

**FULL SCORE**

Quincy C. Hilliard  
**BLUE BUS WORKSHOP**  
(Percussion Section Feature)

**INSTRUMENTATION**

1-Full Score	3-Trumpet in Bb 2
8-Flute	4-Horn in F
2-Oboe	6-Trombone
2-Bassoon	3-Euphonium ♭
3-Clarinet in Bb 1	2-Baritone ♯
3-Clarinet in Bb 2	4-Tuba
2-Bass Clarinet	3-Mallets
4-Alto Saxophone	3-Percussion 1
2-Tenor Saxophone	3-Percussion 2
1-Baritone Saxophone	3-Percussion 3
3-Trumpet in Bb 1	3-Percussion 4

*Duration: Approx. 2 minutes 30 seconds*  
*Grade: 1 (Very-Easy)*

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Score and Parts Downloadable File . . . . .	\$44.00
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by  
Quincy C. Hilliard

## ABOUT THE MUSIC

BLUE BUS WORKSHOP was commissioned by the Carman-Ainsworth Community Schools Music Department of Flint, Michigan, in honor of Mr. Dan Martin for twenty years of volunteer service.

Winston Churchill once said, "We make a living by what we do, but we make a life by what we give." Dan Martin has spent a significant part of his adult life humbly giving back to our C-A community. Throughout our community, Dan and the "Blue Bus" have become synonymous with each other. From moving equipment throughout the district, driving throughout the state for various competitions and Festivals and even a few trips to Disney World in Orlando, Florida, Dan has always been there to ensure our equipment arrives safely. In addition to driving the Blue Bus, Dan has several other talents to offer including: Band Camp Chaperone, prop design and construction, building and re-designing equipment, screen-printing shirts in his basement, re-designing the interior of the bus each year to match the needs of current ensembles and supervision of the painting of the bus in his driveway as part of an Eagle Scout project.

In short, Dan has been the volunteer extraordinaire! Elizabeth Andrew noted, "Volunteers do not necessarily have the time, they just have the heart." Dan Martin has a huge heart for our C-A community. Although we commissioned this piece as a tangible show of gratitude to Dan, we believe that the best way we can show our appreciation of Mr. Martin is not through words, but through action. Follow his lead and find a way to serve the students in your community!

## ABOUT THE WRITER

Quincy C. Hilliard's compositions for wind band are published by a variety of well-known publishers. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film **The Texas Rangers**. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. In 2012, one of his pieces, **Coty** (for clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world.

Currently, Hilliard holds the position of Composer-in-Residence and is the Heymann Endowed Professor of Music at the University of Louisiana-Lafayette. Previous teaching positions include Nicholls State University, Florida International University, North Marion High School (Sparr, Florida) and White Station Junior and Senior High School (Memphis, Tennessee). He holds the Ph.D. in music theory and composition from the University of Florida where, in 1999, he was recognized as the Outstanding Alumnus of the School of Music. He holds the Masters of Music Education from Arkansas State University and the Bachelor of Science in Music Education from Mississippi State University, where he was designated College of Education 1998 Alumnus of the Year. Hilliard's early music experience was as a trumpet player in the public elementary and high school of his native Starkville, Mississippi. Dr. Hilliard is also president of Hilliard Music Enterprises, Inc. a personal consulting firm, which has a corporate board of distinguished music educators. He and his wife Rubye have two sons.



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## PERFORMANCE NOTES

**BLUE BUS WORKSHOP** is a work created to allow the percussion players to experiment with sounds. The guidelines for playing the percussion parts appear below:

1. There are four percussion parts in addition to the mallet part. The mallet part may be played by as many players as you have instruments for. The part may also be played in different octaves.
2. The percussion parts may be played on any percussion instrument or any **object** that creates sound. Use your creativity and imagination.
3. Each part may be doubled or tripled. **Everyone in the percussion section should play throughout.**
4. A player may change from one instrument to another instrument at the  $\frac{3}{4}$  meter signature or at any other time during the performance. They may also change back to their original instrument or to another new instrument.
5. At the *ad lib con brio* section (beginning in measure 63), the players may play any rhythm patterns they want or just make a lot of random **noise**.
6. Balance between the percussion section and the band is very important. The percussion players must have fun, but not over-power the band. You may also wish to feature the percussion section like a concerto and put them in front of the band or on each side of the band. Once again, use your imagination.

***HAVE FUN!***



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# BLUE BUS WORKSHOP

QUINCY C. HILLIARD  
(A.S.C.A.P.)

**Allegro** (♩ = 120-144)

The musical score is arranged in two systems. The first system includes Flute, Oboe, Bassoon, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, Trombone, Baritone, Tuba, Mallets, Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The score is in 4/4 time with a key signature of one flat (B♭). It begins with a forte (f) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts have specific rhythmic patterns and dynamics, with some parts transitioning from forte (f) to mezzo-forte (mf). The score is divided into six measures, numbered 1 through 6 at the bottom.

BLUE BUS WORKSHOP - SCORE

7

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

A. Sax *mp*

T. Sax *mp*

B. Sax *mp*

7

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mall. *mp*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

7 8 9 10 11

BLUE BUS WORKSHOP - SCORE

14

Fl.

Ob.

Bsn. *mf*

1st Cl.

2nd Cl.

B. Cl.

A. Sax

T. Sax *mf*

B. Sax *mf*

14

1st Tpt.

2nd Tpt.

Hn.

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mall.

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *mp* *f*

Perc. 4 *mp* *f*

12 13 14 15 16 17

BLUE BUS WORKSHOP - SCORE

Fl. *f*

Ob. *f*

Bsn. *mp*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

B. Cl. *mp*

A. Sax *f* div.

T. Sax *mp*

B. Sax *mp*

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

Hn. *mp*

Tbn. *mp*

Bar.

Tuba *mp*

Mall. *mf* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *mp* *f*

Perc. 4 *mp* *f*

18 19 20 21 22 23



Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mall.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

24 25 26 27 28 29

BLUE BUS WORKSHOP - SCORE

30 L'istesso tempo

Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

30 L'istesso tempo

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mall.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

36 play 2nd time only

Fl. *mf* play 2nd time only

Ob. *mf*

Bsn. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

A. Sax *mf* play 2nd time only

T. Sax *mp*

B. Sax *mp*

36

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mp* play 2nd time only

Tbn. *mp* play 2nd time only

Bar. *mp*

Tuba *mp* play 2nd time only

Mall. *mf* play 2nd time only

Perc. 1 *mp* play 1st time only

Perc. 2 *mp* play 1st time only

Perc. 3 *mp* play 2nd time only

Perc. 4 *mp* play 2nd time only

36 37 38 39 40 41

BLUE BUS WORKSHOP - SCORE

44

Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

44

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mall.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

42 43 44 45 46 47 48

Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mall.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1.

2.

div.

Play

Play

49

50

51

52

53

BLUE BUS WORKSHOP - SCORE

54 Allegro (♩ = 120-132)

Fl. *mf*

Ob. *mf*

Bsn. *mp*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mp*

A. Sax *mf*

T. Sax *mp*

B. Sax *mp*

54 Allegro (♩ = 120-132)

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mall. *mf*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f* *mp*

Perc. 3 *mp* *f* *mp*

Perc. 4 *mp* *f*

54 55 56 57 58 59

Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mall.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

60

61

62

63

64

65

*mp*

*f*

*ad lib con brio*

BLUE BUS WORKSHOP - SCORE

Fl.

Ob.

Bsn.

1st Cl.

2nd Cl.

B. Cl.

A. Sax

T. Sax

B. Sax

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mall.

Perc. 1 *ad lib con brio*

Perc. 2 *ad lib con brio*

Perc. 3 *ad lib con brio*

Perc. 4 *ad lib con brio*

66 67 68 69 70