



Guy Bergeron

Canada, Québec

Pomp and circumstance (march no.1 (Op. 39)) Elgar, Edward

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : Pomp and circumstance
[march no.1 (Op. 39)]

Compositeur : Elgar, Edward

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Bergeron, Guy

Editeur : Bergeron, Guy

Instrumentation : violon, 2 flutes, 5 saxophones, 2 trompettes, 2 trombones, piano, contrebasse

Style : Jazz

Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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SCORE

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$

The score is arranged for a large ensemble. It begins with a 4/4 time signature and a tempo of 126 beats per minute. The key signature has one sharp (F#). The instruments listed are Violin, Flute 1, Flute 2, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Piano, Electric Guitar, Bass Guitar, and Drum Set. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The piece is marked with a circled 'A' at the beginning. The drum set part features a steady rhythmic pattern of eighth notes.

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The musical score is arranged for a full orchestra and includes the following parts:

- Violin (Vln.):** Treble clef, starting with a forte (*f*) dynamic.
- Flute 1 (Fl. 1) and Flute 2 (Fl. 2):** Treble clef, playing in unison with the violin.
- Alto Saxophone 1 (A. Sax. 1) and Alto Saxophone 2 (A. Sax. 2):** Treble clef, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Tenor Saxophone 1 (T. Sax. 1) and Tenor Saxophone 2 (T. Sax. 2):** Bass clef, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Bass Saxophone (B. Sax.):** Bass clef, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Trumpet 1 (B♭ Trpt. 1) and Trumpet 2 (B♭ Trpt. 2):** Treble clef, playing chords with a mezzo-forte (*mf*) dynamic.
- Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2):** Bass clef, playing chords with a mezzo-forte (*mf*) dynamic.
- Piano (PNO.):** Treble and bass clefs, playing chords with a mezzo-forte (*mf*) dynamic.
- Electric Guitar (E.GTR.):** Treble clef, playing chords with a mezzo-forte (*mf*) dynamic.
- Bass (BASS):** Bass clef, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.
- Double Bass (D.S.):** Bass clef, playing a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.

The score includes dynamic markings such as *f*, *mf*, and *mp*. A section starting at measure 11 is marked with a *mp* dynamic. The key signature is one flat (B♭ major/D minor).

Chord symbols for the piano and electric guitar parts include: *G^b*, *D²_{SUS}*, *G^b*, *D²_{SUS}*, *G^b*, *D²_{SUS}*, *G^b*, *D²_{SUS}*, *G^b*, *C[#]MIN⁷(b5)*, *CMAJ⁷*, and *BMIN⁷*.

POMP AND CIRCUMSTANCE

The musical score is arranged for the following instruments and parts:

- Vln. (Violin)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- A. Sax. 1 (Alto Saxophone 1)
- A. Sax. 2 (Alto Saxophone 2)
- T. Sax. 1 (Tenor Saxophone 1)
- T. Sax. 2 (Tenor Saxophone 2)
- B. Sax. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- PNO. (Piano)
- E.Gtr. (Electric Guitar)
- BASS (Bass)
- D.S. (Drum Set)

The score includes a key signature of one sharp (F#) and a common time signature (C). The piano part features the following chord progression:

A MIN⁷ / G F# MIN⁷(65) B⁷(9) E MIN⁹ A¹³ D MAJ⁹ B MIN⁹ E MIN⁷ A⁷ C/D A^{b13}(#11)

Dynamic markings include *mf* (mezzo-forte) and *mf* (mezzo-forte).

POMP AND CIRCUMSTANCE

Vln. 19
 Fl. 1 19
 Fl. 2
 A. Sax. 1 *mp*
 A. Sax. 2 *mp*
 T. Sax. 1 *mp*
 T. Sax. 2 *mp*
 B. Sax. *mp*
 B♭ Trpt. 1 19
 B♭ Trpt. 2 *p*
 Tbn. 1 *p*
 Tbn. 2 *p*
 PNO. 19
 E.GTR. 19 *mp*
 BASS *mp*
 D.S. *mp*

G^b C[#]MIN^{7(b5)} CMAJ⁷ BMIN⁷ AMIN⁷ /G F[#]MIN^{7(b5)} B⁷⁽¹²⁾ B⁷⁽¹²⁾ EMIN⁹ A¹³ DMAJ⁹ BMIN⁹ B^{b9(11)}

POMP AND CIRCUMSTANCE

The musical score is arranged for the following instruments and parts:

- Vln. (Violin): Starts at measure 25 with a *mf* dynamic. Ends with a *To CODA* instruction and a circled 'C' above the staff.
- Fl. 1 & Fl. 2: Both flutes are silent throughout the score.
- A. Sx. 1 & A. Sx. 2: Both saxophones are silent throughout the score.
- T. Sx. 1 & T. Sx. 2: Both tenor saxophones are silent throughout the score.
- B. Sx.: Bass saxophone is silent throughout the score.
- B♭ Tpt. 1 & B♭ Tpt. 2: Trumpets play from measure 25. Dynamics range from *mp* to *mf*. Ends with *To CODA*.
- Tbn. 1 & Tbn. 2: Trombones play from measure 25. Dynamics range from *mp* to *mf*. Ends with *To CODA*.
- PNO. (Piano): Provides harmonic support with chords and bass lines. Dynamics range from *mp* to *mf*. Ends with *To CODA*.
- E.GTR. (Electric Guitar): Plays chords and melodic lines. Dynamics range from *mp* to *mf*. Ends with *To CODA*.
- BASS: Provides a steady bass line. Dynamics range from *mp* to *mf*. Ends with *To CODA*.
- D. S. (Drum Set): Provides a rhythmic accompaniment. Dynamics range from *mp* to *mf*. Ends with *To CODA* and a *RISE* instruction.

Chord progressions for Piano and Electric Guitar:

Measures 25-28: *Amin⁷*, *C/D*, *GMAJ⁷ D^{b9}*

Measures 29-32: *CMAJ⁹*, *D⁹*, */C*, *BMIN⁷*, *EMIN⁷*, *AMIN⁷*, *C/D* *To CODA*

Measures 33-36: *Amin⁷*, *C/D* *To CODA*, *E^{b6}*, *A^b/B^b*

POMP AND CIRCUMSTANCE

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Violin (Vln.):** Part 1 and 2, starting at measure 31 with a *p* dynamic, then *f* at measure 35.
- Flute (Fl.):** Part 1 and 2, starting at measure 31 with a *p* dynamic, then *f* at measure 35.
- Saxophone (A. Sx.):** Part 1 and 2, starting at measure 31 with a *mf* dynamic.
- Trombone (T. Sx.):** Part 1 and 2, starting at measure 31 with a *mf* dynamic.
- Bassoon (B. Sx.):** Part 1, starting at measure 31 with a *mf* dynamic.
- Trumpet (B₃ Tpt.):** Part 1 and 2, starting at measure 31 with a *mf* dynamic.
- Trombone (Tbn.):** Part 1 and 2, starting at measure 31 with a *mf* dynamic.
- Piano (PNO.):** Part 1 and 2, starting at measure 31 with a *mf* dynamic.
- Electric Guitar (E.GTR.):** Part 1, starting at measure 31 with a *mf* dynamic.
- Bass (BASS):** Part 1, starting at measure 31 with a *mf* dynamic.
- Drums (D. S.):** Part 1, starting at measure 31 with a *p* dynamic, then *mf* at measure 35.

Chord progressions for the piano and electric guitar parts are indicated as follows:

- Measure 31: E^b6
- Measure 32: A^b/B^b
- Measure 33: E^b6
- Measure 34: A^b/B^b
- Measure 35: E^b6
- Measure 36: A^b/B^b
- Measure 37: E^b6
- Measure 38: A^b/B^b
- Measure 39: E^b6
- Measure 40: A^b/B^b

POMP AND CIRCUMSTANCE

(D)

37

Vln.

Fl. 1

Fl. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B \flat Trpt. 1

B \flat Trpt. 2

Tbn. 1

Tbn. 2

PNO.

E \flat A \flat /B \flat

E \flat A \flat /B \flat E \flat A \flat MIN^{7(b5)} A \flat MAJ⁷ GMIN⁷ FMIN⁷ /E \flat DMIN^{7(b5)} G^{7(b9)} G^{7(b9)} CMIN⁹ F13

E \flat A \flat /B \flat E \flat A \flat MIN^{7(b5)} A \flat MAJ⁷ GMIN⁷ FMIN⁷ /E \flat DMIN^{7(b5)} G^{7(b9)} G^{7(b9)} CMIN⁹ F13

BASS

D. S.

37

p *mp*

POMP AND CIRCUMSTANCE

(E)

Violin (Vln.)
Flute 1 (Fl. 1)
Flute 2 (Fl. 2)
Alto Saxophone 1 (A. Sax. 1)
Alto Saxophone 2 (A. Sax. 2)
Tenor Saxophone 1 (T. Sax. 1)
Tenor Saxophone 2 (T. Sax. 2)
Bass Saxophone (B. Sax.)
B♭ Trumpet 1 (B♭ Trpt. 1)
B♭ Trumpet 2 (B♭ Trpt. 2)
Trombone 1 (Tbn. 1)
Trombone 2 (Tbn. 2)
Piano (PNO.)
Electric Guitar (E.Gtr.)
Bass (BASS)
Drums (D. S.)

POMP AND CIRCUMSTANCE

The musical score is arranged in a standard orchestral format with the following parts:

- Violin (Vln.):** Part 1, starting at measure 49, playing a melodic line.
- Flute (Fl.):** Flute 1 and Flute 2, both starting at measure 49. Flute 1 has a key signature change to D-flat.
- Saxophones (Sax.):** Alto Sax 1 and 2, Tenor Sax 1 and 2, and Bass Sax (B.Sx.).
- Trumpets (Tpt.):** Trumpet 1 and Trumpet 2.
- Trombones (Tbn.):** Trombone 1 and Trombone 2.
- Piano (PNO.):** Right and left hand parts.
- Electric Guitar (E.GTR.):** Starting at measure 49.
- Bass (BASS):** Starting at measure 49.
- Drums (D.S.):** Starting at measure 49.

Key performance markings include dynamics such as *mf*, *f*, *mp*, and *pp*. The guitar and bass parts include harmonic markings: $A^b_{MAJ}^9$, B^{b9} , $/A^b$, $E^b_{MAJ}^7$, and $A^{13}(b5)$.

POMP AND CIRCUMSTANCE



Vln. 55
 Fl. 1 55
 Fl. 2 55
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 B♭ Trpt. 1 55
 B♭ Trpt. 2
 Tbn. 1
 Tbn. 2
 PNO. 55
 E.GTR. 55
 BASS
 D. S. 55

Musical score for 'Pomp and Circumstance' featuring various instruments: Violin, Flute 1 & 2, Saxophones (Alto, Tenor, Bass), Trumpets (B♭), Trombones (1 & 2), Piano, Electric Guitar, Bass, and Drums. The score includes dynamic markings such as *f* and *mf*, and chord symbols including *G*MIN7, *C*MIN7, *F*MIN7, *A*♭/*B*♭, *E*♭, *B*♭9sus, and *E*♭. The piece is marked with a circled 'F' at the beginning of the section.

POMP AND CIRCUMSTANCE

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vln.** (Violin): Rests throughout the section.
- Fl. 1** and **Fl. 2** (Flutes): Rests until the final measure, where they play a melodic phrase marked *mf*.
- A. Sax. 1** and **A. Sax. 2** (Alto Saxophones): Rests throughout.
- T. Sax. 1** and **T. Sax. 2** (Tenor Saxophones): Rests throughout.
- B. Sax.** (Baritone Saxophone): Rests throughout.
- B♭ Trpt. 1** and **B♭ Trpt. 2** (Trumpets): Play a rhythmic pattern of eighth notes, marked *mf*.
- Tbn. 1** and **Tbn. 2** (Trombones): Play a rhythmic pattern of eighth notes, marked *mf*.
- PNO.** (Piano): Provides harmonic support with chords and arpeggios, marked *mf* and *f*. Chords are labeled as G^b and $D^{\sharp sus}$.
- E.Gtr.** (Electric Guitar): Plays a rhythmic pattern of eighth notes, marked *mf*. Chords are labeled as G^b and $D^{\sharp sus}$.
- BASS**: Plays a rhythmic pattern of eighth notes, marked *mf*. Chords are labeled as G^b and $D^{\sharp sus}$.
- D. S.** (Drum Set): Provides a steady rhythmic accompaniment with a pattern of eighth notes.

POMP AND CIRCUMSTANCE

The musical score is arranged in a standard orchestral layout. The top staves are for Violin (Vln.), Flute 1 (Fl. 1), and Flute 2 (Fl. 2), all marked with a forte (*f*) dynamic. Below these are the woodwinds: Alto Saxophone 1 (A. Sax. 1) and 2 (A. Sax. 2) marked *mf*; Tenor Saxophone 1 (T. Sax. 1) and 2 (T. Sax. 2) marked *mf*; and Bass Saxophone (B. Sax.) marked *mf*. The brass section includes B♭ Trumpet 1 (B♭ Tpt. 1) and 2 (B♭ Tpt. 2) marked *mf*; Trombone 1 (Tbn. 1) and 2 (Tbn. 2) marked *mf*. The keyboard section consists of Piano (PNO.) and Electric Guitar (E.GTR.), both marked *mf*. The bass section includes Bass (BASS) marked *mf* and Double Bass (D.S.) marked *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano part includes chord symbols: G^b, D²_{sus}, G^b, D²_{sus}, G^b, D²_{sus}, G^b, D⁹⁽¹³⁾_{sus}, D¹³⁽⁹⁾, and G.

VIOLIN

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

♩ = 126

A 5 *mf* *f*

9

B 8 8 *f*

27 *mf* To CODA **C**

31 *p* **D** 7 *f* **E** 8

37 *f*

54 *mf* **F**

58 *f* D.S. AL CODA

65 *f*

68

FLUTE 1

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

① $\text{♩} = 126$ 5 *mf* *f*

9 *mf* ② *f*

13

17 *p*

21

25 5 To CODA ③ 5 *f*

37 *p* ④ 3 *mf*

43 2 *f* ⑤ 5 *mf*

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POMP AND CIRCUMSTANCE

52 *f* 3 (F)

58 *f*

61 2 D.S. AL CODA *mf*

65 *f* 3

68 3

FLUTE 2

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$ 5

9 (B) *mf*

13

17

21

25 5 To CODA (C) 5 *f*

37 (D) 3 *mf*

43 (E) 5 *f*

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POMP AND CIRCUMSTANCE

The musical score consists of five staves of music in treble clef. The first staff (measures 52-57) starts in a key signature of two flats (B-flat and E-flat) and features a dynamic of *mf* followed by *f*. It includes a triplet of eighth notes, a fermata over a half note, and a circled 'F' marking. The second staff (measures 58-60) continues in the same key signature with a dynamic of *f* and includes two triplet markings. The third staff (measures 61-64) changes to a key signature of one sharp (F#) and includes a circled '2' and the instruction 'D.S. AL CODA' with a dynamic of *mf*. The fourth staff (measures 65-67) continues in the one sharp key signature with a dynamic of *f* and includes a triplet marking. The fifth staff (measures 68-70) also continues in the one sharp key signature and includes a triplet marking and a fermata over a group of notes.

ALTO SAX. 1

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$ $\frac{4}{4}$ mp mf

8 (B) mf 8

19 mp

23 $\frac{4}{4}$ To CODA

(C) $\frac{4}{4}$ mf

37 (D) mf (E) mf

48

52 mp mf mf (F) mf

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POMP AND CIRCUMSTANCE

58

61 4 D.S. AL CODA

65 *mf*

68

ALTO SAX. 2

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$ $\frac{4}{4}$ mp mf

(B) $\frac{8}{8}$

19 mp

23 $\frac{4}{4}$ To CODA

(C) $\frac{4}{4}$ mf

(D) $\frac{8}{8}$ (E) mf

48

52 mp mf mf (F) $\frac{3}{4}$

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POMP AND CIRCUMSTANCE

Musical staff 58-60: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains three measures of music. Measure 58 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 59 starts with a quarter note C5, followed by a quarter note B4, and a quarter note A4. Measure 60 starts with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The staff ends with a double bar line and a key signature change to two sharps (F#, C#).

Musical staff 61: Treble clef, key signature of two sharps (F#, C#). The staff contains one measure of music, which is a whole rest. Above the staff, the number '4' is written, indicating a 4-measure rest. To the right of the staff, the text 'D.S. AL CODA' is written.

Musical staff 65-67: Treble clef, key signature of two sharps (F#, C#). The staff contains three measures of music. Measure 65 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 66 starts with a quarter note C5, followed by a quarter note B4, and a quarter note A4. Measure 67 starts with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The dynamic marking 'mf' is written below the first measure.

Musical staff 68-70: Treble clef, key signature of two sharps (F#, C#). The staff contains three measures of music. Measure 68 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 69 starts with a quarter note C5, followed by a quarter note B4, and a quarter note A4. Measure 70 starts with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The staff ends with a double bar line.

TENOR SAX. 1

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$ 2 *mp*

6 *mf*

(B) *f* 8 *mp*

21

25 4 To CODA (C) 4 *mf*

35 (D) 8

(E) *mf*

50 *mp* 3 *mf*

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POMP AND CIRCUMSTANCE

3 (F)

54 *mf*

59

4 D.S. AL CODA

61

65 *mf*

68

TENOR SAX. 2

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$ 2

mp

6 *mf*

(B) 8

21

25 4 To CODA (C) 4 *mf*

35 (D) 8

(E) *mf*

50 *mp* *mf*

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2

POMP AND CIRCUMSTANCE

3 (F)

54 *mf*

59

4 D.S. AL CODA

61

65 *mf*

68

BARITONE SAX.

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A)

$\text{♩} = 126$

mp

5 *mf*

9 (B) *f* 7

19 *mp*

23 4 To CODA

(C)

31 *mp*

34 *mf*

(D)

2

POMP AND CIRCUMSTANCE

2

(E)

43

mf

49

mp

3

(F)

53

mf

59

mp

3

D.S. AL CODA

62

65

mf

68

TRUMPET IN B \flat 1

POMP AND CIRCUMSTANCE

MARCH NO. 1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

① $\text{♩} = 126$ **6** *mf*

10 **②** *mp*

14

18 **6** *mf* *mp* *mf*

27 **3** To CODA **③** **4** *mf*

36 **④** *f*

40

44 **⑤** **7** *mf*

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POMP AND CIRCUMSTANCE

3 (F)

54 *mf*

60 *mf* *mf* D.S. AL CODA

65 *mf*

TRUMPET IN B \flat 2

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

The musical score is written for a single trumpet in B \flat 2. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked as quarter note = 126. The score is divided into five sections, each starting with a circled letter (A-E) and a measure number. Section A (measures 6-9) starts with a dynamic of *mf*. Section B (measures 10-13) starts with a dynamic of *mp*. Section C (measures 18-25) includes dynamics of *mf*, *p*, and *mp*, and features a 'To CODA' instruction. Section D (measures 35-38) starts with a dynamic of *mf*. Section E (measures 43-46) starts with a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and articulation marks.

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2

POMP AND CIRCUMSTANCE

F

3

53 *mf* 3 *mf*

D.S. AL CODA

60 *mf* *mf*

65 *mf*

TROMBONE 1

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$ **5**

mp \langle *mf*

(B) *mp*

13

17 \langle *mf* \rangle *p* **5**

25 *mp* \langle *mf* **3** To CODA **(C)** **4**

34 *mf*

(D) *mf*

42

POMP AND CIRCUMSTANCE

② **E** 7 3 **F**

mf mf

58 mf

62 mf

65 mf

D.S. AL CODA

TROMBONE 2

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A)

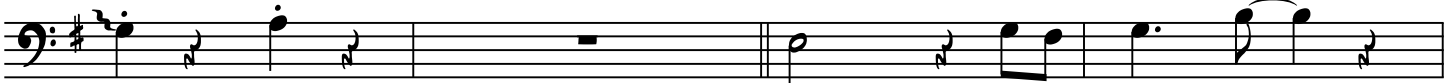
$\text{♩} = 126$

5



mp < *mf*

(B)



9

mp



13



17

< *mf* > *p*

5



25

mp < *mf*

3

To CODA

(C)

4



34

mf

(D)



mf



42

POMP AND CIRCUMSTANCE

(E) 7 3 (F)

mf mf mf mf

D.S. AL CODA

58 62 65

PIANO

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

① $\text{♩} = 126$

6 G^b D^9_{SUS} G^b D^9_{SUS}

mf

9 G^b D^9_{SUS} G^b D^9_{SUS} ② G^b $C^{\#}_{\text{MIN}} 7(b5)$ $C_{\text{MAJ}} 7$ $B_{\text{MIN}} 7$

f

13 $A_{\text{MIN}} 7$ / G $F^{\#}_{\text{MIN}} 7(b5)$ $B 7(\#9)$ $E_{\text{MIN}} 9$ A^{13} $D_{\text{MAJ}} 9$ $B_{\text{MIN}} 9$

17 $E_{\text{MIN}} 7$ A^7 C/D $A^{b13}(\#11)$ G^b $C^{\#}_{\text{MIN}} 7(b5)$ $C_{\text{MAJ}} 7$ $B_{\text{MIN}} 7$

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POMP AND CIRCUMSTANCE

21

A MIN⁷ /G F# MIN⁷(b5) B 7(^{b9}) 7(^{b9}) E MIN⁹ A¹³ D MAJ⁹ B MIN⁹ B^{b9}(#11)

25

A MIN⁷ C/D G MAJ⁷ D^{b9} C MAJ⁹ D⁹ /C B MIN⁷ E MIN⁷

mp *mf*

29

A MIN⁷ C/D To CODA (C)

2

34

E^{b6} A^b/B^b E^{b6} A^b/B^b E^{b6} A^b/B^b E^{b6} A^b/B^b

mf

(D) 8 (E) 8 A^b MAJ⁹ B^{b9} /A^b G MIN⁷ C MIN⁷ F MIN⁷ A^b/B^b

mf

POMP AND CIRCUMSTANCE

(F) $E^{\flat 6}$ $B^{\flat 9}_{SUS}$ $E^{\flat 6}$ $B^{\flat 9}_{SUS}$ $E^{\flat 6}$ $B^{\flat 9}_{SUS}$ $E^{\flat 6}$ $B^{\flat 9}_{SUS}$

$G^{\flat 6}$ D^9_{SUS} $G^{\flat 6}$ D^9_{SUS} $G^{\flat 6}$ D^9_{SUS} $G^{\flat 6}$ D^9_{SUS} *D.S. AL CODA*

$G^{\flat 6}$ D^9_{SUS} $G^{\flat 6}$ D^9_{SUS} $G^{\flat 6}$ D^9_{SUS} $G^{\flat 6}$ $D^9_{SUS}^{9(b13)}$ $D^{13(b9)}$

G

ELECTRIC GUITAR

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$

6

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POMP AND CIRCUMSTANCE

2

(C)

E^b6 A^b/B^b E^b6 A^b/B^b E^b6 A^b/B^b E^b6 A^b/B^b

E^b6 A^b/B^b E^b6 A^b/B^b E^b6 A^b/B^b E^b6 A^b/B^b

(D)

E^b6 A^bMIN^{7(b5)} A^bMAJ⁷ G^bMIN⁷ F^bMIN⁷ /E^b D^bMIN^{7(b5)} G^{7(#9)} G^{7(b9)}

C^bMIN⁹ F¹³ B^bMAJ⁹ G^bMIN⁹ C^bMIN⁷ F⁷ A^b/B^b E^{13(#11)}

(E)

8 A^bMAJ⁹ B^{b9} /A^b G^bMIN⁷ C^bMIN⁷ F^bMIN⁷ A^b/B^b

(F)

E^b6 B^{b9}SUS E^b6 B^{b9}SUS E^b6 B^{b9}SUS E^b6 B^{b9}SUS

G^b D⁹SUS G^b D⁹SUS G^b D⁹SUS G^b D⁹SUS

G^b D⁹SUS G^b D⁹SUS G^b D⁹SUS G^b D^{9(b13)} D^{13(b9)}G

D.S. AL CODA

D⁹SUS

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BASS GUITAR

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$

5

G⁶ D⁹_{SUS} G⁶ D⁹_{SUS} G⁶ D⁹_{SUS} G⁶ D⁹_{SUS}

(B) ♩ G⁶ C[#]MIN^{7(b5)} CMAJ⁷ BMIN⁷ AMIN⁷ /G F[#]MIN^{7(b5)} B^{7(#9)}

E^{MIN}⁹ A¹³ D^{MAJ}⁹ B^{MIN}⁹ E^{MIN}⁷ A⁷ C/D A^{b13(#11)}

G⁶ C[#]MIN^{7(b5)} CMAJ⁷ BMIN⁷ AMIN⁷ /G F[#]MIN^{7(b5)} B^{7(b9)} B^{7(b9)}

E^{MIN}⁹ A¹³ D^{MAJ}⁹ B^{MIN}⁹ B^{b9(#11)} AMIN⁷ C/D GMAJ⁷ D^{b9}

CMAJ⁹ D⁹ /C BMIN⁷ E^{MIN}⁷ AMIN⁷ C/D To CODA

(C) 4

POMP AND CIRCUMSTANCE

E^b6 A^b/B^b E^b6 A^b/B^b E^b6 A^b/B^b E^b6 A^b/B^b

34 *mf* *mf*

(D) E^b6 A^{MIN}7(b5) A^bMAJ⁷ G^{MIN}7 F^{MIN}7 /E^b D^{MIN}7(b5) G^{7(♯9)} G^{7(b9)}

mp

C^{MIN}9 F¹³ B^bMAJ⁹ G^{MIN}9 C^{MIN}7 F⁷ A^b/B^b E^{13(♯11)}

42 *mf*

(E) 7 E^bMAJ⁷ A^{13(b5)} A^bMAJ⁹ B^{b9} /A^b

mf *mp*

G^{MIN}7 C^{MIN}7 F^{MIN}7 A^b/B^b (F) E^b B^{b9}SUS E^b B^{b9}SUS

55 *mf*

E^b6 B^{b9}SUS E^b6 B^{b9}SUS G⁶ D⁹SUS G⁶ D⁹SUS

59

G⁶ D⁹SUS G⁶ D⁹SUS G⁶ D⁹SUS D.S. AL CODA

63

♩ G⁶ D⁹SUS G⁶ D⁹SUS G⁶ D⁹SUS G⁶ D^{9(b13)}SUS D^{13(b9)} G

65 *mf*

DRUM SET

POMP AND CIRCUMSTANCE

MARCH NO.1, OPUS 39
(1901)

EDWARD ELGAR
(1857-1934)
ARR.: GUY BERGERON

(A) $\text{♩} = 126$

The musical score is written for a drum set in 4/4 time. It consists of ten staves of music. The first staff (measures 1-4) is marked with a circled 'A' and a tempo of 126. The second staff (measures 5-8) is marked with a circled 'B' and a dynamic of *mf*. The third staff (measures 9-12) is marked with a dynamic of *mp*. The fourth staff (measures 13-16) is marked with a dynamic of *mf*. The fifth staff (measures 17-20) is marked with a dynamic of *mp*. The sixth staff (measures 21-24) is marked with a dynamic of *mp*. The seventh staff (measures 25-28) is marked with a dynamic of *mf*. The eighth staff (measures 29-32) is marked with a dynamic of *mp*. The ninth staff (measures 33-36) is marked with a dynamic of *mp*. The tenth staff (measures 37-40) is marked with a circled 'C' and a dynamic of *p*. The score includes various drum notations such as snare, bass drum, and cymbal, along with dynamics like *p*, *mf*, and *mp*. A 'To CODA' instruction is present at the end of the piece.

2

POMP AND CIRCUMSTANCE

34 *mf*

(D)

38 *mp*

42 *mp*

(E)

46 *mp*

50 *pp*

54 *mp* RIDE

(F)

58 *mf*

61 *mf* D.S. AL CODA

65 *mf*