

Pomp and Circumstance March, Op. 39, No.1

by Edward Elgar

arranged by Steven Kruse

Edward Elgar (1857-1934) was born in a small town near Worcester, England. His father owned a music shop and tuned pianos. Edward spent a lot of time in the shop, studying music and teaching himself various instruments. He was mostly self-taught as a composer. Because of lack of formal music training and a working-class background, Elgar's rise to fame as a composer was slow and arduous.

Elgar wrote six "Pomp and Circumstance" marches. The first one composed in 1901, containing the famous "Graduation" march, was one of his early successes and helped establish Elgar's reputation. The work actually contains two marches. The opening march is very brisk and energetic, while the second march (trio) is more stately and somber. This second section is known in England as "Land of Hope and Glory," because one year later Elgar set the melody to patriotic lyrics as part of the Coronation Ode for King Edward VII.

Pomp and Circumstance was first used in graduation ceremonies in 1905 at Yale University. Elgar was honored with an honorary doctorate, and the march was played to close the ceremony. Two years later, Princeton used it, followed by the University of Chicago, Vassar, and Columbia University. Today, "Pomp and Circumstance" accompanies nearly every graduation in the United States.

This arrangement of "Pomp and Circumstance" contains both the opening march and the trio "Graduation" march. The "Graduation March" can be performed by itself as a stand-alone piece. The arrangement is designed to be played by a multi-level string ensemble, ranging from beginners through advanced players. The "Twinkle" violin, viola, and cello parts consist entirely of open strings. The repeated patterns allow the parts to be learned by rote. These parts are optional and may be excluded if beginning students are not involved in the performance.

The "Advanced Violin" part extends to fourth position and involves advanced rhythms and bowings. While the performance is enhanced by using this part, it may be excluded if there are no players in the group on that level. The other string parts remain in first position, with a fourth-finger extension to "c" on the "e" string in the first violin part. While the parts include some difficult chromatics and rhythms, they are designed to be performed by intermediate-level string players. A piano part has been included and is optional in performance. The bass part is also optional.

This publication includes a complete orchestral score and one copy of each part: Advanced Violin, Violin I, Violin II, Violin III (Viola Treble Clef), Twinkle Violin, Viola, Twinkle Viola, Cello, Twinkle Cello, Bass, and Piano. Extra parts are available for purchase.

It is hoped that this arrangement will fill a gap in the string orchestra repertoire, and your students will find this arrangement both challenging and enjoyable.



Dr. Steven Kruse
Perrysburg, Ohio
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Timing: 6 ½ minutes

Pomp and Circumstance March No. 1

Op. 39, No. 1

Edward Elgar

arr. Steven Kruse

Allegro con molto fuoco ♩ = 92

Adv. Violin

Violin I

Violin II

Violin III
(Viola Treble)

Twinkle Violin

Viola

Twinkle Viola

Cello

Twinkle Cello

Double Bass

Piano

Pomp and Circumstance March No. 1

B

Adv. Vln. *mf* 2 1 3 Hi 3 4 Lo 2 2 Hi 1 Lo 4 Lo 1 Half Pos. Lo 2

Vln. I *mf* 2 1 3 Hi 3 4 Lo 2 2 Hi 1 Lo 1 *ff* Pos. Lo 2

Vln. II Hi 1 Lo 4 *ff* Lo 2

Vln. III Lo 2 Lo 1 Lo 4 Lo 2 Lo 2

Tw. Vln.

Vla. Lo 2 Lo 1 Lo 4 Lo 2 Lo 2

Tw. Vla.

Cello *mf* *ff* Lo 2

Tw. Cello

D.B. *mf* *ff*

Pno. *mf* *ff*

Detailed description of the musical score: This is a page of a musical score for 'Pomp and Circumstance March No. 1'. The page is numbered '4' at the top left and contains a section marker 'B' in a box. The score is arranged in a standard orchestral format with the following parts from top to bottom: Adv. Vln., Vln. I, Vln. II, Vln. III, Tw. Vln., Vla., Tw. Vla., Cello, Tw. Cello, D.B., and Pno. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into six measures. The first measure contains fingering numbers (2, 1, 3) and dynamic markings (*mf*). The second measure contains fingering numbers (Hi 3, 4) and dynamic markings (*f*). The third measure contains fingering numbers (Lo 2, 2, Hi 1) and dynamic markings (*f*). The fourth measure contains fingering numbers (Lo 4, Lo 1) and dynamic markings (*f*). The fifth measure contains the marking 'Half Pos.' and dynamic markings (*ff*). The sixth measure contains dynamic markings (*ff*). There are several handwritten annotations in black ink: a '3' in the Vln. II staff, an 'A' in the Tw. Vln. staff, an 'M' in the Vla. staff, a 'P' in the Tw. Vla. staff, and an 'L' in the Cello staff.

29 Half Pos. Lo 2 4 Lo 2 4

Adv. Vln. *ff*

Vln. I *ff* Half Pos.

Vln. II *ff*

Vln. III *ff*

Tw. Vln.

Vla. *ff*

Tw. Vla.

Cello *ff*

Tw. Cello

D.B. *ff*

Pno. *ff*

