

In Celebration of the 150th Anniversary of Oxford, Alabama

Crossroads to the Future

PATRICK ROSZELL (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 Conductor | 2 1st Trombone |
| 3 1st Flute | 2 2nd Trombone |
| 3 2nd Flute | 2 3rd Trombone |
| 2 Oboe | 2 Euphonium |
| 2 Bassoon | 4 Tuba |
| 3 1st B \flat Clarinet | 1 String Bass |
| 3 2nd B \flat Clarinet | 1 Synthesizer |
| 3 3rd B \flat Clarinet | (Piano Patch/Harp Patch) |
| 2 B \flat Bass Clarinet | 3 Mallet Percussion |
| 2 1st E \flat Alto Saxophone | (Chimes/Marimba/Bells) |
| 2 2nd E \flat Alto Saxophone | 1 Timpani |
| 1 B \flat Tenor Saxophone | 4 Percussion 1 |
| 1 E \flat Baritone Saxophone | (Snare Drum/Hi-Hat Cymbals/Tom-Toms [2],
Bass Drum/Triangle/Crash Cymbals) |
| 3 1st B \flat Trumpet | 4 Percussion 2 |
| 3 2nd B \flat Trumpet | (Crash Cymbals/Splash Cymbal/Suspended
Cymbal, Suspended Cymbal/Wind Chimes) |
| 3 3rd B \flat Trumpet | |
| 2 1st F Horn | |
| 2 2nd F Horn | |

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- E \flat Alto Clarinet
Baritone Treble Clef
1st Horn in E \flat
2nd Horn in E \flat
1st Trombone in B \flat Bass Clef
2nd Trombone in B \flat Bass Clef
3rd Trombone in B \flat Bass Clef
1st Trombone in B \flat Treble Clef
2nd Trombone in B \flat Treble Clef
3rd Trombone in B \flat Treble Clef
Baritone in B \flat Bass Clef
Tuba in E \flat Bass Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Bass Clef
Tuba in B \flat Treble Clef

PROGRAM NOTES

Crossroads to the Future was written in celebration of the 150th anniversary of the of the composer's home town of Oxford, Alabama. Episodic in nature, the piece opens with the bold "Lick Skillet Fanfare." The fanfare harkens back to 1862, when the Oxford Iron Company was founded. The company's main purpose was to mine iron ore for the Confederate Army for use in the Civil War. A charcoal furnace was also built around this time that had the capacity of 20 tons a day. In 1863, however, the furnace was destroyed by Union Troops.

Also during the time of the Civil War, the Dudley Snow Rangers (51st Alabama Infantry Regiment) were a small regiment group that was formed and practiced maneuvers on local resident Dudley Snow's property. The regiment was used primarily to raid the enemy's lines of communications and to protect the flanks of the Army of Tennessee. Near the end of the war, the regiment surrendered in Raleigh, North Carolina. Many of the soldiers that survived returned to Oxford. However, the city still bears a main thoroughfare of Snow Street through downtown.

The year 1889 saw the creation of Oxford Lake as a recreation and vacation spot for the surrounding area. During this time, many Victorian ladies and gentlemen would go for afternoon canoe rides on the lake. The lake had a horse-racing track, swimming, and various Vaudeville shows. In the modern day, the lake is still very much a community center with picnic areas, a walking track, and annual 4th of July firework shows. These many impressions serve as the inspiration for "Lakeside Sketches."

Today, the City of Oxford has become a major hub on Interstate 20 between Birmingham, Alabama and Atlanta, Georgia. "At the Crossroads" embodies car horns and a fast-paced melody that represents the everyday hustle and bustle of the city.

I would like to extend my appreciation to Dr. James Woodward, Assistant Professor of Theory and Composition at Jacksonville State University, Jacksonville, Alabama, for his patient ear during the development of this piece.

NOTES TO CONDUCTOR

During the opening fanfare, special attention should be paid to the open intervals and the major 7ths and 9ths. Tune from the root of the chord up with the perfect intervals of the 4ths and 5ths, then add the color tones of the 7ths and 9ths. This should allow for optimum clarity of sound.

At measure 19, the pace quickens. The piano and marimba lines should be crisp and staccato, and the accented note almost a quick “stab.” The coloring of the clarinets, saxes, and horns during this section should be a “quick color” of this line that fades in passing. Please feel free to adjust dynamic levels for the melody and the passing lines. The many passing lines in this section should have a Doppler effect. You may wish to have students exaggerate dynamics at both ends to achieve this effect.

At measure 39, the clarinet entrance should be fluid—almost floating over the ensemble. The brass entrance at measure 45 should be powerful and brash, but never out of context with the ensemble. At measure 63, we begin the transition and fade out to the lyrical section. You may wish to have players drop out one by one in the section to intensify this effect. The ritard into 71 should be smooth and not too abrupt. The chimes should be played as distant church bells, and the timpani distantly as well, to represent the surrender of the troops.

Feel free to rubato the quarter notes in the oboe solo into measure 75. Feel free to adjust the dynamic levels between the harp/synth, the bells, and the triangle to create an ethereal sound. You may also want to balance the clarinet and saxophone entrance at measure 78; however, the soloist should always be in the fore. From measure 83 to 99, feel free to interpret the tempo, ritards, and rubato to fit your ensemble. This section should absolutely soar! At measure 99, the trumpet solo should have prominence. The oboe and horn solos should call back two previous melodies as memories.

At measure 103, feel free to crescendo into the new tempo at 104. Please note that the diddies are optional in the marimba; however, they do add to the intensity of this section. The splash cymbal should add a slight percussive tone to the euphonium and bassoon parts, and should never overpower them. Again during this section we have a few Doppler-style effects in the muted trumpets and trombones. As always, feel free to adjust the dynamics of these instruments for presence within the ensemble.

Moving forward to the close, feel free to conduct measures 124 through 132 in 2. This should give the return of the fanfare a slightly majestic feel. The woodwind filigree should be crisp over the ensemble.

I have enjoyed writing *Crossroads to the Future*—I hope it is an enriching musical experience!

Patel Roszell

In Celebration of the 150th Anniversary of Oxford, Alabama

Crossroads to the Future

FULL SCORE

By Patrick Roszell (ASCAP)

Approx. Duration - 5:15

“Lick Skillet Fanfare”
Majestic! ♩ = 86

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Optional String Bass

Synthesizer (Piano Patch/Harp Patch)

Mallet Percussion (Chimes/Marimba/Bells)

Timpani

Percussion 1 (Snare Drum/Hi-Hat Cymbals/Tom-Toms [2], Bass Drum/Triangle/Crash Cymbals)

Percussion 2 (Crash Cymbals/Splash Cymbal/Suspended Cymbal, Suspended Cymbal/Wind Chimes)

Cr. Cyms. *f* >

Tune: A♭, B♭, E♭

Susp. Cym. *p* *f* *p* *f* *p*

1 2 3 4 5 6

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The score is arranged in systems. The woodwind section (Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax.) features melodic lines with dynamic markings of *f* and *a2*. The brass section (Tpts., Hns., Tbns., Euph., Tuba, Str. Bass) provides harmonic support with dynamic markings of *sfz* and *f*. The percussion section (Mlt. Perc., Timp., Perc. 1, Perc. 2) includes Chimes, S.D. (Snare Drum), and B.D. (Bass Drum) parts with dynamic markings of *f* and *p*. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score.

rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Deliberate ♩ = 92

19 "Dudley Snow Rangers"
Pulsating! ♩ = 162

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Mrb.

H.H. (open)

W. C.

Cr. Cyms.

ff, *sfz*, *mf*, *f*, *p*, *ff*

23

Fls. 1/2 *a2* *p*

Ob.

Bsn.

Cls. 1 *mf*

2/3 *mf*

B. Cl.

A. Saxes. 1/2 *p*

T. Sax. *p*

Bar. Sax.

23

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth. *p*

Mlt. Perc. *p*

Timp.

Perc. 1

Perc. 2 *p*

31

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo - St. mute

mf

p

a2

31

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1

B. Cl. 2 3

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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The score is written in a common time signature with a key signature of two flats. It includes various dynamics such as *mf* (mezzo-forte), *f* (forte), and *sfz* (sforzando). Performance instructions like *Brash!* and *a2* are present. A section change is noted at the bottom: *Change: B \flat to B \natural* .



Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Fls.

1
2

Ob.

Bsn.

Cls.

2
3

B. Cl.

A. Saxes.

1
2

T. Sax.

Bar. Sax.

Tpts.

2
3

Hns.

1
2

Tbns.

1
2
3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

55

55

Musical score for measures 53-56. The score includes parts for woodwinds (Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone), brass (Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass), strings (Synthesizer), and percussion (Multiple Percussion, Timpani, Percussion 1 and 2). The score features dynamic markings such as *sfz*, *f*, and *p*, and performance directions like "Soar!". Percussion parts include Tom-Toms (2), Splash Cymbal, and Suspended Cymbal. The score concludes with the instruction "B.D. (as written, no longer *ad lib.*)".

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

63 Fading into the distance

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

mf

63 Fading into the distance

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

sfz

mf

Change: B \natural to B \flat

S.D.

p

f

mf

B.D. ad lib. (bombs, etc.)

Fls. 1/2

Ob. Solo *p*

Bsn. *p* *pp*

Cls. 1 2 3

B. Cl. *p* *pp* (Oboe) *pp*

A. Saxes. 1/2

T. Sax. *p* *pp*

Bar. Sax. *p* *pp*

71 Slowly, ominously ♩ = 62

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *p* *pp*

Tuba *p* *pp*

Str. Bass *p* *pp*

Synth. *p*

Chimes (distantly)

Mlt. Perc. *pp* *mf* *mf* *mf* *mf*

Timp. *mf* *mf*

Perc. 1

Perc. 2 W. C. (slowly) (Susp. Cym.) *pp*

38365S 69 70 *mf* 71 72 73 74



"Lakeside Sketches"

75 Wistful, ethereal ♩ = 62

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

pp *p*

Play *pp* *p*

pp *p*

pp *p*

pp *p*

"Lakeside Sketches"

75 Wistful, ethereal ♩ = 62

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Harp

Synth.

Mlt. Perc. *p*

Timp.

Perc. 1 *p* Trgl.

Perc. 2 *pp* *p*

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: Eb to Db

Ad lib. Db 6/9 chord

dampen

ch.

ff

mf

p

f

rit.

div. v

Solo

Solo



99 A tempo

rit.

Fls. 1 2

Ob. Solo *mf* *p*

Bsn. *mf* *p*

Cl. 1 2 3

B. Cl. *mf* *p*

A. Sax. 1 2

T. Sax.

Bar. Sax.

99 A tempo

rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf* *f* *p*

Euph. *mf* *f* *p*

Tuba *mf* *f* *p*

Str. Bass *mf* *f* *p*

Synth.

Mlt. Perc.

Timp. Change: D \flat to E \flat *p*

Perc. 1 *p* *f* *p*

Perc. 2 *p* *f* *p*



"The Crossroads"

104 With intensity! ♩ = 152

Fls. 1 2

Ob. All *f* Solo *mf*

Bsn. *mf*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

104 "The Crossroads" With intensity! ♩ = 152

Tpts. 1 2 3 St. mute All *f* Play St. mute

Hns. 1 2 All *f* *mf*

Tbns. 1 2 3 *f*

Euph. *f* *mf*

Tuba *f*

Str. Bass *f*

Synth. Piano *f* *mf*

Mlt. Perc. *f* *mf* Mrb (Opt. diddles)

Timp. *f*

Perc. 1 H.H. (open) *f* *mf*

Perc. 2 Cr. Cyms. *f* *mf*

Splash Cym. *mf* ch. ch. ch. simile



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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111 112 113 114

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116

Fls. 1 2

Ob. All *p* *f*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

116

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *Solo - St. mute* 1. *f*

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp. *p* *f*

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

mf *f*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Open All *mf* *f*

Play *mf* *f*

S.D. *mf* *p*

Cr. Cyms.



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

132 Intensely $\text{♩} = 162$

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed are:

- Fls. (Flutes) 1/2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1/2/3
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones) 1/2
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1/2/3
- Hns. (Horns) 1/2
- Tbns. (Trombones) 1/2/3
- Euph. (Euphonium)
- Tuba
- Str. Bass (String Bass)
- Synth. (Synthesizer)
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings such as *sfz*, *f*, and *ffz* are used throughout. The tempo is marked as $\text{♩} = 162$. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes dampen

T.T. S.D.

f *sfz* *ff* *p* *ch.*

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