



Commissioned by the Folly Quarter Middle School Band, Ellicott City, Maryland
Andrew Spang, Director

Pinnacle

By Michael Kamuf (ASCAP)

SUPPLEMENTAL AND WORLD PARTS

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- E♭ Alto Clarinet
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

INSTRUMENTATION

- | | |
|-------------------------|---|
| 1 Conductor | 2 1st F Horn |
| 3 1st Flute | 2 2nd F Horn |
| 3 2nd Flute | 2 1st Trombone |
| 2 Oboe | 2 2nd Trombone |
| 2 Bassoon | 2 3rd Trombone |
| 3 1st B♭ Clarinet | 2 Euphonium |
| 3 2nd B♭ Clarinet | 1 Baritone Treble Clef |
| 3 3rd B♭ Clarinet | 4 Tuba |
| 2 B♭ Bass Clarinet | 2 Mallet Percussion 1
(Bells, Xylophone) |
| 2 1st E♭ Alto Saxophone | 1 Optional Mallet Percussion 2
(Marimba) |
| 2 2nd E♭ Alto Saxophone | 1 Timpani |
| 1 B♭ Tenor Saxophone | 4 Percussion 1
(Snare Drum/Hi-Hat Cymbals,
Bass Drum/Cabasa or Optional Shaker) |
| 1 E♭ Baritone Saxophone | 4 Percussion 2
(Crash Cymbals/Tambourine/Bongos,
Suspended Cymbal/Triangle/Woodblock) |
| 3 1st B♭ Trumpet | |
| 3 2nd B♭ Trumpet | |
| 3 3rd B♭ Trumpet | |

PROGRAM NOTES

Pinnacle is a bold and exhilarating original new work for concert band composed by Michael Kamuf. This piece was commissioned by the Folly Quarter Middle School Concert Band, Ellicott City, Maryland, Andrew Spang, Director, as a part of their music commissioning initiative, *Play It Forward*.

NOTES TO THE CONDUCTOR

The percussion section begins the piece and should play measures 1–4 with confidence, attitude, and an agreement on the forte dynamic level. Once the winds enter, players should focus on balance and proper execution of the accents. Here and throughout the majority of the work, percussion should complement but not overshadow the winds. I have the tempo indicated as $\text{J} = 152$, but feel free to adjust this slightly. The piece should have a groove and a forward momentum from beginning to end.

At measure 17, the meter changes to seven (written as $\frac{4}{4}$ plus $\frac{3}{4}$). To achieve the feel, the accents in the mallet percussion part must be observed. The A theme is introduced at the end of measure 24 in the clarinets and the optional mallet percussion 2 part. At the end of measure 32, the flute, oboe, and 1st clarinet take over the melody. The orchestration thickens at measure 33, so the melody should sing above the accompaniment. The B Theme appears at measure 43 and is stated by solo 1st trumpet with alto saxophone and brass accompaniment. At measure 51, the secondary lines in the alto saxophone and horn and the ensuing lines in the 2nd & 3rd clarinet, tenor saxophone, and euphonium should be played at equal volume to the main melody in the flute, oboe, 1st clarinet, and mallets. The A Theme groove returns in measure 59 followed by the melody in measure 62 in the low winds. This theme is taken over by the flute, oboe, clarinets, and mallets at measure 71. Care should be taken to observe the built-in silence in measures 76 and 77.

The character of the piece changes at measure 78 with the bongo statement. Measure 82 begins a linear development section. Here low winds state a bass line with dissonant interjections from the tenor saxophone, horns, trombones, and euphonium. At measure 90, the 2nd & 3rd clarinet, alto saxophone, and horn enter with a line based on the introductory material. As voices are added, this passage should gradually build in volume and intensity until the fortissimo at measure 107.

The B Theme returns at measure 111, highlighting woodwinds and horns before returning to the full ensemble at measure 119. Dynamics should be observed and even exaggerated during the transition passage from measures 125–132. The A Theme returns at 133 in the trumpets, horn, and euphonium before passing the melody to the flute, oboe, 1st clarinet, alto saxophone, 1st trumpet, and mallet percussion in bar 141. The dynamics should be observed in measures 145 and 146 so that the ending passage at 147 has a great impact on the audience.

For this piece, percussion parts are written to reflect seven players. However, the mallet percussion part could be played by one player rather than two—by playing just xylophone where both instruments are notated—thus making the piece playable by just six players. On the other end of the spectrum, an additional mallet part for marimba is included for larger percussion sections.

Thank you for selecting this piece, and I hope you and your students enjoy studying and performing *Pinnacle*.



Commissioned by the Folly Quarter Middle School Band, Ellicott City, Maryland, Andrew Spang, Director

Pinnacle

FULL SCORE

Approx. Duration - 3:45

By Michael Kamuf (ASCAP)

Relentless ♩ = 152

Flutes 1/2

Oboe

Bassoon

B♭ Clarinets 1/2/3

B♭ Bass Clarinet

E♭ Alto Saxophones 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Relentless ♩ = 152

B♭ Trumpets 1/2/3

F Horns 1/2

Trombones 1/2/3

Euphonium

Tuba

Mallet Percussion 1 (Bells, Xylophone)

Optional Mallet Percussion 2 (Marimba)

Timpani

Percussion 1 (Snare Drum/Hi-Hat Cymbals, Bass Drum/Cabasa or Opt. Shaker)

Percussion 2 (Crash Cymbals/Tambourine/Bongos, Suspended Cymbal/Triangle/Woodblock)

Bells and Xylophone

Tune: G, B♭, C, D

Snare Drum

Bass Drum

Suspended Cymbal

Crash Cymbals

Marimba

fp

p

f

1 2 3 4 5

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Fls. 1/2 Ob. Bsn. Cls. 1/2 B. Cl. A. Saxes. 1/2 T. Sax. Bar. Sax. Tpts. 1/2 Hns. 1/2 Tbps. Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2

Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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Musical score for orchestra, page 6. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Tubas (Tbns.), Euphonium (Euph.), Tuba (Tuba), Multi Percussion 1 (Mlt. Perc. 1), Multi Percussion 2 (Mlt. Perc. 2), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 2/4 time, key signature is B-flat major. Measure 17 starts with a dynamic of *f*. The score features various rhythmic patterns, including eighth-note chords and sustained notes. Large black numbers 4, 3, 4, 3, and 4 are placed above specific measures. Measures 18 through 20 show a repetitive pattern of eighth-note chords. The score concludes with a dynamic of *p*, followed by *f*, then *mf* for the Tambourine.

25

Fls. 2 3 4 3 4 3 4

Ob.

Bsn.

Cls. 1 2 3 4 3 4

B. Cl. 1 2 3 4 3 4

A. Saxes. 1 2 3 4 3 4

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4 3 4

Hns. 1 2 3 4 3 4

Tbns. 1 2 3 4 3 4

Euph.

Tuba

Mlt. Perc. 1 2 3 4 3 4

Mlt. Perc. 2 3 4 3 4

Timp.

Perc. 1

Perc. 2

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47414S 21 22 23 24 25

Fls. 2 3 4 3 4 3 4

Ob. 3 4 3 4 3 4

Bsn. 4 3 4 3 4 3 4

Cls. 1 3 3 3 3 3 3 3

B. Cl. 3 3 3 3 3 3 3 3

A. Saxes. 1 2 2 2 2 2 2 2

T. Sax. 2 2 2 2 2 2 2 2

Bar. Sax. 2 2 2 2 2 2 2 2

Tpts. 1 3 4 3 4 3 4 3 4

2 3 3 3 3 3 3 3

Hns. 1 4 4 4 4 4 4 4

2 4 4 4 4 4 4 4

Tbns. 1 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3

Euph. 2 2 2 2 2 2 2 2

Tuba 2 2 2 2 2 2 2 2

Mlt. Perc. 1 3 4 3 4 3 4 3 4

Mlt. Perc. 2 3 4 3 4 3 4 3 4

Timp. 4 3 4 3 4 3 4 3 4

Perc. 1 2 2 2 2 2 2 2

Perc. 2 2 2 2 2 2 2 2

Fls. 2 3 f mf

Ob. 3 f mf

Bsn. 4 f mf

Cl. 1 f mf

3 2 3 f mf

B. Cl. 4 f mf

A. Saxes. 1 2 f mf

T. Sax. 2 f mf

Bar. Sax. 3 f mf

Tpts. 1 3 2 3 f mf

Hns. 1 2 f mf

2 3 f mf

Tbns. 1 2 f mf

3 2 3 f mf

Euph. 2 3 f mf

Tuba 3 f mf

Mlt. Perc. 1 3 f mf

Mlt. Perc. 2 4 f mf

Timp. 4 mf > f mf

Perc. 1

Perc. 2 f mf

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

46 47 48 49 50

Fls. 2
Ob.
Bsn.
Cls. 1
2
3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1
2
3
Hns. 1
2
Tbns. 1 2
3
Euph.
Tuba
Mlt. Perc. 1
Bells
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

51 52 53 54 55

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Fls. 1
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes. 1
2
T. Sax.
Bar. Sax.
Tpts. 1
2
Hns. 1
2
Tbns. 1
2
Euph.
Tuba
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

Hi-Hat Cymbals (closed)
Woodblock

63

Fls. 1
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.
Tpts.
Hns.
Tbns.
Euph.
Tuba
Mit. Perc. 1
Mit. Perc. 2
Timp.
Perc. 1
Perc. 2

Fls. 2 3 f - 4 mp 3 f 4 - 3 a² mf
Ob. 3 f - 4 mp 3 f 4 - 4 mf
Bsn. 4 , 3 4 - 4 fp 4 mf
Cls. 1 f - 4 mp f 4 mf
2 3 , 3 4 - 4 fp a² mf
B. Cl. 4 , 3 4 - 4 fp a² mf
A. Saxes. 1 2 3 mp f 4 - 4 fp a² mf
T. Sax. 3 4 - 4 fp a² mf
Bar. Sax. 4 , 3 4 - 4 fp mf
Tpts. 1 3 4 - 4 fp a² mf 3 4
2 3 4 - 4 fp a² mf 3 4
Hns. 1 4 - 4 mp f 4 - 4 fp a² mf 3 4
2 4 - 4 mp f 4 - 4 fp a² mf 3 4
Tbns. 1 2 3 4 - 4 fp a² mf 3 4
Euph. 3 4 - 4 fp a² mf 3 4
Tuba 4 - 4 fp a² mf 3 4
Mlt. Perc. 1 4 - 4 mp f 3 4 - 4 fp a² mf 3 4
Mlt. Perc. 2 4 - 4 mp f 3 4 - 4 fp a² mf 3 4
Timp. 4 - 4 mp f 3 4 - 4 fp a² mf 3 4 - 4 > S.D.
Perc. 1 4 - 4 mp f 3 4 - 4 fp a² mf 3 4 - 4 > S.D.
Perc. 2 4 - 4 mp f 3 4 - 4 fp a² mf 3 4 - 4 > S.D.

Fls. 2 3 f > 78 a2 4 >

Ob. 4 > f

Bsn. 4 > f

Cls. 1 3 f a2

B. Cl. f >

A. Saxes. 1 2 f >

T. Sax. f >

Bar. Sax. f >

Tpts. 1 3 f a2 78 4 >

Hns. 1 2 f > 4 > a2

2 f >

Tbns. 1 2 f > a2

3 f >

Euph. f >

Tuba f >

Mlt. Perc. 1 3 f > 4 >

Mlt. Perc. 2 4 > f

Timp. 4 > f

Perc. 1 f > Bongos

Perc. 2 f >

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90

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 Hns. 1 2 Tbns. 1 2 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2 Cabasa (or Shaker) 47414S

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Fls. 1
Fls. 2
Ob.
Bsn.
Clrs. 1
Clrs. 2
B. Cl.
A. Saxes. 1
A. Saxes. 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hns. 1
Hns. 2
Tbns. 1
Tbns. 2
Eup.
Tuba
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

47414S 91 92 93 94 95

98

Fls. 2 Ob. Bsn. 1 Cls. 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 3 Hns. 1 2 Tbns. 1 2 3 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2

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Fls. 2

Ob.

Bsn.

1 Cls. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 Tpts. 3

Hns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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100 101 102 103 104

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Fls. 2
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes. 1
T. Sax.
Bar. Sax.
Tpts. 1
2
Hns. 1
2
Tbns. 1
2
Euph.
Tuba
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

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105 ff 106 107 f 108 109 mp 110

119

Fls. 2
Ob.
Bsn.
1 Cls.
3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1
2
Hns. 1
2
Tbns. 1 2
3
Euph.
Tuba
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

mf

mf

mf

a2

mf

mf

mf

mp

mf

mp

mf

mp

mf

mf

Bells

mf

mf

Cr. Cyms. mf

116 117 118 119 120

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125

Fls. 2 Ob. Bsn. Cls. 1 Cls. 3 B. Cl. A. Saxes. 1/2 T. Sax. Bar. Sax. Tpts. 1 Tpts. 2 Hns. 1 Hns. 2 Tbns. 1 Tbns. 3 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2

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121 122 123 124 125

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Fls. 2

Ob.

Bsn.

poco a poco cresc.

Cls. 1

2

3

B. Cl.

poco a poco cresc.

A. Saxes. 1

T. Sax.

Bar. Sax.

poco a poco cresc.

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

poco a poco cresc.

3

Euph.

Tuba

poco a poco cresc.

Mlt. Perc. 1

Xyl.

mf

poco a poco cresc.

Mlt. Perc. 2

poco a poco cresc.

Timp.

poco a poco cresc.

Perc. 1

poco a poco cresc.

Perc. 2

Fls. 2 3 4 3 4 3 4

Ob. 3 4 3 4 3 4

Bsn. 4 3 4 3 4 3 4

Clrs. 1 3 4 3 4 3 4

B. Cl. 3 4 3 4 3 4

A. Saxes. 1 2 3 4 3 4

T. Sax. 3 4 3 4 3 4

Bar. Sax. 3 4 3 4 3 4

Tpts. 1 3 4 3 4 3 4

Hns. 2 3 4 3 4 3 4

Tbns. 1 2 3 4 3 4 3 4

Euph. 3 4 3 4 3 4

Tuba 3 4 3 4 3 4

Mlt. Perc. 1 3 4 3 4 3 4

Mlt. Perc. 2 3 4 3 4 3 4

Timp. 4 3 4 3 4 3 4

Perc. 1 3 4 3 4 3 4

Perc. 2 3 4 3 4 3 4

mp 140

Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2

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141

f

Bells and Xyl. Roll Xyl. only

Roll Xyl. only

142

143

144

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147

Fls. 2 4 *sub. p* 3 *ff* 4 3 4 3

Ob. 4 *sub. p* 3 *ff*

Bsn. 4 *sub. p* 3 *ff*

Cls. 1 4 *sub. p* 3 *ff*

B. Cl. 3 4 *sub. p* 3 *ff*

A. Saxes. 1 2 4 *sub. p* 3 *ff* 4 *a2* 4 *tr*

T. Sax. 3 4 *sub. p* 3 *ff*

Bar. Sax. 4 *sub. p* 3 *ff* 4 *a2* 4 *tr*

Tpts. 1 2 4 *sub. p* 3 *ff* 4 3 4 3

Hns. 1 2 4 *sub. p* 3 *ff* 4 *tr*

Tbns. 1 2 3 4 *sub. p* 3 *ff*

Euph. 2 3 4 *sub. p* 3 *ff*

Tuba 4 *sub. p* 3 *ff*

Mlt. Perc. 1 4 *sub. p* 3 *ff* 4 3 4 3

Mlt. Perc. 2 4 *sub. p* 3 *ff*

Tim. 4 *mf* 3 *ff* 4 3 4 3

Perc. 1 4 *sub. p* 3 *ff*

Perc. 2 4 *ff*

47414S 145 *mf* 146 *ff* 147 *mf* 148 *ff* 149

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