

Steven Snowden

# Shoshoni Peak

*String Orchestra and Harp*  
2009

# Shoshoni Peak

*for Strings and Harp*

Commissioned by Eric Johnson and the  
Summit High School Orchestra. Frisco, Colorado.

## -Program Notes-

In June of 2007, some friends of mine invited me to join them in a trek to the summit of Shoshoni Peak in the Indian Peaks Wilderness. Though I had lived in Colorado for nearly two years at that time, I had yet to attempt what locals would deem a legitimate climb. At nearly 13,000 feet, Shoshoni Peak is a formidable mountain for an inexperienced climber, but I decided that I should take advantage of the opportunity. Mist still shrouded most of Shoshoni when we arrived at Lake Isabelle, though its jagged peak had begun to gleam in the early morning sun. We spent the next four hours traversing vast snow fields that still covered much of the trail that early in the season. Most of the final 500 feet of vertical ascent consisted of loose boulders spotted with splashes of bright green lichen. I still don't know how I survived the last part of the climb, but when I finally arrived at the summit, I knew it was worth the pain of pushing my body farther than it wanted to go. Perhaps it was the somewhat hallucinogenic effect of the altitude, but looking across the continental divide from that unique perspective was a truly overwhelming experience.

## -Performance Notes-

All glissandos are to be executed as a smooth and even slide in pitch equal to the duration of the first note to which they are attached.

The grace notes that constitute the rolled open strings in the violins are to be placed before the beat so that the "arrival" pitch is played on the downbeat.

The aleatoric section that begins at measure 15 is intended to create a "hazy" backdrop for the melodic material of the Cellos and Basses. Each player should repeat his or her boxed phrase at a free tempo near that of the conductor. (~52-66 bpm) However, each individual should strive to stay out of phase with the other players without allowing their phrase to be heard above the rest, thereby creating an indistinct wash of sound. The players continue this repetition for the duration of their single line staff and rejoin the tempo of the conductor when they are given a standard five line staff.

**Approximate Duration: 6 min.**

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# Shoshoni Peak

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Distant  
and Blurred  $\text{♩} = 63$

Musical score for Violin I, Violin II, Viola, Cello, Bass, and Harp. The score is in common time (C) and features dynamic markings such as *pp*, *mf*, and *p*. The Harp part includes a chord box:  $\boxed{DC\#B\ E\ F\#G\ A}$ .

Musical score for Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The score includes dynamic markings such as *pp*, *mf*, *p*, and *f*. A circled number '9' is present in the top left corner of the Violin I staff.

Shoshoni Peak  
for Strings and Harp

15

Vln. I  
*f*  
*pp*  
*sul tasto*  
\*  
Like a remote and indistinct haze

Vln. II  
*f*  
*pp*  
*sul tasto*  
\*  
Like a remote and indistinct haze

Vla.  
*f*  
*pp*  
*sul tasto*  
\*  
Like a remote and indistinct haze

V.C.  
*f*  
*pp*

Bass  
*f*  
*pp*

Harp  
*f*  
*mf*  
*mp*  
*p*  
*pp*

\*Continuously Repeat Phrase.  
The tempo for each individual should be slightly out of phase with the conductor and all other players, creating a homogeneous "wash" of sound.

22

26

Vln. I

Vln. II

Vla.  
*n*  
Cellos  
*mf*

V.C.  
*tutti*  
*mp*  
*mp*  
*mf*  
*p*  
*mf*

Bass  
*mp*  
*mp*  
*mf*  
*p*  
*mf*

Harp  
*mp*  
*pp*  
*mp*  
*mf*  
*p*  
*mf*  
près de la table

8<sup>va</sup>

Shoshoni Peak  
for Strings and Harp

30

Score for measures 30-33. The score includes parts for Violin I, Violin II, Viola, Violoncello (V.C.), Bass, and Harp (Hp.).

- Violin I:** Measures 30-33. Measure 30 has a whole note with dynamic *n*. Measure 31 has a whole note with dynamic *n*. Measure 32 has a whole note with dynamic *n*. Measure 33 has a half note with dynamic *mf*.
- Violin II:** Measures 30-33. Measure 30 has a whole note with dynamic *n*. Measure 31 has a whole note with dynamic *n*. Measure 32 has a half note with dynamic *mf*. Measure 33 has a half note with dynamic *mf*.
- Viola:** Measures 30-33. Measure 30 has a whole note with dynamic *mf*. Measure 31 has a whole note with dynamic *mf*. Measure 32 has a half note with dynamic *mf*. Measure 33 has a half note with dynamic *mf*.
- Violoncello (V.C.):** Measures 30-33. Measure 30 has a whole note. Measure 31 has a whole note. Measure 32 has a half note. Measure 33 has a half note.
- Bass:** Measures 30-33. Measure 30 has a whole note. Measure 31 has a whole note. Measure 32 has a half note. Measure 33 has a half note.
- Harp (Hp.):** Measures 30-33. Measure 30 has a whole note. Measure 31 has a whole note. Measure 32 has a half note. Measure 33 has a half note.

34 *Coming into focus*

Score for measures 34-37. The score includes parts for Violin I, Violin II, Viola, Violoncello (V.C.), Bass, and Harp (Hp.).

- Violin I:** Measures 34-37. Measure 34 has a half note with dynamic *mf*. Measure 35 has a half note with dynamic *mf*. Measure 36 has a half note with dynamic *mf*. Measure 37 has a half note with dynamic *mf*.
- Violin II:** Measures 34-37. Measure 34 has a half note with dynamic *mf*. Measure 35 has a half note with dynamic *mf*. Measure 36 has a half note with dynamic *mf*. Measure 37 has a half note with dynamic *mf*.
- Viola:** Measures 34-37. Measure 34 has a whole note. Measure 35 has a whole note. Measure 36 has a whole note. Measure 37 has a whole note.
- Violoncello (V.C.):** Measures 34-37. Measure 34 has a whole note. Measure 35 has a whole note. Measure 36 has a whole note. Measure 37 has a whole note.
- Bass:** Measures 34-37. Measure 34 has a whole note. Measure 35 has a whole note. Measure 36 has a whole note. Measure 37 has a whole note.
- Harp (Hp.):** Measures 34-37. Measure 34 has a whole note. Measure 35 has a whole note. Measure 36 has a whole note. Measure 37 has a whole note.

39 40 *molto rit.*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *pp* *f* *pp*

V.C. *f* *pp*

Bass *f* *pp* *pizz.* *mf*

Harp *ff* *mf* C#

44 **Steady and Determined** *♩. = 54*

Vln. I

Vln. II

Vla.

V.C. *f*

Bass *Soli arco* *f*

Harp

52

56 *tutti*  
*Soaring*

Vln. I

Vln. II

Vla.

V.C.

Bass

Hp.

58

*tutti*  
*Delicate*

*pp* *ff* *pp*

*Delicate*

*pp* *ff* *pp*

Vln. I

Vln. II

Vla.

V.C.

Bass

Hp.

Vln. II

*pp* *mf* *pp*

64

68

Vln. I *f*

Vln. II *f Soaring*

Vla. *With hushed intensity* *p*

V.C. *p*

Bass

ord. *f*

Hp.

Detailed description: This system of musical notation covers measures 64 through 68. It features six staves: Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The Violin I part begins with a dynamic of *f* and includes a box around the measure number 68. The Violin II part is marked *f Soaring*. The Viola part starts at measure 68 with the instruction *With hushed intensity* and a dynamic of *p*. The Violoncello part also begins at measure 68 with a dynamic of *p*. The Bass part provides a steady accompaniment. The Harp part includes an *ord.* (ordained) section with a dynamic of *f* starting at measure 68.

70

Vln. I

Vln. II *With hushed intensity* *p*

Vla.

V.C.

Bass

Hp. *p*

Detailed description: This system of musical notation covers measures 70 through 74. It features six staves: Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The Violin II part begins at measure 70 with the instruction *With hushed intensity* and a dynamic of *p*. The Viola part continues with a similar texture. The Violoncello part has a dynamic of *p* starting at measure 72. The Bass part remains mostly silent. The Harp part begins at measure 70 with a dynamic of *p*.

76 80

Vln. I *mp* *mf* *pp*

Vln. II *mp* *mf*

Vla. *mp* *mf*

V.C. *mp* *mf*

Bass *mp* *mf*

Hp. *mp* *p* *mf*

82 84

Vln. I *f*

Vln. II *f*

Vla. *f*

V.C. *f* *Cantabile*

Bass *f* *Heavy* *p*

Hp. *f*

88

Score for measures 88-92. The score includes parts for Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The Violin II part features a dynamic change from *p* to *f*. The Violoncello part is marked *Cantabile* and *f*. The Harp part provides accompaniment with chords and arpeggios.

93

Score for measures 93-97. The score includes parts for Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The Violin I part is marked *Cantabile* and *f*. The Viola part is marked *Cantabile* and *f*. The Violoncello part is marked *Cantabile* and *f*. The Harp part continues with accompaniment.

99 102

Vln. I *mp* *p* *With hushed intensity*

Vln. II *mp* *p* *With hushed intensity*

Vla. *mp* *mp* *Cantabile*

V.C. *mp* *mp*

Bass *mp* *pizz.* *mp*

Harp *f*

104

Vln. I *mp*

Vln. II *mf*

Vla. *mf*

V.C. *mf*

Bass *mf*

Harp

109

Vln. I  
*mf*

Vln. II  
*mp*

Vla.  
*f*

V.C.  
*f*

Bass  
*f*

Hp.  
*f*

Detailed description: This system of musical notation covers measures 109 through 113. It features six staves: Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The Violin I part begins with a dynamic marking of *mf*. The Violin II part starts with *mp*. The Viola, Violoncello, and Bass parts all feature a dynamic marking of *f*. The Harp part also begins with *f*. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and phrasing slurs.

114

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

V.C.  
*f*

Bass  
*f*  
arco

Hp.

Detailed description: This system of musical notation covers measures 114 through 118. It features the same six staves as the previous system. The Violin I, Violin II, Viola, and Violoncello parts all feature a dynamic marking of *f*. The Bass part also features *f* and includes the instruction 'arco'. The Harp part continues with its melodic line. The notation includes various note values, rests, and phrasing slurs.

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119

122

Vln. I

Vln. II

Vla.

V.C.

Bass

Hp.

Detailed description: This block contains the musical score for measures 119 through 122. It features six staves: Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The music is written in a key with one sharp (F#) and a 4/4 time signature. Measures 119 and 120 show a melodic line in the Violin I and II parts, with the Viola and Violoncello providing harmonic support. Measure 121 is marked with a box containing the number 122. The Harp part consists of sustained chords. Dynamic markings include accents and hairpins.

124

With swelling momentum

*mp*

*p*

*mp*

*p*

*mp*

*mp*

*mp*

*f*

Vln. I

Vln. II

Vla.

V.C.

Bass

Hp.

Detailed description: This block contains the musical score for measures 124 through 128. It features the same six staves as the previous block. Measures 124 and 125 show a melodic line in the Violin I and II parts, with the Viola and Violoncello providing harmonic support. Measure 126 is marked with the instruction 'With swelling momentum'. The Harp part consists of sustained chords. Dynamic markings include accents, hairpins, and the instruction 'With swelling momentum'. The score ends with a forte (*f*) dynamic marking in the Bass part.

130

Vln. I *ff*

Vln. II *ff*

Vla. *f* *Soli* *ff*

V.C. *f*

Bass *f*

Hp. *f* *ff*

135

Vln. I

Vln. II

Vla.

V.C. *p*

Bass *p*

Hp.

139

Vln. I

Vln. II

Vla.

V.C.

Bass

Hp.

*pp*

*ff*

*pp*

*p*

pizz.

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