

# PURPLE MOUNTAIN MAJESTY

(AMERICA, THE BEAUTIFUL)

SAMUEL A. WARD

*Arranged by*

**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	1 - Bells
3 - E $\flat$ Alto Saxophone 1	1 - Chimes
3 - E $\flat$ Alto Saxophone 2	3 - Percussion
2 - B $\flat$ Tenor Saxophone	Suspended Cymbal
1 - E $\flat$ Baritone Saxophone	Triangle
4 - B $\flat$ Trumpet 1	Crash Cymbals
4 - B $\flat$ Trumpet 2	Wind Chimes

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 Arranger

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

*Purple Mountain Majesty* is an arrangement of Samuel Augustus Ward's beloved patriotic anthem *America, the Beautiful*. While the band arrangement by Carmen Dragon remains a classic in its own right, this setting is designed to provide younger bands with a more technically accessible yet still harmonically interesting version. The woodwind exposures surrounding the original melodic material are intended to place the piece in a more pastoral environment, hence the title.

Ranges and rhythmic responsibilities are conservative, but players should be aware of temporary harmonic shifts that occur in places throughout the piece. Be sure to devote extra time to the tuning of these areas, because there are harmonic structures outside of the more traditional band keys. Although the varying orchestral palette will create dynamic changes, players should pay close attention to written dynamics for maximum expressivity. There are numerous percussion sounds used. Be sure that contributions are sensitive, providing extra color without overwhelming the winds. Tempo should push forward some at measure 27 where woodwinds take the melody, relaxing back to the original tempo as the orchestration expands into the dramatic statement that begins at measure 33. There should be a good dynamic build and ritardando through measures 43 and 44, leading into the caesura and the unexpected delicate ending.

*Chris Sharp*

# PURPLE MOUNTAIN MAJESTY

(America, the Beautiful)

SAMUEL A. WARD

Arranged by  
CHRIS SHARP  
(ASCAP)

Reverently (♩ = 84)

Flutes 1 2 *a2* *mf*

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 2 *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophones 1 2 *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 2 *mf* *mp*

F Horn *mf* *mp*

Trombones 1 2 *mf* *a2*

Baritone/Euphonium *Bsn.* *mf* *play*

Tuba *mf*

Timpani *mf*

Bells (F, B♭) *mf*

Chimes *mf*

Percussion (Suspended Cymbal, Triangle, Crash Cymbals, Wind Chimes) *Sus. Cym.* *Triangle*

2 *p* *mf* 3 4 *mp* 5

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22

Fls. 1 2 *a2*

Ob.

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

22

Tpts. 1 2 *mp* *mf*

Hn. *mf*

Tbns. 1 2 *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp.

Bells *mf*

Ch. *mf*

Perc. Tri. Sus. Cym.

22 *mp* 23 24 25 26 *p*



27 più mosso

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*mf*

*mf*

*mf*

27 più mosso

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timp.

Bells

Ch.

Perc.

*mf*

Tri.





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.  
Bells  
Ch.  
Perc.

37 38 39 40 41 *f*

