

# CUMBERLAND CROSS

---

By Carl Strommen

**T**he slow, opening section of Cumberland Cross should be conducted in a chorale manner with liberty taken in tempo and dynamics. The bright section (measures **33** 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 **64** with a bright, short two-measure phrase.

Full horn sections are a wonderful thing—but they are not always available. With this in mind, all horn parts have either been cued or are part of the brass choir. Where exposed, the horns are written in two parts or in unison.

## Instrumentation

---

1 — Conductor Score	3 — 3rd B $\flat$ Trumpet
10 — Flute (Piccolo)	1 — 1st F Horn
2 — Oboe	1 — 2nd F Horn
2 — Bassoon	1 — 3rd F Horn
4 — 1st B $\flat$ Clarinet	1 — 4th F Horn
4 — 2nd B $\flat$ Clarinet	2 — 1st Trombone
4 — 3rd B $\flat$ Clarinet	2 — 2nd Trombone
1 — E $\flat$ Alto Clarinet	2 — 3rd Trombone
2 — B $\flat$ Bass Clarinet	2 — Baritone T.C.
2 — 1st E $\flat$ Alto Saxophone	2 — Baritone B.C.
2 — 2nd E $\flat$ Alto Saxophone	4 — Tuba
2 — B $\flat$ Tenor Saxophone	2 — Mallets (Xylophone & Bells)
1 — E $\flat$ Baritone Saxophone	2 — Percussion (Whip, Tambourine, Triangle, Sus. Cymbal, Crash Cymbals)
3 — 1st B $\flat$ Trumpet	1 — Timpani
3 — 2nd B $\flat$ Trumpet	

