



POMP AND CIRCUMSTANCE

PROCESSIONAL AND RECESSIONAL MARCH

EDWARD ELGAR

ARR. IAN DETERLING

STRING ORCHESTRA

For Preview Only

Pomp and Circumstance

Edward Elgar
arr. Ian Deterling

Instruments:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

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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).

Pomp and Circumstance

Processional and Recessional March

Edward Elgar (1857-1934)

arr. Ian Deterling

Maestoso (♩=100)

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time, key of D major, and marked Maestoso (♩=100). The first system shows measures 1-4. Violin I starts with a rest, then plays a half note D4. Violin II, Viola, and Violoncello play a half note D4. Contrabass plays a half note D2. Dynamics include *f* and *sim.* (sforzando).

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time, key of D major, and marked Maestoso (♩=100). The second system shows measures 5-8. Violin I and Violin II play a half note D4. Viola, Violoncello, and Contrabass play a half note D4. Dynamics include *f* and *sim.* (sforzando).

Pomp and Circumstance - Full Score

8 **1** Broadly

Musical score for measures 8-13. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Broadly'. The score starts at measure 8. Vln. I begins with a *mp* dynamic and a slur over the first two notes. Vln. II, Vla., Vc., and Cb. all begin with a *p* dynamic. A crescendo hairpin is shown under Vln. I, Vln. II, and Cb. leading to a *mf* dynamic at measure 13. A large red watermark 'For Preview Only' is overlaid on the score.

14

Musical score for measures 14-18. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Broadly'. The score starts at measure 14. Vln. I begins with a *mp* dynamic and a slur over the first two notes. Vln. II, Vla., Vc., and Cb. all begin with a *p* dynamic. A crescendo hairpin is shown under Vln. I, Vln. II, Vla., Vc., and Cb. leading to a *p* dynamic at measure 18. A large red watermark 'For Preview Only' is overlaid on the score.

Pomp and Circumstance - Full Score

20 **To Coda**
(if directed)

Musical score for measures 20-25. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#). The score is divided into two systems. The first system contains measures 20-22, and the second system contains measures 23-25. Dynamics are indicated by *f*, *mf*, and *p*. A *To Coda* instruction is present above measure 23. A red watermark 'For Preview Only' is overlaid on the score.

26

Musical score for measures 26-30. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#). The score is divided into two systems. The first system contains measures 26-28, and the second system contains measures 29-30. Dynamics are indicated by *mf* and *mp*. A red watermark 'For Preview Only' is overlaid on the score.

Pomp and Circumstance - Full Score

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *mf*, *f*, *p*, *mp*, *f*

Tempo markings: *p*, *mf*

Performance instructions: *p*, *mf*

Rehearsal mark: *V*

Watermark: **PREVIEW**

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *mf*, *p*, *mf*, *p*, *mf*, *mp*, *f*, *p*, *mf*

Tempo markings: *p*, *mf*

Performance instructions: *p*, *mf*

Rehearsal mark: *V*

Text: **To Coda**
(if directed)

Watermark: **PREVIEW**

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