

Pomp and Circumstance

Edward Elgar

Arranged by Jeremy S. Martin

INSTRUMENTATION

1-FULL SCORE

6-FLUTE

2-OBOE

6-1st CLARINET in B $\flat$

6-2nd CLARINET in B $\flat$

2-BASS CLARINET in B $\flat$

2-BASSOON

2-1st ALTO SAXOPHONE in E $\flat$

2-2nd ALTO SAXOPHONE in E $\flat$

2-TENOR SAXOPHONE in B $\flat$

1-BARITONE SAXOPHONE in E $\flat$

5-1st TRUMPET in B $\flat$

5-2nd TRUMPET in B $\flat$

2-1st HORN in F

2-2nd HORN in F

3-1st TROMBONE

3-2nd TROMBONE

2-EUPHONIUM Tenor Clef

3-EUPHONIUM Bass Clef

4-TUBA

1-TIMPANI

1-ORCHESTRA BELLS

2-SNARE DRUM, BASS DRUM

1- CRASH CYMBALS

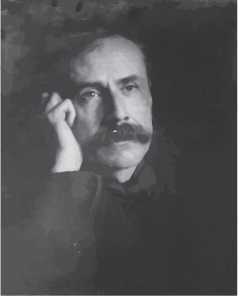
Grade 2
Duration: Approx. 2 Minutes



About the Composer

Edward Elgar's most known composition is **Pomp and Circumstance, March No. 1 in D**. Presented here in the band-friendly key of E flat, the march has become a staple of graduation ceremonies across the world. Originally written as a military march, the relaxed tempo makes it perfect for ceremonial use. It was dedicated by the composer to his friend Alfred E. Rodewald and the members of the Liverpool Orchestral Society.

About the Composer



Sir Edward Elgar (1857-1934) was an English composer influenced largely by continental European composers and styles. Self-taught, he often felt himself to be an outsider in both the world of academia and social life. He did not achieve much in the way of success until he was in his forties. He is considered the first composer to take seriously the invention of the gramophone and made many recordings of his music.

About the Arranger

Jeremy S. Martin is the Staff Composer and Arranger for the US Air Force Band of Mid-America at Scott Air Force Base, IL. An Alabama native, Martin completed his bachelor's degree in music at Tennessee Technological University where he studied trumpet with Charles Decker, conducting with Joseph W. Herman, and composition with Robert Jager. He later completed a master's degree in wind conducting from the University of Alabama, where he studied with Kenneth Ozzello and John Ratledge. Prior to joining the Air Force in 2000, Martin taught middle and high school bands in Tennessee.

Performance Suggestions

Take care not to select a tempo that is too bright when using this piece for a ceremony. Too slow a tempo is even worse! Put the march into that comfortable tempo that the band (and the marchers) can settle into and continue for a lengthy time. Ceremonial marches are often more lyrical than their street and military counterparts, but that does not mean that articulation should be lax. Continue to separate where appropriate and balance accompaniment figures so that they propel without obscuring the melody. The repeat may be taken as many times as necessary to complete the ceremonial procession.

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Moderato non troppo $\text{♩} = 88 - 96$

Flute

Oboe

1 B♭ Clarinet

2 B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1 E♭ Alto Saxophone

2 E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpet

2 B♭ Trumpet

1 Horn in F

2 Horn in F

1 Trombone

2 Trombone

Euphonium

Tuba

Timpani

Orchestra Bells

Snare Drum

Bass Drum

Crash Cymbals

f *p* *div.* *sim.* *a2* *S. D.* *B. D.*

5

5

1 2 3 4 5 6

f *p* *sim.* *sim.* *sim.* *sim.*

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[illegible]

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f*

Hn. *f* *a2*

Tbn. *f*

Euph. *f*

Tuba *f* *div.*

Timp. *f*

Bells *f*

S. D. *f*

B. D. *f*

Cr. Cym. *f*

23 24 25 26 27 28 29