

# FALSE SUMMIT

for Percussion Duet

*Branden Steinmetz*

## PROGRAM NOTES

**False Summit** was written for Kamilah Gobran and Tammy Fisher in honor of Kamilah’s Senior Percussion Recital at the University of Wisconsin – La Crosse. This is truly a “full-circle” moment for me: Kamilah – my former student, and Tammy – my former teacher.

The piece is inspired by my hiking adventures in Colorado. I spend much of my free time hiking in the tallest mountains known as “14ers” or 14,000+ feet above sea level. One of the most frustrating encounters is just when you think I’ve arrived at the top of a mountain peak you are disheartened to learn that there is actually a long way yet to travel. These false summits can be excruciating and often times demoralizing. I’ve tried to capture the process of hiking a mountain peak in this piece. It’s easy to begin adventures at a quick pace before falling into a “groove.” After a while, there is an internal struggle that occurs in which you have to convince yourself to keep moving – to persist. The actual summit can be hidden by the parts of the mountain directly in front of you as you climb higher. When you reach the false summits and realize where the true summit is located, you must continue with more determination than ever. The true summit is farther than it appears, yet closer than it feels. Finally, after several miles and thousands of feet of elevation gained, the mountain yields and you reach the true summit. There is no better feeling in the world.

– B.S.

## NOTATION KEY

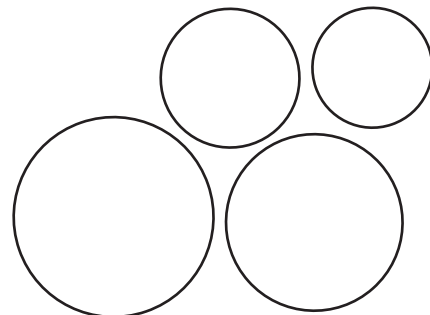
1      4 Drums      Large Drum      hard cord mallets  
timbale sticks

2      Sizzle Cymbal      4 Drums      Kick Drum      timbale sticks

## PERFORMANCE NOTES

While choice of drums is left to the performers, I suggest using bongos or high-pitched toms for the two higher drums and medium/low toms for the lower two drums. Experiment with different timbres and pitches to find what suits you the best.

Additionally, I recommend setting up the drums so they are in a “box” or diamond, with the highest drum on the top-right of the box or top of the diamond (as shown to the right). If Player 1 chooses a large drum instead of a kick drum, set it up just to the left of the four drums. Ultimately, do what feels the most comfortable.



for Kamilah and Tammy

# FALSE SUMMIT

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[ASCAP]

*Aggressively* ♩ = 124-132

**Player 1**  
Vibraphone  
4 Drums  
Large Drum

**Player 2**  
Sizzle Cymbal  
4 Drums  
Kick Drum

Vibraphone  
4 Drums  
Sizzle Cymbal  
Kick Drum  
4 Drums  
Sforzando (sfz)  
p  
f  
3  
L R L  
f

**Player 1**

**Player 2**

mp  
f  
f  
Sizzle Cymbal

**Player 1**

**Player 2**

mf  
f  
mf  
f  
Sizzle Cymbal

**Player 1**

**Player 2**

rit.  
fp  
f  
p  
Sizzle Cymbal

17 Steadily ♩ = ca. 88-92

21

Musical score for measures 17-21. The first staff (treble clef) contains a steady eighth-note accompaniment. The second staff (bass clef) features a melodic line with dynamic markings *mf*, *p*, and *p*. A large '16' is written vertically in the first measure, and a '7' is written above the first measure. Performance instructions include *p ped. ad lib.*, *mf*, *p*, and *p*.

25

Musical score for measures 25-32. The first staff (treble clef) continues the eighth-note accompaniment. The second staff (bass clef) continues the melodic line with eighth-note patterns.

33

37

Musical score for measures 33-37. The first staff (treble clef) continues the eighth-note accompaniment. The second staff (bass clef) features a melodic line with dynamic markings *mp*, *mf*, and *p*. A large '16' is written vertically in the fourth measure, and a '7' is written above the fourth measure. Performance instructions include *mp*, *mf*, *p*, and *p ped. ad lib.*. The letters 'L' and 'R' are written below the second staff in the third measure.

40

Musical score for measures 40-47. The first staff (treble clef) continues the eighth-note accompaniment. The second staff (bass clef) continues the melodic line with eighth-note patterns.

48

54

Musical score for measures 48-54. The first staff (treble clef) continues the eighth-note accompaniment. The second staff (bass clef) features a melodic line with dynamic markings *mf* and *mf*. Large vertical numbers '5', '4', and '7' are written in the second, third, and fourth measures respectively, indicating the number of sixteenth notes in the bass line. Performance instructions include *mf* and *mf*.

56

1

2

*mf*

65

1

2

*mf*

72

74

1

2

*f*

76

78

1

2

*f*

79

82

1

2

*f p*

*ff*

*sub. p*

to 4 Drums  
w/ sticks

4 Drums 86

83

1 *mp*

2 *fp* *f* *mp*

Detailed description: This system contains measures 83 through 88. The top staff (1) is a treble clef with a key signature of one flat. It starts with a whole rest, followed by a double bar line, then a series of eighth and sixteenth notes with accents. The dynamic is marked *mp*. The bottom staff (2) is a bass clef with a key signature of one flat. It features a complex rhythmic pattern of eighth and sixteenth notes with accents. Dynamics include *fp*, *f*, and *mp*.

Driving

// ♩ = 120+

89

1 *f*

2 //

Detailed description: This system contains measures 89 through 93. The top staff (1) continues with eighth and sixteenth notes with accents. The dynamic is marked *f*. The bottom staff (2) has a double bar line followed by a few notes and another double bar line. The tempo marking *Driving* and *// ♩ = 120+* is present.

94

1

2 *f* *ffz* *f*

Detailed description: This system contains measures 94 through 97. Both staves (1 and 2) feature dense sixteenth-note passages with accents. The dynamic in the bottom staff is marked *f*, *ffz*, and *f*.

98

1 *f* *p*

2 *f* *p*

7 16 4

Detailed description: This system contains measures 98 through 101. The top staff (1) has a dynamic change from *f* to *p*. The bottom staff (2) also has a dynamic change from *f* to *p*. A large '16' is written vertically between the staves, with '7' and '4' above it, indicating a 16-measure rest.

102

1 *f* *ff*

2 *f* *ff*

Detailed description: This system contains measures 102 through 105. Both staves (1 and 2) feature dense sixteenth-note passages with accents. The dynamics are marked *f* and *ff*.