

POMP AND CIRCUMSTANCE

Military March No. 1

EDWARD ELGAR
(1857-1934)

TRANSCRIBED BY M. RETFORD
REVISED AND EDITED BY ALFRED REED

FOR SYMPHONIC BAND

Instrumentation

1 Full Score	1 B \flat Soprano Saxophone	2 Euphonium T.C.
1 Piccolo	2 E \flat Alto Saxophone	3 Euphonium B.C.
3 Flute 1	2 B \flat Tenor Saxophone	4 Tuba
3 Flute 2	1 E \flat Baritone Saxophone	1 String Bass
1 Oboe 1	2 B \flat Trumpet 1	1 Timpani
1 Oboe 2	2 B \flat Trumpet 2	2 Percussion 1 (Triangle, Snare Drum)
1 E \flat Clarinet	2 B \flat Trumpet 3	2 Percussion 2 (Cymbals, Bass Drum)
3 B \flat Clarinet 1	2 B \flat Cornet 1	2 Percussion 3 (Tambourine, Jingles, Glockenspiel)
3 B \flat Clarinet 2	2 B \flat Cornet 2	1 Organ (<i>ad. lib.</i>)
3 B \flat Clarinet 3	1 F Horn 1	
3 B \flat Clarinet 4	1 F Horn 2	
1 E \flat Alto Clarinet	1 F Horn 3	
2 B \flat Bass Clarinet	1 F Horn 4	
1 B \flat Contrabass Clarinet	2 Trombone 1	
1 Bassoon 1	2 Trombone 2	
1 Bassoon 2	2 Trombone 3	

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ABOUT THE COMPOSER

Edward William Elgar (1857–1934) was born on June 2, 1857, in Broadheath, near Worcester, where his father, William Elgar, was a music shop owner, piano tuner, violinist, and organist. Edward was the fourth of seven children, all of whom received music instruction.

As a self-taught composer, he remained highly original in developing his unique musical personality, that allowed him to surpass the other leading composers of his time. But without connections, it took all his genius, persistence, and determination to advance through the rigid class structure of Victorian society. In 1889, Elgar married his student, Caroline Alice Roberts. She married beneath herself in opposition to her family, but was a lifelong supporter of her husband and played a vital role in his career.

Elgar began building a reputation as a composer in the 1890s, and toward the end of that decade, produced the *Enigma Variations*, which received acclaim and established him as a composer in Britain. In 1900 he composed his masterpiece *The Dream of Gerontius*. With his newfound success, he was knighted at Buckingham Palace in 1904. Elgar is probably most easily recognized for his *Pomp and Circumstance Marches* which are still played today, most notably at graduations and Britain's yearly Last Night of the Proms.

Towards the end of his life, he made some gramophone recordings, becoming one of the first great classical composers to see the potential of recording music.

ABOUT THE EDITOR

Alfred Reed (1921–2005) was an American neoclassical composer, with more than two hundred published works for concert band, orchestra, chorus, and chamber ensemble to his name. He traveled extensively as a guest conductor, performing in North America, Latin America, Europe and Asia.

Born in New York, Reed began his training at the age of ten. During World War II, he served in the 529th Army Air Force Band. Following his military service, he attended the Juilliard School of Music, studying under Vittorio Giannini, after which he was staff composer and arranger first for NBC, then for ABC. In 1953, he became the conductor of the Baylor Symphony Orchestra at Baylor University, where he received his B.M. in 1955 and his M.M. in 1956.

He was the professor of music at the University of Miami and at the time of his retirement, was chairman of the department of Music Media and Industry and director of the Music Industry Program. He established the very first college-level music business curriculum at the University of Miami in 1966, which led other colleges and universities to follow suit.

PROGRAM NOTES

The most well-known of the Elgar's six marches, March No. 1 in D was completed in July 1901. Its central melody hails from before these dates, and as Elgar told a friend, "I've got a tune that will knock'em flat—knock'em flat!...a tune like that comes once in a lifetime..." It was premiered in October 1901 in Liverpool and was repeated in London a few days later. The result was sensational and had to be played a third time to restore order to the audience.

In the United States, the trio section "Land of Hope and Glory" is often known simply as "Pomp and Circumstance" or as "The Graduation March" and is played as the processional tune at many high school and college graduation ceremonies. It was first played in 1905 at Yale University, where Elgar had been invited to attend commencement and receive an honorary doctorate of music.

Duration: 6:00

POMP AND CIRCUMSTANCE

1

EDWARD ELGAR, Op. 39, No. 1

Transcribed by M. Retford

Revised and Edited by Alfred Reed

Allegro con molto fuoco [♩ = c. 82]

Military March No. 1

poco allarg.

Flute 1/2

Piccolo

Oboe 1/2

E♭ Clarinet

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 3 in B♭

Clarinet 4 in B♭

Alto Clarinet in E♭

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon 1/2

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro con molto fuoco

1/2

Horns in F

3/4

Trumpet 1 in B♭

Trumpet 2/3 in B♭

Cornet 1/2 in B♭

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

String Bass

Timpani

Percussion 1

Percussion 2

Percussion 3

Triangle

Snare Drum

Cymbals

Bass Drum

Tam-tam, Glockenspiel

Jingles

poco allarg.

Allegro con molto fuoco

poco allarg.

10 a tempo

FL.

Picc.

Ob.

Ev. Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Ban.

S. Sax

A. Sax

T. Sax

Bari. Sax

10 a tempo

1/2

Hr.

3/4

Tpt. 1

Tpt. 2/3

Cen.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

Perc. 1

Perc. 2

Perc. 3

18

19 26 *animato*

Fl. *sim* *mf*

Picc. *sim* *mf*

Ob. *sim* *mf*

E♭ Cl. *sim* *mf*

Cl. 1 *sim* *mf*

Cl. 2 *sim* *mf*

Cl. 3 *sim* *mf*

Cl. 4 *sim* *mf*

A. Cl. *sim* *mf*

B. Cl. *sim* *mf*

Ch. Cl. *sim* *mf*

Bsn. *sim* *mf*

S. Sax *sim* *mf*

A. Sax *sim* *mf*

T. Sax *sim* *mf*

Bari. Sax *sim* *mf*

1/2 *sim* *mf*

Hr. *sim* *mf*

3/4 *sim* *mf*

Tpt. 1 *sim* *mf*

Tpt. 2/3 *sim* *mf*

Crn. *sim* *mf*

Tbn. 1 *sim* *mf*

Tbn. 2 *sim* *mf*

Tbn. 3 *sim* *mf*

Euph. *all Euph.* *mf*

Tba. *mf*

S. B. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

26 *animato*