



Clown Car

CHRIS CAMPBELL

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe (Opt. Flute 3)	2
B \flat Clarinet 1	4
B \flat Clarinet 2	4
B \flat Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet 1	4
B \flat Trumpet 2	4
B \flat Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Mallets	3
Xylophone, Bells, Marimba	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Crash Cymbals, Vibraslap, Claves, Tambourine	
Percussion 3	2
2 Agogo Bells, 2 Woodblocks	

About the Composer



A retired band/orchestra director from Texas and Oklahoma, Chris Campbell now composes on a daily basis while also pursuing interests such as tennis, chess, and creating stained glass art in Austin, Texas.

Having taught most recently at the award-winning Bailey Middle School and the Ann Richards School For Young Women Leaders, both in Austin, he now writes music with a flair for the dramatic, often featuring fantasy themes, sometimes abstract, sometimes dark, sometimes whimsical. Chris draws from a very wide range of musical genres for inspiration, having performed live in almost any type of ensemble you can name. From Baroque to Metal, from ABBA to Zappa, traces of virtually any musical source can likely be found in the details of his works. Beginning his personal musical journey in the 1960s on saxophone, he quickly found himself immersed in the world of big band jazz and expanded from there, always viewing music through the lens of the creator, the originator, the composer. A strong visual aspect in his works is hinted at through the titles with which he begins each piece, revealing an interest in the visual arts and the deep underlying connection between all art forms.

Clown Car

This piece is intended to be a fresh look back at a sub-genre of marches that was once very popular, a strain of marches often referred to as "Circus Marches." Many of the great march writers for band of the early 20th century dabbled at least a little in this genre. In particular, this march invokes the hilarity and hyperactivity of the appearance of the clowns during the course of the standard circus. Small trick cars were often used to add to the visual chaos that often ensued. This tradition can often be seen in street parades as well, as presented by local Shriners groups. The "beeping" of rubber-bulb car horns is featured here, and the stunning visual trick of ten or twenty clowns emerging from one small car is hinted at. (How DO they do that!?) My hope is that bands will have as much fun performing this as I had writing it!



Wingert-Jones Publications

Recordings are available on all major streaming services.

Lively $\text{♩} = 152$

Flute 1, 2

Oboe
(Opt. Flute 3)

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Lively $\text{♩} = 152$

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Mallets
(Xylophone, Bells,
Marimba)

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(2 players)
(Crash Cymbals: shared,
Vibraslap, Claves,
Tambourine)

Percussion 3
(2 Agogo Bells,
2 Woodblocks)

The musical score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute 1, 2; Oboe (Opt. Flute 3); B♭ Clarinet 1, 2, 3; Bass Clarinet; and Bassoon. The saxophone section includes Alto Saxophone 1, 2; Tenor Saxophone; and Baritone Saxophone. The brass section includes B♭ Trumpet 1, 2, 3; Horn in F 1, 2; Trombone 1, 2, 3; Euphonium; and Tuba. The percussion section includes Mallets (Xylophone, Bells, Marimba); Percussion 1 (Snare Drum, Bass Drum); Percussion 2 (2 players) with Crash Cymbals, Vibraslap, Claves, and Tambourine; and Percussion 3 (2 Agogo Bells, 2 Woodblocks). The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions include 'Cr. Cyms. to Vibraslap' and 'Vibraslap to Cr. Cyms.' for Percussion 2. A large watermark 'Wingert-Jones Publications' is overlaid diagonally across the score.

2 3 4 5 6

Clown Car - Full Score

9

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

9

+Hn. 2

+Tbn. 2

Bells

Cr. Cyms.

Cr. Cyms. to Claves

Agogo Bells

Woodblocks

Fl. 1, 2

Ob.

Bb Cl. 1

Cl. Bb 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

17

17

Bells to Xyl.

Agogo Bells

sim.

14 15 16 17 18 19 20

25

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

Fl. 1, 2 *mf*

Ob. *mf*

B♭ Cl. 1

Cl. B♭ 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1, 2 *mf*

T. Sax. *mp* *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2 *mp* *mf*

Tbn. 1, 2 *mf* a2

Tbn. 3 *mf*

Euph. *mp* *mf*

Tuba *mf*

Mlts. Marimba *mf*

Perc. 1 *mf*

Perc. 2 (Tamb.) Tamb. to Cr. Cyms. Claves

Perc. 3 (W.B.'s)

p 29 30 31 32 33 34 35

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets in B-flat (1, 2, and 3), Bass Clarinet, Bassoon, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets in B-flat (1, 2, and 3), Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, and Tuba. The mallet section includes Xylophone and Maracas. The percussion section has three parts: Percussion 1, Percussion 2, and Percussion 3. The score is in 4/4 time with a key signature of one flat (B-flat major or D minor). A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 41 for the Flute 1, 2 and Mallets parts. A rehearsal mark '41' is placed above the staff for the Mallets part at the start of measure 41. A large watermark 'Wingert Jones Publications' is overlaid diagonally across the score.

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

mp

mf

a2

Hn. 1 only

Tbn. 1 only

Marimba →

Xyl. to Bells

(Mar.)

Vibraslap

Tamb.

Vibraslap to Cr. Cyms.

Clown Car - Full Score

49

Fl. 1, 2 *f* *mf*

Ob. *f*

B♭ Cl. 1 *f* *mf*

Cl. B♭ 2, 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *f*

49

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Mlts. *mf*

Perc. 1 *f*
Cr. Cyms. Cr. Cyms. to Vibraslap

Perc. 2 *f*
(Ag. Bls.)

Perc. 3 *f*
W.B.'s

Clown Car - Full Score

57

Fl. 1, 2

Ob.

B \flat Cl. 1

Cl.B \flat 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

This section contains the musical notation for the woodwind and brass instruments. The staves are: Fl. 1, 2; Ob.; B \flat Cl. 1; Cl.B \flat 2, 3; B. Cl.; Bsn.; A. Sax. 1, 2; T. Sax.; B. Sax. Dynamic markings include *mf* and *mp*.

57

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

This section contains the musical notation for the brass instruments. The staves are: B \flat Tpt. 1; B \flat Tpt. 2, 3; Hn. 1, 2; Tbn. 1, 2; Tbn. 3; Euph.; Tuba. Dynamic markings include *mf* and *mp*. The tuba part has an *a2* marking above the staff.

Mlts.

Perc. 1

Perc. 2

Perc. 3

(Tamb.)

(WB's)

Bells to Xyl.

Marimba

Vibraslap

This section contains the musical notation for mallet instruments and percussion. The staves are: Mlts.; Perc. 1; Perc. 2; Perc. 3. Perc. 2 includes parts for (Tamb.) and Vibraslap. Perc. 3 includes a part for (WB's). Mlts. includes parts for Bells to Xyl. and Marimba. Dynamic markings include *mf* and *p*.

65

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

65

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

65

66

67

68

69

70

71

72



73

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

73

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

Claves

Claves to Cr. Cyms.

Clown Car - Full Score

81

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

81

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3



Tamb.

(Ag. Bls.)

91

Fl. 1, 2
Ob.
B♭ Cl. 1
Cl. B♭ 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.

91

B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tuba
Mlts.
Perc. 1
Perc. 2
Perc. 3

99

Fl. 1, 2

Ob.

B \flat Cl. 1

Cl. B \flat 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

f legato

f legato

mp

mp

p

p

mp

99

mp

mp

mp

mp

Mar.

p

Tamb.

mp

W.B.: high

mp

Clown Car - Full Score

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

f

mf

mp

Bells

f

Cr. Cyms.

Ag. Bls.

105 106 107 108 109 110 111

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

Bells to Xyl.

Tamb.

p

p

123

Fl. 1, 2 *mp* *mf*

Ob. *mp*

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mp* *mf*

T. Sax. *mp*

B. Sax. *mp*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2 *a2* *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

Mlts. *mf* Mar. *mf* Xyl. *mf*

Perc. 1 *mf*

Perc. 2 Cr. Cyms.: to Vibraslap *mf*

Perc. 3

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

mp, *mf*, *f*, *a2*, *Marimba*, *Mar.*, *Hn. 1 only*, *Trb. 1 only*, *Vibraslap: to Cr Cyms.*, *Tamb.*, *Ag. Bls.*

Clown Car - Full Score

Fl. 1, 2

Ob.

B♭ Cl. 1

Cl. B♭ 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

Clown Car - Full Score

Fl. 1, 2

Ob.

B \flat Cl. 1

Cl. B \flat 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

Woodblocks

f

Xyl.

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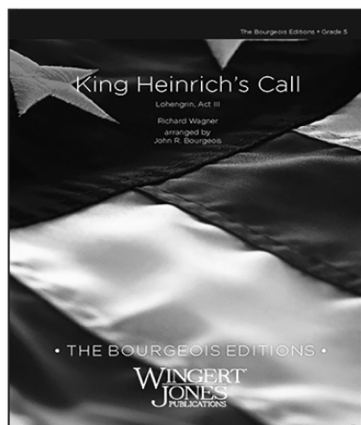
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King Heinrich's Call Richard Wagner/arr. John R. Bourgeois.

With all the regality and bravura of the original, this powerful arrangement from Act III of Wagner's *Lohengrin* is the perfect choice to showcase the brilliant sounds of the brass choir and the technical displays of the woodwind section. Additional scoring calls for two euphoniums, two timpani, and eight off-stage trumpets.

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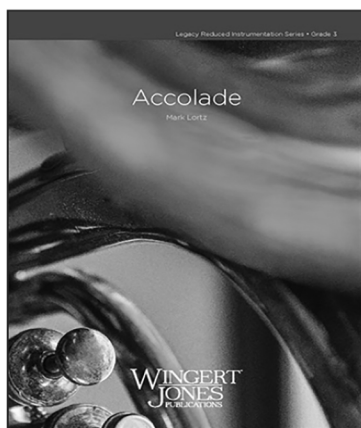
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New! LEGACY REDUCED INSTRUMENTATION



Accolade (Fanfare for the Fiftieth) Mark Lortz.

Carefully written for young bands and rescored for bands with reduced instrumentation, this vivid work will bring a dynamic and exuberant flourish to any concert setting. The uplifting sounds of celebration reflect the energy and enthusiasm of young students everywhere and relay a positive message for the promise of tomorrow.

- | | | |
|---------|-----------------------------------|----------|
| 3019151 | Band Set & Score | |
| | Reduced Instrumentation | ME 50.00 |
| 3019152 | Additional Score | 7.00 |

Celebrations for Christmas arr. Randall D. Standridge.

Welcome the holidays in a grand and festive manner! Adapted from the original to be playable by bands with limited instrumentation, the familiar holiday melodies of *Joy to the World*; *Bring a Torch, Jeanette, Isabella*; *The First Noel*; *I Saw Three Ships* and hints of others are skillfully overlapped to create an enthralling seasonal presentation. It's completely delightful and sure to get everyone's Christmas season off to a bright and joyous start.

- | | | |
|---------|-----------------------------------|----------|
| 3019201 | Band Set & Score | |
| | Reduced Instrumentation | ME 50.00 |
| 3019202 | Additional Score | 7.00 |

Jet Stream Gary D. Ziek.

The jet stream is a fast-moving current of air found high in the atmosphere that directly affects the weather all around the globe. This composition, rescored to be performed by bands with reduced instrumentation, portrays the various speeds and motions of these powerful air currents that have a major influence throughout the world. An opening series of festive fanfares introduces the arrival of this majestic force of nature, followed by the flowing melody that soars throughout - much like the fast-moving rivers of air that make up this irrepressible force of nature.

- | | | |
|---------|-----------------------------------|----------|
| 3019161 | Band Set & Score | |
| | Reduced Instrumentation | ME 60.00 |
| 3019162 | Additional Score | 10.00 |

Metrodance Randall D. Standridge.

A visit to New York City inspired this vibrant concert work, supercharged with the urban buzz of one of the most amazing places in the world. The speed of life and the collision of so many personalities, ideas, and cultures is energizing and invigorating. Adapted from the original for reduced instrumentation ensembles, this is a concert celebration that pulsates with the urban groove one feels when walking through those busy streets.

- | | | |
|---------|-----------------------------------|----------|
| 3019231 | Band Set & Score | |
| | Reduced Instrumentation | ME 50.00 |
| 3019232 | Additional Score | 7.00 |

Moving at the Speed of Sound Mark Lortz.

This vivid fanfare, rescored for bands with reduced instrumentation, features rousing brass motives, dynamic woodwind flourishes and active percussion, all combining to create an explosive concert opening statement. Beginning quietly, the action builds quickly, accelerating into a spinning sonic dynamo that truly befits the title. Every section has actively rhythmic parts that keep the action moving forward. Technical demands kept at a very playable level, while occasional time signature changes dart and weave throughout this musical thrill ride.

- | | | |
|---------|-----------------------------------|----------|
| 3019191 | Band Set & Score | |
| | Reduced Instrumentation | ME 60.00 |
| 3019192 | Full Score | 10.00 |

Radiance Mark Lortz.

Radiance was commissioned to commemorate the 50th anniversary of Governor Thomas Johnson High School Band in Frederick, Maryland, Kim Sandifer, director. Rescored for bands with reduced instrumentation, this celebratory work presents vibrant musical material in layers of sound and a driving 7/8 meter that features every section of the band. The music presents a contemporary picture of the students there and the vast mixture of backgrounds and experiences.

- | | | |
|---------|-----------------------------------|----------|
| 3019181 | Band Set & Score | |
| | Reduced Instrumentation | ME 60.00 |
| 3019182 | Full Score | 10.00 |

Siege Randall D. Standridge.

A powerfully creative work, expertly adapted from the original composition for smaller bands that evokes all the danger and excitement of a grand and ferocious battle - at sea, on land, or even on some far-off planet. The end result is a creative concert work that uses both symphonic and cinematic language that will appeal to a broad range of players and audiences.

- | | | |
|---------|-----------------------------------|----------|
| 3019211 | Band Set & Score | |
| | Reduced Instrumentation | ME 50.00 |
| 3019212 | Additional Score | 7.00 |



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