

Celebration and Ceremonial March

Clarence Barber
(b. 1951)

for CONCERT BAND

Instrumentation

1 Full Score	2 E $\flat$ Alto Saxophone 1	3 Trombone 1
3 Flute 1	2 E $\flat$ Alto Saxophone 2	3 Trombone 2
3 Flute 2	2 B $\flat$ Tenor Saxophone	3 Euphonium T.C./ B.C.*
2 Oboe	1 E $\flat$ Baritone Saxophone	4 Tuba
6 Bassoon	4 B $\flat$ Trumpet 1	1 Timpani
6 B $\flat$ Clarinet 1	4 B $\flat$ Trumpet 2	1 Xylophone, Triangle
6 B $\flat$ Clarinet 2	2 F Horn 1	2 Marimba
2 B $\flat$ Bass Clarinet	2 F Horn 2	1 Snare Drum, Bass Drum
		1 Whip, 2 Tomtoms

*printed back-to-back

LUDWIG *Masters*
PUBLICATIONS

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About the Composer

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the managing editor of LudwigMasters Publications and Southern Music Company, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriot Symphonic Band.

Program Notes

This work was commissioned as a celebration of the 200th anniversary of Lorain County, OH. The commissioning project was headed by Ryan Jaeckin, conductor of bands at Oberlin High School. The consortium was comprised of the following high schools and their conductors:

Oberlin High School, Ryan Jaeckin

Avon Lake High School, Joshua Brunger

Midview (Grafton) High School, Colleen Crayton

Avon High School, Aaron Jacobs

Elyria High School, Aaron Putka

Clearview (Lorain) High School, Jenn Smercina

Lorain High School, Ted Terhune

Firelands (South Amherst) High School, Dustin Wiley

Performance Notes

Conductors may find it necessary to simplify some sixteenth note passages. This can be easily accomplished by changing 4 sixteenths to: a. an eighth and 2 sixteenth notes, b. 2 sixteenths and an eighth, or c. playing only the first and third sixteenths as eighth notes. At measure 58, the low brass should play with a clean, crisp style and ensure that the rhythm can be heard distinctly, as that is the only part with forward motion at the time. From measure 80 to the end, the flute part may be omitted if necessary.

Clarence Barber (ASCAP)

Allegro ♩ = 120

Flute 1 2

Oboe

Bassoon

B♭ Clarinet 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 2

F Horn 1 2

Trombone 1 2

Euphonium

Tuba

Timpani

Xylophone

Triangle

Marimba

Snare Drum

Bass Drum

Whip

2 Tomtoms

Toms

6 10

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

6 7 8 9 10 11

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

12 15

Fl. 1 2 *mf*

Ob. *mf*

Bsn. *f*

B♭ Cl. 1 *mf*

2 *mf*

B. Cl. *f*

A. Sax. 1 2 *f* *mf*

T. Sax. *mf*

Bar. Sax. *f*

12 13 14 15 16 17

Tpt. 1 *mf*

2 *mf*

Hn. 1 2 *mf*

Tbn. 1 2 *f* *a2*

Euph. *f*

Tba. *f*

Timp. *mf* *f*

Xyl. Tri. *mf*

Mba. *mf*

S. D. B. D.

Whip Toms

50100357

18 20

Fl. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

B^b Cl. 1 2 *mp*

B. Cl. *mp*

A. Sax. 1 2 *mp*

T. Sax.

Bar. Sax. *mp*

18 19 20 21 22 23

Tpt. 1 2

Hn. 1 2 *mp*

Tbn. 1 2 *mp*

Euph.

Tba. *mp*

Timp. *mf* *mp*

Xyl. Tri.

Mba.

S. D. *mp*

B. D. *mp*

Whip Toms *mp*

50100357

30

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

30 31 32 33 34 35

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

33 *solo or soli* *p*

solo or soli *p*

mf

mf

mf

Tri. *p*

36 37 38 39 40 41

Fl. 1 2 *mp* *tutti* *a2*

Ob. *mp*

Bsn.

B♭ Cl. 1 *p* *tutti* *mp*

2 *p* *mp*

B. Cl.

A. Sax. 1 *p* *solo or soli* *mp*

2

T. Sax.

Bar. Sax.

Tpt. 1 *mp*

2

Hn. 1 *p* *solo or soli* *a2* *tutti* *mp*

2

Tbn. 1 2

Euph.

Tba. *mp*

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

50100357

47 *a2* *a2*

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

47 48 49 50 51

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

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52

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

52 53 54 55 56 57

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

a2

f

p

f

58

Fl. 1 2 *mf* *a2*

Ob. *mf*

Bsn.

B^b Cl. 1 *mf*

2 *mf*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

58 59 60 61 62 63 64

Tpt. 1 *mf*

2 *mf*

Hn. 1 *a2*

2 *mf* *a2* *a2*

Tbn. 1 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

65 66

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

65 66 67 68 69 70 71

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

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72

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2 *a2* melody *mf*

T. Sax. melody *mf*

Bar. Sax.

72 73 74 75 76 77 78

Tpt. 1 2

Hn. 1 2 melody

Tbn. 1 2 melody *a2*

Euph. melody

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

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85

Fl. 1 2

Ob.

Bsn.

B $\flat$ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

85 86 87 88 89 90

Tpt. 1 2

Hn. 1 2 *a2*

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

91

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

91 92 93 94 95 96

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Tri.

Mba.

S. D. B. D.

Whip Toms

Whip

f

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