

LULLABY

Chris Sharp

Instrumentation

1 - Conductor's Full Score	1 - F Horn 1
8 - Flute	1 - F Horn 2
2 - Oboe	1 - F Horn 3
1 - Bassoon	1 - F Horn 4
4 - B \flat Clarinet 1	3 - Trombone 1
4 - B \flat Clarinet 2	3 - Trombone 2
4 - B \flat Clarinet 3	2 - Baritone/ Euphonium
2 - B \flat Bass Clarinet	2 - Baritone T.C.
2 - E \flat Alto Saxophone 1	4 - Tuba
2 - E \flat Alto Saxophone 2	1 - Piano
2 - B \flat Tenor Saxophone	1 - Bells
2 - E \flat Baritone Saxophone	1 - Suspended Cymbal
3 - B \flat Trumpet 1	
3 - B \flat Trumpet 2	
3 - B \flat Trumpet 3	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Composer

Born in 1959, Chris Sharp is a Florida native raised in Cocoa Beach. He received a Bachelor of Music degree in theory and composition from the University of Florida, where he performed in bands under Frank Wickes and Gary Langford, and studied privately with Richard W. Bowles and Edward Troupin. He earned a Master of Music degree in studio writing and production from the University of Miami, studying with Gary Lindsay, James Progris, Alfred Reed, Ron Miller, and Whit Sidener. Since 1984, Mr. Sharp has served as a staff arranger for Walt Disney World Creative Services, providing music for events ranging from street bands to national television broadcasts. He has also written for Universal Studios (Florida and California); Ringling Brothers Circus; high school and college bands throughout the United States; and several service bands, including the famed USAF Airmen of Note. Active nationwide as a clinician and adjudicator, Mr. Sharp's present focus is on developing material for high school and middle school concert bands, jazz bands, and small ensembles. He currently lives in the Orlando area, where he is a composer, arranger, orchestrator, freelance trombonist, and active music educator.

Performance Notes

Lullaby is a simple tune written for my children, Alden and Jennifer. Any parent who has ever crept quietly into their child's bedroom to watch them sleep will understand the mood this piece intends to portray.

The opening and closing octaves on concert C represent sleep itself. These notes should be played warmly with close attention to intonation, particularly in the low brass. Be sure the piano soloist is confident and well prepared. At measure 13, the oboe cues may be played by a solo clarinet in the absence of an oboist—or in the presence of an unsure player. Using the alto saxophone cues, the entire piece may be performed without french horns if players are unavailable.

This work is an excellent vehicle for teaching phrasing and expressiveness. Feel free to stretch the phrase endings for dramatic effect.

Chris Sharp

for Alden and Jennifer
LULLABY

CHRIS SHARP
(ASCAP)

Andante (♩ = 96) **rit.**

Flute

Oboe

Bassoon

1

B♭ Clarinets 2

3

B♭ Bass Clarinet

1

E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1

B♭ Trumpets 2

3

1

F Horns

2

3

4

1

Trombones

2

Baritone/Euphonium

Tuba

Piano

Bells

Suspended Cymbal

2 3 4 5 6 7 8

p *mp*

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A tempo

13

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

Ob. *mp*

Cl. 2

3

B. Cl. *mp*

A. Saxes 1 2

T. Sax.

B. Sax.

A tempo

13

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

Bar./ Euph.

Tuba

Pno. *mp*

Bells

Sus Cym.

9 10 11 12 13 14 15

Fl. 21

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

1

21

Tpts. 2

3

1

2

Hns. 3 4

1

2

Tbns.

Bar./ Euph.

Tuba

Pno.

Bells

Sus Cym.

16 17 18 19 20 21 22

Fl.
Ob.
Bsn.
1
Cls. 2
3
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
1
Tpts. 2
3
1
Hns. 2
3
4
1
Tbns. 2
Bar./
Euph.
Tuba
Pno.
Bells
Sus Cym.

23 24 25 26 27 28

29

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

3 *mf*

B. Cl. *mf*

A. Saxes 1 *Hns. mf*

2 *Hns. mf*

T. Sax. *mf*

B. Sax. *mf*

29

1

Tpts. 2

3

1 *mf*

2 *mf*

3 *mf*

4 *mf*

1

Tbns. 2

Bar./ Euph. *mf*

Tuba *mf*

Pno. *mf*

Bells

Sus Cym.

29 30 31 32 33 34 35 36

37 *to Coda* 

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

37 *to Coda* 

1

Tpts. 2

3

1 2

Hns. 3 4

1 2

Tbns.

Bar./ Euph.

Tuba

Pno.

Bells

Sus Cym.

37 38 39 40 41 42 43

48

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxes 1

2

T. Sax. Euph.

B. Sax. mf

1

2

Tpts. 2

3

mf

1

2

Hns. a2

3

4

1

2

Tbns. mf

mf

Bar./ Euph.

Tuba

Pno.

Bells

Sus Cym.

44 45 46 47 48 49 50

64

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

64

1

Tpts. 2

3

1

2

Hns. 3 4

1

2

Tbns.

Bar./ Euph.

Tuba

Pno.

Bells

Sus Cym.

58 59 60 61 62 63 64

Fl.
Ob.
Bsn.
1
Cls. 2
3
B. Cl.
A. Saxes 1
2
T. Sax.
B. Sax.
1
Tpts. 2
3
1
Hns. 2
3
4
1
Tbns. 2
Bar./ Euph.
Tuba
Pno.
Bells
Sus Cym.

65 66 67 68 69 70 71

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1

Tpts. 2

3

1
2

Hns.

3
4

1
2

Tbns.

Bar./
Euph.

Tuba

Pno.

Bells

Sus Cym.

D.S. % al Coda

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

D.S. % al Coda

1

Tpts. 2

3

1

2

Hns. 3 4

1

2

Tbns.

Bar./ Euph.

Tuba

Pno.

Bells

Sus Cym.

86 87 88 89 90 91 92 *p* *mp*

