



In loving memory of my grandparents, William (Bill) and Louise Roszell

Cheaha Sketches

PATRICK ROSZELL (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional String Bass
- 1 Optional Piano
- 4 Mallet Percussion
(Bells and Optional Crotales/
Chimes/Xylophone/Marimba)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Small Triangle/Crash Cymbals,
Large Triangle/Suspended
Cymbal)
- 2 Percussion 3
(Wind Chimes, Musical Spoons or
Optional Tambourine or Optional
Woodblock)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E $\flat$ Alto Clarinet
- 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

A PERSONAL NOTE

I have dedicated this piece to the memory of my paternal grandparents, William (Bill) and Louise Roszell. My grandfather was a respectable self-taught musician, playing guitar, banjo, and—my personal favorite—the mandolin. One of my favorite childhood memories was Friday nights at their house where they would have family and friends over for “Pickin’ an’ Grinnin’.” This usually consisted of hymns, folksongs, and some original hymns written by my grandmother. One particular memory involved a distant cousin called “Boneman” who played the musical spoons. It must have made an impression, because I can remember it some thirty years later!

PROGRAM NOTES

Rising 2,407 feet into the skies of the Deep South, Mt. Cheaha is Alabama’s tallest mountain and the final Southern segment of the Appalachian Mountains.

The mountain takes its name from the Creek Indian word “Chaha,” which roughly translates to “High Place.” This is where our adventure begins. Mist and sunlight mix as we begin to glimpse the mountain. Out of the mist, “Bald Rock” emerges as a stark sight to behold as it appears out of the forest-covered peak.

Although the mountain was not settled because of its rough and rocky terrain, one can only imagine the local “Festival and Dance” celebrations held nearby by early pioneers.

Local tradition holds that the mountain is also known as the “Sleeping Giant,” a name that originates from the fact that it takes on the appearance of a reclining man when viewed from a distance.

These many images serve as the inspiration for *Cheaha Sketches*.

NOTES TO CONDUCTOR

The opening segment should be as serene and peaceful as possible. If personnel allows, and an instrument is available, feel free to double the bell part on crotales in measures 1 through 26. The trumpet solo in measures 5 through 14 can be featured offstage if the performance venue allows. At measure 14, the horns and saxes should soar above the ensemble. The trumpet solo should almost “float” in and out of the ensemble. The build at measure 26 should start gradually into measure 32 with a slight push in tempo. The brass at measure 32 should be “brassy” but not overblown.

At measure 50, the piece features the musical spoons (this can be substituted by a mounted tambourine or woodblock). There are many videos on YouTube that feature technique for this instrument. The player should be encouraged to ad lib and embellish the written part as needed. The ensemble should be balanced to feature the spoons. You may consider positioning the player in front of the ensemble.

At measure 92, the bassoon is the intended solo of choice; however, it is cued in several instruments. Feel free to choose the soloist that best suits your ensemble. From measures 98 through 133, the ensemble should be conducted in “two.” During this section, feel free to adjust the dynamics in the flutes, clarinets, and marimba to “float” over the ensemble.

I enjoyed writing *Cheaha Sketches* and I hope it is an enriching musical experience!



In loving memory of my grandparents, William (Bill) and Louise Roszell

Cheaha Sketches

FULL SCORE

Approx. Duration - 6:00

By Patrick Roszell (ASCAP)

"Dawn at High Place"

Peacefully ♩ = 68

Flutes

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto
Saxophones

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpets

F Horns

Trombones

Euphonium

Tuba

Opt. String Bass

Opt. Piano

Mallet Percussion
(Bells and Optional
Crotales/Chimes/
Xylophone/Marimba)

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Small Triangle/Crash
Cymbals, Large Triangle/
Suspended Cymbal)

Percussion 3
(Wind Chimes, Musical
Spoons or Optional
Tambourine or Woodblock)

Solo, stately (opt. off stage)

mf

Bells (brass mallets) opt. double on Crotales

Tune: B♭, E♭, F
(medium mallets)

Large Triangle

Small Triangle

Wind Chimes

p

1

2

3

4

5

6

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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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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7 8 9 10 11 12

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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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 6 (measures 16 and 17) includes the following parts:

- Fls. (Flutes):** Two staves, measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- Ob. (Oboe):** One staff, measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- Bsn. (Bassoon):** One staff, measures 1 and 2. Playing a low, sustained note.
- Cls. (Clarinets):** Three staves (1, 2, 3), measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- B. Cl. (Bass Clarinet):** One staff, measures 1 and 2. Playing a low, sustained note.
- A. Saxes. (Alto Saxophones):** Two staves (1, 2), measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- T. Sax. (Tenor Saxophone):** One staff, measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- Bar. Sax. (Baritone Saxophone):** One staff, measures 1 and 2. Playing a low, sustained note.
- Tpts. (Trumpets):** Three staves (1, 2, 3), measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- Hns. (Horns):** Two staves (1, 2), measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- Tbns. (Trombones):** Three staves (1, 2, 3), measures 1 and 2. Playing a low, sustained note.
- Euph. (Euphonium):** One staff, measures 1 and 2. Playing a low, sustained note.
- Tuba:** One staff, measures 1 and 2. Playing a low, sustained note.
- Str. Bass (String Bass):** One staff, measures 1 and 2. Playing a low, sustained note.
- Pno. (Piano):** Two staves, measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- Mlt. Perc. (Multiple Percussion):** One staff, measures 1 and 2. Playing a melodic line with eighth notes and a half note.
- Timp. (Timpani):** One staff, measures 1 and 2. Playing a low, sustained note.
- Perc. 1, 2, 3 (Percussion 1, 2, 3):** Three staves, measures 1 and 2. Playing a low, sustained note.

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo (almost floating)

p

mf

Suspended Cymbal

p

p

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18

19

20

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

20

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3

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20

21

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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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cls.
 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
 Pno.

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44 In tempo ♩ = 76

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

44 In tempo ♩ = 76

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Chimes (ad lib., a la church bells)

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

B.D.

42198S 43 44 45 46 47 48

**50 “Festival and Dance”
Spirited! ♩ = 144**

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49 50 51 52 53 54

“Festival and Dance”
50 Spirited! ♩ = 144

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylophone

mf Musical Spoons (Opt. Mounted Tambourine or Woodblock)

60

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

60

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph. *mf*

Tuba *mf* *One player only*

Str. Bass *mf* *Pizz.*

Pno. *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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60 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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65 66 67 68 69

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70 71 72 73 74

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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75 76 77 78 79

Fls. 1 2 *ff* *mf* 84

Ob. *ff* *mf*

Bsn. *ff* *mf*

Cls. 1 2 3 *ff* *mf*

B. Cl. *ff* *mf*

A. Saxes. 1 2 *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

Tpts. 1 2 3 *ff* *mf* 84

Hns. 1 2 *ff* *mf*

Tbns. 1 2 3 *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Str. Bass *ff* *mf*

Pno. *ff* *mf*

Mlt. Perc. *ff* *mf*

Timp. *ff* *p* *mf* Change: E $\flat$ to D $\flat$ (1st time only)

Perc. 1 *ff* *p* *mf*

Perc. 2 *ff* *p* *mf*

Perc. 3 *ff* *mf*

42198S 80 81 82 83 84

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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85 86 87 88 89

To Coda Θ 92

Fls. 1 2

Ob.

Bsn. Solo *f* *mf* *p*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

To Coda Θ 92

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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90 91 92 93 94 95

Arco *Pizz.* *f* *mf* *p*

"The Sleeping Giant"

98 Half-time feel (conduct in 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Marimba

Change: D $\flat$ to E $\flat$

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96 97 98 99

Fls. 1 2

Ob. *p*

Bsn. *p*

Cls. 1 2 3 *p*

B. Cl. *p*

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax. *p*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *p*

Euph.

Tuba *p*

Str. Bass *p*

Pno. *p*

Mlt. Perc. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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204

205

206

207

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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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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110

110

110

111

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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112 113 114 115

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118

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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116 117 118 119 120

Change: Eb to C

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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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

42198S

121 122 123 124 125

p *f* *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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

42198S

256 257 258 259 260 261

rit.

div.

f

134 With renewed spirit! ♩ = 144

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylophone

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132 133 134 135 136

D.S. § al Coda

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Pno. *ff*

Mlt. Perc. *ff*

Timp. *ff* Change: C to E $\flat$

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Solo (ad lib. on spoons)

D.S. § al Coda

Coda

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Coda

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Str. Bass *Picc.* *f* *Arco*

Pno. *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *ff*

Perc. 3 *f*

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142 143 144 145 146

Fls. 1 2 *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1 2 3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes. 1 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpts. 1 2 3 *f* *ff*

Hns. 1 2 *f* *ff*

Tbns. 1 2 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Str. Bass *f* *ff*

Pno. *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *p* *ff* choke

Perc. 3 *p* *ff*

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