

RWS DEVELOPING BAND SERIES

Grade: 2

Conductor Score: RWS-2619-01

# Journey to the Summit

Reid Atkinson

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# Journey to the Summit

Reid Atkinson

## INSTRUMENTATION

Conductor Score .....	1	Trombone 1 .....	3
Flute .....	10	Trombone 2 .....	3
Oboe .....	2	Euphonium B.C. ....	2
B <sup>b</sup> Clarinet 1 .....	6	Euphonium T.C. ....	2
B <sup>b</sup> Clarinet 2 .....	6	Tuba .....	4
B <sup>b</sup> Bass Clarinet .....	2	Mallet Percussion 1: Bells .....	1
Bassoon .....	2	Mallet Percussion 2: Marimba .....	1
E <sup>b</sup> Alto Saxophone .....	6	Mallet Percussion 3: Chimes (Optional) .....	1
B <sup>b</sup> Tenor Saxophone .....	2	Timpani .....	1
E <sup>b</sup> Baritone Saxophone .....	2	Percussion 1: Snare Drum, Bass Drum .....	2
B <sup>b</sup> Trumpet 1 .....	5	Percussion 2: Crash Cymbals, Concert Toms (2) .....	2
B <sup>b</sup> Trumpet 2 .....	5	Percussion 3: Suspended Cymbal, Cabasa .....	2
F Horn .....	4		

## PROGRAM NOTE

*Journey to the Summit* celebrates the courage and dedication it takes to embrace new challenges—whether scaling a mountain or learning an instrument. The composer shares, “While writing this piece, I watched my daughter begin her journey in band. It was such a joy to see her and her fellow musicians embrace the process, navigate challenges, and work toward a goal greater than themselves. Their perseverance felt deeply courageous and worthy of celebration. I hope performers and audiences alike are inspired to reflect on and celebrate their own journeys, whatever form they may take.”

## NOTES TO CONDUCTOR

This piece was written with the developing band in mind, balancing musical growth with playability for young musicians. Careful attention was given to range, rhythmic demands, phrase length, and orchestration to ensure every section has meaningful involvement. The percussion writing, in particular, is crafted to engage players of varying experience levels, with thoughtful independence for mallet parts and lively contributions throughout.

For a successful performance, I encourage attention to style and balance. Accented notes should carry extra weight and energy, while unmarked notes should stay light and buoyant—never short or clipped—so the sound remains resonant and centered. Take advantage of dynamic contrast, and make sure supporting voices enhance rather than overpower the melody. Giving each note its full value, especially those preceding rests, will help bring the music to life with clarity and shape.

I hope your students have a wonderful performance! Please visit my composer page at [rwsmusic.com](http://rwsmusic.com) to connect!



## ABOUT THE COMPOSER



Reid Atkinson is an active composer and arranger regularly commissioned to create engaging and award-winning music for ensembles at all skill levels across the United States.

Reid is an active clinician and has presented for the Texas Music Educators Association, the Texas Bandmasters Association, Conn-Selmer Institute, and other prestigious conferences around the country.

Before devoting his life to creating music, Reid was an accomplished music educator. Ensembles under his direction were awarded state and national honors. Reid received his Bachelors of Music Education from Missouri State University and his Masters in Arts with an emphasis in music education and conducting from Central Missouri State University. He resides in Leander, TX with his wife Alison and his kids Ainsley and Paxton.

# JOURNEY TO THE SUMMIT

Conductor Score  
RWS-2619-00

Reid Atkinson  
(ASCAP)

With Energy! ♩ = 144

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Bari Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion 1  
Bells  
(hard plastic mallets)

Mallet Percussion 2  
Marimbas  
(medium yarn mallets)

Mallet Percussion 3  
Chimes (Optional)

Timpani  
A♭, B♭, E♭

Percussion 1  
Snare Drum  
Bass Drum

Percussion 2  
Crash Cymbals  
Concert Toms (2)

Percussion 3  
Suspended Cymbal  
Cubassa

1 2 3 4 5

JOURNEY TO THE SUMMIT

Fl. *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *mf* *f* *p*

T. Sax. *p*

Bari. Sax. *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

F Hn. *mf* *f* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. B.C. *p*

Tba. *p*

Bells *p*

Marimba *mf*

Chimes *p*

Timp. *mf*

Perc. 1 *f* *p* *pp*

Perc. 2 *f*

Perc. 3 *pp* *f*

6 7 8 9 10



19

Fl.  
Ob.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
Bari. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn.  
Tbn. 1  
Tbn. 2  
Euph. B.C.  
Tba.  
Bells  
Marimba  
Chimes  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

16 17 18 19 20

*pp* *mf* *f*

JOURNEY TO THE SUMMIT

Fl.  
Ob.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
Bari. Sax.  
Bb Tpt. 1  
Bb Tpt. 2  
F Hn.  
Tbn. 1  
Tbn. 2  
Euph. B.C.  
Tba.  
Bells  
Marimba  
Chimes  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

*f*  
*mf*  
*mf*  
*f*  
*mp*  
*f*

21 22 23 24 25

JOURNEY TO THE SUMMIT

27

Fl. *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p* *f*

B. Cl. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bari. Sax. *p* *mp* *mf* *mp* *mf*

27

Bb Tpt. 1 *p*

Bb Tpt. 2 *p*

F Hn. *p*

Tbn. 1 *p* *mp* *mf* *mp* *mf*

Tbn. 2 *p* *mp* *mf* *mp* *mf*

Euph. B.C. *p* *mp* *mf* *mp* *mf*

Tha. *mp* *mf* *mp* *mf*

Bells *mp*

Marimba *p*

Chimes

Timp. *p* Eb to C

Perc. 1 *p* *pp*

Perc. 2 *mf*

Perc. 3 Cabasa

26 *mf* 27 28 29 30



Fl.  
Ob.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
Bari. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn.  
Tbn. 1  
Tbn. 2  
Euph. B.C.  
Tba.  
Bells  
Marimba  
Chimes  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

37 38 39 40 41

43

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp* *mf* *mp*

T. Sax. *mp*

Bari. Sax. *mp*

B♭ Tpt. 1 *mp* *mf* *mp*

B♭ Tpt. 2 *mp* *mf* *mp*

F Hn. *mp* *mf* *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. B.C. *mp*

Tba. *mp* *play*

Bells *mf* *mp* *mf*

Marimba *mf* *f*

Chimes

Timp. *mp* C to Eb

Perc. 1

Perc. 2

Perc. 3

42

43

44

45

46

47

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *mf* *f*

T. Sax. *f*

Bari. Sax. *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

F Hn. *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. B.C. *f*

Tba. *f*

Bells *f*

Marimba *f*

Chimes *f*

Timp. *f*

Perc. 1 *mp* *f*

Perc. 2 *f*

Perc. 3 *pp* *f*

Sus. Cym. *f*

55

This musical score is for the piece "Journey to the Summit". It is a full orchestral score for a concert band or symphony orchestra. The score is written in 4/4 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (F Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium/Bass Trombone (Euph. B.C.), and Tuba (Tba.). The percussion section includes Bells, Marimba, Chimes, Tom-toms (Timp.), and three different types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score is marked with a dynamic of *f* (forte) for most of the woodwind and brass parts. The percussion parts have dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo). The score is divided into measures 53, 54, 55, 56, and 57. A large red watermark "Preview Only" is overlaid on the score, and a diagonal watermark "Legal Use Requires Purchase" is also present.

JOURNEY TO THE SUMMIT

Fl.  
Ob.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
Bari. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
F Hn.  
Tbn. 1  
Tbn. 2  
Euph. B.C.  
Tba.  
Bells  
Marimba  
Chimes  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

*pp* 58 *f* 59 60 61 *pp* 62



Fl.  
Ob.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn.  
A. Sax.  
T. Sax.  
Bari. Sax.  
Bb Tpt. 1  
Bb Tpt. 2  
F Hn.  
Tbn. 1  
Tbn. 2  
Euph. B.C.  
Tba.  
Bells  
Marimba  
Chimes  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

*mf* *f* *ff*  
*mf* *f* *ff*  
*mf* *f* *ff*  
*pp* *f* *pp* *f* *pp* *f* *pp* *f*  
choke choke choke

68 69 70 71 72 73 74