

Pomp and Circumstance Nr. 1

Edward Elgar / arr. Hans Derks

Edward William Elgar (1857 - 1934) was een Brits componist wiens werk tot de late Romantiek gerekend wordt. Hij werd geboren in Broadheath, een dorp gelegen in de buurt van Worcester (Engeland). Zijn vader was een pianostemmer en -handelaar die tevens bladmuziek verkocht en gedurende veertig jaar organist was in de katholieke kerk van Worcester. Dit katholieke element zou een belangrijke invloed hebben op het oeuvre van Edward. In het gezin werd veel gemusiceerd. Elgar was praktisch autodidact. Hij ontwikkelde zich snel in het zeer muzikale gezin waarin hij viool, altviool en orgel leerde bespelen. Ook kreeg hij muziekles en kon zo zich later ontwikkelen tot concertmeester, arrangeur en dirigent. Hij arrangeerde muziek voor verschillende ensembles en speelde zelf in verschillende bands en orkesten. Zijn bekendste werken zijn de *Enigma Variations* (1899) en de *Pomp and Circumstance Marches nrs. 1-5*. De eerste mars met daarin *Land of Hope and Glory* heeft de grootste bekendheid gekregen.

Hans Derks studeerde slagwerk aan het conservatorium in Den Haag. Hij werd slagwerker/drummer bij het Orkest van de Koninklijke Luchtmacht en begon al snel met het maken van arrangementen voor dit orkest. Hij werkte met tal van bekende artiesten, volgde masterclasses bij o.a. Jerry van Rooyen, Alan Parsons en Mickey Baker (USA). Twaalf jaar lang dirigeerde hij zijn eigen bigband en maakt in die tijd meer dan 200 arrangementen. Zijn arrangementen worden nog steeds gebruikt door o.a. Willeke Alberti, Liesbeth List, Boudewijn de Groot, Anita Meyer en Lee Towers. Hij schreef ook voor buitenlandse orkesten, o.a. het Bulgaars Radio Symfonie Orkest en het Europees Jeugd Harmonie orkest. De laatste jaren wordt hij steeds meer gevraagd als gastdirigent voor lichte-muziek projecten. Ook geeft hij workshops lichte muziek en treedt op als regisseur bij grote evenementen.

Bezetting:

| | | | |
|------------------|----------|----------------------------|----------|
| Partituur | 1 | 1° Trombone (C) | 1 |
| Piccolo | 1 | 2° Trombone (C) | 1 |
| 1e/2e Fluit | 2/2 | 3° Trombone (C) | 1 |
| 1e/2e Hobo | 1/1 | Bastrombone | 1 |
| 1e/2e Fagot | 1/1 | 1e Bariton/Euphonium (Bb) | 1/1 |
| Es klarinet | 1 | 2e Bariton/Euphonium (Bb) | 1/1 |
| 1° klarinet (Bb) | 4 | Euphonium (C) | 1 |
| 2° klarinet (Bb) | 4 | Bastuba (Eb) (F sl.) | 1 |
| 3° klarinet (Bb) | 4 | Bastuba (Bb) (F sl.) | 2 |
| Basklarinet | 2 | Bastuba (C) (F sl.) | 1 |
| 1e/2e Alt Sax | 2/2 | Pauken | 1 |
| 1e/2e Tenor Sax | 1/1 | Glockenspiel | 1 |
| Bariton Sax | 1 | Percussie | 2 |
| 1e Trompet (Bb) | 2 | Drums | 1 |
| 2e Trompet (Bb) | 2 | Koor SATB | |
| 3e Trompet (Bb) | 1 | | |
| 4e Trompet (Bb) | 1 | <i>optioneel:</i> | |
| 1e Hoorn (F) | 1 | <i>Piano</i> | <i>1</i> |
| 2e Hoorn (F) | 1 | <i>Orgel</i> | <i>1</i> |
| 3e Hoorn (F) | 1 | <i>Gitaar</i> | <i>1</i> |
| 4e Hoorn (F) | 1 | <i>5-snarige basgitaar</i> | <i>1</i> |

Pomp and Circumstance Nr.1

(incl. Land of Hope and Glory)

Edward Elgar
arr.: Hans Derks

♩ = 104

10

2.x only

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo, Fluit 1/2, Hobo 1/2, Fagot 1/2, Klarinet in Eb, Klarinet 1 in Bb, Klarinet 2 in Bb, Klarinet 3 in Bb, Basklarinet, Altsax 1/2, Tenorsax 1/2, Baritonsax, Hoorn I/III in F, Hoorn II/IV in F, Trompet 1 in Bb, Trompet 2/3 in Bb, Trompet 4 in Bb, Trombone 1, Trombone 2/3, Bastrombone, Euphonium in C, Bastuba in C, S A, Choir (T B), Gitaar, 5-string Bass Guitar, Timpani, Glockenspiel, Percussion (cymbals, concert bd, tamboerijn, congas), and Drums (hh). The score includes dynamic markings such as *ff* and *f*, and performance instructions like "latin feel" and "tamboerijn". A rehearsal mark "10" is placed at the beginning of the second system. The key signature is one sharp (F#) and the time signature is 2/4.

11

picc. *f* *play*

fl. 1/2 *f* *play*

hb. 1/2 *f* *play*

fgt. 1/2 *f* *play*

kl. Eb *f* *play*

kl. 1

kl. 2

kl. 3

bkl

a.sx. 1/2

t.sx. 1/2

b.sx.

hrn. 1/3 F

hrn. 2/4 F

tpt. 1

tpt. 2/3

tpt. 4

tbn. 1

tbn. 2/3

b.tbn

euph. C

btb. C

S

A

chr.

T

B

gtr. C Cmaj7 C6 F Bb C Dm6 C Am F Dm G9 C C Cmaj7 C6 F Bb C Cmaj7 C6 F Bb

bass

timp.

glock. *sfz*

perc.

drs.

picc.
 flt. 1/2
 hb. 1/2
 fgt. 1/2
 kl. Eb
 kl. 1
 kl. 2
 kl. 3
 bkl
 a.sx. 1/2
 t.sx. 1/2
 b.sx.
 hrn. 1/3 F
 hrn. 2/4 F
 tpt. 1
 tpt. 2/3
 tpt. 4
 tbn. 1
 tbn. 2/3
 b.tbn.
 euph. C
 btb. C
 S
 A
 chr.
 T
 B
 gtr.
 bass
 timp.
 glock.
 perc.
 drs.

Musical score for 'pomp and circumstance 1', page 18 of 3. The score includes parts for woodwinds (piccolo, flutes, oboes, bassoons, clarinets, bass clarinet), strings (saxophones, horns, trumpets, trombones, euphonium, tuba), and percussion (snare, cymbals, tom-toms, glockenspiel, timpani, triangle, cymbal). Dynamics include *mf*, *sub.mf*, *f*, and *ff*. The guitar part includes chords: C, Dm⁶, C Am F Dm, G⁹, C, E, F⁷/E^b, F[#]/C[#], D/C, B⁷, B⁹, F/A, D^{b7}/A^b, G⁷, F^{o7}, A, F⁷/E^b.

21

picc.

fl. 1/2

hb. 1/2

fgt. 1/2

kl. Eb

kl. 1

kl. 2

kl. 3

bkl.

a.sx. 1/2

t.sx. 1/2

b.sx.

hrn. 1/3 F

hrn. 2/4 F

tpt. 1

tpt. 2/3

tpt. 4

tbn. 1

tbn. 2/3

b.tbn.

euph. C

btb. C

S

A

chr.

T

B

gtr.

bass

timp.

glock.

perc.

drs.

mf *sub.mf* *f* *ff*

B^b/D F/C Dm/A E F⁷/E^b F[#]/C[#] D/C B⁷ B^o F/A D^b7/A^b G⁷ F^o7 A F⁷/E^b B^b/D F/C Dm/A

26

picc.

ft. 1/2

hb. 1/2

fgt. 1/2

kl. Eb

kl. 1

kl. 2

kl. 3

bkl

a. sx. 1/2

t. sx. 1/2

b. sx.

hrn. 1/3 F

hrn. 2/4 F

tpt. 1

tpt. 2/3

tpt. 4

tb. 1

tb. 2/3

b. tb.

euph. C

btb. C

S
A
chr.
T
B

gtr.

bass

timp.

glock.

perc.

drs.

1.

2.

G⁷ F/A B[°] F/C G⁷/D F⁷/E^b B[°]/D F⁷/E^b G⁷/D G⁷/D

30

This musical score page, numbered 6, is for the piece "pomp and circumstance 1". It begins at measure 30. The instrumentation includes:

- Woodwinds:** Piccolo (picc.), Flute 1/2 (flt. 1/2), Horn 1/2 (hb. 1/2), Bassoon 1/2 (fgt. 1/2), Clarinet in E-flat (kl. Eb), Clarinet 1 (kl. 1), Clarinet 2 (kl. 2), Clarinet 3 (kl. 3), Bassoon (bkl.), Alto Saxophone 1/2 (a.sx. 1/2), Tenor Saxophone 1/2 (t.sx. 1/2), Bass Saxophone (b.sx.).
- Brass:** Horns 1/3 F (hrn. 1/3 F), Horns 2/4 F (hrn. 2/4 F), Trumpet 1 (tpt. 1), Trumpets 2/3 (tpt. 2/3), Trumpet 4 (tpt. 4), Trombone 1 (tbn. 1), Trombones 2/3 (tbn. 2/3), Bass Trombone (b.tbn.), Euphonium (euph. C), Baritone (btb. C).
- Strings:** Violins (S), Violas (A), Cellos (C), Double Basses (B).
- Other:** Guitar (gtr.), Bass, Timpani (timp.), Glockenspiel (glock.), Percussion (perc.) including Cowbell and Tamboerin, and Drums (drs.) including Hi-hat (hh).

 The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings such as *mf* and *f* are used throughout. The guitar part includes chord diagrams for C, G7, F, G7, C/G, D7/G, F/G, and G. Percussion parts are marked with "cowbell" and "tamboerin".

This musical score is for the first movement of 'pomp and circumstance'. It is written for a full orchestra and vocal soloists. The score begins at measure 35. The orchestration includes Piccolo, Flute 1/2, Horn 1/2, Bassoon 1/2, Clarinet in E-flat, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon, Saxophone 1/2, Saxophone 1/2, Saxophone, Horn 1/3 F, Horn 2/4 F, Trumpet 1, Trumpet 2/3, Trumpet 4, Trombone 1, Trombone 2/3, Trombone, Euphonium, Baritone, Soprano, Alto, Tenor, Bass, Guitar, Bass, Timpani, Glockenspiel, Percussion (including cymbals and concert bass drum), and Drums. The score is marked with a variety of dynamics, including *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo). The tempo is indicated as *Andante*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The vocal soloists (Soprano, Alto, Tenor, Bass) have a part that begins at measure 35 and continues through the end of the page. The instrumental parts are arranged in a standard orchestral layout, with strings at the bottom and woodwinds and brass in the middle. The percussion and guitar/bass parts are at the bottom. The score is a page from a larger manuscript, as indicated by the page number 7 in the top right corner.

poco rall. 51 ♩ = 86

44

picc. *ff*

fl. 1/2 *ff*

hb. 1/2

fgt. 1/2 *p*

kl. Eb *ff*

kl. 1 *p cantabile*

kl. 2 *p cantabile*

kl. 3 *p cantabile*

bkl. *p*

a.sx. 1/2 *p*

t.sx. 1/2 *p*

b.sx. *p*

hrn. 1/3 F *p cantabile*

hrn. 2/4 F *p cantabile*

tpt. 1 *ff*

tpt. 2/3 *ff*

tpt. 4 *ff*

tb. 1 *p*

tb. 2/3 *p*

b.tb. *p*

euph. C *p*

btb. C *p*

S
A
chr. T
B

gtr. F C⁷/G F/A B^b F/C G⁷/D C F G/F C/E Am Dm⁷ G⁷ C

bass *ff* *p*

tim. *ff* *p* *p*

glock.

perc. *p*

drs. *ff* *p*

91

picc. *f*

fl. 1/2 *f*

hb. 1/2 *f*

fgt. 1/2 *f* *portato*

kl. Eb *f*

kl. 1 *f*

kl. 2 *f* *portato*

kl. 3 *f* *portato*

bkl. *f* *portato*

a.sx. 1/2 *f*

t.sx. 1/2 *f* *portato*

b.sx. *f* *portato*

hrn. 1/3 F *f*

hrn. 2/4 F *f*

tpt. 1 *f*

tpt. 2/3 *f* *tutti*

tpt. 4 *f* *portato*

tbn. 1 *f*

tbn. 2/3 *f* *portato*

b.tbn. *f* *portato*

euph. C *f* *portato*

btb. C *f* *portato*

chr. A
T
B
Land of hope and glo - ry mo - ther of the free how shall we ex - tol thee who are born of thee wi - der still and wi - der shall thy bounds be set

gtr. *f*

bass *f* *portato*

timp. *f*

glock. *f*

perc. *f*

drs. *f* *p* *f* *p* *f* *p*

F C7/G F/A F B^b F/C G/D C F G/F C/E Am Dm⁷ G⁷ C C⁷ F C/G F/A B^b/D F/C G⁷/B C

132

picc.

fl. 1/2

hb. 1/2

fgt. 1/2

kl. Eb

kl. 1

kl. 2

kl. 3

bkl

a.sx. 1/2

t.sx. 1/2

b.sx.

hrn. 1/3 F

hrn. 2/4 F

tpt. 1

tpt. 2/3

tpt. 4

tbn. 1

tbn. 2/3

b.tbn.

euph. C

bth. C

S
A
chr.
T
B

gtr. C Cmaj7 C6 F Bb C Dm6 C Am F Dm G9 C C Cmaj7 C6 F Bb C Cmaj7 C6 F Bb

bass

timp.

glock.

perc.

drs.

picc.

fl. 1/2

hb. 1/2

fgt. 1/2

kl. Eb

kl. 1

kl. 2

kl. 3

bkl.

a.sx. 1/2

t.sx. 1/2

b.sx.

hrn. 1/3 F

hrn. 2/4 F

tpt. 1

tpt. 2/3

tpt. 4

tb. 1

tb. 2/3

b.tb.

euph. C

btb. C

S

A

chr.

T

B

gtr.

bass

timp.

glock.

perc.

drs.

C Dm⁶ C Am F Dm G⁹ C E F⁷/E^b F[#]/C[#] D/C B⁷ B⁹ F/A D^{b7}/A^b G⁷ F^{o7} A F⁷/E^b

142

picc.

flt. 1/2

hb. 1/2

fgt. 1/2

kl. Eb

kl. 1

kl. 2

kl. 3

bkl.

a.sx. 1/2

t.sx. 1/2

b.sx.

hrn. 1/3 F

hrn. 2/4 F

tpt. 1

tpt. 2/3

tpt. 4

tbn. 1

tbn. 2/3

b.tbn.

euph. C

btb. C

S

A

chr.

T

B

gtr.

bass

timp.

glock.

perc.

drs.

B^b/D F/C Dm/A E F⁷/E^b F[#]/C[#] D/C B⁷ B^o F/A D^b/A^b G⁷ F^o7 A F⁷/E^b B^b/D F/C Dm/A

picc.

fl. 1/2

hb. 1/2

fgt. 1/2

kl. Eb

kl. 1

kl. 2

kl. 3

bkl

a.sx. 1/2

t.sx. 1/2

b.sx.

hrn. 1/3 F

hrn. 2/4 F

tpt. 1

tpt. 2/3

tpt. 4

tbn. 1

tbn. 2/3

b.tbn

euph. C

btb. C

S
A
chr.
T
B

gtr.

bass

timp.

glock.

perc.

drs.

G⁷ F/A B[°] F/C G⁷/D F⁷/E^b B[°]/D F⁷/E^b G⁷/D C G⁷ C F G⁷

cowbell

rit. 169 **Maestoso** (♩=82)

166

picc. *ff*

fl. 1/2 *ff*

hb. 1/2 *ff*

fgt. 1/2 *ff*

kl. Eb *ff*

kl. 1 *ff* *2. div.*

kl. 2 *ff*

kl. 3 *ff*

bkl. *ff*

a.sx. 1/2 *ff*

t.sx. 1/2 *ff*

b.sx. *ff*

hrn. 1/3 F *ff*

hrn. 2/4 F *ff*

tpt. 1 *f* *ff*

tpt. 2/3 *f* *ff*

tpt. 4 *f* *ff*

tb. 1 *f* *ff*

tb. 2/3 *f* *ff*

b.tb. *ff*

euph. C *ff*

btb. C *ff*

chr. S
A
T
B

Land of hope and glo - ry mo-ther of the free how shall we ex - tol thee who are born of thee

gtr. *f*

bass *ff*

timp. *ff*

glock. *ff*

perc. *ff* (+tamb.) (2) (4) (6) (8) (2) (4) (6) (8)

drs. *ff* (2) (4) (6) (8) *fp*