

**VIKINGS VICTORIOUS**

CONCERT MARCH

Chris Sharp

**Instrumentation**

1 - Conductor's Full Score	3 - F Horn
8 - Flute	6 - Trombone
2 - Oboe	2 - Baritone/ Euphonium
1 - Bassoon	2 - Baritone T.C.
4 - B $\flat$ Clarinet 1	3 - Tuba
4 - B $\flat$ Clarinet 2	2 - Bells
2 - B $\flat$ Bass Clarinet	4 - Snare Drum Bass Drum
6 - E $\flat$ Alto Saxophone	2 - Crash Cymbals Tambourine
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.

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

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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.

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## About the Music

*Vikings Victorious* is a concert march suitable for festival programming and can be easily prepared with little rehearsal time. It features an ABA form that allows quick learning due to repetition of previously learned material. This form departs from standard march form, where the trio section modulates to the key of the subdominant. Instead, the modulation is to B $\flat$ , the dominant, avoiding the more difficult A $\flat$  key signature.

There is some limited chromaticism that requires students to learn concert C $\sharp$ , but all new pitches are expressed with the same enharmonic spelling throughout the piece. The A section can stand on its own and could be adapted as a school fight song if desired. The separated eighth notes in measures 31–32 may serve as an opportunity for inserting school initials as part of a lyric.

This piece can be effectively performed with limited instrumentation. Alto sax, tenor sax, and French horn parts are doubled throughout; any combination of those instruments will fill out the orchestration. Critical low woodwind parts are doubled with cues in low brass.


There are numerous articulations provided to help students understand idiomatic march-style interpretation. Eight-bar phrasing should be encouraged to keep the music moving forward. Half notes in the middle of phrases should be sustained full value into the next downbeat, first at measure 8 in the treble instruments, then again at measure 24 when lower instruments have the melody.

*Chris Sharp*

## Overview

by Deborah A. Sheldon

Written in a condensed march form, *Vikings Victorious* is a great tool to introduce style to your young players. Its bright energy is reminiscent of many familiar marches of yesteryear.

Bars	Section	Comments
1–4	Introduction	<p>Focus on full sound and articulation clarity. Avoid overblowing the <i>f</i> dynamic. Trills in upper winds should be held their full value.</p> <p>Maintain tempo by playing lightly.</p> <p>Cue percussion on the last beat of bar 4.</p>
5–20	1 <sup>st</sup> Strain	<p>The melody can be shaped in either four or eight bar phrases.</p> <p>Melody instruments should avoid clipping the <math>\downarrow</math> at the end of the 2<sup>nd</sup> bar of the phrase.</p> <p>Play countermelodies with broad and smooth technique, bringing out the moving lines.</p> <p>Distinctions between long and short tones are important. Staccatos must be crisp with good sound.</p> <p>Two main rhythmic elements that characterize the work are:</p>  <p>Rehearsals should include attention to chromatics as they appear throughout the work.</p>
21–36	1 <sup>st</sup> Strain Modified	<p>The melody shifts to saxophones and lower winds. Upper winds and bells embellish the melody with repeated eighths.</p> <p>Mostly tutti ensemble playing in measures 29 to 36. Players perform clear long and short accents, and staccato.</p> <p>A break should be heard on the last beat of measure 36.</p>
37–40	Percussion Break	<p>Cue percussion at the end of the previous section to prepare the break. Pay attention to the crash cymbal; this child will have been sitting out for some time.</p>
41–72	Trio	<p>A change of key, style, dynamics and texture mark this section and should be main subjects for rehearsal.</p> <p>The texture is lighter and uses the woodwind and percussion families, although accompaniment parts are cross-scored in the brass.</p> <p>Stagger-breathing will allow the legato melody line to be heard as an eight bar phrase. Moving accompaniment lines should be brought out.</p> <p>Percussion changes to snare rims and tambourine.</p> <p>The texture thickens at 57 and the dynamic level grows to <i>mf</i>.</p>
73–76	Connective Material	<p>Key move back to <math>E\flat</math> major. Full ensemble playing assists dynamics so players. Do not compromise tone quality.</p> <p>A slight crescendo from <i>f</i> to <i>ff</i> gives forward momentum.</p> <p>Remind student to make distinctions between staccato and long accents.</p> <p>The percussion will be best served with good cues in these measures.</p> <p>A D.S. al Fine is designated at the end of this section and the music returns to bar 5. Students should mark this in their parts.</p>

# VIKINGS VICTORIOUS

## Concert March

CHRIS SHARP  
(ASCAP)

March (♩ = 120)

The musical score is arranged for a symphonic band. It begins with a 2/4 time signature and a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone/Euphonium, Tuba, Bells, Snare Drum (S.D.), Bass Drum (B.D.), Crash Cymbals (Cr. Cym.), and Tambourine. The score features a variety of musical notations, including dynamics (f), articulation (accents), and performance instructions (trills, slurs). A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

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5   
Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*  
Cls. *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

5   
1 *mf*  
Tpts. *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Bells *mf*

S.D. *mf*  
B.D.

Cr. Cym. *mf*  
Tamb.

5 6 7 8 9 10

13

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

11

12

13

14

15

16

21

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

17 18 19 20 21 22

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

mf

23 24 25 26 27 28



29

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

29

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

29 30 31 32 33 34

*Fine*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

*Fine*

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

35 36 37 38 39 40

41

Fl.

Ob.

Bsn. *mp*

1  
Cls. *mp*

2  
Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

41

1  
Tpts.

2  
Tpts.

Hn.

Tbn. *mp*

Bar./ Euph. *mp*

Tuba *mp*

Bells

S.D. *mp*  
B.D.

Cr. Cym. *mp*  
Tamb.

41 *mp* 42 43 44 45 46

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl., Ob., Bsn., Cls. (1 and 2), B. Cl., A. Sax., T. Sax., B. Sax., Tpts. (1 and 2), Hn., Tbn., Bar./Euph., Tuba, Bells, S.D. B.D., and Cr. Cym. Tamb. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large red watermark reading "Preview Only" is overlaid diagonally across the page. A small box with the number "49" is present in the upper and middle sections of the score. The bottom of the page is numbered with measures 47 through 52.

57

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

57

1 *mf*

2 *mf*

Hn. *mf*

Tbn. *mf* play

Bar./ Euph. *mf* play

Tuba *mf* play

Bells *mf* head

S.D. *mf*

B.D.

Cr. Cym. Tamb.

53 54 55 56 57 58

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

59 60 61 62 63 64

65

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

65

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

65 66 67 68 69 70

*D.S. al Fine*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Bells

S.D.  
B.D.

Cr. Cym.  
Tamb.

71 72 73 74 75 76