



Molenaar Edition

# Summa Cum Laude

*Concert March*

Composer

Cleemput, Werner van

Arranger

Grand Marches / Festive Overtures.... for more and updated  
information: see [www.molenaar.com](http://www.molenaar.com)

Order number

031848050

Duration

Diff

**D**

Mini - Score

## Werner van Cleemput

# SUMMA CUM LAUDE

*For Band*

Harmonie / Fanfare

Full Score /  
Condensed Score

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Holland

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N Deze concertmars werd eind 1983 gecomponeerd voor concertband, later werd een versie voor fanfareorkest geschreven. Het hoofdmotief SOL-LA-RE-FA-SOL beheerst het hele werkje dat een goed bezet orkest vereist. De vorm is deze van de klassieke Britse 'concert march' in de ABA(B) vorm waarbij het energieke en virtuoos klinkend A deel contrasteert met een melodieus en plechtig B deel. De Coda bouwt dan verder op de thematiek van de trio. Het werk is opgedragen aan Dr. Vondis Miller die het met zijn Calgary University Symphonic Band op 23 januari 1985 in Calgary, Canada creëerde.

**D**ieser Konzertmarsch wurde im Dezember 1983 für Concert Band komponiert aber später machte der Komponist auch eine Fassung für Fanfarenorchester. Das Hauptmotiv G - A - D - F - G beherrscht das ganze Werk. Dieser Marsch kommt nur völlig zur Geltung mit einem gut besetzten Orchester. Wie ein klassischer britischer Konzertmarsch hat er die ABA(B) Form. Der dynamische und virtuose A Teil kontrastiert mit dem melodischen und feierlichen B Teil. Die Koda entwickelt weiter die Thematik des Trios. Das Werk ist Dr. Vondis Miller gewidmet; er dirigierte die Uraufführung mit dem Calgary University Symphonic Band am 23. Januar 1985 in Calgary, Kanada.

**F** Cette marche de concert a été composée en décembre 1983 pour concert band, bien qu'ultérieurement le compositeur ait également écrit une version pour orchestre de fanfare. Le thème principal SOL-LA-RE-FA-SOL domine l'oeuvre entière qui exige, en outre, un orchestre complet. Cette marche a la forme classique d'une traditionnelle marche de concert anglaise, c'est-à-dire la forme ABA(B), la partie A, énergique et virtuose, formant un contraste avec la partie B, plus mélodieuse et solennelle. La coda développe davantage la thématique du trio. L'oeuvre a été dédiée à Vondis Miller, qui l'a créée avec le Calgary University Symphonic Band le 23 janvier 1985 à Calgary au Canada.

**E** This concert march was written for concert band, though the composer later also wrote a version for fanfare band. The work is dominated throughout by the main theme A-G-D-F-G and requires a full band. The form is that of a classic British concert march in the ABA(B) form; the energetic and virtuosic A part contrasts with the solemn and melodic B part. The coda develops the theme of the trio. The work is dedicated to Dr. Vondis Miller and the Calgary University Symphonic Band. The latter premiered the work on 23 January 1985 in Calgary, Canada.

|   |                            |   |                        |
|---|----------------------------|---|------------------------|
| 1 | Full Score/Condensed Score | 4 | Basses (Tuba) C I + II |
| 1 | Piccolo C                  | 1 | Timpani                |
| 8 | Flute I + II               | 2 | Percussion I           |
| 2 | Oboe I + II                | 1 | Percussion II          |

1 Trombone I Bb  
1 Trombone II Bb  
1 Trombone III Bb  
1 Trombone IV Bb  
2 Barit. Euph. Bb  
2 Eb Bass  
2 Bb Bass

1 Soprano Saxophone  
2 Solo Flügelhorn + I  
2 Flügelhorn II  
2 Flügelhorn III

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2 Solo Flügelhorn + I  
2 Flügelhorn II  
2 Flügelhorn III

**FANFARE PARTS**

1 Soprano Saxophone  
2 Solo Flügelhorn + I  
2 Flügelhorn II  
2 Flügelhorn III

**veer, Holland**

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Dedicated to Mr. Vondis Miller and the Calgary University  
Symphonic Band and Wind Ensemble

# SUMMA CUM LAUDE



Score in C

Allegro energico

Concert March For Band (Harmonie) (Fanfare) WERNER VAN CLEEMPUT

1 2 3 4 5 6

Piccolo

Flutes

Oboes

Bassoons

E♭ Clarinet

Clarinet I

Clarinet II

Alto Clarinet

Bass Clarinet

Alto -  
Saxophones

Tenor -  
Saxophones

Baryton-  
Saxophone

Horns I  
II  
III  
IV

Comets I  
II

Solo  
Trumpet I

Trumpet II  
III

Trombone I  
II

Trombone III  
IV

Baryton-  
Euph.

Basses

String Bass

Timpani

Percussion

7 8 9 10 11

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alt. Cl.

Bass Cl.

Alt. Sax

Ten. Sax

Bar. Sax

Hm. I

Hm. II

Hm. III

Hm. IV

Cornets

Trpts. Solo+I

Trpts. II

Trpts. III

Trb. I

Trb. II

Trb. III

Trb. IV

Baryton-Euph.

Basses

String Bass

Timp

Perc.

12 13 14 15 16

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alt. Cl.

Bass Cl.

Alt. Sax

Ten. Sax

Bar. Sax

Hm. I

Hm. II

Hm. III

Hm. IV

Cornets

Trpts. Solo+I

Trpts. II

Trpts. III

Trb. I

Trb. II

Trb. III

Trb. IV

Baryton-Euph.

Basses

String Bass

Timp

Perc.

17 18 19 20 21

Picc. *f*

Fl. *f*

Ob. *f*

Bssn. *f*

E♭ Cl. *f*

Cl. I *f*

Cl. II *f*

Alt. Cl. *f*

Bass Cl. *f*

Alt Sax *f*

Ten Sax *f*

Bar Sax *f*

Hrn. I *f*

Hrn. II *f*

Hrn. III *f*

Hrn. IV *f*

Cornets *f*

Trpts. Solo+I *f*

Trpts. II *f*

Trpts. III *f*

Trb. I *f*

Trb. II *f*

Trb. III *f*

Trb. IV *f*

Baryton-Euph. *f*

Basses *f*

String Bass *f*

Timp *f*

Perc. *f*

8m↑

Div. 4 9m4

22 23 24 25 26

Picc. *Poco meno forte*

Fl. *loco*

Ob. *f*

Bssn. *f*

E♭ Cl. *f*

Cl. I *f*

Cl. II *f*

Alt. Cl. *f*

Bass Cl. *f*

Alt Sax *f*

Ten Sax *f*

Bar Sax *f*

Hrn. I *f*

Hrn. II *f*

Hrn. III *f*

Hrn. IV *f*

Cornets *f*

Trpts. Solo+I *f*

Trpts. II *f*

Trpts. III *f*

Trb. I *f*

Trb. II *f*

Trb. III *f*

Trb. IV *f*

Baryton-Euph. *f*

Basses *f*

String Bass *f*

Timp *f*

Perc. *f*

27 28 29 30 31

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. I

Cl. II

Alt Cl.

Bass Cl.

Alt Sax

Ten Sax

Bar Sax

I

Hrn.

II

III

IV

Cornets

Trpts.

Solo+I

Trpts II

Trpts III

Trb. I

Trb. II

Trb. III

Trb. IV

Baryton-Euph.

Basses

String Bass

Timp

Perc.

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32 33 34 35 36

Picc.

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. I

Cl. II

Alt Cl.

Bass Cl.

Alt Sax

Ten Sax

Bar Sax

I

Hrn.

II

III

IV

Cornets

Trpts.

Solo+I

Trpts II

Trpts III

Trb. I

Trb. II

Trb. III

Trb. IV

Baryton-Euph.

Basses

String Bass

Timp

Perc.

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Picc. 37 38 39 40 41

Fl.

Ob.

Bsn.

*cresc.*

E♭ Cl.

Cl. I

Cl. II

Alt Cl.

Bass Cl.

*cresc.*

Alt Sax

Ten Sax

Bar Sax

I

Hrn. II

III

IV

*cresc.*

Corsets

Trpts. Solo I

II

Trpt. III

Trb. I

II

Trb. III

IV

Baryton-Euph.

*cresc.*

Basses

String Bass

Timp

Perc.

*cresc.*

Picc. 42 43 44 45 46

Fl.

Ob.

Bsn.

E♭ Cl.

Cl. I

Cl. II

Alt Cl.

Bass Cl.

Alt Sax

Ten Sax

Bar Sax

I

Hrn. II

III

IV

Corsets

Trpts. Solo I

II

Trpt. III

Trb. I

II

Trb. III

IV

Baryton-Euph.

Basses

String Bass

Timp

Perc.

Score for measures 48-51. The score includes parts for Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, Clarinet I, Clarinet II/III, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn I/II, Horn III/IV, Cornets, Trumpets Solo+I, Trumpets II/III, Trumpets I/II, Trumpets III/IV, Baritone-Euphonium, Basses, String Bass, Timpani, and Percussion. The key signature is one flat (B♭). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A large diagonal watermark "Not for Sale Not for Sale Not for Sale" is visible across the bottom right of the page.

Score for measures 52-55. The score includes parts for Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, Clarinet I, Clarinet II/III, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn I/II, Horn III/IV, Cornets, Trumpets Solo+I, Trumpets II/III, Trumpets I/II, Trumpets III/IV, Baritone-Euphonium, Basses, String Bass, Timpani, and Percussion. The key signature is one flat (B♭). The music continues with the complex rhythmic pattern from the previous page. Many measures are marked with "cresc." (crescendo). A large diagonal watermark "Not for Sale Not for Sale Not for Sale" is visible across the bottom right of the page.



Score for measures 56-59. The score includes parts for Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, Clarinet I, Clarinet II/III, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn I, Horn II, Horn III, Horn IV, Cornets, Trumpets Solo+I, Trumpets II, Trumpets III, Trumpets IV, Trombone I, Trombone II, Trombone III, Trombone IV, Baritone/Euphonium, Basses, String Bass, and Timpani. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff* and *8va*. A blue diagonal watermark reading "Not for Sale Not for Sale Not for Sale" is present across the bottom right of the page.

Score for measures 60-64. The score includes parts for Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, Clarinet I, Clarinet II/III, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn I, Horn II, Horn III, Horn IV, Cornets, Trumpets Solo+I, Trumpets II, Trumpets III, Trumpets IV, Trombone I, Trombone II, Trombone III, Trombone IV, Baritone/Euphonium, Basses, String Bass, and Timpani. The music continues the complex rhythmic pattern from the previous page. Dynamics include *ff*. A blue diagonal watermark reading "Not for Sale Not for Sale Not for Sale" is present across the bottom right of the page.

65 66 67 68 69

Picc.  
Fl.  
Ob.  
Bssn.  
E<sup>b</sup> Cl.  
Cl. I  
Cl. II  
Alt. Cl.  
Bass Cl.  
Alt Sax  
Ten Sax  
Bar Sax  
Hrn. I  
Hrn. II  
Hrn. III  
Hrn. IV  
Cornets  
Trpts. Solo+I  
Trpts. II  
Trpts. III  
Trb. I  
Trb. II  
Trb. III  
Trb. IV  
Baryton  
Euph.  
Basses  
String Bass  
Timp  
Perc.

70 71 8<sup>va</sup> 72 73 74

Picc.  
Fl.  
Ob.  
Bssn.  
E<sup>b</sup> Cl.  
Cl. I  
Cl. II  
Alt. Cl.  
Bass Cl.  
Alt Sax  
Ten Sax  
Bar Sax  
Hrn. I  
Hrn. II  
Hrn. III  
Hrn. IV  
Cornets  
Trpts. Solo+I  
Trpts. II  
Trpts. III  
Trb. I  
Trb. II  
Trb. III  
Trb. IV  
Baryton  
Euph.  
Basses  
String Bass  
Timp  
Perc.