



Pomp and Circumstance

(Military March, Opus 39, No.1)

EDWARD ELGAR

Arranged by JOHN WHITNEY

INSTRUMENTATION

1 Conductor	1 1st B♭ Trumpet	1 Piano
1 1st Flute	1 2nd B♭ Trumpet	8 1st Violin
1 2nd Flute	3 Trombone	8 2nd Violin
2 Oboe	1 Tuba	2 Violin (Violin II)
1 1st B♭ Clarinet	1 Timpani	Viola
1 2nd B♭ Clarinet	IG-A-DI	Cello
2 Bassoon	1 Percussion I (Snare Drum)	Double Bass
1 B♭ Bass Clarinet	2 Percussion II (Crash Cymbals, Bass Drum)	
4 F Horn		

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

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(Military March, Opus 39, No. 1)

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CONDUCTOR SCORE

Duration - 4:00

Energico (♩ = 104)

Flutes I & II

Oboe

B♭ Clarinets I & II

Bassoon (B♭ Bass Clarinet)

F Horns

B♭ Trumpets I & II

Trumpet

Tuba

Timpani (G-A-D)

Percussion I (Snare Drum)

Percussion II (Cymbals, Bass Drum)

Piano (optional)

Energico (♩ = 104)

Violins I & II

Viola (Violin III)

Cello

String Bass

poco allarg.

Flutes I & II

Oboe

Clarinets I & II

Bassoon (B♭ B. Cl.)

Horn

Trumpets I & II

Trumpet

Tuba

Timpani

Perc. I

Perc. II

Piano (opt.)

poco allarg.

Violins I & II

Viola (Violin III)

Cello

String Bass

rit. [13] Slower (♩ = 80)

Fl. I, II

Ob.

Cl. I, II

Bsn. (Bb, Cl.)

Hrn.

Tpts. I, II

Trb.

Tuba

Timp.

Perc. I, II

Pno. (opt.)

Vln. I, II

Vla. (Vln. III)

Cello

Str. Bass

3368DS

10 11 12 13 14 15

[21]

Fl. I, II

Ob.

Cl. I, II

Bsn. (Bb, Cl.)

Hrn.

Tpts. I, II

Trb.

Tuba

Timp.

Perc. I, II

Pno. (opt.)

Vln. I, II

Vla. (Vln. III)

Cello

Str. Bass

3368DS

16 17 18 19 20 21

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MUSIKVERLAG

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn. (Bb, Cl.)
Hrn.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vln. I
Vln. (Vln. III)
Cello
Str. Bass

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn. (Bb, Cl.)
Hrn.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vln. I
Vln. (Vln. III)
Cello
Str. Bass

MUSIKVERLAG

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Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn. (Bb, Cl.)
Hrn.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vln. I
Vln. (Vln. III)
Cello
Str. Bass

3368DS

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn. (Bb, Cl.)
Hrn.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vln. I
Vln. (Vln. III)
Cello
Str. Bass

53 poco allargando

53 Tempo primo (♩ = 104) poco allargando

3368DS

Molto Maestoso

Fl. I
 Fl. II
 Ob.
 Cl. I
 Cl. II
 Bsn. (Bb, Cl.)
 Hrn.
 Tpts. I
 Tpts. II
 Trb.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Pno. (opt.)
 Vln. I
 Vln. (Vln. III)
 Cello
 Str. Bass

Fl. I
 Fl. II
 Ob.
 Cl. I
 Cl. II
 Bsn. (Bb, Cl.)
 Hrn.
 Tpts. I
 Tpts. II
 Trb.
 Tuba
 Timp.
 Perc. I
 Perc. II
 Pno. (opt.)
 Vln. I
 Vln. (Vln. III)
 Cello
 Str. Bass

71

Fb. I II

Ob.

Cl. I II

Bsn. (Bb-Cl.)

Hrn.

Tpts. I II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vln. I

Vln. (Vln. III)

Cello

Str. Bass

3368DS

61 71 81 91 101

77

Tempo primo (♩ = 104)

77

Tempo primo (♩ = 104)

Fb. I II

Ob.

Cl. I II

Bsn. (Bb-Cl.)

Hrn.

Tpts. I II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vln. I

Vln. (Vln. III)

Cello

Str. Bass

3368DS

78 88 98 108

rit.

1
Fb.

2
Ob.

1
Cl.

2
Bsn.
(B, B, Cl.)

Hrn.

1
Tpts.

2
Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno.
(opt.)

1
Vln.

2
Vln.
(Vln. III)

Cello

Str. Bass

rit.

336805

7 8 9 10 11 12

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