

*Chris Sharp*

# WALDEN

## Instrumentation

- |                                  |                            |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score       | 2 - F Horn 1               |
| 4 - Flute 1                      | 2 - F Horn 2               |
| 4 - Flute 2                      | 3 - Trombone 1             |
| 2 - Oboe                         | 3 - Trombone 2             |
| 2 - Bassoon                      | 2 - Baritone/<br>Euphonium |
| 4 - B $\flat$ Clarinet 1         | 2 - Baritone T.C.          |
| 4 - B $\flat$ Clarinet 2         | 4 - Tuba                   |
| 4 - B $\flat$ Clarinet 3         | 1 - Piano                  |
| 2 - B $\flat$ Bass Clarinet      | 1 - Bells                  |
| 2 - E $\flat$ Alto Saxophone 1   | 2 - Percussion             |
| 2 - E $\flat$ Alto Saxophone 2   | Suspended Cymbal           |
| 2 - B $\flat$ Tenor Saxophone    | Triangle                   |
| 2 - E $\flat$ Baritone Saxophone | Wind Chimes                |
| 3 - B $\flat$ Trumpet 1          |                            |
| 3 - B $\flat$ Trumpet 2          |                            |
| 3 - B $\flat$ Trumpet 3          |                            |





## 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.

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## About the Music

The winds which passed over my dwelling were such as sweep over the ridges of mountains, bearing the broken strains, or celestial parts only, of terrestrial music. The morning wind forever blows, the poem of creation is uninterrupted; but few are the ears that hear it. Olympus is but the outside of the earth everywhere.

—Henry David Thoreau

*Walden* is based on the book of the same name, the classic work of American literature by author Henry David Thoreau. In it, Thoreau examines the relationship between man and nature, citing experiences from his two-year retreat from society in the woods surrounding Walden Pond. Living in a small cabin of his own construction, Thoreau broke life down into its barest essentials, spurning what others considered necessary comforts in favor of the beauty and simplicity of nature itself. This piece of music attempts to capture the quiet serenity of Walden Pond as it must have been in 1845, still undisturbed by the encroachments of man.

In performing this work, realize that the rhythms and barlines are only mechanical conventions for expressing an approximation of the musical ideas. The interpretation is the main concern, and can vary at the discretion of either the conductor or pianist. The supplied recording can provide guidelines, but it is intended merely as a suggestion and not as a literal translation. A few generalized dynamics are supplied, but ultimately the dynamic scheme should flow organically within the contours of the melodic line. The piano ornamentations, which appear in measures 45–46 and 70, need not be strictly metered, but allowed to fall naturally within the pianist's individual interpretation.

Strive to ensure that sounds of the wind ensemble are pure and unencumbered by extraneous noises. Though essentially in the key of E $\flat$  throughout, there is a progression of tonality shifts spanning measures 21–31. This section should be carefully attended to so that intonation is well focused through the various temporary key changes. It may help the ensemble to identify each momentary change in key, possibly working with those particular scales. At all times, maintain the musical focus on the pianist, except in measures 47–55.

*Chris Sharp*

# WALDEN

CHRIS SHARP  
(ASCAP)

Freely (♩ = 108)

The score is arranged for a full orchestra and includes the following parts:

- Flutes (1 and 2)
- Oboe
- Bassoon
- B♭ Clarinets (1, 2, 3)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1, 2)
- B♭ Tenor Saxophones
- E♭ Baritone Saxophones
- B♭ Trumpets (1, 2, 3)
- F Horns (1, 2)
- Trombones (1, 2)
- Baritone/Euphonium
- Tuba
- Piano
- Bells
- Percussion (Suspended Cymbal, Triangle, Wind Chimes)

Key performance markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score features dynamic changes and solo passages for the Oboe and Bassoon. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

2 3 4 5

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rit.

This page contains a musical score for a large ensemble. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1, 2, and 3
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1 and 2
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- Piano
- Bells
- Perc. (Percussion)

The score is written in 2/4 time with a key signature of two flats. It features various dynamics such as *mp* (mezzo-piano) and *rit.* (ritardando). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "4" is in the top left, and the number "4" is also written at the bottom of the page.

11 A tempo

Fls. 1 *p*

Fls. 2 *p*

Ob.

Bsn.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

11 A tempo

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Bar./Euph.

Tuba

Piano

Bells

Perc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar./ Euph.

Tuba

Piano

Bells

Perc.

*mp*

*mf*

*mf*

*mf*

*mf*

*mp*

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mp*

Hns. 2 *mp*

Tbns. 1 *mp*

Tbns. 2 *mp*

Bar./ Euph. *mp*

Tuba *mp*

Piano *f* *mf*

Bells *mp*

Perc.

*rit.*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar./ Euph.

Tuba

Piano

Bells

Perc. Sus. Cym. Triangle

28 *mp* ————— 29 *f* 30 *mp* 31 *mp*

**Preview Requires Purchase**



32 A tempo

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Clas. 1 *mf*

Clas. 2 *mf*

Clas. 3 *mf*

B. Cl. *mf*

A. Saxes

T. Sax.

B. Sax.

32 A tempo

cup mute

Tpts. 1 *mf*

Tpts. 2 *mf* cup mute

Tpts. 3 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Piano

Bells

Perc.

meno mosso

The image shows a page of a musical score for a symphony orchestra, spanning measures 37 to 41. The score is written for various instruments including Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Piano, Bells, and Percussion (Perc.). The tempo is marked as 'meno mosso'. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page. The score includes dynamic markings such as 'mf' and 'p'. The key signature has three flats, and the time signature is 2/4.

rit.

1 Fls. *mp*

2 Fls. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

3 Cls. *mp*

B. Cl. *mp*

1 A. Saxes *mp*

2 A. Saxes *mp*

T. Sax. *mp*

B. Sax. *mp*

rit.

1 Tpts. -

2 Tpts. -

3 Tpts. -

1 Hns. *mp*

2 Hns. *mp*

1 Tbn. *mp*

2 Tbn. *mp*

Bar./Euph. *mp*

Tuba *mp*

Piano

Bells

Perc. Wind Chimes *mp*

47 A tempo

This musical score page contains measures 47 through 51. The instruments and their parts are as follows:

- Flutes (Fls.):** Two staves (1 and 2) with rests.
- Oboe (Ob.):** One staff with rests.
- Bassoon (Bsn.):** One staff with rests.
- Clarinets (Cls.):** Three staves (1, 2, 3) with rests.
- Bass Clarinet (B. Cl.):** One staff with rests.
- A. Saxes:** Two staves (1 and 2) with rests.
- T. Sax.:** One staff with rests.
- B. Sax.:** One staff with rests.
- Trombones (Tpts.):** Three staves (1, 2, 3) with melodic lines starting in measure 47. Dynamics include *mp* and *open*.
- Horns (Hns.):** Two staves with rests.
- Tubas (Tbns.):** Two staves with rests.
- Baritone/Euphonium (Bar./Euph.):** One staff with rests.
- Tuba:** One staff with rests.
- Piano:** Two staves (treble and bass clef) with accompaniment. Dynamics include *mf*. A triplet of eighth notes is marked in measure 51.
- Bells:** One staff with rests.
- Percussion (Perc.):** One staff with rests.

Measures 47-50 are mostly rests for most instruments. Measure 51 features melodic entries for the Trombones, Piano, and Bells, all marked *mf*.

rit.

55 A tempo

1 Fls.

2 Fls.

Ob.

Bsn.

1 Cls. 2

3 Cls. 3

B. Cl.

1 A. Saxes

2 A. Saxes

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

Bar./ Euph.

Tuba

Piano

Bells

Perc.

rit.

55 A tempo

mf

8va

52

53

54

55

56

57

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbn. (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Piano, Bells, and Perc. (Percussion). The score is divided into measures 58 through 62. Measures 58-59 show woodwinds and strings playing a melodic line marked *p*. Measures 60-62 feature a more complex texture with horns and strings playing a melodic line marked *mf*, while woodwinds and flutes play a rhythmic accompaniment. The score includes dynamic markings such as *p* and *mf*, and various musical notations like slurs, ties, and articulation marks.

rit. 64 ♩ = 96 rit.

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Bar./Euph. *mf*

Tuba *mf*

Piano *mf*

Bells *mf*

Perc.

63 *mp* 64 *f* 65 66 67



♩ = 80 rall.

1 Fls. *mp* *ten.* *p*

2 Fls. *mp* *ten.* *p*

Ob. *mp* *ten.* *p*

Bsn. *mp* *ten.* *p*

1 Cls. *mp* *ten.* *p*

2 Cls. *mp* *ten.* *p*

3 Cls. *mp* *ten.* *p*

B. Cl. *mp* *ten.* *p*

1 A. Saxes *mp* *ten.* *p*

2 A. Saxes *mp* *ten.* *p*

T. Sax. *mp* *ten.* *p*

B. Sax. *mp* *ten.* *p*

1 Tpts. *mp* *ten.* *p*

2 Tpts. *mp* *ten.* *p*

3 Tpts. *mp* *ten.* *p*

1 Hns. *mp* *ten.* *p*

2 Hns. *mp* *ten.* *p*

1 Tbn. *mp* *ten.* *p*

2 Tbn. *mp* *ten.* *p*

Bar./Euph. *mp* *ten.* *p*

Tuba *mp* *ten.* *p*

Piano *mp* *ten.* *p* *8va*

Bells

Perc.

68 69 70 71 72 73