

**Musiknoten Johanna
Lindner & Sohn**

Thüringer Str. 53
34128 Kassel

Telefon: 0561 / 639 66

kundenservice@lindner-music.de

www.lindner-music.de



Master Symphonic Band Series

**EDWARD
ELGAR**

**POMP AND CIRCUMSTANCE
Military March No. 4**

Transcribed by M. Retford
Revised and Edited by Alfred Reed

- | | | |
|-----------------------|------------------------|--------------------------|
| 1- Full Score | 1- Contrabass Clarinet | 1- 2nd F Horn |
| 1- Piccolo | 1- 1st Bassoon | 1- 3rd F Horn |
| 4- 1st Flute | 1- 2nd Bassoon | 1- 4th F Horn |
| 4- 2nd Flute | 2- 1st Alto Saxophone | 2- 1st Trombone |
| 1- 1st Oboe | 2- 2nd Alto Saxophone | 2- 2nd Trombone |
| 1- 2nd Oboe | 2- Tenor Saxophone | 2- 3rd Trombone |
| 1- E \flat Clarinet | 2- Baritone Saxophone | 1- Euphonium T.C. |
| 3- 1st Clarinet | 2- 1st Trumpet | 2- Euphonium B.C. |
| 3- 2nd Clarinet | 2- 2nd Trumpet | 6- Tubas |
| 3- 3rd Clarinet | 2- 3rd Trumpet | 1- String Bass |
| 3- 4th Clarinet | 2- 1st Cornet | 1- Timpani |
| 2- Alto Clarinet | 2- 2nd Cornet | 1- Snare Drum |
| 2- Bass Clarinet | 1- 1st F Horn | 2- Cymbals and Bass Drum |

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Sir Edward Elgar, knighted by King Edward VII and appointed "Master of the King's Musick," composed five "Military Marches, as he called them, all with the same title, *Pomp and Circumstance*, and differentiated from one another solely by number. Of these, the first four were all written, performed and published within a period of twelve years, from 1895 to 1907, with the fifth appearing in 1930, some four years before Elgar's death.

Surely this was a somewhat unusual procedure, assigning the same title to five different works and thereby implying a kind of consistency among them, but the only consistency we find in these stirring pieces is the fact that they are all marches, and that while each one has what some writers have called the "great tune" at its center (Elgar himself said of the first one, probably the most famous of all, that he had a "knock-'em flat tune"), the amazing fact nevertheless remains that all five marches are otherwise very different in feeling from one another, even though they all seem the very personification of British pomp, power and empire in its great days around the beginning of the twentieth century. Who can count the number of young people (and some not so young) who marched down the aisles of schools and colleges to receive their diplomas at commencement during the past hundred years to the music of No. 1, especially when its "great tune" was sung to the lyrics of "Land of Hope and Glory," both in England and elsewhere?

But aside from such extra-musical considerations, it is the sheer brilliance of the instrumental writing (even in the percussion section!), the use of the different colors and their various combinations in setting forth these sweeping melodies, and the ingenuity of treatment in their development (in purely musical terms) within the simple forms of the basic march pattern that have created a situation similar to that of the four symphonies of Brahms: when asked which one he likes best, the listener is tempted to reply that it is the one he has just now heard!

EDITOR'S PREFACE

The transcriptions of the first four *Pomp and Circumstance* Military Marches were made by M. Retford for the wind instrumentation of the British military band, so-called to distinguish it from the brass band (a highly popular and successful institution in England) and generally equivalent to what we have called the concert band.

In preparing these revised and edited versions for the modern wind groups that have developed during the past fifty years both in the United States and abroad, including the wind ensemble and wind orchestra as well as concert bands in general, I have attempted to bring the overall sound of the instrumental textures in line with the contemporary approach to a balanced, integrated tonal conception that has resulted from many years of trial and error to achieve a consistency of sound, range of color and greater dynamic scale to equal, in its own way, what had similarly developed in the orchestra during the past two hundred years. This has entailed, among other things, adopting the basic principle of employing the trumpets, rather than the cornets, as the leading soprano voices of the brass section and considering them, together with the trombones, as the "clear" brass choir (just as they have been in the orchestra all along), while retaining the cornet sound as the leading soprano voice of the "mellow" brass choir (including baritones and tubas). Aside from out-and-out solo passages calling specifically for their warmer, more lyrical quality where the musical texture demands it, the cornets become blending colors, reinforcing the sound, where necessary, of the clarinets, saxophones and horns, without the danger of their overpowering or diluting these colors to too great an extent in doing so.

Some of the woodwind and saxophone writing has been rewritten to produce a smoother line in these parts that was not always possible with the comparatively smaller numbers of instruments for which Retford wrote, given the organization of British performing groups, both civilian and military, at

that time. This necessitated sudden changes and shifting of registers in order to achieve the sonority required in such passages, making them difficult for the players to articulate with the smoothness and clarity of tone that would prevent them from interfering with the sound of the main melodic line in such places or other secondary lines.

I have retained Retford's division of the B-flat Clarinet section into four rather than the usual three parts, and would suggest to present-day conductors that only one stand (two players) of clarinets play each of the 1st and 2nd parts, and all other clarinets divide the 3rd and 4th parts equally among them. In the wind ensemble with its (usual) six such instruments, the 1st and 2nd parts would be played by one player each, and the 3rd and 4th by the remaining two players on each part. These procedures will ensure proper balance and clarity in the four different lines this section is called on to play, especially in conjunction with the other woodwinds.

The percussion parts have been taken over in their entirety from the original orchestra versions of these pieces, and the conductor is especially urged to prepare them carefully in rehearsal so as to achieve the maximum effect from Elgar's masterful writing for these instruments. They are never to be treated simply as rhythmic devices, noise-makers or "sound effects." They must rather be treated in as musical a fashion as the strings, woodwinds or brasses, each with its own color, weight and tone quality, and all blended into the overall musical texture, rather than allow them to give the impression of having simply been "stuck in" for rhythmic or other emphasis.

As could be expected through the many years of performances these pieces have enjoyed throughout the world, several different choices of tempi have emerged both in the playing of the original orchestral versions and the Retford transcriptions for wind groups. Despite the presence of metronomic markings in some of the original scores, which were taken over by Retford for the wind versions, the conductor is urged to consider these merely

as a starting point in working out his own interpretation, keeping always in mind that the generally heavier, less "transparent" sound of any wind group (even a wind ensemble) may at times require some slight adjustment of tempi to compensate. This is especially true in view of the varying acoustical conditions to be found in individual concert rooms or halls. Important as the overall conception of the work may be in the conductor's mind, the question of clarity regarding what the audience will hear in the hall—clarity without strain, so to speak—is of equal importance. That degree of clarity cannot be guaranteed only by first-rate technical execution; the balance of color, the effect of a slightly slower or faster tempo in an individual acoustical setting, the weight of the texture at each and every point because of this—all such matters must rest, as they always have, on each conductor's considered judgement based on past experience and personal taste.

POMP AND CIRCUMSTANCE MARCH No. 4

Of all four marches that came after the overwhelmingly successful No. 1, March No. 4 seems to many people to be most closely related in general effect to the first. Just why this should be so is difficult to say. All five of the *Pomp and Circumstance* Marches are cast in basically the same form, a two-part A-B-A-B, with the "A" part energetic and moving briskly along, and the "B" bringing a change of feeling (even though no actual change of pace is indicated) with the so-called "great tune" by way of contrast. However, it has become almost a tradition with Nos. 1 and 4 to play the final section in a slower tempo, probably in respect of Elgar's tempo marking "Grandioso" at this point. Certainly both of these "great tunes" could, and have, been considered as portraying musically the very essence and glorification of British majesty and power at the time they were written.

Alfred Reed
June 2000

POMP AND CIRCUMSTANCE

Military March No. 4

EDWARD ELGAR, Op. 39, No. 4
Transcribed by M. Retford
Revised and Edited by Alfred Reed

1

Allegro marziale [♩ = c.92] *

Flute 1/2
Piccolo
Oboe 1/2
E♭ Clarinet
Clarinet 1 in B♭
Clarinet 2 in B♭
Clarinet 3 in B♭
Clarinet 4 in B♭
Alto Clarinet in E♭
B♭ Bass Clarinet
1/2 Contrabass Clarinet
Bassoon 1/2
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
2/3 Baritone Saxophone
1/2 Horns in F
3/4 Horns in F
Trumpet 1 in B♭
Trumpet 2/3 in B♭
Cornet 1/2 in B♭
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
String Bass
Timpani
Snare Drum
Cymbals/Bass Drum

* Concerning the editor's metronome marking, please see preface

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M 9071

2

8
9
Fl.
Picc.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bar. Sax
1/2 Hrn.
3/4 Hrn.
Tpt. 1
Tpt. 2/3
Crn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. B.
Timp.
S. D.
ym./B.D.

4 9071

16 17

FL. *mf* *f* *ff*

Picc. *mf* *f* *ff*

Ob. *mf* *f* *ff*

E♭-Cl. *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Cl. 3 *mf* *f* *ff*

Cl. 4 *mf* *f* *ff*

A. Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Cb. Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

A. Sax 1 *mf* *f* *ff*

A. Sax 2 *mf* *f* *ff*

T. Sax *mf* *f* *ff*

Barl. Sax *mf* *f* *ff*

17

Hr. 1/2 *mf* *f* *ff*

Hr. 3/4 *mf* *f* *ff*

Tpt. 1 *mf* *f* *ff*

Tpt. 2/3 *mf* *f* *ff*

Crn. *mf* *f* *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

Tbn. 3 *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

S. B. *mf* *f* *ff*

Timp. *mf* *f* *ff*

S. D. *mf* *f* *ff*

Cym./B.D. *mf* *f* *ff*

24

FL. *mf* *f* *ff*

Picc. *mf* *f* *ff*

Ob. *mf* *f* *ff*

E♭-Cl. *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Cl. 3 *mf* *f* *ff*

Cl. 4 *mf* *f* *ff*

A. Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Cb. Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

A. Sax 1 *mf* *f* *ff*

A. Sax 2 *mf* *f* *ff*

T. Sax *mf* *f* *ff*

Barl. Sax *mf* *f* *ff*

17

Hr. 1/2 *mf* *f* *ff*

Hr. 3/4 *mf* *f* *ff*

Tpt. 1 *mf* *f* *ff*

Tpt. 2/3 *mf* *f* *ff*

Crn. *mf* *f* *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

Tbn. 3 *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

S. B. *mf* *f* *ff*

Timp. *mf* *f* *ff*

S. D. *mf* *f* *ff*

ym./B.D. *mf* *f* *ff*

32 33

FL.
Picc.
Ob.
Engl. Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Barl. Sax
Hr. 1/2
Hr. 3/4
Tpt. 1
Tpt. 2/3
Crn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn.
S. B.
Timp.
S. D.
Cym./B.D.

40 41

Fl.
Picc.
Ob.
Engl. Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Barl. Sax
Hr. 1/2
Hr. 3/4
Tpt. 1
Tpt. 2/3
Crn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn.
S. B.
Timp.
S. D.
Cym./B.D.

71 Nobilmente (l'istesso tempo)

64

FL.

Picc.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bar. Sax

1/2

Hr.

3/4

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Change C to B♭

Timp.

S. D.

Cym./B.D.

72

FL.

Picc.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

Sax 1

Sax 2

T. Sax

Bar. Sax

1/2

Hr.

3/4

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

imp.

S. D.

n./B.D.

96

Fl.
Picc.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bari. Sax
1/2 Hn.
3/4 Hn.
Tpt. 1
Tpt. 2/3
Ctn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn.
S. B.
Timp.
S. D.
Cym./B.D.

104

107

Fl.
Picc.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bari. Sax
1/2 Hn.
3/4 Hn.
Tpt. 1
Tpt. 2/3
Ctn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn.
S. B.
Timp.
S. D.
Cym./B.D.

112

Fl.

Picc.

Ob.

E♭-Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

1/2 Hn.

3/4 Hn.

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B.D.

120

121

121

C.

F.

T. 1

1

2

3

4

CL.

CL.

.CL.

sn.

Sax 1

Sax 2

Sax

i. Sax

1/2 Hn.

3/4 Hn.

pt. 1

pt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

ym./B.D.

128 131

Fl.

Picc.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

1/2

Ha.

3/4

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B. D.

136 143

Fl.

Picc.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

Sax 1

Sax 2

Sax

Sax

1/2

In.

3/4

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B. D.

160

FL
Picc.
Ob.
Eng. Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Ch. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bar. Sax
1/2
3/4
Tpt. 1
Tpt. 2/3
Crn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. B.
Timp.
S. D.
Cm./B.D.

168

FL
Picc.
Ob.
Eng. Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Ch. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bar. Sax
1/2
3/4
Tpt. 1
Tpt. 2/3
Crn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. B.
Timp.
S. D.
Cm./B.D.

176

183

Fl.

Picc.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

12

Hr.

34

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B.D.

184

192

194

Fl.

Picc.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

Hr.

34

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B.D.

192

195

FL.

Picc.

Ob.

Ev. Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

1/2

3/4

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B.D.

200

207

FL.

Picc.

Ob.

Ev. Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

1/2

3/4

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B.D.

Grandioso (poco meno mosso)

208

FL.

Picc.

Ob.

El. Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

1/2 Hn.

3/4 Hn.

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B.D.

216

Fl.

Picc.

Ob.

El. Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

1/2 Hn.

3/4 Hn.

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

Cym./B.D.

223

223

224

FL.
Picc.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bari. Sax
1/2
3/4
Tpt. 1
Tpt. 2/3
Ctn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. B.
Timp.
S. D.
Cym./B.D.

232

235

FL.
Picc.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bari. Sax
1/2
3/4
Tpt. 1
Tpt. 2/3
Ctn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
S. B.
Timp.
S. D.
Cym./B.D.

poco a poco accel.

247 Tempo I.

240

Fl.
Picc.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bari. Sax
1/2
Hr.
3/4
Tpt. 1
Tpt. 2/3
Crn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn.
S. B.
Timp.
S. D.
Cym./B.D.

248

Fl.
Picc.
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax
Bari. Sax
1/2
Hr.
3/4
Tpt. 1
Tpt. 2/3
Crn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn.
S. B.
Timp.
S. D.
Cym./B.D.

255

Fl.

Picc.

Ob.

E♭-Cl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

Bari. Sax

255

Hr.

3/4

Tpt. 1

Tpt. 2/3

Crn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. B.

Timp.

S. D.

ym./B.D.

Edited by G. G. F. F.