

FULL SCORE

Funeral March

from
“*Grania and Diarmid*”

by
Edward Elgar
Op. 42

Arranged for Brass Band
by John Morrison
2020

Performing time about 7½ minutes

This work was, in its original form, one of three orchestral pieces written by Elgar in 1901 as incidental music to an Irish play *The Pursuit of Diarmuid and Grainne* by George Moore and W. B. Yeats. These were an *Introduction* which preceded the *Funeral March*, and a song “*There are seven that pull the thread.*”

The score for is the standard British Brass Band. It is no ordinary march. It is emotional and lyrical music and needs the highest alertness in performance. Elgar original orchestration begins with a muted string section (up to letter G), and the horns are sometimes muted. Characteristically almost every phrase is marked with its dynamics and expression: though there is more to it than the players literally following these.

Rehearsal letters D to O correspond with those in the orchestra score.

Instrumentation:

E♭ Soprano, 4 Solo B♭ Cornets, 1 B♭ Repiano, 1 B♭ Flugel, 2 2nd B♭ Cornets, 2 3rd B♭ Cornets, Solo E♭ Horn, 1st & 2nd E♭ Horns, 1st & 2nd B♭ Baritones, 1st & 2nd B♭ Trombone, Bass Trombone, 2 B♭ Euphoniums, 2 E♭ Basses, 2 B♭ Basses, Timpani (3), 2 Percussion (Bass Drum, Cymbals, Gong).

The Solo and 1st Tenor Horn parts, or all three horn parts, may be played effectively on orchestral horns in F, following the parts written by Elgar in the original version, and transposed parts are provided.

This arrangement was completed in April 2020, at the start of the coronavirus pandemic.

John Morrison

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FUNERAL MARCH

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Edward Elgar, Op. 42

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D Maestoso (♩ = 66)

Score for Eb Soprano Cornet, Solo Bb Cornet, Bb Repiano & Flugel, 2nd Bb Cornet, 3rd Bb Cornet, Solo Eb Horn or French Horn in F, 1st Eb Tenor Horn or French Horn in F, 2nd Eb Tenor Horn or French Horn in F, 1st Bb Baritone, 2nd Bb Baritone, 1st Bb Tenor Trombone, 2nd Bb Tenor Trombone, Bass Trombone, Bb Euphonium, Eb Bass, Bb Bass, 3 Timpani, and Percussion. The score includes dynamics such as *pp*, *p*, and *REP:*, and articulation like *FLUG:* and *3* (triplets).

D Maestoso

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

- Sop.**: Soprano part, mostly rests.
- Cts.**: Cello part, starting with *espress.* and *p*, marked **TUTTI:** in the second measure.
- FLUG.**: Flute part, starting with *espress.* and *p*, marked **REP:** in the second measure.
- Hns.**: Horns section (3 staves), playing *p* throughout.
- Bars.**: Baritone section (2 staves), playing *p*.
- Trbs.**: Trumpets section (3 staves), mostly rests.
- Euph.**: Euphonium part, starting with **ONE:** and *p*.
- Bass.**: Bass part, playing *pp*.
- Timp.**: Timpani part, playing *pp*.
- Perc.**: Percussion part, playing *pp* with **BD** (Bass Drum) in the final measure.

E

Sop.

Cts. 2 SOLI: *pp* *pp* TUTTI: *pp* 2 SOLI: *pp* TUTTI: *pp*

FLUG: *pp* *dim.* *pp*

Hns. Soli *p* *pp* *vibrato* *cresc.* *vibrato* *pp*

Bars. *pp* *p* *pp*

Trbs.

Euph. BOTH: *pp* *pp*

Bass. *p*

Timp.

Perc.

E

12

Sop. *sfz pp* *ten.* 3

Cts. *sfz pp* *ten.* 3 *ten.* 3

Hns.

Bars. *sfz pp* *p* 3

Trbs.

Euph. *sfz pp* *p* 3

Bass. *pp* *ten.* *pp*

Timp. *pp*

Perc.

F

15

Sop. *p* (Cornets) *p* *p* *p cresc.*

Cts. *p* *p* *p* *p cresc.*

p *p* *p* *p cresc.* REP+FLUG: 3

p *p* *p* *p cresc.*

p *p* *p* *p cresc.*

Hns. *p* *p* *p* *p cresc.*

p *p* *p* *p cresc.*

p *p* *p* *p cresc.*

Bars. *p* *p* *p* *p cresc.*

p *p* *p* *p cresc.*

Trbs. *p* *p* *pp cresc.*

p *p* *pp cresc.*

Euph. *p* *p* *p* *p cresc.*

Bass. *pp ma marcato* [Bass Trombone] *pp cresc.*

pp ma marcato

Timp. *p* *p*

Perc. B D *p*

F

19

Sop. *cresc.* *mf*

Cts. *cresc.* *mf*

cresc. *mf* REP:

cresc. *mf*

cresc. *mf*

Hns. *cresc.* *mf*

cresc. *mf*

cresc. *mf*

Bars. *cresc.* *mf* *f*

mf marcato *f*

Trbs. *mf*

mf

Euph. *mf*

Bass. *mf marcato* *f*

mf marcato *f*

Timp. *mf*

Perc. *CYM pp* *B D cresc.*

G

Sop. **G** 22

Cts.

Flug. REP: *f* *sf*

Hns. *f* *cresc.* *ff*

Bars. *f* *sf*

Trbs. *p* *f*

Euph. *f* *sf*

Bass. *f* *sf*

Timp. *f* *tr*

Perc. *f*

G

29 H

Sop.

Cts. TUTTI: *pp nobilmente e legato* *dim.*

FLUG: *pp* FLUG: *pp* REP: FLUG: *p dim.*

Hns. *pp nobilmente e legato* *largamente dim.* *largamente dim.*

Bars. *pp stacc.* *p dim.* *pp stacc.*

Trbs.

Euph. *pp stacc.*

Bass. *pp stacc.* *pp stacc.*

Timp.

Perc.

H

33

Sop.

Cts.

REP:

FLUG:

Hns.

Bars.

Trbs.

Euph.

Bass.

Timp.

Perc.

mf *f* *p dim. molto* *f* *p dim. molto* *mf* *p* *espress.* *cresc.* *f* *p* *espress.* *cresc.* *f* *p* *p espress.* *cresc.* *mf* *p dim. molto* *p espress. e cresc.* *mf* *p dim. molto* *p espress. e cresc.* *mf* *p* *p* *mf* *p* *p* *p* *p* *cresc.* *mf* *p* *p* *cresc.* *mf* *p*

J

37

Sop. *p* *pp* *p* *pp*

Cts. *pp* *pp*

FLUG: *pp* *pp* *pp* *pp*

REP: *pp*

Hns. *pp* *pp*

Bars. *pp* *pp* *pp*

Trbs.

Euph. *pp*

Bass. *pp* *pp*

Timp.

Perc.

J

46

Sop. *f* **TUTTI:** *dim.* *pp* *f*

Cts. *f* *dim.* *pp*
REP + FLUG: *f* *dim.* *p*

Hns. *sf* *dim.* *p*
con sordino *pp* *f*

Bars. *sf* *dim.* *p*

Trbs. *mf* *p*

Euph. *mf* *p* *dim.* *pp*

Bass. *sf* *dim.* *p* *ppp*

Timp. Side Drum sticks: *tr* *ppp*
pp

Perc. *mf* *vibrato*

54 *largamente*

Sop. *p* *cresc.* *p* *fff*

Cts. *p* *f* *fff*

REP + FLUG: *p* *cresc.* *p* *fff*

TUTTI: *p* *fff*

Hns. *ff* *fff*

Bars. *cresc.* *ff* *fff*

Trbs. *cresc.* *fff*

Euph. 2nd EUPH: *pp* *p* *fff* BOTH: *fff*

Bass. *p* *cresc.* *f* *fff*

Timp. *naturale* *fff*

Perc. *CYM* *B D* *cresc.* *fff* *largamente*

58

Sop.

Cts.

FLUG:

Hns.

Bars.

Trbs.

Euph.

Bass.

Timp.

Perc.

2 SOLI:

1 SOLO:

pp *pp* *dim.* *ppp* *ppp*

p *dim.* *ppp*

pp *dim.* *ppp*

p *pp* *dim.* *ppp*

con sord. *f marc.* *pp* *dim.* *ppp*

con sord. *f marc.* *pp* *dim.* *pp*

con sord. *f marc.* *pp* *dim.* *pp*

p *pp* *dim.* *ppp*

p *pp* *dim.*

p *pp*

p *pp* *ppp*

p *dim.* *pp* *tr* *pp* *tr* *ppp*

CYM

B D *ppp*

L

62

Sop.

Cts. SOLI 1, 2:

4 Soli (Horns) *mf* *pp* *mf sf* *sf*

SOLI 3, 4:

REP + FLUG: *f* *mf sf* *sf*

Hns. naturale *mf* *sf* *sf*

naturale *mf* *sf* *sf*

naturale *mf* *sf* *sf*

Bars. *mf* *sf* *sf*

Trbs. *mf* *mf*

Euph. ONE: *f* *mf*

Bass. *mf* *sf* *sf*

Timp. *mf* *sf* *sf* *p* *tr*

Perc. *B D* *sf*

L

66

Sop. *ff* *sf* *sf*

Cts. *ff* TUTTI:

4 Soli *ff* TUTTI:

Hns. *ff* *sf* *sf*

Bars. *ff* *sf* *sf*

Trbs. *ff* *sf* *sf*

Euph. *ff* *sf* *sf*

Bass. *ff* *sf* *sf*

Timp. *ff* *sf* *sf*

Perc. *ff* CYM *sf* *sf*
BD *sf* *sf*

M

Sop. *f*

Cts. *f* ONE: OTHERS: *f* REP: REP + FLUG: *f*

Hns. *ff* *ff* *f* *cresc.*

Bars. *f* *cresc.*

Trbs. *f* *mf* *f*

Euph. *f* *cresc.*

Bass. *f*

Timp. *p* *cresc.* *f*

Perc. *p* *cresc.* B D *f*

M

N

76

Sop. *Solo*
pp

Cts. *Soprano*
pp

Hns. *pp* *pp dolce* *pp*

Bars. *ppp* *ppp*

Trbs.

Euph. *pp dolce* *ONE:* *ONE:* *[Bb Bass]* *Solo*

Bass. *ppp* *ppp*

Timp.

Perc.

N

80

Sop.

Cts. 2 SOLI: *pp espress. e cresc.* TUTTI: *f* REP: *f*

poco cresc. *ppp*

ppp

Hns. *poco cresc.* *pp espress. e cresc.* *pp cresc.* *mf*

Bars. *ppp* *pp cresc.* *mf* *pp cresc.* *mf*

Trbs.

Euph. ONE: *pp cresc.* BOTH: *mf*

Bass. ONE: *pp* *ppp* BOTH: *mf* BOTH: *mf*

Timp.

Perc.

84

O allarg.

Sop.

Cts.

REP + FLUG:

Hns.

Bars.

Trbs.

Euph.

Bass.

Timp.

Perc.

espress.

ff

espress.

dim. p

espress.

dim. molto

espress.

ff

espress.

dim. p

ff

dim. molto

pp

f espress.

ff

dim. molto

pp

f cresc.

sf

ff espress.

dim. pp

f cresc.

sf

ff espress.

dim. pp

f cresc.

sf

ff

dim. molto

pp

f

ff

pp

f

ff

pp

f

ff

dim. molto

pp

f

ff

pp

cresc.

sf

ff

dim. molto

cresc.

sf

ff

p

O allarg.

a tempo

88

con sordino

Sop.

Cts.

FLUG: *pp* *pp* *dim.*

2 SOLI con sord. *pp* *pp* *dim.*

Hns.

Bars. *pp* *pp* *ppp* (2nd Euph)

Trbs.

Euph. *pp* *pp* *ppp*

Bass. ONE: *p* *pp*

ONE: *p* *pp*

Timp. *pp* *dim.*

Perc.

a tempo

92

Sop. con sord. *ppp* ritard.

Cts. con sord. *ppp*

Hns. con sord. *ppp*

Bars. con sord. *ppp*

Trbs.

Euph.

Bass. *dim. molto* *ppp*

Timp. *dim. molto* *ppp* Solo *pp*

Perc. B D *ppp* B D Solo *pp* ritard.