



Pomp and Circumstance

(Military March, Opus 39, No.1)

EDWARD ELGAR

Arranged by JOHN WHITNEY

INSTRUMENTATION

1 Conductor
1 1st Flute
1 2nd Flute
2 Oboe
1 1st B♭ Clarinet
1 2nd B♭ Clarinet
2 Bassoon
1 B♭ Bass Clarinet
4 F Horn

1 1st B♭ Trumpet
1 2nd B♭ Trumpet
3 Trombone
1 Tuba
1 Timpani
(G-A-D)
1 Percussion I
(Snare Drum)
2 Percussion II
(Crash Cymbals, Bass
Drum)

1 Piano
8 1st Violin
8 2nd Violin
5 3rd Violin (Viola T.C.)
5 Viola
5 Cello
5 String Bass

PROGRAM NOTES

Perhaps the best known of Edward Elgar's compositions are the five orchestral marches which make up the set called *Pomp and Circumstance*. The most famous of these is "March No. 1," which, outfitted with the text "Land of Hope and Glory," has become a sort of auxiliary British national anthem. In America, the work has become a favorite accompaniment to the processions at high school and college graduation ceremonies.

NOTES TO THE CONDUCTOR

This arrangement is somewhat unique, as it attempts to reflect the original in timbre. At the same time, it will sound complete played by only strings and piano. It may be programmed for concert use with or without repeats, and the repeats may be augmented for processional use.

The work may be played in the first position by strings. The double stops are very fun and quite simple, but may be played divisi, if preferred. The highest notes in the first violin part are also optional. This is a work I've always admired and looked forward to playing as a boy. When I finally got the chance, in the late 50s, I discovered that it could be a real endurance test with a large graduating class—Mr. Elgar gave the strings little opportunity for rest or recovery in the original version. Later, as a high school teacher, my students were invited to alternate resting by stand, which I like to think they appreciated.

John Whitney

Southern Tier Symphony

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

Pomp and Circumstance

CONDUCTOR SCORE

Duration - 4:00

(Military March, Opus 39, No. 1)

Edward Elgar

Arranged by John Whitney

Energico (♩ = 104)

Flutes

Oboe

B♭ Clarinets

Bassoon
(B♭ Bass Clarinet)

F Horns

B♭ Trumpets

Trombone

Tuba

Timpani
(G-A-D)Percussion I
(Snare Drum)Percussion II
(Cymbals, Bass Drum)Piano
(optional)

Violins

Viola
(Violin III)

Cello

String Bass

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rit.

13

Slower (♩ = 80)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hns.

Tpts. I II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

mf *f* *p* *sfp* *f* *p* *legato* *mp* *mf* *f* *p* *rit.* *f* *p* *legato* *simile* *pizz.* *arco* *p* *simile*

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21

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hns.

Tpts. I II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

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16 17 18 19 20 21

mp *legato* *p* *a2* *legato* *p* *mp* *p* *mp* *p* *div.*

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hns.

Tpts. I II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

f

f

f *legato*

f *legato*

f

mf

mp

f

mp

mp

mp

mp

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28 29 30 31 32 33

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This image shows a page of a musical score, likely for a symphony, covering measures 47 through 52. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, and strings. The key signature is one sharp (F#), and the time signature is 2/4. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page. The score includes parts for Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Trb.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The music features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as articulation like *div.* (divisi) and *l.v.* (largo). The page number 47 is visible at the bottom left, and the measure numbers 47, 48, 49, 50, 51, and 52 are printed at the bottom of the page.

53

Fls. I *ff* *poco allargando*

Ob. *ff* *poco allargando*

Cls. I *ff*

II *ff*

Bsn. (B♭ B. Cl.) *ff*

Hns. *ff* (Pno.)

Tpts. I *ff*

II *ff* (Pno.)

Trb. *ff* Play

Tuba *ff*

Timp. *ff*

Perc. I *mf*

Perc. II *mf*

Pno. (opt.) Solo *ff*

53 **Tempo primo** (♩ = 104) *poco allargando*

Vlins. I *ff* Play

II *ff* Play

Vla. (Vln. III) *ff* Play

Cello *ff*

Str. Bass *ff*

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53 54 55 56

Molto Maestoso

Fls. I *ff*

Fls. II *ff*

Ob. *ff*

Cls. I *ff*

Cls. II *ff*

Bsn. (B $\flat$ B. Cl.) *ff*

Hns. *ff* Play

Tpts. I *ff*

Tpts. II *ff*

Trb. *ff*

Tuba *ff*

Timp. *ff*

Perc. I *f*

Perc. II *f*

Pno. (opt.) *ff*

Molto Maestoso

Vlns. I *ff* *div.* *3* *3* *4* *2*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

ff 57 58 59 60 61 62

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hns.

Tpts. I II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

63 64 65 66 67 68

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71

Fls. I *mf* *ff*

Fls. II *mf* *ff*

Ob. *mf* *ff*

Cls. I *mf* *ff*

Cls. II *mf* *ff*

Bsn. (B $\flat$ B. Cl.) *mf* *ff*

Hns. *mf* *ff*

Tpts. I *mf* *ff*

Tpts. II *mf* *ff*

Trb. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *f*

Perc. I *mf* *f*

Perc. II *mf* *f*

Pno. (opt.) *mf* *ff*

Vlns. I *mf* *ff*

Vlns. II *mf* *ff*

Vla. (Vln. III) *mf* *ff*

Cello *mf* *ff*

Str. Bass *mf* *ff*

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Fls. I *simile*

Fls. II *simile*

Ob. *simile*

Cls. I *simile*

Cls. II *simile*

Bsn. (B $\flat$ B. Cl.)

Hns. *simile* *a2*

Tpts. I *simile*

Tpts. II *simile*

Trb. *simile*

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.) *simile*

Vlns. I *rit.*

Vlns. II *div.* (V)

Vla. (Vln. III) *div.* (V)

Cello *div.* (V)

Str. Bass *div.* (V)

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79 80 81 82 83