

arr. Ian Deterling

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# POMP AND CIRCUMSTANCE

for 5 Parts + Percussion

EDWARD ELGAR

Grade 3  
flexible duration

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## FLEXIBLE INSTRUMENTATION

For Preview Only

**Instrumentation:**

**Part 1**

- Flute
- Oboe
- B♭ Clarinet
- B♭ Trumpet
- Violin

**Part 2**

- B♭ Clarinet
- B♭ Trumpet
- E♭ Alto Saxophone
- Violin

**Part 3**

- B♭ Tenor Saxophone
- B♭ Clarinet
- E♭ Alto Saxophone
- F Horn
- Viola

**Part 4**

- B♭ Tenor Saxophone
- Euphonium T.C.
- F Horn
- Trombone
- Euphonium
- Cello

**Part 5**

- Euphonium T.C.
- B♭ Bass Clarinet
- Baritone Saxophone
- Trombone
- Euphonium
- Bassoon
- Cello
- Contrabass
- Tuba

**Percussion**

- Snare Drum
- Bass Drum
- Cymbals
  - Crash Cymbals; Suspended Cymbals
- Mallet Percussion
- Timpani

**Piano** (*reduction*)

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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 given credit as arranger.**

**Any questions, contact me at [iandeterling.com/contact](http://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.

Other works for flexible instrumentation at [iandeterling.com/arrangements](http://iandeterling.com/arrangements)

- Also sprach Zarathustra** - Richard Strauss
- The Black Cat** - Ian Deterling
- The Blue Danube** - Johann Strauss II
- Dwarves** - Ian Deterling
- Fanfare pour précéder "La Péri"** - Paul Dukas
- Fugue in G Minor "Little"** - Johann Sebastian Bach
- Habanera (from Carmen)** - Georges Bizet
- Hungarian Dance No. 5** - Johannes Brahms
- In the Hall of the Mountain King (from Peer Gynt)** - Edvard Grieg
- Jupiter (from The Planets)** - Gustav Holst
- Morceaux de Fantaisie "The Bells of Moscow"** - Sergei Rachmaninoff
- The Nutcracker Suite** - Pyotr Tchaikovsky
- Pomp and Circumstance** - Edward Elgar
- Slavonic Dance No. 5** - Antonín Dvorák
- Swan Lake** - Pyotr Tchaikovsky
- Symphony No. 5** - Ludwig van Beethoven

....and many more!

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 both instrumentation and 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 conductor, who only has to hold up as many fingers to which section he or she wants the band 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).

One additional note; the percussion parts and the piano part are all optional.

# Pomp and Circumstance

Processional and Recessional March

Edward Elgar  
Arranged by Ian Deterling

Part 1

Maestoso (♩=100)

Flute/  
Oboe 1

Fl.  
Ob.

a2

f

Part 2

B♭ Clarinet/  
B♭ Trumpet 1

a2

f

Violin 1

f

Part 2

B♭ Clarinet/  
B♭ Trumpet 2

a2

f

Alto Saxophone 2

f

Violin 2

f

Part 3

Maestoso (♩=100)

T. Sax.  
Tenor Saxophone/  
B♭ Clarinet 3

Cl.

f

Alto Saxophone 3

f

F Horn 3

f

Viola 3

f

Part 4

Tenor Saxophone/  
Euphonium 4

a2

f

F Horn 4

f

Trombone/  
Euphonium/  
Bassoon/Cello 4

a4

f

Part 5

Maestoso (♩=100)

Euphonium  
Bass Clarinet 5

a2

f

Baritone Saxophone 5

f

Trombone/  
Euphonium/  
Bassoon/Cello 5

Tbn./Eph.  
Bsn./Vc.

f

Contrabass/  
Tuba 5

Cb.  
Tba.

f

Percussion

Maestoso (♩=100)

Snare Drum

mf

Bass Drum

mf

Cymbals

Cr. Cym.

mf

Mallet Percussion

f

Timpani

B♭, F

f

Piano

f

②

③

④

⑤

⑥

⑦



## Pomp and Circumstance

The image displays a page of a musical score for 'The Pomp and Circumstance' by Edward Elgar, specifically measures 8 through 14. The score is written for a full orchestra and includes a large red 'For Preview Only' watermark across the center. The instruments and parts shown are:

- Fl. / Ob. 1:** Flute/Oboe 1, marked *mp* and *Broadly*.
- Cl. / Tpt. 1:** Clarinet/Trombone 1, marked *mp*.
- Vln. 1:** Violin 1, marked *mp*.
- Cl. / Tpt. 2:** Clarinet/Trombone 2, marked *p*.
- A. Sax. 2:** Alto Saxophone 2, marked *p*.
- Vln. 2:** Violin 2, marked *p*.
- T. Sax. / Cl. 3:** Tenor Saxophone/Clarinet 3, marked *p*.
- A. Sax. 3:** Alto Saxophone 3, marked *p*.
- Hn. 3:** Horn 3, marked *p*.
- Vla. 3:** Viola 3, marked *p*.
- T. Sax. / Eph. 4:** Tenor Saxophone/English Horn 4, marked *p*.
- Hn. 4:** Horn 4, marked *p*.
- Tbn. / Eph. / Bsn. / Vc. 4:** Trombone/English Horn/Bassoon/Viola 4, marked *p*.
- Eph. / B. Cl. 5:** English Horn/Bass Clarinet 5, marked *p*.
- B. Sax. 5:** Baritone Saxophone 5, marked *p*.
- Tbn. / Eph. / Bsn. / Vc. 5:** Trombone/English Horn/Bassoon/Viola 5, marked *p*.
- Cb. / Tba. 5:** Contrabass/Tuba 5, marked *p*.
- S. D.:** Snare Drum, marked *p*.
- B. D.:** Bass Drum, marked *p*.
- Cym.:** Cymbal, marked *p*.
- M. Perc.:** Mallet Percussion, marked *mp*.
- Timp.:** Timpani, marked *p*.
- Pno.:** Piano, marked *p*.

The score is in 2/4 time and features a variety of musical notations, including dynamics (*p*, *mp*, *mf*), articulation (*Broadly*), and performance instructions (e.g., *a2*, *a4*, *V*). The measures are numbered 8 through 14 at the bottom.

Pomp and Circumstance

Fl./Ob. 1  
*mp*

Cl./Tpt. 1  
*mp*

Vln. 1  
*mp*

Cl./Tpt. 2  
*p*

A. Sax. 2  
*p*

Vln. 2  
*p*

T. Sax./Cl. 3  
*p*

A. Sax. 3  
*p*

Hn. 3  
*p*

Vla. 3  
*p*

T. Sax./Eph. 4  
*p*

Hn. 4  
*p*

Tbn./Eph./Bsn./Vc. 4  
*p*

Eph./B. Cl. 5  
*p*

B. Sax. 5  
*p*

Tbn./Eph./Bsn./Vc. 5  
*p*

Cb./Tba. 5  
*p*

S. D.  
8 12

B. D.

Cym.

M. Perc.  
*mp*

Timp.

Pno.  
*p*

15 16 17 18 19 20 21

## Pomp and Circumstance

The image displays a musical score for measures 22 through 27. The score is written for a large ensemble, including woodwinds, brass, percussion, and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is marked with various dynamics, including *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A large red watermark reading "For Review Only" is overlaid diagonally across the score. The score includes a "To Coda" instruction in measures 23 and 24. The instruments listed on the left are: Fl. 1/Ob. 1, Cl. 1/Tpt. 1, Vln. 1, Cl. 2/Tpt. 2, A. Sax. 2, Vln. 2, T. Sax./Cl. 3, A. Sax. 3, Hn. 3, Vla. 3, T. Sax./Eph. 4, Hn. 4, Tbn./Eph./Bsn./Vc. 4, Eph./B. Cl. 5, B. Sax. 5, Tbn./Eph./Bsn./Vc. 5, Cb./Tba. 5, S. D., B. D., Cym., M. Perc., Timp., and Pno. The score is divided into measures 22, 23, 24, 25, 26, and 27, with measure numbers indicated at the bottom of each measure.



## Pomp and Circumstance

For Preview Only

Some pages have been omitted for preview