

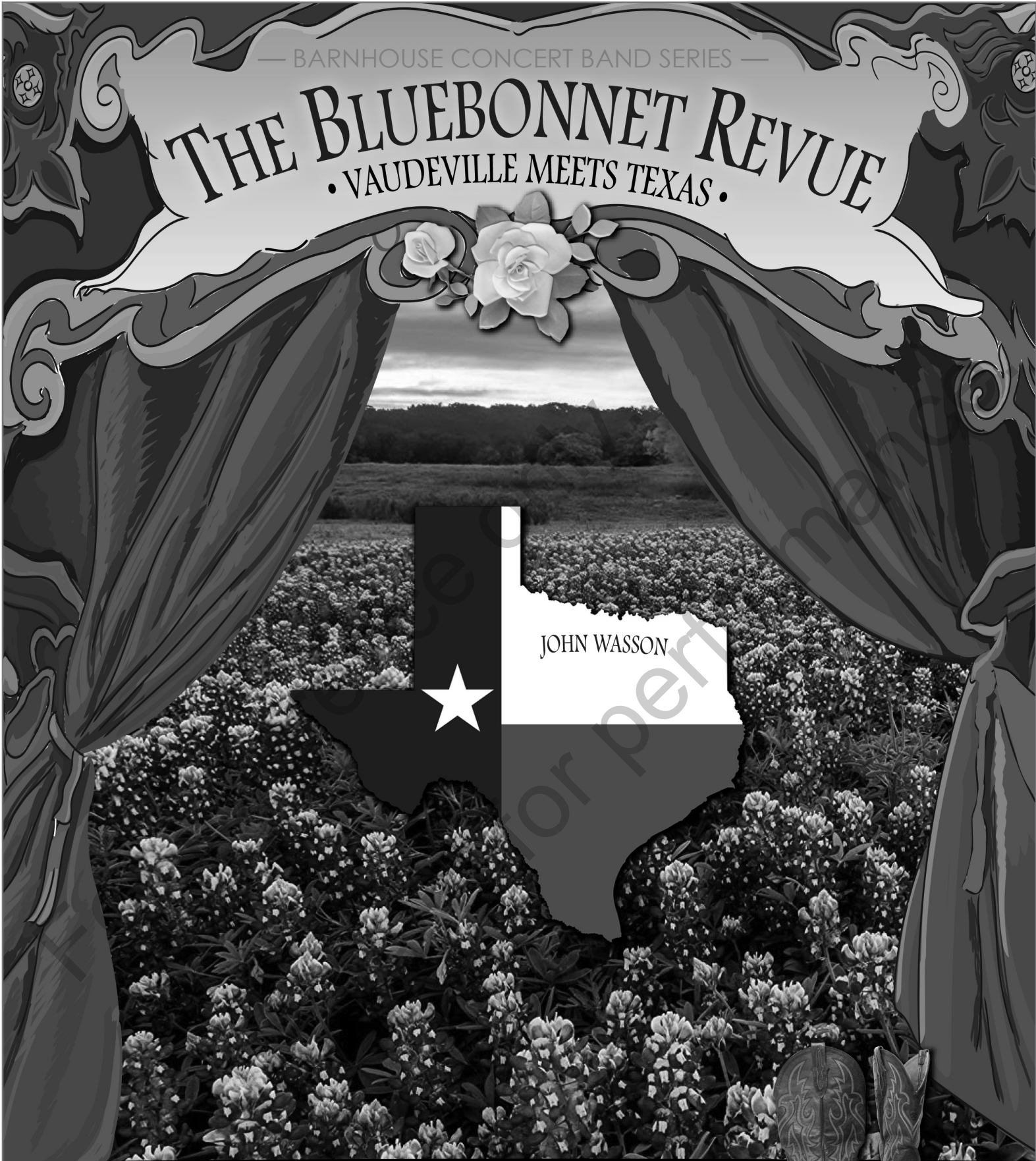
FULL CONDUCTOR SCORE

Catalog No: 012-4711-01

— BARNHOUSE CONCERT BAND SERIES —

THE BLUEBONNET REVUE

• VAUDEVILLE MEETS TEXAS •



JOHN WASSON



MUSIC PUBLISHERS SINCE 1886

BARNHOUSE
COMPANY

THE BLUEBONNET REVUE

Vaudeville Meets Texas

John Wasson

Instrumentation

Full Conductor Score	1
1st Flute	5
2nd Flute	5
Oboe	2
1st B ^b Clarinet	5
2nd B ^b Clarinet	5
B ^b Bass Clarinet	2
Bassoon	2
1st E ^b Alto Saxophone	3
2nd E ^b Alto Saxophone	3
B ^b Tenor Saxophone	2
E ^b Baritone Saxophone	2
1st B ^b Trumpet	5
2nd B ^b Trumpet	5
1st & 2nd F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Mallet Percussion 1: Chimes, Bells	2
Mallet Percussion 2: Xylophone, Vibraphone	2
Timpani	1
Percussion 1: Drum Set (Snare Drum, Bass Drum, Hi-Hat, Toms, Sand Blocks (or Cabasa))	3
Percussion 2: Triangle, Gong, Wood Block, Tambourine, Flexatone, Ratchet, Vibraslap	2
Percussion 3: Crash Cymbals, Suspended Cymbal, Bass Drum, Temple Blocks, Finger Cymbals, Cowbell	2

Notes to Conductor

Bluebonnet Revue is a fast-paced work conceived as a musical collision between the folk music of Texas and a high energy Broadway revue or variety show. The piece is to be performed from a light-hearted and humorous point of view for both the ensemble and the audience—nothing too serious here! The 32-measure main theme of the work begins at m. 9 in the trombones and bassoons, and is punctuated with snippets of other well-known Texas themes such as “The Eyes of Texas,” “The Yellow Rose of Texas,” and “Cotton-Eyed Joe.”

For the performers in the ensemble, the keys to success are playing with strict attention to the tempo and style, and an awareness of melody versus background parts. The players should bring out each theme as they are introduced.

Some portions of the work are decidedly “over the top,” and can thus be played with reckless abandon. These include the big band saxophone soli section at m. 42, the bombastic low woodwind/brass melody at m. 50, and the entire percussion feature starting at m. 76.

The grand finale section at m. 102 combines all the melodies together, and care should be given that no melody gets lost in the overall sound!

Best wishes for a toe-tapping, heel-kicking, “yee-haw!” good time!

John Wasson

About the Composer



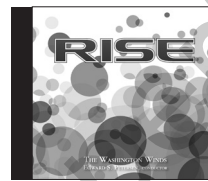
John Wasson (b. 1956) leads a busy life as a composer, arranger, producer and performer. His works have been performed by such notable organizations as the Chicago Symphony Orchestra, the U.S. Air Force “Airmen of Note”, The Gatlin Brothers, and the Dallas Brass. He has written commissioned works for the Symphony Orchestras of Minnesota, Houston, Dallas, Virginia Beach and Fort Worth, as well as the U. S. Air Force Academy Band and the Dallas Wind Symphony.

John has written and produced music for advertising and television clients such as Electronic Data Systems, the Salvation Army, Zola Levitt Ministries, Radio Shack, Stop N Go, and Kern’s Nectars.

As a low brass performer, John has been a member of the Stan Kenton and Woody Herman Orchestras and the Dallas Brass. He has worked with such notable artists as Michael Bolton, Tony Bennett, Bill Conti, Cab Calloway, Reba McEntyre, Liza Minnelli, Frank Sinatra, Jr., Richard Stolzman, and Joe Williams. He also leads his own performing groups the Strata Big Band and the CoolBrass Jazztet.

John received his Bachelor of Music in Theory and his Masters of Music in Trombone Performance at the University of North Texas, where he played in the internationally acclaimed One O’Clock Lab Band, and was a teaching fellow in Jazz Arranging with Paris Rutherford.

2019 Concert Band CD



WFR397

RISE

**The Washington Winds,
Edward S. Petersen – Conductor**

CONTENTS: *Rise (Galante)*, *Fantasy On Old Hundred (Holsinger)*, *Pageantry March (K. L. King / arr. Glover)*, *As I Walked Through The Meadow (La Plante)*, *Prelude And Presto (Holsinger)*, *La Sorella (arr. Glover)*, *The River And The Rock (Shaffer)*, *The Parting Glass (setting by Conaway)*, *Marche Russe (Ganne / arr. C. T. Smith)*, *The Lost City Of Shambhala (Bell)*, *The Bluebonnet Revue (Wasson)*, *Soliloquy (Holsinger)*, *A Trombone Family Reunion (Fillmore / arr. Glover)*, *Dylan Has The Look (Holsinger)*, *Jubilee 150 (Chattaway)*

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Commissioned by the Keller (TX) Middle School Band, Jedidiah Maus, Director,
and premiered at their appearance at the 72nd Annual Midwest Clinic, Chicago, Illinois

THE BLUEBONNET REVUE

Vaudeville Meets Texas

John Wasson (ASCAP)

Conductor Score
012-4711-00

Bright $\text{♩} = 132$

1st & 2nd Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

1st & 2nd F Horn

1st Trombone

2nd Trombone

Euphonium
(Baritone)

Tuba

Mallet Percussion 1:
Chimes, Bells

Mallet Percussion 2:
Xylophone, Vibraphone

Timpani

*Percussion 1:
Drum Set (Snare Drum,
Bass Drum, Hi-Hat, Toms,
Sand Blocks)

Percussion 2: Triangle, Gong,
Wood Block, Tambourine,
Flexatone, Ratchet, Vibraslap

*Percussion 3: Crash Cymbals,
Sus. Cymbal, Bass Drum,
Temple Blocks,
Finger Cymbals, Cowbell

The musical score is written for a large band and includes the following parts:

- 1st & 2nd Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- 1st & 2nd E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- 1st & 2nd F Horn
- 1st Trombone
- 2nd Trombone
- Euphonium (Baritone)
- Tuba
- Mallet Percussion 1: Chimes, Bells
- Mallet Percussion 2: Xylophone, Vibraphone
- Timpani
- *Percussion 1: Drum Set (Snare Drum, Bass Drum, Hi-Hat, Toms, Sand Blocks)
- Percussion 2: Triangle, Gong, Wood Block, Tambourine, Flexatone, Ratchet, Vibraslap
- *Percussion 3: Crash Cymbals, Sus. Cymbal, Bass Drum, Temple Blocks, Finger Cymbals, Cowbell

The score is in 4/4 time with a tempo of 132 beats per minute. It features dynamic markings such as *f*, *mf*, *fz*, *sfz*, and *fz*. There are also performance instructions like *a2 tr* and *a2*.

* Percussion 1 may be played on Drum Set by a single player or by multiple players.
Concert Bass Drum notes in Percussion 3 may be omitted if Drum Set is not used for Percussion 1 part

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1st, 2nd Fl.

Ob.

1st Cl. *mf*

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn. *mf*

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2 *Vibraphone w/hard mallets (motor off)* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells *mf*

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

1st, 2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *mf* *f*

1st, 2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *f*

2nd Trp. *f*

1st, 2nd Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *mf* *f*

Tuba *f*

Mallet Perc. 1 *f*

Mallet Perc. 2

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3

25

1st, 2nd Fl. *mf*

Ob. *mf*

1st Cl. *mf broadly*

2nd Cl. *mf broadly*

Bs. Cl. *mf broadly*

Bsn. *f*

1st, 2nd A. Sx. *mf* *a2*

T. Sx.

B. Sx. *mf broadly*

25

1st Trp. *mf broadly*

2nd Trp. *mf broadly*

1st, 2nd Hn. *mf broadly* *a2*

1st Trb. *mf broadly* *f*

2nd Trb. *mf broadly* *f*

Euph. (Bar.) *mf broadly* *f*

Tuba *mf broadly*

Mallet Perc. 1 *mf*

Mallet Perc. 2

Timp.

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3

33 *Soli*

1st, 2nd Fl. *f* *mf* *Soli*

Ob. *f* *mf* *Soli*

1st Cl. *f* *mf* *Soli*

2nd Cl. *f* *mf*

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

1st, 2nd A. Sx. *f* *mf* *a2*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

1st Trp. *f* *mf* *a2*

2nd Trp. *f* *mf*

1st, 2nd Hn. *f* *mf*

1st Trb. *f* *mf*

2nd Trb. *f* *mf*

Euph. (Bar.) *f* *mf*

Tuba *f* *mf*

Mallet Perc. 1 *f* *mf*

Mallet Perc. 2 *f* *mf* Vibes

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2

Perc. 3 *f* Cr. Cyms. *f* Sus. Cym.

30 31 32 33 34

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms. (chokes)

f

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

a2
mf

mf

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

f

f

f *mf*

f
Soli - big vibrato!

f
Soli - big vibrato!

f

f

f *ff brassy!*

f

f

1st, 2nd Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp. *ff* flutter tongue

2nd Trp. *ff* flutter tongue

1st, 2nd Hn.

1st Trb. *ff* quick rip

2nd Trb. *ff* quick rip

Euph. (Bar.) *ff* quick rip

Tuba

Mallet Perc. 1 *mf*

Mallet Perc. 2 Vibes *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

50

1st, 2nd Fl. *ff* *tr*

Ob. *ff* *tr*

1st Cl. *ff* *tr*

2nd Cl. *ff* *brassy*

Bs. Cl. *ff*

Bsn. *ff*

1st, 2nd A. Sx.

T. Sx.

B. Sx. *ff*

50

1st Trp. *ff* *brassy*

2nd Trp. *ff* *brassy*

1st, 2nd Hn. *ff* *brassy*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Mallet Perc. 1 Chimes *ff*

Mallet Perc. 2

Timp. *ff*

Perc. 1 *ff*

Perc. 2 Gong *ff*

Perc. 3 Cr. Cyms. *ff*

B.D. *ff*

50 51 52 53

1st, 2nd Fl. *mp* *a2*

Ob. *mp* *mf*

1st Cl. *mp*

2nd Cl. *mp* *mf warmly*

Bs. Cl. *mf* *warmly*

Bsn. *mf* *warmly*

1st, 2nd A. Sx. *mp* *mf* *a2*

T. Sx. *mp* *mf warmly*

B. Sx. *mf* *warmly*

1st Trp. *mf* *mf warmly*

2nd Trp. *mf* *mf warmly*

1st, 2nd Hn. *mp* *mf* *a2* *mf warmly*

1st Trb. *mf* *warmly*

2nd Trb. *mf* *warmly*

Euph. (Bar.) *mp* *mf* *warmly*

Tuba *mf* *warmly*

Mallet Perc. 1 Xylo (soft mallets)

Mallet Perc. 2 *mp* *mf* Vibes

Timp. *mf*

Perc. 1 *mp* Hi-Hat

Perc. 2 *mp* Wood Block Triangle

Perc. 3 *p* *mf* Sus. Cym. (mallets)

1st, 2nd Fl. *f*

Ob. *f*

1st Cl. *f* *mf* *f*

2nd Cl.

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

1st, 2nd A. Sx. *f* *mf* *a2* *f*

T. Sx. *f* *mf*

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba *div.*

Mallet Perc. 1 *f*

Mallet Perc. 2

Timp. F to G, A to Bb

Perc. 1

Perc. 2

Perc. 3 *mp* *mf*

66

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd
A. Sx.

T. Sx.

B. Sx.

66

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet
Perc. 1

Mallet
Perc. 2

Timp.

Sand Blocks (opt. Cabasa)

Perc. 1

Perc. 2

Perc. 3

64

65

66

67

68

1st, 2nd Fl. *ff* *a2*

Ob.

1st Cl. *ff* Hn. cue Play

2nd Cl. *ff*

Bs. Cl. *ff*

Bsn. *ff*

1st, 2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st Trp. *ff*

2nd Trp. *ff*

1st, 2nd Hn. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Mallet Perc. 1

Mallet Perc. 2

Timp. *Solo* *f* G to F *ff*

Perc. 1 S.D. B.D.

Perc. 2 *Solo Triangle* *f*

Perc. 3

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Xylophone

Tambourine

Cr. Cyms.

Choke

Temple Blks.

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

Bells

Chimes

Bells

f

f

G preferred if available

f

mf

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd
A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet
Perc. 1

Mallet
Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

For reference only. Not valid for performance.

The score is for measures 84 through 88. It features a variety of instruments and dynamic markings. Key elements include:

- Woodwinds:** Flutes (1st, 2nd), Oboe, Clarinets (1st, 2nd, Bass), Bassoon, and Saxophones (Alto, Tenor, Baritone). Dynamics range from *fp* to *f*.
- Brass:** Trumpets (1st, 2nd), Horns (1st, 2nd), Trombones (1st, 2nd), Euphonium, and Tuba. Dynamics include *fp*, *mf*, and *f*. Trumpets and Trombones use *St. Mute* and *mute out* instructions.
- Percussion:** Mallet Percussion 1 and 2 (Vibes), Timpani, Gong (smaller Gong optional), Finger Cymbals, Wood blocks, and Cowbell. Dynamics include *f* and *mf*.

1st, 2nd Fl. *f* *ff* *mf* *a2*

Ob. *f* *ff* *mf*

1st Cl. *f* *ff* *mf*

2nd Cl. *f* *ff*

Bs. Cl. *f* *ff* *mf*

Bsn. *ff*

1st, 2nd A. Sx. *f* *ff* *mf* *a2*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

1st Trp. *f* *ff* *mf* *92*

2nd Trp. *f* *ff*

1st, 2nd Hn. *ff*

1st Trb. *ff* *mf*

2nd Trb. *ff* *mf*

Euph. (Bar.) *ff* *mf*

Tuba *f* *ff* *mf*

Mallet Perc. 1 *ff*

Mallet Perc. 2 *ff* (Xylo.) *mf*

Timp. *ff*

Perc. 1 Rim knocks *f* Concert Toms *f* S.D. *ff* B.D. *mf*

Perc. 2 Triangle *f* Tamb. *mf*

Perc. 3 Temple Blks. *f* Cr. Cyms. (hard choke) *ff* Cabasa *mf*

89 90 91 92 93

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

a2

f

f

f

Cr. Cyms.

Choke

110

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

110

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

118 Faster! ♩ = 144

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bassoon, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper half, while the percussion section (Mallet Percussion, Timpani, and various Percussion instruments) is in the lower half. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *div.* (divisi). There are also performance instructions like *Cr. Cyms.* (Cymbals) and *Tamb.* (Tambourine). The score is divided into measures 115, 116, 117, 118, and 119.

1st, 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Tri.

The musical score is written for a full symphony orchestra. It consists of 18 staves. The woodwind section includes 1st and 2nd Flutes, Oboe, 1st and 2nd Clarinets, Bassoon, and Saxophones (Alto, Tenor, Baritone). The brass section includes 1st and 2nd Trumpets, 1st and 2nd Horns, 1st and 2nd Trombones, Euphonium/Baritone, and Tuba. The percussion section includes Mallet Percussion 1 and 2, Timpani, three Snare Drums (Perc. 1, 2, 3), Bells, and Triangles. The score is in 3/4 time and features a variety of rhythmic patterns and dynamics. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

126

1st, 2nd Fl. *tr* *ff* *mf* *ff* *a2*

Ob. *tr* *ff* *mf* *ff*

1st Cl. *tr* *ff* *mf* *ff*

2nd Cl. *tr* *ff* *mf* *ff*

Bs. Cl. *ff* *ff*

Bsn. *ff* *sfp* *mf* *ff*

1st, 2nd A. Sx. *ff* *mf* *ff* *a2*

T. Sx. *ff* *sfp* *ff*

B. Sx. *ff* *ff*

126

1st Trp. *ff* *ff*

2nd Trp. *ff* *ff*

1st, 2nd Hn. *ff* *sfp* *ff*

1st Trb. *ff* *sfp* *ff*

2nd Trb. *ff* *sfp* *ff*

Euph. (Bar.) *ff* *sfp* *ff*

Tuba *ff* *ff* *div.*

Mallet Perc. 1 *ff*

Mallet Perc. 2 *ff* *Solo*

Timp. *mf* *ff* *ff*

Perc. 1 *mf* *ff* *ff*

Perc. 2 *mf* *ff* *Vibraslap* (-4) *mp* *Tamb.* *ff*

Perc. 3 *ff* *Cr. Cyms.* *Chk.* *ff*