

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. Despite the fact that it was written for piano and orchestra, over the years I've had so many requests for the piano score that I decided to make it available.
- Again, I slightly altered this solo piano score from the album because it works better. If you are interested, the album piano score as well as the saxophone score are available at jonschmidt.com as PDF downloads. (Sorry, the minus track could not be made available.)

Helpful Hints:

- To ease into this song, I suggest skipping the introduction and first learning measures 44 through 75. By doing this you will avoid a possible negative first impression of the song: The introduction sounds more introductory than it does melodic... and it gave some of my testers trouble as far as counting. (i.e. Colton Shields... ha ha.) Don't worry; I've put in some counting helps since then.

To the Summit

(piano solo version)

$\text{♩} = 145-160$
mi piace zuppa di pomodoro
copyright ©2005

written by Jon Schmidt
(from the album *To the Summit*)

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

This block contains the first four measures of the piano score. The music is in 4/4 time with a key signature of two sharps (F# and C#). The first measure features a triplet of eighth notes in the right hand. The bass line consists of quarter notes. Fingerings are indicated by numbers 1-5. A dynamic marking of *mf* is present. A 'pedal ad-lib' instruction is written below the first measure. Rhythmic aids are provided below the staff for measures 1, 2, and 3.

5

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

R.H.

1 - 1

This block contains measures 5 through 8. The right hand part is more active, featuring eighth and sixteenth notes. The bass line continues with quarter notes. Fingerings are indicated. A dynamic marking of *mf* is maintained. Rhythmic aids are provided below the staff for measures 5, 6, 7, and 8.

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

This block contains measures 9 through 12. The music begins with a *cresc.* (crescendo) marking. The right hand part continues with eighth notes. The bass line features quarter notes with some rests. Fingerings are indicated. Rhythmic aids are provided below the staff for measures 9, 10, 11, and 12. A small '1 2 3' is written below the first measure of the bass line.