



Molenaar Edition

# Pomp And Circumstance Nr.1

*Contains: 'Land of Hope and Glory'*

Composer

**Elgar, E.**

Arranger

**Lijnschooten, Henk van**

Order number

**031802070**

Duration



Diff

**D**

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Mini - Score

## N POMP AND CIRCUMSTANCE NR.1

Edward Elgar(1857-1934)- H.van Lijnschooten

### Voorwoord

Deze mars maakt deel uit van een serie van vijf militaire marsen, opus 39, gecomponeerd tussen 1900 en 1910. De eerste mars - die oorspronkelijk in D groot staat, maar door de bewerker naar C groot getransponeerd is - werd voor het eerst in 1901 gespeeld door de "Liverpool Orchestral Society". Koning Edward VII, een bewonderaar van Elgar, zei over het trio dat het overal ter wereld bekend zou worden, als het voorzien werd van een tekst. Elgar nam dit koninklijke advies ter harte en vroeg Arthur C. Benson om een tekst. Het resultaat is overbekend: het lied "Land of Hope and Glory" werd wereldberoemd, niet in de laatste plaats omdat het altijd gespeeld wordt bij de "Last Night of the Proms" in de Royal Albert Hall te Londen.

## E POMP AND CIRCUMSTANCE NR.1

Edward Elgar(1857-1934)- H.van Lijnschooten

### Foreword

This march belongs to a series of five "Military marches" opus 39, composed between 1900 and 1910. The first march (original in D major but transposed by the arranger to C major) was first performed in 1901 by the Liverpool Orchestral Society. King Edward VII., an admirer of Elgar's, said about the trio that it would go round the world if words were fitted to it. Elgar translated the Royal hint into reality and asked Arthur C. Benson to write words for him. The result is well known: the tune "Land of Hope and Glory" became world famous especially by its performance during the "Last nights of the Proms" in the Royal Albert Hall in London.

## F POMP AND CIRCUMSTANCE NR.1

Edward Elgar(1857-1934)- H.van Lijnschooten

### Avant-propos

Cette marche fait partie d'une série de "marches militaires", opus 39, composée entre 1900 et 1910.

La première de ces marches (écrite en ré majeur mais transposée en do-majeur par l'arrangeur) a été jouée pour la première fois par le "Liverpool Orchestral Society". Le roi Edouard VII, qui était un admirateur d'Elgar, dit en parlant du trio de cette œuvre que si on y ajoutait des paroles, il ferait le tour du monde.

Elgar retint la suggestion du roi et commanda à Arthur C. Benson, des paroles pour sa musique. Le résultat est bien connu, la chanson "Land of Hope and Glory" a acquis une réputation mondiale, surtout depuis son exécution au Royal Albert Hall de Londres, lors de la "Last night of the Proms".

## D POMP AND CIRCUMSTANCE NR.1

Edward Elgar(1857-1934)- H.van Lijnschooten

### Vorwort

Dieser Marsch gehört zu einer Serie von fünf Militärmärschen, Opus 39, komponiert zwischen 1900 und 1910.

Der erste Marsch (Original in D-Dur, vom Arrangeur transponiert in C-Dur) wurde erstmals 1901 aufgeführt von der Liverpool Orchestral Society. König Edward VII., ein Bewunderer von Elgar, meinte zu dem Trio es werde weltweit bekannt werden, wenn es einen Text bekäme.

Elgar verwirklichte diese königliche Aufforderung und bat Arthur C. Benson um einen passenden Text.

Das Ergebnis ist hinreichend bekannt: Die Melodie von "Land of Hope and Glory" ist weltbekannt, vor allem durch ihre Aufführung während der "Last night of the Proms" im Royal Albert Hall in London.

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# POMP AND CIRCUMSTANCE NR. 1

Duration : 5min. 30sec.

EDWARD ELGAR/arr. Henk van Lijnschooten



## INSTRUMENTATION "POMP AND CIRCUMSTANCE NR.1 - 03.1802.07

### HARMONIE / CONCERT BAND / SYMPHONIC BAND

1 Full score	2 1st & 2nd Horn Eb/F
1 Condensed score	2 3rd & 4th Horn Eb/F
1 Piccolo C	2 1st Trombone C } 2 2nd Trombone C }
8 1st & 2nd Flute	2 3rd Trombone C
2 1st & 2nd Oboe	2 Barit.Euph. C
2 1st & 2nd Bassoon	2 Barit.Euph. Bb
1 Eb Clarinet	2 Barit.Euph. Bb
5 1st Clarinet	4 Basses (Tuba) C
5 2nd Clarinet	1 Stringbass
5 3rd Clarinet	3 Percussion (s.d., b.d., cymb., triangle, tambourine, Glockenspiel)
1 Alto Clarinet	1 Timpani
1 Bass Clarinet	
4 1st & 2nd Alto Sax.	
2 Tenor Saxophone	
1 Baritone Saxophone	<b>ADDITIONAL PARTS</b>
3 1st Cornet/Trumpet	1 1st Trombone Bb
3 2nd Cornet/Trumpet	1 2nd Trombone Bb } 3 3rd Trombone Bb }

Also available for mixed choir (08.1802.04)

- 2 Barit.Euph. Bb  
2 Eb Bass }  
2 Bb Bass }  
  
1 Soprano Saxophone  
1 Eb Flügelhorn  
2 Solo & 1st Flügelhorn  
2 2nd Flügelhorn  
1 3rd Flügelhorn  
  
**FANFARE PARTS**  
1 Soprano Saxophone  
2 Solo & 1st Flügelhorn  
2 2nd Flügelhorn  
3 3rd Flügelhorn

**Allegro con Molto Fuoco**

The musical score consists of six staves of musical notation. The instruments listed on the left are: Piccolo, Flute I + II, Oboe I + II, Bassoon I + II, Eb Clarinet, Clarinet I, Clarinet II, Clarinet III, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn I+II F, Horn III+IV F, Trumpet I Bb, Trumpet II Bb, Trumpet III Bb, Trombone I, Trombone II + III, Baritone Euphonium C, Basses (Tuba) C I + II, Timpani (3), Snare Drum, Bass Drum, Cymbals, Triangle, Tambourine, and Glockenspiel. The score is set in common time, with dynamic markings such as ff (fortissimo) and ff (fortissimo). The title "Allegro con Molto Fuoco" is centered above the staves.

7

8 *poco allargando*

9

10 *a tempo*

11

12

13

Picc.

Fl. I+II

Ob. I+II

Bsn. I+II

E♭ Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bass Clar.

Alt. Sax. I+II

Ten. Sax.

Bar. Sax.

Horn F I+II

Horn F III+IV

Trp. I B♭

Trp. II B♭

Trp. III B♭

Trb. I

Trb. II+III

Bar. Euph. C

Bas. (Tuba) C I+II

Timpani

S. Dr. B. Dr. Cymb.

Tri. Tamb. Glock.

14

15

16

17

18

19

20

Picc.

Fl. I+II

Ob. I+II

Bsn. I+II

E♭ Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bass Clar.

Alt. Sax. I+II

Ten. Sax.

Bar. Sax.

Horn F I+II

Horn F III+IV

Trp. I B♭

Trp. II B♭

Trp. III B♭

Trb. I

Trb. II+III

Bar. Euph. C

Bas. (Tuba) C I+II

Timpani

S. Dr. B. Dr. Cymb.

Tri. Tamb. Glock.

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Picc.

Fl. I+II

Ob. I+II

Bsn. I+II

E♭ Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bass Clar.

Alt. Sax. I+II

Ten. Sax.

Bar. Sax.

Horn F I + II

Horn F III + IV

Trp. I B♭

Trp. II B♭

Trp. III B♭

Trb. I

Trb. II + III

Bar. Euph. C

Bas. (Tuba) C I + II

Timp.

S. Dr. B. Dr. Cymb.

Tri. Tamb. Glock.

5

Picc.

Fl. I+II

Ob. I+II

Bsn. I+II

E♭ Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bass Clar.

Alt. Sax. I+II

Ten. Sax.

Bar. Sax.

Horn F I + II

Horn F III + IV

Trp. I B♭

Trp. II B♭

Trp. III B♭

Trb. I

Trb. II + III

Trb. III B♭

Trb. 1

Trb. II + III

Bar. Euph. C

Bas. (Tuba) C I + II

Timp.

S. Dr. B. Dr. Cymb.

Tri. Tamb. Glock.

*a tempo*

Musical score page 6. The score includes parts for Picc., Fl. I+II, Ob. I+II, Bsn. I+II, Eb Clar., Clar. I, Clar. II, Clar. III, Alt. Clar., Bass Clar., Alt. Sax. I+II, Ten. Sax., Bar. Sax., Horn F I+II, Horn F III+IV, Trp. I Bb, Trp. II Bb, Trp. III Bb, Trb. I, Trb. II+III, Bar. Euph. C, Bas. (Tuba) C I+II, Timp., S. Dr., B. Dr., Cymb., Tri., Tamb., and Glock. The music consists of measures 36 through 42, with dynamics like *molto cresc.*, *ff*, and *p molto cresc.*. Measure 41 has a dynamic of *1,2.* and measure 42 has a dynamic of *1,2.* The section ends with a dynamic of *ff*.

Musical score page 7. The score continues from page 6, featuring parts for Picc., Fl. I+II, Ob. I+II, Bsn. I+II, Eb Clar., Clar. I, Clar. II, Clar. III, Alt. Clar., Bass Clar., Alt. Sax. I+II, Ten. Sax., Bar. Sax., Horn F I+II, Horn F III+IV, Trp. I Bb, Trp. II Bb, Trp. III Bb, Trb. I, Trb. II+III, Bar. Euph. C, Bas. (Tuba) C I+II, Timp., S. Dr., B. Dr., Cymb., Tri., Tamb., and Glock. Measures 43 through 49 show various dynamics including *ff*, *1,2.*, and *3,4.* The section concludes with a dynamic of *ff*.

50 51 52 53 54 55 56

Picc.

Fl. I+II 1,2.

Ob. I+II

Bsn. I+II

E♭ Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bass Clar.

Alt. Sax. I+II 1,2.

Ten. Sax.

Bar. Sax.

Horn F I+II

Horn F III+IV

Tpt. I B♭

Tpt. II B♭

Tpt. III B♭

Trb. I

Trb. II+III

Bar. euph. C

Bas. (Tuba) C I+II

Timp.

S. Dr. B. Dr. Cymb.

Tri. Tamb. Glock.

A page of musical notation on five staves. The notation includes various note heads, stems, and rests. There are dynamic markings such as 'f' (fortissimo) and 'ff' (fortississimo). The music is divided into measures by vertical bar lines. A large, solid blue triangle is positioned in the lower right corner, containing the text 'Not for Sale' in white, which is repeated diagonally across the entire page.

66 67 68 69 70 71

*al Φ Coda*

*poco allargando*

Picc.

Fl. I+II

Ob. I+II

Bsn. I+II

E♭ Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bass Clar.

Alt. Sax. I+II

Ten. Sax.

Bar. Sax.

Horn F I+II

Horn F III+IV

Tpt. I B♭

Tpt. II B♭

Tpt. III B♭

Trb. I

Trb. II+III

Bar. Euph. C

Bas. (Tuba) C I+II

Timp.

S. Dr. B. Dr. Cymb.

Tri. Tamb. Glock.

*Pesante*

*ff* *Tambourine*

73 74 75 76 77 78 79 80 81 82

*Trio Largamente*

Picc.

Fl. I+II

Ob. I+II

Bsn. I+II

*dim.* *p* *p poco stacc.*

E♭ Clar.

Clar. I

Clar. II

Clar. III

Alt. Clar.

Bass Clar.

*dim.* *p poco stacc.* *p cantabile*

Alt. Sax. I+II

Ten. Sax.

Bar. Sax.

*dim.* *p poco stacc.*

Horn F I+II

Horn F III+IV

*1.2.* *3.4.* *dim.* *1.2.* *3.4.* *p cantabile*

Tpt. I B♭ *ff*

Tpt. II B♭ *ff*

Tpt. III B♭ *ff*

Trb. I

Trb. II+III

*p poco stacc.*

Bar. Euph. C

Bas. (Tuba) C I+II

*dim.* *p poco stacc.*

Timp.

S. Dr. B. Dr. Cymb.

Tri. Tamb. Glock.

*ff*

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83 84 85 86 87 88 89 90

Picc.  
Fl. I+II  
Ob. I+II  
Bsn. I+II  
Eb Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bass Clar.  
Alt. Sax. I+II  
Ten. Sax.  
Bar. Sax.  
Horn F I+II  
Horn F III+IV  
Trp. I B<sub>b</sub>  
Trp. II B<sub>b</sub>  
Trp. III B<sub>b</sub>  
Trb. I  
Trb. II+III  
Bar. Euph. C  
Bas. (Tuba) C I+II  
Timp.  
S. Dr.  
B. Dr.  
Cymb.  
Tri.  
Tamb. Clock.

91 92 93 94 95 96 97 98 99 100 101 102

Picc.  
Fl. I+II  
Ob. I+II  
Bsn. I+II  
Eb Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt. Clar.  
Bass Clar.  
Alt. Sax. I+II  
Ten. Sax.  
Bar. Sax.  
Horn F I+II  
Horn F III+IV  
Trp. I B<sub>b</sub>  
Trp. II B<sub>b</sub>  
Trp. III B<sub>b</sub>  
Trb. I  
Trb. II+III  
Bar. Euph. C  
Bas. (Tuba) C I+II  
Timp.  
S. Dr.  
B. Dr.  
Cymb.  
Tri.  
Tamb. Glock.

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103 104 105 *allarg.* 106 107 108 *a tempo* 109 110 111

Picc.  
Fl. I+II  
Ob. I+II  
Bsn. I+II  
Eb Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt.Clar.  
Bass Clar.  
Alt. Sax. I+II  
Ten.Sax.  
Bar.Sax.  
Horn F I+II  
Horn F III+IV  
Trp. I B<sup>b</sup>  
Trp. II B<sup>b</sup>  
Trp. III B<sup>b</sup>  
Trb. I  
Trb. II+III  
Bar. Euph. C  
Bas. (Tuba) C I + II  
Timp.  
S. Dr.  
B. Dr.  
Cymb.  
Tri.  
Tamb.  
Glock.

112 113 114 115 116 117 118 119 120 121

Molto Maestoso

Picc.  
Fl. I+II  
Ob. I+II  
Bsn. I+II  
Eb Clar.  
Clar. I  
Clar. II  
Clar. III  
Alt.Clar.  
Bass Clar.  
Alt. Sax. I+II  
Ten.Sax.  
Bar.Sax.  
Horn F I+II  
Horn F III+IV  
Trp. I B<sup>b</sup>  
Trp. II B<sup>b</sup>  
Trp. III B<sup>b</sup>  
Trb. I  
Trb. II+III  
Bar. Euph. C  
Bas. (Tuba) C I + II  
Timp.  
S. Dr.  
B. Dr.  
Cymb.  
Tri.  
Tamb.  
Glock.

Musical score page 16 featuring parts for various instruments. The score includes parts for Picc., Fl. I+II, Ob. I+II, Bsn. I+II, EbClar., Clar. I, Clar. II, Clar. III, Alt.Clar., Bass Clar., Alt. Sax. I+II, Ten.Sax., Bar.Sax., Horn F I+II, Horn F III+IV, Trp. I Bb, Trp. II Bb, Trp. III Bb, Trb. I, Trb. II+III, Bar. Euph. C, Bas. (Tuba) C I+II, Timp., S. Dr., B. Dr., Cymb., Tri. Tamb., and Glock. The page is numbered 16 at the top center.

Musical score page 17 featuring parts for various instruments. The score includes parts for Picc., Fl. I+II, Ob. I+II, Bsn. I+II, EbClar., Clar. I, Clar. II, Clar. III, Alt.Clar., Bass Clar., Alt. Sax. I+II, Ten.Sax., Bar.Sax., Horn F I+II, Horn F III+IV, Trp. I Bb, Trp. II Bb, Trp. III Bb, Trb. I, Trb. II+III, Bar. Euph. C, Bas. (Tuba) C I+II, Timp., S. Dr., B. Dr., Cymb., Tri. Tamb., and Glock. The page is numbered 17 at the top center.