

Commissioned by Crossroads Middle School  
of the West Shore School District, Lewisberry, PA,  
Mr. John Miliauskas, Director of Bands

# At the Crossroads

## A Dedicatory Fanfare for Band

ROBERT W. SMITH (ASCAP)

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### INSTRUMENTATION

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1 Conductor	2 E $\flat$ Baritone Saxophone	2 Mallet Percussion (Chimes, Suspended Cymbal)
8 C Flute	4 1st B $\flat$ Trumpet	1 Timpani
2 Oboe	4 2nd B $\flat$ Trumpet	3 Percussion I (Crash Cymbals, Snare Drum, Bass Drum, Triangle, Wind Chimes)
4 1st B $\flat$ Clarinet	4 Horn in F	2 Percussion II (Triangle, Suspended Cymbals, Crash Cymbals, Bass Drum)
4 2nd B $\flat$ Clarinet	4 Trombone	
2 B $\flat$ Bass Clarinet	2 Baritone	
2 Bassoon	2 Baritone Treble Clef	
5 E $\flat$ Alto Saxophone	4 Tuba	
2 B $\flat$ Tenor Saxophone		

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### PROGRAM NOTES

*At the Crossroads* was written as a fanfare for the dedication ceremonies of Crossroads Middle School of the West Shore School District in Lewisberry, Pennsylvania. The work was premiered May 1, 1994, by the Crossroads Middle School Band under the direction of Mr. John Miliauskas.

*At the Crossroads* was conceived as a concert opener and/or a festival work. It was also intended as a teaching piece that would challenge each member of the band at this grade level. Please note that each section of the band is given the opportunity to play a key role in the music ensemble. Of particular note are the multiple opportunities for the low brass and woodwinds to play melodic and countermelodic lines throughout the work.

The horns and alto saxophones make the first melodic statement beginning in measure 3. Careful attention should be paid to the long sustain in the tuba, low reeds, and timpani. Stagger-breathing techniques should be introduced and implemented in these opening bars. The upper woodwinds are given a series of intermittent sustains in which dynamic shaping is crucial. Each entrance should appear from "nowhere," crescendo to a mezzo forte and then decrescendo back to the point where the release is not audible. Depending on the abilities of the individual players, I suggest the possibility of using a terraced release in the flutes, oboes, and clarinets to accomplish this effect.

The fanfare statement at measure 11 should be as majestic as possible. The brass section should enunciate each note with a slight separation to the next. The upper woodwinds, in contrast, should sustain all notes to their full value. The rallantando should be drawn out as far as musically and technically appropriate.

The tempo at measure 20 should be brisk but not too fast. The chimes, representing the tolling of a school bell, should be directly on top of the beat, seemingly pushing the rest of the ensemble. The development section beginning at measure 34 is written to teach the concepts of melody and countermelody. The first melodic statement is introduced by the low brass and woodwinds, followed by a second melodic entrance in the trumpets. The remaining members of the ensemble weave yet a third melodic line into the developing texture, culminating in a full ensemble statement in measure 46. It was my intention to create a situation where all members of the band could think melodically and focus their energies on phrasing and balance between musical lines.

The transition into the reprise of the fanfare features a harmonic twist in measure 61. I suggest sustaining the first note of the measure to allow the students to hear this rather foreign chord (G $\flat$ 9) in this tonal environment. The fanfare reprise beginning in measure 64 should be treated in a similar fashion to the introduction. However, a half-time feel is established by the presence of the snare and upper woodwind counterlines. I suggest rehearsing the brass, low reeds, and percussion (without snare) to establish the original fanfare treatment. After the connection with the introduction is made, then introduce the snare and upper woodwinds. The rallantando in measures 78-79 should be exaggerated as much as possible. In contrast, feel free to increase the tempo from measure 80 to the end if the ensemble is comfortable.

I hope you, your students, and your audience find *At the Crossroads* to be musically rewarding. Best of luck in your teaching endeavors.

*Robert W. Smith*

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CONDUCTOR

Commissioned by CROSSROADS MIDDLE SCHOOL of the West Shore School District, Lewisberry, PA,  
Mr. John Miliuskas, Director of Bands

# AT THE CROSSROADS

(a Dedicatory Fanfare for Band)

ROBERT W. SMITH

Moderately  $\text{♩} = 92$

C Flute

Oboe

B $\flat$  Clarinets

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

B $\flat$  Trumpets

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion  
(Chimes, Suspended Cymbal)

Timpani

Percussion I  
(Wind Chimes, Crash Cymbals, Snare Drum, Bass Drum, Triangle)

Percussion II  
(Suspended Cymbal, Bass Drum, Triangle, Crash Cymbals)

The musical score is written for a concert band in 4/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). The tempo is 'Moderately' at 92 beats per minute. The score is divided into five measures. The woodwinds (Flute, Oboe, Clarinets, Bass Clarinet, Bassoon) play a melodic line starting with a half note G $\flat$  (F) in the first measure, followed by a half note E $\flat$  (D) in the second measure, and then a half note G $\flat$  (F) in the third measure. The brass (Trumpets, Horns, Trombone, Baritone, Tuba) play a rhythmic accompaniment of quarter notes: G $\flat$  (F), E $\flat$  (D), G $\flat$  (F), E $\flat$  (D). The saxophones play a rhythmic accompaniment of quarter notes: G $\flat$  (F), E $\flat$  (D), G $\flat$  (F), E $\flat$  (D). The mallet percussion (Chimes) plays a rhythmic accompaniment of quarter notes: G $\flat$  (F), E $\flat$  (D), G $\flat$  (F), E $\flat$  (D). The timpani plays a rhythmic accompaniment of quarter notes: G $\flat$  (F), E $\flat$  (D), G $\flat$  (F), E $\flat$  (D). The percussion I (Wind Chimes) plays a rhythmic accompaniment of quarter notes: G $\flat$  (F), E $\flat$  (D), G $\flat$  (F), E $\flat$  (D). The percussion II (Suspended Cymbal) plays a rhythmic accompaniment of quarter notes: G $\flat$  (F), E $\flat$  (D), G $\flat$  (F), E $\flat$  (D). The score includes dynamic markings such as *p*, *mf*, and *mp*, and performance instructions like '(Stagger Breathe w/ Tuba & Low WW's)'. A large red watermark 'Preview Only' is overlaid on the score.

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BD9568C



Conductor -3

Fl. *rall.*

Ob. *rall.*

1 *rall.*

2 *rall.*

B. Cl. *rall.*

Bsn. *rall.*

A. Sax. *rall.*

T. Sax. *rall.*

Bar. Sax. *rall.*

1 *rall.*

2 *rall.*

Hn. *rall.*

Tbn. *rall.*

Bar. *rall.*

Tuba *rall.*

Mlt. Perc. *rall.*

Timp. *rall.*

Perc. I *rall.*

Perc. II *p* *f* *p* *f* *rall.*

12 13 14 15 16 17

Conductor -4

20 With energy ♩ = 144

Fl. *tr*

Ob. *tr*

1 *tr*

Cls. *tr*

2 *tr*

B. Cl. *tr*

Bsn. *tr*

A. Sax. *tr*

T. Sax. *tr*

Bar. Sax. *tr*

1 *tr*

Tpts. *tr*

2 *tr*

Hn. *tr*

Tbn. *tr*

Bar. *tr*

Tuba *tr*

Mlt. Perc. *tr*

Timp. *tr*

Perc. I *tr*

Perc. II *tr*

Chimes

Triangle

*ff* *mf* *f* *mp* *p*

18 19 20 21 22 23



Conductor -5

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

(to Cr. Cyms.)

Crash Cyms.

24 25 26 27 28

Conductor -6

This musical score is for a conductor's part, labeled "Conductor -6". It is a multi-staff score for a full orchestra, spanning measures 29 to 33. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets (Cls.) 1 and 2
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts.) 1 and 2
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone (Bar.)
- Tuba
- Middle Percussion (Mit. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire score. The page number "BD9568C" is located at the bottom left.







Conductor -9

This musical score is for a conductor's part, labeled "Conductor -9". It covers measures 47 through 51. The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- 1 Cls.** (Clarinet 1)
- 2 Cls.** (Clarinet 2)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- 1 Tpts.** (Trumpet 1)
- 2 Tpts.** (Trumpet 2)
- Hn.** (Horn)
- Tbn.** (Trombone)
- Bar.** (Baritone)
- Tuba**
- Mlt. Perc.** (Multiple Percussion)
- Timp.** (Timpani)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *p*), and articulation marks. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

47

48

49

50

51

Conductor -10

52 56

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

52 53 54 55 56 57





Conductor -12

64 Majestic! (half time feel)

Fl. *ff*

Ob. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl.

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

64 *f* Majestic! (half time feel)

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *ff*

Timp. *f*

Perc. I *mf*

Perc. II *f*

64

65

66

67

68

Conductor -13

Fl. *opt. 8va*

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*p* *ff*

69 70 71 72 73



Conductor -15

80

Fl. *f a tempo*

Ob. *f a tempo*

1 Cls. *f a tempo*

2 Cls. *f a tempo*

B. Cl. *f a tempo*

Bsn. *f a tempo*

A. Sax. *a tempo*

T. Sax. *a tempo*

Bar. Sax. *a tempo*

80 Tpts. 1 *f a tempo*

2 *f a tempo*

Hn. *a tempo f*

Tbn. *f a tempo*

Bar. *f a tempo*

Tuba *f a tempo*

Mlt. Perc. *p* *a tempo*

Timp. *a tempo* Solo

Perc. I *p* *f a tempo*

Perc. II *f a tempo*

79

80

81

82

83





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