

Continental Divide

(an American cantata)

Peter Bird
2010

FULL SCORE



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Program Notes on *Continental Divide*

1. Timberline.....5

This first number is celebratory and could be subtitled, “Awakening of cheerful feelings upon arrival in the country.” But, rather than sonata form, it has a loose Mahlerian structure where one main melody is developed while 3 others vie for expression. A certain Romantic instability of key symbolizes enthusiasm that escapes Classical restraint. A final repetition of the initial section makes this structurally a da-capo aria for chorus.

The other 7 numbers of the cantata progress in historical order, from Pleistocene times before humans arrived, through the Arapaho era, the fur trade, pioneer days, arrival of the first tourists, the gold/silver rush, and the modern age of national parks and interstate highways. The central numbers (#3~6) have texts from oral tradition or contemporary accounts; the framing numbers at the start and end incorporate my own attempts at poetry.

2. Yellowstone33

The strong mantle plume that created Yellowstone has a few peers in the world: Iceland, Afar, and Hawaii. But here alone the volcanic plateau was built on the back of the older Rocky Mountain chain, producing lodgepole forests and parklands at 8,000’ elevations and peaks that go much higher. This number depicts a summer dawn along one of the verdant high-altitude river valleys (*e.g.*, Lamar River, or Yellowstone River above the falls) where bison and elk are grazing, until interrupted by wolves. The text is a set of 6 haiku-like nature poems, with 5/7/5-syllable structure but no rhyme.

3. Vision quest53

The adults of the village sing one of the traditional Arapaho Eagle Songs, with its proud refrain, “My father gave me the song of the eagle.” (I did not alter this in any way, except to add some very light instrumental accompaniment.) A young man [or a group of young men; it may be performed either way] drifts off to follow the calls of a distant eagle. He is inspired to climb the mountain Neniisotoyou’u in search of other animal mentors. He is rebuffed by a bear, and then by a cougar, but high on the mountain shoulder he feels the presence and inspiration of Thunderbird. I based his (new) song on the text of a vision-quest song of Chief Yellow Calf: “[Thunder]bird walks about; the sky is turning yellow.” (That is: Soon he will fly; prepare for thunder.) Performed in the Arapaho language. [Additional notes for performers are given on page 79.]

4. Osborne Russell81

Osborne Russell (1814-1892) was a largely self-taught man from Maine who entered the trapper’s life and the Rocky Mountain fur trade at the age of 20. (Later he was a miner, a farmer, a trader, and was elected judge and then triumvir in the provisional government of Oregon Territory.) He recorded his experiences in *Journal of a Trapper...* which was published posthumously. This solo aria takes its text from the book’s valedictory poem, *The Hunter’s Farewell*, which may be the only extant poem by anyone involved in this chapter of our history. His description of the impact of firearms on the flocks of the mountains and the herds of the plains is sensitive and moving.

5. South Pass.....93

The Sweetwater River route through South Pass is more lonely and barren than scenic, but topography dictated that here the California Trail, the Oregon Trail, and the Mormon Trail necessarily ran together for several days travel as they approached the Divide. I have merged 3 songs of the trail (each in its own meter and its own key) to represent the passage of these 3 distinct kinds of pioneers in the same year. *Ho! for California* represents the gold-miners; both text and tune are authentic, although reharmonized here. The Oregon-Trail text and tune are my own inventions. The text of the LDS hymn *Come, Come Ye Saints* was written by William Clayton (1814-1879) while traveling the trail in 1846; here, I have given it a new tune that better harmonizes with the others. Despite the cultural and musical contrasts, there is no actual dissonance; perhaps I may even suggest that a new kind of polymodal harmony emerges?

6. Isabella Bird117

Isabella Bird (1831-1904) was a very independent Englishwoman who toured the Sierra Nevada and the Colorado Rockies in 1873: arriving by train, renting a horse, and finding her own way through mountains and plains, come blizzard or sun. Her account, *A Lady's Life in the Rocky Mountains*, is well worth reading. This solo number uses a montage of her words to describe her ascent of Longs Peak (which was guided by the colorful and mysterious "Mountain Jim" Nugent). She may have been the first woman of European ancestry to make the ascent; it is certain that later she was the first woman inducted into the Royal Geographical Society, in London in 1892.

7. Silverton141

Saturday night in a mining town! This turbulent setting with its many conflicting personalities, subplots, and emotions is represented by the overlaying of up to 6 tunes at once. Traditional tunes *An Outlandish Knight* and *Shenandoah* represent the women's point of view, and some new tunes (in the "gaslight" style of the times) represent the men's. An opera-buffa version of the sextet from *Lucia* transported into *La fanciulla del West*.

8. Logan Pass165

Approaching Glacier Park from the East, today's tourists can drive directly from the lonely and pristine rolling prairie of the Blackfeet lands to some of the most spectacular mountain scenery in the world. Chief Mountain, St. Mary Lake, Logan Pass, and the Garden Wall will not be forgotten by anyone who has made this trip, and of course the automobile makes it possible for most. But, travel by car is much too fast for the spirit.

Performance Notes

Continental Divide is scored for 9 instruments: flute, oboe, horn in F, pedal timpani (II, III, IV), violin I, violin II, cello, double-bass, and piano. (Piano parts occur only in numbers 6 & 7.) If the chorus is large, it may be best to amplify the instruments. I would not want to double them, as this would destroy the "rugged individualism" and lonesome timbre of solo performances. The total duration of this cantata is about 51 minutes.

Peter Bird, Los Angeles, 2010

Continental Divide: 1. Timberline
Full Score

6

5

Fl.

Ob.

Hn.

Timp.

S.
Far, lone, and high. Tim - ber - line!

A.
Far, lone, and high. Tim - ber - line!

T.
Far, lone, and high. Tim - ber - line!

B.
Far, lone, and high. Tim - ber - line!_

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 1. Timberline
Full Score

9

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

An-cient and wild.

An-cient and wild.

An-cient and wild.

An-cient and wild.

f *mf*

Continental Divide: 1. Timberline
Full Score

8

13

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

A

mf

mp

Far, lone, and high.

Far, lone, and

Far, lone, and high.

A

mp

mp

mp

Continental Divide: 1. Timberline
Full Score

17

Fl. *mp*

Ob.

Hn.

Timp.

S.
Far, lone and high. Far, lone, and high;

A.
high. Far, lone, and high. An - cient and

T. *mf*
Far, lone and high. Far, lone, and high. High.

B.
An - cient and wild. And

Vln. I

Vln. II

Vc.

Db. *mp*

Continental Divide: 1. Timberline
Full Score

10

21

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

rit.

f

ff

mp

an - cient; a - lone and high. Wild.

wild. An - cient and wild.

High. And wild.

wild. An - - - cient and wild.

mf

Continental Divide: 1. Timberline
Full Score

25

Fl. *mp* **Fine**

Ob. *mp*

Hn. *mf* *mp* **Fine**

Timp. **Fine**

S. *mf* *mp* **Fine**
And wild... And wild...

A. *mf* *mp* **Fine**
And wild... And wild...

T. *mf* *mp* **Fine**
And wild. And. wild...

B. *mf* *mp* **Fine**
And wild. And wild...

Vln. I *mp* **Fine**

Vln. II *mp*

Vc. *mp*

Db. *mp*

Continental Divide: 1. Timberline

Full Score

12

B

31 **A tempo: Allegro** (♩=126)

Fl. *mp*

Ob. *mf*

Hn.

B

A tempo: Allegro (♩=126)

Timp.

B

A tempo: Allegro (♩=126)

S. *mf* At tim-ber-line the for-est falls a - way. *mf* The

A. *mf* At tim-ber-line the for-est falls a - way. *mf* The

T. *mf* At tim-ber-line the for-est falls a - way. *mf* The

B. *mf* At tim-ber-line the for-est falls a - way. *mf* The

B

A tempo: Allegro (♩=126)

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vc. *mp*

Db. *mp*

Continental Divide: 1. Timberline
Full Score

36

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

mf

mf

mf

mf

mf

f

f

f

f

mf

mf

mf

mp

mp

grey rock ris es to a rug-ged crest... This is the heart and cen-ter of it

grey rock ris-es to a rug-ged crest. This is the heart and cen-ter of it

grey rock ris-es to a rug-ged crest... This is the heart and cen-ter of it

grey rock ris-es to a rug-ged crest. This is the heart and cen-ter of it

Continental Divide: 1. Timberline
Full Score

14

42

Fl. *mf*

Ob. *f*

Hn. *mf*

Timp.

S. all: the tun - dra where riv - ers all be - gin.

A. all: the tun - dra where riv - ers all be - gin.

T. all: the tun - dra where riv - ers all be - gin.

B. all: the tun - dra where riv - ers all be - gin.

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf*

Continental Divide: 1. Timberline
Full Score

47

Fl. *mf*

Ob. *mf*

Hn.

Timp.

S. *mf*
At last you are a - lone with hawk and bear.

A. *mf*
At last you are a - lone with hawk and bear.

T. *mf*
At last you are a - lone with hawk and bear.

B. *mf*
At last you are a - lone with hawk and bear.

Vln. I

Vln. II *mf*

Vc.

Db. *mp*

Continental Divide: 1. Timberline
Full Score

16

52 **rall.** (-15%)

Fl. *f* *mf*

Ob. *f* *mf* *f*

Hn. *f*

Timp.

S.

A.

T.

B.

Vln. I *mf* *f* *mf*

Vln. II *f* *mf*

Vc. *mf* *f* *mf*

Db. *f*

Continental Divide: 1. Timberline
Full Score

57 **Moderato** (♩=108)

Fl. *mp*

Ob. *mp*

Hn.

Timp. **Moderato** (♩=108)

S. *mf*
All the

A. *mp*
Ah

T. *mf*
All the

B.

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

Db. *mp*

Continental Divide: 1. Timberline
Full Score

18

C

63

Fl. *mf*

Ob. *mf*

Hn.

Timp.

S. *mp*
clouds are so close! Ah

A. *mf*
And al-ways rac ing by from west to east, like

T. *mf*
clouds are so close! Like

B. *mf*
Ah And al-ways rac ing by from west to east, like

Vln. I C

Vln. II

Vc. *mf*

Db. *mf*

Continental Divide: 1. Timberline
Full Score

69

Fl.

Ob.

Hn. *mf*

Timp.

S. *mf*
Ah... All the clouds are...

A.
might - y ships that wreck up - on the rocks. Oh...

T.
might - y ships that wreck up - on the rocks. All the clouds are...

B.
might-y ships that wreck up - on the rocks.

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 1. Timberline
Full Score

20

74

Fl.

Ob.

Hn.

Timp.

S.
— so close! — Some - times you can-not help but duck — your

A.
Some - times you can-not help but duck — your

T.
8 — so close! — Some - times you can-not help but duck — your —

B.
Ah Ah

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 1. Timberline
Full Score

80

Fl. *mf*

Ob. *f*

Hn. *f*

Timp.

S. head.

A. head.

T. head.

B.

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf*

Continental Divide: 1. Timberline
Full Score

22

86

Fl. *mp*

Ob. *f*

Hn. *mf*

Timp.

S. *mf* The wind is clear and

A.

T. *mf* The wind is clear and

B. *mp* The wind is clear and

Vln. I *mp*

Vln. II *mp*

Vc. *mf mp*

Db.

D

D

D

D

D

Continental Divide: 1. Timberline
Full Score

93

Fl.

Ob.

Hn.

Timp.

S.
cold as win - ter - tide. Oh

A.
To breathe it is like drink-ing moun-tain

T.
cold as win - ter - tide. To breathe it is like drink-ing moun-tain

B.
cold as win - ter - tide. To breathe it is like drink-ing moun-tain

Vln. I

Vln. II

Vc.

Db.

mp

mf

mp

Continental Divide: 1. Timberline
Full Score

24

98

Fl. *mp*

Ob.

Hn. *mf*

Timp.

S. *mf*
Oh

A. *f* *mf*
streams. It push-es and it pulls you off the trail. It

T. *mf* *mp*
streams. Oh streams. Oh

B. *mf* *mf*
streams. Ah streams. Ah

Vln. I

Vln. II *mf*

Vc. *mp* *mp*

Db. *mp*

Continental Divide: 1. Timberline
Full Score

104

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

leaves you for a while in sil - ent space, then, roar - ing on the

Oh Then, roar - ing on the

Ah Ah Then, roar - ing on the

mp *f*

Continental Divide: 1. Timberline

Full Score

26

accel. (+17%)

109

Fl. *mf* *f*

Ob. *mf* *f*

Hn. *mf*

Timp. accel.

S. ridge-tops it re - turns.

A. ridge-tops it re - turns.

T. ridge-tops it re - turns.

B. ridge-tops it re - turns.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Continental Divide: 1. Timberline

Full Score

Allegro (♩=126)

116

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

Allegro (♩=126)

Allegro (♩=126)

Allegro (♩=126)

mf

f

tr

Continental Divide: 1. Timberline
Full Score

28

124 (tr) **E**

Fl. *mp*

Ob.

Hn. *mf*

Timp. **E**

S. *mf* **E**
The sun is so strong! It browns the stumps that

A. *mf* **E**
The sun is so strong! It browns the stumps that

T. *mf* **E**
The sun is so strong! It browns the stumps that

B. *mf* **E**
The sun is so strong! It browns the stumps that

Vln. I *f* **E**

Vln. II *f*

Vc.

Db.

Continental Divide: 1. Timberline
Full Score

130

Fl. *mf*

Ob. *mf*

Hn.

Timp.

S. *f*
smell of toast-ed pitch... It bakes the sage up - on the flats, and yet

A. *f*
smell of toast-ed pitch. It bakes the sage up - on the flats, and yet

T. *f*
smell of toast-ed pitch... It bakes the sage up - on the flats, and yet

B. *f*
smell of toast-ed pitch. It bakes the sage up - on the flats, and yet

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db.

Continental Divide: 1. Timberline
Full Score

30

136

Fl.

Ob.

Hn.

Timp.

S. *mp*
in shad-ows lies the cold of out-er space, where

A. *mp*
in shad-ows lies the cold of out-er space, where

T. *mp*
in shad-ows lies the cold of out-er space, where

B. *mp*
in shad-ows lies the cold of out-er space, where

Vln. I *mf*

Vln. II *mf*

Vc.

Db. *mf*

Continental Divide: 1. Timberline
Full Score

141 D.C. al Fine

Fl. *f*

Ob. *f*

Hn.

Timp. D.C. al Fine

S. *mf* *f*
snow can last un - til it's late Ju - - ly.

A. *mf* *f*
snow can last un - til it's late Ju - - ly.

T. *mf* *f*
snow can last un - til it's late Ju - - ly.

B. *mf* *f*
snow can last un - til it's late Ju - - ly.

Vln. I D.C. al Fine

Vln. II *f*

Vc.

Db.

--- Intentionally blank ---

Full Score

Continental Divide: 2. Yellowstone

Peter Bird

Largo (♩. = 60)

33
PETER BIRD

Flute

Oboe

Horn in F

SOPRANO

ALTO

TENOR

BASS

Violin I

Violin II

Violoncello

Double Bass

Largo (♩. = 60)

Largo (♩. = 60)

Largo (♩. = 60)

mp

mp

mp

mp

p

Continental Divide: 2. Yellowstone

Full Score

A

9

Fl.

trill

Ob.

Hn.

mf

S.

mp

A.

mp

T.

mf

Rich mead - ow of grass

B.

mf

Rich mead - ow - of grass

Vln. I

mp

Vln. II

mp

Vc.

mf

Db.

mf

A

Continental Divide: 2. Yellowstone
Full Score

36

13

Fl.

Ob.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

on the crest of the moun- tains. A riv - er winds

on the crest of the moun tains. A riv - er winds

mp

mp

mf

Continental Divide: 2. Yellowstone
Full Score

18

Fl. *mp*

Ob. *mf* *mf*

Hn. *mf*

S. O, O

A. O, O

T. through.

B. through.

Vln. I

Vln. II

Vc. *mp*

Db. *mp*

Continental Divide: 2. Yellowstone
Full Score

38

23 **B**

Fl.

Ob.

Hn.

B

S.

A.

T.

B.

B

Vln. I

Vln. II

Vc.

Db.

mf

mf

mf

mp

mp

mp

Dawn light - ing the trees.

Dawn light - ing the trees.

Ah

Ah Ah

Continental Divide: 2. Yellowstone
Full Score

27

Fl.

Ob.

Hn.

S.
From the white - man - tled hot springs steam

A.
From the white - man - tled hot springs steam

T.
Ah Ah

B.
Ah

Vln. I

Vln. II

Vc.

Db.

mf

mf

mp

mp

Continental Divide: 2. Yellowstone
Full Score



35 (tr) *mf*

Fl.

Ob. *tr*

Hn.

S. *mp*
The

A. *mp*
The

T. *mp*
The

B. *mp*
The

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf* *mp*

C

Continental Divide: 2. Yellowstone
Full Score

42

39

Fl.

Ob. *mf*

Hn.

S. *mf*
an - i - mals rouse_____ from their

A. *mf*
an - i - mals rouse_____ from their

T. *mf*
an - i - mals rouse_____ from their

B. *mf*
an - i - mals rouse_____ from their

Vln. I *mf*

Vln. II *mf*

Vc. *mp*

Db.

Continental Divide: 2. Yellowstone
Full Score

42

Fl.

Ob.

Hn.

S.
sleep and start graz - ing; brown rocks come ___ to

A.
sleep and start graz - ing; brown rocks come ___ to

T.
sleep and start graz - ing; brown rocks come ___ to

B.
sleep and start graz - ing; brown rocks come ___ to

Vln. I
mf

Vln. II

Vc.

Db.

Continental Divide: 2. Yellowstone
Full Score

44

46 **Andante** (♩=♩; ♩=90)

Fl. *mf*

Ob. *mf*

Hn. *mf*

S. *mf*
life.

A. *mf*
life.

T. *mf*
life.

B. *mf*
life.

Vln. I *mf*

Vln. II *mf*

Vc. *mf* *mp*

Db. *mf*

Continental Divide: 2. Yellowstone
Full Score

52 **D**

Fl.

Ob.

Hn.

S. *mp* Ah *mf* Then more gray shad - ows

A. *mf* Wolf slink - ing a - lone. *mp* Ah

T. *mp* Ah *mf* Then more gray shad - ows

B. *mf* Slink - ing a - lone. *mp*

D

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 2. Yellowstone
Full Score

46

E

57

Fl.

Ob.

Hn.

S.
fol - low. The buf - fa - lo stir. Elk

A.
mf The buf - fa - lo stir. Elk

T.
fol - low. The buf - fa - lo - stir. Elk

B.
Ah Buf - fa - lo stir. Elk

Vln. I

Vln. II

Vc.

Db.

E

Continental Divide: 2. Yellowstone
Full Score

63

Fl.

Ob.

Hn.

S.
swirl and re - treat. As the herd parts a -

A.
swirl and re - treat. As the herd parts a -

T.
swirl and re - treat. As the herd parts a -

B.
swirl and re - treat. As the herd parts a -

Vln. I
f

Vln. II
f

Vc.

Db.

Continental Divide: 2. Yellowstone
Full Score

48

68

Fl.

Ob.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

mf

mf

f

f

mf

mf

f

round him, one old bull slow-ly stands.

Ah

Continental Divide: 2. Yellowstone
Full Score

74 **Largo** (♩=♩; ♩=60) **F**

Fl. *mp*

Ob. *mp*

Hn. *mp*

S. **Largo** (♩=♩; ♩=60) **F** *mf*
The herds move up -

A. *mf*
The herds move up -

T. *mf*
The herds move up -

B. *mp*
Ah Ah Ah Ah Ah Ah

Vln. I **Largo** (♩=♩; ♩=60) **F** *mp*

Vln. II *mp*

Vc. *mp*

Db.

Continental Divide: 2. Yellowstone
Full Score

50

79

Fl. *p* *pp*

Ob. *p* *pp*

Hn. *p*

S. stream. By the wat - er - fall, watch - ing, a

A. stream. By the wat - er - fall, watch - ing, a

T. stream. unpitched water sound: *mp* Sh

B. Ah Ah unpitched water sound: *mp* *mf* Sh

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 2. Yellowstone
Full Score

84

Fl.

Ob.

Hn.

S.
sil - ver bear waits.

A.
sil - ver bear waits.

T.
mf stagger breathing, out of rhythm:

B.
stagger breathing, out of rhythm:

Vln. I
mf *gliss.*

Vln. II
mf *gliss.*

Vc.

Db.

Continental Divide: 2. Yellowstone
Full Score

52

89

Fl.

Ob.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

p

mp

gliss.

mp

Continental Divide: 3. Vision quest

Traditional Arapaho (Eagle Song),
Peter Bird (seeker),
Chief Yellow Calf (Thunderbird Song)

Traditional Arapaho (Eagle Song),
PETER BIRD (seeker, Thunderbird Song)

Allegro (♩=132)

Flute

Oboe

Horn in F

Timpani

WOMEN

MEN

Allegro (♩=132)

Violin I

Violin II

Violoncello

Double Bass

p

mf *mp*

mf

Solo:

Hey, - ya, - hey - yah - yah, wa, ya, - a - way, -

5

Timp.

MEN

add Tenors:

add Basses:

- hey-o-way, yay, - ay, - ay. Ya, - ya, - hey - ey - o. Hey - o - way - hey - o - way.

9

Timp.

MEN

H way, - ya - ah - eh - yay - ay. Hay - ey - eh - yay. Heh - ya - eh -

Continental Divide: 3. Vision Quest

54

Full Score

13

Timp.

MEN

- ay.— O - way, hey - ey - ey - o - way.— Ya-eh - ya - hey - ey-

17

Timp.

MEN

ey - ey - ey - ey.— Ya - ya - hey; ho - wa - hay - ay - ay - ay - hey.

Vc.

mp

21

Timp.

MEN

Way - yah, yah, ah, yah, oh, way, oh, way, oh, ye hey. Ya - uh - ya - ha-

Vc.

mp

25

Timp.

strike rim with handle?

MEN

- ay - o - ha-way. Ya - o - ay - o - ay.— Oo— huu— Nei -
[Aw— hoo— Nay -

Vc.

mp

Db.

mf

29

Timp.

MEN

Vc.

Db.

mp

(Tenors may omit.)

so - no bee - nii - nei ni Nii' - ei - hii hii - nii - boot.
 saw - naw baa - nee - nay nah Nee' - ay - hee hee - nee - bawt.

33

Timp.

MEN

Vc.

Db.

mf

Ay, - ay, - ay, - ya, - ya - Ya - ha - o - way - hey - ey - ey - o - way - o -

37

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

add Altos: *mf*

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

Ha - e - ai, ha - e - ai, hai - yai

(Tenors return:)

- way - ey. - Ya - o - way - o - way. - Ha - e - ai, ha - e - ai, hai - yai -

Continental Divide: 3. Vision Quest

41

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

hey - o. Ha-e-ai, ha-e-ai, hai - hey - ho, hey - o - way hey - ey.

hey - o. Ha-e-ai, ha-e-ai, hai - hey - ho, hey - o - way-hey - ey.



45

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

Hey, yah, yah, hah, hay, yah, a way, a way.

Hey, yah, yah, hah, hay, yah, a way, a way.

Continental Divide: 3. Vision Quest

Full Score

49

Timp.

WOM.

MEN

Vln. II

Vc.

Db.

Yah, ay - ah - way, ah, hey. Yah, yah, yah, hay, ha - ho - ha

Yah, ay - ah - way, ah, hey. Yah, yah, yah, hay, ha - ho - ha

53

Timp.

WOM.

MEN

Vc.

way ay. Hey, ya, ya, ay - ya - ho - ha - way, ho - ha - way - ay.

way ay. Hey, ya, ya, ay - ya - ho - ha - way, ho - ha - way - ay.

mp

Continental Divide: 3. Vision Quest

57

Timp. *mf*

WOM. *mf* add Sopranos:
 — Yah, yah, oh, ho - ha - way, ho - ha - way, ay, ay, ay, ay.

MEN *mf*
 — Yah, yah, oh, ho - ha - way, ho - ha - way, ay, ay, ay, ay.

Vln. I *f*

Vln. II *f*

Vc. *f*

Db. *f*



61

Timp. *mp* *mf*

WOM. *mf*
 Oo huu Nei - so - no bee - nii - nei ni Nii' - ei - hii
 [Aw hoo Nay - saw-naw baa - nee - nay nah Nee' - ay-hee

MEN *f*
 Oo huu Nei - so - no bee - nii - nei ni Nii' - ei - hii
 [Aw hoo Nay - saw-naw baa - nee - nay nah Nee' - ay-hee

Vln. I

Vln. II

Vc.

Db.

65

Fl. *mf*

Timp. *mp*

WOM.
hii - ni - boot. Ay, ay, ya, ya. Ya - ha - o - way - hey - ey
hee - nee - bawt.]

MEN
hii - ni - boot. Ay, ay, ya, ya. Ya - ha - o - way - hey - ey
hee - nee - bawt.]

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf*

Continental Divide: 3. Vision Quest

60

Full Score

69

Fl.

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

p

mp

mf

mf

mp

p

mf

mf

mf

- ey o - way - o - way - ey. — Yah, — yah, ho, — ho, — ha - way, — ay, — ay. —

- ey - o - way - o - way - ey. — Yah, — yah, ho, — ho, — ha - way, — ay, — ay. —



73

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

mf

f

Ha-e-ai, ha-e-ai, ai - hai - hey - o - way. — Ha-e-ai, ha-e-ai, ai - ai - hey - o - way, —

Ha-e-ai, ha-e-ai, ai - hai - hey - o - way. — Ha-e-ai, ha-e-ai, ai - ai - hey - o - way, —

Continental Divide: 3. Vision Quest

Full Score

77

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

Hey - ya - ya - ya - o, ya, ya, ha - ho - way, ha - ho - way, ay, ay, ay,

Hey - ya - ya - ya - o, ya, ya, ha - ho - way, ha - ho - way, ay, ay, ay,

mp



81

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

A

oh, ay. Yah - ho - ha - way, ay, hey, ay, ay. Yah, yah, ah,

oh, ay. **A** Yah - ho - ha - way, ay, hey, ay, ay. Yah, yah, ah,

mp

mp

mp

Continental Divide: 3. Vision Quest

62

Full Score

85

Fl.

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

hey, hah - ho - way, hey, ay, ay. Hey, hah, yah, hah, ho - ha - way, ay,

hey, hah - ho - way, hey, ay, ay. Hey, hah, yah, hah, ho - ha - way, ay,

mp

89

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

ay, ay, ay. Yah, yah, ho, ha - ho - way, ay, ay, ay, ay, ay.

ay, ay, ay. Yah, yah, ho, ha - ho - way, ay, ay, ay, ay, ay.

mp

mp

mp

mp

Continental Divide: 3. Vision Quest

Full Score

93

Timp. *pp* *p*

WOM. *mp*
Oo huu Nei - so - no bee - nii - nei ni Nii' - ei - hii
[Aw hoo Nay - saw-naw baa - nee - nay nah Nee' - ay-hee

MEN *mf*
Oo huu Nei - so - no bee - nii - nei ni Nii' - ei - hii
[Aw hoo Nay - saw-naw baa - nee - nay nah Nee' - ay-hee

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 3. Vision Quest

Full Score

64

97

Fl. *mp* *mf*

Hn. *p*

Timp. *mp*

WOM. *mp*
hii - nii - boot. _____ Yah, _____ yah,
hee - nee - bawt. _____

MEN *mp*
hii - nii - boot. _____ Ay, _ yah, _ yah, _ yah, _ yah. _____ Yah, _____ yah,
hee - nee - bawt. _____]

Vln. I

Vln. II

Vc.

Db.



100

Fl. *p*

Ob. *p*

Hn. *mp*

Timp.

WOM. *p*
— hey, _ ah, _ ho, _ hah - way, _ ay, _ ay, _ ay, _ ay, _ oh. _____ Yah,

MEN *p*
— hey, _ ah, _ ho, _ hah - way, _ ay, _ ay, _ ay, _ ay, _ oh. _____ Yah,

Continental Divide: 3. Vision Quest

Full Score

103

Timp. *p* *ppp*

WOM. — yah, ho - o - way, — ay, — ay, — ay. —

Ten. *mf* Ay - yah, ay - yah,

MEN Men divide: — yah, ho - o - way, — ay, — ay, — ay. —

Bass *p* Oo huu Nei - so - no bee - nii -
[Aw hoo Nay - saw - naw baa - nee

108

Ob. *mp*

Timp. *pp*

Ten. *mf* ay - yah. Ay - yah, ay - yah, ay - yah.

Bass nei ni Nii' - ei - hii hii - nii - boot. Ay, — ay, — ay, — ya,
- nay nah Nee' - ay - hee hee - nee - bawt.]

112

Ob.

Timp. *ppp*

Ten. *mf* Nii' - ei - hii: be - tee - neen. Ho - hou. Ho - hou.
[Nee' - ay - hee: beh - tah - nahn. Haw - hoe. Haw - hoe.
{Eagle: you sing sacred songs. Thank you; thank you.}

Bass *pp* — ya. — Ya - ha - o - way - hey - ey - ey - o - way - o - way - ey. — Ya -

Continental Divide: 3. Vision Quest

66

Full Score

B

116

Hn. $(♩=♩; ♩=66)$ *p*

Timp. $(♩=♩; ♩=66)$ *pp*

Ten. *ppp*

Bass *ppp*
o - way - o - way, ay, ay, ay...

Vln. I $(♩=♩; ♩=66)$ *mf*

Vln. II *mf*



121

Fl. $(♩=♩; ♩=66)$

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Continental Divide: 3. Vision Quest

Full Score

128

Ob. *mp*

Hn. *mp*

Ten. *mf* Ne-nii-so-to-you'-u:
[Ne-nee-saw-taw-yow'-uh:
{Two Guides*:

Vln. I *mf*

Vln. II *mf*

Vc. *mp*

135

Fl. *mf*

Ob. *mp*

Timp. *mp* muffled?

Ten. *mf* hee-tyi-hoo-noo.
haah-tyih-haw-naw.
I will come.}

Vln. I *mf*

Vln. II *mf*

Db. *mp*

*Two mountains in the Front Range of Colorado; now often called Longs Peak and Mount Meeker.

Continental Divide: 3. Vision Quest

68

Full Score **C**

141 **accel.** **Andante** (♩=80)

Fl. *p*

Ob. *f*

C

Timp. **mp**

Ten. *mf*
Hey - a - way. Hey - ah.

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

Db.

147

Fl.

Ob.

Timp.

Ten. *mf*
Hey - a -

Vln. I

Vln. II

Continental Divide: 3. Vision Quest

Full Score

152

Fl. *p*

Hn. *f*

Timp.

Ten. 8
way. Hey - ah. Wox uun: No - noo ho - bé3-
[Waux oon: Nau-naw hau beth
{Bear: I see

Vln. I

Vln. II *mf*



158

Hn. *mp*

Timp. *mp*

Ten. 8
en. Cih - nii - boon - i!
en. Jih - nee-bawn- ih!]
you. Sing to me!}

Vc. *p*

Continental Divide: 3. Vision Quest

Full Score

70

164

Fl.

Ob.

Timp.

Ten.

Vln. I

Vln. II

Vc.

mf

mp

Hey - a - way. Hey - ah.



169

Fl.

Ob.

Timp.

Vln. I

Vln. II

Vc.

mf

mp

Continental Divide: 3. Vision Quest

Full Score

174

Fl. *mp*

Ob.

Ten. 8

Vc. *p* *port.*

Db. *pp*

Bex - óó - kee: No - noo - ho - bé3-
[Behx - aw - kaa: Nau-naw hau-beth
{Cougar: I see

180

Ob. *mp* *poco a poco rall.*

Timp. *mp* *rall.*

Ten. 8

Vln. I *mf* *rall.* *add mute:*

Vln. II *mf* *add mute:*

en. Cih - nii - boon - i!
en. Jih - nee bawn- ih!
you. Sing to me!}

186

Fl. *mf*

Ob. *mf*

Timp.

Vln. I *mf*

Vln. II *mf*

(-25%)

Continental Divide: 3. Vision Quest

72

Full Score

Larghetto (♩=60)

191 (-25%)

Fl. *tr*

Ob.

Hn.

Timp. **Larghetto (♩=60)**

Ten. *mf*

Ya - hey,

Vln. I **Larghetto (♩=60)**

Vln. II

196 **rall.** (-20%)

Fl. *p*

Timp. **rall.**

Ten. a - hey, a - hey, a - hey. Ya - hey, a - hey, a - hey, a - hey. Ya, ya, ya, ya - o -

Vln. I (remove mute) **rall.**

Vln. II (remove mute)

200

Fl.

Timp.

Ten. way. Ya, ya, ya, ya - o - way. Ya - hey, a - hey, a - hey, a - hey.

Continental Divide: 3. Vision Quest

Full Score

205

Fl. *mp*

Timp. *f* *mf* *f* *mf* *f* *mf*

WOM. Sopranos: *mf*
Ah Ah

Ten. *f*
Ya - hey, a - hey, a - hey, a - hey. Nii' - éí - hii noo' - u - seet
[Nee' - ày - hee naw' - uss - aht
{Thunderbird walks about;

D Andante (♩=96)

D Andante (♩=96)

209

Fl.

Timp.

S. Ah Ah Ah

Ten. nii - hoo - ní - noo' óó' hó - no. Ya - way - a ya - ya - ya.
nee - haw - ní - naw' àw' haw - naw'.]
the sky is turning yellow.}

Db. *mf*

Continental Divide: 3. Vision Quest

213

Fl. 

Timp. 

S. 
Ah Ah Ah Ah

Ten. 
8 Ya - way a - ya - ya - ya. Ha - ya - ha - ya. Way, o - way, o - way, o. Ha -

Db. 

217

Fl. 

Timp. 

S. 
Ah Ha, ya, ya

Ten. 
8 ya, ya, ya, ha - o - way. Ya - hey, a - hey, a - hey.

Db. 

221

Fl. 
mf

Timp. 

Ten. 
8 Ya - hey, a - hey, a - hey. Ya, ya, ya, ha - o - way.

Vc. 
f

Db. 

Continental Divide: 3. Vision Quest

76

Full Score

233

Fl.

Ob.

Hn.

Timp.

WOM.

Ten.

Bass

Vln. I

Vln. II

Vc.

Db.

Ah Ah Ah

nii - hoo - ní-noo' óó' hó - no. Ya - way-a ya -ya-ya.
nee - haw - ní-naw' àw' haw - naw'.]

nii - hoo - ní-noo' óó' hó - no. Ya - way-a ya -ya-ya.
nee - haw - ní-naw' àw' haw - naw'.]

Continental Divide: 3. Vision Quest

78

Full Score

240

Fl.

Ob.

Hn.

Timp.

WOM.

Ten.

Bass

Vln. I

Vln. II

Vc.

Db.

ff

ff

ff

ff

Ah_ Ah_ Ha, ya, ya_

o. Ha - ya, ya, ya, ya-o - way._

o. Ha - ya, ya, ya, ha-o - way._

1-1-1: (let ring)

1-1-1: (let ring)

ff

ff

ff

ff

Notes on “Vision Quest”

Source: A web page (<http://www.clarabaker.us/AmericanIndian/samNobleMuseum.htm>) by Clara Baker, Cheyenne-Arapaho Technology & Innovation Training Center, offers recordings from the collection of the Sam Noble Oklahoma Museum of Natural History. They present a skilled southern Arapaho singer and songmaker whose legal surname may be Lawrence. He mentions that he is a grandson of Chief Kou’cuuyuu Henéécee (Scarred Buffalo) on his mother’s side, a grandson of Henéécee Níitóuuhu (Howling Buffalo) on his father’s side, a nephew of Gloria Yuranga, the father of Nicholas Lawrence, and an uncle of Warren Sanke, Sr. He introduces and sings four traditional eagle songs. The text of the verse in the first eagle song means, “My father gave me the song of the eagle.” Later, he comments that, “Arapahos aren’t stingy; they’re not stingy people about their songs. Anyone can sing them as long as they use them in the proper way, and show the proper respect to that song. Anybody can use that song.”

Performance practice:

1. A good way to warm up before rehearsing this piece is to sing natural Bb-minor scales up and down (omitting Gb), and beginning each note mid-way between two drum beats.
2. Many singers will have to strain to reach the high and/or low F’s in Eagle Song. Falsetto may be used. It is natural to sing the high notes with a tight, strained tone, and to sing the low notes with a soft, woofy tone. It is also acceptable to quietly drop out during extreme pitches; others will sing them.
3. Many American Indian singers use a pulsation ornament which is a bit slower (about 4 Hz; adjusted to equal 1, 2, or 4 cycles per beat) and deeper (~50 cents) than European vibrato. Recordings of authentic performances are the best guide. If the chorus is large, the director may wish to request a bit less of this ornament.
4. Most singers should sing the indicated vocable syllables most of the time. However, some individual variation is normal (except in the meaningful verses).
5. Because the musicians symbolically represent the Arapaho nation during the Eagle Song segment, it would be proper for them to observe the Arapaho tradition of standing for this song (up to rehearsal B). Of course, the cellist must sit to play. And, as the audience is typically mostly composed of other tribes, they are not expected to stand.
6. Because of the strong leadership of the drum, it is probably not necessary to conduct during the Eagle Song segment. (The drum varies in dynamic, but never in tempo, until rehearsal B.) Conducting is needed for the rest of the piece.

Philosophy of this piece:

Some may object that it is incorrect to add other instruments or non-melody notes to a traditional song like Eagle Song. I see these songs as analogous to the European liturgical plainchants that were codified 14 centuries ago under Pope Gregory I. Some churchmen were probably offended in the 9th century when these began to be accompanied and harmonized, and in fact this debate still continues. But 12 centuries of beautiful (and still sacred) music have resulted from those innovations.

--- Intentionally blank ---

Continental Divide: 4. Osborne Russell

Osborne Russell (1814-1892)

PETER BIRD

A

play reel twice: [tacet #1; play #2]

Allegro (♩=140)

Flute

Oboe

Horn in F

Timpani

Baritone Solo

Violin I

Violin II

Violoncello

Double Bass

Fl.

Ob.

Hn.

Timp.

Vln. I

Vln. II

Continental Divide: 4. Osborne Russell
Full Score

ENTRANCE (#1):

10

Fl. *mf*

Ob.

Hn.

Timp.

Vln. I

Vln. II

Vc. [tacet #1; play #2] pizzicato

Db. [tacet #1; play #2] *mf* pizzicato

15

B

repeat reel

Fl. *mf*

Ob. trill *mf*

Hn.

Timp.

Vln. I *mf* tap strings with pencil:

Vln. II

Vc. (pizzicato) *mf*

Db. (pizzicato) *mf*

C
Andante (♩=70, ♪=70)
Verses #1 & #2:

20

Fl.

Ob.

Bar.

Vln. I

Vln. II

Vc.

Db.

1. Oft have I climbed these
2. With the prize obtained, with

mp
(tapping)
mf
(pizzicato)
mf
(pizzicato)
mf



25

Bar.

Vln. I

Zith.

Vc.

Db.

rough, stu-pen-dous rocks, In search of food a-mong Na-ture's well-fed herds.
slow and heav-y step, Pack-ed down the steep and nar-row wind-ing path,

Continental Divide: 4. Osborne Russell
Full Score

31

Fl. *mp*

Hn. *mp*

Bar.

Un - til I've gained the rug-ged moun tain top, Where Bor eas reigned, or
To some smooth vale where crys-tal stream -lets met, And skill - full hands pre -

Zith.

Vc.

Db.



37

Fl.

Hn.

Bar.

feath er'd mon-arch soared. On some rude crag pro - jec-ting from the ground
pared a rich re - past. Then hun-ter's jokes and mer-ry hum-oured sport

Vln. I

Zith. *mf*

Vc.

Db.

43

Fl. *mp*

Hn. *mp*

Bar.

Vln. I

Zith.

Vc.

Db.

I've sat a while, my wear-ied limbs to rest, And scanned the un - sus - pec - ting flock a -
Be - guiled the time, en - live - ned ev' - ry face. The hours flew fast. and seem'd like mom - ents

50

Fl. *mp* jet whistle (hawk):

Hn.

Timp. (gunshot) (echoes) *ff* *mf*

Bar.

Zith.

Vc.

Db.

round, With an - xious care se - lec - ting out the best.
short, 'Til twink - ling plan - ets told of mid - night's pace.

Continental Divide: 4. Osborne Russell
Full Score

D

Musical score for measures 57-63. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Timpani (Timp.), Violin I (Vln. I), Violoncello (Vc.), and Double Bass (Db.).

- Fl.:** Measures 57-63. Starts with glissando markings and a forte (*f*) dynamic. Measure 64 begins with a 2-measure ritardando (*2. rit.*) and a piano (*p*) dynamic.
- Ob.:** Measures 57-63. Starts with a mezzo-forte (*mf*) dynamic, then piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*) again.
- Hn.:** Measures 57-63. Starts with piano (*p*) dynamics.
- Timp.:** Measures 57-63. Shows a single drum stroke at the beginning of the section.
- Vln. I:** Measures 57-63. Starts with mezzo-forte (*mf*), then piano (*p*), and includes a *pizzicato* marking.
- Vc.:** Measures 57-63. Includes *pizzicato* markings and an *arco* marking in measure 64.
- Db.:** Measures 57-63. Includes *pizzicato* markings.



Musical score for measures 64-69. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), and Violoncello (Vc.).

- Fl.:** Measures 64-69. Starts with a tempo change to **Larghetto** ($\text{♩} = 50$) and a 25% reduction in tempo (*(-25%)*). The dynamic is piano (*p*).
- Ob.:** Measures 64-69. Features a triplet of eighth notes in measure 65 and a *pizzicato* marking.
- Hn.:** Measures 64-69. Features a melodic line with a *pizzicato* marking.
- Vln. I:** Measures 64-69. Features a melodic line with a mezzo-piano (*mp*) dynamic.
- Vc.:** Measures 64-69. Features a melodic line with a piano (*p*) dynamic and a *pizzicato* marking.

70

Fl.
Ob.
Hn.
Vln. I
Vc.

Detailed description: This block contains the musical score for measures 70 through 76. It features five staves: Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), and Violoncello (Vc.). The Flute part consists of a series of eighth notes with a fermata over the final measure. The Oboe part has a melodic line with a fermata. The Horn part plays a rhythmic pattern of eighth notes. The Violin I part has a sustained note with a fermata. The Violoncello part has a melodic line with a fermata.

77

accel. (+8%) **E** Adagio (♩=54)

Fl.
Ob.
Hn.
Bar.
Vln. I
Vln. 2
Vc.
Db.

pp *p* *mp* *mf* *mp* *p* *mp*

arco *p* *mp* arco *p* *mp*

(duet wi. Baritone)

3. But now these

Detailed description: This block contains the musical score for measures 77 through 84. It features seven staves: Flute (Fl.), Oboe (Ob.), Horn (Hn.), Baritone (Bar.), Violin I (Vln. I), Violin II (Vln. 2), and Double Bass (Db.). The Flute part has a melodic line with dynamics *pp*, *p*, and *mp*. The Oboe part has a melodic line with dynamics *p*, *mp*, and *mf*. The Horn part has a melodic line with dynamics *mp*. The Baritone part has a melodic line with dynamics *mp*. The Violin I part has a melodic line with dynamics *mp*. The Violin II part has a melodic line with dynamics *p* and *mp*. The Violoncello part has a melodic line with dynamics *mp*. The Double Bass part has a melodic line with dynamics *p* and *mp*. The score includes performance instructions such as 'accel. (+8%)', 'Adagio (♩=54)', 'arco', and 'duet wi. Baritone'. A rehearsal mark 'E' is placed above measure 81. A tempo change occurs at measure 81 from 'accel. (+8%)' to 'Adagio (♩=54)'. A fermata is present over measure 81. A triplet of eighth notes is marked with a '3' in measures 83 and 84. The lyrics '3. But now these' are written below the Baritone staff in measure 84.

Continental Divide: 4. Osborne Russell
Full Score

85

Fl. *mp* 3 3

Ob. 3

Bar. 3 3
scenes of cheer - ful mirth are done. The horn - ed herds are_ dwin-dling ve - ry

Vln. I

Vln. 2

Vc. *mf* *mp*

Db.



91

Fl.

Ob.

Bar. fast. The num'-rous trails, so deep by bi - son worn Now teem with

Vc.

Db.

Continental Divide: 4. Osborne Russell
Full Score

97

Fl.

Ob.

Bar.

Vc.

Db.

weeds, or ov - er-grown with grass. A few gaunt wolves now scatt-er'd o'er the

103

Fl.

Ob.

Bar.

Vc.

Db.

place where herds, since time un-known to man have fed, with lone - ly howls and

110

Fl.

Ob.

Bar.

Vc.

Db.

slug-gish on - ward pace Tell their sad fate, and where their bones are

mf *mp*

Continental Divide: 4. Osborne Russell
Full Score

F

Slightly faster (♩=60)

116

Fl. *mp*

Ob. *mp*

Hn. *mp*

Bar. *mp*
laid... 4. Ye rug ³ged mounts; ye vales; ye streams and trees: To you a

Vln. I *mp*

Vln. II *mp*

Vc. *mf* (duet wi. Baritone)

Db. *mp*



122

Fl.

Ob.

Hn.

Bar. *mf*
hun - ter_ bids' his last fare - well. I'm bound for shores_ of dis - tant wes-tern seas,

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 4. Osborne Russell
Full Score

129

Fl.

Ob.

Hn.

Bar.

Vln. I

Vln. 2

Vc.

Db.

To view far-famed Mult - no-mah's fer ³ tile vale. I'll leave these re - gions, once

135

Fl.

Ob.

Hn.

Bar.

Vln. I

Vln. 2

Vc.

Db.

fam-ed hunt-ing grounds, Which I per-haps a-gain shall see no more,

Continental Divide: 4. Osborne Russell
Full Score

141

Fl.
Ob.
Hn.
Bar.
Vln. I
Vln. 2
Vc.
Db.

And fol - low down, led by the set - ting sun,

145

Fl.
Ob.
Hn.
Timp.
Bar.
Vln. I
Vln. 2
Vc.
Db.

Or dis - tant sound of proud Col - um - bia's roar.

Continental Divide: 5. South Pass

Jesse Hutchinson, Jr. (1813-53: Ho! for California);
Peter Bird (Oregon);
William Clayton (1814-79: All is Well)

Nathan Barker (fl. 1849: Ho! for California);
PETER BIRD (Oregon, All is Well)

Allegretto (♩=120)

Flute

Oboe

Horn in F

Allegretto (♩=120)

Timpani

Allegretto (♩=120)

SOPRANO & ALTO 1

ALTO 2 & TENOR

BARITONE & BASS

Allegretto (♩=120)

Violin I

Violin II

Violoncello

Double Bass

Continental Divide: 5. South Pass
Full Score

7

Fl. *p* *mp*

Ob. *mp*

Hn. *mp*

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

Db. *mp*

Detailed description: This system contains measures 7 through 12. The Flute part begins with a rest in measure 7, then plays a half note G4 in measure 8, followed by a half note A4 in measure 9, and a half note B4 in measure 10. The Oboe part plays a half note G4 in measure 8, followed by a half note A4 in measure 9, and a half note B4 in measure 10. The Horn part plays a half note G4 in measure 8, followed by a half note A4 in measure 9, and a half note B4 in measure 10. The Violin I and II parts play a series of chords: G4-A4 in measure 7, G4-A4-B4 in measure 8, G4-A4-B4 in measure 9, and G4-A4-B4 in measure 10. The Violoncello part plays a series of chords: G4-A4 in measure 7, G4-A4-B4 in measure 8, G4-A4-B4 in measure 9, and G4-A4-B4 in measure 10. The Double Bass part plays a series of chords: G4-A4 in measure 7, G4-A4-B4 in measure 8, G4-A4-B4 in measure 9, and G4-A4-B4 in measure 10. Dynamics are *p* for the Flute in measure 8 and *mp* for all other instruments from measure 8 onwards.

13

Fl. *mf* *mp*

Ob. *mf* *mp*

Hn. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

Detailed description: This system contains measures 13 through 18. The Flute part plays a half note G4 in measure 13, followed by a half note A4 in measure 14, and a half note B4 in measure 15. The Oboe part plays a half note G4 in measure 13, followed by a half note A4 in measure 14, and a half note B4 in measure 15. The Horn part plays a half note G4 in measure 13, followed by a half note A4 in measure 14, and a half note B4 in measure 15. The Violin I and II parts play a series of chords: G4-A4 in measure 13, G4-A4-B4 in measure 14, and G4-A4-B4 in measure 15. The Violoncello part plays a series of chords: G4-A4 in measure 13, G4-A4-B4 in measure 14, and G4-A4-B4 in measure 15. The Double Bass part plays a series of chords: G4-A4 in measure 13, G4-A4-B4 in measure 14, and G4-A4-B4 in measure 15. Dynamics are *mf* for all instruments in measure 13 and *mp* for all instruments in measure 15.

Continental Divide: 5. South Pass

A Full Score

19

Fl. *mp*

Ob.

Hn. *mp*

Timp. *mp*

Bar.&B. *mf* We've

Vln. I

Vln. II

Vc. *p*

Db.

25

Ob. *mp*

Hn.

Timp. *mf*

A2&T. *mp*

Bar.&B. *mp* Where the
formed our band and we're all well-manned To jour-ney a-far to the prom-ised land, Where the

Vc. *mp*

Continental Divide: 5. South Pass
Full Score

29

Ob. *mf*

Hn.

Timp. *mf* *mp*

A2&T. *mf* *f*
8 gold-en ore is rich in store, On the banks of the Sac-ra - men-to shore. Ho! Boys

Bar.&B. *f*
gold-en ore is rich in store, On the banks of the Sac-ra - men-to shore. Then, ho! Boys

Vc.



34

Ob.

Hn.

Timp.

A2&T. *mf*
8 ho! To Cal-i - for-nia go. Plen-ty of gold in the world we're told On the

Bar.&B. *mf*
ho! To Cal-i - for - nia go. There's plen-ty of gold in the world we're told On the

Vc.

Continental Divide: 5. South Pass
Full Score

39

Fl. *mf*

Ob. *mp*

Hn.

Timp.

A2&T. *f*
8 banks of the Sac-ra - men-to. Heigh ho! and a - way we go, Dig - ging up the gold on the

Bar.&B. *f*
banks of the Sac-ra - men-to. Heigh ho! and a - way we go, Dig - ging up the gold on the

Vc.

44

Fl. *mp*

Timp. *mp*

A2&T. *mf*
8 Fran-cis- co. Heigh ho! and a - way we go, Dig - ging up the gold on the Fran-cis- co. —

Bar.&B. *mf*
Fran-cis- co. Heigh ho! and a - way we go, Dig - ging up the gold on the Fran-cis- co. —

Vln. II

Vc. *p*

Continental Divide: 5. South Pass
Full Score

49

Hn. *mp*

A2&T. *8*

Bar.&B. *mp* *mf*

Vln. II *mp* *mf*

O, the land we'll save for the bold and brave; de - ter - mined there ne'er shall_



53 **B**

Fl. *mf*

Ob. *mf*

Hn. *mp* *mf*

S.&A1 *mp* *mf*

A2&T. *mf* *f*

Bar.&B. *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Oh, long we wave; at last we go 'long the run-ning

Oh, long we wave; at last we go a - long the run-ning

breathe a slave. Let foes re - coil, for the sons of toil shall make Cal - i - for - nia

Continental Divide: 5. South Pass
Full Score

57

Fl.

Ob.

Timp.

S.&A1
ri - ver, To a bet-ter land with hope and plen-ty to de - li - ver.

A2&T.
ri - ver, To a bet-ter land with hope and plen-ty to de - li - ver.

Bar.&B.
God's Free Soil. Then, ho! Boys ho! To Cal - i - for - nia_ go. There's

Vln. I

Vln. II

Vc.
mp *mf*

Continental Divide: 5. South Pass
Full Score

62

Fl.

Ob.

Timp.

S.&A1
Or - e - gon: Far the fields and val - leys run. Or - e - gon,

A2&T.
8 Or - e - gon: Far the fields and val - leys run. Or - e - gon,

Bar.&B.
plen - ty of gold in the world we're told On the banks of the Sac - ra - men - to. Heigh ho! and a -

Vln. I

Vln. II

Vc.

Continental Divide: 5. South Pass
Full Score

67

Fl.

Ob.

Hn.

Timp.

S.&A1

A2&T.

Bar.&B.

Vln. I

Vln. II

Vc.

Db.

rall. . . . (-12%)

mp

rall. . . . (-12%)

rall. . . . (-12%)

mf

rall. . . . (-12%)

mp

mp

Or - e - gon: hope of your wan - d'ring son.

Or - e - gon: hope of your wan - d'ring son.

way we go, Dig - ging up the gold on the Fran - cis - co. Heigh ho! and a - way we go,

Continental Divide: 5. South Pass
Full Score

72 (bar = bar) **C** Andante moderato (♩=102)

Fl.

Ob.

Hn.

Timp. **C** (bar = bar) Andante moderato (♩=102)
mp

S.&A1 **C** (bar = bar) Andante moderato (♩=102) **solo**
All is well! _____

A2&T.

Bar.&B. *mp*
Dig-ging up the gold on the Fran-cis- co. _____

Vln. I **C** (bar = bar) Andante moderato (♩=102)
p *mp*

Vln. II *p* *mp*

Vc.

Db.

Continental Divide: 5. South Pass
Full Score

78

Hn.

Timp.

S.&A1

A2&T.

Bar.&B.

Vln. I

Vln. II

Vc.

p

tutti mp

All is well! We'll find the place which God for us pre - par - ed, Far a -

We'll find the place which God pre - par - ed, Far a -

We'll find the place which God pre - par - ed, Far a -

p



85

Hn.

S.&A1

A2&T.

Bar.&B.

mp

mf

mp

mp

way in the West, Where none shall come to hurt or make a - fraid;

way in the West, Where none shall come to hurt or make a - fraid;

way in the West, Where none shall come to hurt or make a - fraid;

Continental Divide: 5. South Pass
Full Score

92

Fl. *mp*

Ob.

Hn.

Timp.

S.&A1
There the Saints will be bless - ed. We'll make the air with mu - sic

A2&T. *mf*
There the Saints will be bless - ed. We'll make the air with mu - sic

Bar.&B. *mf*
There the Saints will be bless - ed. We'll make the air with mu - sic

Vln. I *mp*

Vln. II *mp*

Vc. *p* *mf*

Db. *mp*

Continental Divide: 5. South Pass
Full Score

99

Fl.

Ob.

Hn.

Timp.

S.&A1
ring, Shout prais-es to our God and King; A-bove the rest these

A2&T.
ring, Shout prais-es to our God and King, A-bove the rest these

Bar.&B.
ring, Shout prais-es to our God and King, A-bove the rest the

Vln. I
mf

Vln. II
mf

Vc.
mf

Db.
mf

Continental Divide: 5. South Pass
Full Score

(bar = bar)

106

Fl. *f*

Ob. *mp*

Hn.

Timp. *mf*

S.&A1 (bar = bar)
words we'll tell: All is well! All is well!

A2&T. (bar = bar)
words we'll tell: All is well! All is well.

Bar.&B. (bar = bar)
words we'll tell: All is well. All is well!

Vln. I *mp*

Vln. II *mp*

Vc.

Db. *mp*

Continental Divide: 5. South Pass
Full Score

114 **D** Adagio (♩=68)

Fl. *mf* 3:4 3:4 3:4 3:4

Ob. *mf* 3:4 3:4 3:4

Hn. 3:4 3:4 3:4 3:4

D Adagio (♩=68)

Timp.

D Adagio (♩=68) *mf* All is Well!, in D
Come, come, ye Saints, no toil nor la-bor fear, —

A2&T.

Bar.&B. *mf* We've

D Adagio (♩=68)

Vln. I *mf*

Vln. II *mf*

Vc. *mf* *mf*

Db. *mf*

Continental Divide: 5. South Pass
Full Score

120

Fl.

Ob.

Hn.

Timp.

S.&A1

A2&T.

Bar.&B.

Vln. I

Vln. II

Vc.

Db.

but with joy wend your way.

mf Oregon, in G

Oh,

Ho! for California, in C

formed our band and we're all well-manned To jour-ney a-far to the prom-ised land, where the

Continental Divide: 5. South Pass
Full Score

124 **E**

Fl.

Ob.

Hn.

Timp.

E

S.&A1

A2&T.

Bar.&B.

E

Vln. I

Vln. II

Vc.

Db.

'Though hard to you this jour - ney may ap - pear,

Long we wave; at last we go a - long the run - ning ri - ver

gold - en ore is rich in store, On the banks of the Sac - ra - men - to shore. Then,

3:4 3:4 3:4 3:4

Continental Divide: 5. South Pass
Full Score

128

Fl.

Ob.

Hn.

Timp.

S.&A1
Grace shall be as your day. 'Tis bet - ter

A2&T.
To a bet-ter land with hope and plen-ty to de - li - ver. Or - e - gon:

Bar.&B.
ho! Boys ho! To Cal-i - for-nia_ go. There's plen-ty of gold in the

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 5. South Pass
Full Score

133

Fl.

Ob.

Hn.

Timp.

S.&A1

A2&T.

Bar.&B.

Vln. I

Vln. II

Vc.

Db.

far for us to strive, Our use-less cares from

8 Far the fields and val-leys run. Or-e-gon, Or-e-gon:

world we're told On the banks of the Sac-ra-men-to. So, Heigh ho! and a-way we go,

Continental Divide: 5. South Pass
Full Score

138

Fl.

Ob.

Hn.

Timp.

S.&A1

A2&T.

Bar.&B.

Vln. I

Vln. II

Vc.

Db.

us to drive, Do this and joy your
hope of your wan-d'ring son.
Dig-ging up the gold on the Fran - cis - co. Heigh ho! and a - way we go,

Continental Divide: 5. South Pass
Full Score

142

Fl.

Ob.

Hn.

Timp.

S.&A1

A2&T.

Bar.&B.

Vln. I

Vln. II

Vc.

Db.

hearts will swell: All is Well! All is

Sweet wa - ter! Sweet - wa - ter

Dig - ging up the gold on the Fran - cis - co. Fare thee

mf

Continental Divide: 5. South Pass

Full Score

147

F

Fl. *f* *mf*

Ob. *f* *mf*

Hn. *mf*

Timp. *mf*

S.&A1 *f* *mf*
Well! *3:4* Sweet wa - ter! Sweet - wa - ter Ri-ver. Sweet

A2&T. *f* *mf*
Ri-ver. Sweet wa - ter! Sweet - wa - ter Ri-ver. Sweet

Bar.&B. *f* (1st time only) *mf*
well! Where the Sweet wa - ter! Sweet - wa - ter Ri-ver. Sweet

Vln. I **F**

Vln. II *f* *mf*

Vc. *f* *mf*

Db. *mf*

Continental Divide: 5. South Pass
Full Score

160

Fl.

Ob.

Hn.

Timp.

S.&A1

A2&T.

Bar.&B.

Vln. I

Vln. II

Vc.

Db.

mp

Continental Divide: 6. Isabella Bird

Isabella Lucy Bird (1831-1904)

PETER BIRD

Moderato (♩=116)

Flute

Oboe

Horn in F

SOPRANO solo

Piano

mf

Ped.

Violin I

Violin II

tr

mf

Violoncello

mp

Double Bass

Continental Divide: 6. Isabella Bird
Full Score

118

6 **accel.**

S. It's a splen-did life for health and en - joy ment.

Pno. *mp*

Vln. I *mf*

Vln. II *tr.* *mp*

Vc.



10

S. All my lug - gage be - ing in a pack, my con - vey - ance be - ing a

Pno. *mp*

Vln. I

Vc.

Continental Divide: 6. Isabella Bird
Full Score

Allegro moderato (♩=132)

14

Hn. *mp*

S.
horse, we can go an - y - where we can get food and shel - ter.

Pno.

Vln. I *mp*

Vc. *mf*



A

20

S.
There were won - der-ful as - cents then,

Pno. *mf* *mp*
Ped. Ped. Ped. Ped. Ped.

Vln. I *mf*

Vln. II *mf* *trium*

Vc. *mf*

Continental Divide: 6. Isabella Bird
Full Score

120

25

S. through which I led my horse. Wild, fan-tas-tic views

Pno.

Vln. I

Vc.

mf

30

S. op' ning con-tin-u-al-ly. a re-curr-ence of sur-pris-es,

Pno.

Vc.

mf *mp*

35

S. the air keen-er and pur-er with each mile, and the sen-

Pno.

Vln. I

Vc.

Continental Divide: 6. Isabella Bird
Full Score

B As $\text{♩} + \text{♩}$

40

Fl.

Hn.

S.

Pno.

Vln. I

Vln. II

Vc.

45

Fl.

Ob.

Hn.

S.

Pno.

Vln. II

Vc.

Db.

sa - tion of lone - li - ness more ex - tre - me.

(recitativo a tempo)

This up - land val - ley of grass and flow - ers, of glades and slop - ing

Continental Divide: 6. Isabella Bird
Full Score

122

49

Fl.

Ob.

S.

lawns and cher-ry fring-ed beds of dry streams, and clumps of pines

Pno.

Vln. II

Vc.

mf



53

Fl.

S.

ar-tis-tic-al-ly plac-ed, and mount-ain-sides dense-ly pine-clad, the

Pno.

Vln. I

Vln. II

Vc.

mf

Continental Divide: 6. Isabella Bird
Full Score

57

Ob.

S.

Pno.

Vln. I

Vc.

mf

mp

pin- es break- ing in - to frin- ges as they come down on the park, and moun



61

S.

Pno.

Vln. I

Vln. II

Vc.

Db.

rall.

f

mf

mf

tains break- ing in - to pin- nac- les of cold gray rock as they pierce the blue

Continental Divide: 6. Isabella Bird
Full Score

124

65

Fl.

Ob.

S.

Pno.

Vln. I

Vln. II

Vc.

Db.

sky. Hea-ven-pier-cing, blue in its pearl-y lus-ter, the splin-ter'd

mp

mf

mp

mf

mp

69

Fl.

S.

Pno.

Vln. I

Vln. II

Vc.

Db.

pin-nac-led, lone ly, ghas-t-ly, im-pos-ing sum-mit of Long's Peak.

Moderato (♩=100)

f

mf

f

mf

mf

mf

mf

Continental Divide: 6. Isabella Bird
Full Score

C

74

Musical score for measures 74-79. The score includes parts for Horn (Hn.), Soprano (S.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has lyrics: "It was ex - cit-ing to lie_ there". The Piano part has a dynamic marking of *mp*. The Violin I and II parts have dynamic markings of *mf* and *mp* respectively. The Viola and Double Bass parts have dynamic markings of *mp*.



80

Musical score for measures 80-84. The score includes parts for Soprano (S.), Piano (Pno.), Violin I (Vln. I), Viola (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has lyrics: "with no bet-ter shel-ter than a bow - er of pines_ on a". The Piano part has a dynamic marking of *mp*. The Violin I part has a dynamic marking of *mp*. The Viola and Double Bass parts have dynamic markings of *mp*.

Continental Divide: 6. Isabella Bird
Full Score

126

84

Fl.

Ob.

S.

Vln. I

Vln. II

Vc.

Db.

mp

mp

mf

moun-tain e-lev-en thou-sand feet high in the ve-ry heart of the Rock - y



89

Fl.

Ob.

S.

Vln. I

Vln. II

Vc.

Db.

mf

Range, un-der twelve deg-rees of frost, hear-ing sounds of

Continental Divide: 6. Isabella Bird
Full Score

93

Fl.

Ob.

S.

wolves, with ar-row-y pines for bed - posts, and for a

Pno.

mf

Ped.

Vln. II

mp

Vc.

Db.

98

Fl.

Ob.

S.

night - light the red flames of the camp - fire.

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 6. Isabella Bird
Full Score

128

103

Fl. *mp*

Ob. *mp* *mf*

Hn. *mp*

Vln. I *mp* *mf*

Vln. II *mp*

Vc. *p* *mp*

Db. *mp*



poco a pocorall. (-25%)

108

Fl. *mf*

Ob.

Hn.

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Continental Divide: 6. Isabella Bird
Full Score

accel. (+45%)

112

Fl. *mf*

Ob. *mp*

Hn. *mp*

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

Db. *mp* *mf*

D

Andante moderato (♩=110)

116

Fl. *mf*

Ob. *mf*

Hn. *mf*

S. *mf*

Vln. I *mf*

Vln. II *mf*

Vc. *p* *mp* *mf*

Db. *mf*

It was some- thing... at last to stand u -

Continental Divide: 6. Isabella Bird
Full Score

130

123

Fl. *mp* *mf*

Ob.

Hn. *mp*

S.
pon the storm - rent crown... of this lone - ly sen - tin-

Vln. I

Vln. II

Vc. *mf*

Db. *mf*

130

Fl.

Ob.

Hn.

S.
el of the Rocky - y Range... and see the wat - ers start for both

Vln. I *mp*

Vc. *mp*

Db.

Continental Divide: 6. Isabella Bird
Full Score

137

Fl. *tr*

Ob.

Hn.

S.
oc eans. Up - lift - ed a - bove all love_ and hate and storms of pass

Vln. I *mf*

Vln. II

Vc.

Db.

144

Fl. (tr)

Ob. (tr)

Hn. *mp*

S.
ion, calm a - midst the e - ter - nal sil - en - ces.

Vln. I (tr)

Vln. II

Vc.

Continental Divide: 6. Isabella Bird
Full Score

132

151 **rall.**

Fl. **mf**

Ob. **mf**

Hn. **mp**

S. **mp**
Fanned by zephyrs and bathed in living blue.

Vln. I **mp**

Vln. II **mp**

Vc. **mf**

Db. **mf**



156 **cadenza (freely)** **a tempo** (♩=110)

Ob.

S. **mf**
Peace (ah) rest-ed for

Vc.

Db.

Continental Divide: 6. Isabella Bird
Full Score

158

Fl. *mf*

Ob.

Hn. *mf* *mp*

S.
one bright day u - pon the peak.

Vln. I *mf*

Vln. II *mp* *mf*

Vc. *mf*

Db. *mf*

165

Fl.

Hn. *mp*

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

Db. *mp*

Continental Divide: 6. Isabella Bird
Full Score

134

171

Fl. *mp*

Ob. *mp*

Hn. *p*

Vln. I

Vln. II

Vc. *p*

Db. *p*

Detailed description: This system contains measures 171 through 176. The Flute part begins with a melodic line in measure 171, marked *mp*. The Oboe part has a similar melodic line starting in measure 175, also marked *mp*. The Horn part plays a sustained chord in measure 175, marked *p*. The Violin I and II parts have a rhythmic accompaniment of eighth notes. The Violoncello part has a melodic line in measure 171, marked *p*. The Double Bass part has a rhythmic accompaniment of eighth notes, marked *p*. There are hairpins for dynamics in the Flute, Oboe, and Double Bass parts.



177

rall.

Fl.

Ob.

Hn. *mp*

Vln. II *mf*

Vc. *mp* *p*

Detailed description: This system contains measures 177 through 182. The Flute part has a melodic line in measure 177, with a *rall.* marking above it. The Oboe part has a melodic line in measure 177, with a *rall.* marking above it. The Horn part plays a sustained chord in measure 177, marked *mp*. The Violin II part has a melodic line in measure 177, marked *mf*. The Violoncello part has a melodic line in measure 177, marked *mp*, and a sustained chord in measure 181, marked *p*. There are hairpins for dynamics in the Violoncello part.

Continental Divide: 6. Isabella Bird
Full Score

183

Fl.

Ob.

S.

Pno.

Vln. I

Vln. II

Vc.

mf 3 3 3 3 3 3

mp

The

E

187

Andante (♩=92)

Fl.

S.

Pno.

Vln. I

Vln. II

Vc.

mp

mp

mp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

snow be-gan at eight this morn- ing, ve-ry fine and hard. It

Continental Divide: 6. Isabella Bird
Full Score

136

191

Fl.

Ob.

S.
blows in through the chinks and dusts this letter as I write. Mister

Pno.

Vln. I

Vln. II
p

Vc.

Ped.



194

Fl.

Ob.

S.
Kav-an keeps my ink bottle close to the fire and hands it to me

Pno.

Ped.

Continental Divide: 6. Isabella Bird
Full Score

198

Fl.

Hn.

S.

Pno.

ev' - ry time that I need to dip my pen.

mp

Ped.



202 **F**

Ob.

Hn.

S.

Pno.

Vc.

(duet with soprano)

mf

A

Continental Divide: 6. Isabella Bird
Full Score

138

206

Fl.

Ob.

Hn.

S.

drive of sev'ral hours o'er the Plains brought us to Gree - ley, and a

Pno.

Vc.

Db.

210

Ob.

Hn.

S.

few hours lat-er, in the pale blue dist-ance, the Rock-y Mount-ains and all that they en-close

Pno.

Vln. II

Db.

mp

mp

p *pp* *ppp*

mf

Continental Divide: 6. Isabella Bird
Full Score

214

Fl. *mp*

Ob. *mp*

Hn.

S. — went down be - low the prai - rie

Vln. II *mp*

Vc. *mp*



218

Fl.

Ob. *p*

Hn.

S. sea.

Vln. II *mp*

Vc.

Db. *mf*

--- Intentionally blank ---

Continental Divide: 7. Silverton

Peter Bird & traditional

Andante (♩=100)

Flute

Oboe

Horn in F

Timpani

Andante (♩=100)

SOPRANO

ALTO

TENOR

BASS

Piano

Andante (♩=100)

Violin I

Violin II

Violoncello

Double Bass

II(C) & III(D) & IV(G)

f *mp* *pp* *f* *pp* *f* *gliss.* *f* *f* *mf*

Continental Divide: 7. Silverton
Full Score

142

6

Pno.

Vln. I

mf *f*

10

Pno.

Vln. I

tr

14

Hn.

Timp.

B.

Pno.

Vln. I

Vc.

Db.

f *A* *A* *f* *ff* *mf* *A* *mf* *mf*

O, it's

Continental Divide: 7. Silverton
Full Score

17

Fl.

Ob.

Hn.

mf

Timp.

mp

S.

A.

T.

B.

Sat - ur - day in Sil - ver - ton, so boil up the fire! I'm gon - na take a bath, and I'm

Pno.

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 7. Silverton
Full Score

144

20

Fl.

Ob.

Hn.

Timp.

mf

S.

A.

T.

B.

gon-na wash my shirt. If some-one jumps in front of me, he might get hurt! It's

Pno.

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 7. Silverton
Full Score

23

Fl. *mf*

Ob. *mf*

Hn. *mp*

Timp. *mp*

S.

A. *mf*

T. The

B. Sat-ur-day, so Dev-il take the hind-most!

Pno.

Vln. I *mp* gliss.

Vln. II *mp* gliss.

Vc. *mp*

Db.

B

Continental Divide: 7. Silverton
Full Score

146

27

Fl. *mp*

Ob. *mp* *mf* *tr*

Hn. *mf*

Timp.

S.

A. ³
sleep-y week is o'er and it's time to go to work; to cor - set, paint, and shine; to

T.

B.

Pno.

Vln. I *pizzicato* *mf* *arco* *mf*

Vln. II *pizzicato* *mf* *arco* *mf*
let ring-----|

Vc.

Db.

Continental Divide: 7. Silverton
Full Score

31

Fl. *mf*

Ob.

Hn.

Timp. *mp*

S.

A. *mf*
treat the gal-oots like bus - iness - men, and drink tea, pre - tend - ing it's wine.

T.

B.

Pno.

Vln. I

Vln. II

Vc. *f* *mp*

Db.

Continental Divide: 7. Silverton
Full Score

148

35 **C**

Fl.

Ob. *mp*

Hn.

Timp. **C** *mf*

S.

A. *mf*
Ah Ah

T.

B. *f*
I'm gon-na find my Lil-ly; we will put on some airs. If she treats me sweet, I will

Pno.

Vln. I **C** *mp* *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf*

Continental Divide: 7. Silverton
Full Score

39

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vc.

Db.

mf

mf

mf

Ah.

take her_ up- stairs! If she throws me out a- gain, I can sleep in a chair. It's

Continental Divide: 7. Silverton
Full Score

46

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vc.

Db.

not(!) what I came for; this is not(!) as I dreamed. There's a

Ah. Ah.

Continental Divide: 7. Silverton
Full Score

152

50

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vc.

Db.

house some-where with two eas-y chairs where a hus-band_ waits for me.

Ah.

p *mp* *mf* *f*

Continental Divide: 7. Silverton
Full Score

54 **E**

Fl. *mf*

Ob. *mf*

Hn. *f*

Timp. *mf*

S.

A. *mf*
Ah.

T. *f*
O, it's high times in the Rock - ies! Does-n't mat-ter what lin-go you

B.

Pno.

Vln. I **E**

Vln. II

Vc. *mf*

Db.

Continental Divide: 7. Silverton
Full Score

154

58

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vc.

Db.

mf

Ah.

8 speak. If you dig, and you drink, and you'll rise to a

Continental Divide: 7. Silverton
Full Score

62

Fl. *mp* *p* **F** poco a poco crescendo

Ob. *mp* *p*

Hn. *mp*

Timp. *>mp* *p* **F**

S. *divisi* *mp* O Shen-an-doah, I long to

A. *mp* Ah.

T. *mp* wink, give our sil-ver vall-ey a peek. Oh, it's high times in the

B. *divisi* *mp* Ah.

Pno.

Vln. I **F**

Vln. II *mp*

Vc. *mp*

Db.

Continental Divide: 7. Silverton
Full Score

156

66 rall. . .

Fl. *p*

Ob. *mp*

Hn. *mp* rall. *mf*

Timp.

S. *mp* see you. A - way, you roll - in' riv - er. rall. . .
mp This is not what I came for. This is

A. *mp*
The sleep-y week is o' - er and it's time to go to work; to

T. *mf*
Rock - ies! Does - n't mat - ter what lin - go you speak. If you

B. *mf*
It's Sat - ur - day in Sil - ver - ton, so boil up the fire! I'm
Oh. Oh.

Pno.

Vln. I *mp* rall. . .

Vln. II *mf*

Vc.

Db.

Continental Divide: 7. Silverton
Full Score

158

poco a poco crescendo

71

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vc.

Db.

way, I'm bound a way 'cross the wide Mis-sour -
house some - where, with two eas - y chairs, where a hus - band waits for
treat the gal-oots like bus-iness-men, and drink tea, pre - tend-ing it's
rise to a wink, give our sil - ver vall - ey a
someone jumps in front of me, he might get hurt! It's Sat-ur-day, so Dev - il take the
Oh. Ah.

mf

f

mf

f

mf

f

mf

Continental Divide: 7. Silverton
Full Score

G

Adagio (♩=78)

74

Fl. *mf*

Ob. *f*

Hn. *f*

Timp.

S. *mf* i. O, Shen-an-doah, I long to see you. *f* This is

A. me. wine. *f* Oh, the

T. peek. Oh, it's high times in the Rock-ies! Does-n't

B. hind-most! *f* Oh. *f* It's

Pno.

Vln. I *f*

Vln. II *f*

Vc. *f*

Db. *f*

G

Adagio (♩=78)

G

Adagio (♩=78)

G

Adagio (♩=78)

Continental Divide: 7. Silverton
Full Score

160

77

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vc.

Db.

way, you roll-in' riv - er. O Shen an - doah, I long to
not what I came for. This is not what I
sleep-y week is o'er and it's time to go to work; to cor - set, paint, and
mat - ter what lin - go you speak. If you dig, and you
Sat - ur - day in Sil - ver - ton, so boil up the fire! I'm gon - na take a bath, and I'm
Oh. Oh.

Continental Divide: 7. Silverton
Full Score

80

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vc.

Db.

hear you. A - way, I'm bound a - way 'cross the
dreamed. There's a house some - where, with two eas - y chairs, where a
shine; to treat the gal-oots like bus - iness - men, and drink
drink, and you'll rise to wink, give our
gon - na wash my shirt. If someone jumps in front of me, he might get hurt! It's
Oh. Ah.

Continental Divide: 7. Silverton
Full Score

162

83 **accel.** . . .

Fl. *p*

Ob. *p*

Hn. *p*

Timp. **accel.** . . .

S. **accel.** . . .
wide Mis-sour - i.
hus - band_waits for me.

A. tea, pre - tend-ing it's wine.

T. sil - ver vall - ey a peek. Ah.
Sat-ur - day, so Dev - il take the hind - most.

B. Ah.

Pno.

Vln. I **accel.** . . .

Vln. II

Vc.

Db.

Continental Divide: 7. Silverton
Full Score

H

Poco adagio (♩=84)

87

Fl.

Ob.

Hn.

S.

A.

T.

uni.

mf

f

When the church gets built we will all go to pray. There'll be

When the church gets built we will all go to pray. There'll be

New



91

rit. Adagio (♩=72)

Fl.

Ob.

Hn.

S.

A.

T.

rit. Adagio (♩=72)

wed-dings and bap-tis-ms ev-ery sin-gle day. There'll be gold nug-gets dug from this

wed-dings and bap-tis-ms ev-ery sin-gle day. There'll be gold nug-gets dug from this

wed-dings and bap-tis-ms ev-ery sin-gle day. There'll be gold nug-gets dug from this

Continental Divide: 7. Silverton
Full Score

164

94 **Moderato** (♩=110)

Fl. *f*

Ob. *f*

Hn. *f*

Moderato (♩=110)

Timp.

Moderato (♩=110)

S. old mor-tal clay!

A. old mor-tal clay!

T. old mor - tal clay! *ff* So Dev-il take the hind - most!

B. *uni.* *ff* But it's Sat-ur-day, so Dev-il take the hind - most!

Pno. *ff*

Moderato (♩=110)

Vln. I *f*

Vln. II *f*

Vc. *f*

Db. *f*

Continental Divide: 8. Logan Pass

Peter Bird

Moderato (♩=120)

Flute *mf* *mf*

Oboe *f*

Horn in F *mf* *mp*

Moderato (♩=120)

Timpani *mp* *f* *mf*

Moderato (♩=120)

SOPRANO

ALTO *f*
The

TENOR *mf*
The

BASS *mf*
The

Moderato (♩=120)

Violin I *f*

Violin II *f*

Violoncello *f*

Double Bass *mf* *f*

Continental Divide: 8. Logan Pass
Full Score

11

Fl. *mp* *f*

Ob. *f* *mf*

Hn. *f* *mp*

Timp. *mf* *f*

S.

A. *mf*
moun - tain shore. Ten mil - lion years of grind ing and it wins an - oth - er

T. *mf*
moun-tain shore. Ten mil - lion years of grind - ing and it wins an - oth - er

B. *mf* *f*
moun - tain shore. Ten mil - lion years of grind - ding and it wins an - oth - er

Vln. I *f* *mf*

Vln. II *f* *mf*

Vc. *mp* *f* *mf*

Db. *f*

Continental Divide: 8. Logan Pass
Full Score

168

17

Fl. *mf* *mp*

Ob.

Hn.

Timp. *mf*

S.

A. *f*
mile or more. The as-pen creeks are rills of foam that drain the

T. *f*
mile or more. The as-pen creeks are rills of foam that drain the

B. *mf* *f*
mile or more. The as-pen creeks are rills of foam that drain the

Vln. I

Vln. II

Vc.

Db. *mf*

Continental Divide: 8. Logan Pass
Full Score

22

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

f

mp

mf

A - lone, a - lone and strong one peak out - lasts

rubble from the core. A - lone and strong one peak out - lasts

rubble from the core. A - lone and strong one peak out - lasts

rubble from the core. A - lone and strong one peak out - lasts

Continental Divide: 8. Logan Pass
Full Score

170

27

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

mf

mf

mf

mf

mf

mf

the rest: Chief Moun - tain is the light - house of the

the rest: Chief Moun - tain is the light - house of the

lasts the rest: Chief Moun - tain is the light - house of the

lasts the rest: Chief Moun - tain is the light - house of the

Continental Divide: 8. Logan Pass
Full Score

33

Fl. *mp*

Ob.

Hn. 3

Timp.

S. *mp*
West. Saint

A. *mf*
West. Saint

T. 8
West.

B. West.

Vln. I *mp*

Vln. II *mp*

Vc. *mp* *mf* 3 3 3

Db. *mp*

Continental Divide: 8. Logan Pass
Full Score

172

39 **A** *rall.*

Fl.

Ob.

Hn.

Timp.

S. *rall.*

Ma-ry Lake, a flood - ed aisle, uni. *f* be - tween cath - ed - ral moun tain walls_

A. *mf* moun-tain walls_

Ma -ry Lake, a flood - ed aisle, be - tween cath - ed - ral moun-tain walls_

T. *mp* *mf* *f* Ah. Be-tween cath - ed - ral moun-tain walls_

B.

Vln. I *rall.*

Vln. II

Vc. *p* *mp* *mf*

Db. *mp* *mf*

Continental Divide: 8. Logan Pass
Full Score

45 **a tempo** (♩=120)

Fl. *mp* *f* *mf*

Ob. *mp* *f* *mf*

Hn. *mp* *mf*

Timp. *mp* *mf* *f* *ff* *f*

S. *mf* *f* *mf* **a tempo** (♩=120)

A. *mf* *f* *mf* **a tempo** (♩=120)

T. *mf*

B. *f* *mf*

Vln. I *mf* *mp* **a tempo** (♩=120)

Vln. II *mp*

Vc. *f*

Db. *f* *mf*

in - scribed by glac - ial thun - der - ing of ice in
in - scribed by glac - ial thun - der - ing of ice in
in - scribed by glac - ial thun - der - ing. of ice in
Ah. Oh. of ice in

uni. *mf*

Continental Divide: 8. Logan Pass
Full Score

174

51

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

cat - a - racts and falls, is si - lent now; the

cat - a racts and falls, is si - lent now; the

cat - a - racts and falls.

cat - a - racts and falls.

p

p

mp

p

mp

mp

mp

Continental Divide: 8. Logan Pass
Full Score

56

Fl. *p* *p*

Ob. *p* *p*

Hn. *p* *mp*

Timp.

S. *mf*
pow-er gone that ech-oed in these ston y halls. Far Rey-nolds Moun-tain

A. *mf*
pow-er gone that ech-oed in these ston y halls. Far Rey-nolds Moun-tain

T. *mf*
Far Rey-nolds Moun-tain

B.

Vln. I *p* *mf*

Vln. II *p* *mp* *mf*

Vc. *p* *mf*

Db.

Continental Divide: 8. Logan Pass
Full Score

176

62

Fl.

Ob.

Hn. *mf*

Timp.

S.
is an emp - ty throne. One is - land like a sword is

A.
is an emp - ty throne. One is - land like a sword is

T.
is an emp - ty throne. One is - land like a sword is

B. *mf*
One is - land like a sword is

Vln. I

Vln. II

Vc.

Db. *mp* *mf*

Continental Divide: 8. Logan Pass
Full Score

178

73

Fl. *mf*

Ob. *mf*

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 8. Logan Pass
Full Score

77

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

f

f

f

mp

mp

f *mp*

f *mp*

Continental Divide: 8. Logan Pass
Full Score

87

Fl. *f*

Ob. *f*

Hn. *mp*

Timp.

S. *mp* *mf*
spreads a - round the trail. Bear-hat Moun - tain, Hid-den
spreads a - round the trail. *mf* Hid-den

A. *f* *mf*
By Bear-hat Moun - tain, Hid-den

T. *f* *mf*
By Bear-hat Moun - tain, Hid-den

B. *mf*
spreads a - round the trail. By Bear-hat Moun - tain, Hid-den

Vln. I *subito mp*

Vln. II *mp*

Vc. *f* *subito mp*

Db.

Continental Divide: 8. Logan Pass
Full Score

182

92

Fl. *f*

Ob. *f*

Hn.

Timp. tap shafts on rim: *f*

S. Lake is veiled in mist and sud - den_ hail. *mf* *uni.* *subito f*

A. Lake is veiled in mist and sud - den_ hail. *f*

T. Lake Mist and sud - den_ hail. *mp* *f*

B. Lake Mist and sud - den_ hail. *mp* *f*

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db.

Continental Divide: 8. Logan Pass
Full Score

97

Fl. *mp*

Ob. *mp*

Hn. *mp*

Timp.

S. *mp* Ah. *mp* Ah.

A. *mf*
The elk re - turn to for - est edge; the mar - mot

T. *mf*
The elk re - turn to for - est edge; the mar - mot

B. *mf*
The elk re - turn to for - est edge; the mar - mot

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

Db.

Continental Divide: 8. Logan Pass
Full Score

184

101

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

trum

mf

f

Ah.

mf

mf

Ah.

hides be - neath a ledge. Great Rey - nolds

hides be - neath a ledge. Great Rey - nolds

hides be - neath a ledge. Great Rey - nolds

f

f

f

f

f

mf

Continental Divide: 8. Logan Pass
Full Score

105

Fl. *rall.* *mf*

Ob.

Hn.

Timp. *rall.*

S. *Ah.* *Ah.*

A. *f*
throws a plume of cloud in train, and then all van - ish - es

T. *8*
throws a plume of cloud in train, and then all van - ish - es

B. *8*
throws a plume of cloud in train, and then all van - ish - es

Vln. I *f* *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf*

Continental Divide: 8. Logan Pass
Full Score

186

D

Andante (♩=88)

Fl. *mp*

Ob. *mf*

Hn. *mf* *p*

D

Andante (♩=88)

Timp.

D

Andante (♩=88)

S. *uni.* Ah.

A. *f* in swirl-ing rain.

T. *f* in swirl-ing rain.

B. *f* in swirl-ing rain.

D

Andante (♩=88)

Vln. I *f* *mp*

Vln. II *f* *mp*

Vc. *f* *mp*

Db. *mp*

Continental Divide: 8. Logan Pass
Full Score

116

Fl.

Ob.

Hn.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

mf

p

Ah. —

mp

The Di-

p

Ah. —

mp

The Di-

Detailed description: This page of a musical score covers measures 116 to 120. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (Db.). The Flute part has a melodic line starting in measure 116. The Oboe part has rests until measure 119, then enters with a melodic phrase marked *mf*. The Horn and Timpani parts have rests throughout. The vocal parts (Soprano, Alto, Tenor, Bass) have rests until measure 119, then enter with vocalizations and lyrics: Soprano: "Ah. —" (*p*); Alto: "The Di-" (*mp*); Tenor: "Ah. —" (*p*); Bass: "The Di-" (*mp*). The string parts (Violin I, Violin II, Viola, Double Bass) provide accompaniment throughout the measures.

Continental Divide: 8. Logan Pass
Full Score

188

121 **E**

Fl.

Ob.

Hn.

Timp.

E

S.

A.

T.

B.

E

Vln. I

Vln. II

Vc.

Db.

mp

mf

f

Ah. The best you'll do is

vide is a knife-edge; a place you can - not stay. Ah.

Ah. The best you'll do is

vide is a knife-edge; a place you can - not stay. Ah.

Continental Divide: 8. Logan Pass
Full Score

126

Fl. *mf* *mp* *mf*

Ob.

Hn. *mp* *f*

Timp. *mp* *f*

S. *mp* *mf*
bal - ance one fine sum - mer day. The Di - vide is a wave - crest; a

A. Ah. Ah.

T. *mp* *mf*
bal - ance one fine sum - mer day. The Di - vide is a wave - crest; a

B. *mp*
Ah. Ah.

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 8. Logan Pass
Full Score

190

131

Fl.

Ob.

Hn.

Timp.

S.
place you'll nev - er stay. *mp* *p* Oo. *mp* *mf* will soon

A.
The road that takes you up there will soon *mf*

T.
place you'll nev - er stay. *mp* The road that takes you up there will soon *mf*

B.
Ah. The road that takes you up there will soon *mf*

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 8. Logan Pass
Full Score

136

F accel.

Fl.

Ob.

Hn.

Timp.

F accel.

S.

A.

T.

B.

F accel.

Vln. I

Vln. II

Vc.

Db.

mf

mf

mf

f

car-ry you a - way.

car-ry you a - way. . .

car-ry you a - way.

car-ry you a - way.

Continental Divide: 8. Logan Pass
Full Score

147

Fl. *mf*

Ob.

Hn.

Timp.

S. *mf*
Gar - den Wall with paint - brush flow - ers, _____

A. *mf*
Gar - den Wall with paint-brush flow - ers and _____

T. *mf*
Gar - den Wall. Paint - brush flow - ers and

B. *mf*
Gar - den Wall. Paint - brush flow - ers and

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf*

Continental Divide: 8. Logan Pass
Full Score

155

Fl.

Ob. *mf*

Hn. *mf*

Timp.

S. *mf*
The Gar - den Wall.

A. *mf* *mp*
feeds goat and ram, The Gar - den Wall.

T. *mf*
ram, the griz - zly bear roots glac - ier lil -

B. *mf*
Ah. The griz - zly bear roots glac - ier lil -

Vln. I *mf*

Vln. II *mf*

Vc. *mp*

Db. *mp*

Continental Divide: 8. Logan Pass
Full Score

196

160 *8^{va}*

Fl. *mp* *mf*

Ob. *8^{va}*

Hn. *mf* *f*

Timp.

S. *mp* *f*
In the park, un - til late Sep -

A. *mp* *f*
In the park, un - til late Sep -

T. *f*
lies un - til a late Sep -

B. *mf* *f*
lies un - til late Sep -

Vln. I *mp* *f*

Vln. II *mp* *f*

Vc. *f*

Db. *mf*

Continental Divide: 8. Logan Pass
Full Score

198

174

rall.

Fl.

Ob.

Hn.

rall.

Timp.

rall.

S.
Bird Wo-man Falls let down a fin-al tear, and ice and

A.
Bird Wo-man Falls let down a fin-al tear, and ice and

T.
Bird Wo-man Falls let down a fin-al tear, and ice and

B.
Bird Wo-man Falls let down a fin-al tear, and ice and

rall.

Vln. I
mf *tr*

Vln. II

Vc.
mp

Db.

Continental Divide: 8. Logan Pass
Full Score

181 **H** Adagio (♩=72)

Fl. *mp* *mf*

Ob. *mp* *mf*

Hn.

Timp. **H** Adagio (♩=72)

S. *mf*
cold re-claim an - oth - er year. The Di - vide is a

A. *mf*
cold re-claim an - oth - er year. The Di - vide is a

T. *mf*
cold re-claim an - oth - er year. The Di - vide is a

B. *mf*
cold re-claim an - oth - er year. The Di - vide is a

Vln. I *trmn* *mf*

Vln. II *mf* *mf*

Vc. *mf*

Db. *mp* *mf* *mf*

Continental Divide: 8. Logan Pass
Full Score

200

187

Fl.

Ob.

Hn.

Timp.

S.
knife - edge; a place you can - not stay. The best you'll do is bal - ance one

A.
knife - edge; a place you can - not stay. The best you'll do is bal - ance one

T.
knife - edge; a place you can - not stay. The best you'll do is bal - ance one

B.
knife - edge; a place you can - not stay. Ah. Ah.

Vln. I

Vln. II

Vc.

Db.

Continental Divide: 8. Logan Pass
Full Score

192

Fl. *mf* *f*

Ob.

Hn. *mf* *ff*

Timp. *mf* *ff*

S. *mf* *f*
fine sum-mer day. The Di-vide is a wave-crest; a place you'll nev-er

A. fine sum-mer day. Ah.

T. *mf* *f*
8 fine sum-mer day. The Di-vide is a wave-crest; a place you'll nev-er

B. *mf*
Ah. Ah.

Vln. I

Vln. II *mf* *f*

Vc. *mf*

Db.

Continental Divide: 8. Logan Pass
Full Score

202

197

Fl. *mf* *f*

Ob.

Hn. *mf* *f*

Timp.

S. *mf* *mp* *mf* *f*
stay. The road that takes you up there will soon carry you away.

A. *f*
The road that takes you up there will soon carry you away.

T. *mf* *f*
stay. The road that takes you up there will soon carry you away.

B. *f*
The road that takes you up there will soon carry you away.

Vln. I *f*

Vln. II *mf* *f*

Vc. *f*

Db. *f*

Continental Divide: 8. Logan Pass
Full Score

203

Fl. *mf* *mp*

Ob. *mf* *mp*

Hn. *mf*

Timp.

S. *mf* *mp*
A - way. A - way. A - way.

A. *mf* *mp*
A - way. A - way. A - way.

T. *mf* *mp*
A - way. A - way. A - way.

B. *mf* *mp*
A - way. A - way. A - way.

Vln. I *mf* *mp*

Vln. II *mf* *mf*

Vc. *mf*

Db. *mf*

Continental Divide: 8. Logan Pass
Full Score

204

209

Fl. *p* *p*

Ob. *p* *pp*

Hn.

Timp.

S. *p*
A - way. _____

A. *p*
A - way. _____

T. *p*
A - way. _____

B. *p*
A - way. _____

Vln. I *pp*

Vln. II *pp*

Vc. *pp*

Db. *mp* *p*