Partitur

Pilgermarsch

„Land of Hope and Glory"

(Pomp and Circumstance op. 39,1)

Edward Elgar / M. Apitz

für Solo-Vl. + Orchester in variabler Besetzung:

Streicher, Holz-/Blechbläser, Kl., Gitt. (ad lib.)

auch Fassung Vl. + Orgel (Kl.) ohne Orch. möglich

Partitur

Zum Stück

- Pilgermasch (Melodie + Verarbeitung)
  so original wie möglich übernommen:
  - Oktavbereich unverändert
  - Bass-Linie "
  - Harmonien "
  - Rhythmus im Orchestersatz unverändert
  - Stimmführung in Mittelstimmen: neu
    (denn Besetzung reduziert)

- Seitenthemen in selber Methode übernommen
  aber Wiederholungen gekürzt

- Dynamik, Akzente: übernommen

Besetzung

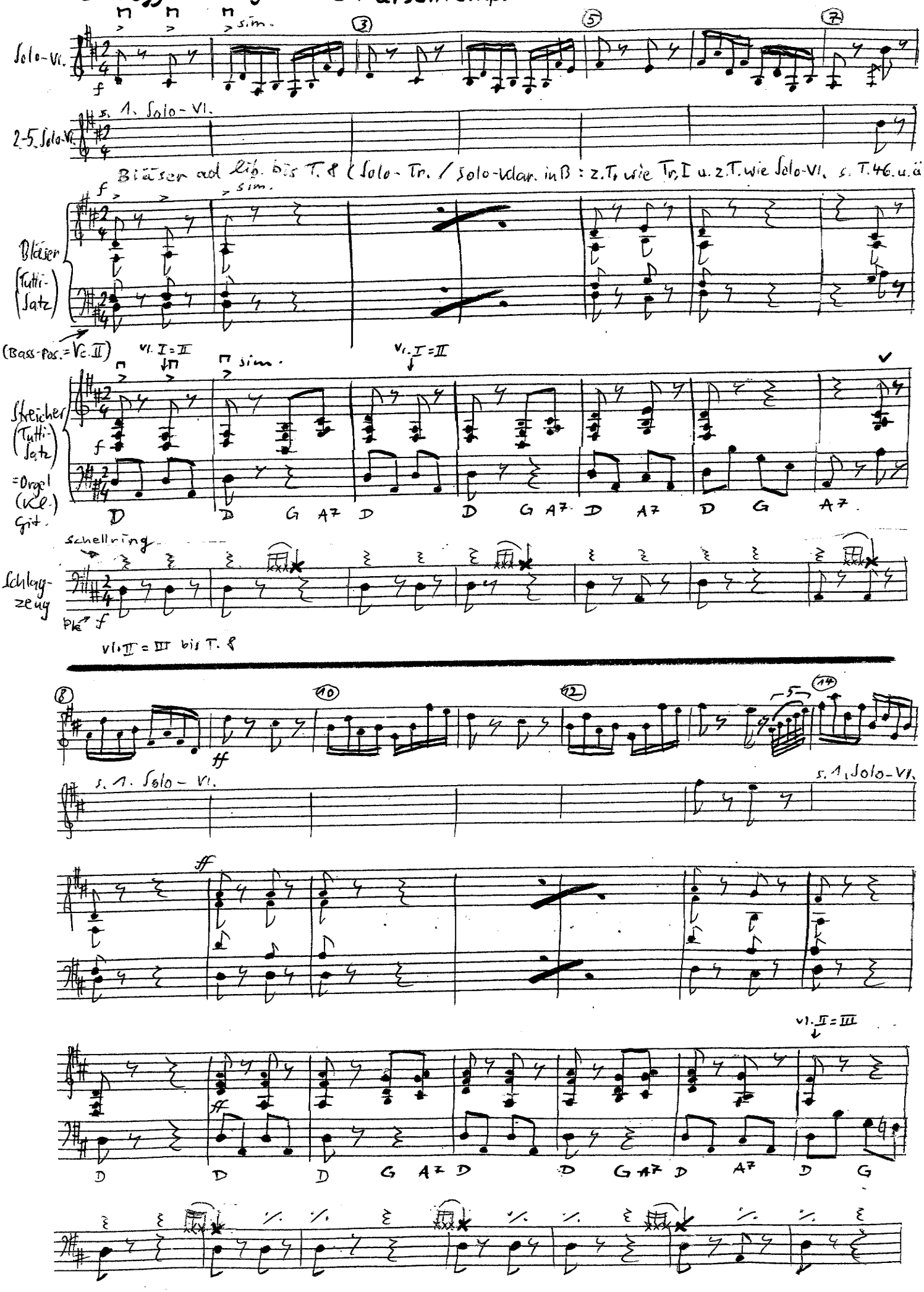
Solo-Vl.

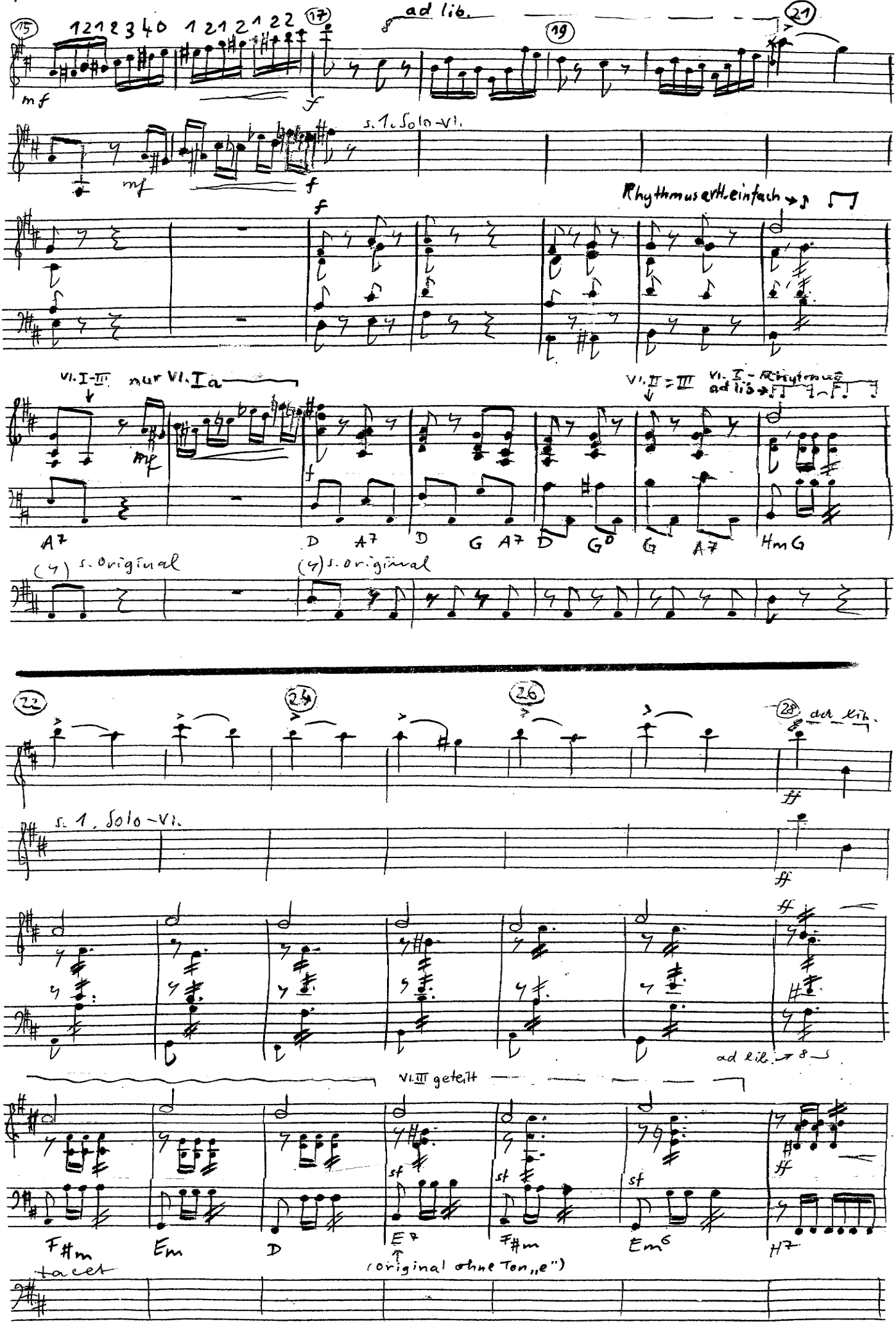
2.-5. Solo-Vl.
Solo-Tr. / Solo-Klar. in B (Sop.-Sax.) } nur in T. 46-125 u. 141-180 verschieden
Tr. I / Klar. II in B
II
Ten.-Pos / Klar. I in B (Sop.-Sax.) (1 okt. höher als Pos.)
Bass- " / Vc. II
o. Ten.- "

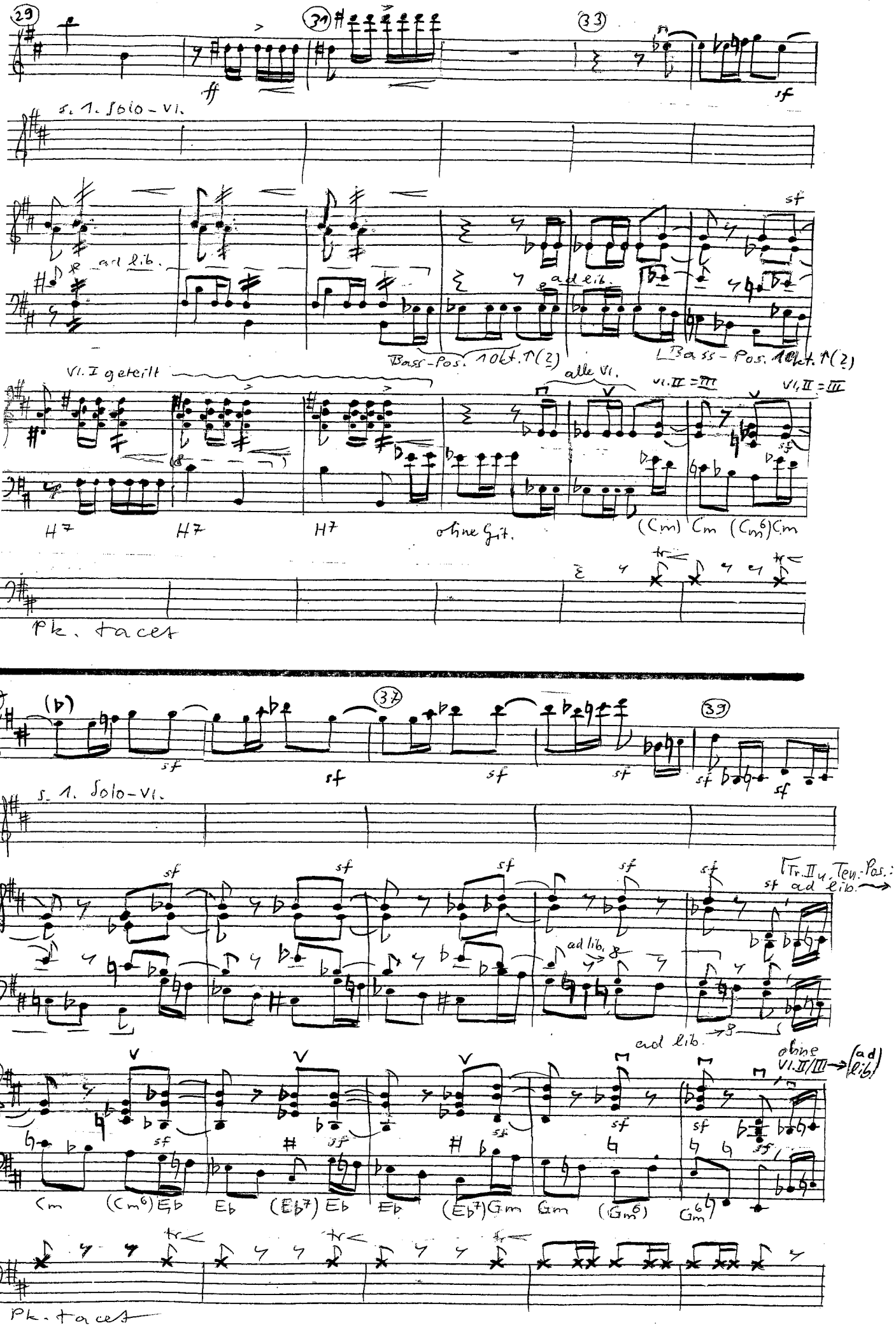
Orgel (Kl.)
Vl. I a/b
II
III (besser Viola s. T. 1-8, T. 63-85 u. T. 126-133)
Vc. I / Kb. (Vc. II s. Bass-Pos.)
Git.

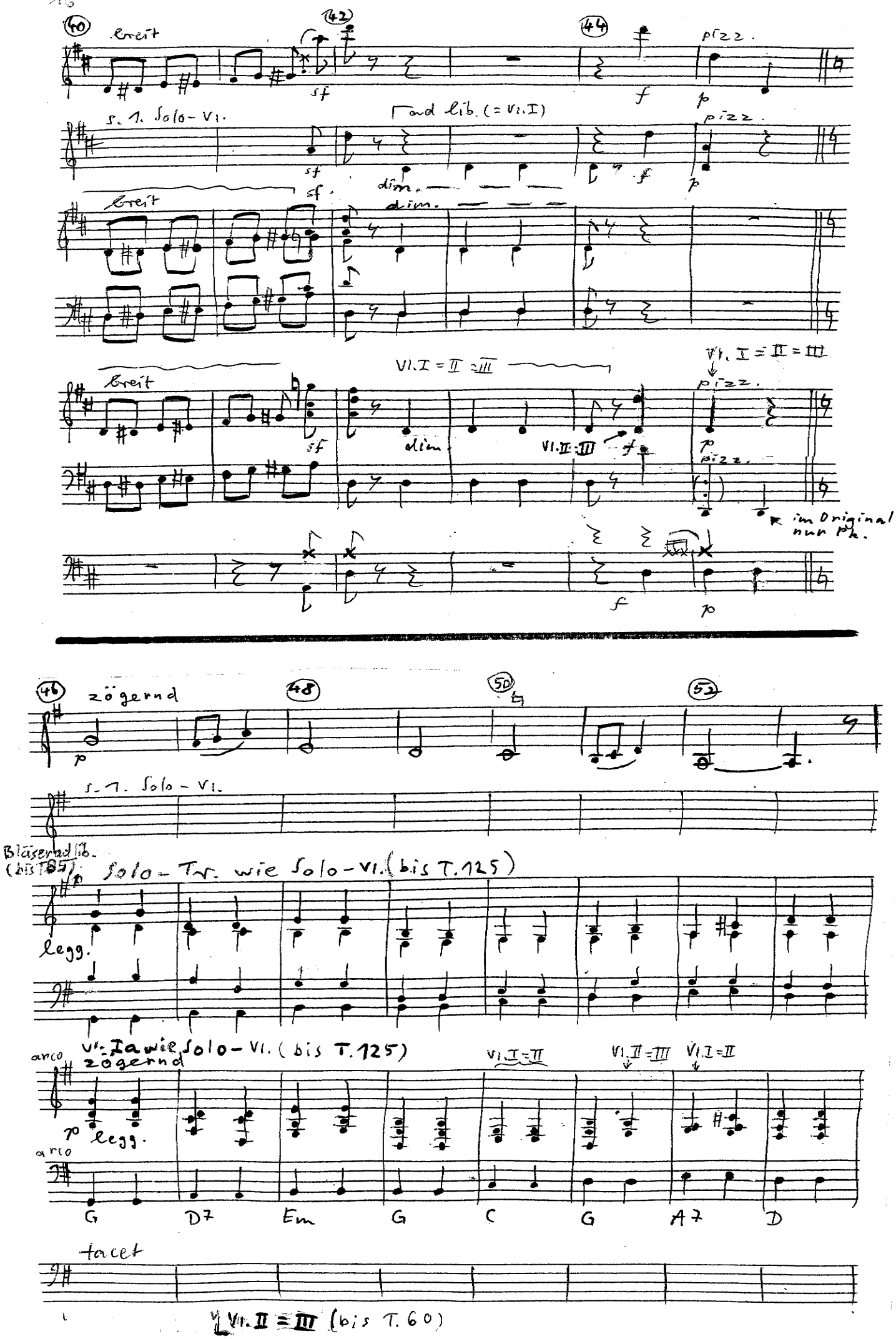
Schellring (o. ä)
+ Pk

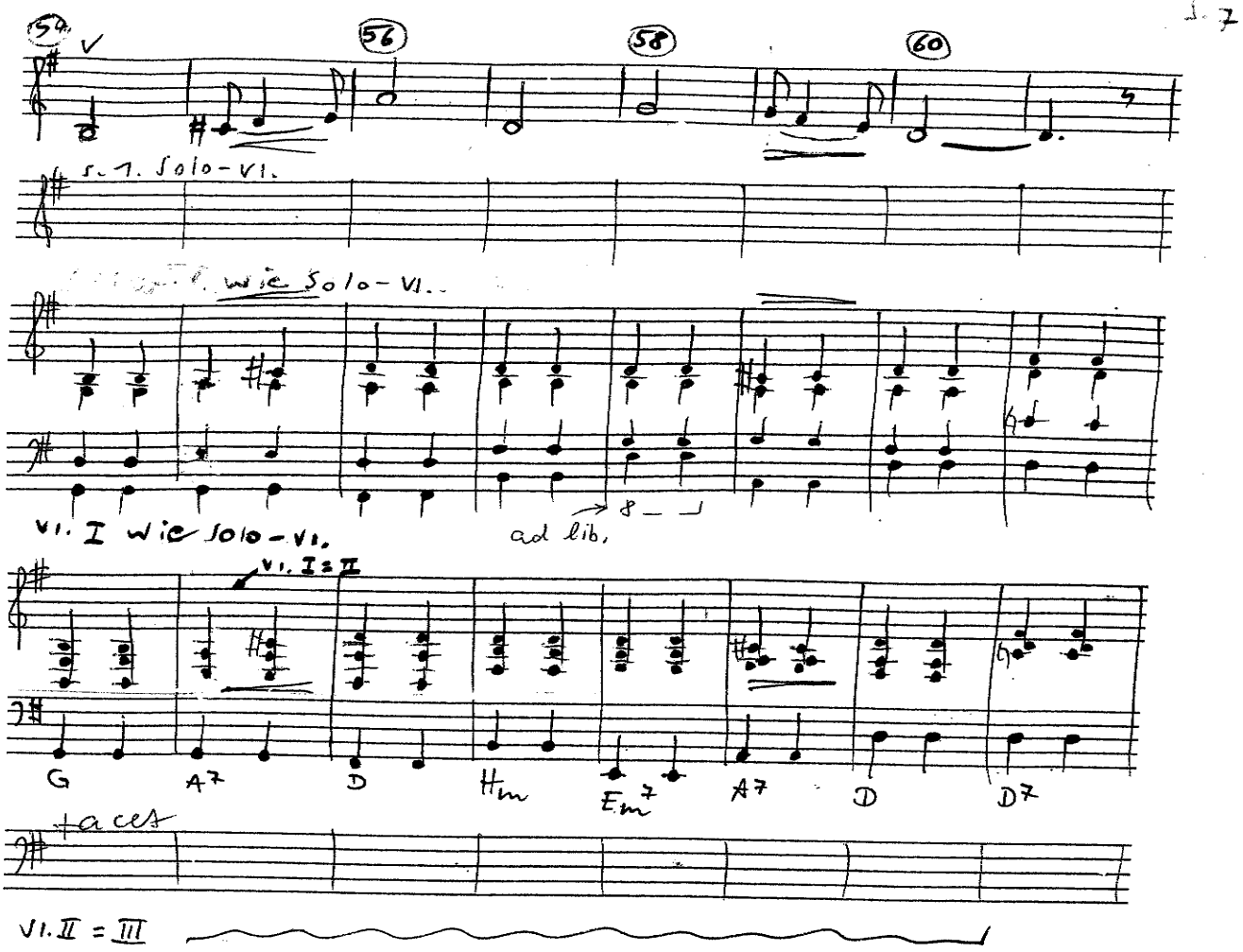
● legg. + klangvoll ● Marschtempo

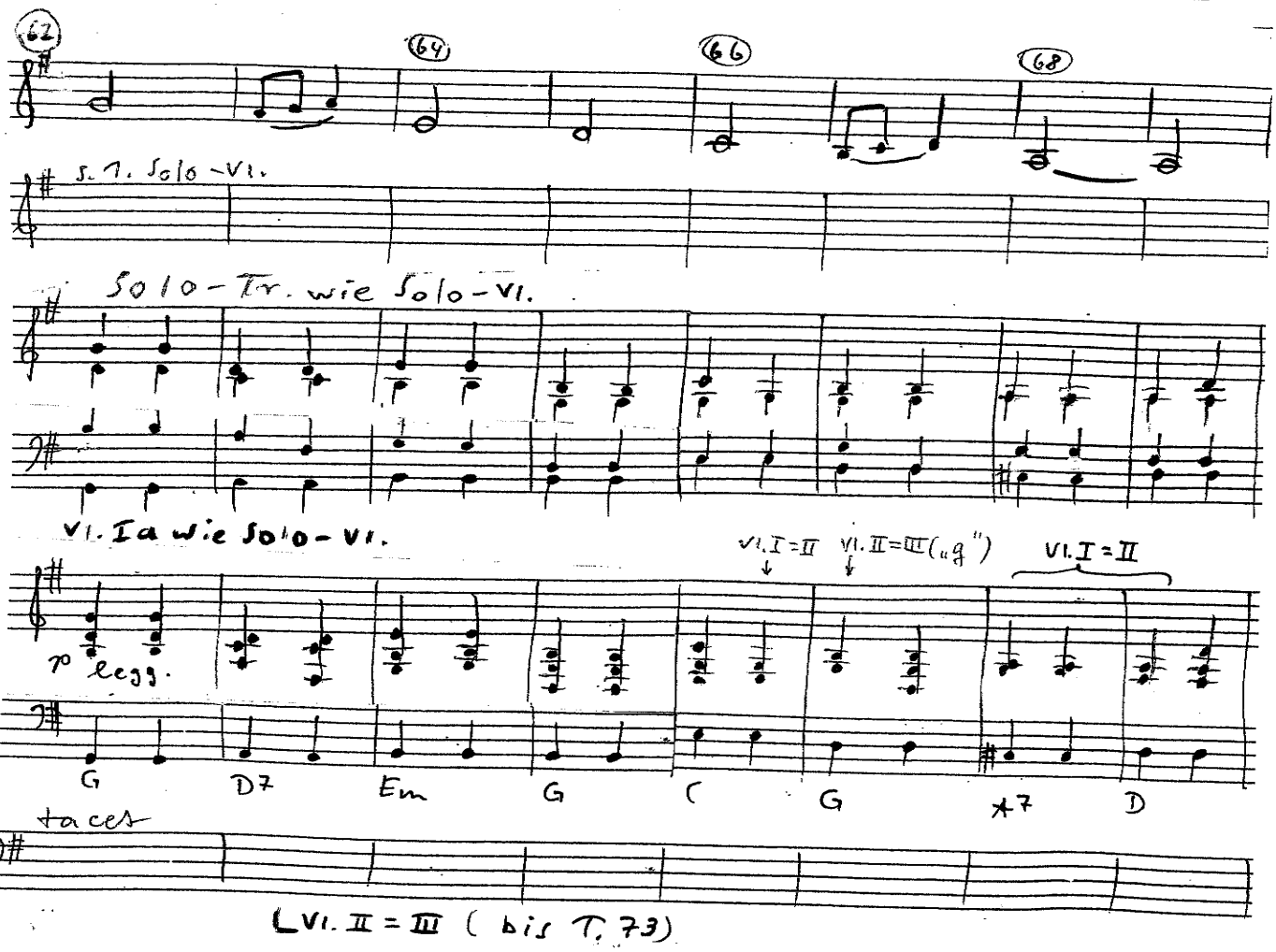


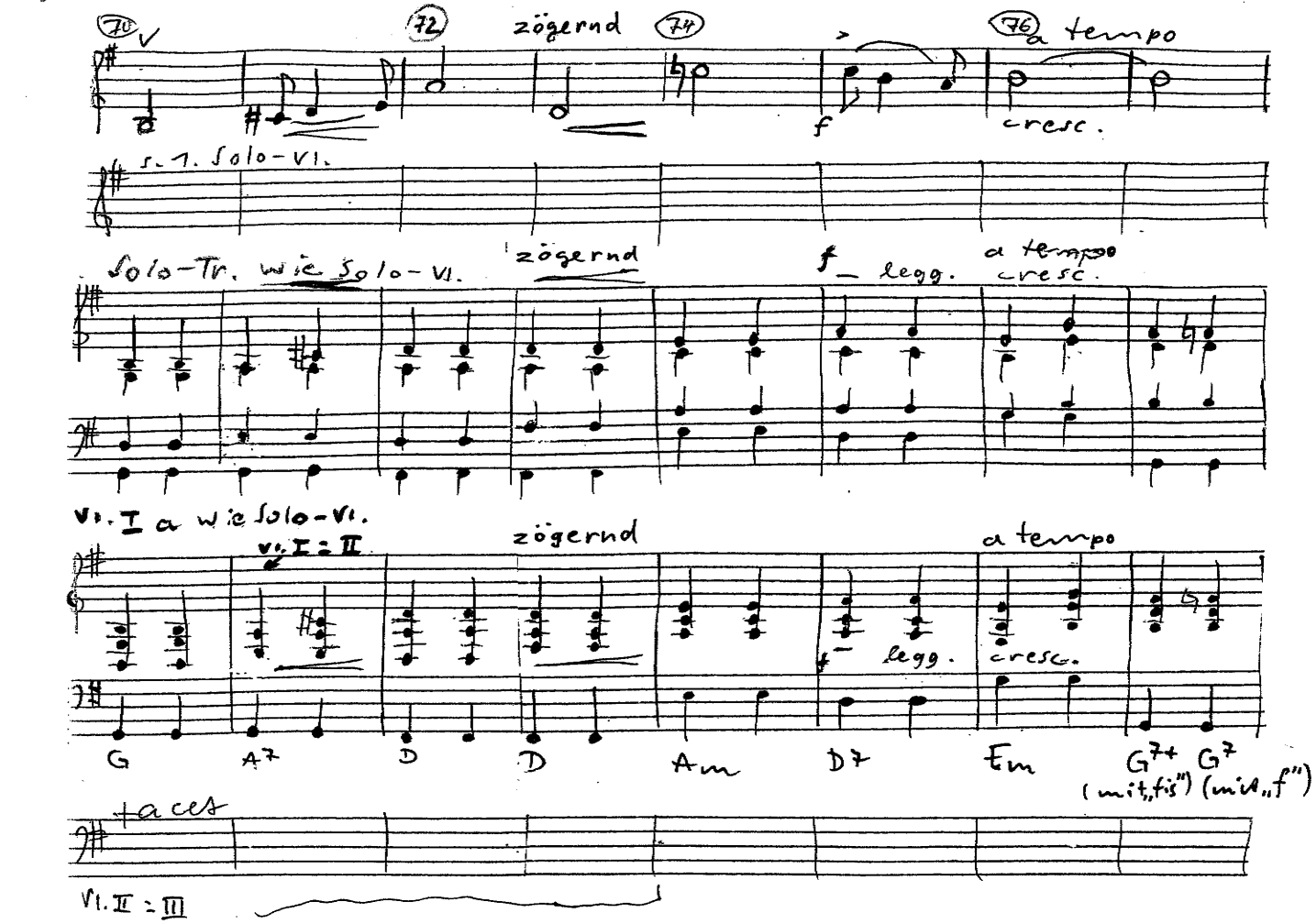

(15)
1 2 1 1 2 3 4 0 1 2 1 1 2 1 2 2
(17)
ad lib.
(19)
(21)
mf
f
s. 1. Solo-Vl.
Rhythmus evtl. einfach
Vl. I-III
nur Vl. Ia
Vl. II = III
Vl. I - Rhythmus ad lib.
A7
D A7 D G A7 D G D G A7 HmG
(4) s. Original
(22)
(24)
(26)
(28) ad lib.
ff
ad lib.
Vl. III geteilt
sf
F#m Em D E7 F#m Em6 H7
tacet
(Original ohne Ton „e")

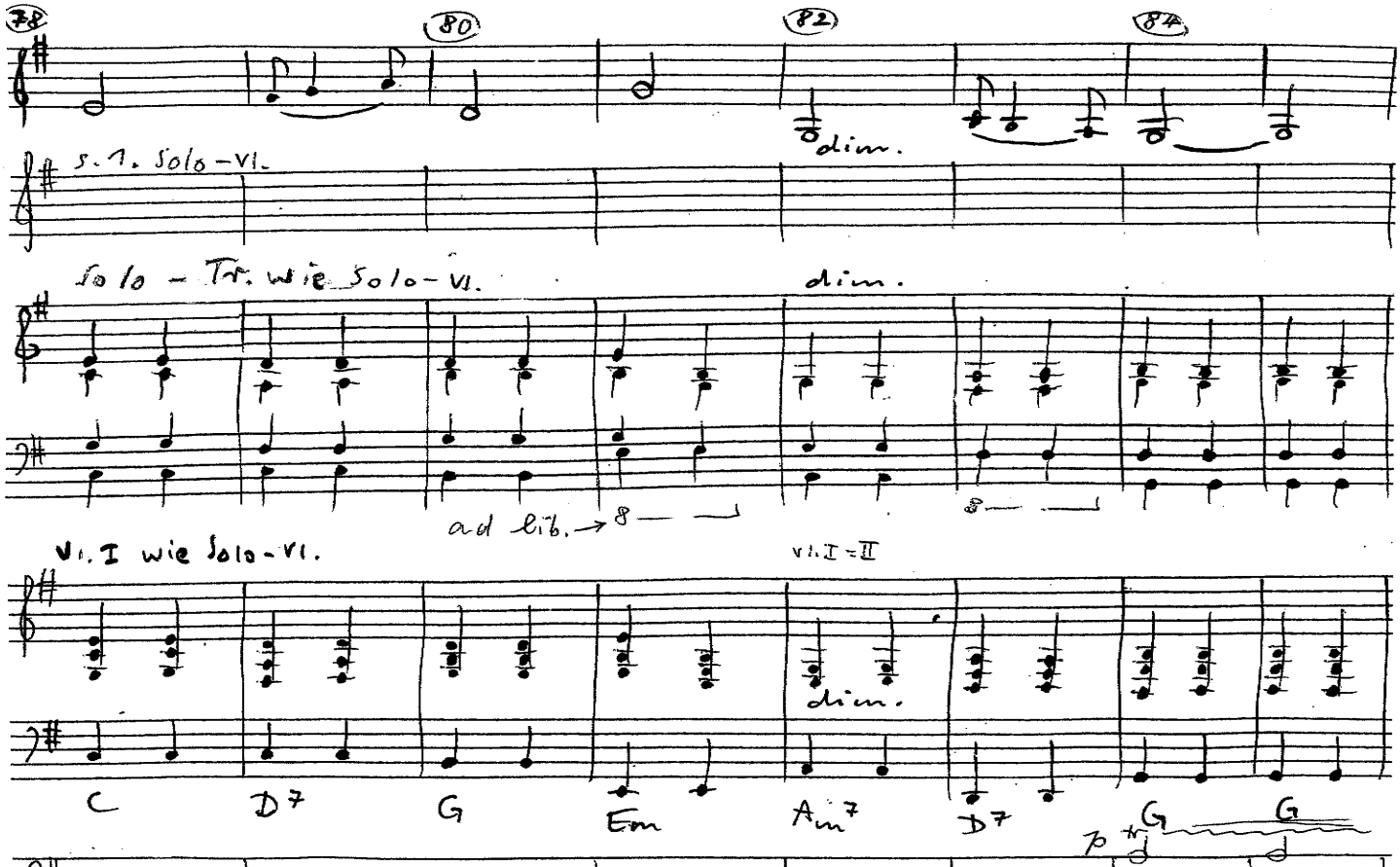

29
31
33
s. 1. Solo-Vl.
ad lib.
Bass-Pos. 10kt. T(2)
Vl. I geteilt
alle Vl.
Vl. II = III
H7
ohne Git.
(Cm) Cm (Cm6) Cm
Pk. tacet
35
37
Tr. II u. Ten. Pos.:
sf ad lib.
ohne Vl. II/III → (ad lib.)
Cm (Cm6) Eb Eb (Eb7) Eb Eb (Eb7) Gm Gm (Gm6) Gm6

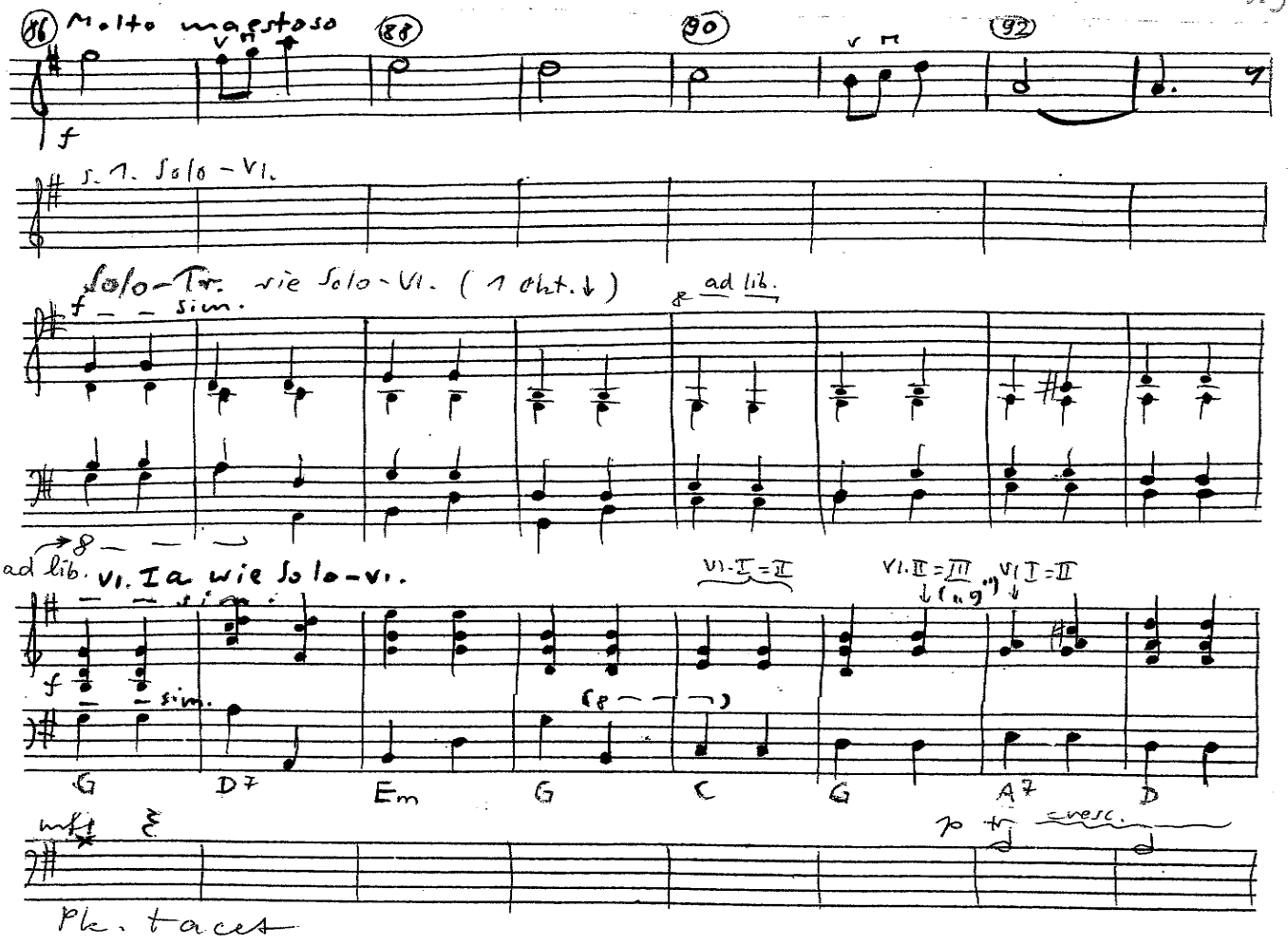

40
breit
42
44
pizz.
sf
f
p
s. 1. Solo-Vl.
ad lib. (= Vl. I)
dim.
Vl. I = II = III
Vl. II = III
im Original nur Pk.
46
zögernd
48
50
52
s. 1. Solo-Vl.
Bläser ad lib. (bis T. 85)
Solo-Tr. wie Solo-Vl. (bis T. 125)
legg.
Vl. I a wie Solo-Vl. (bis T. 125)
arco
Vl. I = II
Vl. II = III
G
D7
Em
C
A7
D
tacet
Vl. II = III (bis T. 60)

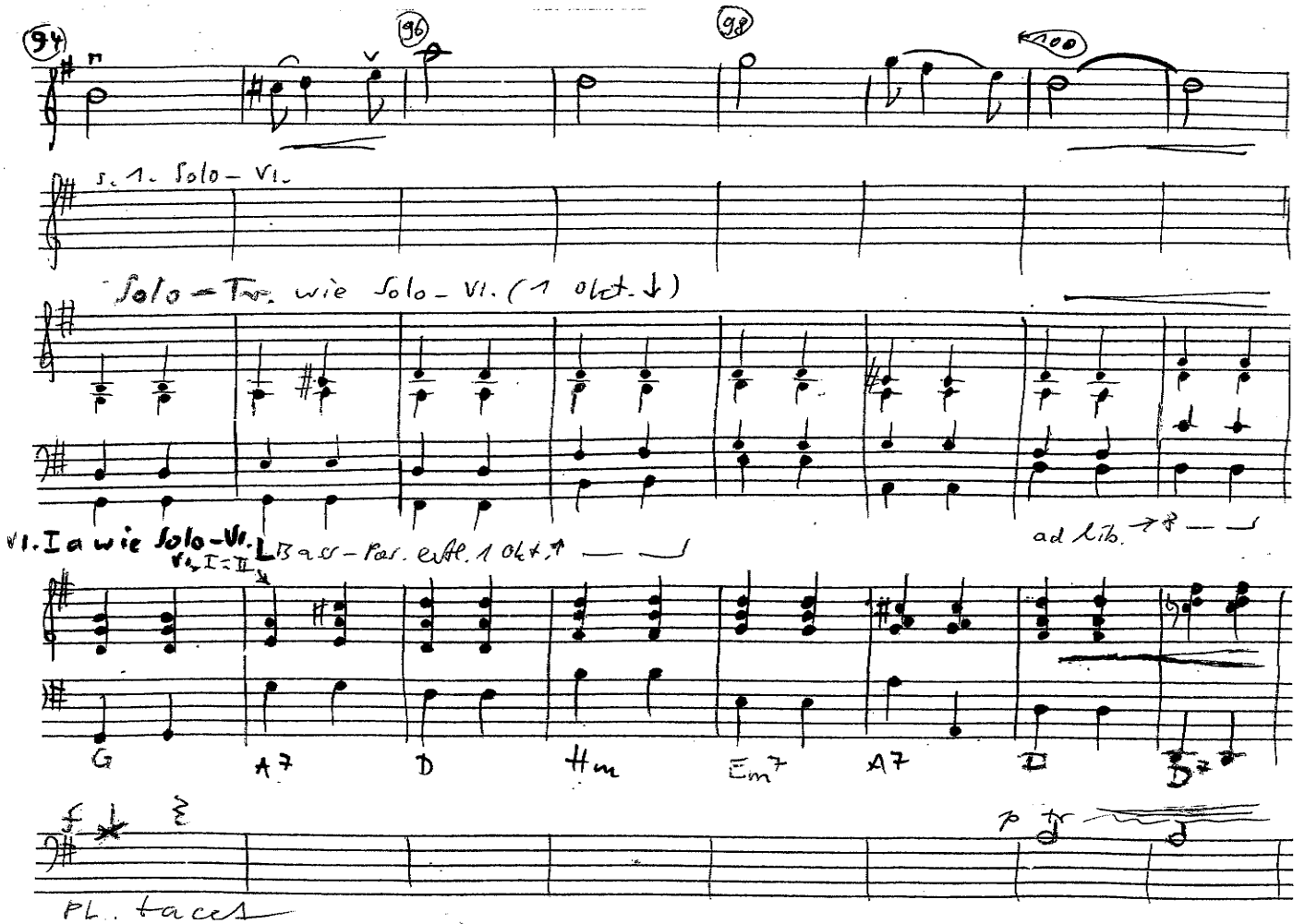

54
56
58
60
V
S. 7. Solo-Vl.
wie Solo-Vl.
Vl. I wie Solo-Vl.
ad lib.
Vl. I = II
G
A7
D
Hm
Em7
A7
D
D7
tacet
Vl. II = III

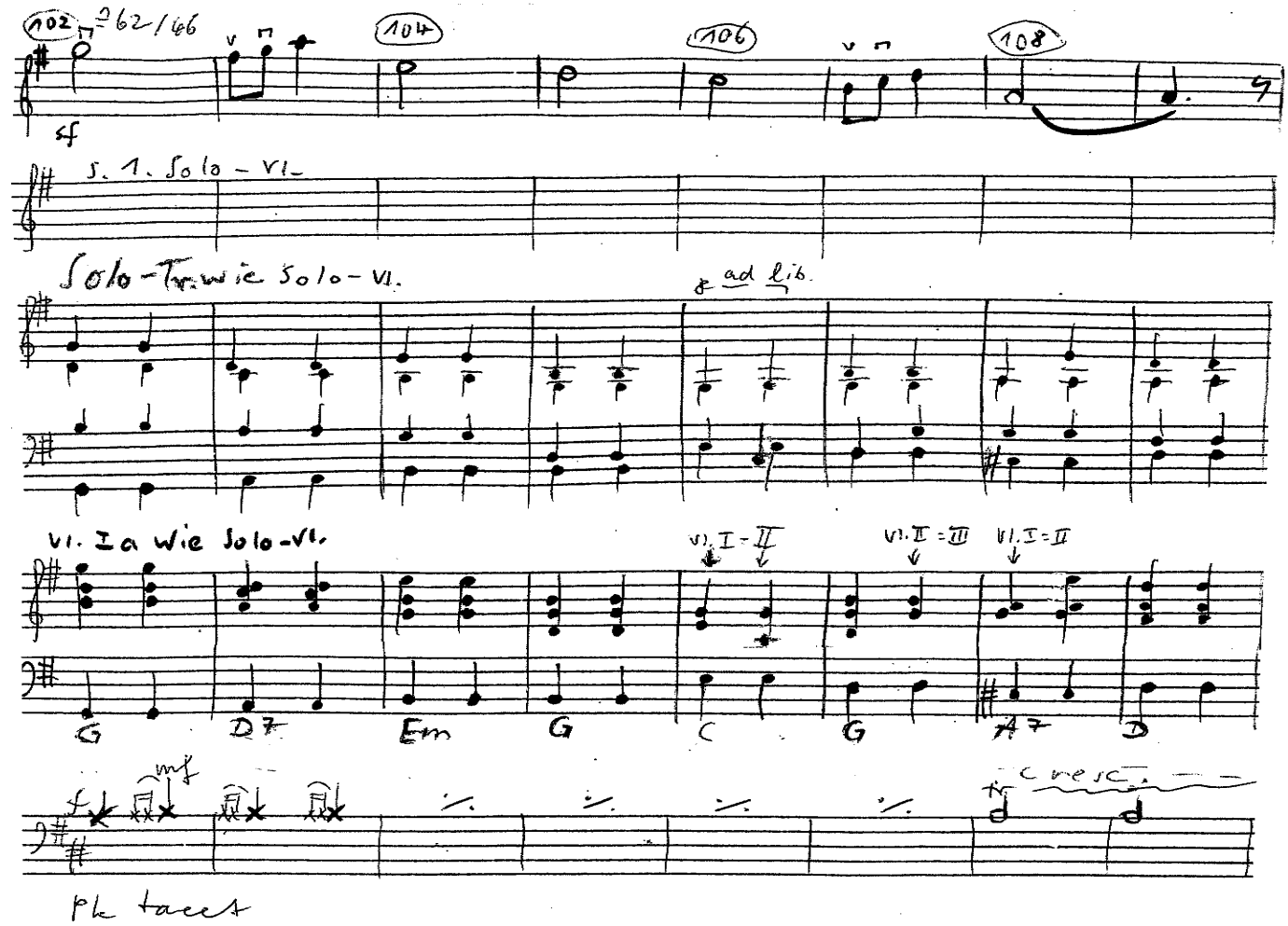

62
64
66
68
S. 7. Solo-Vl.
Solo-Tr. wie Solo-Vl.
Vl. Ia wie Solo-Vl.
Vl. I = II
Vl. II = III ("g")
Vl. I = II
p legg.
G
D7
Em
G
C
G
A7
D
tacet
Vl. II = III (bis T. 73)

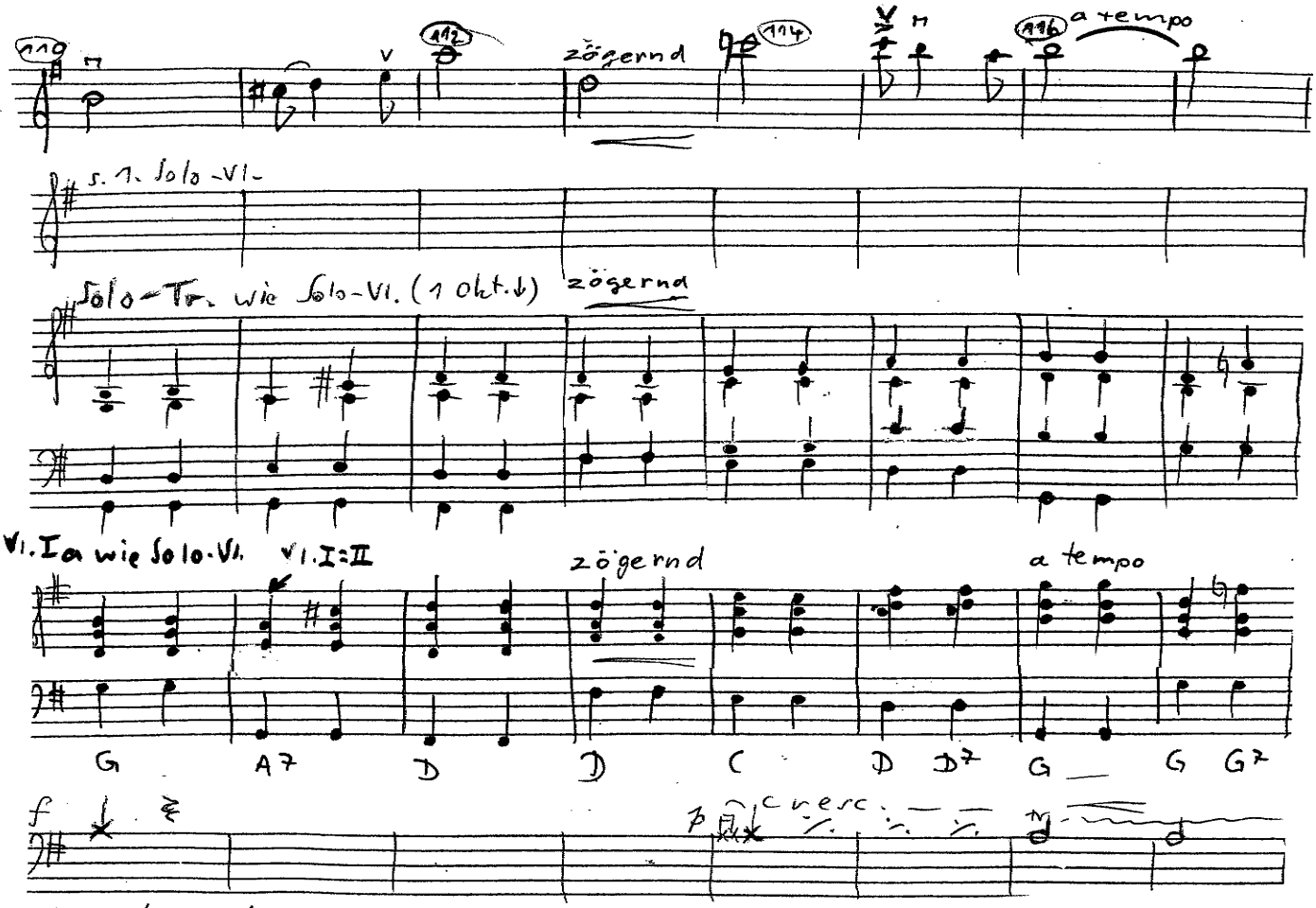

70
V
72
zögernd
74
76
a tempo
f
cresc.
s. 1. Solo-Vl.
Solo-Tr. wie Solo-Vl.
zögernd
f legg.
a tempo
cresc.
Vl. I a wie Solo-Vl.
Vl. I = II
zögernd
a tempo
f legg.
cresc.
G A7 D D Am D7 Em G7+ G7
(mit „fis") (mit „f")
+ aces
Vl. II = III

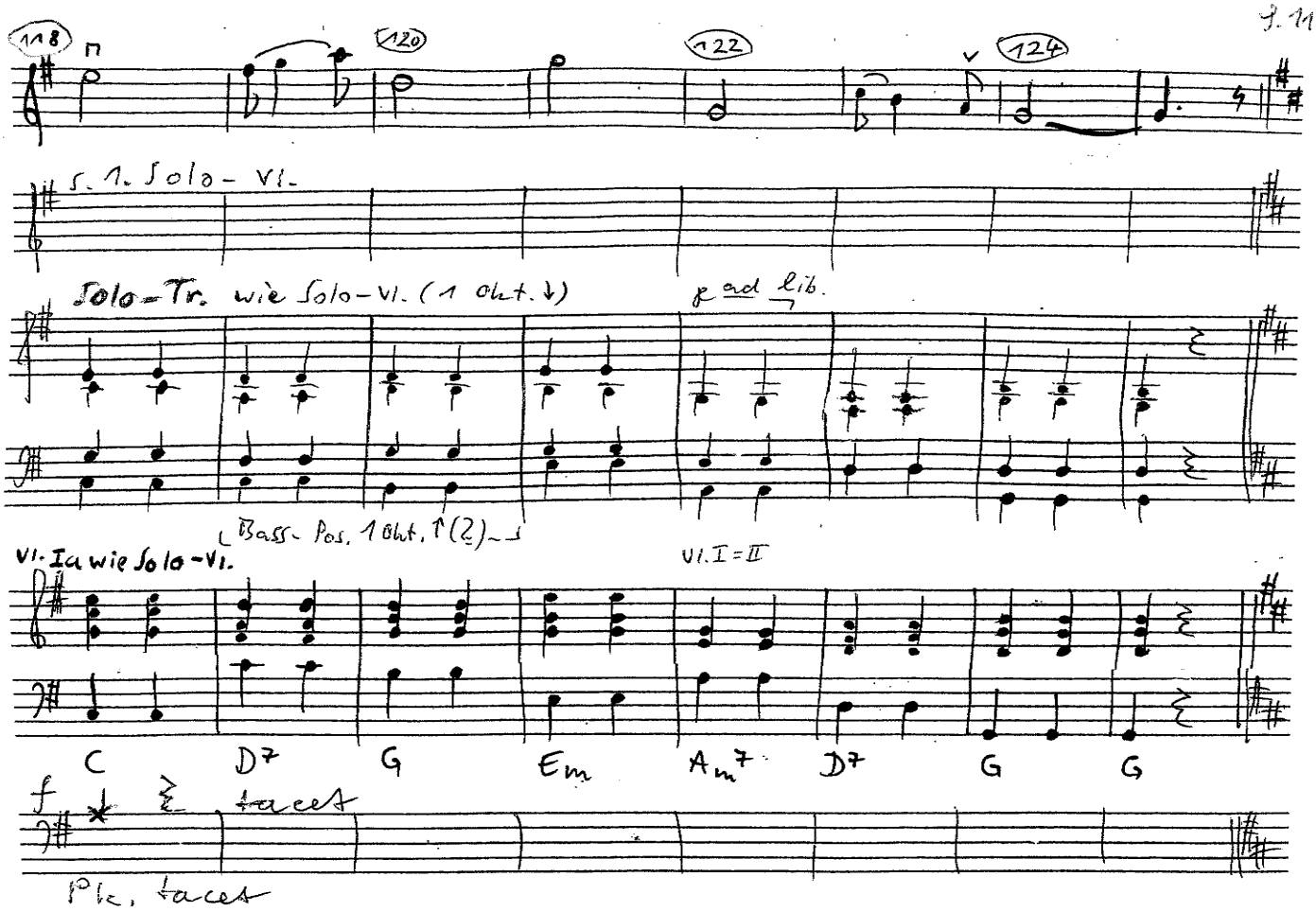

78
80
82
84
dim.
s. 1. Solo-Vl.
Solo - Tr. wie Solo-Vl.
dim.
ad lib.
8
Vl. I wie Solo-Vl.
Vl. I = II
dim.
C D7 G Em Am7 D7 G G
p
Pk. + aces
Vl. III: „d"
Vl. II = III

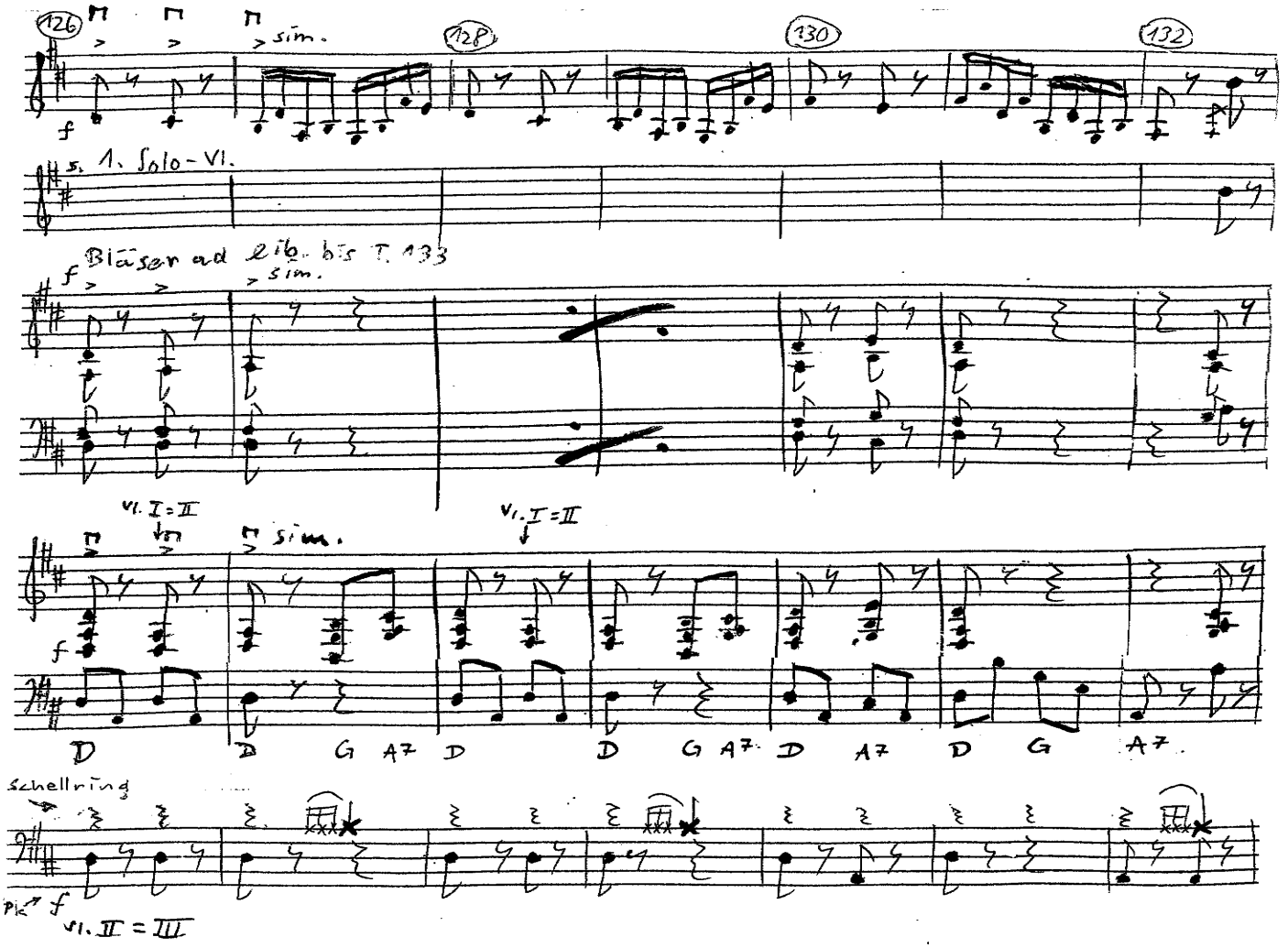

86 Molto maestoso
88
90
92
f
s. 1. Solo – Vl.
Solo-Tr. wie Solo-Vl. (1 Okt. ↓)
f – – sim.
ad lib.
ad lib. Vl. I a wie Solo-Vl.
Vl. I = II
Vl. II = III
Vl. I = II
f
sim.
G
D7
Em
G
C
G
A7
D
mf
p
cresc.
Pk. tacet

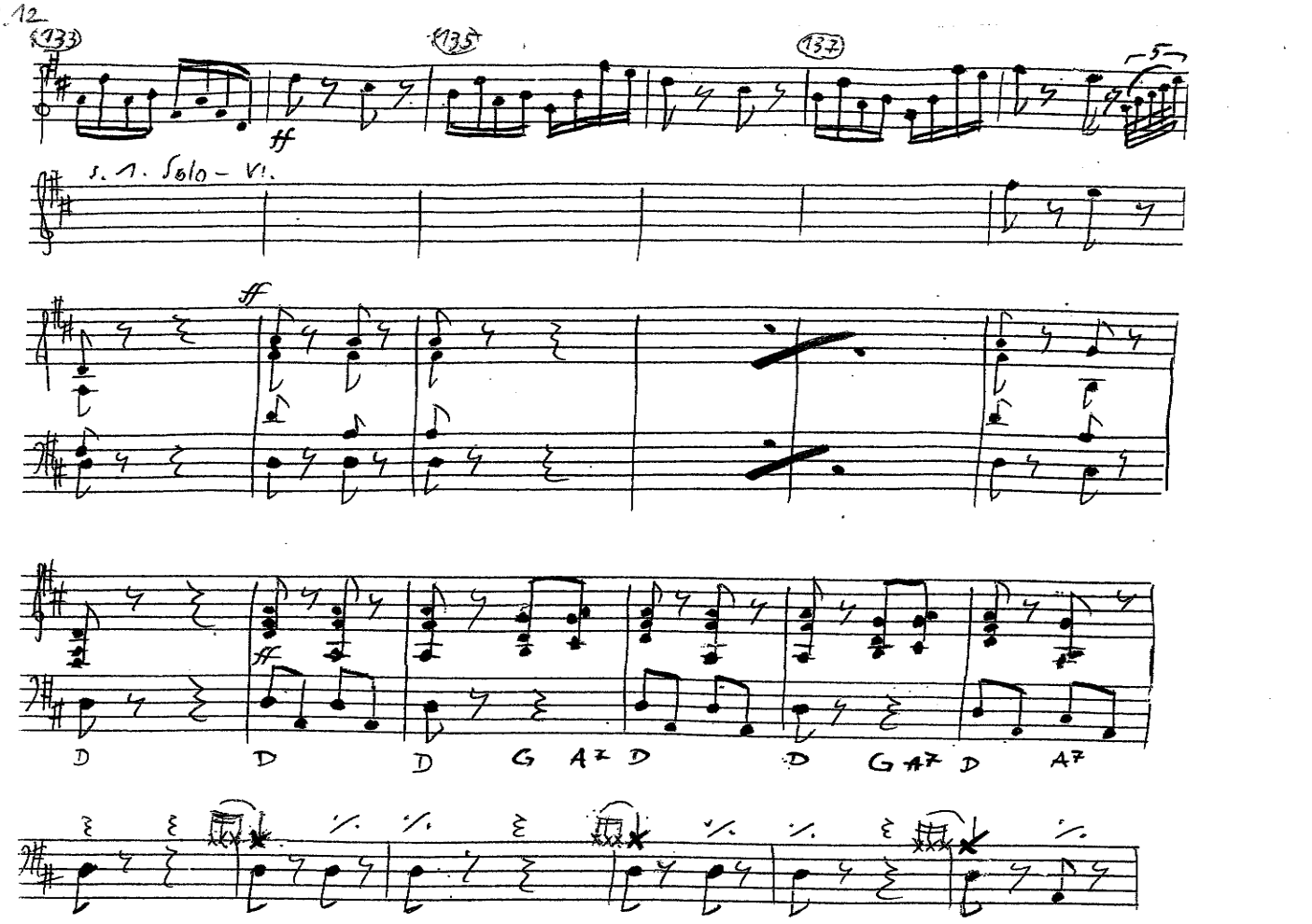

94
96
98
100
s. 1. Solo – Vl.
Solo – Tr. wie Solo – Vl. (1 Okt. ↓)
Vl. I a wie Solo-Vl.
Vl. I = II
Bass-Pos. evtl. 1 Okt. ↑
ad lib.
G
A7
D
Hm
Em7
A7
D
D7
f
p
Pk. tacet

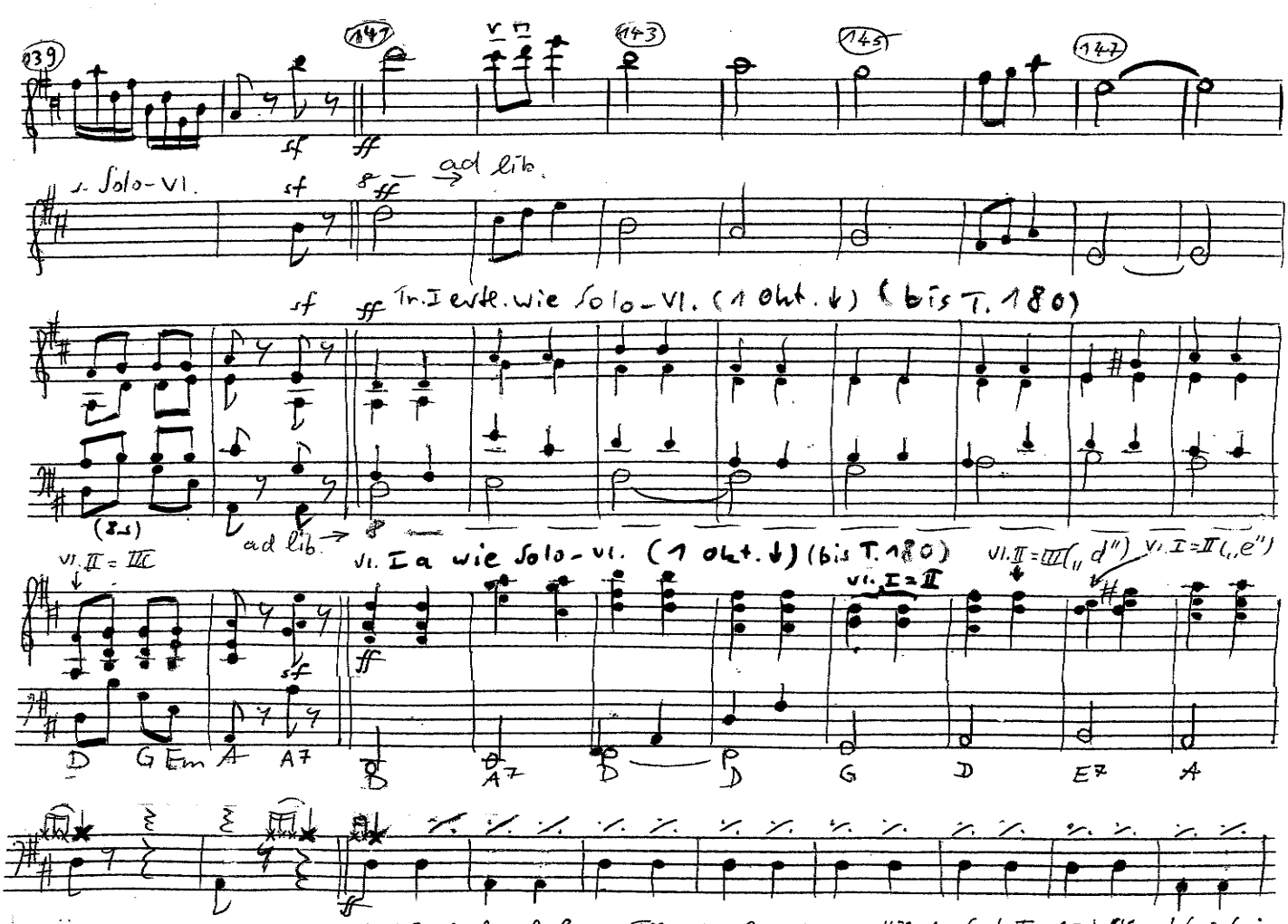

102
♩=62/66
104
106
108
sf
S. 1. Solo - Vl.
Solo-Tr. wie Solo-Vl.
ad lib.
Vl. Ia wie Solo-Vl.
Vl. I = II
Vl. II = III
Vl. I = II
G
D7
Em
G
C
G
A7
D
f
mf
cresc.
Pk tacet

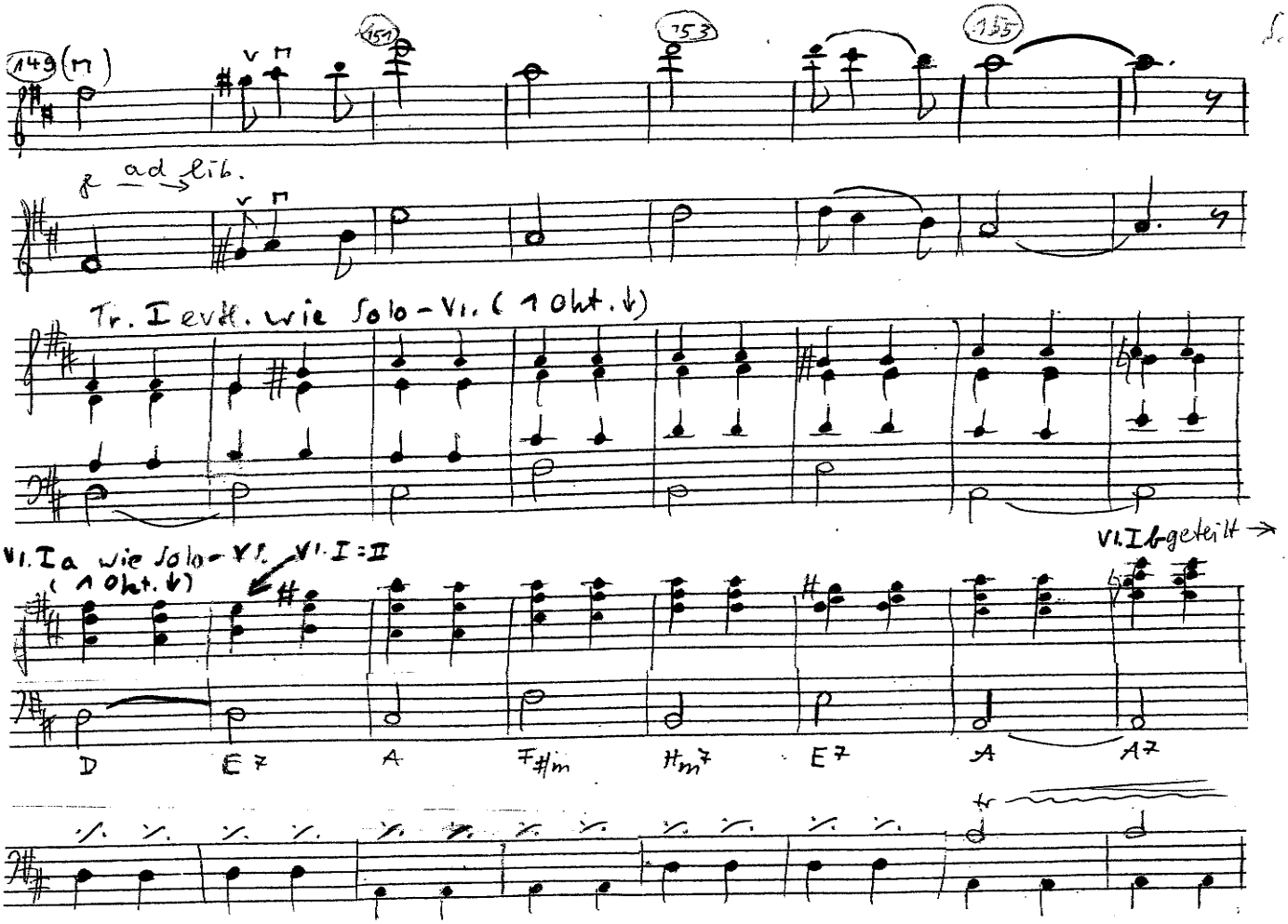

110
112
zögernd
114
116
a tempo
S. 1. Solo-Vl.
Solo-Tr. wie Solo-Vl. (1 Okt. ↓)
zögernd
Vl. Ia wie Solo-Vl.
Vl. I = II
zögernd
a tempo
G
A7
D
D
C
D
D7
G
G
G7
f
p
cresc.
Pk. tacet

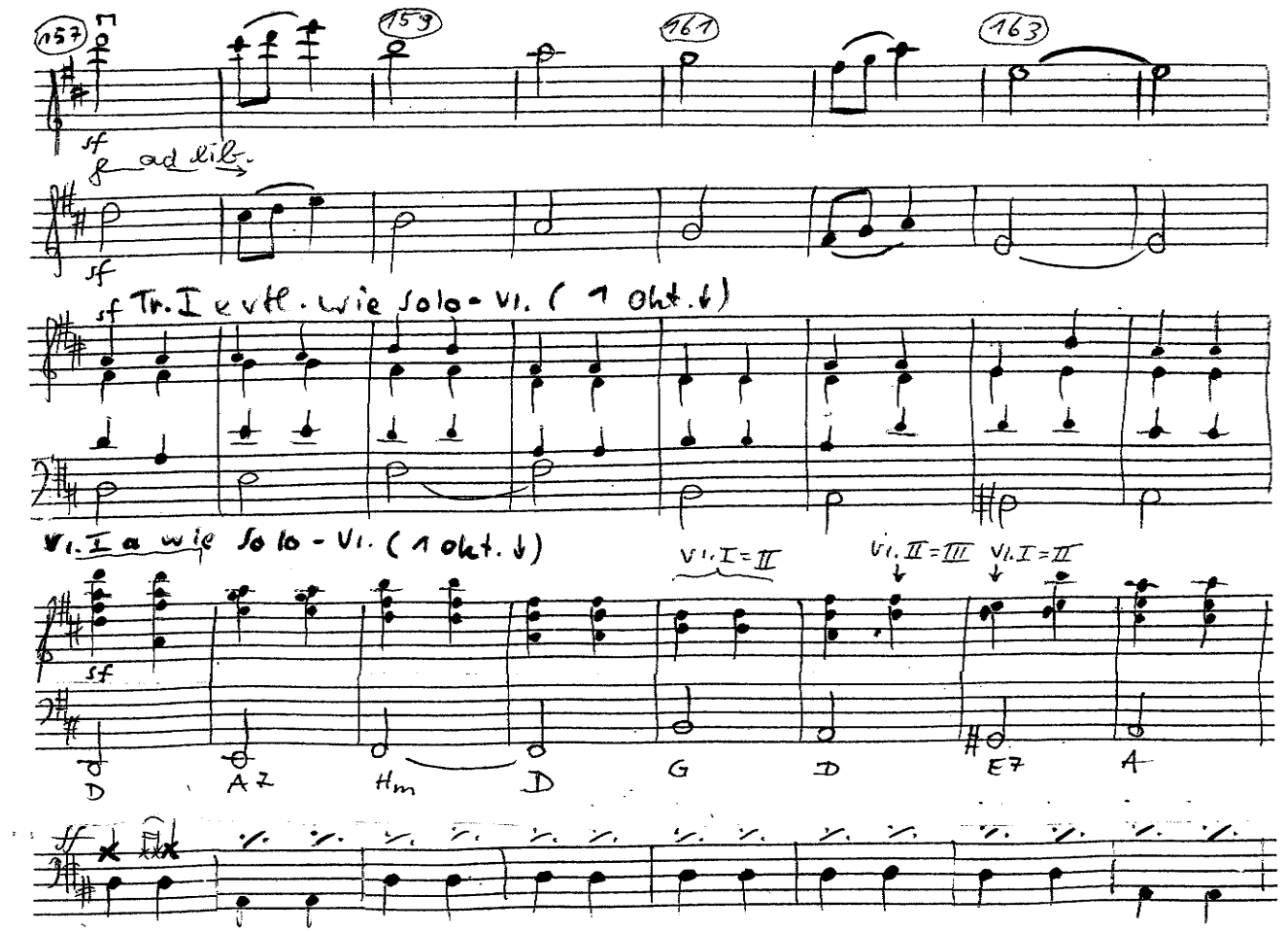

118
120
122
124
s. 1. Solo - Vl.
Solo-Tr. wie Solo-Vl. (1 Okt. ↓)
p ad lib.
Bass-Pos. 1 Okt. ↑ (2) ~
Vl. Ia wie Solo-Vl.
Vl. I = II
C D7 G Em Am7 D7 G G
f
tacet
Pk. tacet

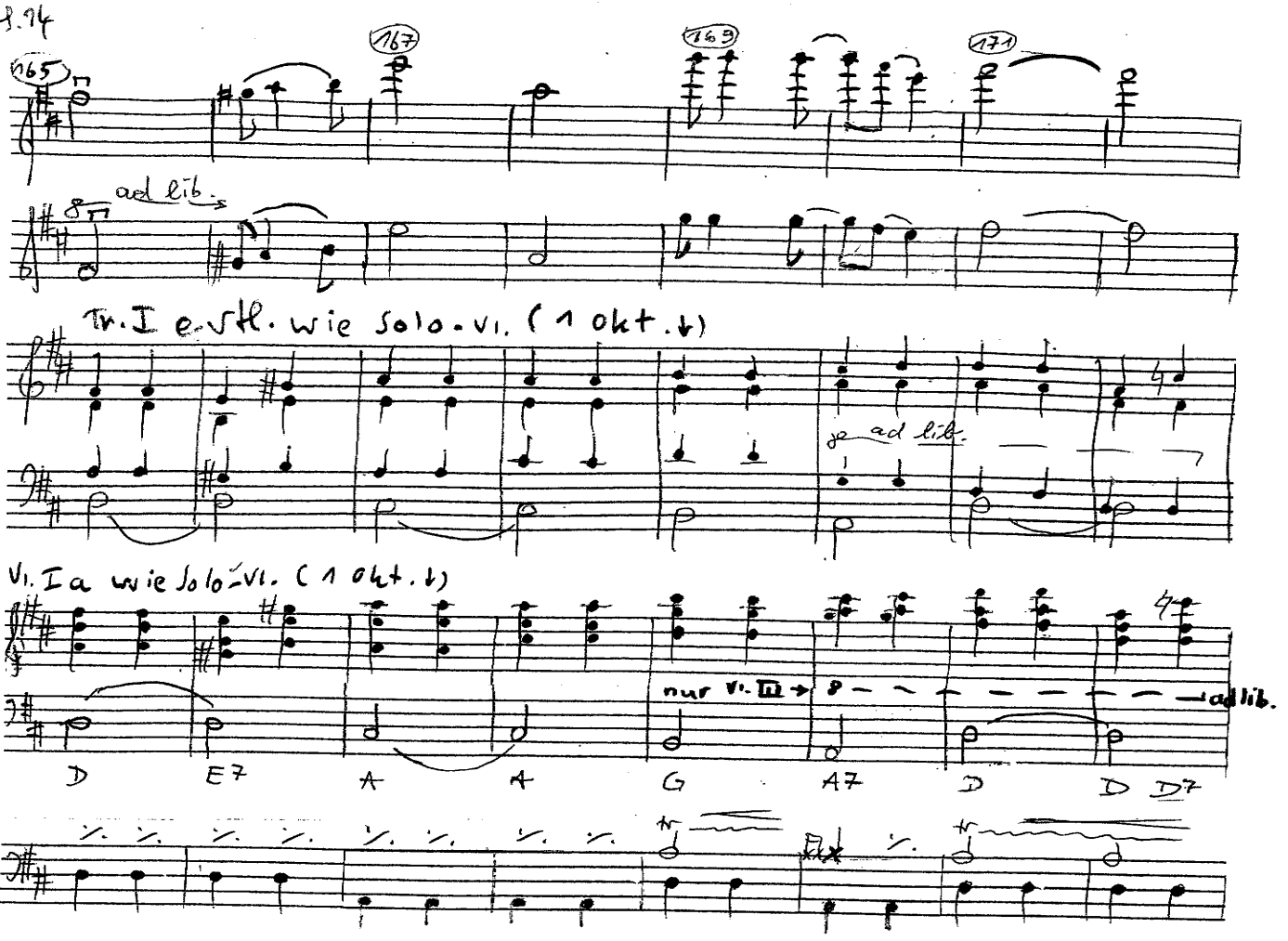

126
128
130
132
sim.
s. 1. Solo-Vl.
Bläser ad lib. bis T. 133
f
sim.
Vl. I = II
Vl. I = II
sim.
D D G A7 D D G A7 D A7 D G A7
Schellring
Pk f
Vl. II = III

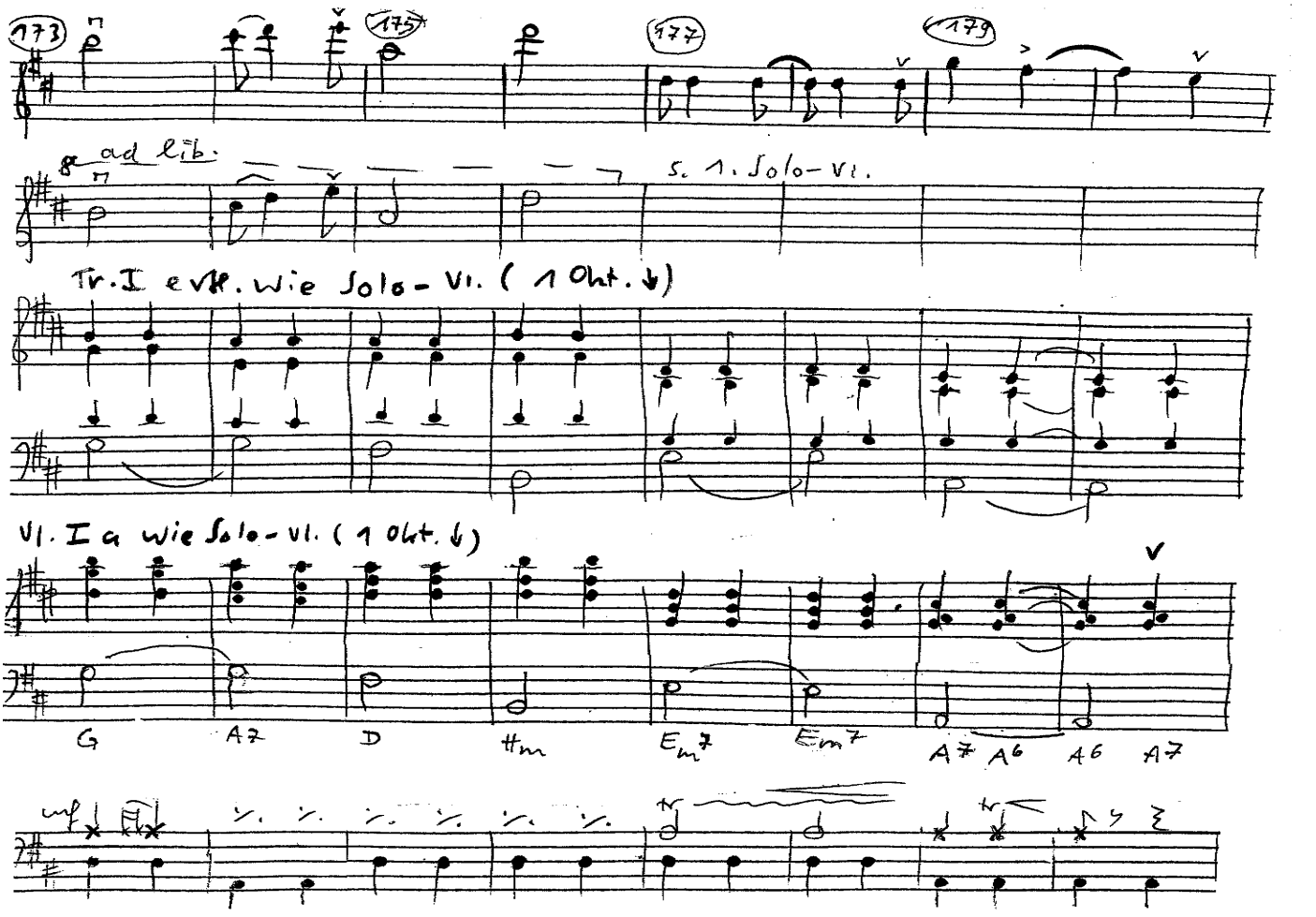

(133)
(135)
(137)
ff
s. 1. Solo – Vl.
ff
D
D
D
G
A7
D
D
G
A7
D
A7


(139)
(147)
(143)
(145)
(147)
s. Solo-Vl.
sf
ff
ad lib.
sf
ff
Tr. I erste. wie Solo-Vl. (1 Okt. ↓) (bis T. 180)
(Fl.)
ad lib.
Vl. Ia wie Solo-Vl. (1 Okt. ↓) (bis T. 180)
Vl. II = III
Vl. II = III (" d'')
Vl. I = II (" e'')
Vl. I = II
sf
ff
D
G
Em
A
A7
D
A7
D
D
G
D
E7
A
ff
original: Orgel lange Töne im Pedal u. in Händeln (ab T. 165) / Vc.: 𝄽 (wie Geigen)


149
151
153
155
ad lib.
Tr. I evtl. wie Solo-Vl. (1 Okt. ↓)
Vl. Ia wie Solo-Vl. (1 Okt. ↓)
Vl. I=II
Vl. Ib geteilt →
D
E7
A
F#m
Hm7
E7
A
A7


157
159
161
163
sf
ad lib.
Tr. I evtl. wie Solo-Vl. (1 Okt. ↓)
Vl. Ia wie Solo-Vl. (1 Okt. ↓)
Vl. I=II
Vl. II=III
Vl. I=II
D
A7
Hm
D
G
D
E7
A
ff


165
167
169
171
ad lib.
Tr. I e. vtl. wie Solo-Vl. (1 Okt. ↓)
ad lib.
Vl. I a wie Solo-Vl. (1 Okt. ↓)
nur Vl. II
ad lib.
D
E7
A
A
G
A7
D
D
D7


173
175
177
179
ad lib.
s. 1. Solo-Vl.
Tr. I e. vtl. wie Solo-Vl. (1 Okt. ↓)
Vl. I a wie Solo-Vl. (1 Okt. ↓)
G
A7
D
#m
Em7
Em7
A7
A6
A6
A7

sim.
Tremolo (≙ Pk.)
D G° Hm G A7 D A7 5- Em A7 D D
cresc.
Tremolo
ad lib.
D D D D (nur Ton „d"!?)
Tremolo