

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.**

[www.stevensnowden.com](http://www.stevensnowden.com)  
stevensnowden@gmail.com

© 2009 Talking Rocks Press



# Shoshoni Peak

for String Orchestra and Harp

Steven Snowden

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

Musical score for Violin I, Violin II, Viola, Cello, Bass, and Harp. The score is in 3/4 time with a tempo of 63 beats per minute. The key signature is D major (D C# B E F# G A). The dynamics range from *pp* to *mf*. The Harp part includes a box with the notes D C# B E F# G A.

Musical score for Violin I, Violin II, Viola, Violoncello, Bass, and Harp. The score continues from the previous page. The dynamics range from *pp* to *f*. The Harp part continues with various dynamics.

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 Vln. I, Vln. II, Vla., V.C., Bass, and Hp. Dynamics include *n*, *mf*, and *ord.*

34 *Coming into focus*

Score for measures 34-37. The score includes parts for Vln. I, Vln. II, Vla., V.C., Bass, and Hp. Dynamics include *ord.*, *mf*, and *pp*. The section is titled "Coming into focus".

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

Vln. I

Vln. II

Vla.

V.C.

Bass

Harp

*f*

*f Soaring*

*With hushed intensity*

*p*

*ord.*

*f*

68

70

Vln. I

Vln. II

Vla.

V.C.

Bass

Harp

*With hushed intensity*

*p*

*With hushed intensity*

*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 *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 score includes various musical notations such as notes, rests, slurs, and accents.

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 score includes various musical notations such as notes, rests, slurs, and accents.

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 common time signature. Measures 119 and 120 show a melodic line in the Violin I part with a crescendo hairpin. Measure 121 is marked with a boxed number '122' and features a change in the Violin I part. The Harp part provides a steady accompaniment with chords and moving lines.

124

With swelling momentum

Vln. I  
Vln. II  
Vla.  
V.C.  
Bass  
Hp.

*mp* *p* *mp* *p* *mp* *f*

Detailed description: This block contains the musical score for measures 124 through 128. It features the same six staves as the previous block. Measure 124 is marked with the number '124'. The Violin I part begins with a melodic line marked *mp*. The Violin II part starts with a *p* dynamic. The Viola and Violoncello parts have *mp* dynamics. The Bass part has a *mp* dynamic. The Harp part has a *mp* dynamic. From measure 126 onwards, the Violin I and II parts are marked with 'With swelling momentum' and feature a series of sixteenth-note patterns. The Bass part ends with a *f* dynamic. The Harp part continues with a steady accompaniment.

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.

$\emptyset$