

INTRODUCTION

FRANK BRIDGE (1879–1941) composed the five movements that comprise this suite for the coronation celebrations of George V. The Pageant of London, part of the Empire Pageant, was presented at the The Crystal Palace, Upper Norwood, from 8 to 28 June 1911 and involved over 15,000 performers from all the London boroughs.. The event spanned four days and presented the history of London in a series of 28 tableaux. Bridge provided the music for two of these, numbered scene 4 and scene 5, but which the commentary published in *The Musical Times* of June 1911 and the official programme book gave as Part 2, scene 3 and scene 4. The tableaux in Scene 3, *The Passing of Medievalism*, were presented by the boroughs Wimbledon, Merton and Putney. Scene 4, *New Discoveries*, was presented by the people of the Borough of Paddington.

The first tableau in Scene 3 portrayed Richard III's departure from London on 11 May 1485 bound for Bosworth Field and his final battle. It was set on Ludgate Hill. The third tableau revealed the royal procession of the Henry VII, who had been crowned on Bosworth Field following his victory over Richard III, as it passed by the steps of St. Paul's Cathedral, on his triumphant progress through the City of London.

Bridge drew on a number of existing sources for about half of his incidental suite. The main section of the triumphal March, *Henry VII*, is a transcription, down a tone, of an organ work originally composed in 1905 and subsequently published in his *First Book of Organ Pieces*. The *Pavane* and *La Romanesca*, in Scene 4, *New Discoveries*, are arrangements from Renaissance sources. The former, an arrangement of Belle qui tiers ma vie from Arbeau's *Orchésographie* (1588), predates by 15 years Peter Warlock's more widely known arrangement from his *Capriol Suite*. The other items, equally straightforward in style, were new: the Solemn March for Richard III, the trio of the second march (including triumphant peeling of the Westminster chimes) and the pastiche minuet which serves as the introduction in *First Discoveries*. A short setting for unaccompanied male voices of *Lines by Seneca* completed Bridge's contribution. The other composers involved were Frederick Austin, W.H. Bell, Balfour Gardiner, Percy Fletcher, Edward German, Gustav Holst, Sir Alexander Mackenzie, J.B. McEwen, Frank Tapp, Vaughan Williams and Haydn Wood.

These pieces were Bridge's only works for wind band. Late in 1927 he turned down a commission from the BBC to write a short symphonic poem or overture for the BBC Wireless Military Band. The commission was then offered to Holst, who composed *Hammersmith* in response.

EDITORIAL NOTES

Manuscript sources

- (i) Holographs: Royal Academy of Music, London – three undated full scores, entitled *Part 2, scene 4, A and B* [28pp]; *Part 2, scene 5, Introduction* [5pp]; *Part 2, scene 5, Dances: Pavane and La Romanesca (à Galliard)* arr. Frank Bridge, plus *Lines from Seneca* (men's voices [15pp])
- (ii) Sketches: Royal College of Music, London – six leaves of ink sketches in short score for *Scene 4, A and B*, *Scene 5, Introduction* and *Lines from Seneca*, plus a detailed list of available instruments, score layout and instrumental ranges.

Instrumentation

Bridge orchestrated the two marches for massed forces and the three dances for a smaller band. Although saxophones were available, he chose not to use them. Of the other composers involved McEwen and Holst both used three saxophones. Bridge's scoring is such that the music can be performed with smaller forces. While this edition preserves Bridge's original intact, it also provides cues and optional instruments to make it possible to perform with smaller or more flexible forces.

In his manuscript score, Bridge labels the first euphonium part 'baritone' and presents it transposed into B flat in the treble clef. The baritone horn is now exclusively a brass band instrument, and while it may be used in performance, this edition employs a euphonium (tenor tuba). Tenor or alto saxophone can be used as an alternative if two euphoniums are not available. An alternative baritone saxophone part is included to replace the higher tuba part if required.

The contrabassoon and second euphonium parts are largely reinforcements, supporting the bass line when massed ranks of clarinets and heavy brass are playing. An alternative contrabass clarinet part has been provided if a contrabassoon is not available. An additional bass clarinet part has been provided for optional use doubling or in place of euphonium 2. In the high brass, Bridge specifies cornets rather than trumpets. The option of using cornets has been preserved. Tuba and euphonium parts (bass clef) for European bands are available as a separate purchase.

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Original scoring for large military band

piccolo
2 flutes
2 oboes
2 clarinets in E \flat
18 clarinets in B \flat [6-6-6]
2 bassoons
contrabassoon

6 cornets in B \flat [2-2-2]
6 trombones [2-2-2]
baritone in B \flat [treble clef]
euphonium [bass clef]
4 tubas [2 in E \flat and 2 in B \flat]

double basses

timpani

percussion (4 players)
side drum, bass drum, cymbals, triangle]

Scoring options in the published edition

piccolo
2 flutes
2 oboes
clarinet in E \flat
clarinets in B \flat [min. 2-2-2]
bass clarinet (euph. 2 part) – optional
contrabass clarinet (contrabassoon) – optional
2 bassoons
contrabassoon
alto/tenor saxophone (euph.1) – optional
baritone saxophone (tuba 1) – optional

4 horns in F
trumpets or cornets in B \flat [min. 1-1-1]
trombones [minimum 1-1-1]
euphonium 1 in B \flat (or alto/tenor saxophone)
euphonium 2 (or bass clarinet)
tubas (with alternative baritone saxophone for higher part) [minimum 2 players]

double bass(es)

timpani

percussion (4 players)
side drum, bass drum, cymbals, triangle]

