figurations, and even off-beats, often in two-part lines. It is meant to add chiff, brilliance, and percussive precision to the ensemble.

Trumpet parts come in Bb plus in Eb for the 1st part. Horn parts come in F and in Eb. The 2nd and 4th parts also come for low Bb horns thereby allowing baritones to play these parts in a brass band context. The 3 tenor trombone parts come in tenor and bass clefs plus in treble clef Bb. The euphonium part comes in bass clef and in treble clef Bb. The (contrabass-) tuba part comes in bass clef plus in treble clef Eb and BBb. In Europe some countries have a Glockenspiel in Bb. The part was written for an instrument in C, and has a couple of grace note glissandos in thirds. These have been simplified in the Bb part, because they would have involved notes from the lower as well as from the upper row of tone bars. The cymbal player has to be placed between the tenor drum and the beater side of the bass drum, as these drummers will have to beat the suspended cymbals in the da capo A section.

The 3rd and 4th trumpets will need straight mutes. The 2nd and the 3rd trumpets may share one single cup mute. If no tenor drum is available you may use a second snare drum, preferably a deeper one, with the snares detached. A trap set will not be able to fill the drum and cymbal functions. Please respect that all parts have unique functions, so that performances call for all parts to be played.

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