

DANSE ANTIQUA

Chris Sharp

Instrumentation

1 - Conductor's Full Score	3 - F Horn
4 - Flute 1	2 - Trombone 1
4 - Flute 2	2 - Trombone 2
2 - Oboe	2 - Baritone/ Euphonium
1 - Bassoon	2 - Baritone T.C.
4 - B \flat Clarinet 1	3 - Tuba
4 - B \flat Clarinet 2	1 - Timpani
2 - B \flat Bass Clarinet	2 - Snare Drum Bass Drum
3 - E \flat Alto Saxophone 1	2 - Tambourine Tom-toms
3 - E \flat Alto Saxophone 2	2 - Crash Cymbals Suspended Cymbal
2 - B \flat Tenor Saxophone	
1 - E \flat Baritone Saxophone	
4 - B \flat Trumpet 1	
4 - B \flat Trumpet 2	

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





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.

About the Music

Frank Erickson was a renowned composer of band music. He was one of the few significant writers whose focus was on younger bands; many of his best known works were written for easier grade levels. He spent many years devoting his finely tuned craft to providing meaningful compositions for these developing musicians.

Mr. Erickson used many compositional techniques to give depth to his music while keeping it basic in its technical demands. Some became trademarks by which his pieces could be identified. For example, he often alternated between woodwind and brass passages. Also common was his use of hemiolas and a harmonic language that gave many of his pieces a Renaissance flavor. This, combined with his extensive knowledge of harmony (including jazz harmony), gave his music an unmistakable sound and feel.

He was also adept at writing idiomatically for the instruments, anticipating and accommodating the usual pitfalls common to younger players. His knowledge of the individual characteristics of each instrument allowed him to create rich sonorities within the limited range available to developing players. His pieces are remarkable, often making an inexperienced group sound much more mature.

Danse Antiqua is a tribute to Mr. Erickson and the body of work he has provided. It mimics the form and harmonic style of some of his early works, giving it the feel of a Renaissance dance. Care should be given to the last note, or reverie of many of the phrases, that occurs on beat 3. Encourage players to perform this note with the proper weight and length, without releasing prematurely. This will give the phrase endings the elegance that is intended.

This piece, like many of Erickson's works, was written to strengthen ensemble playing. Many articulations and phrase markings are provided to help with the individual musician's interpretations and to provide contrast between phrases. Players should be encouraged to observe these markings, listening to one another for uniformity. Percussion parts should be accurate and energetic, but within a dynamic range that compliments the band. The timpani should be accurately tuned to help accentuate the wind sonorities.

Chris Sharp

DANSE ANTIQUA

CHRIS SHARP
(ASCAP)

Stately (♩ = 132)

The musical score is arranged for a full orchestra. It begins with a tempo marking of 'Stately (♩ = 132)'. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system includes Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1 and 2), F Horn, Trombones (1 and 2), Baritone/Euphonium, Tuba, Timpani (with sub-staves for A, C, D and S, D), Snare Drum and Bass Drum (with sub-staves for S.D. and B.D.), Tambourine and Tom-toms, and Crash Cymbals and Suspended Cym. The score is marked with a large red watermark that reads 'Preview Only - Legal Use Requires Purchase'. The piece concludes with a double bar line and a key signature change to one sharp.

Copyright © 2003 The FJH Music Company Inc.

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

Fls. 1 2
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2
Hn.
Tbns. 1 2
Bar./Euph.
Tuba
Timp.
S.D.
B.D.
Tamb. T.T.
Cr. Cym.
Sus. Cym.

11 12 13 14 15

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

S.D. B.D.

Tamb. T.T.

Cr. Cym. Sus. Cym.

21 22 23 24 25

a2

Legal Use Requires Purchase

26

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 *mp*

B. Cl. *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

26

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

S.D. B.D.

Tamb. T.T.

Cr. Cym. Sus. Cym.

26 27 28 29 30

34

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

S.D.
B.D.

Tamb.
T.T.

Cr. Cym.
Sus. Cym.

34

a2

mp

mp

mp

mp

mp

mp

mp

31

32

33

34

35

This musical score page includes staves for the following instruments:

- Fls. 1 & 2
- Ob.
- Bsn.
- Cls. 1 & 2
- B. Cl.
- A. Saxes 1 & 2
- T. Sax.
- B. Sax.
- Tpts. 1 & 2
- Hn.
- Tbns. 1 & 2
- Bar./Euph.
- Tuba
- Timp.
- S.D. / B.D.
- Tamb. / T.T.
- Cr. Cym. / Sus. Cym.

The score covers measures 36 through 40. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

S.D. B.D.

Tamb. T.T.

Cr. Cym. Sus. Cym.

51 52 53 54 55

Fls. 1
2

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbns. 1
2

Bar./
Euph.

Tuba

Timp.

S.D.
B.D.

Tamb.
T.T.

Cr. Cym.
Sus. Cym.

61

62

63

64

molto rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

molto rit.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timp.

S.D.
B.D.

Tamb.
T.T.

Cr. Cym.
Sus. Cym.

65 66 67 68