



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

SUPPLEMENTAL AND WORLD PARTS*Available for download from
www.alfred.com/worldparts*

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

PROGRAM NOTES

Crossroads to the Future was written in celebration of the 150th anniversary 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!



In Celebration of the 150th Anniversary of Oxford, Alabama

Crossroads to the Future

FULL SCORE

Approx. Duration - 5:15

“Lick Skillet Fanfare”
Majestic! ♩ = 86

By Patrick Roszell (ASCAP)

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 > 1 2 > 3 4 5 6

“Lick Skillet Fanfare” Majestic! ♩ = 86

Tune: A♭, B♭, E♭

Susp. Cym.

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxos. 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

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7 8 9 10 11

Fls. 1 2 Ob. Bsn. rit. *sfsz*

Cl. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. rit. *sfsz*

Tpts. 1 2 3 Hns. 1 2 rit. *sfsz*

Tbns. 1 2 3 Euph. Tuba Str. Bass Synth.

Mlt. Perc. Timp. Perc. 1 Perc. 2

38365S 12 13 14 15 16

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Deliberate ♩ = 92

19 "Dudley Snow Rangers"
Pulsating! ♩ = 162

Fls. 1
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes. 1
2
T. Sax.
Bar. Sax.
Tpts. 1
2
Hns. 1
2
Tbns. 1
2
3
Euph.
Tuba
Str. Bass
Synth. Piano
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

accel.

W. C. 17 18 Cr. Cyms. > 19 20 21

23

a2

Fls. 1/2

Ob.

Bsn.

Cls. 1/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

22 23 24 25 26

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Fls. 1 2

Ob.

Bsn.

Clrs. 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

32 33 34 35 36

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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. Saxos. 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

49 50 51 52

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

Tom-Toms (2)

Splash Cym.
ch. ch.

Susp. Cym.

B.D. (as written, no longer *ad lib.*)

55

Fls. 1
Ob.
Bsn.
Cl.
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.
Tpts. 1
Hns. 1
Tbns. 1
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

6

B. Cl.

A. Saxos. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1/2
3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timpani

[63] Fading into the distance

Fls. 1/2 tr.

Ob.

Bsn.

Cls. 1/3 tr.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2 sfz

Hns. 1/2 sfz

Tbns. 1/2 sfz

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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63 Fading into the distance

Change: B to B_b

S.D.

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

61 62 63 64

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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71 Slowly, ominously ♩ = 62

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Fls. 1
Ob.
Bsn.
Cl.
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.
Tpts.
Hns.
Tbns.
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

1 2

Solo *p*
p *pp* (Oboe) *pp*

71 Slowly, ominously $\text{♩} = 62$

Chimes (distantly)
mf distantly
mf
W. C. (slowly)
(Susp. Cym.) *pp*

38365S 69 70 *mf* 71 72 73 74

“Lakeside Sketches”

75 Wistful, ethereal $\text{♩} = 62$

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

“Lakeside Sketches”

75 Wistful, ethereal $\text{♩} = 62$

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Str. Bass

Synth.

Harp

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

[83] Slightly faster $\text{♩} = 68$

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxos. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timpani

Perc. 1

Perc. 2

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81 82 83 84 85

rit.

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes

S.D.

B.D. f

Cr. Cyms.

rit.

89 A tempo

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Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

38365S

90

91

92

93 >

[99] A tempo

rit.

Fls. 1
Ob.
Bsn.
Cl.
B. Cl.
A. Saxes.
T. Sax.
Bar. Sax.

[99] A tempo

rit.

Tpts.
Hns.
Tbns.
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

"The Crossroads"

104 With intensity! $\text{♩} = 152$

25

Fls. 1/2 $a^2 f$

Ob. All f

Bsn. f

Cls. 1 Play mf

Cls. 2 $a^2 f$

B. Cl. f

A. Saxos. 1 f

T. Sax. $f >$

Bar. Sax. $f >$

"The Crossroads"

104 With intensity! $\text{♩} = 152$

Tpts. 1 St. mute All f

Hns. 1 Play St. mute

Hns. 2 All $f >$

Tbns. 1 $f >$

Euph. $f >$

Tuba $f >$

Str. Bass f

Synth. Piano f mf

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

Tim. f

Perc. 1 H.H. (open) f

Perc. 2 Cr. Cyms. f mf

Splash Cym. mf \checkmark ch.

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104

105

106

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Fls. 1
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Saxes. 1
A. Saxes. 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Tbns. 1
Tbns. 2
Tbns. 3
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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107 108 109 110

Fls. 1
Ob.
Bsn.
Cls. 1
2
3
B. Cl.
A. Saxes. 1
2
T. Sax.
Bar. Sax.
Tpts. 1
2
3
Hns. 1
2
(one player only)
Tbns. 1
2
3
(one player only)
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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116

Fls. 1/2 - All *p* *f*

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 *p* *f*

Eup.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp. *p* *f*

Perc. 1

Perc. 2

Solo - St. mute
1. *f*

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115 116 117 118

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This page contains musical notation for a full orchestra. The instrumentation listed includes Flutes (2 parts), Oboe, Bassoon, Clarinet (2 parts), Bass Clarinet, Alto Saxophone (2 parts), Tenor Saxophone, Baritone Saxophone, Trombones (3 parts), Horns (2 parts), Tuba, Double Bass, Synthesizer, Mallet Percussion, Timpani, and two Percussionists. The music is numbered 116. Various dynamics like 'All p' and 'f' are indicated. A large red watermark 'Print Legal Use Requires Purchase' is diagonally across the page.

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

119 120 121 122

30

124

Fls. 1
Ob.
Bsn.
Cl.
B. Cl.
A. Saxes.
T. Sax.
Bar. Sax.

Tpts.
Hns.
Tbns.
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

123 Cr. Cyms. 124 125 126

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Fls. 1/2 Ob. Bsn. Cls. 1/2 B. Cl. A. Saxes. 1/2 T. Sax. Bar. Sax. Tpts. Hns. Tbn. 1/2 Euph. Tuba Str. Bass Synth. Mlt. Perc. Timp. Perc. 1 Perc. 2

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[132] Intensely ♩ = 162

Fls. 1/2

Ob.

Bsn.

sffz

Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

sffz

Tpts. 1/2

Hns. 1/2

sffz

Tbns. 1/2

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Tim. Perc. 1

Perc. 2

[132] Intensely ♩ = 162

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Fls. 1
Ob.
Bsn.
Cl.
B. Cl.
A. Saxos. 1
T. Sax.
Bar. Sax.
Tpts.
Hns.
Tbns.
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

136 137 138 139 140

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