



Bernard Dewagtere

France, SIN LE NOBLE

POMP AND CIRCUMSTANCE n.1, op. 39 (Thema) Elgar, Edward

About the artist

Doctor in musicology, conductor and composer.

Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

Qualification: PhD Musicology

Associate: SACEM - IPI code of the artist : 342990

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

About the piece



Title: POMP AND CIRCUMSTANCE n.1, op. 39 [Thema]
Composer: Elgar, Edward
Arranger: Dewagtere, Bernard
Copyright: Copyright © Dewagtere, Bernard
Instrumentation: Clarinet, piano or organ
Style: March

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POMP AND CIRCUMSTANCE n.1, op. 39

Thema

E. Elgar (1901)

Transc. : B. Dewagtere

Largamente

p legato e cantabile

Clarinet in Bb

Piano

Musical score for measures 1-6. The Clarinet in Bb part (top staff) begins with a melodic line in D major, 2/4 time, marked *p legato e cantabile*. The Piano accompaniment (bottom staves) features a steady eighth-note bass line and chords in the right hand, marked *p stacc.*

Musical score for measures 7-12. The Clarinet in Bb part continues the melodic line, marked with a hairpin crescendo. The Piano accompaniment continues with the same rhythmic pattern, marked with a hairpin crescendo.

Musical score for measures 13-18. The Clarinet in Bb part concludes the phrase with a melodic line, marked with a hairpin crescendo and a *p* dynamic. The Piano accompaniment concludes with the same rhythmic pattern, marked with a hairpin crescendo and a *p* dynamic.

POMP AND CIRCUMSTANCE n.1, op. 39

2
19

25

allargando **f**

25

allargando **f**

31

a tempo *cresc.*

31

a tempo

cresc.

37

dim. *cresc.* **f**

37

dim. *cresc.*

42

42

sim.

3

This system contains measures 42 to 46. The upper staff features a melodic line with a long slur over measures 42-46. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sim.* (sforzando) is present in measure 43.

47

47

This system contains measures 47 to 51. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 50.

52

52

mp

mp

This system contains measures 52 to 56. The upper staff has a slur over measures 52-56. The lower staff features a more active accompaniment with some sixteenth-note patterns. Dynamic markings of *mp* are present in measures 54 and 55.

57

57

f

f

This system contains measures 57 to 61. The upper staff has a slur over measures 57-61. The lower staff features a rhythmic accompaniment with eighth-note patterns. Dynamic markings of *f* (forte) are present in measures 57 and 58.

POMP AND CIRCUMSTANCE n.1, op. 39

4
62

Musical score for measures 62-66. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a long slur over measures 62-65, ending with a fermata. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

67

espress.

Musical score for measures 67-71. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata and then continues with a melodic line. The piano accompaniment includes a section marked *espress.* (espressivo) in the bass line, characterized by sixteenth-note patterns. The system concludes with a fermata in the vocal line.

72

Musical score for measures 72-76. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a slur over measures 72-75. The piano accompaniment continues with harmonic support, including a sixteenth-note pattern in the bass line at the beginning of the system.

77

Musical score for measures 77-81. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur over measures 77-80. The piano accompaniment provides harmonic support, ending with a fermata in the vocal line.