

Side Notes:

- This song was literally dreamt up. One night, while dreaming, I heard some brand new music that I really liked. Luckily, I hurried and woke up, ran to the piano, and was able to capture what has definitely become one of my favorite songs.

Helpful Hints:

- So sorry, but the simplest way to notate the piano score was different from the simplest way to notate the sax score. For the piano score I pretty much let the eighth note be the smallest note in the song. The sax score on the other hand uses the sixteenth note as the smallest. Therefore, the measure numbers will not match up from score to score. I have specified the three sax entrances on the piano score to help make up for this. Also, 2 measures of the piano score will feel as long as 1 measure in the sax score. Musicians unfamiliar with the tune might be a bit confused at first as to how the two scores match up. If so, a listen to the song will quickly clear this up. (go to the main page of my site, under "Free Stuff")

To the Summit

(duet version)

♩ = 145-160
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written by Jon Schmidt
(from the album *To the Summit*)

.....piano intro.....

mf

begin eighth-note rhythm aid: 12 34 5 6 7 8 1 2 3 4 5 6 7 8 12 3 4 5 6 7 8

1 - 1

pedal ad-lib

5

R.H. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 - 1

9

cresc.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1
2
3

Page management suggestion:
-set up pages 2-6 on piano
-put page 1 on top and move it out of the way when you get to measure 16
-have a page turner set up pages 7-11 (taped together) at the right time.

13

2

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

18

mp

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 - 1

22

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

1 - 1

26

small hand delete G

cresc.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 1 2 3 4 5 6 7 8

1 - 1

29

1 2 3 4 5 6 7 8 1 2 3 4 5 6 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

32

4 5 6 7 8 1 2 3 4 5 1 2 3 4

5

...sax entrance: (pick-up to measure 18 on sax chart)...

35

mf

1 2 3 4 5 6 1 2 3 4 5 6

1

38

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

41

1 - 1

1 2 3 4 5 6 7 8 *cresc.*

1 2 5 1

44

1 2 3 5 6 7 8

3

small hand delete optional notes

46

49

52

55

58

small hand delete G

simile

61

1 2 3 4

3 1

2 3 5

1

1 2 3 4 5

simile

1

5

64

1 2 3 4

1 2 3 4

1 2 3 4

67

2nd Time: jump to measure 92.

1 2 3 4 5

6 7 8

1

1

70

2 1

1

5 1

73

5 1 - 1 1

5

1 2 4 5

1

76

mf

4 5 6 7 8

79

1 2 3

1 2

4 1-1

1 1

82

1 2 3 4 5 6

1 2

A

A

2 1 5

quick hand move

1-1

cresc.

1-1

85

5 6 7 8

3

1 2

1

88

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

cresc.

Ped.

Ped.

1

Go back to the sign at measure 52

...sax entrance...

92 (measure 92...be sure to notice key change)

Musical score for measures 92-93. The key signature changes from one flat to two flats. The piece starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Musical score for measures 94-96. The dynamics increase to forte (*f*). A *cresc.* marking is present. The right hand has a more active melodic line with eighth notes. The left hand includes a vocal line with the lyrics "yes, that's right" in measure 95. Fingering numbers 1, 2, 3, 1, 2, 3 are shown above the right hand notes in measure 95.

Musical score for measures 97-98. The right hand features a complex melodic passage with triplets and sixteenth notes. Fingering numbers 5, 1, 3, 3, 1, 5, 1, 5, 1, 2 are shown above the notes. The left hand has a simple accompaniment of quarter notes with fingering numbers 1, 2, 3, 4, 5, 1.

Musical score for measures 99-100. The piece features a key change to a key with three sharps. The right hand has a melodic line with accents (*v*) and a *accent simile* marking. The left hand has a bass line with a *accent simile* marking in measure 100.

Musical score for measures 101-102. The piece continues in the key of three sharps. The right hand has a melodic line with a *cresc.* marking. The left hand has a bass line with a long sequence of eighth notes in measure 102, with fingering numbers 1, 2, 3, 4, 5, 6, 7, 8, 1.

104

4
2 1

1 2 3 4

1

106

3

1 2 3 4

5 2 1 5 3 1 5 2 1

...sax entrance...

1

108

1 2 3 1 2 3 5

4 1 2 1 4 2 1 3 2

1 2

ff
accent simile

5 5 1 5 5

111

1 2 3 1 2 3 5

4 2 1 4 3 2 5

5 2 4 3 5 1

114

5 6 7 8

1 3 1 4 2

116

3 2 1
3 2 1
4 2 1

119

1 2 3
5 2 1
1 5 1 5

122

watch rhythm

1 2 3
1 2 3 4 5 6 7 8
sfz
5 1 1 5 1

125

accent simile

2 1

128

5 1 5 1-1 1 5 1

131

1 2 3 4 *sfz*

1 2 3

133

4 2 1

5 1 1

136

opt. (*dimin.*) opt.

5 1 5

139

4 5 4 2 1

mf

142

1 2

p

145

1

148

151

153

rit.

a tempo

Red.

156

To the Summit

As played by Ray Smith

Jon Schmidt
Transcribed and arranged by Regan Brough

Alto Sax 1

Tenor Sax. 1

$\text{♩} = 72$

5 5 5 5 3 3

mf

A. Sax. 1

T. Sax. 1

18

A. Sax. 1

T. Sax. 1

21

cresc.

A. Sax. 1

T. Sax. 1

24

optional *8va*-

f

A. Sax. 1

T. Sax. 1

27

f

optional *8va*-

f

30 (8^{va})

A. Sx. 1

T. Sx. 1

33 (8^{va})

A. Sx. 1

T. Sx. 1

mf

38 optional 8^{va}

A. Sx. 1

T. Sx. 1

mp *mf*

48 (8^{va})

A. Sx. 1

T. Sx. 1

f optional 8^{va}

51 (8^{va})

A. Sx. 1

T. Sx. 1

(8^{va})

54 optional 8^{va}

A. Sx. 1

T. Sx. 1

7

f

63 (8^{va})

A. Sx. 1

T. Sx. 1

63 optional 8^{va}

mf

f

ff

f

ff

66 (8^{va})

A. Sx. 1

T. Sx. 1

66 (8^{va})

69 (8^{va})

A. Sx. 1

T. Sx. 1

69 (8^{va})

f

72

A. Sx. 1

T. Sx. 1

72

8

7

8

7

To the Summit

Jon Schmidt

As played by Ray Smith

Transcribed and arranged by Regan Brough

Alto Sax. 1

Alto Sax. 2

$\bullet = 72$

5 5 5 5 3

mf

A. Sax. 1

A. Sax. 2

18

A. Sax. 1

A. Sax. 2

21

cresc.

A. Sax. 1

A. Sax. 2

24

optional *8va*

f

A. Sax. 1

A. Sax. 2

27

(*8va*)

optional *f*

f

30 (8^{va})

A. Sx. 1

A. Sx. 2

33 (8^{va})

A. Sx. 1

A. Sx. 2

mf

38 optional 8^{va}

A. Sx. 1

A. Sx. 2

mp *mf*

7

48 (8^{va})

A. Sx. 1

A. Sx. 2

f optional 8^{va}

f

51 (8^{va})

A. Sx. 1

A. Sx. 2

(8^{va})

optional 8^{va}-----

54

A. Sx. 1

A. Sx. 2

7

f

7

63

A. Sx. 1

A. Sx. 2

mf

f

ff

optional 8^{va}-----

f

ff

66

A. Sx. 1

A. Sx. 2

f

ff

optional 8^{va}-----

69

A. Sx. 1

A. Sx. 2

f

optional 8^{va}-----

72

A. Sx. 1

A. Sx. 2

8

7

8

7

optional 8^{va}-----

To the Summit

Jon Schmidt

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Tenor Sax. 1

Tenor Sax. 2

$\bullet = 72$

5 5 5 5 3 3

mf

T. Sax. 1

T. Sax. 2

18

T. Sax. 1

T. Sax. 2

21

cresc.

T. Sax. 1

T. Sax. 2

24

optional 8^{va}

f

T. Sax. 1

T. Sax. 2

27

(8^{va})

f

optional 8^{va}

T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

optional 8^{va}

54

T. Sx. 1

7

f

T. Sx. 2

7

63

T. Sx. 1

mf

optional 8^{va}

f

ff

T. Sx. 2

f

ff

66

T. Sx. 1

T. Sx. 2

69

T. Sx. 1

T. Sx. 2

72

T. Sx. 1

8

7

T. Sx. 2

8

7