



Molenaar Edition

Pomp And Circumstance Nr.4

Composer

Elgar, E.

Arranger

Lijnschooten, Henk van

Order number

032089060

Duration

Diff

C

Mini - Score

POMP AND CIRCUMSTANCE NR. IV

EDWARD ELGAR
ARR. HENK VAN LIJNSCHOOTEN



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33 34 35 36 37

ff *ff* *ff* *ff* *ff*

Trpt. coll Clar.

+ 3^{va}

ff+Timp.

38 39 40 41 42

ff *ff*

+Bar.

43 44 45 46 47 48

ff *ff* *ff* *ff* *ff* *ff*

-Fl.

1.2.3.

+Bar.

Timp.

Timp.

49 50 51 52 53 54

ff *ff* *ff* *ff* *ff* *ff*

al Coda

f Cymb.

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55 56 57 58 59 60 61 62

Clars.+Sax.

p

dim.

+Timp.

dim.

B.D.

p

70 71 72 73 74 75 76

63 64 65 66 67 68 69

Nobilmente

Clar. 1,2,3,65

Sax

p Weak Tone *poco portato*

1. 2. 3.

p poco portato

Basses

p poco portato

+Timp.

77 78 79 80 81 82 83 84

Trpts.

p

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85 86 87 88 89 90 91 92

Trpts.
Clars. Coll Hrns.

93 Clars. 94 95 96 97 98 99

100 101 102 103 104 105 106

A.T. Sax.
Melody
Trpts.

f *p*

107 108 109 110 111 112 113

p

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Musical score for page 10, measures 114-120. The score is written for piano and includes a grand staff with treble and bass clefs. The key signature has one flat (B-flat). Measures 114-120 show a melodic line in the right hand and a harmonic accompaniment in the left hand. Measure 120 ends with a fermata and a '7' time signature.

Musical score for page 10, measures 121-127. The score continues from the previous page. Measures 121-127 show the continuation of the melodic and harmonic lines. Measure 127 ends with a fermata and a '7' time signature. A 'cresc.' marking is present in the lower left, and a 'p' dynamic marking is at the bottom.

Musical score for page 11, measures 128-134. The score continues from the previous page. Measures 128-134 show the continuation of the melodic and harmonic lines. Measure 134 ends with a fermata and a '7' time signature. A 'p cresc.' marking is present in the lower right, and a 'f' dynamic marking is at the bottom.

Musical score for page 11, measures 135-136. The score continues from the previous page. Measures 135-136 show the continuation of the melodic and harmonic lines. Measure 136 ends with a fermata and a '7' time signature.

D.C. al Coda

Musical score for page 11, measures 137-139. The score continues from the previous page. Measure 137 is marked with a Coda symbol and a 'f' dynamic. Measures 138-139 show the continuation of the melodic and harmonic lines. Measure 139 ends with a fermata and a '7' time signature.

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Grandioso

140 141 142 143 144 145 7

f *ff*

146 147 148 149 150 151

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152 153 154 155 156 157 7

p

158 159 160 161 162 163

f *p* +Timp.

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Musical score for page 14, measures 164-169. The score is written for a grand staff (treble and bass clefs) and includes a piano part. Measures 164-165 feature a melodic line in the treble clef with a slur and a fermata. Measure 166 has a fermata over the first two notes. Measure 167 has a fermata over the first note. Measure 168 has a fermata over the first note. Measure 169 has a fermata over the first note. Dynamics include *cresc.* and *f*.

Musical score for page 14, measures 170-175. The score is written for a grand staff and includes a piano part. Measures 170-171 feature a melodic line in the treble clef with a slur and a fermata. Measure 172 has a fermata over the first note. Measure 173 has a fermata over the first note. Measure 174 has a fermata over the first note. Measure 175 has a fermata over the first note. Dynamics include *f*.

Musical score for page 15, measures 176-180. The score is written for a grand staff and includes a piano part. Measures 176-180 feature a melodic line in the treble clef with a slur and a fermata. Dynamics include *ff*. A *Timp. roll.* is indicated in measure 178.

Musical score for page 15, measures 181-185. The score is written for a grand staff and includes a piano part. Measures 181-185 feature a melodic line in the treble clef with a slur and a fermata. Dynamics include *ff*. A *B.D.* (Basso Continuo) part is indicated in measure 181.

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186 187 188 189 190

fff

fff

fff

fff

fff

Cymb.

**POMP AND CIRCUMSTANCE NR.4 -
Edward Elgar/arr. Henk van Lijnschooten.**

N Edward Elgar schreef tussen 1900 en 1910 een serie van vijf marsen met dezelfde titel. Na nummer 1 (eveneens verschenen bij Molenaar's Muziekcentrale) geniet vooral de 4e grote bekendheid, mede dankzij het schitterende trio. Technisch stelt deze iets minder hoge eisen dan nr. 1 en is dan ook voor fanfare-orkest uitstekend speelbaar.

**POMP AND CIRCUMSTANCE NR.4 -
Edward Elgar arr. Henk van Lijnschooten.**

F Entre 1900 en 1910 Edward Elgar a composé une série de cinq marches sous le même titre. Tout comme la marche numéro 1 (également éditée chez Molenaar) la marche numéro 4 est très populaire, surtout grâce à son trio brillant. Cette marche dont les exigences techniques sont moins élevées que celle du numéro 1, peut très bien être exécutée par un orchestre de fanfare.

**POMP AND CIRCUMSTANCE NR.4 -
Edward Elgar/arr. Henk van Lijnschooten.**

D Edward Elgar schrieb zwischen 1900 und 1910 eine Serie von fünf Märschen mit dem gleichen Titel. Neben Nummer 1 (auch bei Molenaar's Musikzentrale erschienen) ist vor allem der vierte Marsch sehr bekannt, besonders wegen dem schönen Trio. Technisch stellen sich hier geringere Anforderungen als bei Nr.1. Es ist auch für Fanfareorchester ausgezeichnet zu spielen.

**POMP AND CIRCUMSTANCE NR.4 -
Edward Elgar/arr. Henk van Lijnschooten.**

E Between 1900 and 1910 Edward Elgar wrote a serie of five marches with the same title. Apart from the first one (also a Molenaar publication) the fourth enjoys a great popularity because of its wonderful Trio. From a technical point of view this one sets fewer demands than nr. 1 and as a result of this it is excellently suited for Fanfare Band.

191 192 193 194 195 196 197

fff

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