

# CUMBERLAND CROSS

By Carl Strommen

## Program Notes

Rescored in a 5-part FLEX format, your band will sound great with Carl Strommen's classic original piece. *Cumberland Cross* explores the rich American folk style in two sections. The first has broad, moving harmonies under a "Shenandoah"-like melody, and the second is a lively dance reminiscent of Copland. It is not too difficult, yet very impressive!

## Notes to the Conductor

The slow, opening section of *Cumberland Cross* should be conducted in a chorale manner with liberty taken in tempo and dynamics. The bright section (measures 25 to 60) is to be approached lightly and playfully with special attention given to dynamics and articulation. Measure 61 prepares *Cumberland Cross* for a return to the opening statement and closes at measure 67 with a bright, short two-measure phrase.

## Instrumentation

2—Part 1 – C Instruments T.C. High  
 2—Part 1 – C Instruments T.C. Low  
 2—Part 1 – B $\flat$  Instruments  
 2—Part 1 – E $\flat$  Instruments  
 2—Part 1 – C Instruments B.C.  
 2—Part 2 – C Instruments T.C.  
 2—Part 2 – B $\flat$  Instruments  
 2—Part 2 – E $\flat$  Instruments  
 2—Part 2 – C Instruments B.C.  
 2—Part 3 – C Instruments T.C.  
 2—Part 3 – B $\flat$  Instruments  
 2—Part 3 – E $\flat$  Instruments  
 2—Part 3 – F Instruments  
 2—Part 3 – C Instruments B.C.

2—Part 4 – B $\flat$  Instruments  
 2—Part 4 – E $\flat$  Instruments  
 2—Part 4 – F Instruments  
 2—Part 4 – C Instruments B.C.  
 2—Part 5 – B $\flat$  Instruments  
 2—Part 5 – E $\flat$  Instruments  
 2—Part 5 – C Instruments B.C. High  
 2—Part 5 – C Instruments B.C. Low  
 1—Piano (Optional)  
 Percussion – 3 players:  
 1—Mallet Percussion (Xylophone/Bells)  
 1—Percussion (Suspended Cymbal/Whip/  
 Tambourine/Triangle)  
 1—Timpani

## SUPPLEMENTAL PARTS

1—Part 1 – Violin  
 1—Part 2 – Violin  
 1—Part 3 – Violin  
 1—Part 3 – Viola  
 1—Part 4 – Cello  
 1—Part 5 – String Bass  
 1—Part 4 – C Instruments T.C.  
 1—Part 5 – C Instruments T.C.  
 1—Part 1 – B $\flat$  Tenor Saxophone  
 1—Part 2 – B $\flat$  Tenor Saxophone  
 1—Part 3 – B $\flat$  Tenor Saxophone  
 1—Part 4 – B $\flat$  Tenor Saxophone  
 1—Part 5 – B $\flat$  Tenor Saxophone  
 1—Part 1 – F Instruments  
 1—Part 2 – F Instruments  
 1—Part 5 – F Instruments



## A NOTE FROM THE EDITOR

We hope you find these versatile pieces a welcome addition to your music library. With homogeneous instrument use, there will be crossed voices, so be sure that students adjust dynamics so the melody is always heard. In an effort to support completely flexible instrumentation, the following editorial accommodations are included to address potential challenges.

### C PARTS:

- Parts are included for both high and low C treble-clef instruments for Part 1. These parts are combined into one staff in the score, but the parts are printed separately.
- Parts are included for both high and low C bass-clef instruments for Part 5. These parts are combined into one staff in the score, but the parts are printed separately.

### B $\flat$ PARTS:

- Parts 1 and 2 may have notes that go above the break for clarinet. Alternative lower notes will not be provided.
- Parts 3–5 may have notes that go above the break for clarinet. Alternative lower notes are provided in those instances.
- Parts that have more challenging ranges include optional lower or higher notes for trumpet and baritone T.C.
- Separate parts for tenor saxophone are included but do not appear on the score. For this series, the range will extend to include a written D below the staff.

### DIVISI:

- Where appropriate, some parts may have multiple notes, however, they will not be marked with *div*. Where this occurs, assign the most appropriate notes for your students.
- To reduce clutter, *a2*'s will also not be used. When a single note appears after a *divisi*, all players should play.

### STRING PARTS:

- To help students have more success playing in unfamiliar keys, fingerings and bowings are clearly marked.
- A dash (–) indicates a shift to a new position
- Some slur/bow markings may differ from the wind parts to accommodate bowing patterns.
- String parts will include *div*. markings where appropriate when there are multiple notes.

# Cumberland Cross

FULL SCORE  
Duration - 3:15

By Carl Strommen (ASCAP)

**Largo** ♩ = 60 **slight rit.** **a tempo**

Pt. 1  
C Inst. (T.C. High/Low) *p*  
B♭ Inst. *p*  
E♭ Inst. *p*  
C Inst. (B.C.) *p*

Pt. 2  
C Inst. (T.C.) *p*  
B♭ Inst. *p*  
E♭ Inst. *p*  
C Inst. (B.C.) *p*

**Largo** ♩ = 60 **slight rit.** **a tempo**

Pt. 3  
C Inst. (T.C.) *p*  
B♭ Inst. *p*  
E♭ Inst. *p*  
F Inst. *p*  
C Inst. (B.C.) *p*

Pt. 4  
B♭ Inst. *p*  
E♭ Inst. *p*  
F Inst. *p*  
C Inst. (B.C.) *p*

Pt. 5  
B♭ Inst. *p*  
E♭ Inst. *p*  
C Inst. (B.C. High/Low) *p*

Mallet Percussion (Xylophone/Bells)  
Percussion (Suspended Cymbal/Whip/Tambourine/Triangle)  
Timpani

Tune: F, G, B♭, C

1 2 3 4

\*A piano part for this piece is included but does not appear on the score.

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poco rit. a tempo

Pt. 1

C Inst. (T.C. High/Low)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

poco rit. a tempo

Pt. 4

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B♭ Inst.

E♭ Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc.

Timp.

slight rit.

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

slight rit.

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc.

Timp.



17 a tempo

molto rit.

Score for Pt. 1, Pt. 2, Pt. 3, Pt. 4, Pt. 5, Mlt. Perc., Perc., and Timp.

Instrumentation includes C Inst. (T.C. High/Low), Bb Inst., Eb Inst., F Inst., and Percussion.

Tempo markings: *mf*, *p*, *mp*. Performance directions: *a tempo*, *molto rit.*

Measures 17-22 are shown. A large red watermark "Preview Only" is overlaid on the score.

25 Allegro ♩ = 116

Pt. 1

C Inst. (T.C. High/Low)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

25 Allegro ♩ = 116

Pt. 3

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B♭ Inst.

E♭ Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc.

Timp.

Xylophone

Whip (Stapstick)

C Inst. (T.C. High/Low)  
Pt. 1  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 2  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 3  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Bb Inst.  
Pt. 4  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Bb Inst.  
Pt. 5  
Eb Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc.  
Timp.

Tambourine  
*f*

*mf*



33

Pt. 1

C Inst. (T.C. High/Low) *p*

B $\flat$  Inst. *p*

E $\flat$  Inst. *p*

C Inst. (B.C.) *p*

Pt. 2

C Inst. (T.C.) *p*

B $\flat$  Inst. *p*

E $\flat$  Inst. *p*

C Inst. (B.C.) *p*

33

Pt. 3

C Inst. (T.C.) *p*

B $\flat$  Inst. *p*

E $\flat$  Inst. *p*

F Inst. *p*

C Inst. (B.C.) *p*

Pt. 4

B $\flat$  Inst. *p*

E $\flat$  Inst. *p*

F Inst. *p*

C Inst. (B.C.) *p*

Pt. 5

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. *p*

Triangle

Timp.

This musical score is divided into five parts (Pt. 1 to Pt. 5) and a percussion section. Each part contains multiple staves for different instruments. The notation includes treble and bass clefs, a key signature of one flat (Bb), and a time signature that changes from 2/4 to 4/4. Dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire score.

**Part 1:** C Inst. (T.C. High/Low), Bb Inst., Eb Inst., C Inst. (B.C.)

**Part 2:** C Inst. (T.C.), Bb Inst., Eb Inst., C Inst. (B.C.)

**Part 3:** C Inst. (T.C.), Bb Inst., Eb Inst., F Inst., C Inst. (B.C.)

**Part 4:** Bb Inst., Eb Inst., F Inst., C Inst. (B.C.)

**Part 5:** Bb Inst., Eb Inst., C Inst. (B.C. High/Low)

**Percussion:** Mlt. Perc., Perc., Timp.

45

Pt. 1

C Inst. (T.C. High/Low)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B♭ Inst.

E♭ Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B♭ Inst.

E♭ Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc.

Timp.

Bells

Tamb.

*p*

*mf*

45

42

43

44

45

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C Inst. (T.C. High/Low)  
Pt. 1  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 2  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 3  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Bb Inst.  
Pt. 4  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

Bb Inst.  
Pt. 5  
Eb Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc.  
Timp.

C Inst. (T.C. High/Low)  
 Bb Inst.  
 Eb Inst.  
 C Inst. (B.C.)  
 Pt. 1

C Inst. (T.C.)  
 Bb Inst.  
 Eb Inst.  
 C Inst. (B.C.)  
 Pt. 2

C Inst. (T.C.)  
 Bb Inst.  
 Eb Inst.  
 F Inst.  
 C Inst. (B.C.)  
 Pt. 3

Bb Inst.  
 Eb Inst.  
 F Inst.  
 C Inst. (B.C.)  
 Pt. 4

Bb Inst.  
 Eb Inst.  
 C Inst. (B.C. High/Low)  
 Pt. 5

Mlt. Perc.  
 Perc.  
 Timp.

57

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 1

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 3

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Pt. 5

Mlt. Perc.

Perc.

Timp.

Whip (Slapstick)

*mp*

*f*

Broadly

rit.

Pt. 1

C Inst. (T.C. High/Low)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4

B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5

B♭ Inst.  
E♭ Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc.  
Timp.

*mp*  
*decesc.*

**Broadly**  
**rit.**

C Inst. (T.C. High/Low)  $\text{♩} = 60$  Slowly rit.  $\text{♩} = 116$  Brightly  
 B $\flat$  Inst.  $p$   $mf$   $f$   
 Pt. 1  
 E $\flat$  Inst.  $p$   $mf$   $f$   
 C Inst. (B.C.)  $p$   $mf$   $f$   
 C Inst. (T.C.)  $p$   $mf$   $f$   
 B $\flat$  Inst.  $p$   $mf$   $f$   
 Pt. 2  
 E $\flat$  Inst.  $p$   $mf$   $f$   
 C Inst. (B.C.)  $p$   $mf$   $f$   
 C Inst. (T.C.)  $\text{♩} = 60$  Slowly rit.  $\text{♩} = 116$  Brightly  $p$   $mf$   $f$   
 B $\flat$  Inst.  $p$   $mf$   $f$   
 Pt. 3  
 E $\flat$  Inst.  $p$   $mf$   $f$   
 F Inst.  $p$   $mf$   $f$   
 C Inst. (B.C.)  $p$   $mf$   $f$   
 B $\flat$  Inst.  $p$   $mf$   $f$   
 Pt. 4  
 E $\flat$  Inst.  $p$   $mf$   $f$   
 F Inst.  $p$   $mf$   $f$   
 C Inst. (B.C.)  $p$   $mf$   $f$   
 B $\flat$  Inst.  $p$   $mf$   $f$   
 Pt. 5  
 E $\flat$  Inst.  $p$   $mf$   $f$   
 C Inst. (B.C. High/Low)  $p$   $mf$   $f$   
 Mlt. Perc.  $mf$  Xyl.  $f$   
 Perc.  $f$  Tamb.  $f$   
 Timp.  $f$