

*Barnhouse Concert Band*

# **CEREMONIUM**

**JOHN EDMONSON**

Set Catalog # 012-1811-00  
Score Catalog # 012-1811-01

**Grade Level: 3**

**Barnhouse**  
*Music Publications*



**C.L. BARNHOUSE COMPANY®**

*Music Publishers Since 1886*

[www.barnhouse.com](http://www.barnhouse.com)

# **CEREMONIUM**

John Edmondson

## **NOTE TO CONDUCTOR**

The opening fanfare is intentionally designed to demand the attention of the audience, and the alternating high brass, low brass, percussion and woodwind effects should be exploited with this in mind. This fanfare/introduction is stated again at the end as coda material, and the intervening processional march is in rondo form. The stately march style and single tempo make it especially suitable as a processional or recessional at commencement exercises or similar events, and an optional repeat is provided only for such occasions.

The style is generally marcato throughout, except as noted, and in the melodic parts between bars 40 and 51 which should be played in more of a legato style. The tempo should not vary and should be in a slow march style which is slow enough to allow for accurate division of beat and precise articulation, while still conveying the idea of a stately processional.

CEREMONIUM has been expanded and rescored for full concert band from the original marching band published by C. L. Barnhouse in 1982.

John Edmondson



Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Cors. 1

Cors. 2

Cors. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Trbs. 1

Trbs. 2

Trbs. 3

Bar.

Basses

St. B.

Mallet Perc.

Timp.

Drs.

3290

Picc. *mf*

Fl. *mf*

Ob. *mf*

1  
2  
3  
Cls. *mf*  
*a2*

A.Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

1  
2  
A.Saxs. *mf*  
*a2*

T.Sax. *mf*

Bar.Sax. *mf*

1  
2  
3  
Cors. *mf*  
*a2*

1  
2  
3  
4  
Hns. *mf*  
*a2*

1  
2  
3  
Trbs. *mf*

Bar. *mf*

Basses *mf*  
*div.*

St.B. *mf*

Mallet Perc. *mf*

Timp. *mf*

Drs. *mf*

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A. Cl.

B. Cl.

Bsn.

1  
2  
A. Saxs.

T. Sax.

Bar. Sax.

1  
2  
3  
Cors.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St. B.

Mallet Perc.

Timp.

Drs.

3290



Picc. *f* *mf*<sup>3</sup>

Fl. *f* *mf*<sup>3</sup>

Ob. *f* *mf*<sup>3</sup>

Cl. 1 *f* *mf*<sup>3</sup> a2

Cl. 2/3 *f* *mf*<sup>3</sup>

A.Cl. *f* *mf*

B.Cl. *f* *mf*

Bsn. *f* *mf*

A.Sax. 1/2 *f* *mf*<sup>3</sup> a2

T.Sax. *f* *mf*

Bar.Sax. *f* *mf*

Cors. 1 *mf*<sup>3</sup>

Cors. 2/3 *mf*<sup>3</sup>

Hrn. 1/2 (a2) *f* *mf* a2

Hrn. 3/4 (a2) *f* *mf* a2

Trbs. 1 *f* *mf*<sup>3</sup> a2

Trbs. 2/3 *f* *mf*<sup>3</sup> a2

Bar. *f* *mf*

Basses *f* *mf*<sup>3</sup> div.

St.B. *f* *mf*

Mallet Perc. *f*

Timp. *f* *mf*

Drs. *f* *mf*

3290



Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

1  
2  
3  
Cors.

1  
2  
3  
4  
Hns.

1  
2  
Trbs.

Bar.

Basses

St.B.

Mallet Perc.

Timp.

Drs.

3290

This page of a musical score, rehearsal mark 36, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cls.), Clarinet in A (A.Cl.), Clarinet in Bb (B.Cl.), Bassoon (Bsn.), Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), and Baritone Saxophone (Bar.Sax.). The brass section consists of Cor Anglais (Cors.), Horns (Hns.), Trumpets (Trbs.), Baritone (Bar.), Basses, and Trombone (St. B.). The percussion section includes Mallet Percussion (Mallet Perc.), Timpani (Timp.), and Drums (Drs.). The score is written in a key signature of two flats and a 4/4 time signature. A rehearsal mark of 36 is placed at the beginning of the first measure of each instrument's part. The dynamics are marked with *p* (piano) for most woodwinds and brass, *mf* (mezzo-forte) for the timpani and drums, and *mp* (mezzo-piano) for the saxophones. The saxophone parts also include articulation marks such as *a2* and *a1*. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

40

Picc. *mp*

Fl. *mp*

Ob.

1 Cls. *mp* *sempre stacc.*

2 (a2)

3

A.Cl. *mp* *sempre stacc.*

B.Cl. *mp* *sempre stacc.*

Bsn. *mp* *sempre stacc.*

1 A.Sax. (a2)

2

T.Sax. *mp* *sempre stacc.*

Bar.Sax. *mp* *sempre stacc.*

40

1 Cors. *mp*

2 (a2)

3 *mp*

1 Hns. (a2)

2 (a2)

3

4

1 Trbs. *mp* *sempre stacc.*

2 *div.*

3 *mp* *sempre stacc.*

Bar. *mp*

Basses *mp* *sempre stacc.*

St.B. *mp* *sempre stacc.*

Mallet Perc.

Timp. *mp*

Drs. *mp*



Picc.

Fl.

Ob.

1  
2  
3  
Cls

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

1  
2  
3  
Cors.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallet Perc.

Timp.

Drs.

3290



Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Sax.

T.Sax.

Bar.Sax.

1  
2  
3  
Cors.

1  
2  
3  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallet Perc.

Timp.

Drs.

3290

64

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

3 Cls. *f* *mf*

A.Cl. *f* *mf* *simile*

B.Cl. *f* *mf* *simile*

Bsn. *f* *mf*

A.Sax. *f* *mf*

T.Sax. *f* *mf*

Bar.Sax. *f* *mf* *simile*

64

1 Cors. *f* *mf*

2 Cors. *f* *mf*

3 Cors. *f* *mf*

4 Cors. *f* *mf*

1 Trbs. *f*

2 Trbs. *f*

3 Trbs. *f*

Bar. *f* *mf* *simile*

Basses *f* *mf* *simile*

St.B. *f* *mf* *simile*

Mallet Perc. *f* *mf*

Timp. *f*

Drs. *f*

3290



This page of a musical score, numbered 17, contains parts for a wide variety of instruments. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A.Cl., B.Cl., Bsn., A.Saxs. (1, 2), T.Sax., Bar.Sax., Cors. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Basses, St.B., Mallet Perc., Timp., and Drs. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features dynamic markings such as *mf* (mezzo-forte) and *f* (forte) throughout. The music includes complex rhythmic patterns, including triplets and sixteenth-note runs, and some parts have articulation marks like accents and slurs. A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the center of the page.

72

Picc. *mf*<sup>3</sup>

Fl. *mf*<sup>3</sup>

Ob. *mf*<sup>3</sup>

1 *mf*<sup>3</sup>

2 *mf*<sup>3</sup> a2

3 *mf*<sup>3</sup>

A. Cl. *mf*<sup>3</sup>

B. Cl. *mf*<sup>3</sup>

Bsn. *mf*<sup>3</sup>

A. Saxs. 1 *mf*<sup>3</sup> a2

2 *mf*<sup>3</sup> a2

T. Sax. *mf*<sup>3</sup>

Bar. Sax. *mf*<sup>3</sup>

72

1 *mf*<sup>3</sup>

2 *mf*<sup>3</sup> a2

3 *mf*<sup>3</sup> a2

4 *mf*<sup>3</sup> a2

1 *mf*<sup>3</sup> a2

2 *mf*<sup>3</sup> a2

3 *mf*<sup>3</sup> a2

Trbs. *mf*<sup>3</sup> a2

1 *mf*<sup>3</sup> a2

2 *mf*<sup>3</sup> a2

3 *mf*<sup>3</sup> a2

Bar. *mf*<sup>3</sup>

Basses *mf*<sup>3</sup> div.

St. B. *mf*<sup>3</sup>

Mallet Perc. *mf*<sup>3</sup>

Timp. *mf*<sup>3</sup>

Drs. *mf*<sup>3</sup>

3290

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

1  
2  
3  
Cors.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallet Perc.

Timp.

Drs.

3290

81

Picc.

Fl.

Ob.

1  
2  
3  
Cls.

A.Cl.

B.Cl.

Bsn.

1  
2  
A.Saxs.

T.Sax.

Bar.Sax.

81

1  
2  
3  
Cors.

1  
2  
3  
4  
Hns.

1  
2  
3  
Trbs.

Bar.

Basses

St.B.

Mallet Perc.

Timp.

Drs.

3290

Picc.

Fl.

Ob.

1  
Cls.

2  
3

A.Cl.

B.Cl.

Bsn.

A.Saxs.

2

T.Sax.

Bar.Sax.

1  
Cors.

2  
3

1  
Hns.

2  
3  
4

1  
Trbs.

2  
3

Bar.

Basses

St.B.

Mallet Perc.

Timp.

Drs.

3290

