Commissioned by the Southest District of Kappa Kappa Psi and Tau Beta Sigma

To the Summit!

(Strive for the Highest)

ROBERT W. SMITH (ASCAP)

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INSTRUMENTATION

- 1 Conductor
- 3 1st C Flute
- 3 2nd C Flute
- 2 Oboe
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 1 E♭ Alto Clarinet
- 2 B♭ Bass Clarinet
- 2 Bassoon
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 1 B♭ Tenor Saxophone
- 1 E♭ Baritone Saxophone
- 3 1st B♭ Trumpet
- 3 2nd B♭ Trumpet
- 3 3rd B♭ Trumpet
- 2 1st Horn in F
- 2 2nd Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Keyboard (Piano, Synthesizer)
- 4 Mallet Percussion (Bells, Optional Vibraphone, Marimba, Chimes)
- 1 Timpani
- 4 Percussion I (Wind Chimes, Congas, Snare Drum, Bass Drum, Triangle)
- 4 Percussion II (Tam-Tam, Suspended Cymbal, Cabasa, Optional Shaker, Crash Cymbals)

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

- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd 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

Throughout the ages, we have been challenged in all of life's endeavors. As one "mountain" is scaled, we find a higher mountain ahead with an even greater challenge in the journey to the top. "To the Summit!" celebrates our eternal quest for new heights and excellence in all that we do.

Commissioned by the Southeast District of Kappa Kappa Psi National Honorary Band Fraternity and Tau Beta Sigma National Honorary Band Sorority, the title of the work is inspired by the fraternity's motto, "Strive for the Highest." The Mississippi State University Wind Ensemble premiered the work in March of 2001 at the Kappa Kappa Psi/Tau Beta Sigma Southeast District Convention. This wonderful ensemble is under the direction of Dr. Rod Chesnutt, director of bands at Mississippi State University.

Mr. Smith thanks Teresa Okun, Harry Kurtz, and the Southeastern District of Kappa Kappa Psi/Tau Beta Sigma for their role in the creation of this work. In addition, Mr. Smith thanks Col. Alan Bonner and Dr. Rod Chesnutt for their assistance throughout this project. It is an honor to be selected to serve!

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

NOTES TO CONDUCTOR

The keyboard part is crucial to the overall effect of the work. Please note that the player is required to play both piano and synthesizer (for harp and strings). Depending on the setup of the keyboards, the staves (left hand vs. right hand) may be reversed if desired.

The opening solo in the soprano sax should be interpreted as freely as possible. I suggest merely cuing the percussive effects in the first five bars. The tempo should be steady beginning in bar 6. Careful attention should be given to the balance between the piano and the bells as they introduce the tuba/low reeds. The solo should float freely over the top as this section of the work develops. The ritardando in bars 24 and 25 should be drawn out as far as musically tasteful before the new tempo is introduced in bar 26.

The marimba ostinato beginning in bar 26 should be even, with careful attention given to the accent pattern. If personnel and equipment allow, you may wish to double the line with a second marimba. The second marimba should play the accent pattern throughout on the low B-flat only.

Please note the three pitches notated for the congas. The part should be played on two drums, with the highest pitch reflecting a slap on the top drum.

The center section of the work is based on the traditional hymn "Someday," which also serves as the Kappa Kappa Psi fraternity hymn. Feel free to adjust the dynamic markings as the ensemble requires, ensuring the presence of the harp. The full band statement beginning at bar 114 should be slightly faster with a feeling of motion. The overall dynamic shape of this section should lead logically to the final resolution at bar 132. As stated earlier, please adjust the notated dynamics should the performance situation require.

The build beginning at bar 157 should be delivered with momentum leading through the aural modulation at bar 163. The ritardando into the majestic statement (bar 169 "At the Summit!") should be freely interpreted. However far the ritardando is extended, please ensure that there is enough motion in the majestic statement to maintain listener interest through the modulation into bar 177. In addition, brass may have an effect on the final tempo. Please adjust as needed.

The final presto beginning at bar 185 should be taken between 172 and 180 beats per minute. Care should be given to the subito mezzo piano in bar 191 and consequent dynamic shaping for optimum effect in the final bars.

I hope that you, your ensemble, and your audience find TO THE SUMMIT! to be a rewarding musical experience. Best wishes for a wonderful performance!

Robert W. Smith

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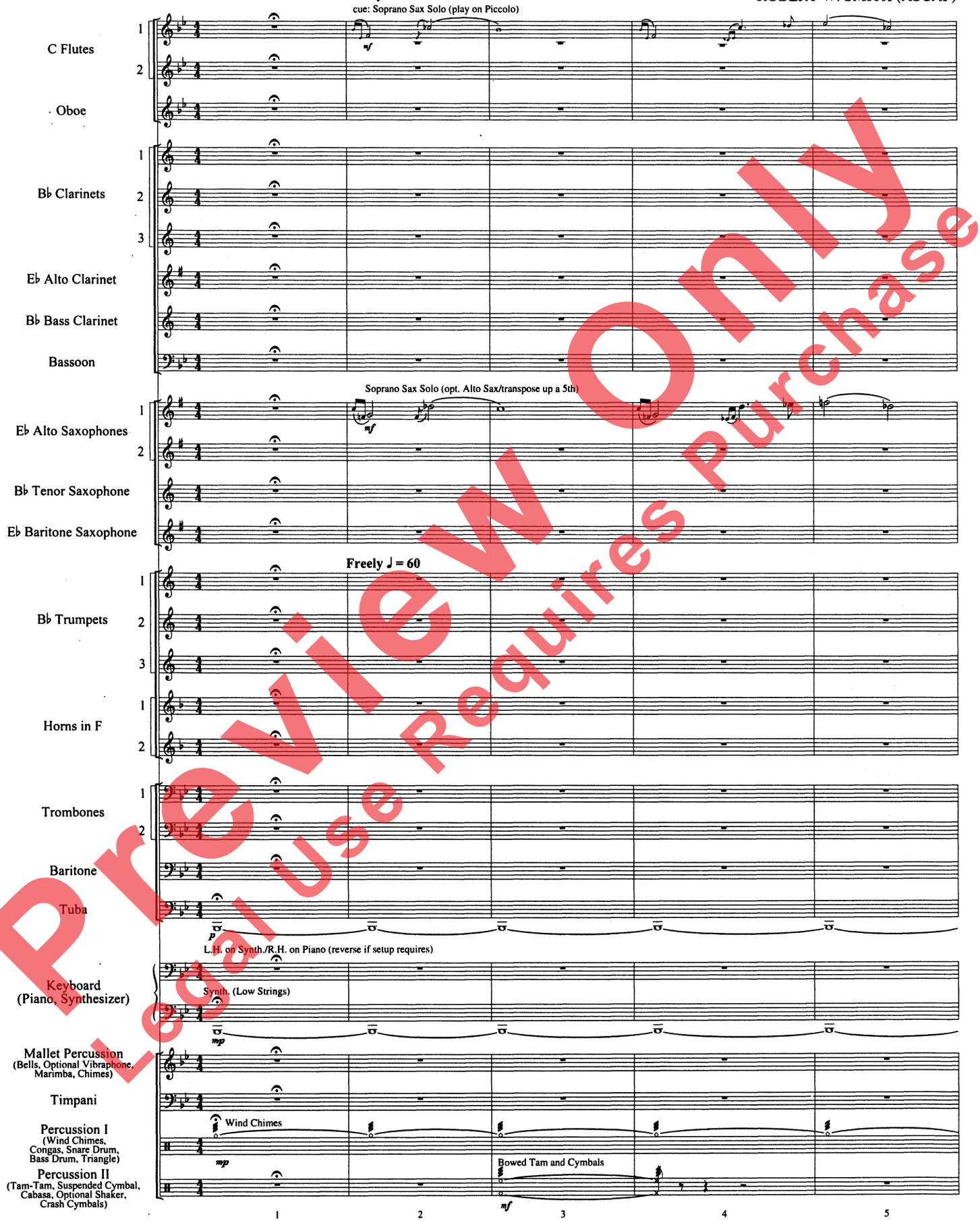
CONDUCTOR

TO THE SUMMIT!

Strive for the Highest

Freely ♩ = 60

ROBERT W. SMITH (ASCAP)



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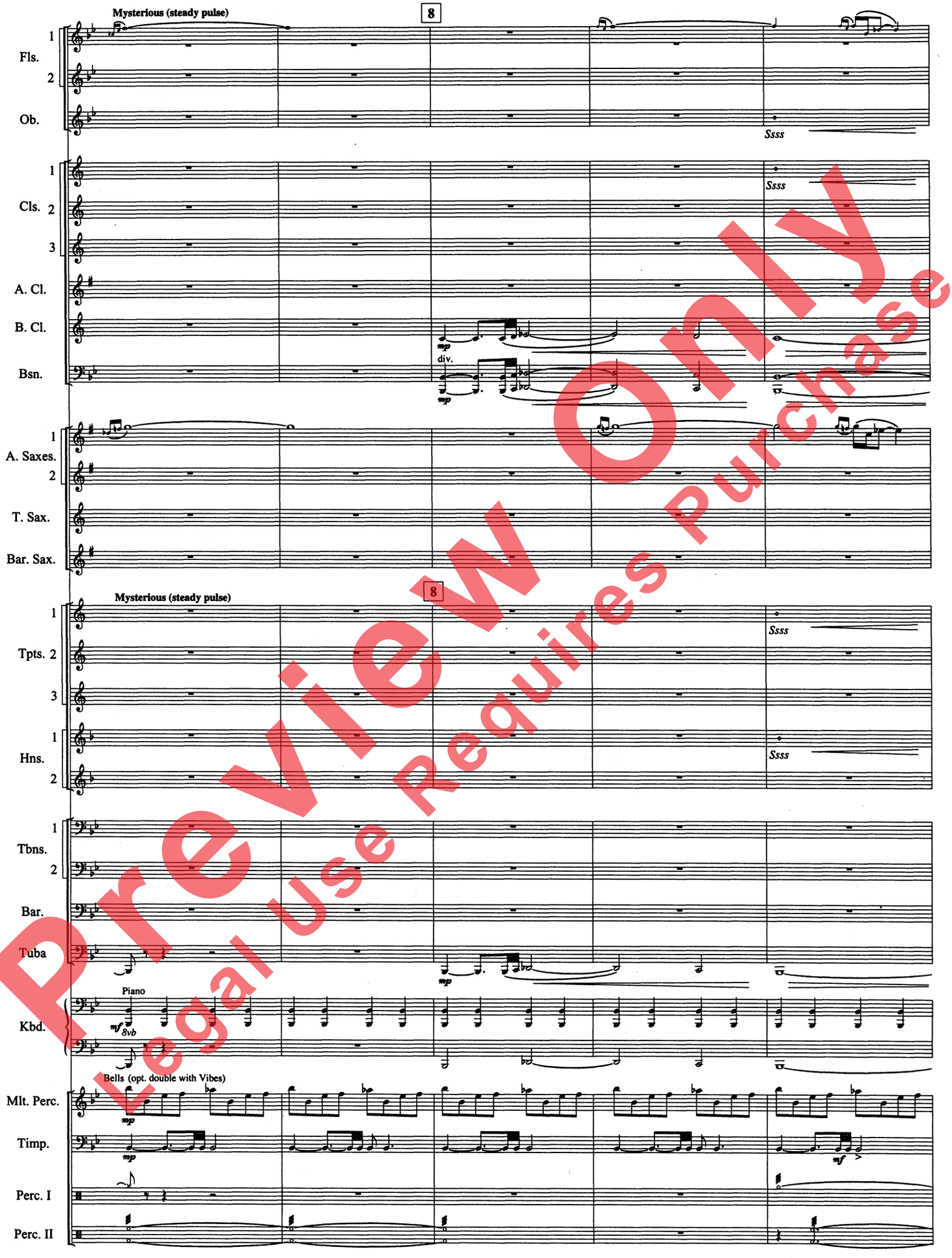

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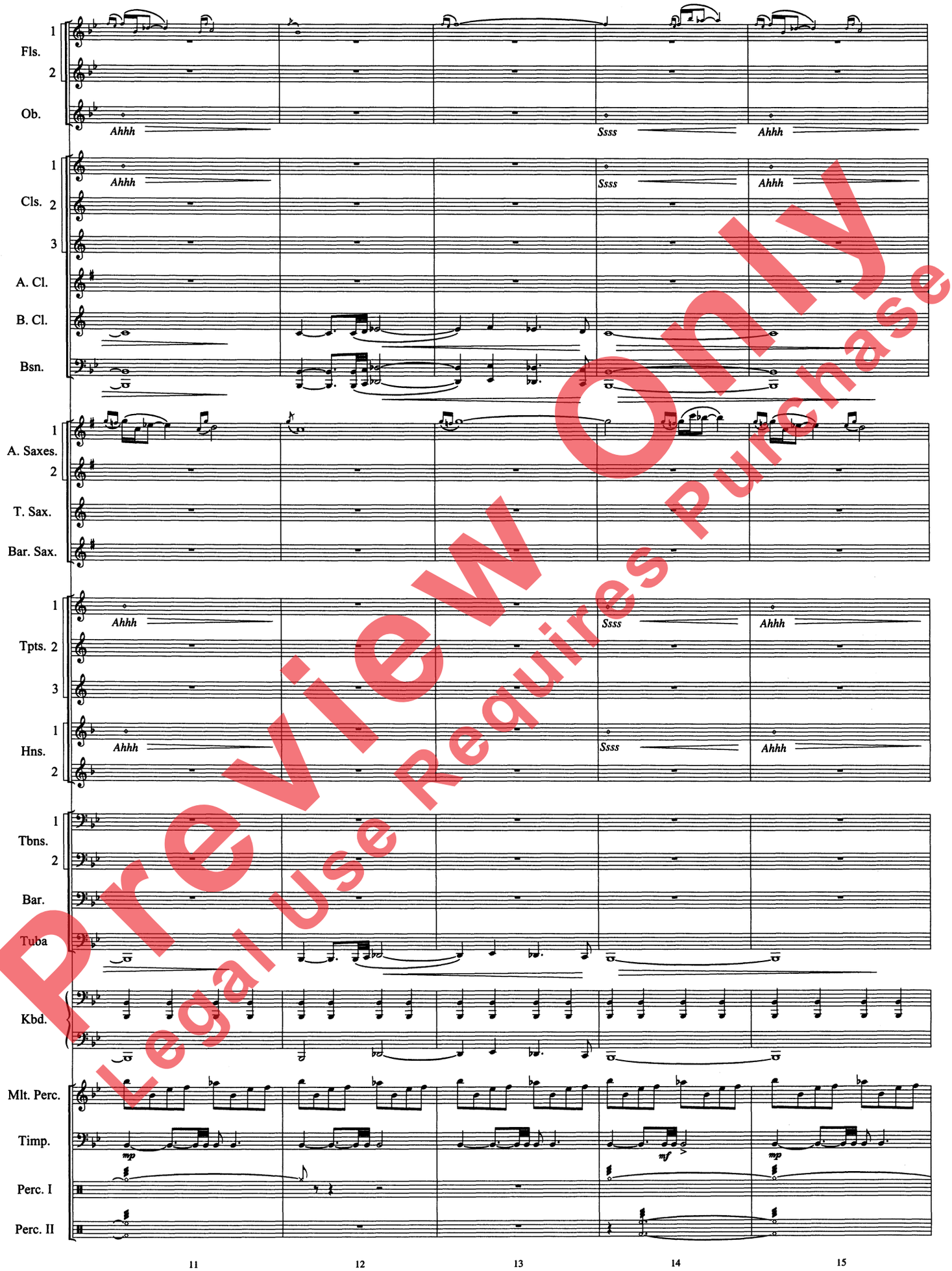

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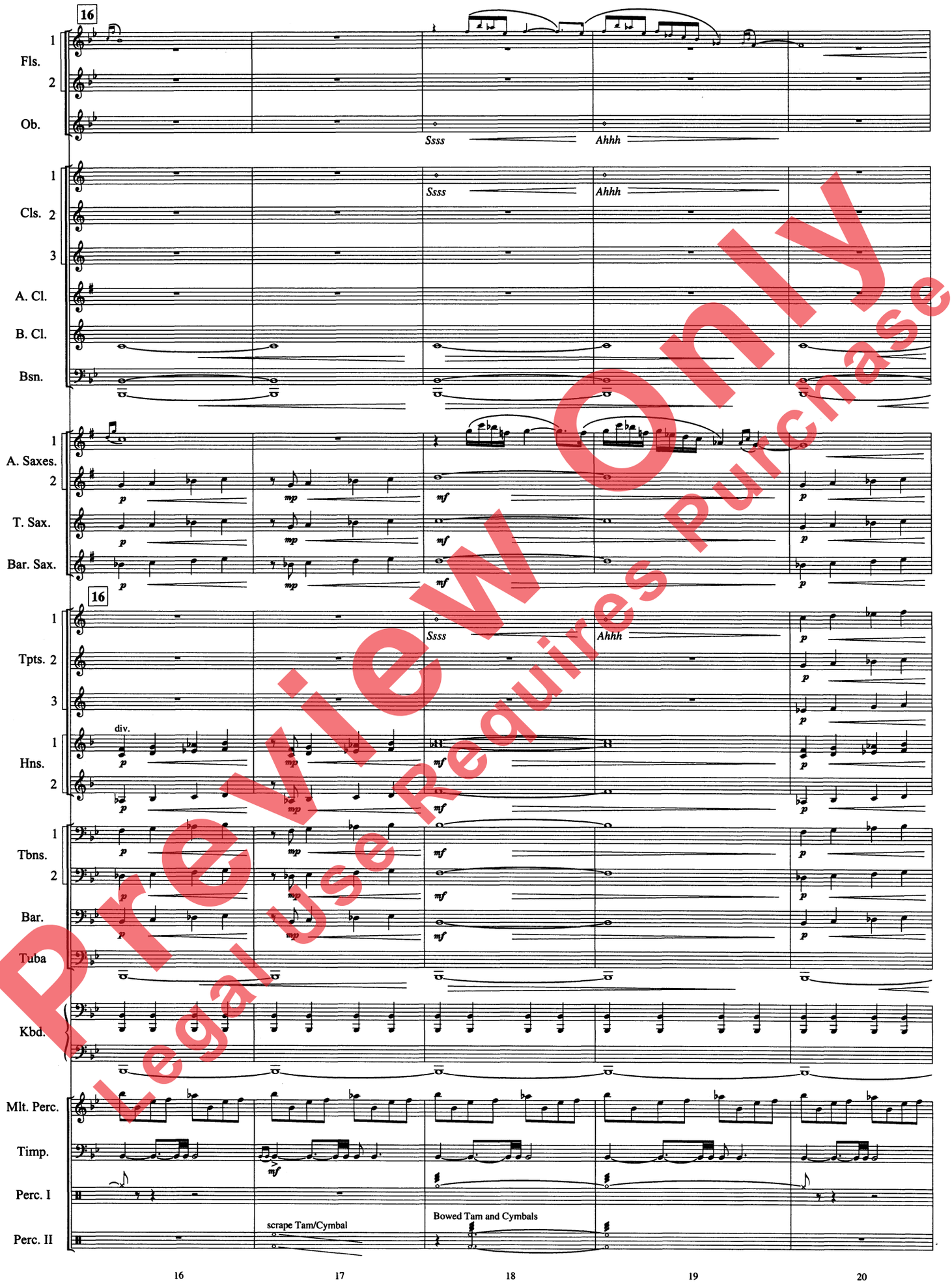

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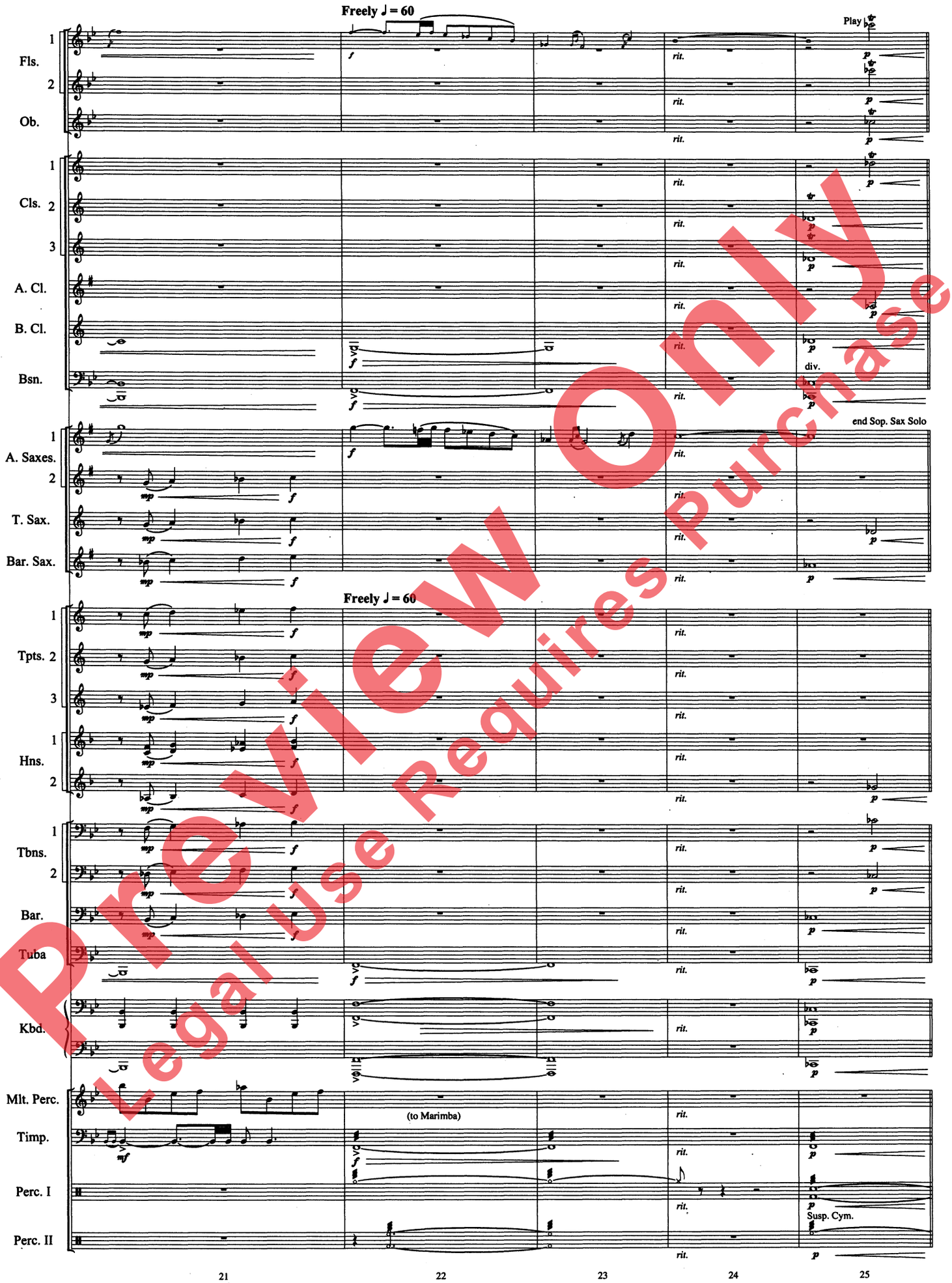

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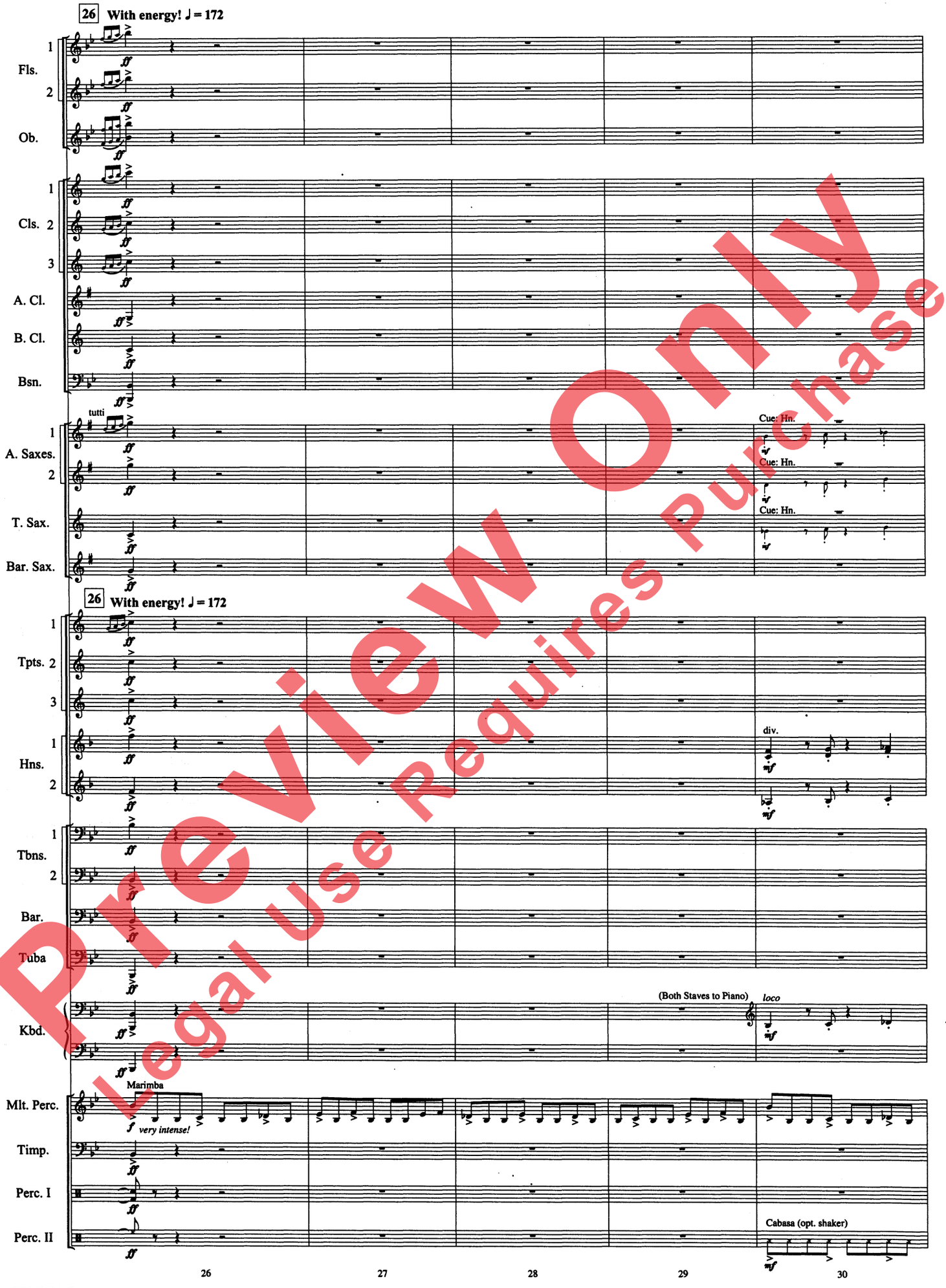

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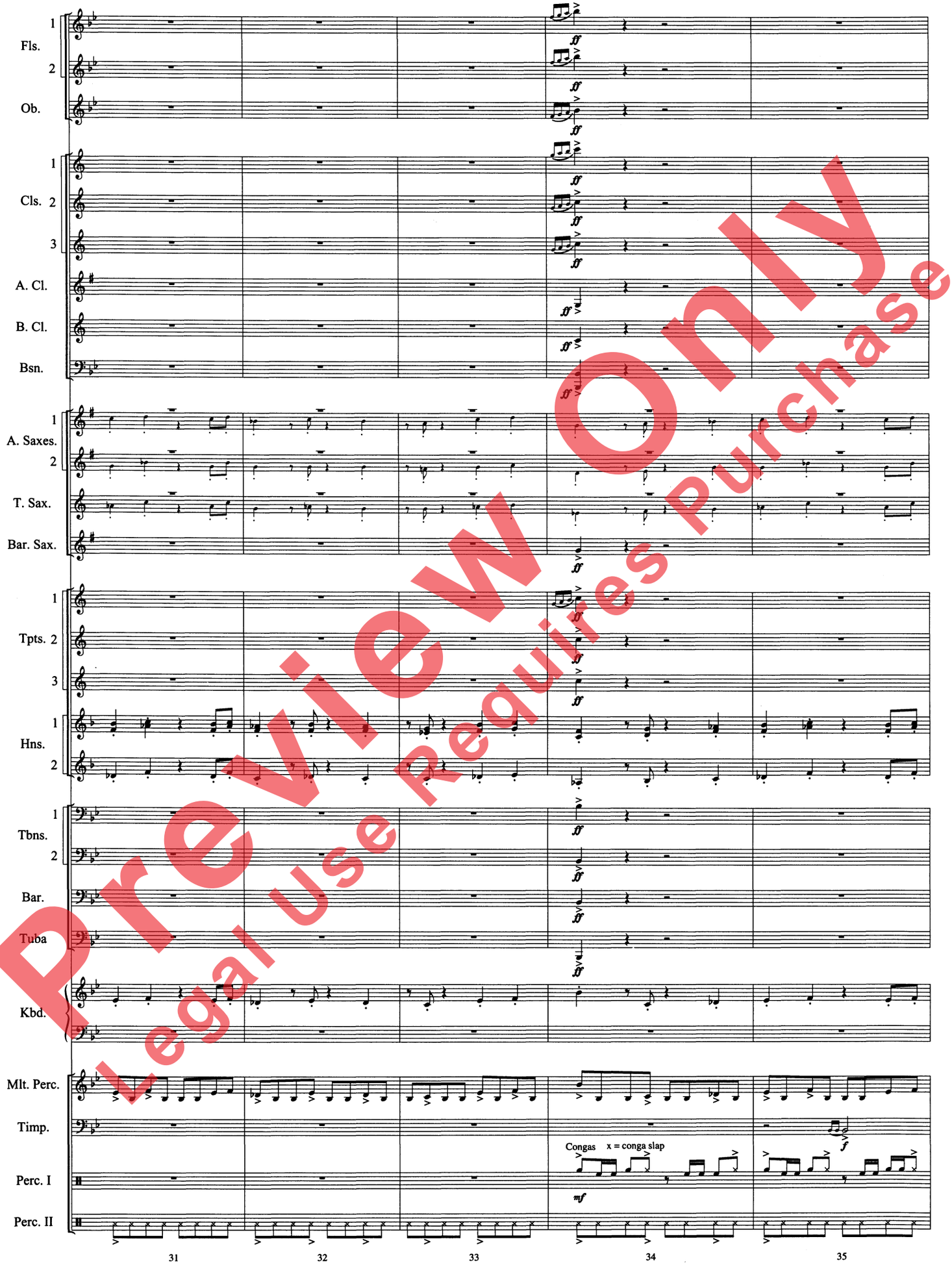

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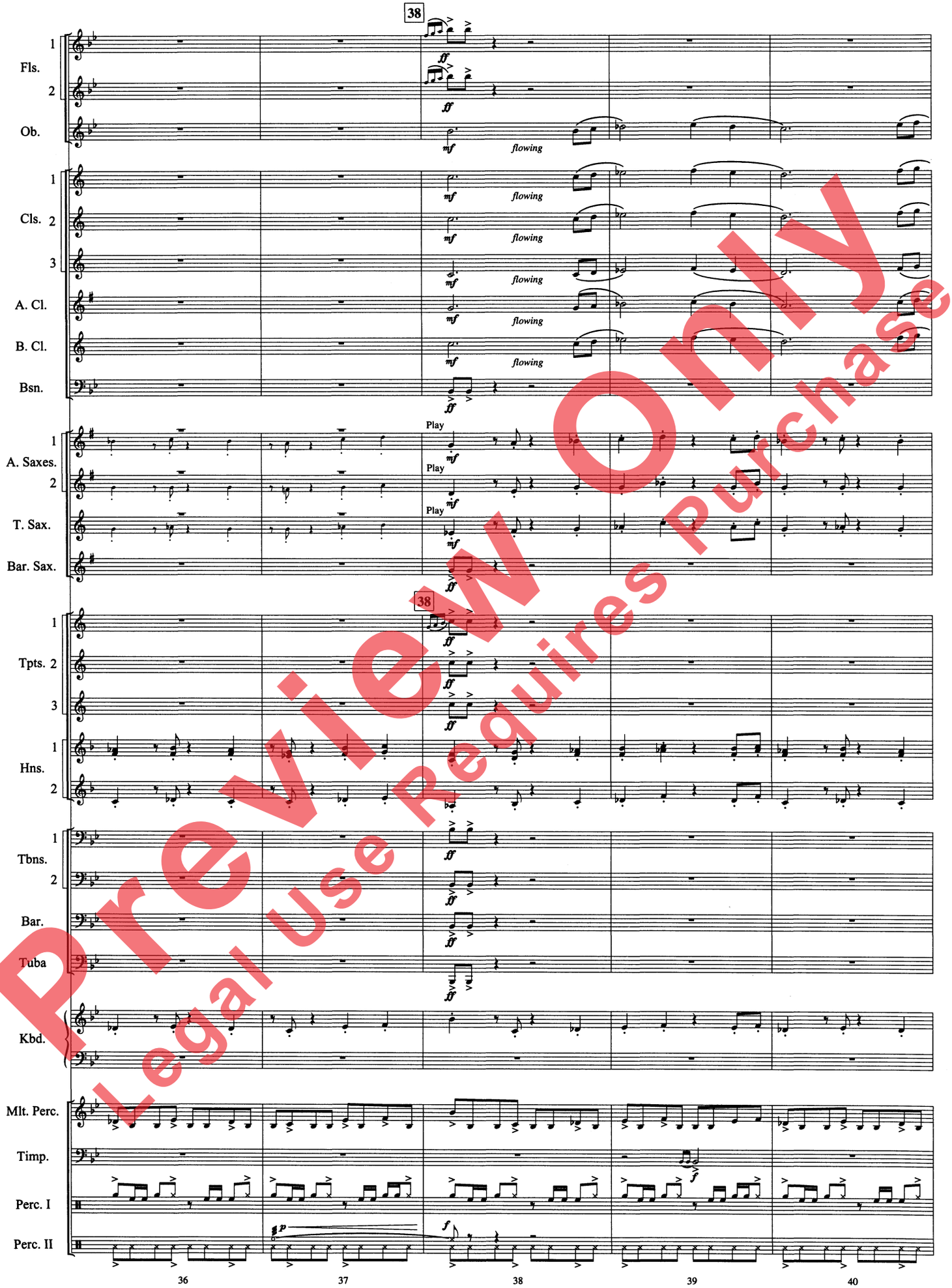

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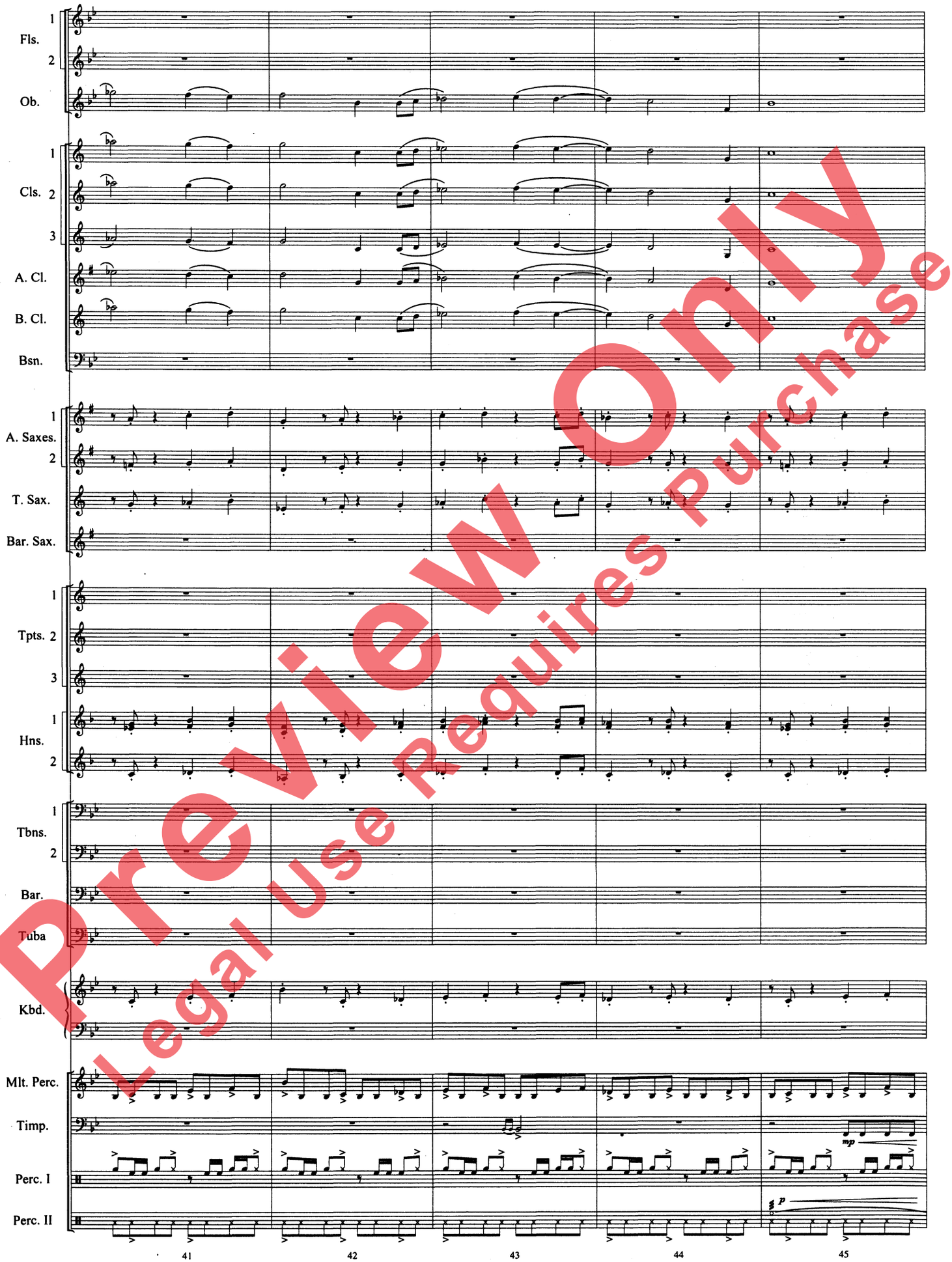

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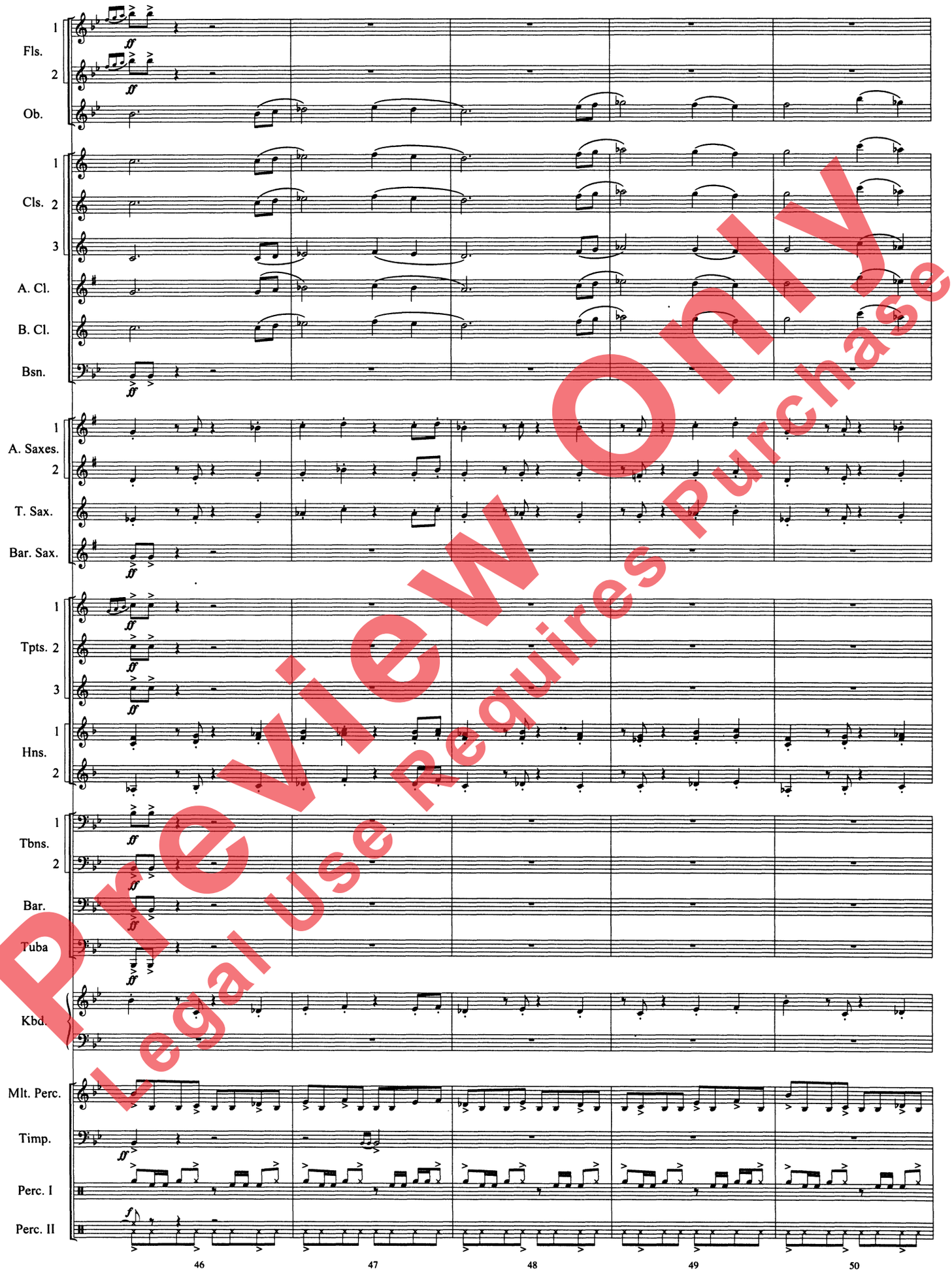

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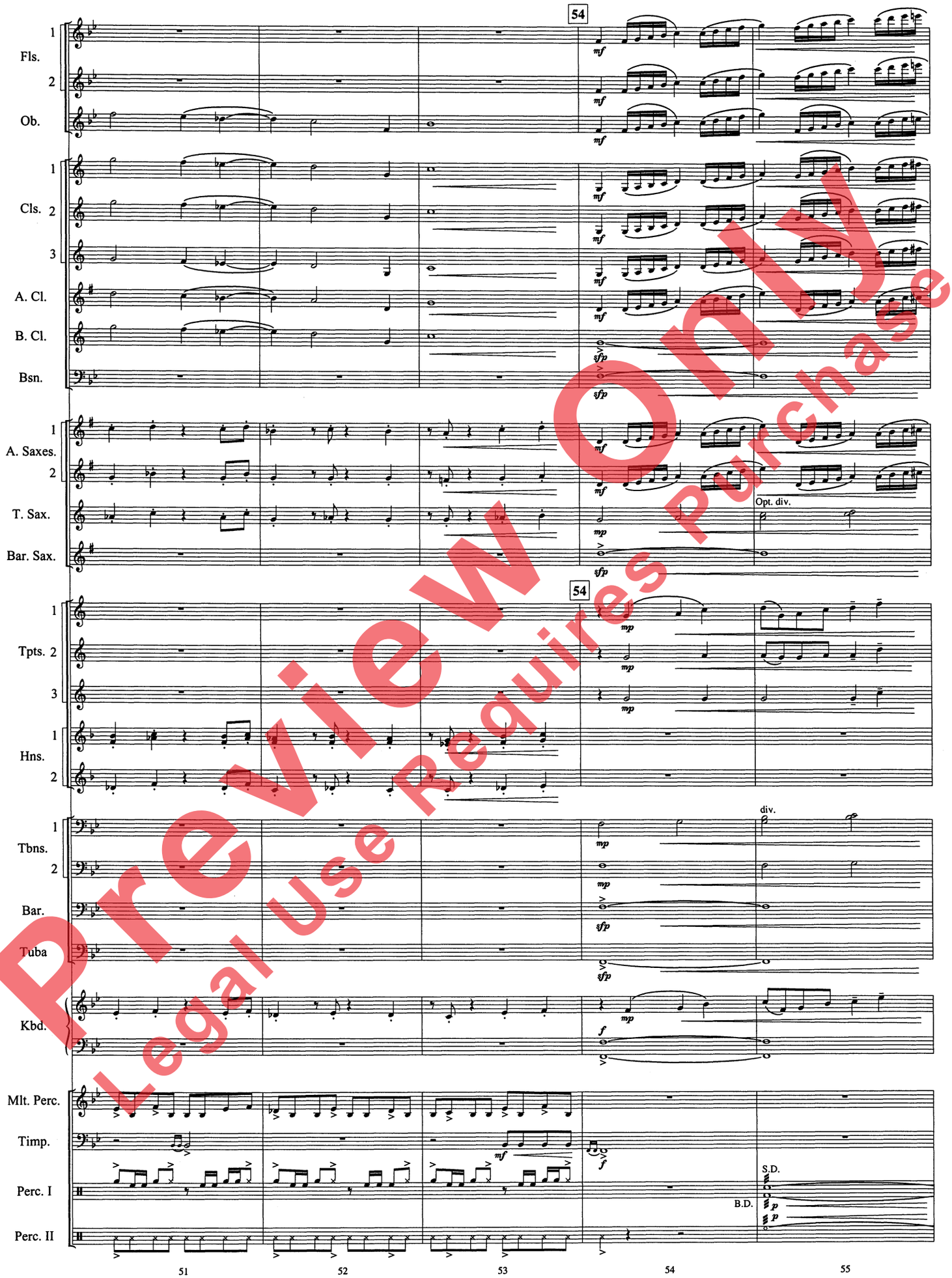

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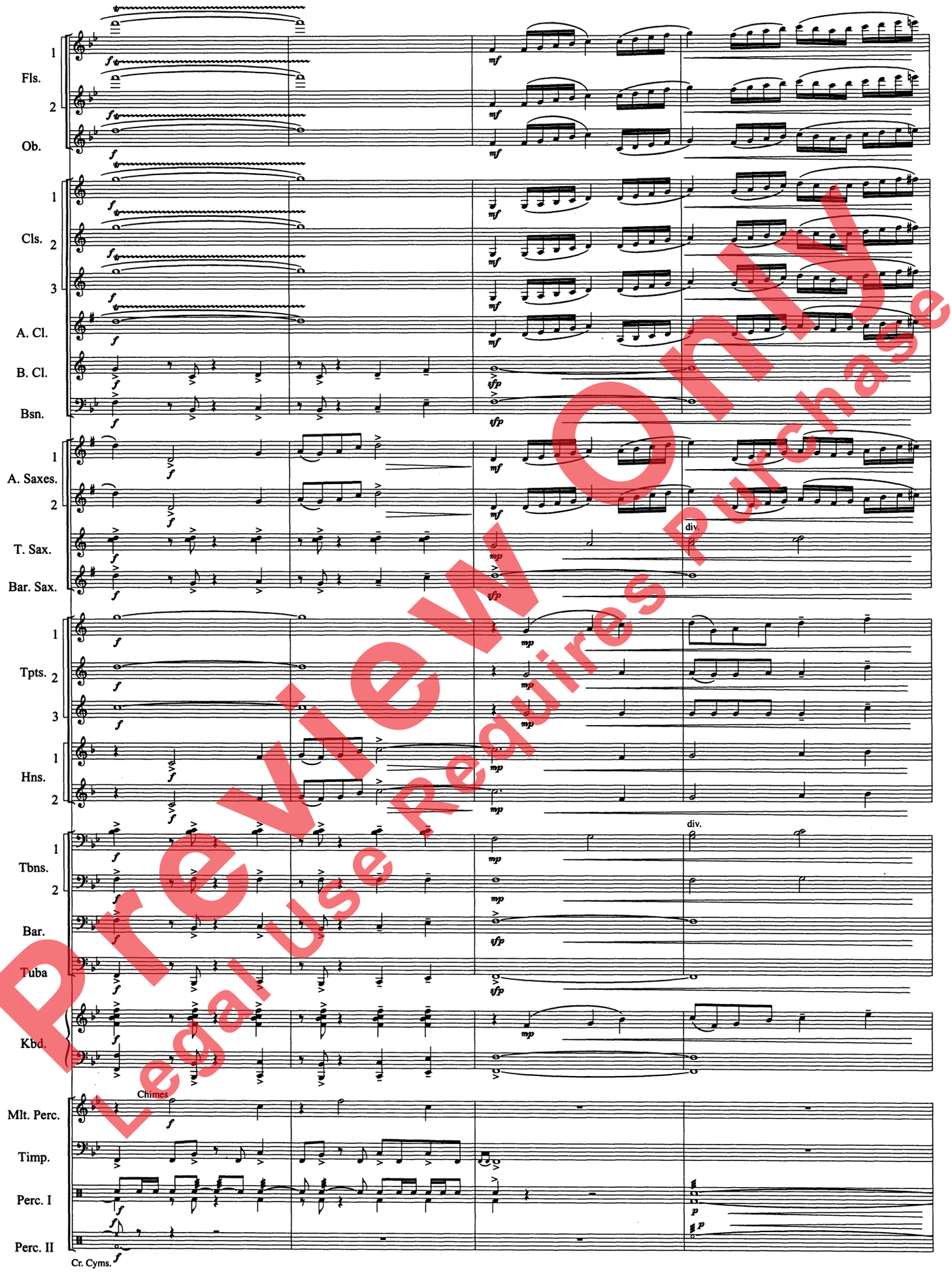

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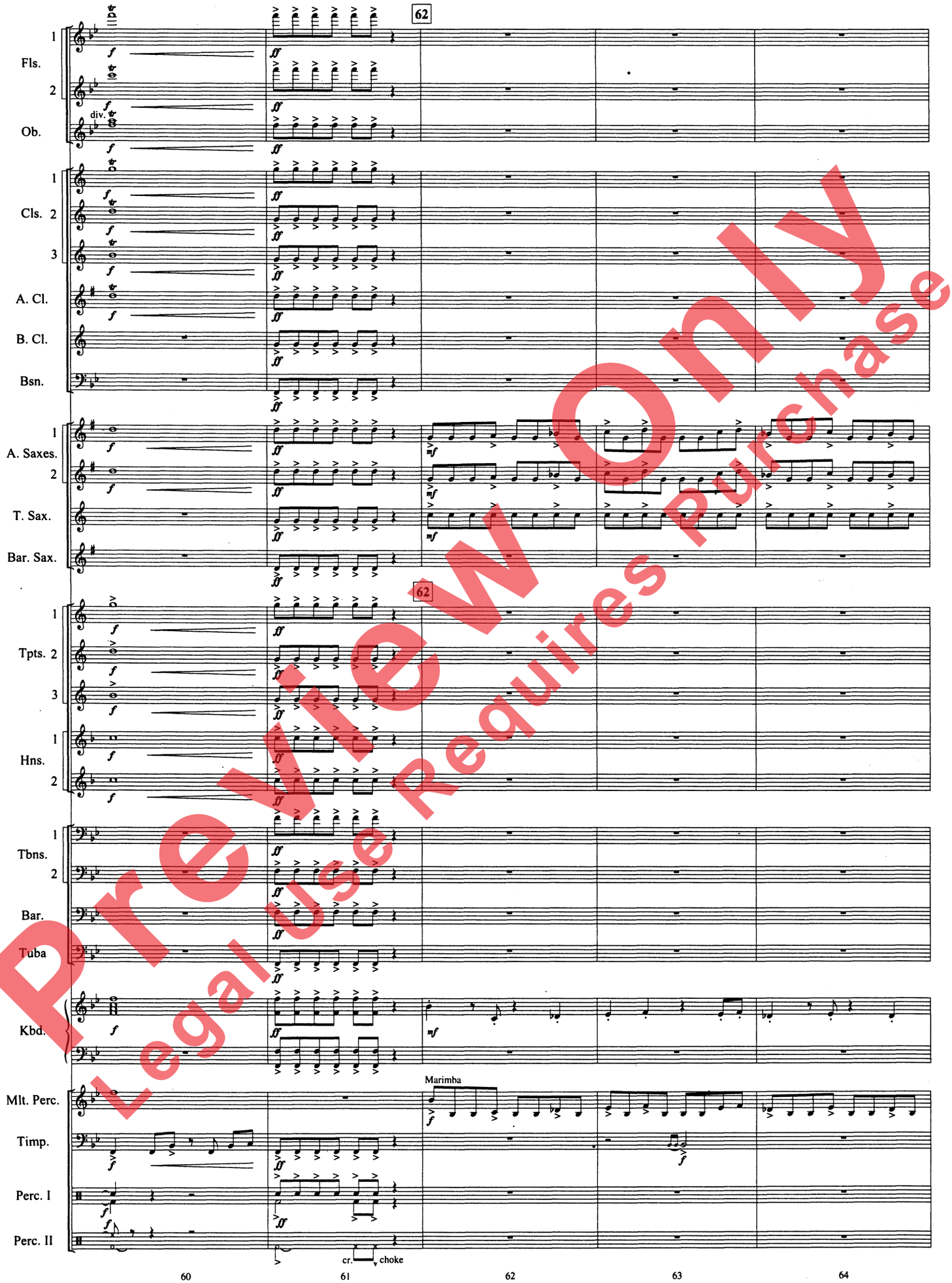

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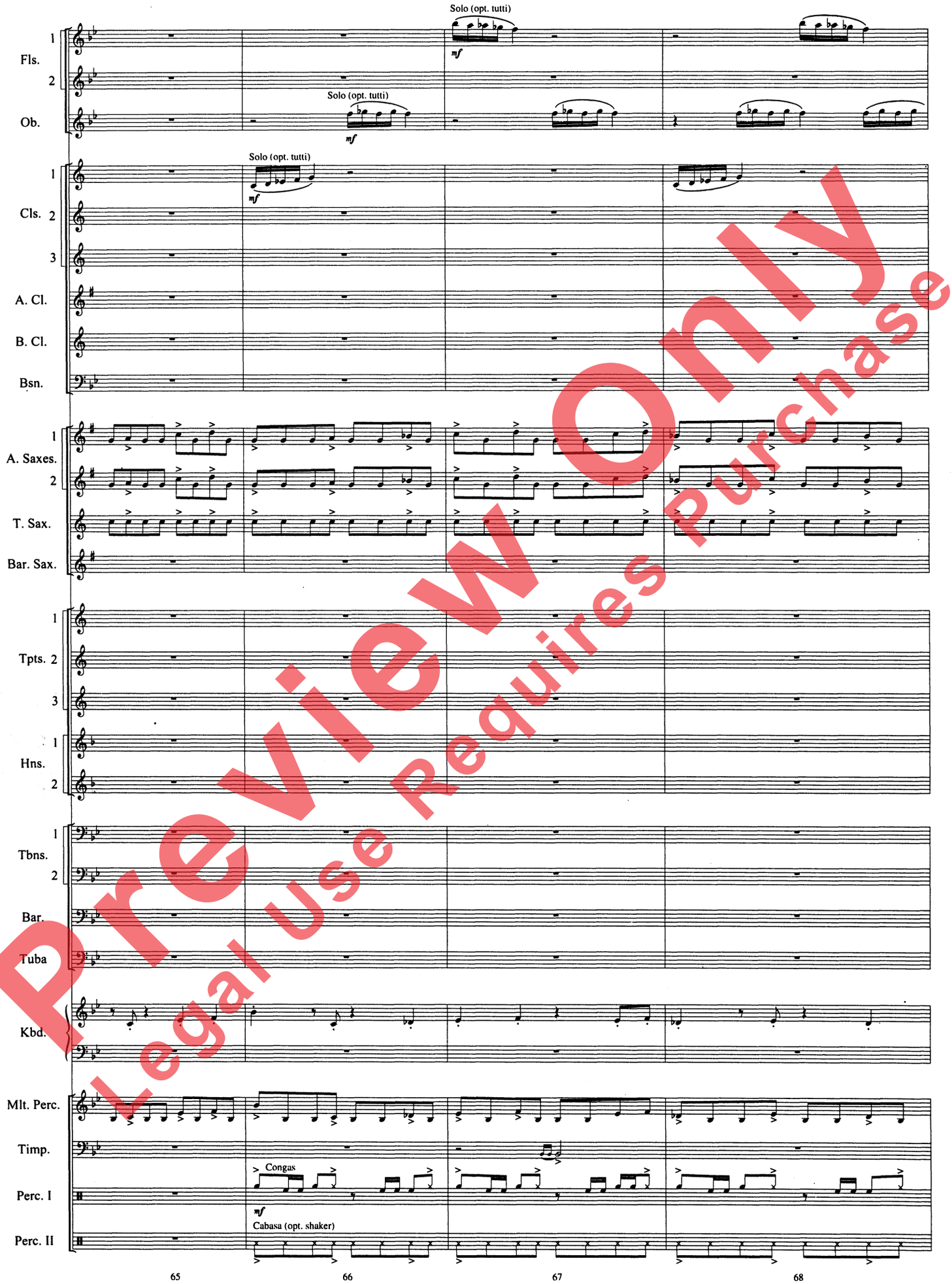

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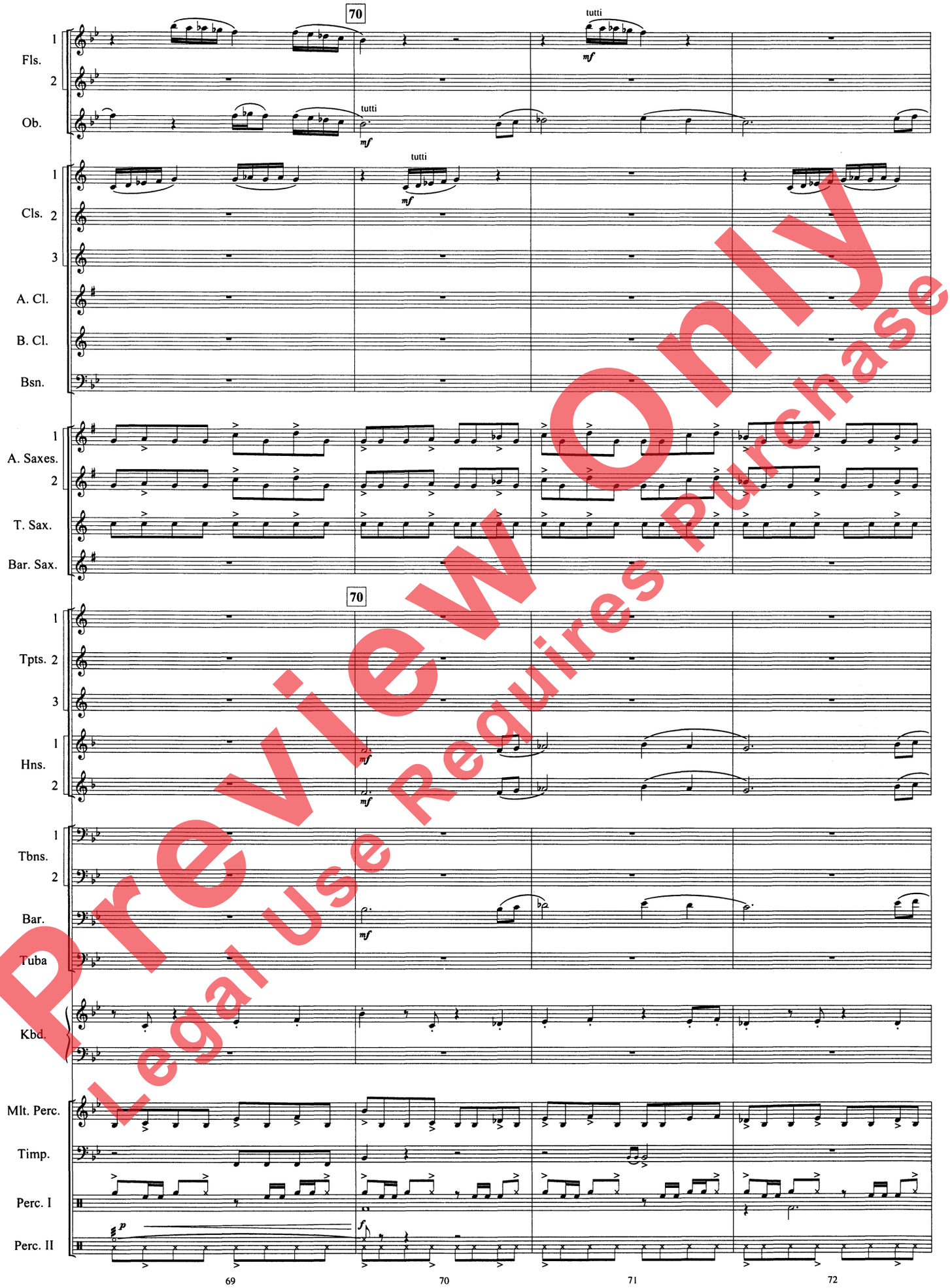

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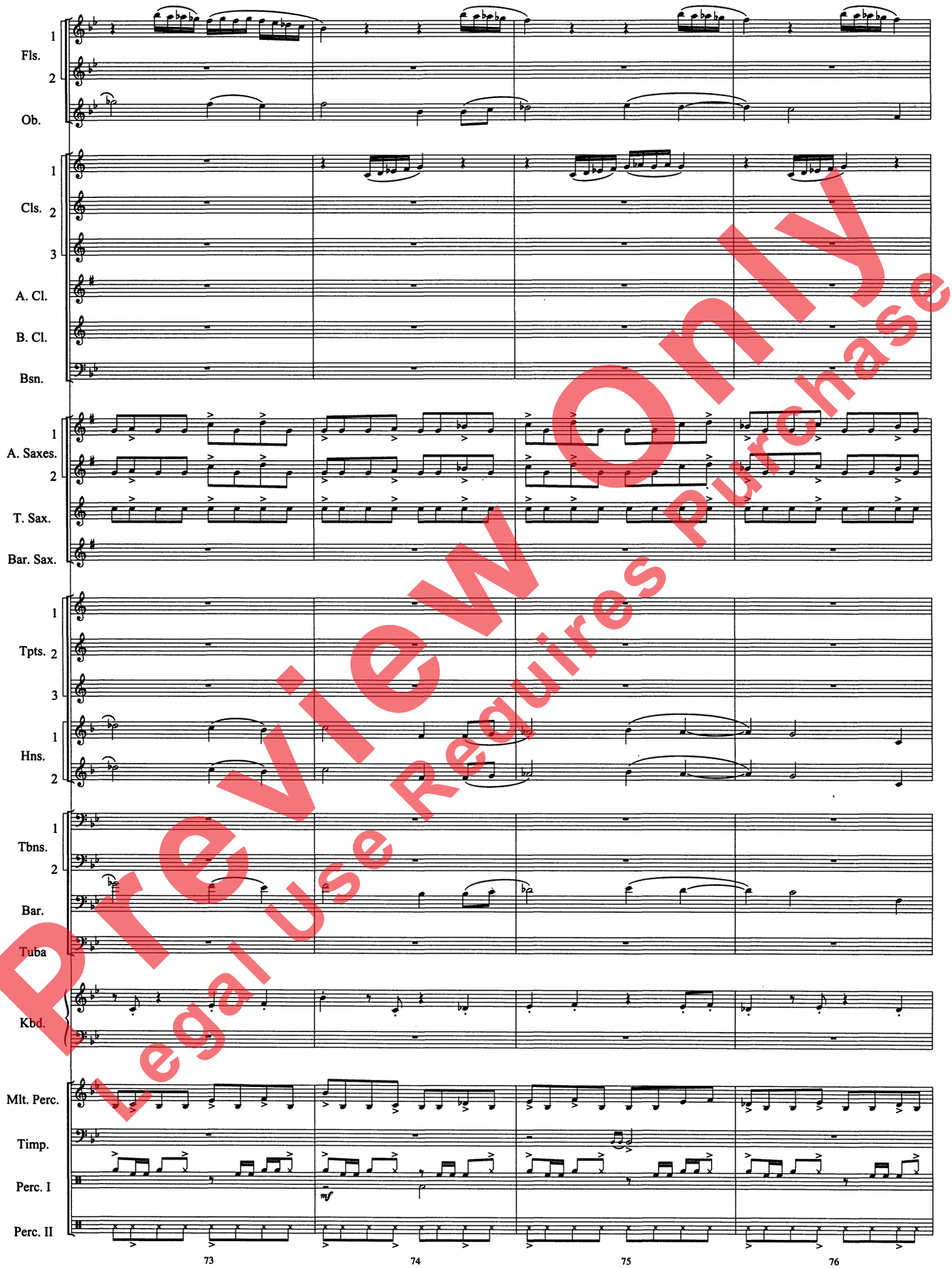

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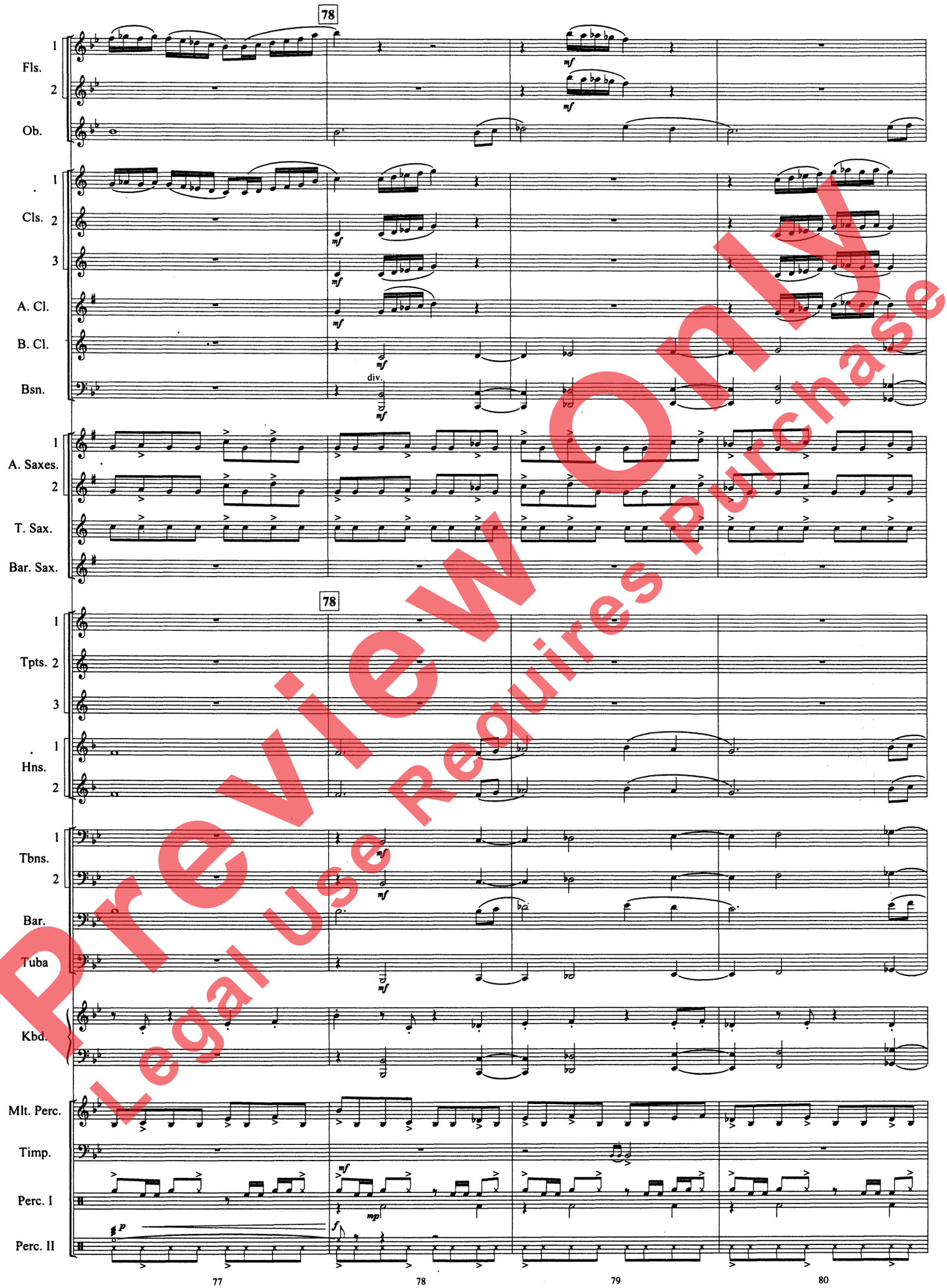

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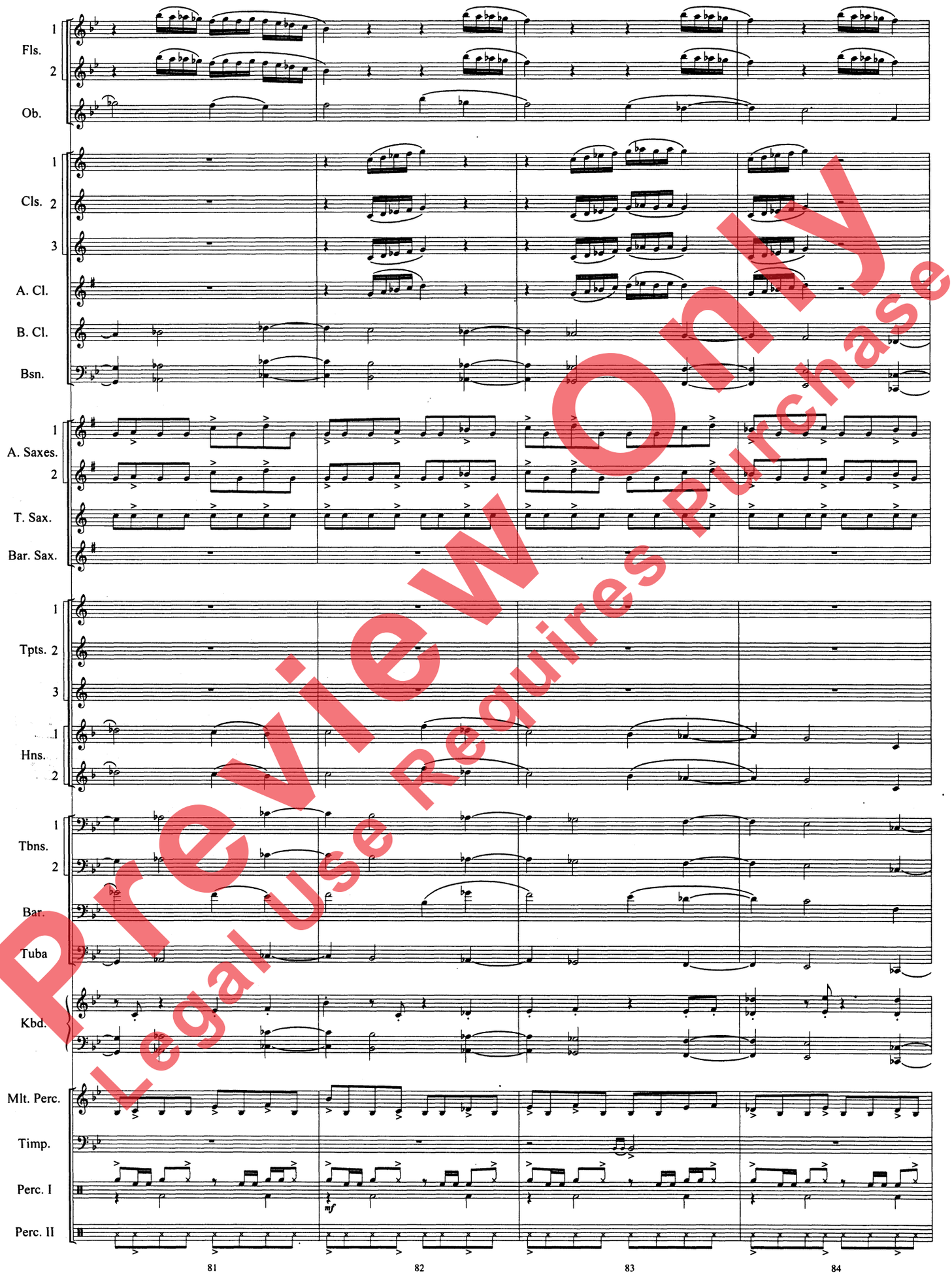

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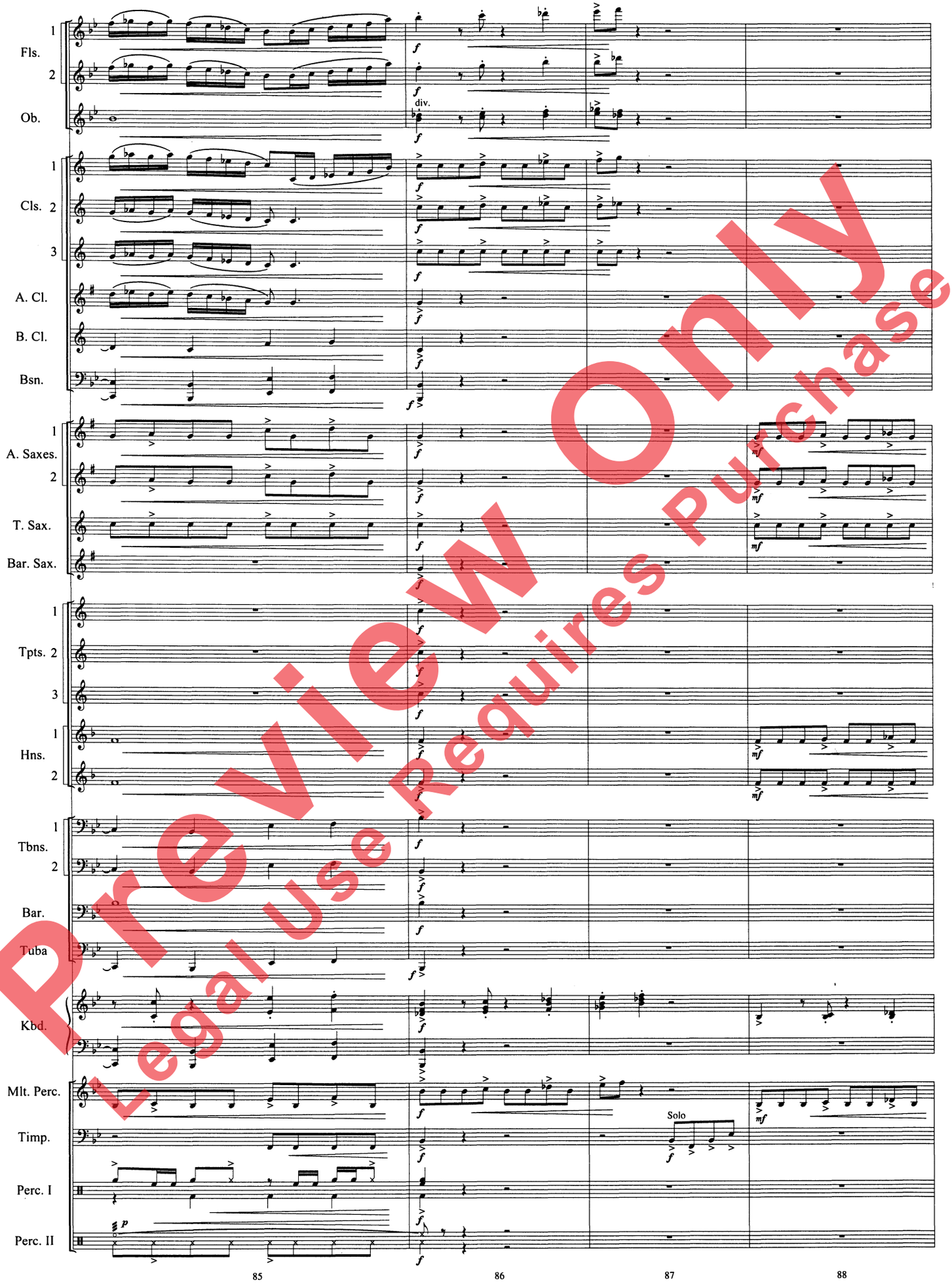

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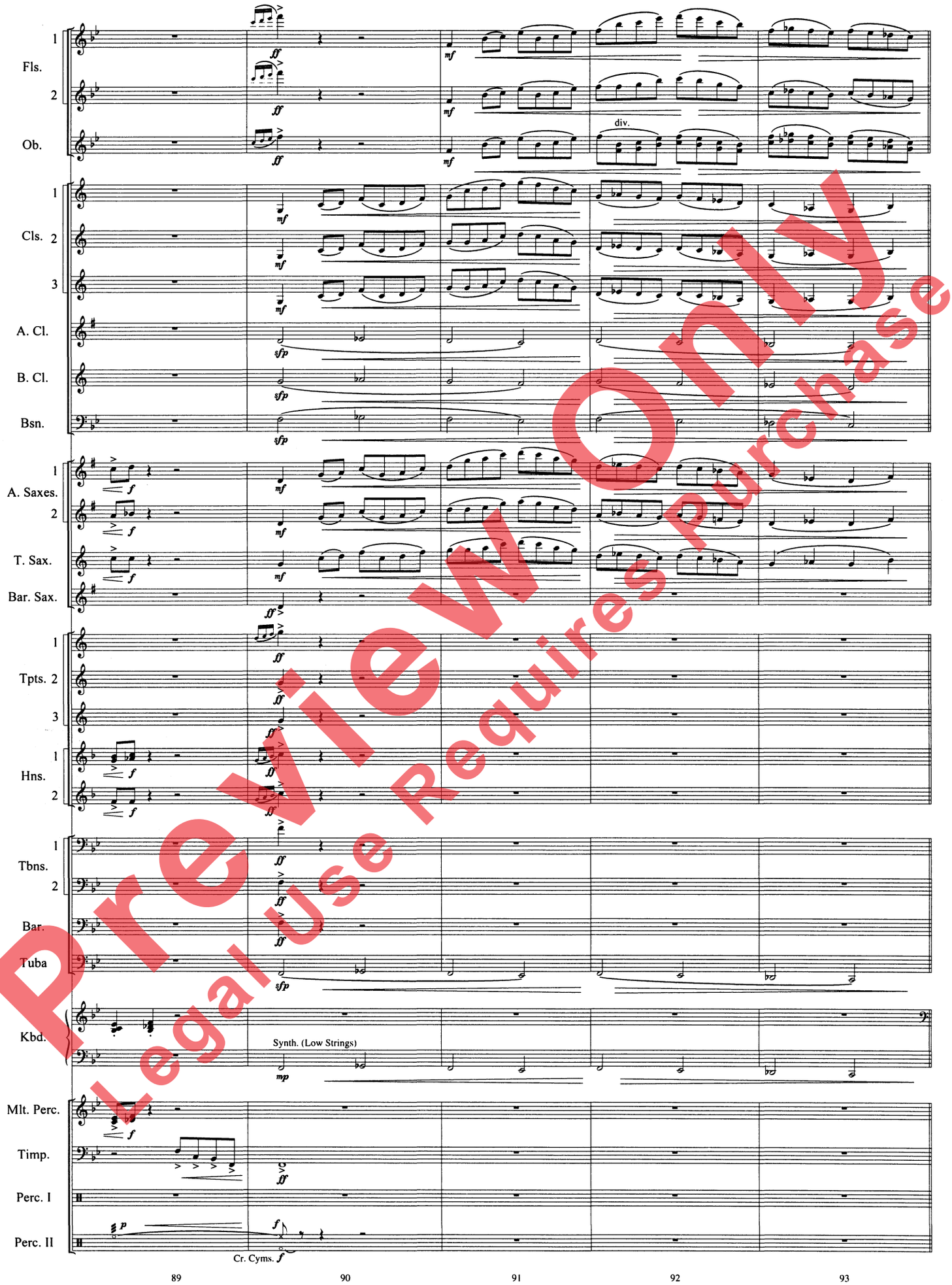

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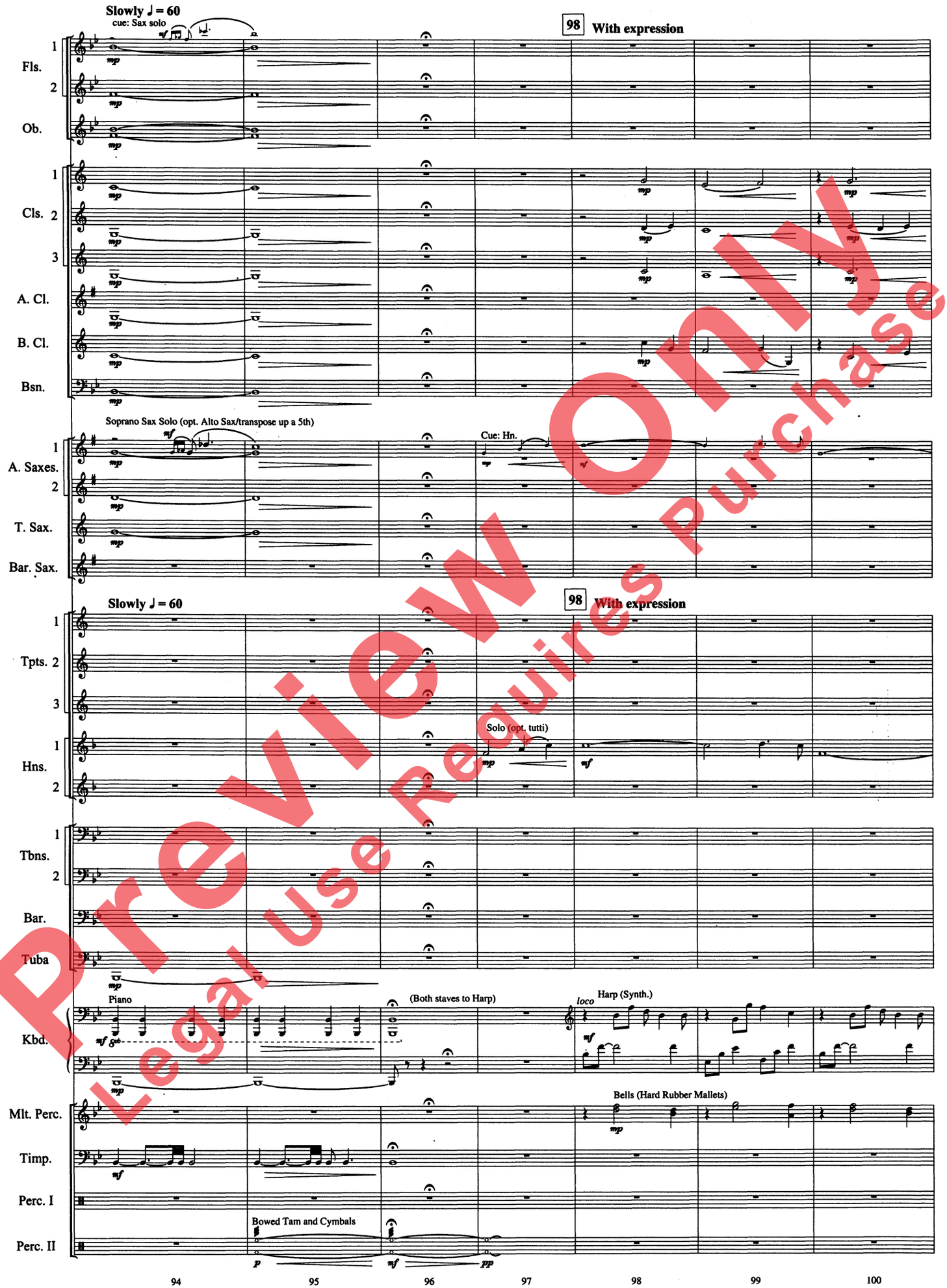

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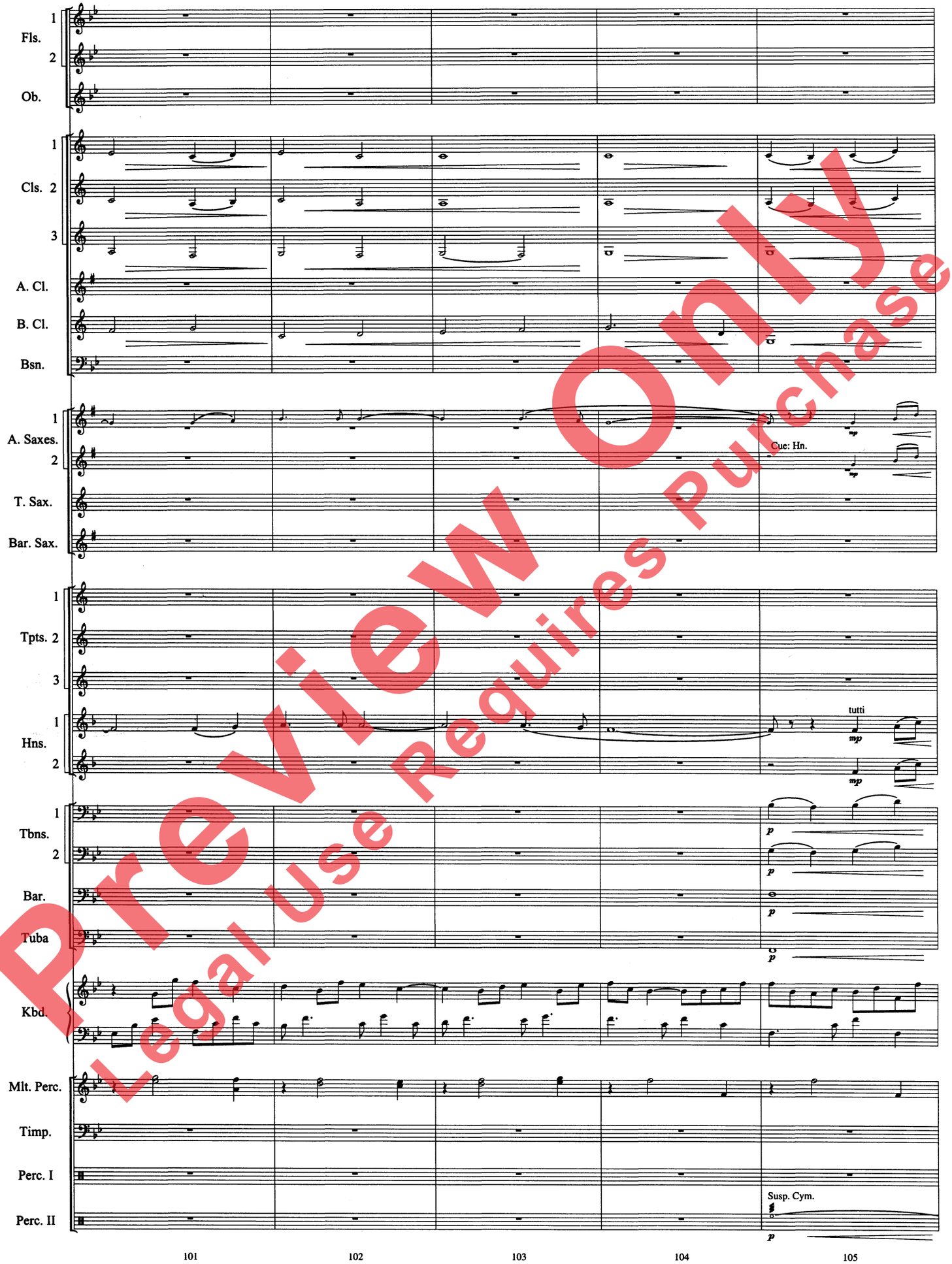

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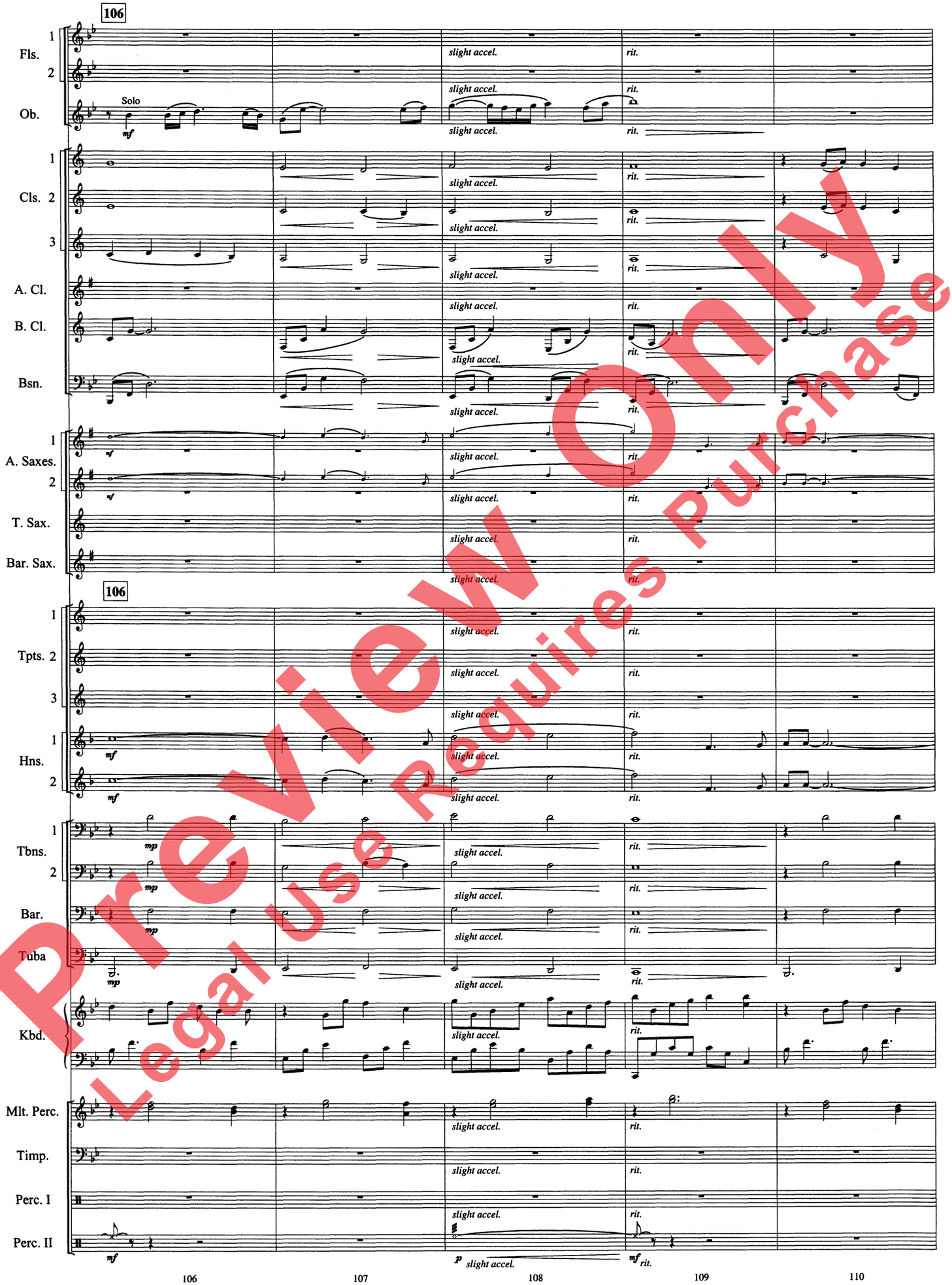

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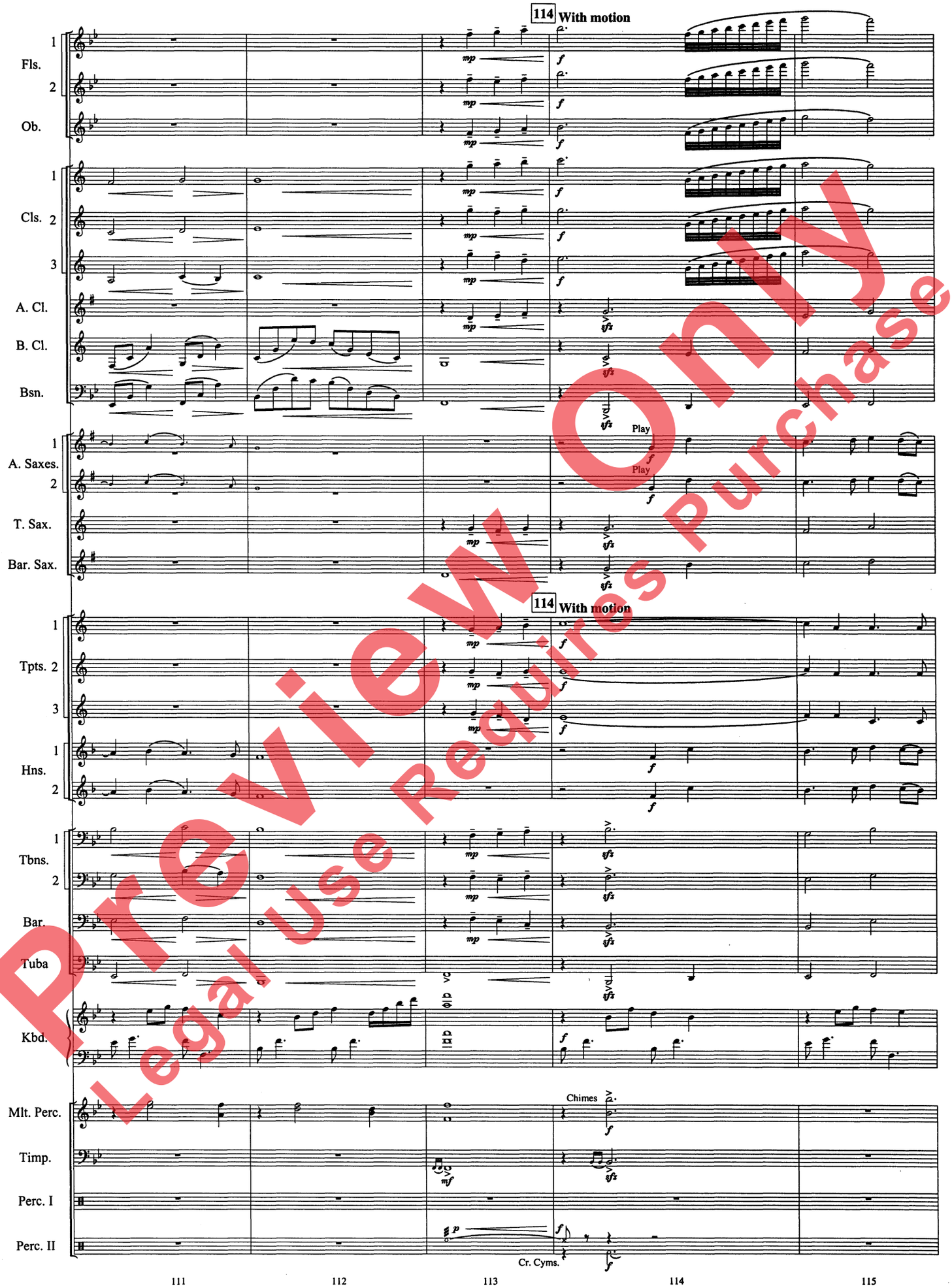

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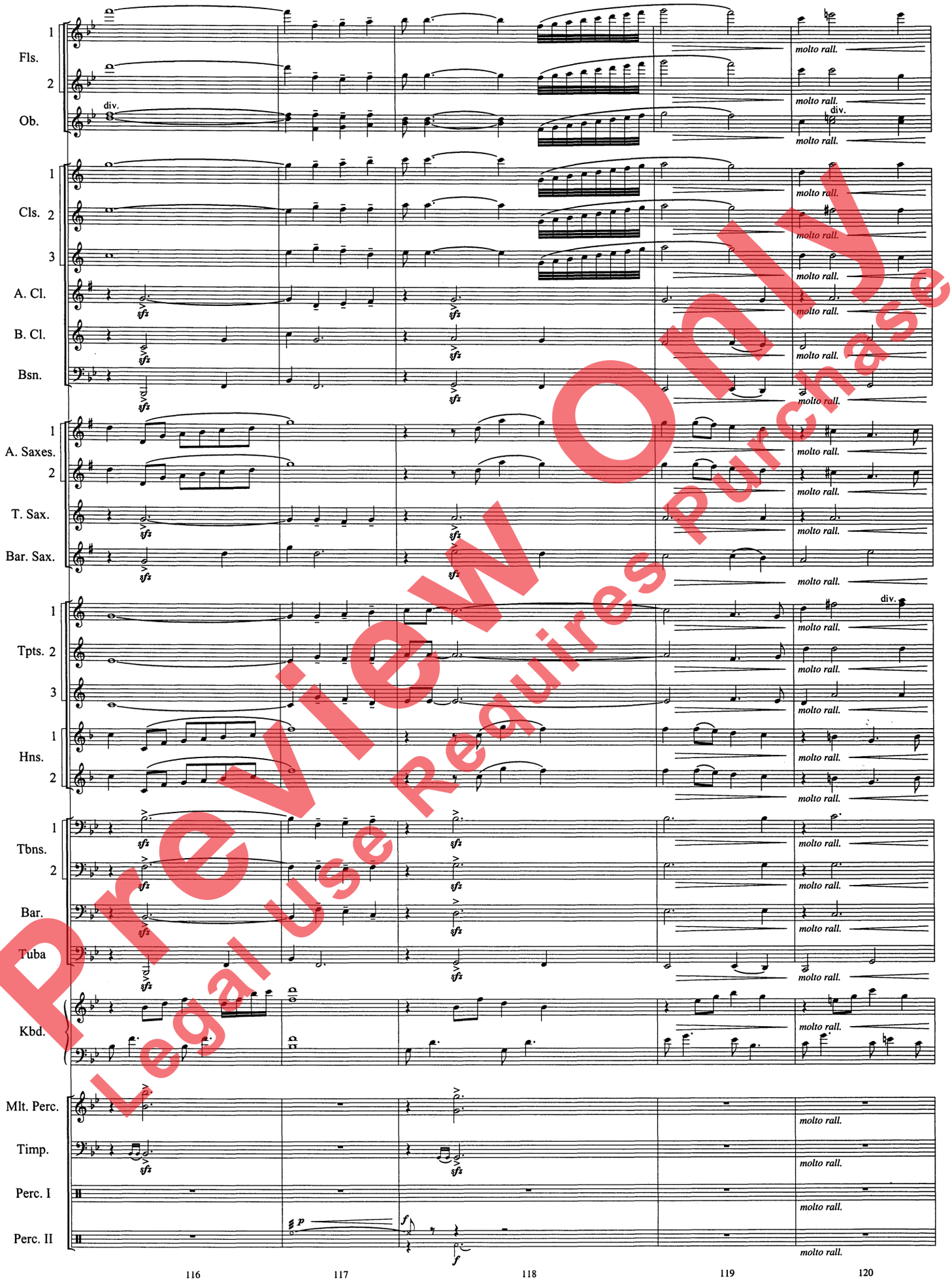

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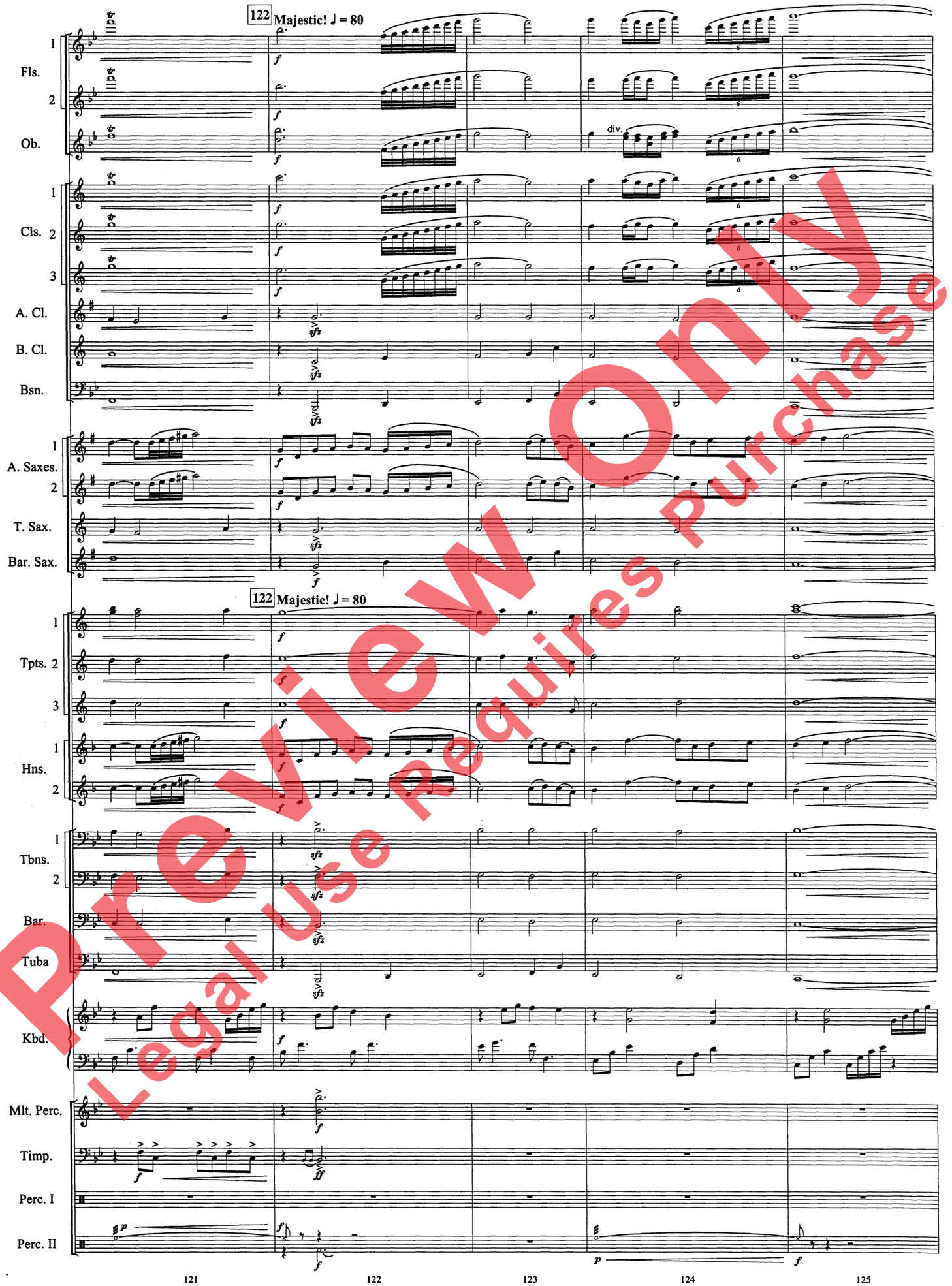

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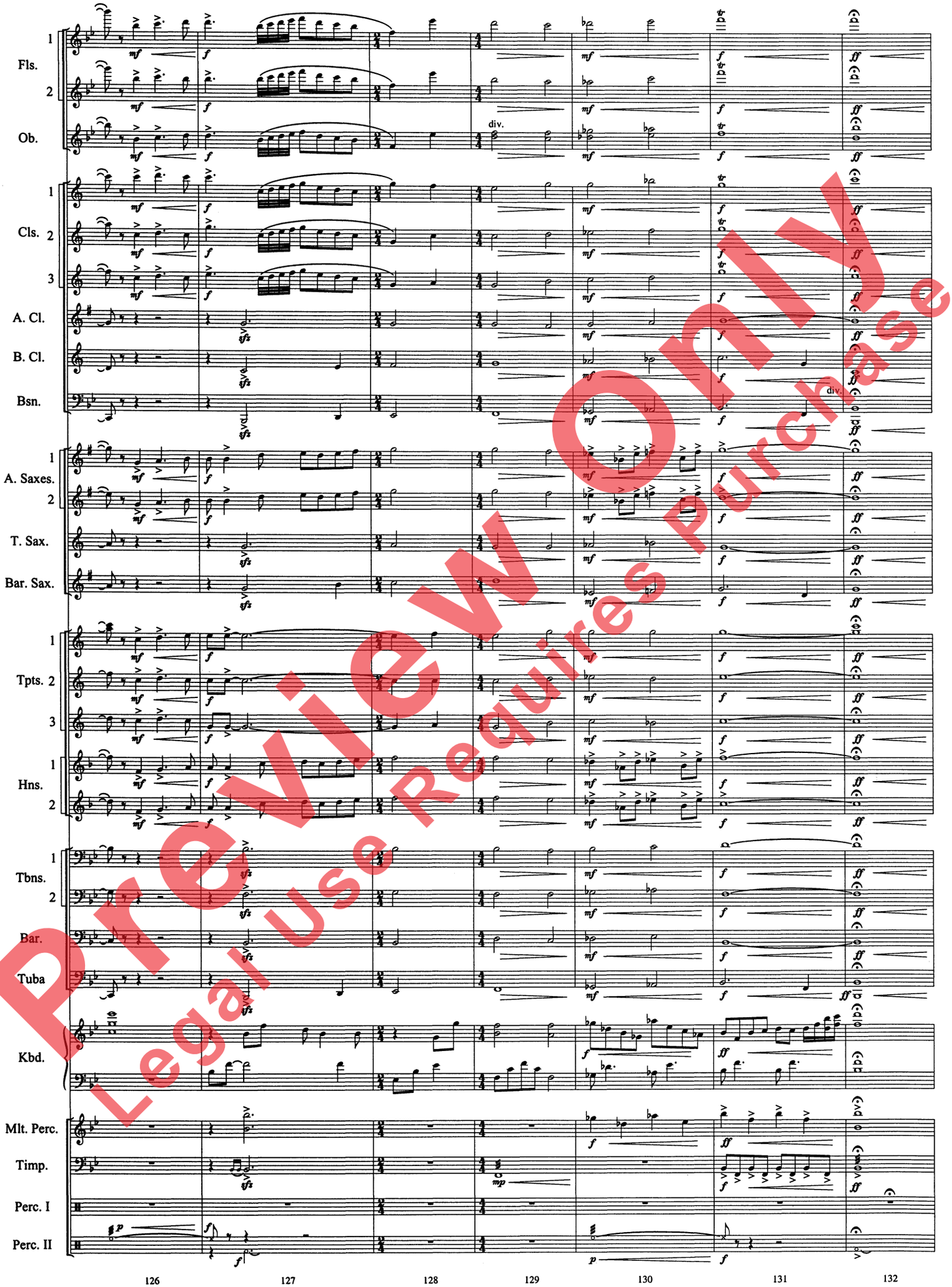

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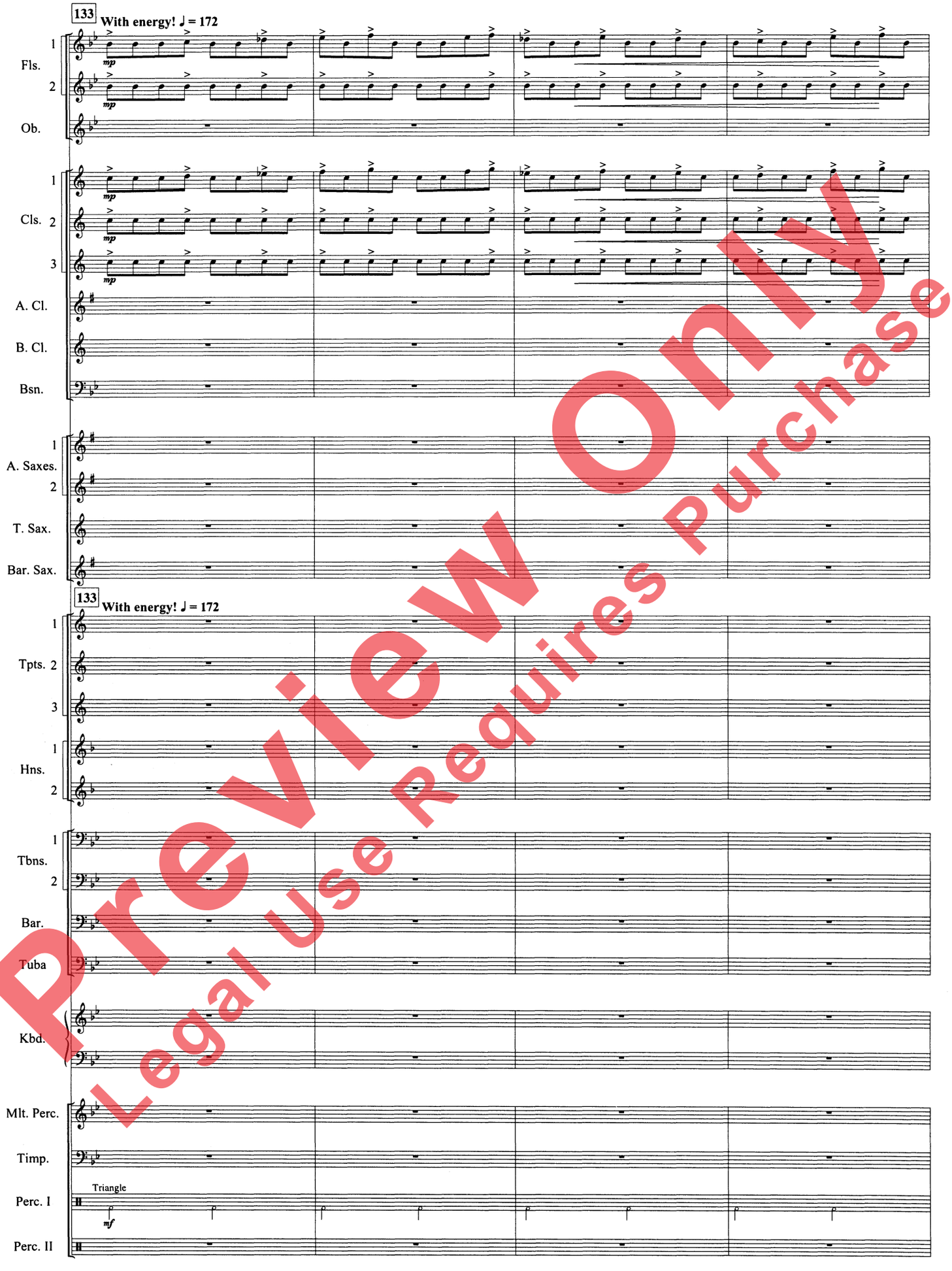

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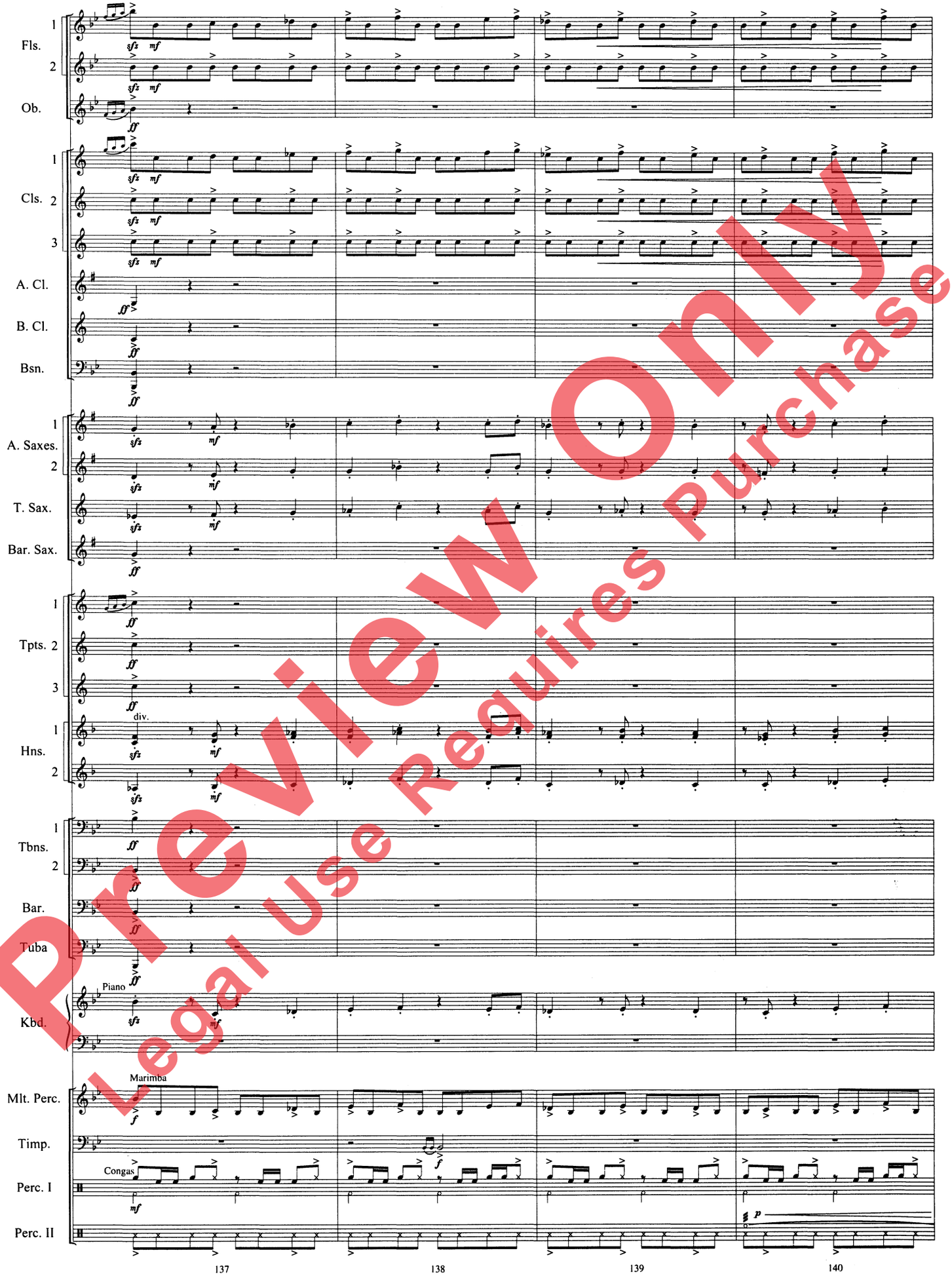

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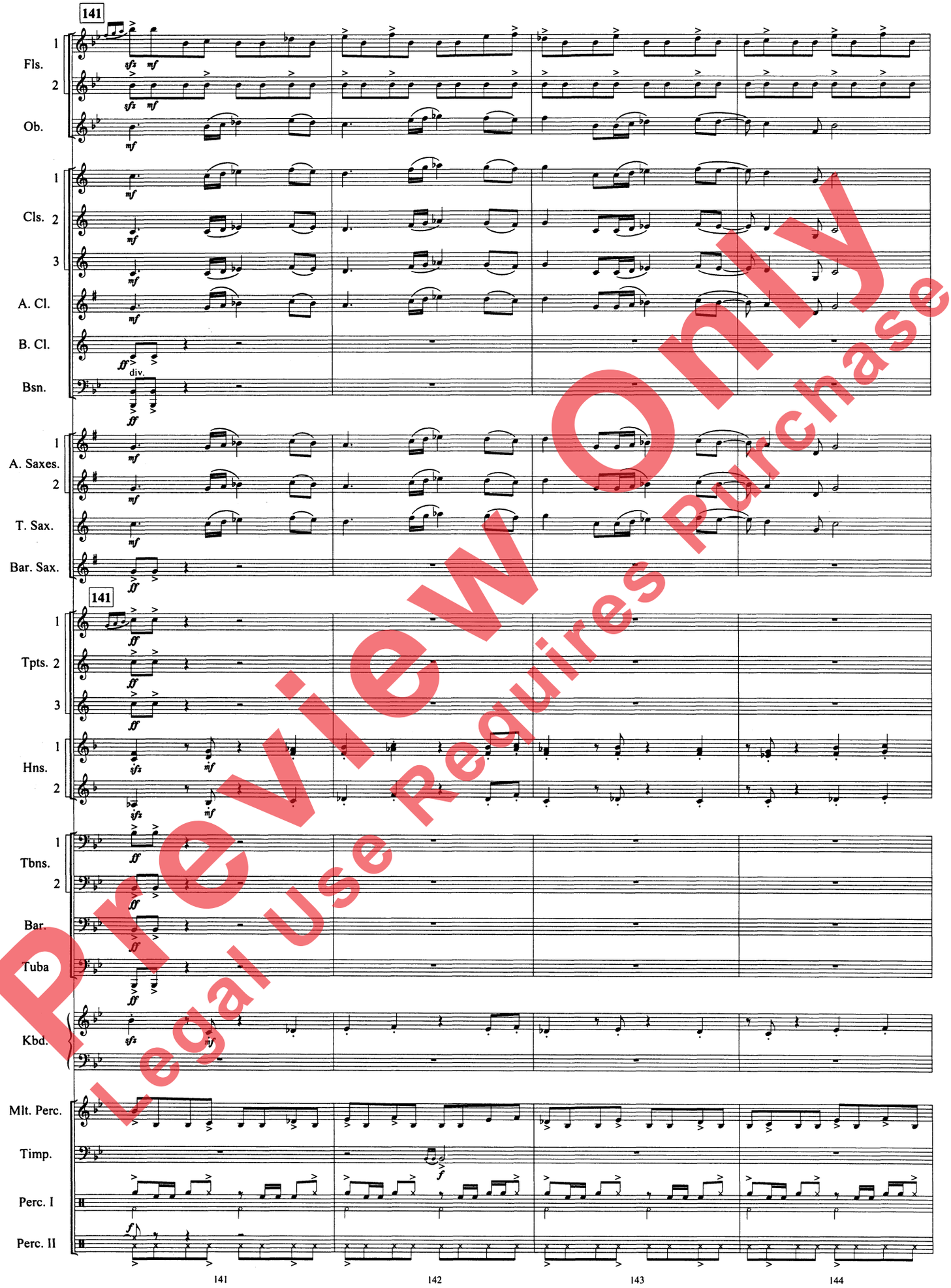

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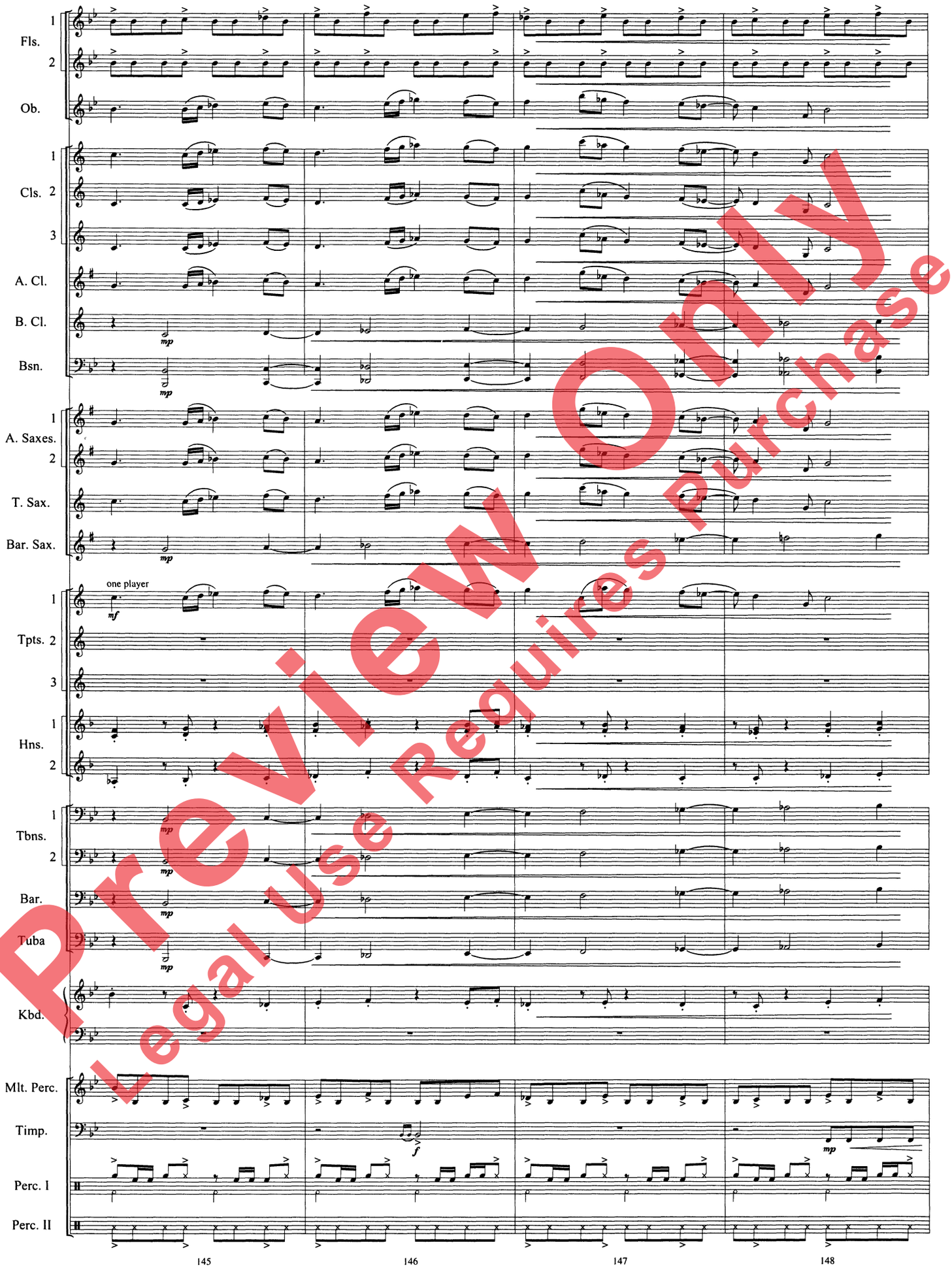

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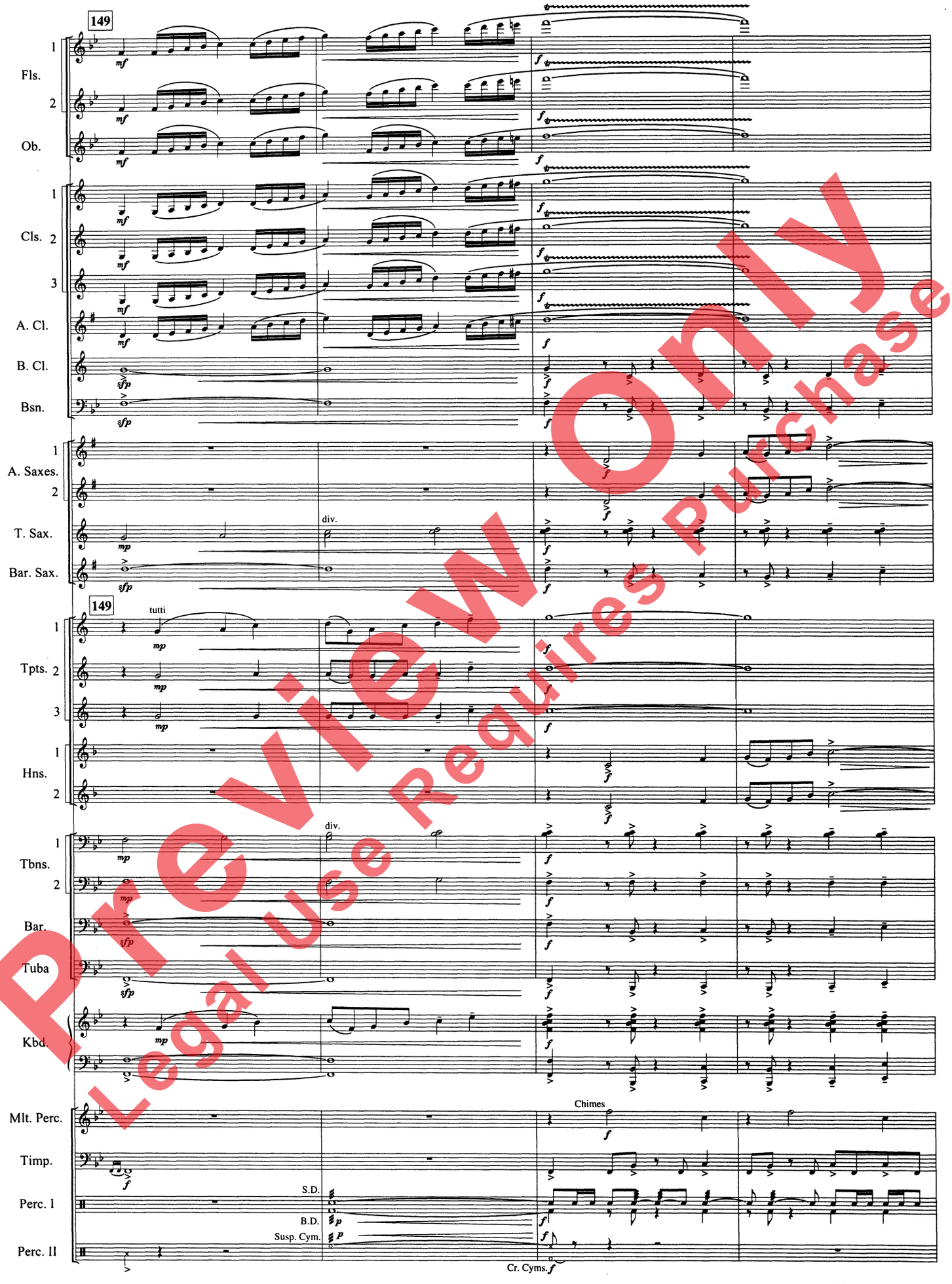

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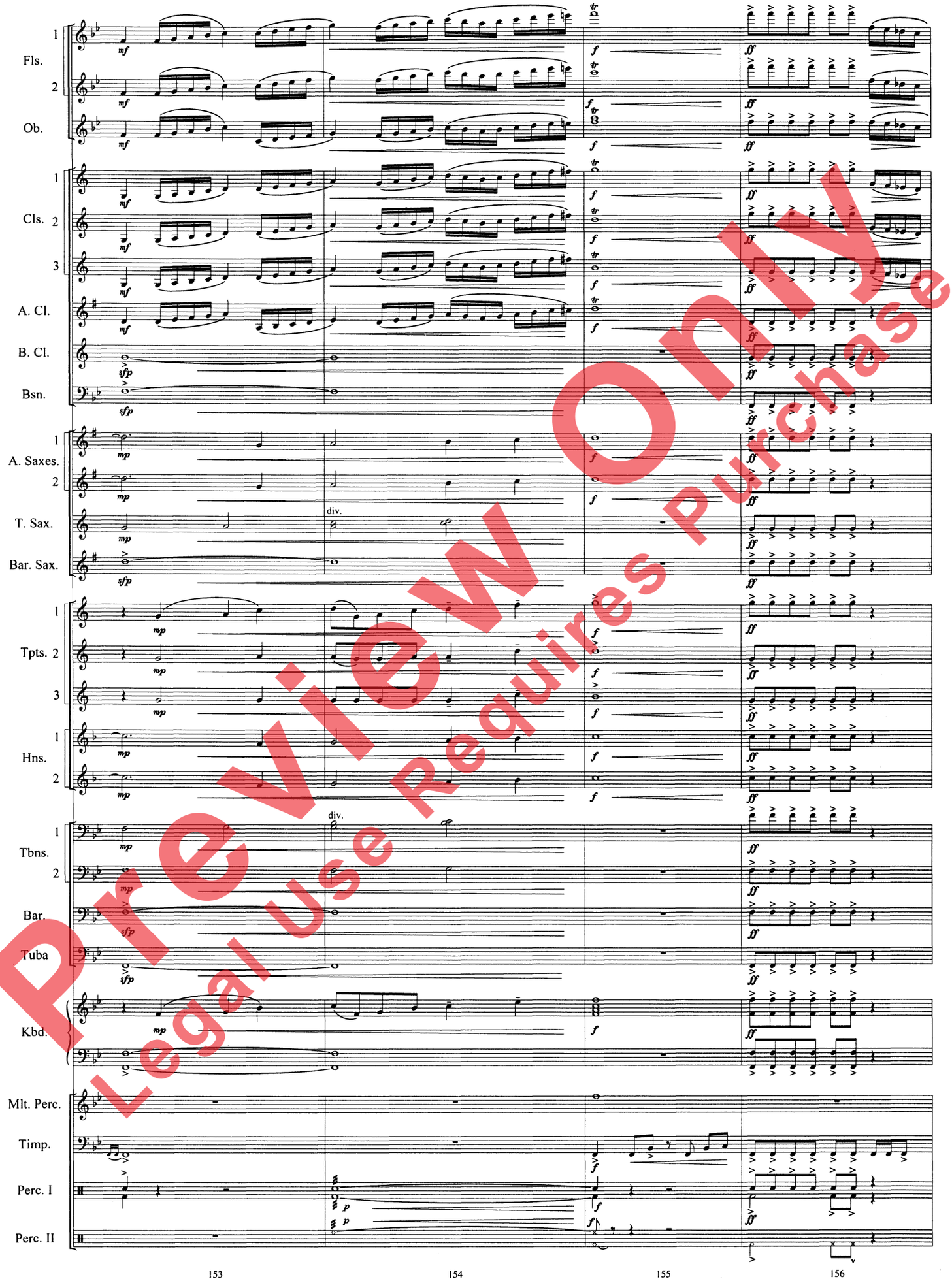

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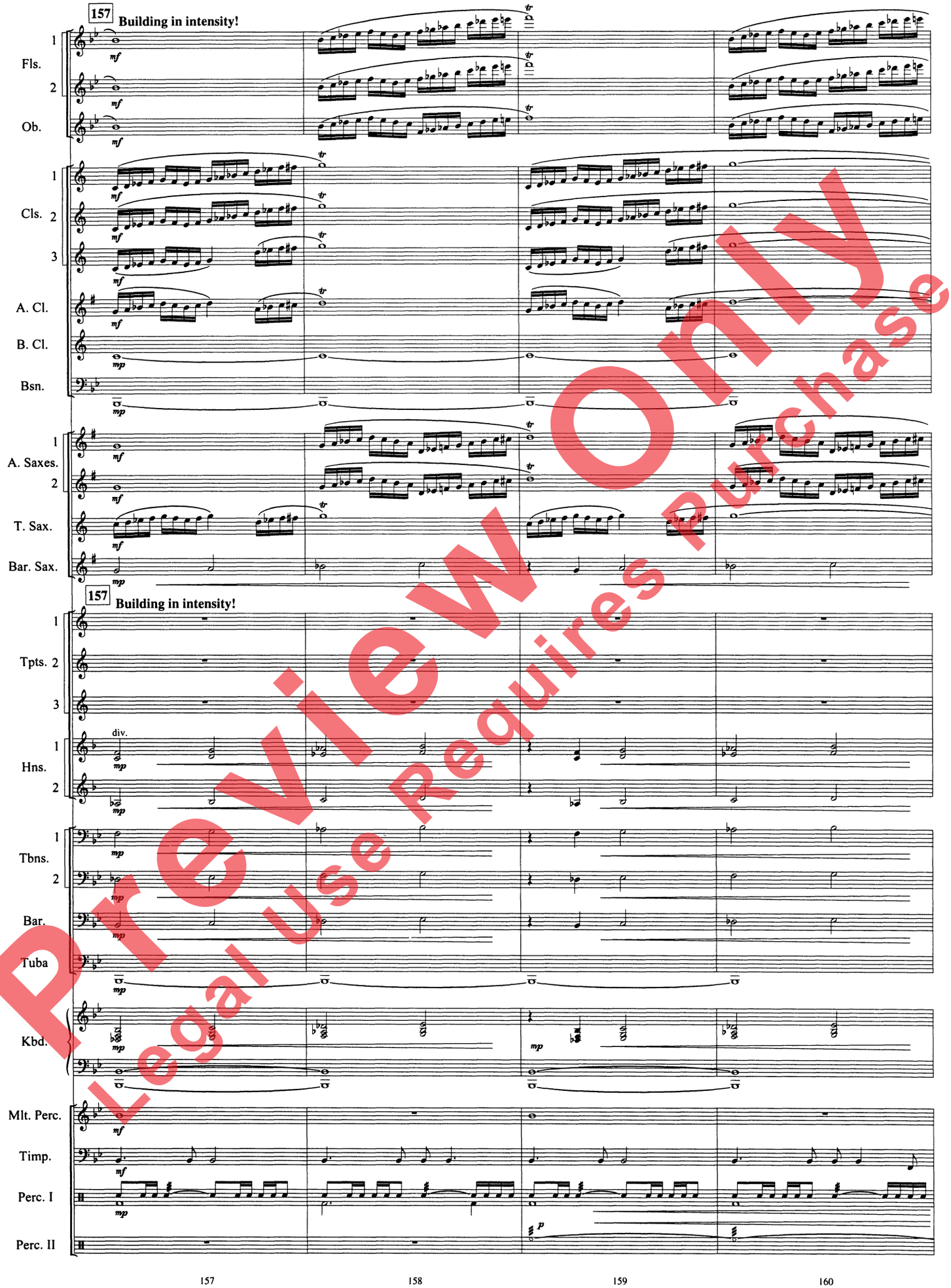

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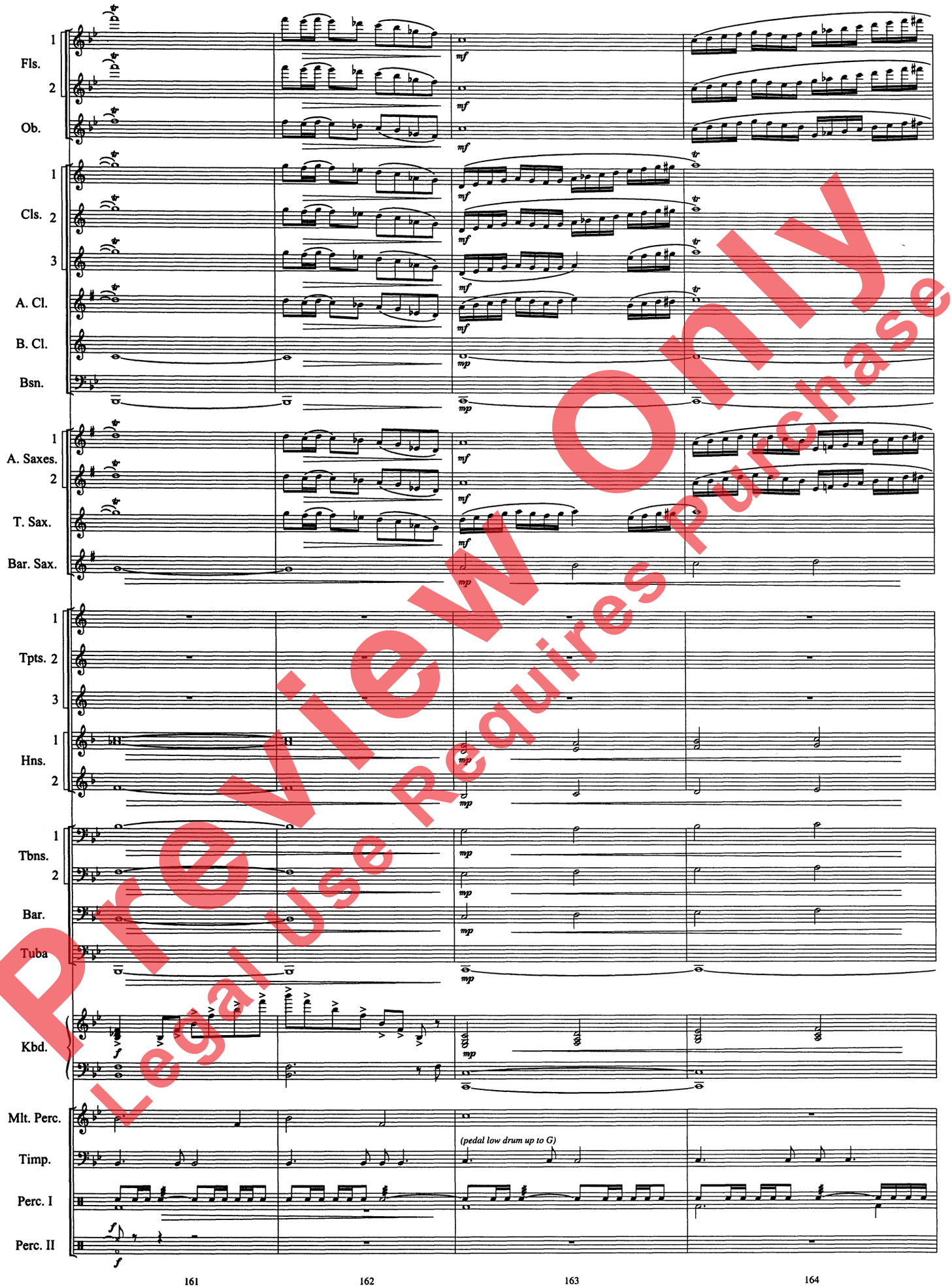

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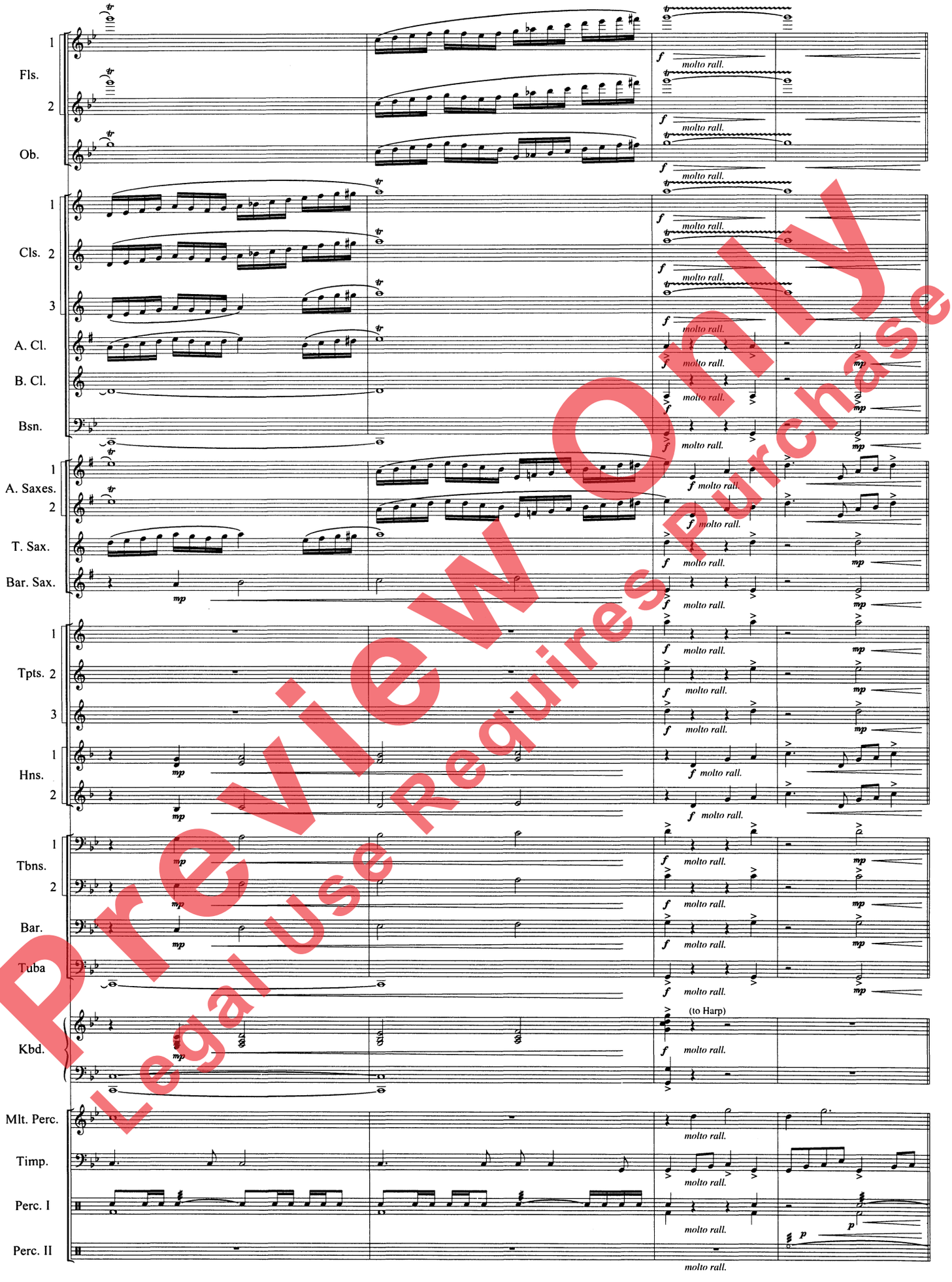

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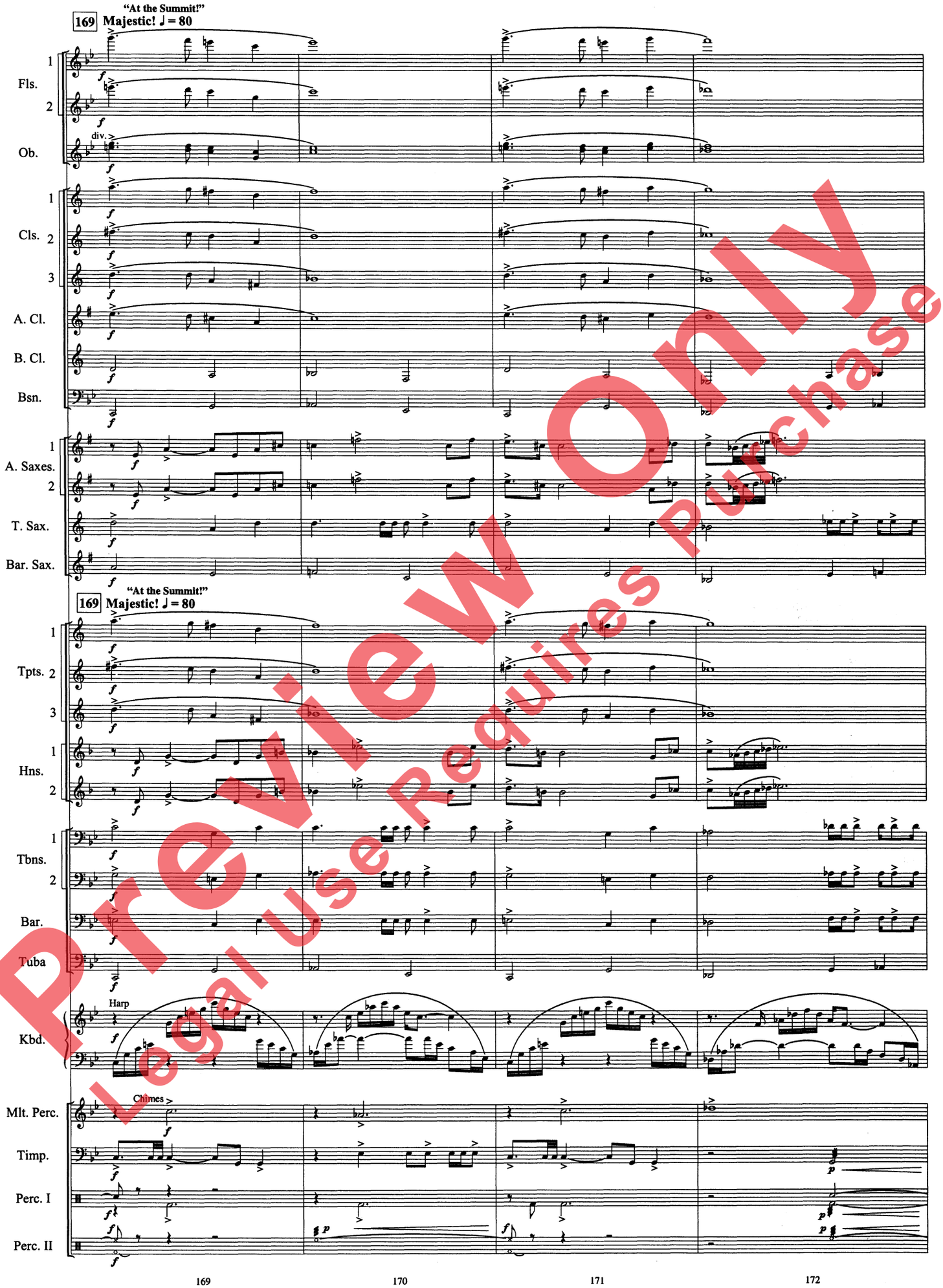

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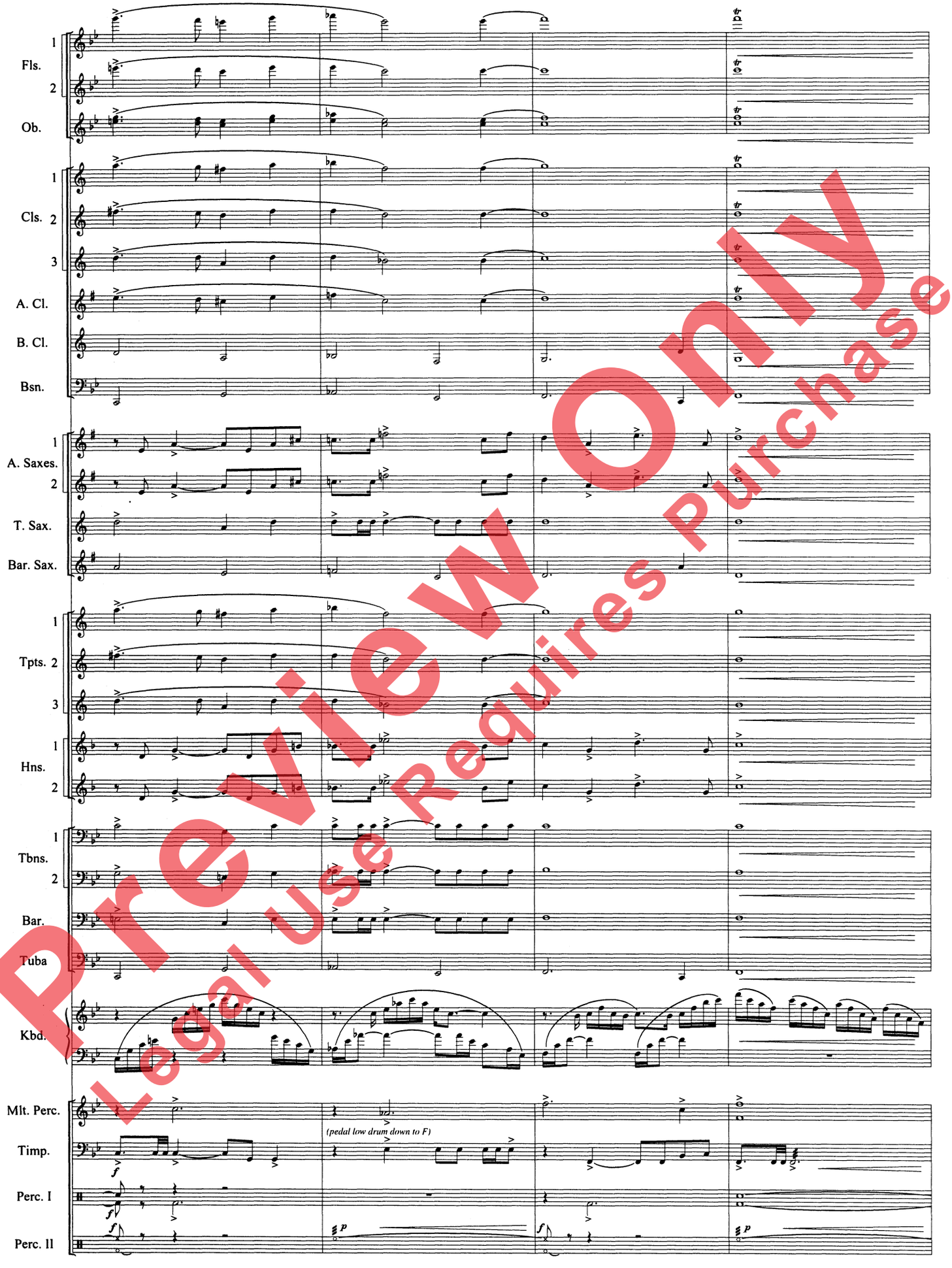

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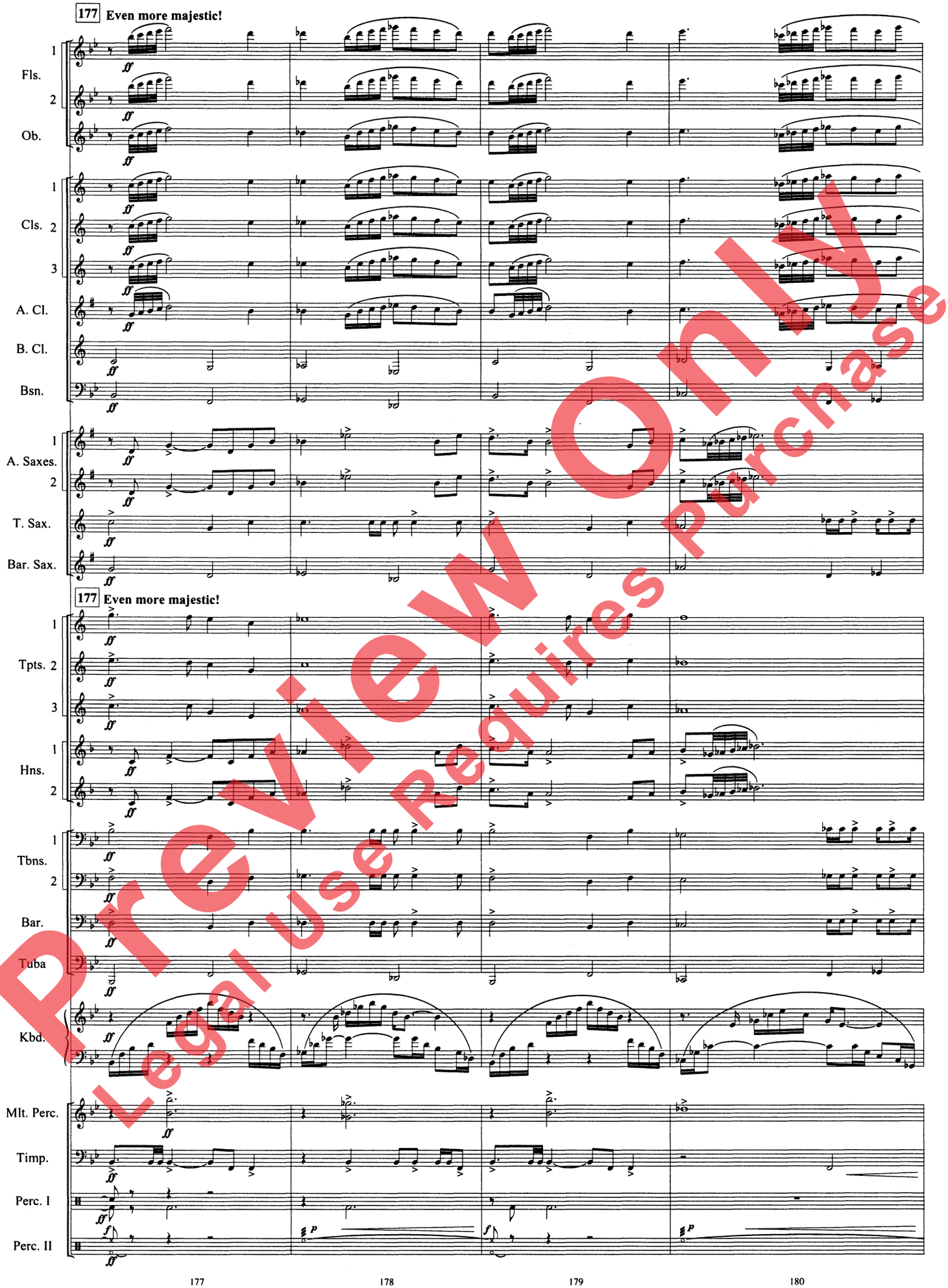

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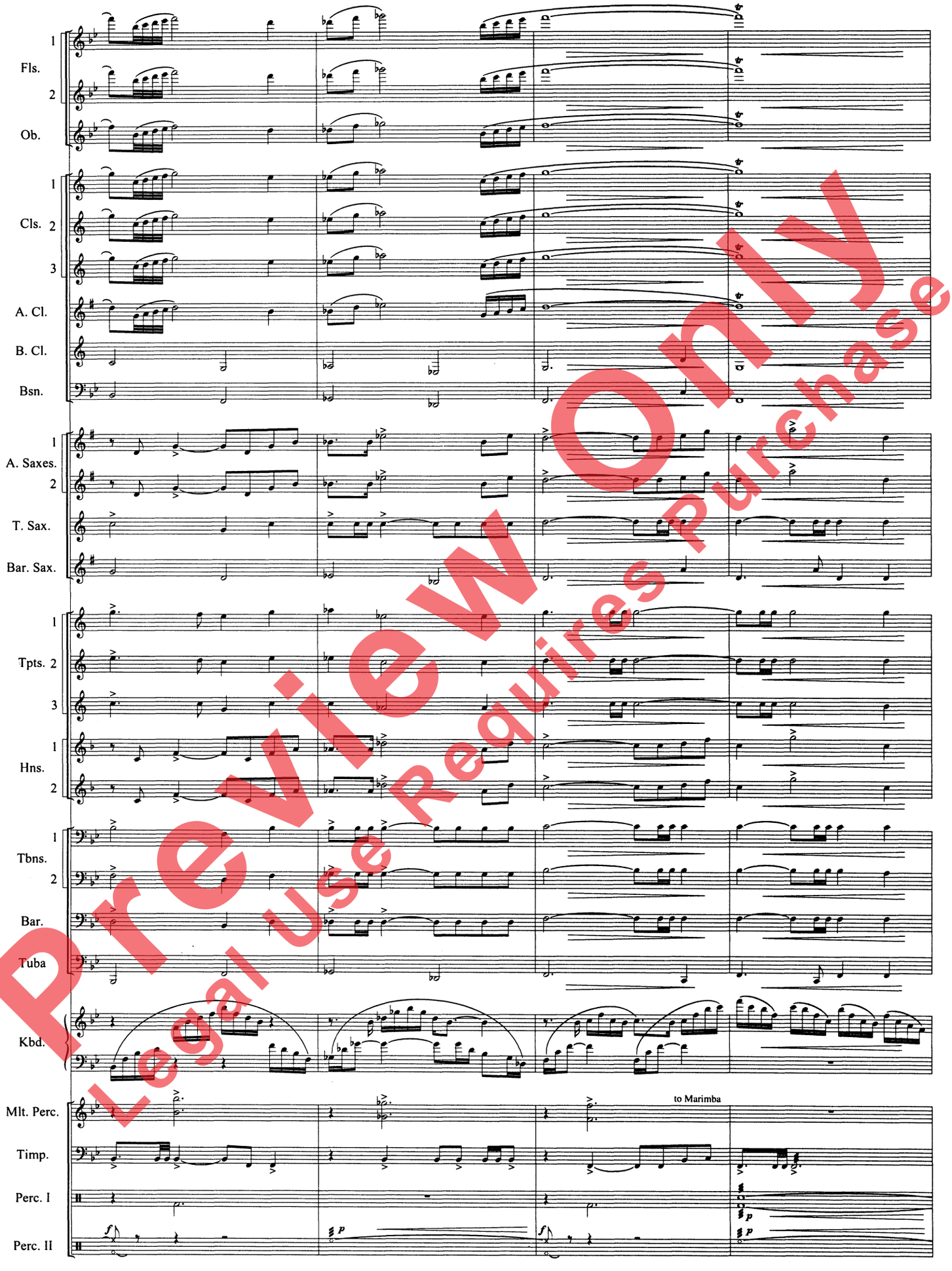

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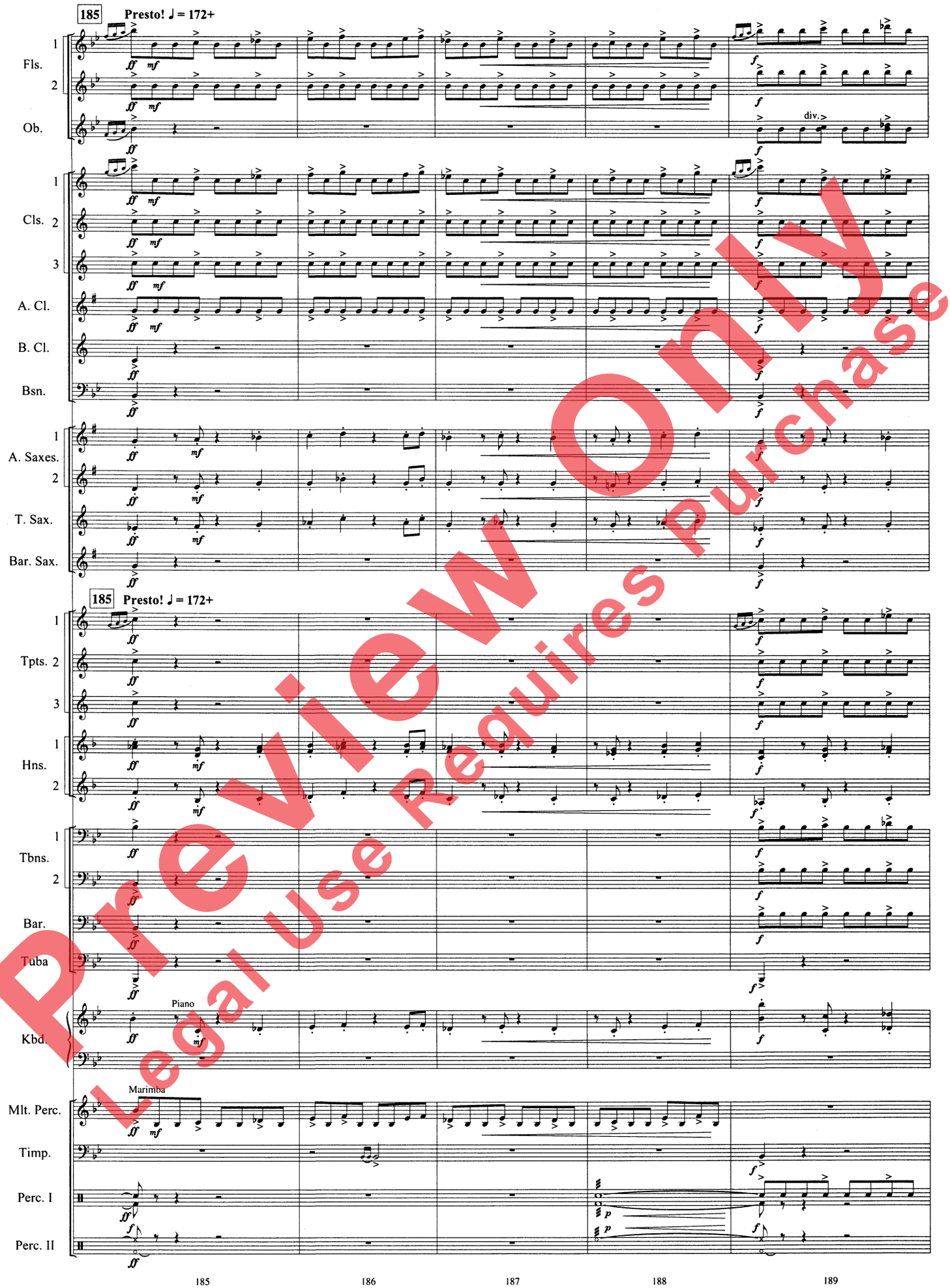

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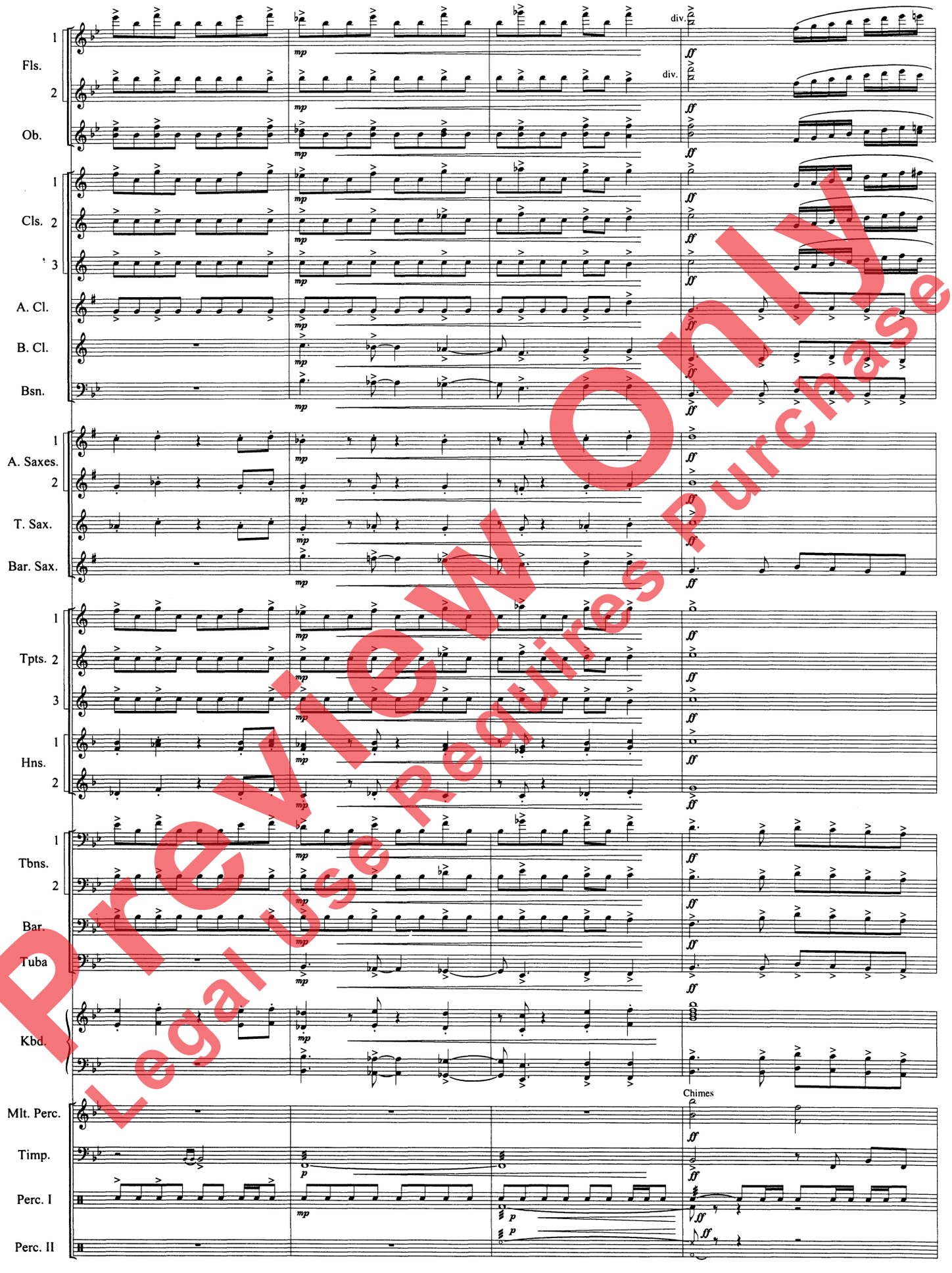

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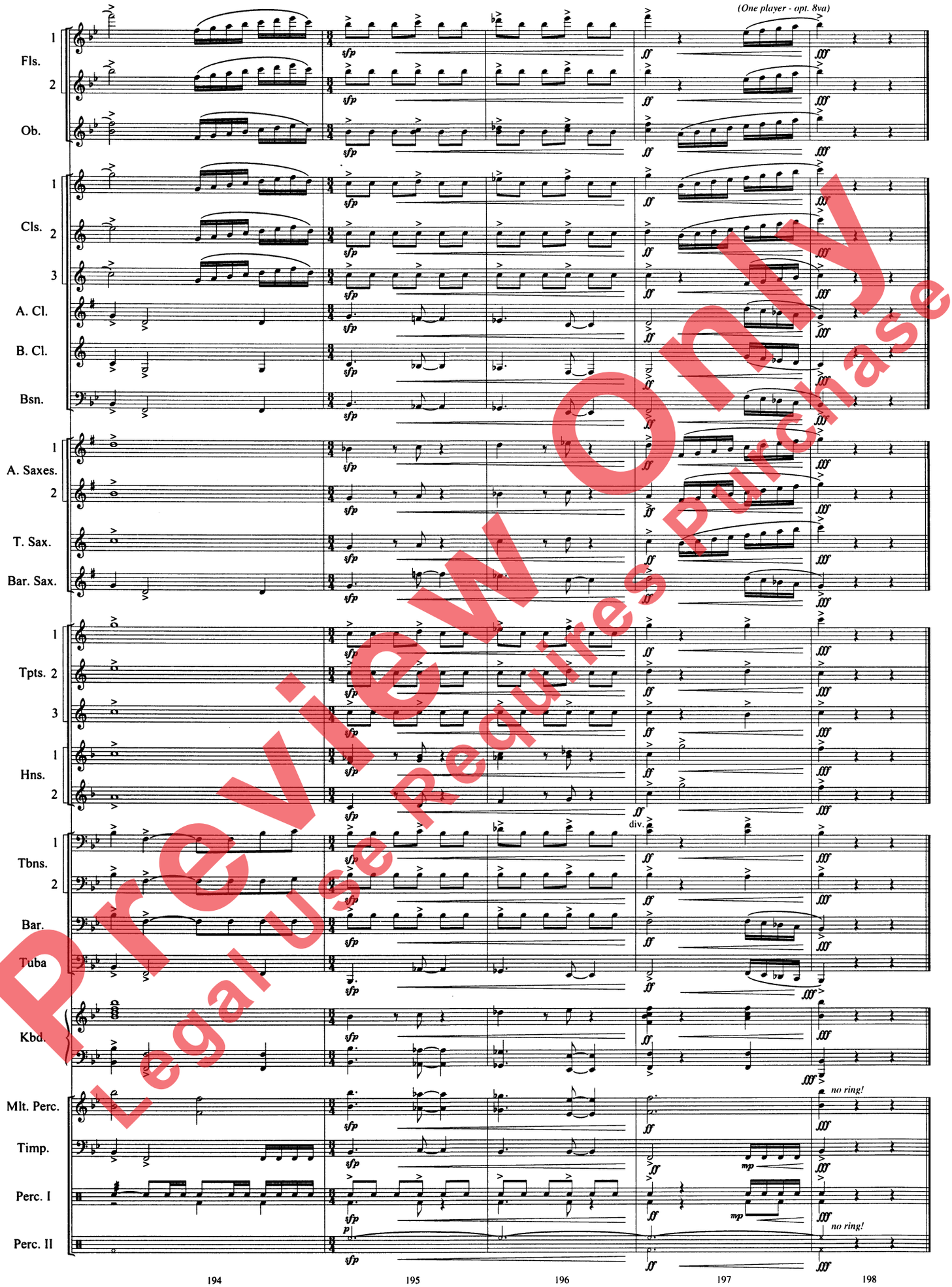

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