

# Pomp and Circumstance

Sir Edward Elgar

arranged by  
Robert E. Foster

- |                                      |                           |
|--------------------------------------|---------------------------|
| 1 Full Score                         | 5 Trumpet/Cornet 1        |
| 6 Flute                              | 5 Trumpet/Cornet 2        |
| 2 Oboe                               | 4 F Horn 1,2              |
| 6 Clarinet 1                         | 5 Trombone 1,2            |
| 6 Clarinet 2                         | 2 Baritone/Euphonium T.C. |
| 1 Bass Clarinet                      | 2 Baritone/Euphonium B.C. |
| 1 Bassoon                            | 4 Tuba                    |
| 2 Alto Saxophone 1                   | 2 Snare Drum              |
| 2 Alto Saxophone 2                   | 2 Bass Drum               |
| 2 Tenor Saxophone                    | 1 Timpani (optional)      |
| 2 Baritone Saxophone (Alto Clarinet) |                           |

Extra Part - P301211

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# POMP AND CIRCUMSTANCE

## Edward Elgar/arranged by Robert E. Foster

This classic processional march probably has been used for more commencement exercises than all other marches combined. It is simply the standard melody for graduations and other academic processions. It is also a fine example of a grand ceremonial march written by one of England's greatest composers.

### LEARNING OBJECTIVES

#### MUSIC HISTORY

In the 20th century, England emerged as the home of many major composers, several of whom wrote significant original music for bands. The leading British composers of this century include: Malcolm Arnold (b. 1921); Arthur Bliss (1891-1975); Benjamin Britten (1913-1976); Edward Elgar (1857-1943); Gustav Holst (1874-1934); Michael Tippett (b. 1905); Ralph Vaughan Williams (1872-1958); and William Walton (1902-1983). While Arnold, Holst and Vaughan Williams made major contributions to band literature, it was Walton and Elgar who became well known for their magnificent coronation marches. The most famous of all processional marches is Elgar's *Pomp and Circumstance*.

#### STYLE AND MUSICIANSHIP

Contrasting styles are essential for successful musical performances.

1. The opening fanfare (the first two measures) need to be played with a separated style. Accented notes are to be separated.
2. The melodic portion, beginning with measure 3, needs to be played as smoothly and legato as possible. To be as effective as possible, legato passages need to be performed using a "legato articulation." Try using the syllables:  
TU DU DU DU instead of TU TU TU TU for a truly smooth legato.
3. Define and shape phrases. This melody works very nicely with four-measure phrases. The volume builds or increases for two measures, and then subsides or diminishes for two measures. That is the shape of a four-measure phrase.

#### MUSIC THEORY

**Key:** Concert Bb. Review the following scale, which is printed at the top of each player's part, and use the scale review to practice playing in contrasting styles.

1. Play it as legato as possible, using a "legato articulation."
2. Play it with separation. Try these with four quarter notes on each pitch.

Key of Bb

Concert Bb Scale and Arpeggio

Sn. Dr.

Cr. Cym. Bass Drum

Timpani

#### Time Signature:

4/4 – The upper number indicates there are four beats to a measure; the lower number indicates a quarter note receives one beat.

#### Style Markings:

accent (>) – a heavy, separated style; all accented notes are separated.

legato – smooth and connected; play as smoothly as possible.

breath mark ( ' ) – indicates where/when to breathe.

Maestoso – majestically; stately.

#### Dynamic Markings:

piano (p) – soft.

mezzo piano (mp) – moderately soft.

mezzo forte (mf) – moderately loud.

forte (f) – loud.

crescendo ( < ) – gradually grow louder.

## POMP AND CIRCUMSTANCE

**Edward Wm. Elgar (1857-1934)**  
**arr. Robert E. Foster (ASCAP)**

Edward Wm. Elgar (1857-1934)  
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**Maestoso**

Flute  
Ob. *f*  
Clarinet 1  
2  
Alto Sax 1  
2  
Tenor Sax  
Trumpets/  
Cornets 1  
2  
F Horn  
Trombones 1  
2  
Low W. W.  
Baritone  
Tuba  
Snare Drum  
Cr. Cymbals  
Bass Drum  
Timpani (opt.)  
F, Bb, C, Eb

**Maestoso**

3

*mf legato*

*mf legato*

*mf legato*

*mf legato*

*mf legato*

*mf legato*

*mf legato*

*mf*

*mp*

*p*

*mf*

11

11

Flute  
Cls. 1  
2  
A. Sax 1  
2  
T. Sax  
Tpts./  
Cts. 1  
2  
Hns.  
Trbs. 1  
2  
Low W. W.  
Bar.  
Tuba  
Sn. Dr.  
Cymbals  
B. Dr.  
Timp.

+Ob. *mf*

8

8

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Flute  
Oboe

Clas. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hns.

Trbs. 1  
2

Low W. W.

Bar.  
Tuba

Sn. Dr.

Cymbals  
B. Dr.

Timp.

19

23 Broadly Fl. *mp*

Flute  
Oboe

Clas. 1  
2

A. Saxes 1  
2

T. Sax

19

23 Broadly

Tpts./  
Cts. 1  
2

Hns.

Trbs. 1  
2

Low W. W.

Bar.  
Tuba

Sn. Dr.

Cymbals  
B. Dr.

Timp.

Flute  
Oboe

+Ob. *mp* -Ob. +Ob.

Cls. 1 2

A. Saxes 1 2

T. Sax

Tpts./  
Cts. 1 2

Hns.

Trbs. 1 2  
Low W. W.

Bar.  
Tuba

Sn. Dr.

Cymbals  
B. Dr.

Timp.

Flute  
Oboe

*mf*

Cls. 1 2

A. Saxes 1 2

T. Sax

Tpts./  
Cts. 1 2

Hns.

Trbs. 1 2  
Low W. W.

Bar.  
Tuba

Sn. Dr.

Cymbals  
B. Dr.

Timp.

Flute  
Oboe

Clas. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hns.

Trbs. 1  
2

Low W. W.

Bar.  
Tuba

Sn. Dr.

Cymbals  
B. Dr.

Timp.

39

1. Optional repeat

Flute  
Oboe

Clas. 1  
2

A. Saxes 1  
2

T. Sax

Tpts./  
Cts. 1  
2

Hns.

Trbs. 1  
2

Low W. W.

Bar.  
Tuba

Sn. Dr.

Cymbals  
B. Dr.

Timp.

2.

43

2.

43

2.

43