



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	5 3rd Violin (Viola T.C.)
1 1st B♭ Clarinet	1 Timpani	5 Viola
1 2nd B♭ Clarinet	(G-A-D)	5 Cello
2 Bassoon	1 Percussion I	5 String Bass
1 B♭ Bass Clarinet	(Snare Drum)	
4 F Horn	2 Percussion II	
	(Crash Cymbals, Bass Drum)	

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 I & II

Oboe

B♭ Clarinets I & II

Bassoon (B♭ Bass Clarinet)

F Horns

B♭ Trumpets I & II

Trombone

Tuba

Timpani (G-A-D)

Percussion I (Snare Drum)

Percussion II (Cymbals, Bass Drum)

Piano (optional)

Violins I & II

Viola (Violin III)

Cello

String Bass

f, *mf*, *mp*, *simile*, *B.D.*

1 2 3 4



poco allarg.

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hns.

Tpts. I II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vns. I II

Vla. (Vln. III)

Cello

Str. Bass

simile

f

mp

sfp

5 6 7 8 9

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.)

rit.

13

Slower (♩ = 80)

Vlns. I, II

Vla. (Vln. III)

Cello

Str. Bass

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

mp *legato*

mp *legato*

mp *p* *legato* *a2*

p

p

p

p

p

mp *p*

mp *p* *div.*

mp *p*

mp *p*

mp *p*

16 17 18 19 20 21

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B♭ B. Cl.)
Hns.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

f
f
f *legato*
f
f *legato*
f
mf
mp
mp
mp
mp
f
mp
mp
mp

33

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

f, *mp*, *mf*, *f*, *dim.*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*

33

33680S 28 29 30 31 32 33

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hns.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

simile
simile
simile
simile
simile
simile
simile
p *mf* *p*
div.
simile
simile
simile
simile
div.
div.
simile

34 35 36 37 38 39 40

41

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B \flat B. Cl.)

Hns.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

41

Vlms. I

Vlms. II

Vla. (Vln. III)

Cello

Str. Bass

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

f, *mf*, *p*, *div. -3*, *l.v.*

47 48 49 50 51 52

Tempo primo (♩ = 104)

53

poco allargando

Fls. I, II

Ob.

Cls. I, II

Bsn. (B♭ B. Cl.)

Hns.

Tpts. I, II

Trb.

Tuba

Timp.

Perc. I

Perc. II

Pno. (opt.)

ff

mf

(Pno.)

Solo

ff

Play

53 Tempo primo (♩ = 104)

poco allargando

Vlins. I, II

Vla. (Vln. III)

Cello

Str. Bass

ff

(Pno.)

Play

-1

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*

Vlins. I *ff*

Vlins. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

ff 57 58 59 60 61 62



65

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hns.
Tpts. I
Tpts. II
Trb.
Tuba
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

63 64 65 66 67 68

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*

Vlins. I *mf* *ff*

Vlins. II *mf* *ff*

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

Cello *mf* *ff*

Str. Bass *mf* *ff*

69 70 71 72 73

molto rit. 77 **Tempo primo** (♩ = 104)

Fls. I II *marcato*

Ob. I II *marcato*

Cls. I II *marcato*

Bsn. (B♭ B. Cl.) *marcato*

Hns. *marcato a2*

Tpts. I II *marcato*

Trb. *marcato*

Tuba *marcato*

Timp. *marcato*

Perc. I

Perc. II

Pno. (opt.) *f*

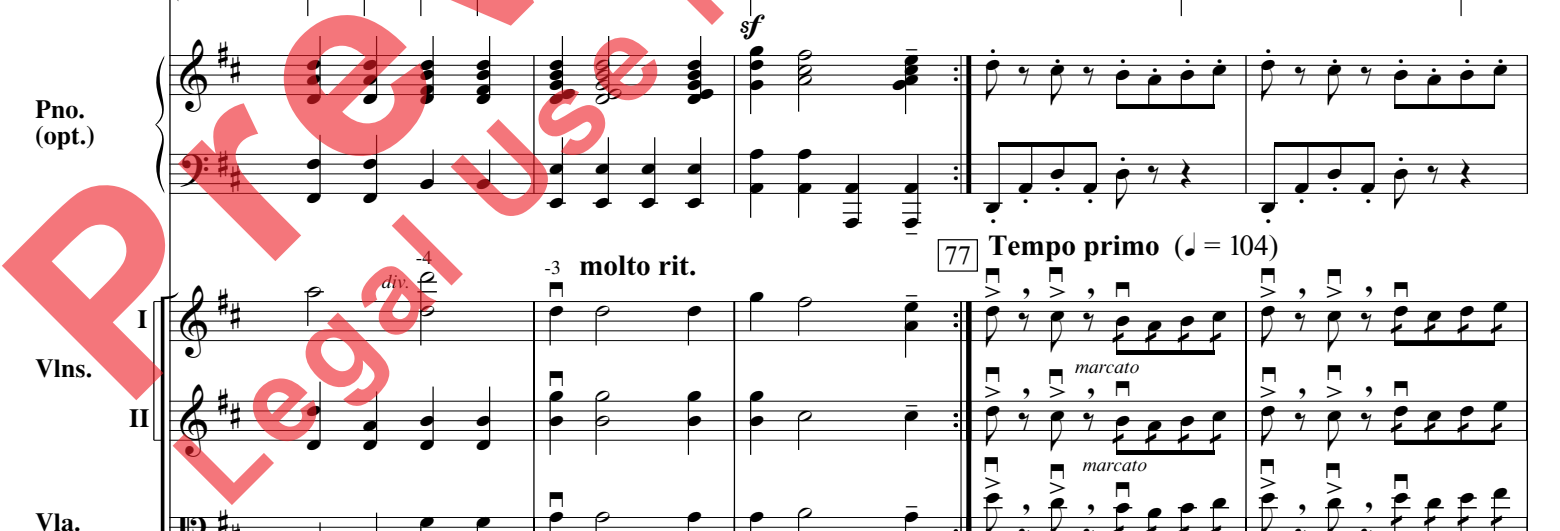
Vlns. I II *div. 4* *molto rit.* 77 **Tempo primo** (♩ = 104) *marcato*

Vla. (Vln. III) *marcato*

Cello *marcato*

Str. Bass *marcato*

74 75 76 77 78



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 *rit.*

Vla. (Vln. III) *div.*

Cello *div.*

Str. Bass *div.*

rit.

(V)

(V)

(V)

(V)

(V)