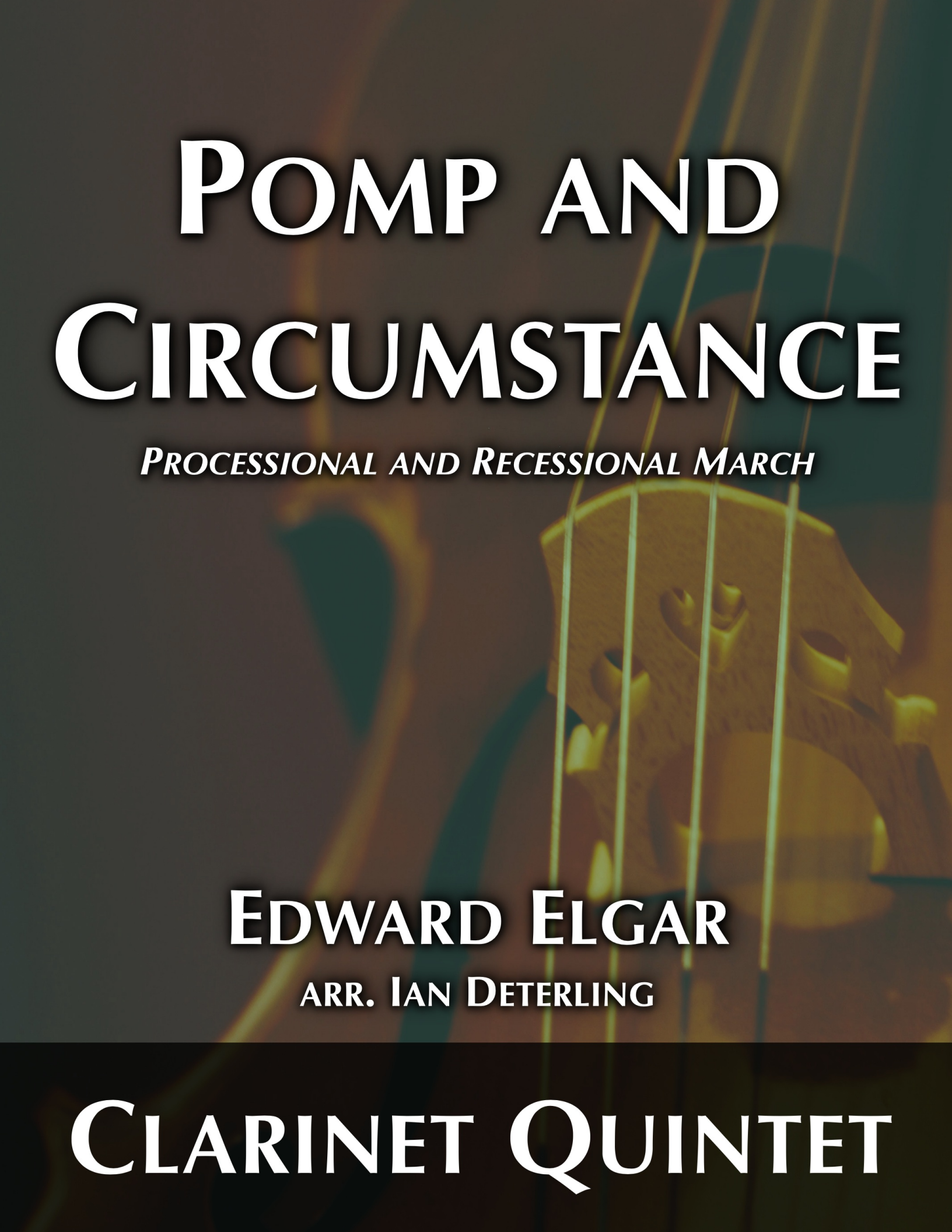

Pomp and Circumstance

Processional and Recessional March

Edward Elgar

arr. Ian Deterling

Clarinet Quintet

For Preview Only

Pomp and Circumstance

Edward Elgar
arr. Ian Deterling

Instruments:
- Clarinet in B♭ 1
- Clarinet in B♭ 2
- Clarinet in B♭ 3
- Clarinet in B♭ 4
- Bass Clarinet

For Preview Only

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iandeterling.com

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Please feel free to post public video and/or audio recordings of this arrangement of *Pomp and Circumstance*. I only ask that I'm notified and given credit as arranger.

Any questions, contact me at iandeterling.com/contact

About the arranger, Ian Deterling

As a composer and arranger, I strive to find a balance between making a work aesthetically intriguing while accessible for musicians of varying skill levels. My works and arrangements have been performed by educational ensembles at high schools and colleges as well as amateur community bands, orchestras, and ensembles all around the world. More demanding works in my portfolio have attracted the attention of members from prestigious organizations such as the London Symphony Orchestra, the São Paulo State Symphony, and the San Antonio Symphony.

I carry not only a passion for creating, but a devotion to sharing my work, ideas, and unquenchable thirst for knowledge. In pursuit of a deeper understanding of everyday life, I teach students to approach their education with enthusiasm and to always reach for deeper insight. I live by the principles I teach and strive to maintain relevance as an instructor in my field through frequent performances of my works, my creative portfolio, and my professional network. As a lifelong learner, I am continuously experimenting with new techniques, approaches, and ideas.

Performance Notes:

A new version of *Pomp and Circumstance* with the musicians, directors, and (potential marathon-length) performances in mind! This arrangement is different than most in that it is constructed to be as flexible as possible in performance length.

With the exception of a short intro and ending coda, there are four 20-measure sections. Sections 1 and 4 are like most other arrangements; the well-known melody over a pulsating quarter note accompaniment.

Sections 2 and 3 differ in that each instrument has measures of rest to save their chops. Sections 2 and 3 are also musically different; while following the same chord progression, they incorporate the main melody in different ways: segmented, inverted, reversed, inverted and reversed… These sections are written to be stylistically correct with the original version, but musically more interesting and rewarding for the performers.

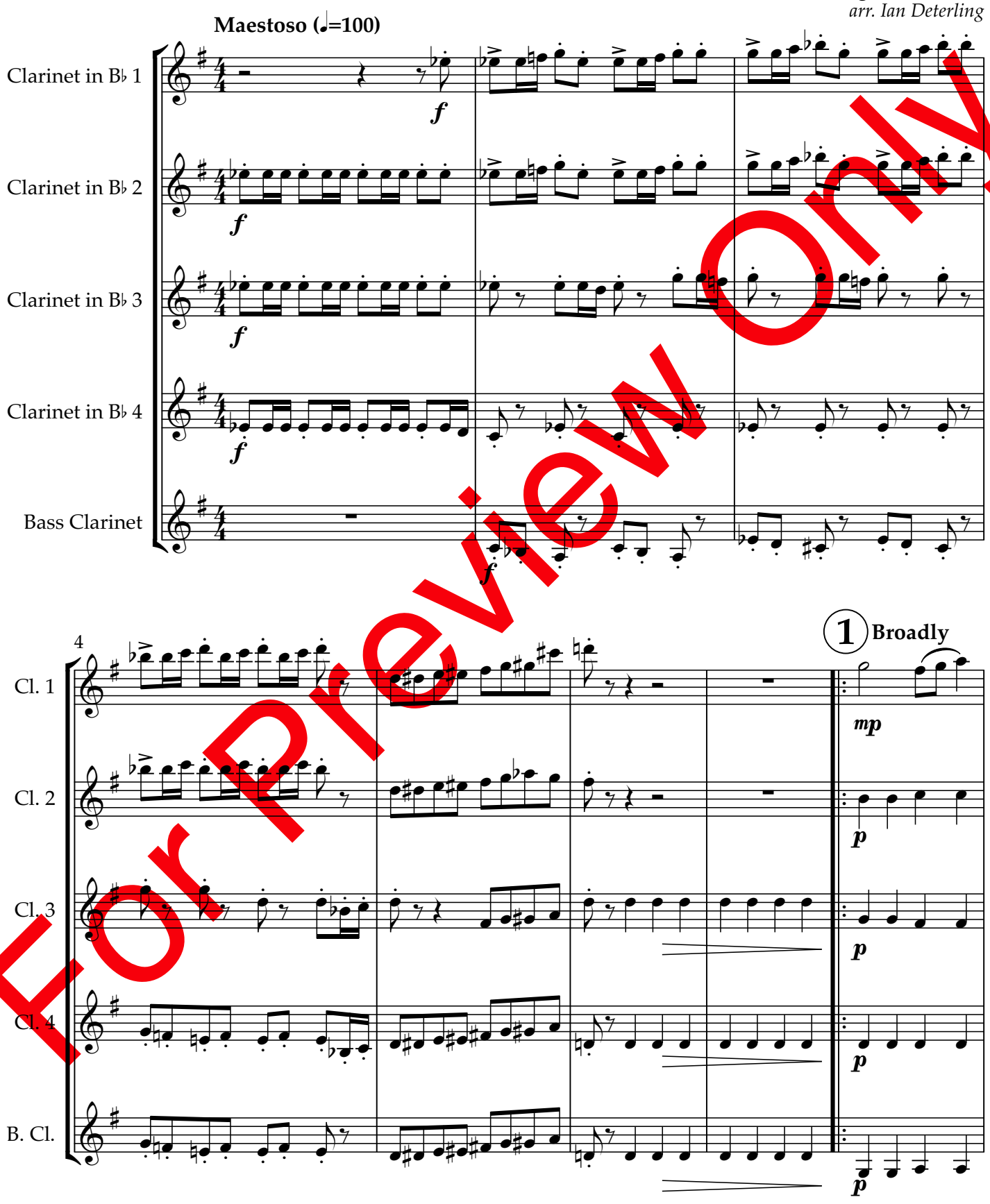
In performance, each section is labeled ([1], [2], [3] and [4]) - and the coda is labeled [5]. This is to make it as easy as possible for the leader, who only has to hold up as many fingers to which section he or she wants the ensemble perform next. Each section has the option to go to the coda if directed, and each section will seamlessly go into any other section (if going out of order/skipping/repeating sections is desired).

For Preview Only

Pomp and Circumstance

Processional and Recessional March

Edward Elgar (1857-1934)
arr. Ian Deterling



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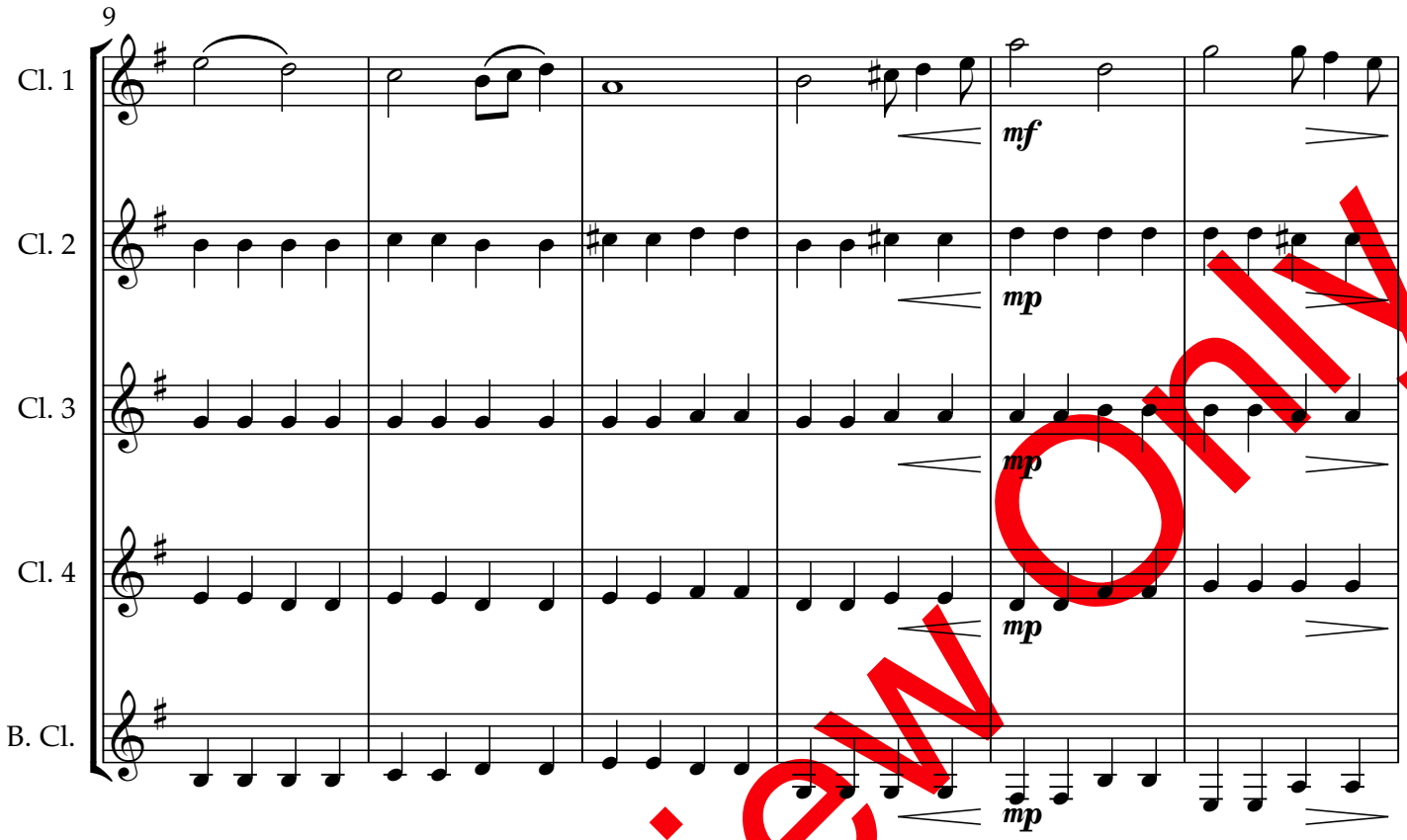

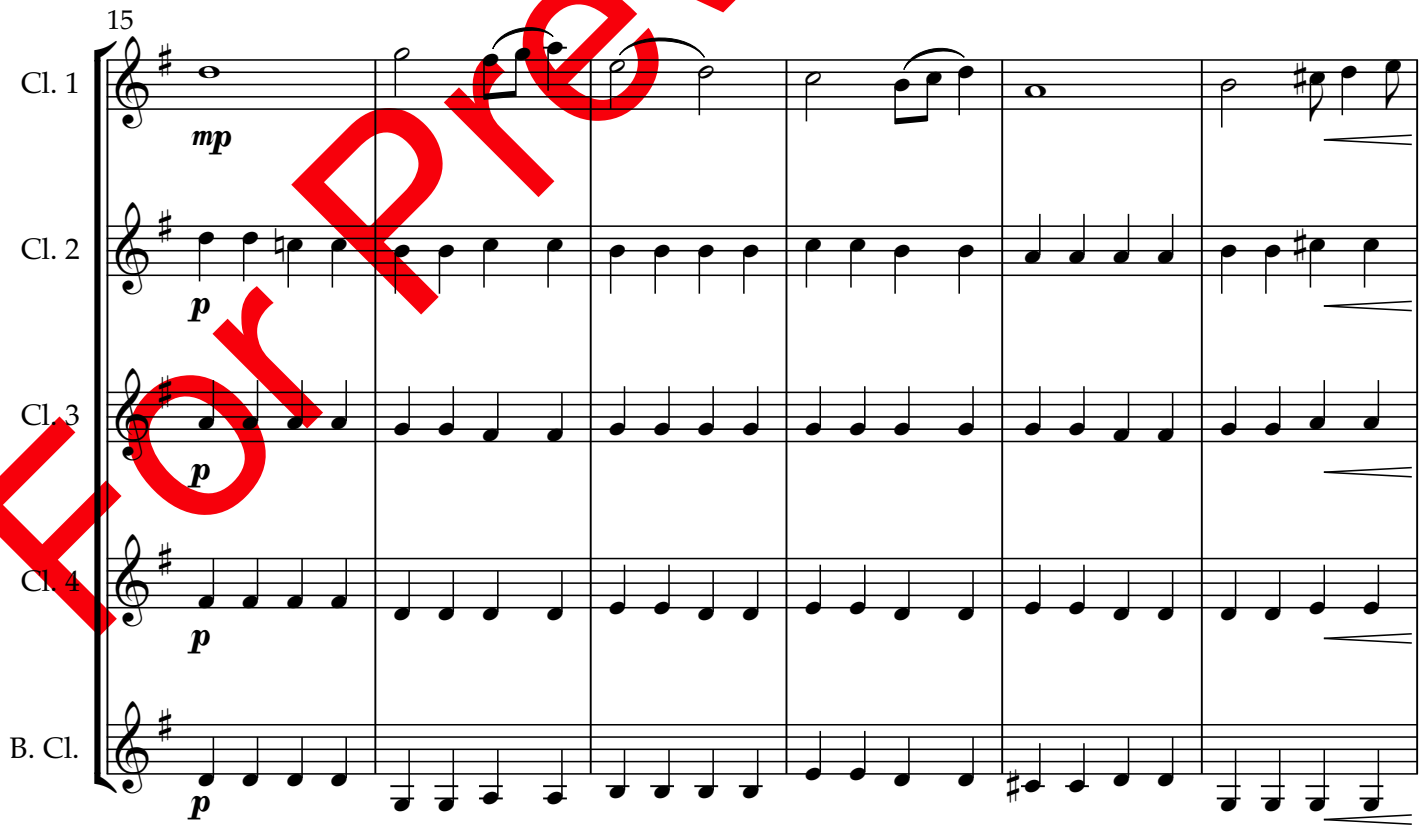

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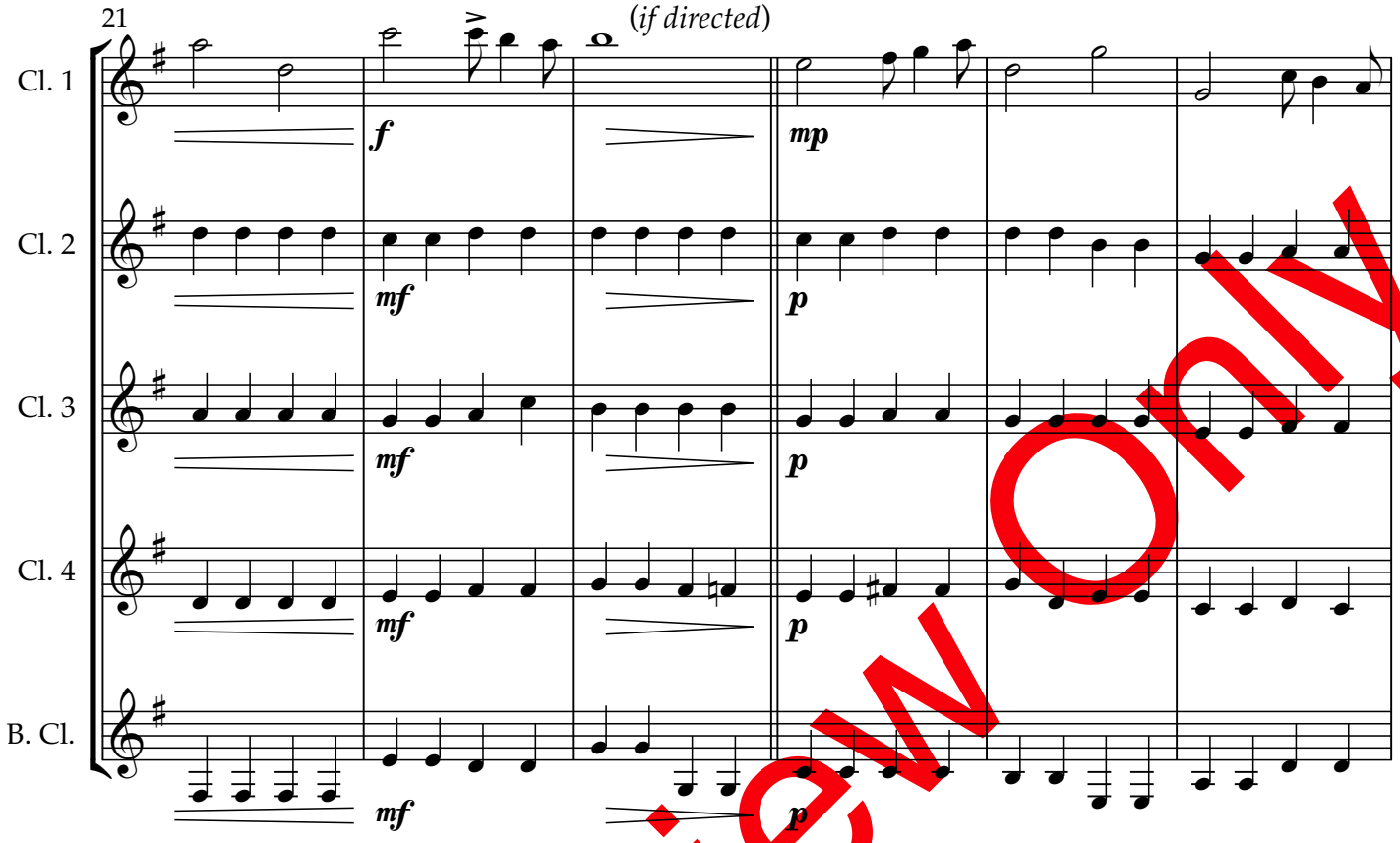
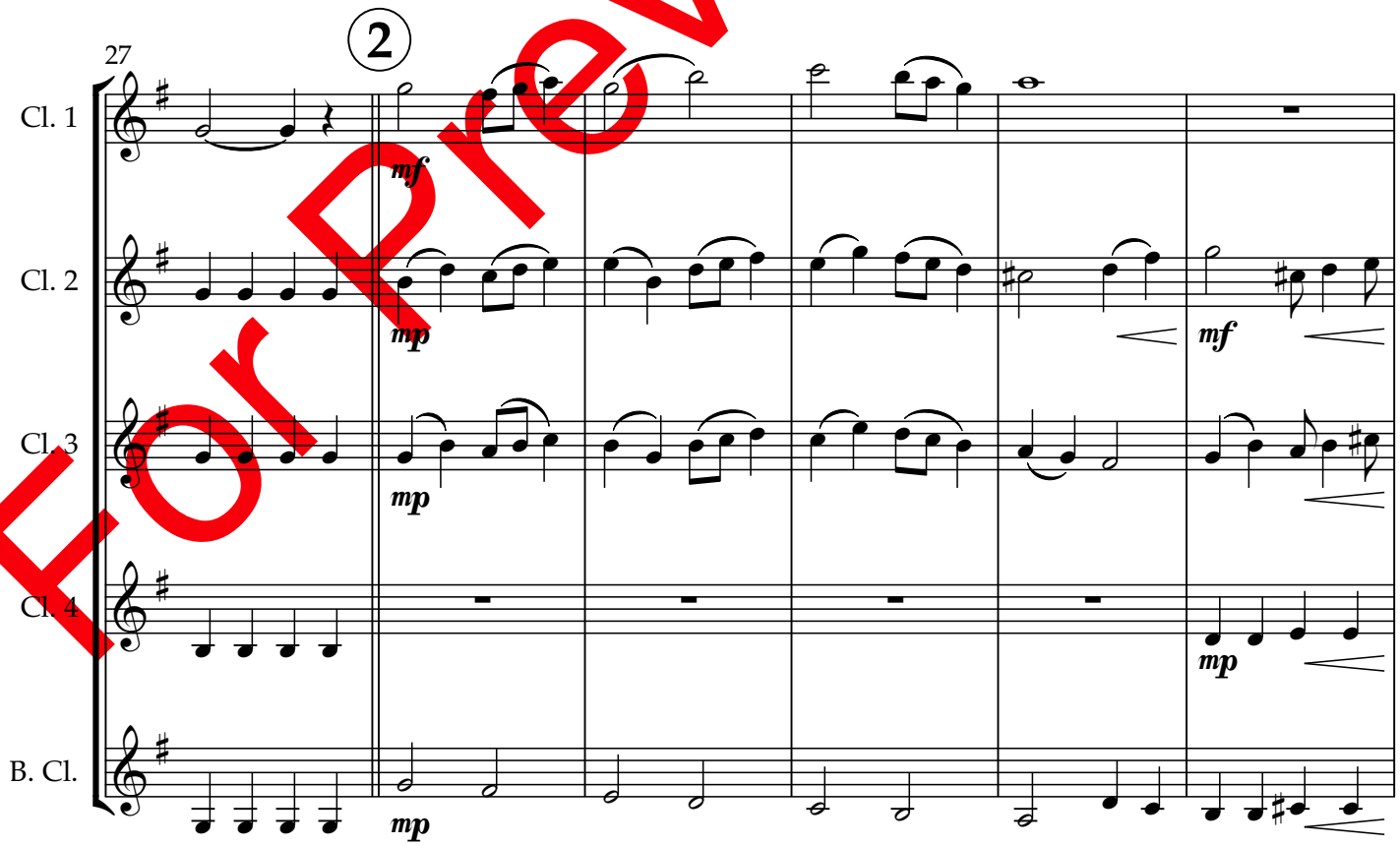
To Coda
(*if directed*)





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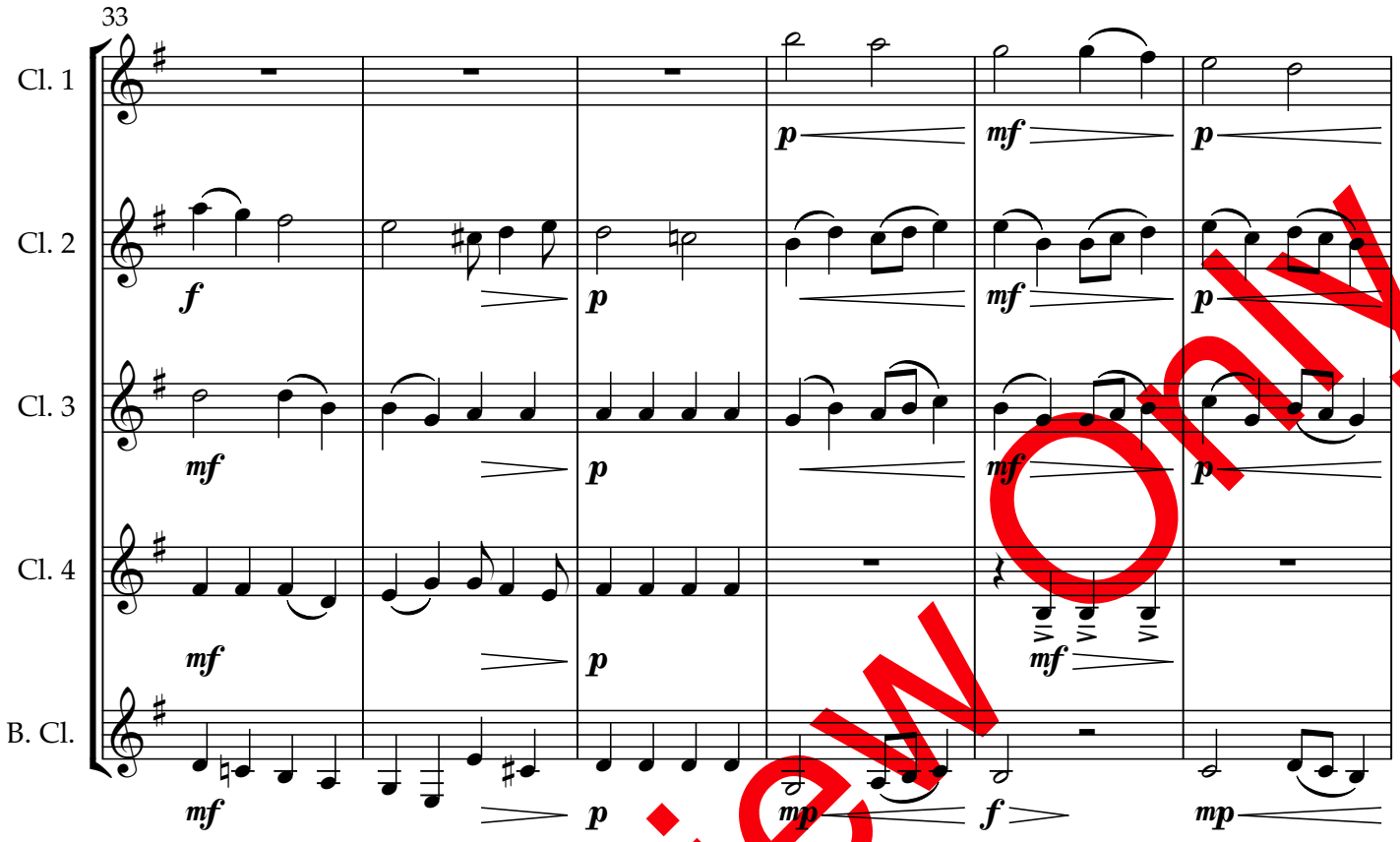

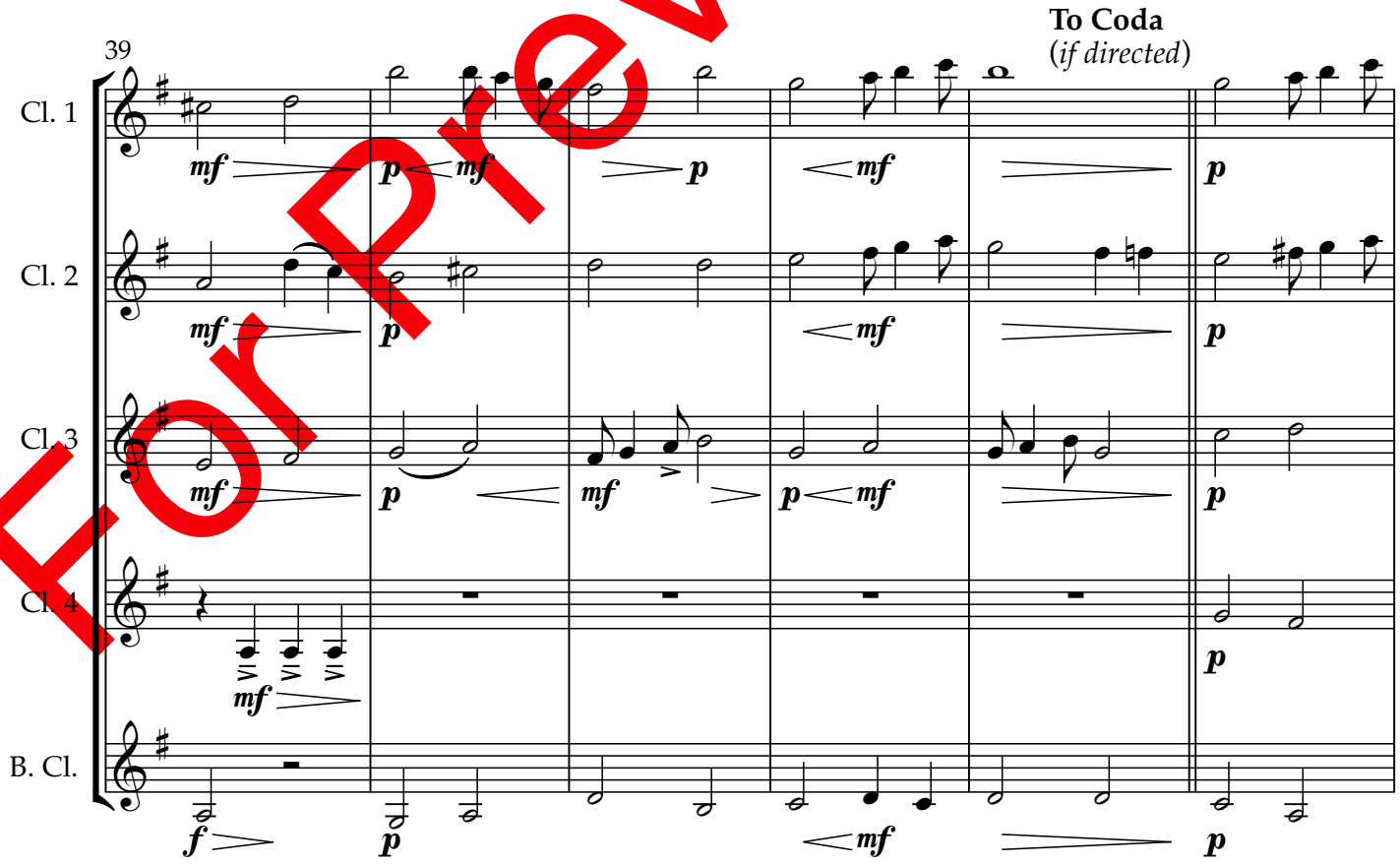

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