

Commissioned by and dedicated to the
 Sagewood Middle School Music Program, Parker, Colorado,
 Kurt Stroman and Jennifer Needham, directors

ETERNAL PEAKS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	Baritone Treble Clef	WORLD PARTS Available for download from www.alfred.com/worldparts
8	C Flute	4	Tuba	
2	Oboe	5	Mallet Percussion	
2	Bassoon		(Chimes, Marimba, Bells, Optional Vibraphone, Optional Xylophone)	Horn in E \flat
4	1st B \flat Clarinet	1	Timpani	Trombone in B \flat Bass Clef
4	2nd B \flat Clarinet	4	Percussion I (Wind Chimes, Snare Drum, Bass Drum, Concert Toms)	Trombone in B \flat Treble Clef
2	B \flat Bass Clarinet	4	Percussion II (Suspended Cymbal, Crash Cymbals, Concert Toms, Small Triangle, Shaker)	Baritone in B \flat Bass Clef
5	E \flat Alto Saxophone			Tuba in E \flat Bass Clef
2	B \flat Tenor Saxophone			Tuba in E \flat Treble Clef
2	E \flat Baritone Saxophone			Tuba in B \flat Bass Clef
4	1st B \flat Trumpet			Tuba in B \flat Treble Clef
4	2nd B \flat Trumpet			
4	Horn in F			
4	Trombone			
2	Baritone			

PROGRAM NOTES

Colorado; land of mountains, rivers, canyons and dreams. It is a state where national monuments are the legacy of the most powerful and artistic forces of nature, past and present. The natural beauty of this region of the United States was the inspiration for ETERNAL PEAKS. If one listens carefully, they may hear the panoramic beauty of a Colorado sunrise with the Rocky Mountains as the backdrop. The power of the dinosaurs, the menacing sheer angles of jagged rocks and the thunder of ancient drums combine to form the first movement, entitled *In Stone and Shadow*. In contrast, *Twilight* seeks to capture the majestic yet delicate scenery at perhaps the most beautiful time of the day. The final movement, entitled *Avalanche*, brings together musical and visual imagery to the most powerful of conclusions.

ETERNAL PEAKS was commissioned by, and is dedicated to, the Sagewood Middle School Music Program in Parker, Colorado, Douglas County School District Re-1, under the direction of Kurt Stroman and Jennifer Needham. The work was originally composed for band, orchestra and chorus. ETERNAL PEAKS was completed in the spring of 2002 and was premiered on May 20, 2002 under the baton of the composer.

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. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



NOTES TO THE CONDUCTOR

The opening phrases should be “mysterioso,” yet “majestic” with careful attention given to balance within the line of the crescendo. By contrast, the statement beginning at measure 17 should be very aggressive and intense. Shorter crescendo effects are punctuated with large ensemble blocks of sound. These more dissonant “exclamation points” should be balanced to ensure maximum effect through the notated harmony. Through the remainder of *In Stone and Shadow*, the percussion section should be the driving force, but not overshadow the winds.

The soloist in *Twilight* should be as expressive as possible. The keyboard percussion must be sensitive to the interpretation of the soloist and adjust in time and dynamic shape as appropriate. I would suggest isolating the various musical lines beginning at measure 84 to ensure understanding and clarity throughout the band. It is important to point out the contrasts in dynamic shaping between these lines to ensure clarity in the musical conversation. Please feel free to explore tempi and shaping for the most effective interpretation based upon your ensemble.

The success of the avalanche effect beginning at measure 115 is dependent upon the staging of the percussion. If personnel and equipment permit, please stage various percussionists around the performance hall. Beginning in the back of the hall, the roll effect should begin sweeping to the front of the hall and eventually onto the stage. You may wish to assign each percussionist in the hall to one of the five fermatas to cue their entrance. Each entrance should begin at pianissimo even though the prior entrance may be well into the notated crescendo. With careful dynamic overlapping and rehearsal in the actual performance space, the effect of a distant avalanche that advances toward the listener and consumes the concert hall is achieved. Please adjust this effect based upon your available personnel and equipment.

The intensity of *Avalanche* should be maintained through the various dynamic effects as notated. Particular attention should be given to the chromatic lines throughout to ensure their technical clarity and audibility.

I would like to extend a very special thanks to Kurt Stroman, Jennifer Needham and the members of the Sagewood Middle School Band, Choir and Orchestra, for their gracious hospitality during my visit to Parker, Colorado, for the premiere of the piece.

I hope that you, your band and audience find ETERNAL PEAKS to be a rewarding musical experience. Best wishes for a wonderful performance!



This musical score is for a conductor's part, labeled "Conductor - 2". It covers measures 8 through 14. The score includes parts for the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cls. 1 and 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts. 1 and 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone (Bar.)
- Tuba
- Mixed Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)

Key musical markings and dynamics include:

- mf* (mezzo-forte) for Flute and Oboe in measures 10-11.
- f* (forte) for Flute, Oboe, Bassoon, and Clarinets in measure 13.
- f rall.* (forte, rallentando) for Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Horn, Trombone, Baritone, and Tuba in measure 13.
- p* (piano) for Bass Clarinet, Tenor Saxophone, Baritone Saxophone, Trombone, Baritone, and Tuba in measures 8-9.
- mp* (mezzo-piano) for Clarinets, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, and Horn in measures 10-11.
- ff* (fortissimo) for Mixed Percussion in measure 13.
- rall.* (rallentando) for Mixed Percussion, Timpani, and Percussion I in measure 13.
- p rall.* (piano, rallentando) for Percussion II in measure 13.

A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire score.

17 Intense! ♩ = 138-160

Fl. *ff* *fff*

Ob. *ff* *fff*

Bsn. *ff* *fff*

1 Cls. *ff* *fff*

2 Cls. *ff* *fff*

B. Cl. *ff* *fff*

A. Sax. *ff* *fff*

T. Sax. *ff* *fff*

Bar. Sax. *ff* *fff*

1 Tpts. *ff* *fff*

2 Tpts. *ff* *fff*

Hn. *ff* *fff*

Tbn. *ff* *fff*

Bar. *ff* *fff*

Tuba *ff* *fff*

Mlt. Perc. *fff*

Timp. *ff* *fff*

Perc. I S.D. *fff*

Perc. II Cr. Cyms. B.D. *fff*

ff *p* *ff*

15 16 17 18 19 20



div. >

tr

Fl. *ff* *mf* tr

Ob. *ff* *mf* tr

Bsn. *ff*

1 Cls. *mp* *ff* *mp*

2 Cls. *mp* *ff* *mp*

B. Cl. *ff*

A. Sax. *mp* *ff* *mp*

T. Sax. *mp* *ff* *mp*

Bar. Sax. *ff*

1 Tpts. *ff* *mf* tr

2 Tpts. *ff* *mf* tr

Hn. *mp* *ff* *mp*

Tbn. *ff*

Bar. *mp* *ff* *mp*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *mp* *ff* *mp*

Perc. I *p* *p* *ff* *p*

Perc. II *p* *ff* *p*

div. > >

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

1 *ff* *mf*

2 *ff* *mf*

B. Cl. *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

1 div. > > *ff* *mf*

2 *ff* *mf*

Hn. *ff* *mf*

Tbn. *ff* *mf*

Bar. *ff* (Opt.) *mf*

Tuba *ff* *mf*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I W.C.

Perc. II *ff* *ch*

27 28 29 30 31

34

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Musical score for conductor, page 34. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score shows dynamic markings of *mp* and *ff*. Percussion II includes a section for Concert Toms with a *sim.* marking. The score is marked with a rehearsal symbol and the number 34.

32

33

34

35

36

37

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mf Play

mf

mp *f* Play

mf

mp

mf

54 55 56 57 58 59

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

This page contains a musical score for a conductor, spanning measures 65 to 69. The score is arranged in a standard orchestral layout with the following parts:

- Fl.** (Flute): Measures 65-66 feature a melodic line with a forte (*f*) dynamic. Measures 67-69 are mostly rests.
- Ob.** (Oboe): Similar to the flute, with a melodic line in measures 65-66 and rests thereafter.
- Bsn.** (Bassoon): Provides a rhythmic accompaniment with eighth notes in measures 65-66, and rests in 67-69.
- Clars.** (Clarinets 1 & 2): Both parts play a rhythmic eighth-note pattern in measures 65-66, then have rests.
- B. Cl.** (Bass Clarinet): Plays a rhythmic eighth-note pattern in measures 65-66, then has rests.
- A. Sax.** (Alto Saxophone): Starts with a sforzando (*sfz*) dynamic in measure 65, then plays a melodic line in measures 66-69.
- T. Sax.** (Tenor Saxophone): Similar to the alto sax, with *sfz* in measure 65 and a melodic line in 66-69.
- Bar. Sax.** (Baritone Saxophone): Plays a rhythmic eighth-note pattern in measures 65-66, then has rests.
- Tpts.** (Trumpets 1 & 2): Both parts play a melodic line starting with *sfz* in measure 65, then continue in measures 66-69.
- Hn.** (Horn): Plays a melodic line starting with *f* in measure 65, then continues in measures 66-69.
- Tbn.** (Trombone): Plays a melodic line starting with *f* in measure 65, then continues in measures 66-69.
- Bar.** (Baritone): Plays a melodic line starting with *sfz* in measure 65, then continues in measures 66-69.
- Tuba**: Plays a rhythmic eighth-note pattern in measures 65-66, then has rests.
- Mlt. Perc.** (Multiple Percussion): Plays a rhythmic eighth-note pattern in measures 65-66, then has rests.
- Timp.** (Timpani): Plays a rhythmic eighth-note pattern in measures 65-69.
- Perc. I** and **Perc. II**: Both play rhythmic eighth-note patterns in measures 65-69.

The score includes various dynamic markings such as *f*, *sfz*, and *v* (decrescendo). A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

Furious!

"Twilight"

74 Gently ♩ = 80

Fl. *mp* *ff* *fff*

Ob. *mp* *ff* *fff*

Bsn. *p* *ff* *fff*

1 Cls. *mp* *ff* *fff* Solo (Opt. Soli) *mp*

2 Cls. *mp* *ff* *fff*

B. Cl. *p* *ff* *fff*

A. Sax. *p* *ff* *fff* Cue: Cl. *mp*

T. Sax. *p* *ff* *fff*

Bar. Sax. *p* *ff* *fff*

1 Tpts. *sfz* *ff* *fff*

2 Tpts. *sfz* *ff* *fff*

Hn. *sfz* *ff* *fff*

Tbn. *sfz* *ff* *fff*

Bar. *sfz* *ff* *fff*

Tuba *sfz* *ff* *fff*

Mlt. Perc. *Chimes* *fff* Bells and Vibes (Opt. Bells only) *mp* Change: Bb to A, F to G, C to D

Timp. *ff* *fff*

Perc. I *p* *ff* *fff* W.C.

Perc. II *p* *ff* *fff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

84

Fl. *mp*

Ob. *mp*

Bsn. *p mp*

1 Cls. *tutti mp*

2 Cls. *mp*

B. Cl. *p mp*

A. Sax. *mp*

T. Sax.

Bar. Sax.

84

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. I

Perc. II

95

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
95
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

95

96

97

98

99

100

103

Fl. *sim.*

Ob. *sim.*

Bsn.

1 Cls. *sim.*

2 Cls. *sim.*

B. Cl.

A. Sax. *mp* Play *div.*

T. Sax.

Bar. Sax.

1 Tpts. *mp* **tutti** Play

2 Tpts. *p*

Hn. *mp* *sim.*

Tbn. *mp* *sim.*

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cue: Tpt. Solo

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax. div.

T. Sax.

Bar. Sax.

1 Tpts. Solo

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

rit.

a tempo

espressivo

Cue: B. Cl.

Cue: B. Cl.

115 Avalanche! *

div. Play

Fl. *rit.* *mp*

Ob. *rit.* *mp*

Bsn. *rit.* *mp* Play

1 Cls. *rit.* *mp*

2 Cls. *rit.* *mp*

B. Cl. *rit.* *mp*

A. Sax. *rit.* *mp*

T. Sax. *rit.* *mp*

Bar. Sax. *rit.* *mp*

115 Avalanche!

1 Tpts. *rit.*

2 Tpts. *rit.*

Hn. *rit.* *mp*

Tbn. *rit.* *mp* Play

Bar. *rit.* *mp*

Tuba *rit.* *mp*

Mlt. Perc. *rit.*

Timp. *rit.* *pp* Concert Toms

Perc. I *rit.* *pp* B.D.

Perc. II *rit.* *pp*

*Note to conductor: Use as many bass drums and toms as possible to create an avalanche sound effect.

For optimum impact, stage the drums throughout the hall as suggested in the performance notes.

120 Intense! ♩ = 138-160

Opt. 8va

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

120 Intense! ♩ = 138-160

tutti

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Mrb.

Timp.

Perc. I

Cr. Cyms.

Perc. II

130 *loco*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *p* *mp*

Bar. Sax. *mp*

130

1 Tpts. *p* *mp*

2 Tpts. *p* *mp*

Hn. *p* *mp*

Tbn. *mp*

Bar. *mp*

Tuba

Mlt. Perc. *mf*

Timp.

Perc. I *mp*

Shaker *mf*

Perc. II *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *sfz* *mp*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *sfz*

A. Sax. *f* *mf*

T. Sax. *f* *mp*

Bar. Sax. *sfz* *mp*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *f* *mp*

Tbn. *f* *sfz* *sfz* *mp*

Bar. *f* *mp*

Tuba *sfz*

Mrb. (Opt. double on Xyl.)

Mlt. Perc. *f* *ominous!*

Timp.

Perc. I

Perc. II *p* *mf* *p*

Opt. 8vb

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), and Tuba. The second system includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score features various dynamics such as *sfz*, *p*, *mf*, *f*, and *mp*, along with articulation marks like accents and slurs. A large red watermark reading 'Preview Requires Purchase' is overlaid on the score.

148

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

150

151

152

153

154

mp

f

ff

p

156

This page contains the conductor's score for measures 155 through 158. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. I & II (Percussion)

The score is divided into four measures: 155, 156, 157, and 158. Measure 156 is marked with a box containing the number 156. Dynamic markings include *mp* (mezzo-piano) and *ff* (fortissimo). The score features various musical notations such as slurs, accents, and dynamic hairpins. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

Fl. *mf*

Ob. *mf*

Bsn.

1 Cls. *mf*

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. *p* *ff* *mf*

2 Tpts. *p* *ff* *mf*

Hn. *p* *ff* *sfp* Solo Cue: Hn. Solo *sfp*

Tbn. *p* *ff*

Bar. *p* *ff*

Tuba *p* *ff*

Mlt. Perc.

Timp. *p* *ff*

Perc. I

Perc. II *p* *ff*

div. *f* *a tempo* *fff* *fff*

Fl.

Ob.

Bsn.

1 *f* *a tempo* *fff* *fff*

Cl. 2 *f* *a tempo* *fff* *fff*

B. Cl.

A. Sax. *f* *a tempo* *fff* *fff*

T. Sax.

Bar. Sax. *f* *a tempo* *fff* *fff*

1 *f* *a tempo* *fff* *fff*

Tpts. 2 *f* *a tempo* *fff* *fff*

Hn. *f* *tutti* *a tempo* *fff* *fff*

Tbn. *f* *div. Play, Tutti* *a tempo* *fff* *fff*

Bar.

Tuba *f* *a tempo* *fff* *fff*

Mlt. Perc. *f* *a tempo* *fff* *fff*

Timp. *mf* *a tempo* *fff* *fff*

Perc. I *p* *a tempo* *fff* *fff*

Perc. II *p* *a tempo* *fff* *fff*

Solo

