Continental Divide

(an American cantata)

Peter Bird
2010

CELLO Parts

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For further information, please visit **http://peterbird.name/choral/**

Program Notes on *Continental Divide*

1. Timberline.....6

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. Yellowstone 9

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 quest 11

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.

4. Osborne Russell 15

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.....19

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 Bird 23

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. Silverton 27

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 fanciula del West*.

8. Logan Pass 29

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

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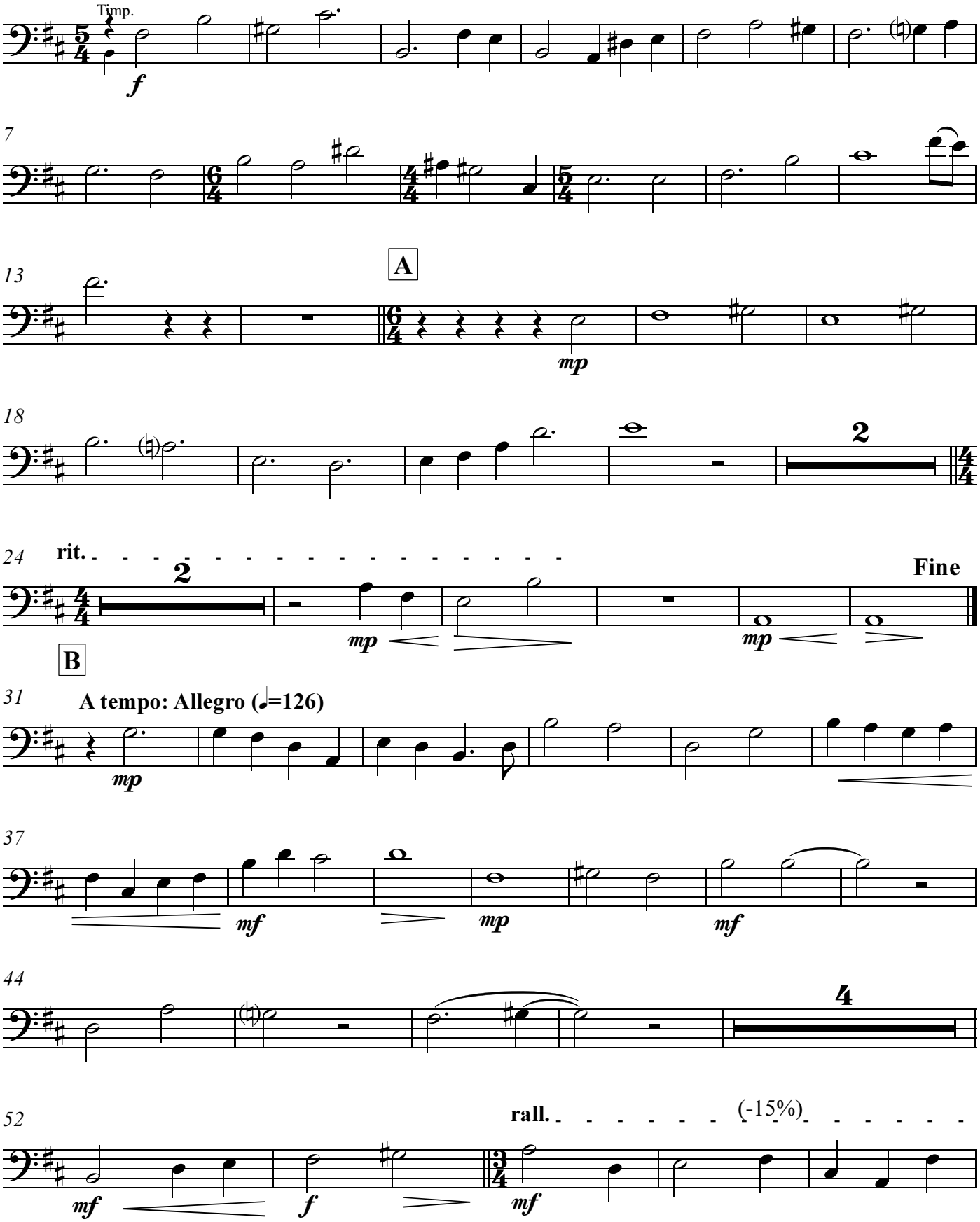
Continental Divide: 1. Timberline

Violoncello

Peter Bird

PETER BIRD

Allegro (♩=126)



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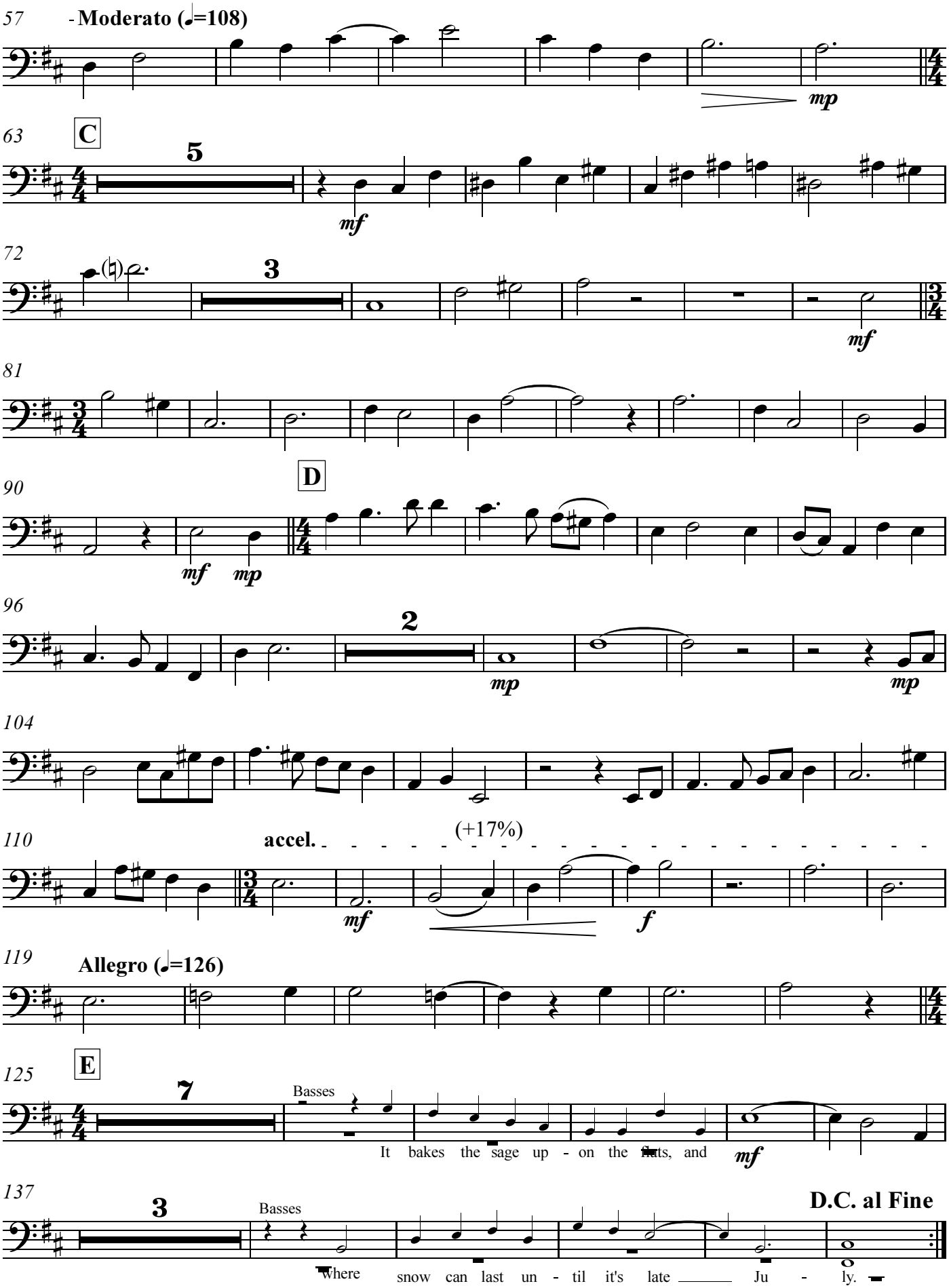
57
Moderato (♩=108)
mp
63
C
5
mf
72
3
mf
81
90
D
mf
mp
96
2
mp
mp
104
110
accel.
(+17%)
mf
f
119
Allegro (♩=126)
125
E
7
Basses
It bakes the sage up - on the flats, and
mf
137
3
Basses
D.C. al Fine
Where snow can last un - til it's late Ju - ly.

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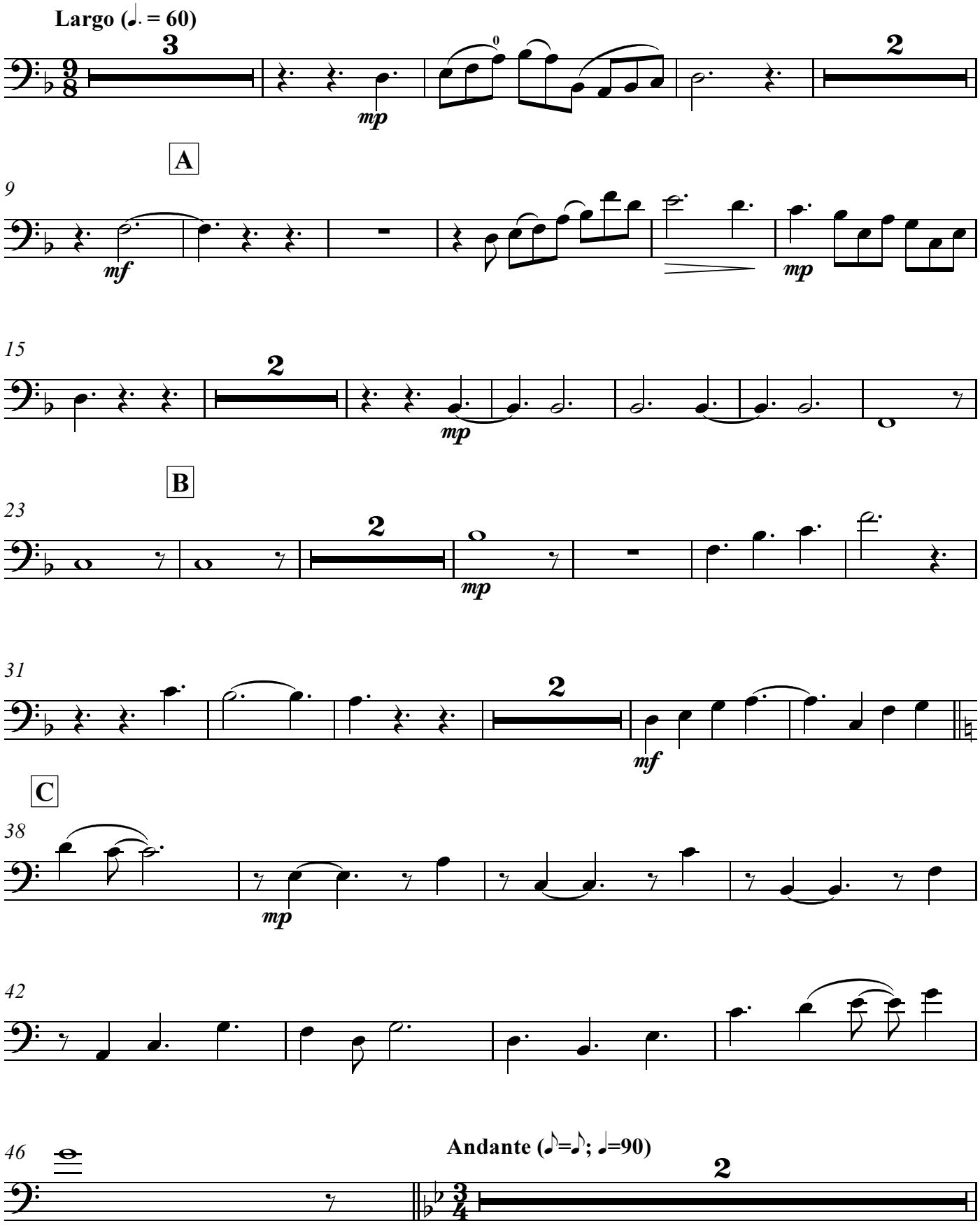
Continental Divide: 2. Yellowstone

PETER BIRD



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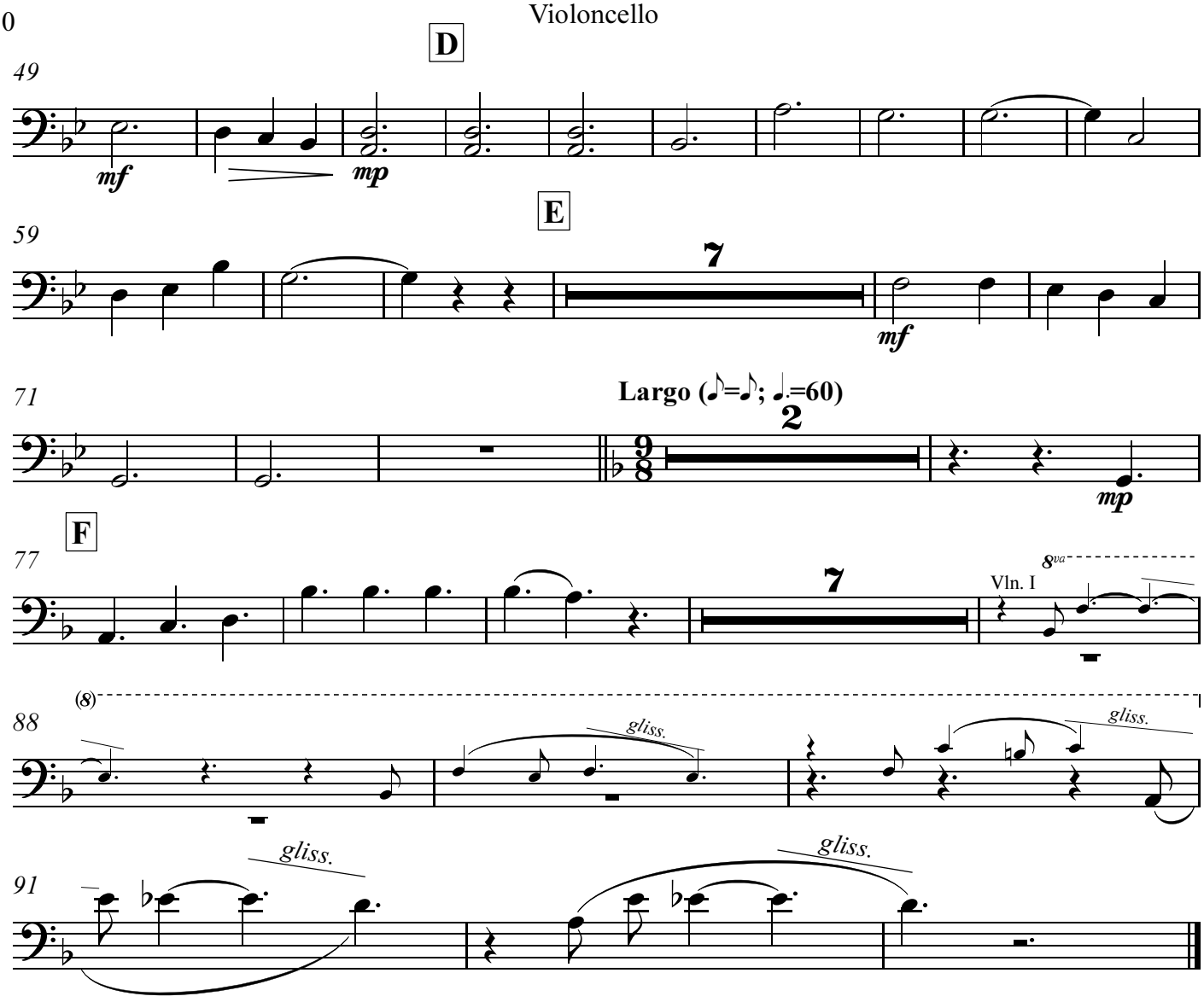
D
49
mf
mp
E
59
7
mf
71
Largo (♪=♪; ♩.=60)
2
mp
F
77
7
8va
Vln. I
(8)
88
gliss.
gliss.
gliss.
gliss.
91

To the Arapaho

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)

Timp.

Ob.

Bass solo

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

5

11

MEN

Ya - eh - ya - hey - ey - *mp*

19

mp

25

2

mp *mp* *mf*

34

mf

41

2

49

55

2

mp

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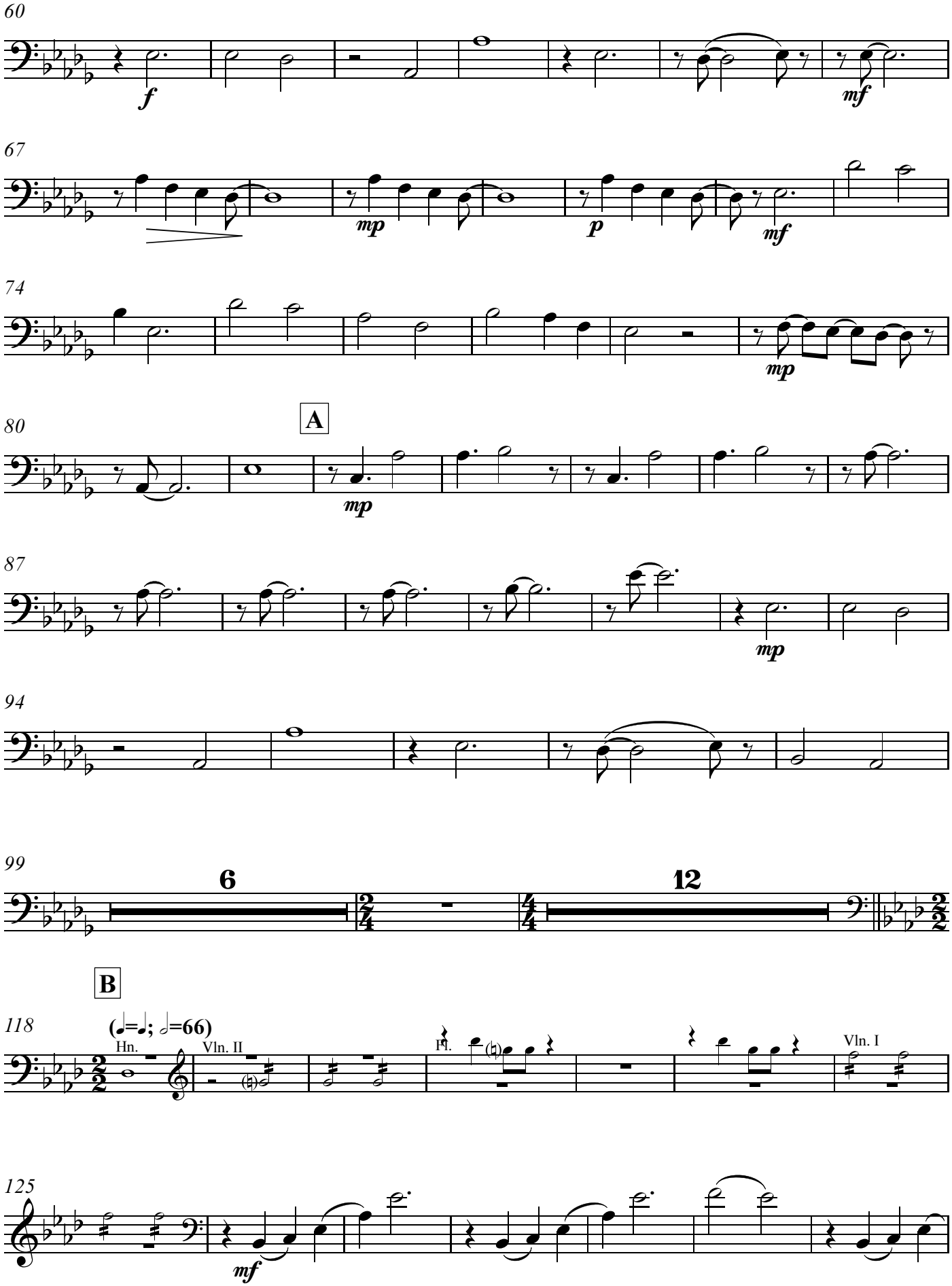
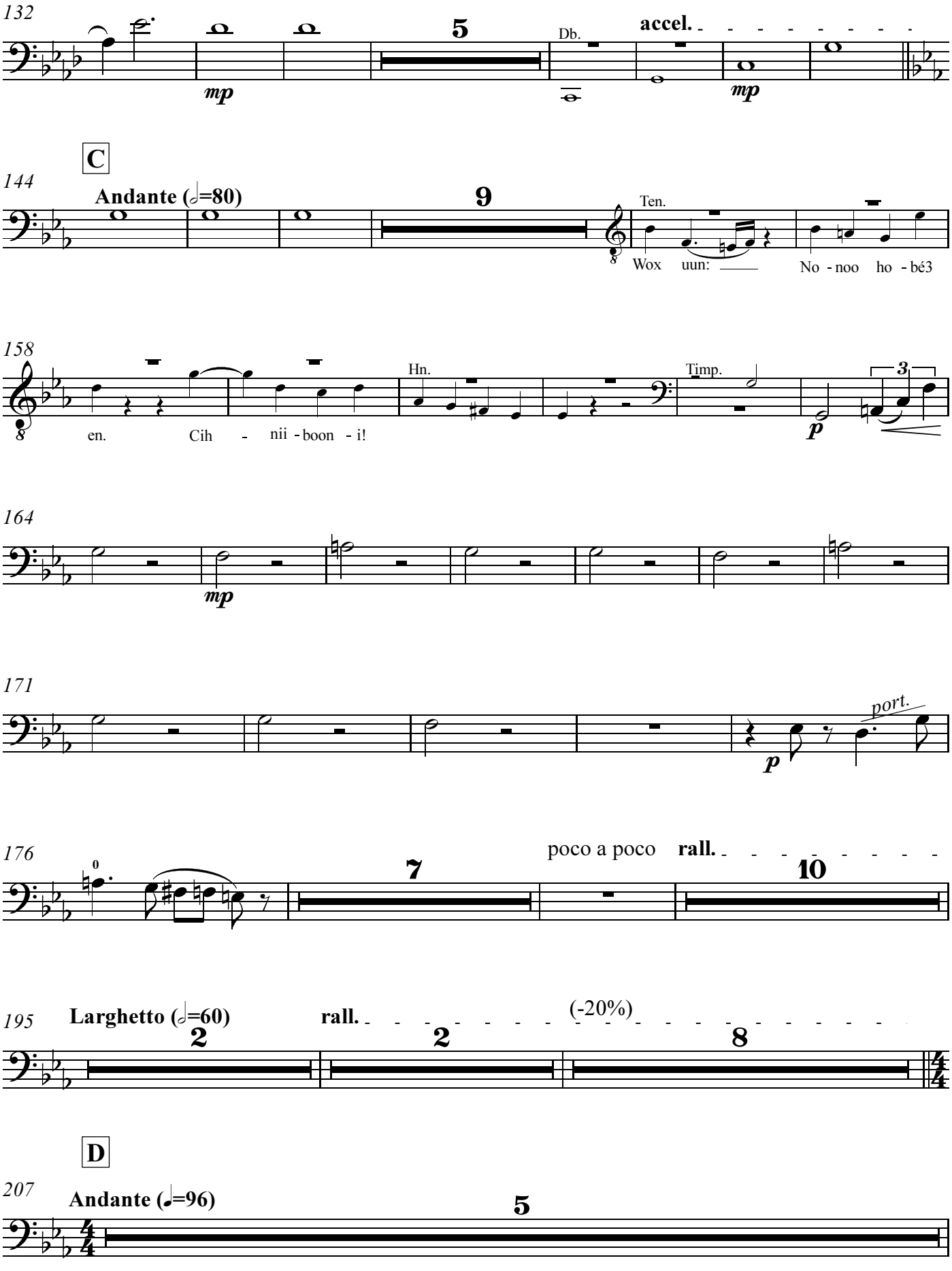
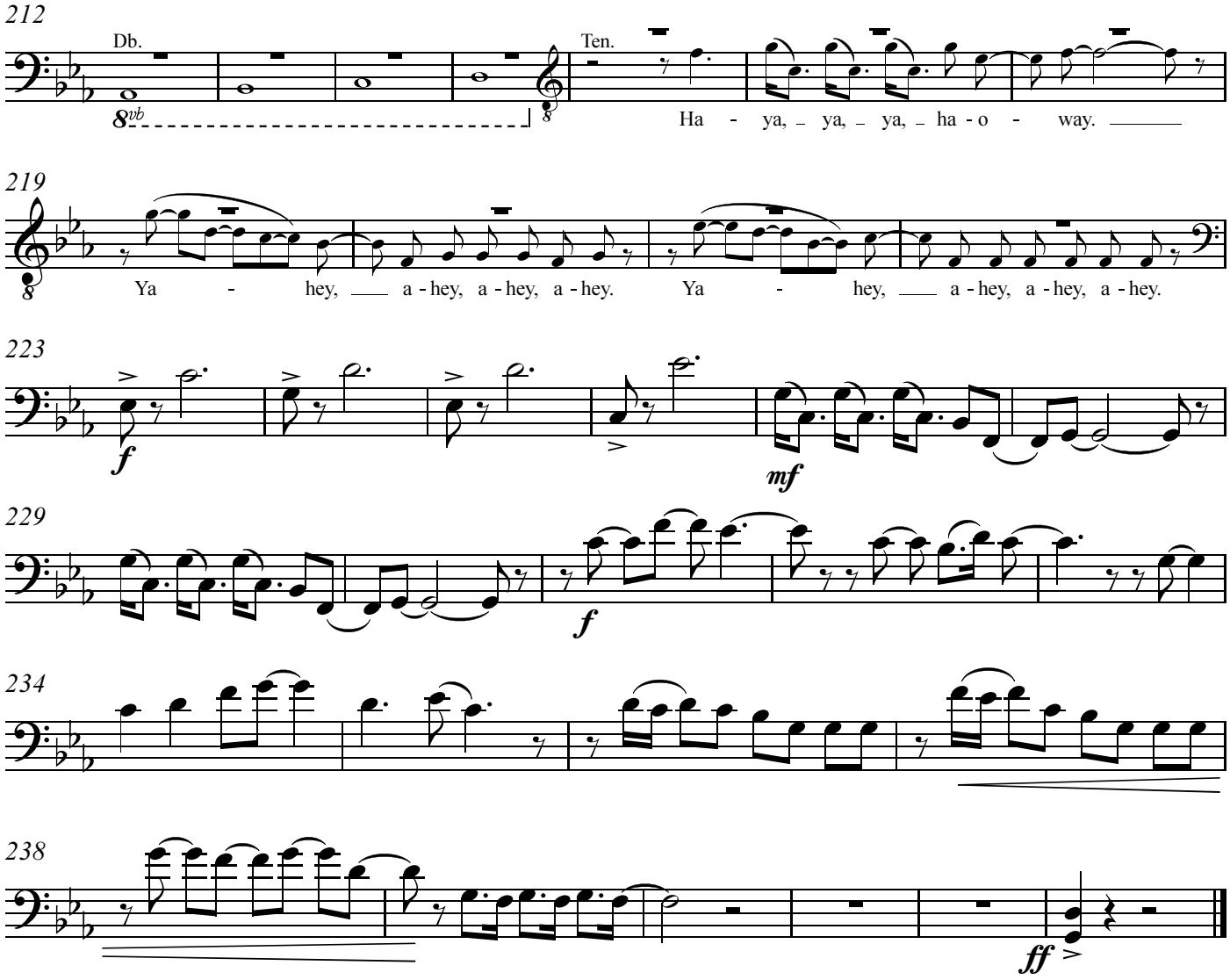

60
f
mf
67
mp
p
mf
74
mp
80
A
mp
87
mp
94
99
6
12
B
118
(♩=♩; 𝅗𝅥=66)
Hn.
Vln. II
Hn.
Vln. I
125
mf


132
5
Db.
accel.
mp
mp
C
144
Andante (𝅗𝅥=80)
9
Ten.
Wox uun:
No - noo ho - bé3
158
Hn.
Timp.
en.
Cih - nii - boon - i!
3
p
164
mp
171
port.
p
176
poco a poco rall.
7
10
195
Larghetto (𝅗𝅥=60)
rall.
(-20%)
2
2
8
D
207
Andante (♩=96)
5

Continental Divide: 3. Vision quest
Violoncello

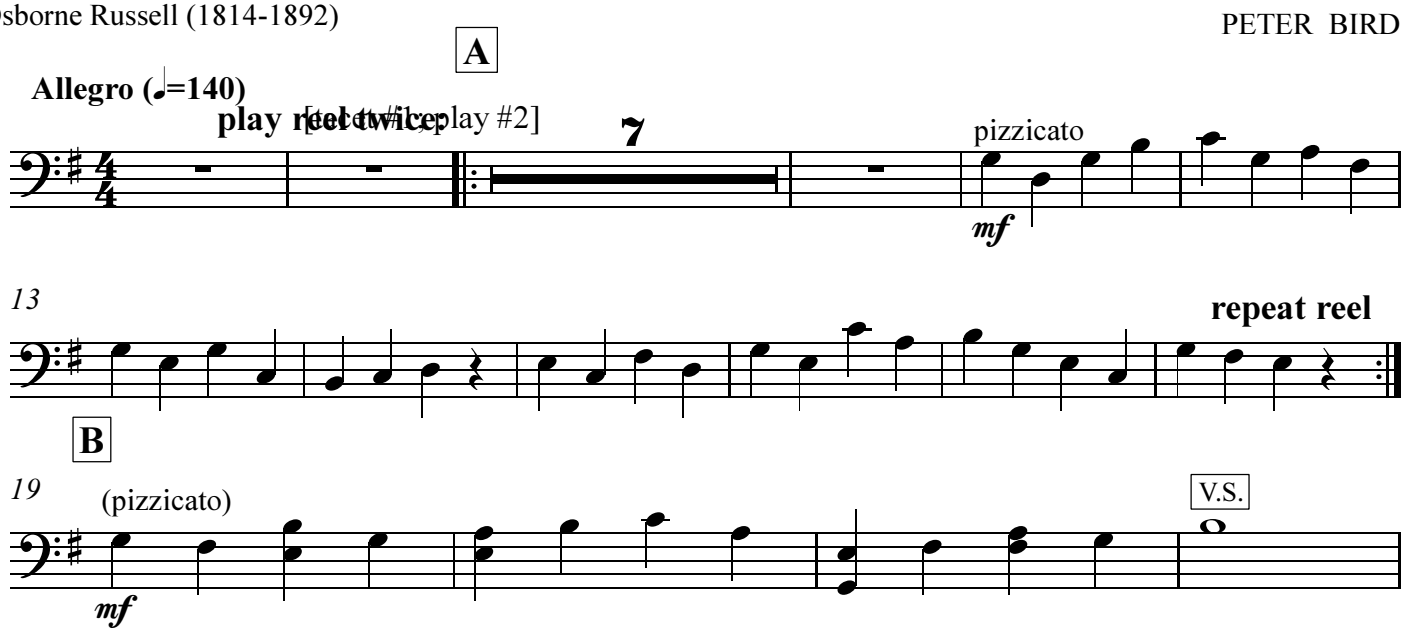


To O. R.: mountain man, settler, judge, & triumvir of Oregon Territory

Continental Divide: 4. Osborne Russell

Osborne Russell (1814-1892)

PETER BIRD



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C

Andante (𝅗𝅥=𝅗𝅥, 𝅗𝅥=70)

23 Verses #1 & #2:
(pizzicato)

mf

30

37

44

51

1.

2

4

D

61 (pizzicato)

2. **rit.** (-25%)

arco

mp *p*

67 **Larghetto (𝅗𝅥=50)**

75 **accel.** (+8%)

mp

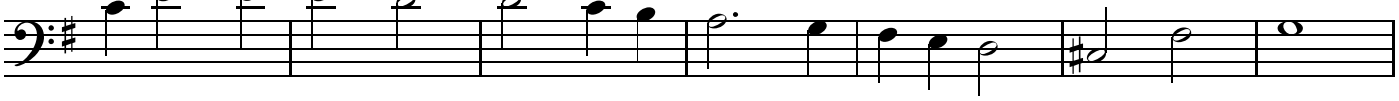
E

82 **Adagio (𝅗𝅥=54)**

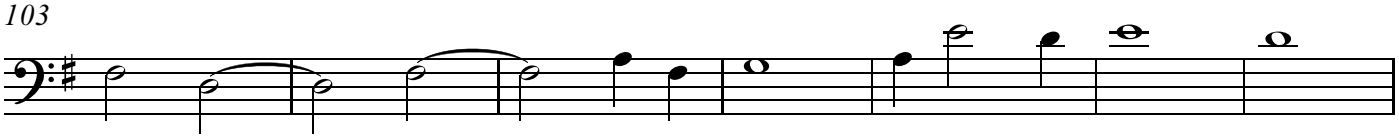
mf *mp*

89

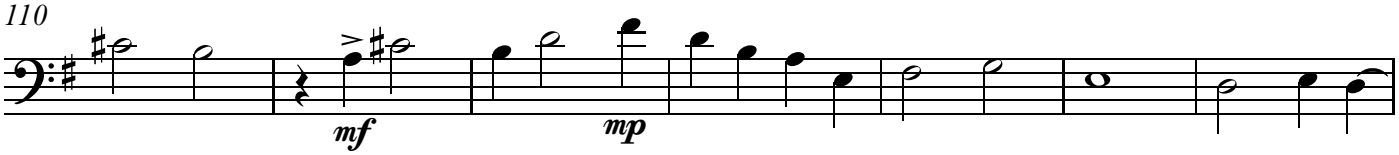
96



103



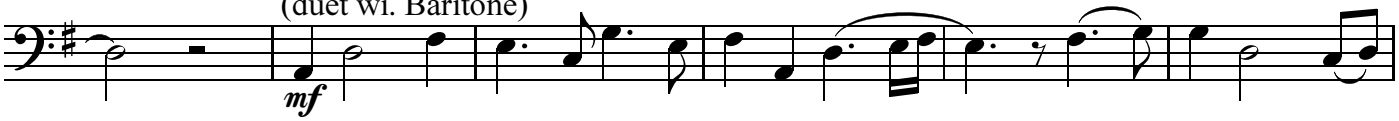
110



F

117 **Slightly faster (𝅗𝅥=60)**

(duet wi. Baritone)



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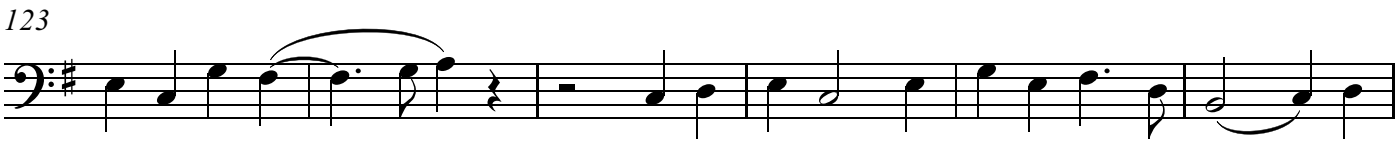
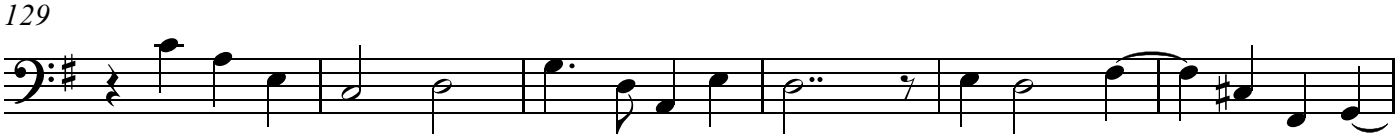
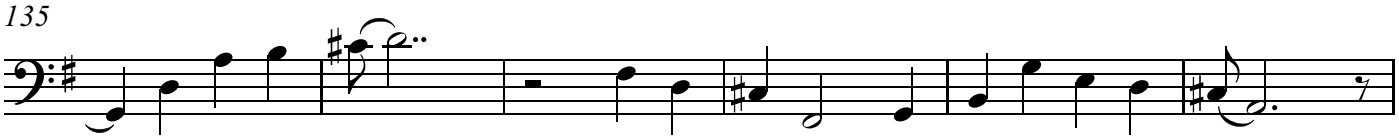


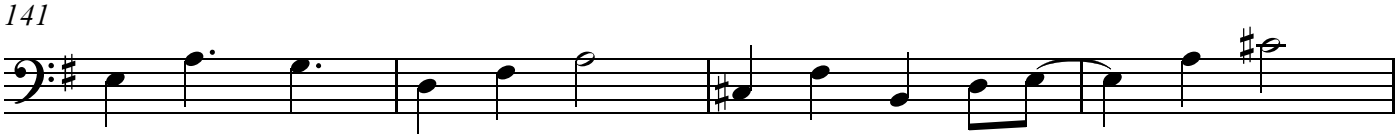
129



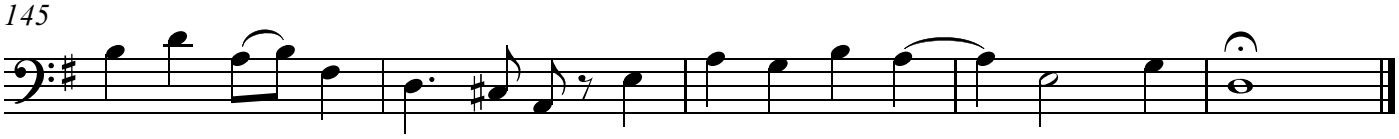
135



141



145



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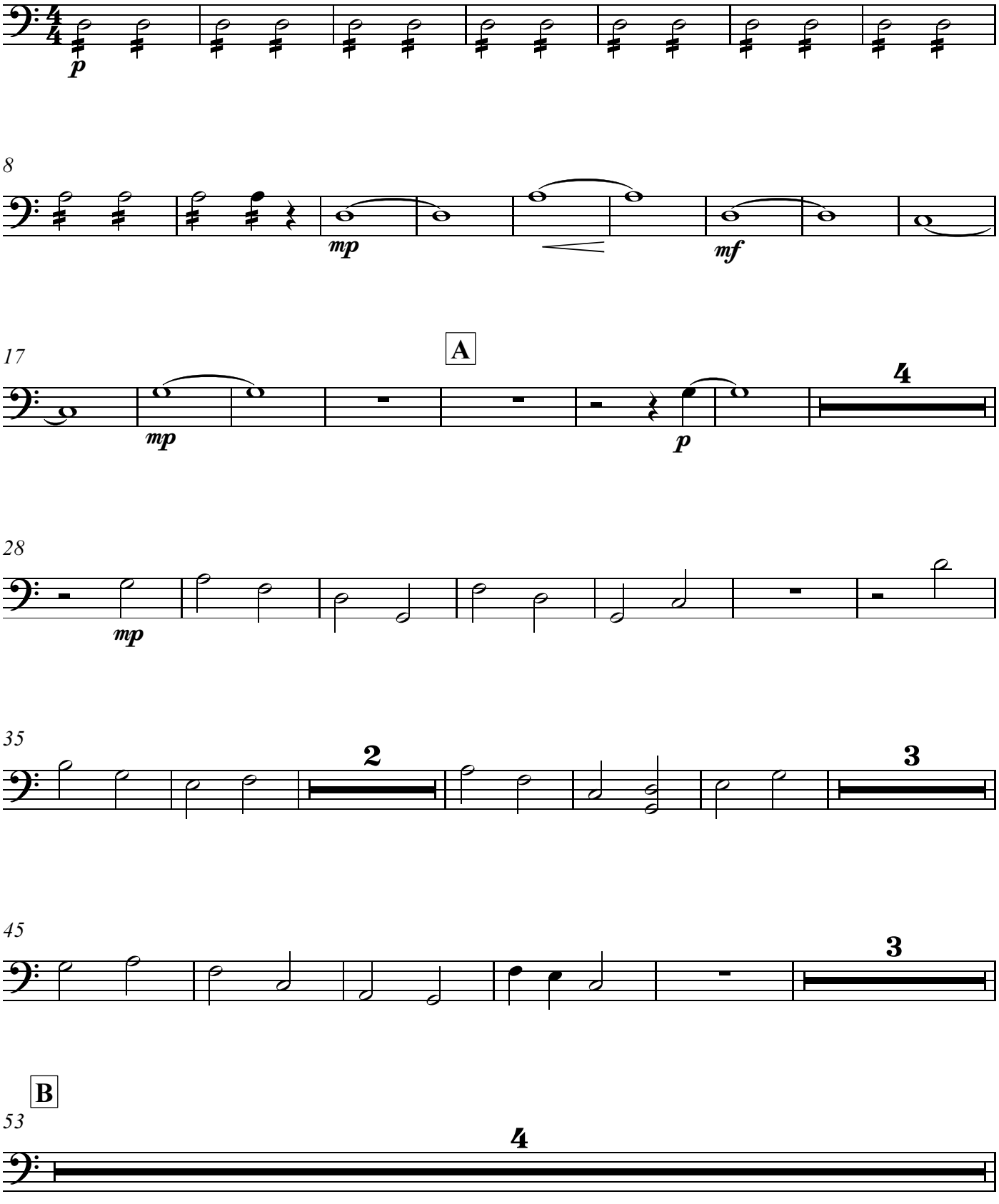
Continental Divide: 5. South Pass

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)



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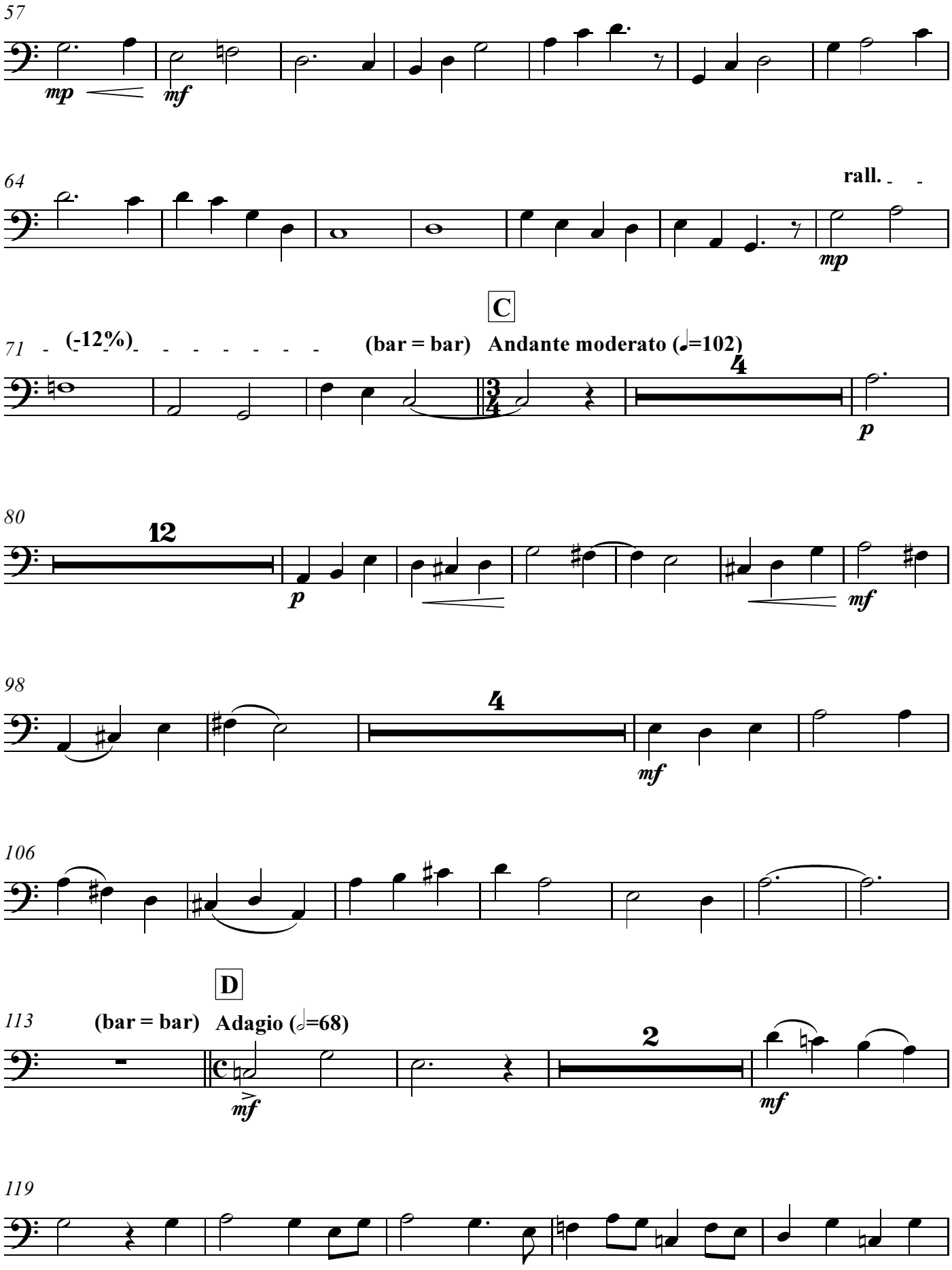
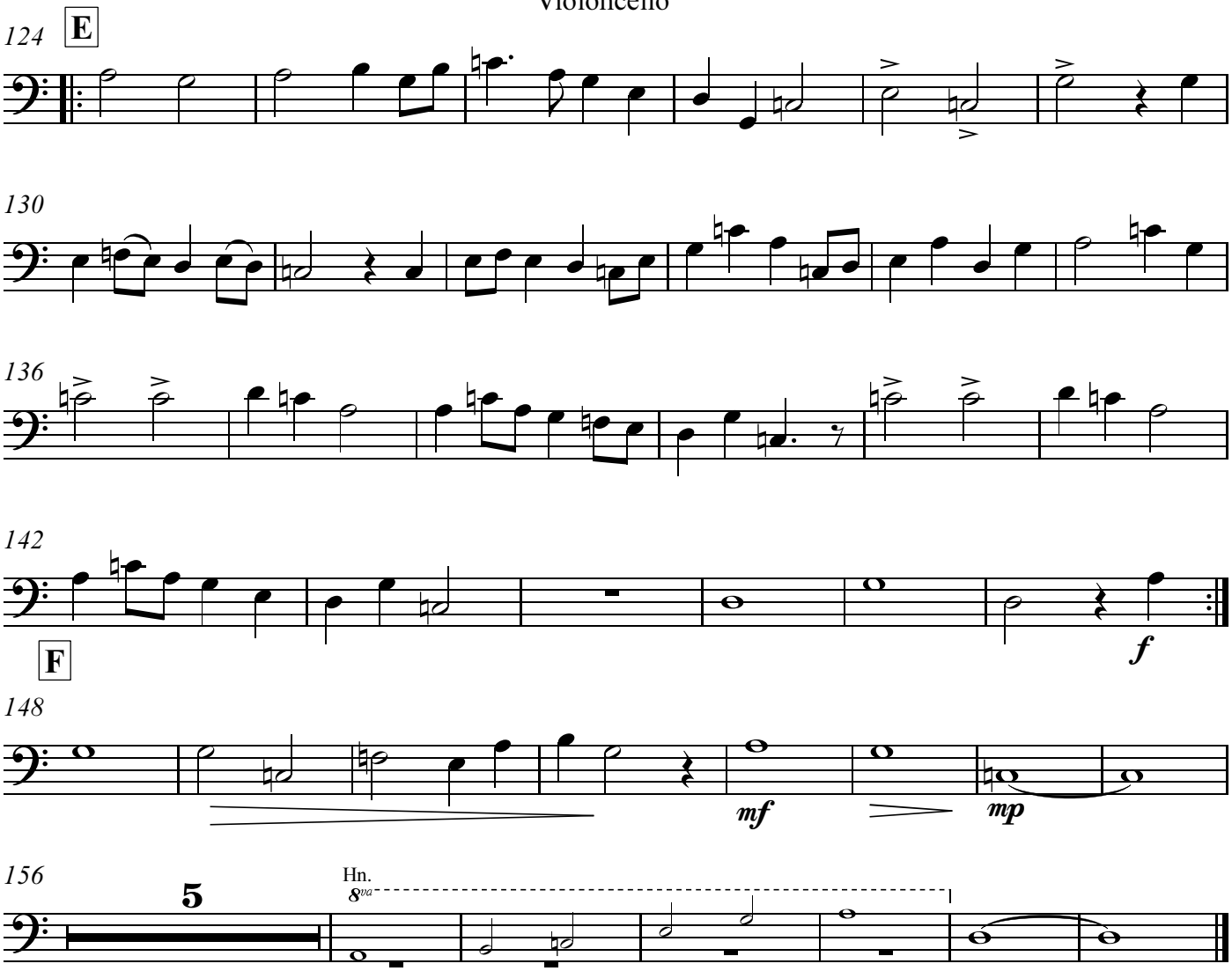

57
mp
mf
64
rall.
mp
C
71
(-12%)
(bar = bar)
Andante moderato (♩=102)
4
p
80
12
p
mf
98
4
mf
106
D
113
(bar = bar)
Adagio (𝅗𝅥=68)
mf
2
mf
119


124
E
130
136
142
F
148
mf
mp
156
5
Hn.
8va

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To ILB, world traveller, writer, natural historian, & Fellow RGS

Continental Divide: 6. Isabella Bird

Isabella Lucy Bird (1831-1904)

PETER BIRD

Moderato (♩=116)

8va
Pno.
Ped. Ped. Ped. Ped.
mp

7
accel.

14
Allegro moderato (♩=132)
mf
A

20
4
mf

27
2
mf
mp

35
4
S. 15ma
of lone - li - ness more ex -

B

44
As 𝅗𝅥. + 𝅗𝅥
p
mp

49

54
2
mp

59
2

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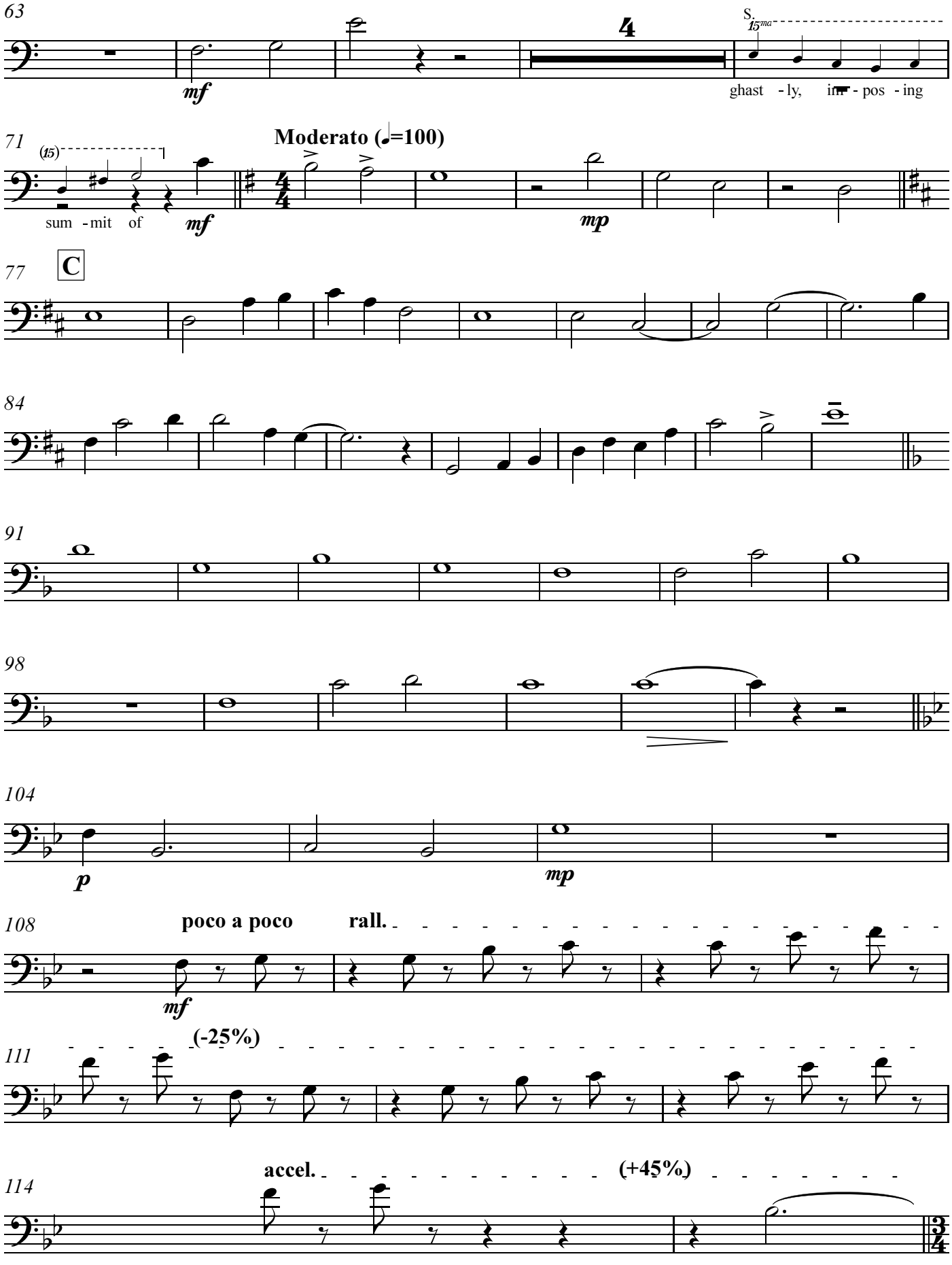

63
mf
4
S.
15ma
ghast - ly, im - pos - ing
71
(15)
sum - mit of
mf
Moderato (♩=100)
mp
77
C
84
91
98
104
p
mp
108
poco a poco
rall.
mf
(-25%)
111
accel.
(+45%)
114

D

116 **Andante moderato (♩=110)**

p *mp* *mf*

125

mf *mp*

135

144

153 **rall.**

mf

cadenza (freely)

156 **a tempo (♩=110)**

157

mf

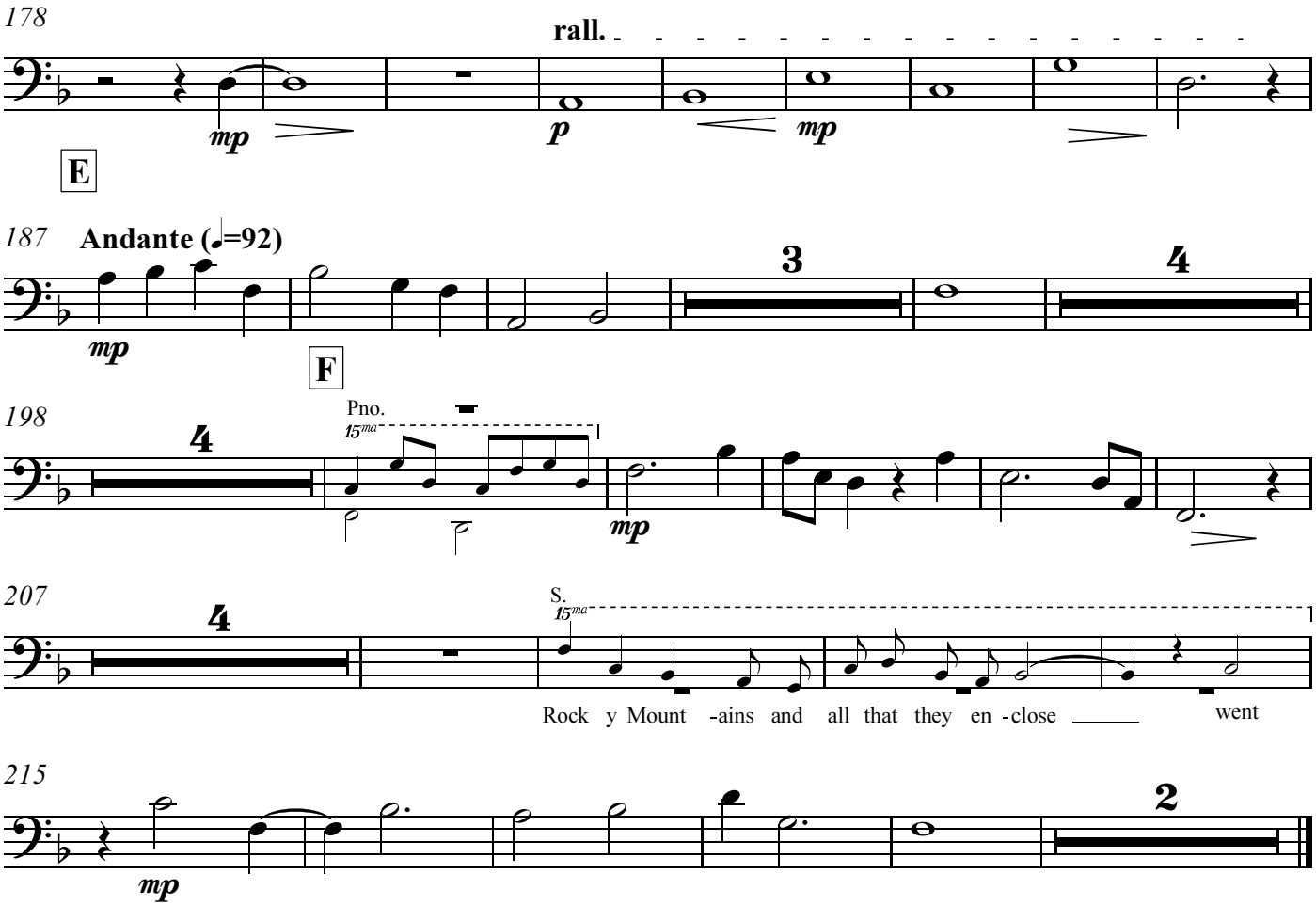
166

mp

172

2

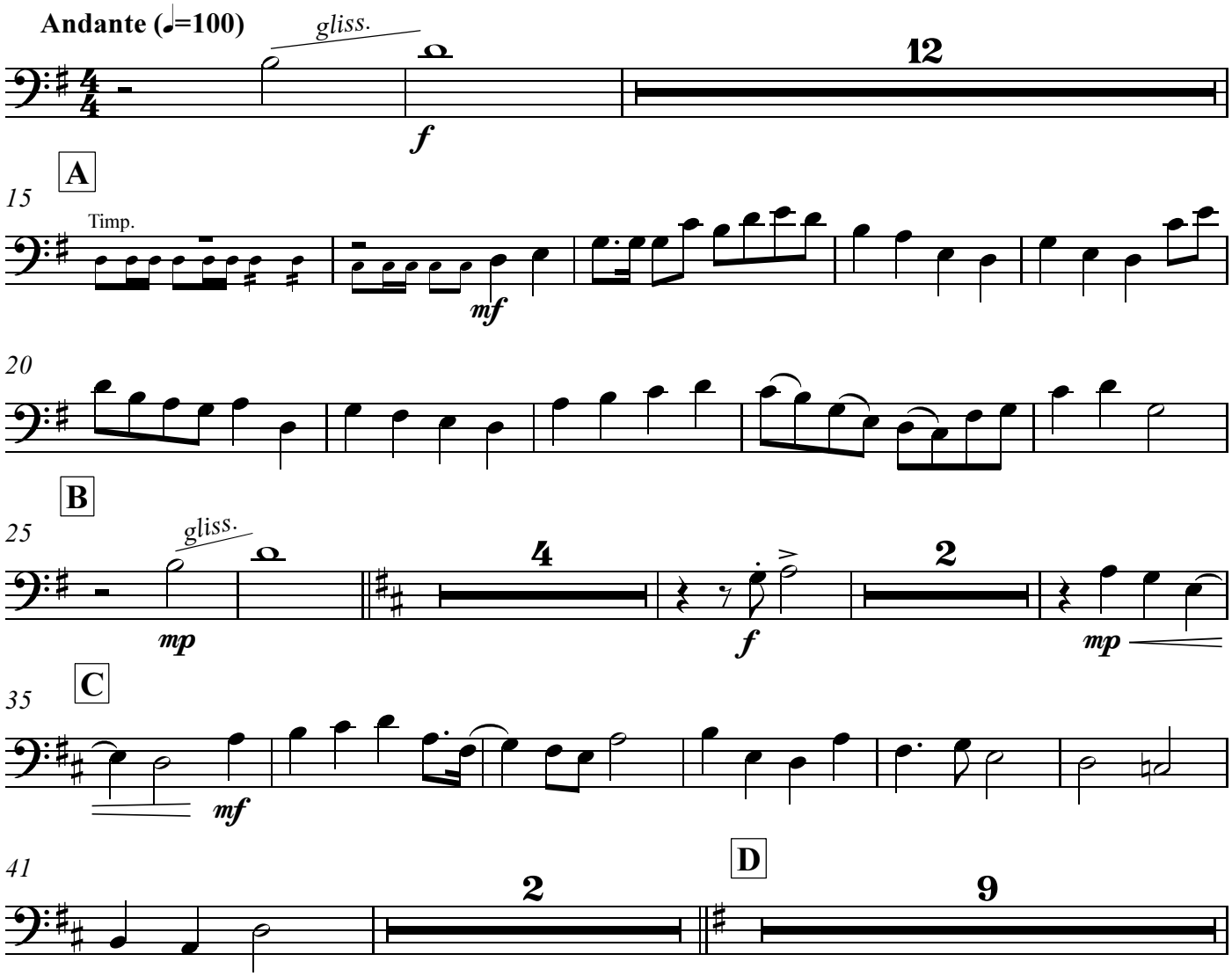
p


178
rall.
mp
p
mp
E
187
Andante (♩=92)
mp
3
4
F
198
4
Pno.
15ma
mp
207
4
S.
15ma
Rock y Mount -ains and all that they en -close
went
215
mp
2

Continental Divide: 7. Silverton

Peter Bird & traditional

PETER BIRD & traditional



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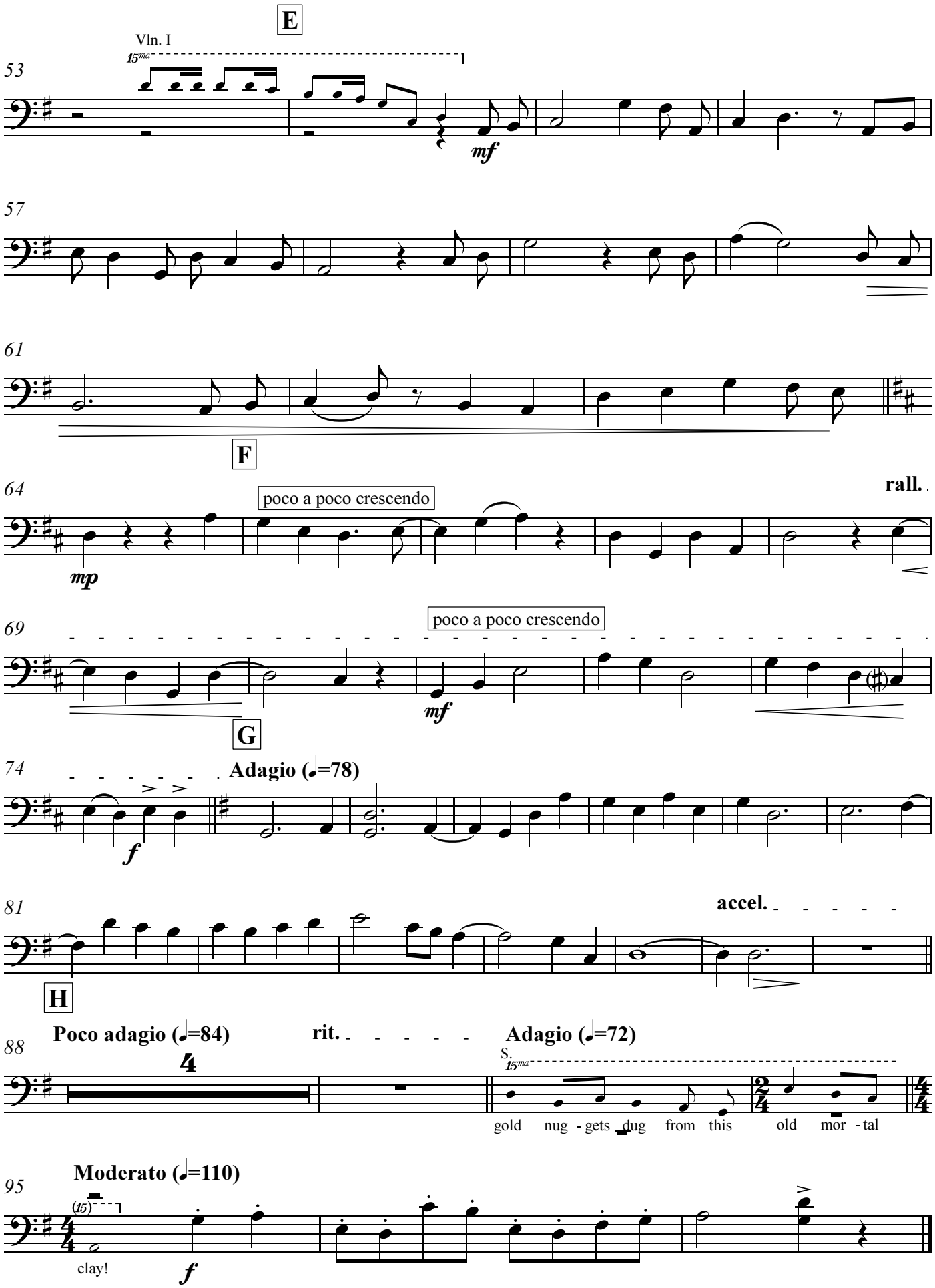
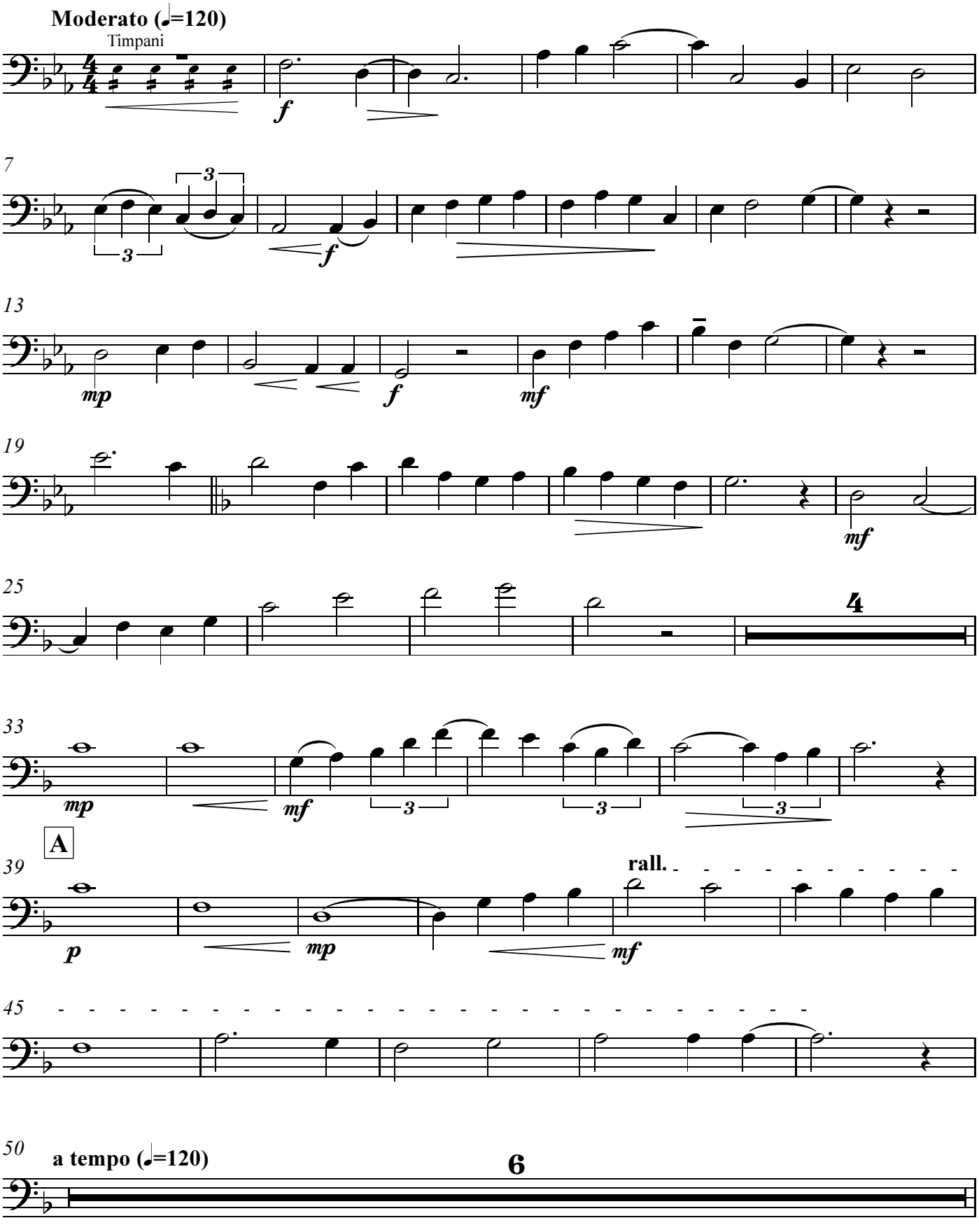

E
Vln. I
15ma
53
mf
57
61
F
64
poco a poco crescendo
rall.
mp
69
poco a poco crescendo
mf
G
74
Adagio (♩=78)
f
81
accel.
H
88
Poco adagio (♩=84)
rit.
Adagio (♩=72)
S.
15ma
gold nug - gets dug from this old mor - tal
95
Moderato (♩=110)
(15)
clay!
f

To George Bird Grinnell

Continental Divide: 8. Logan Pass

Peter Bird

PETER BIRD



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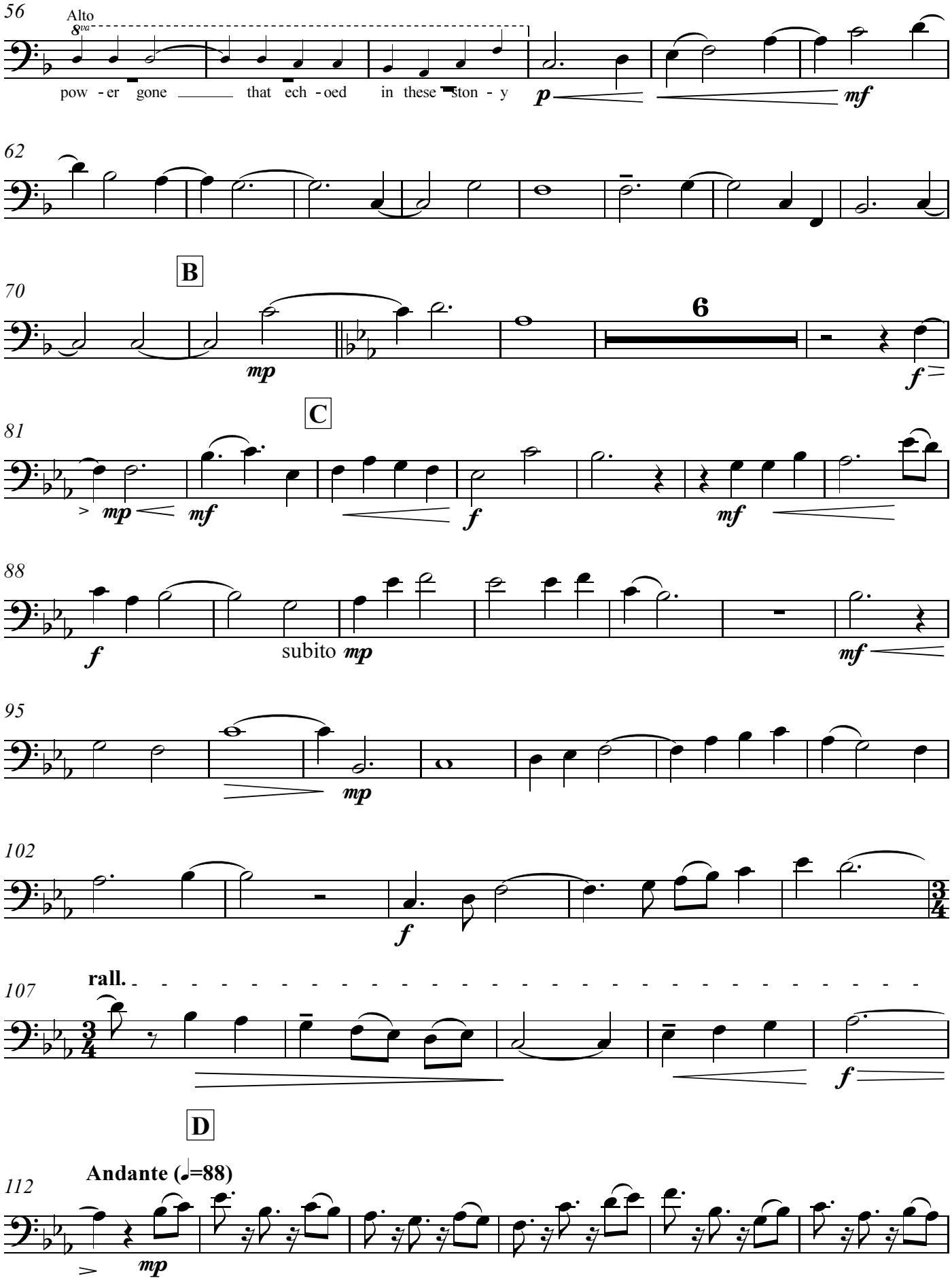
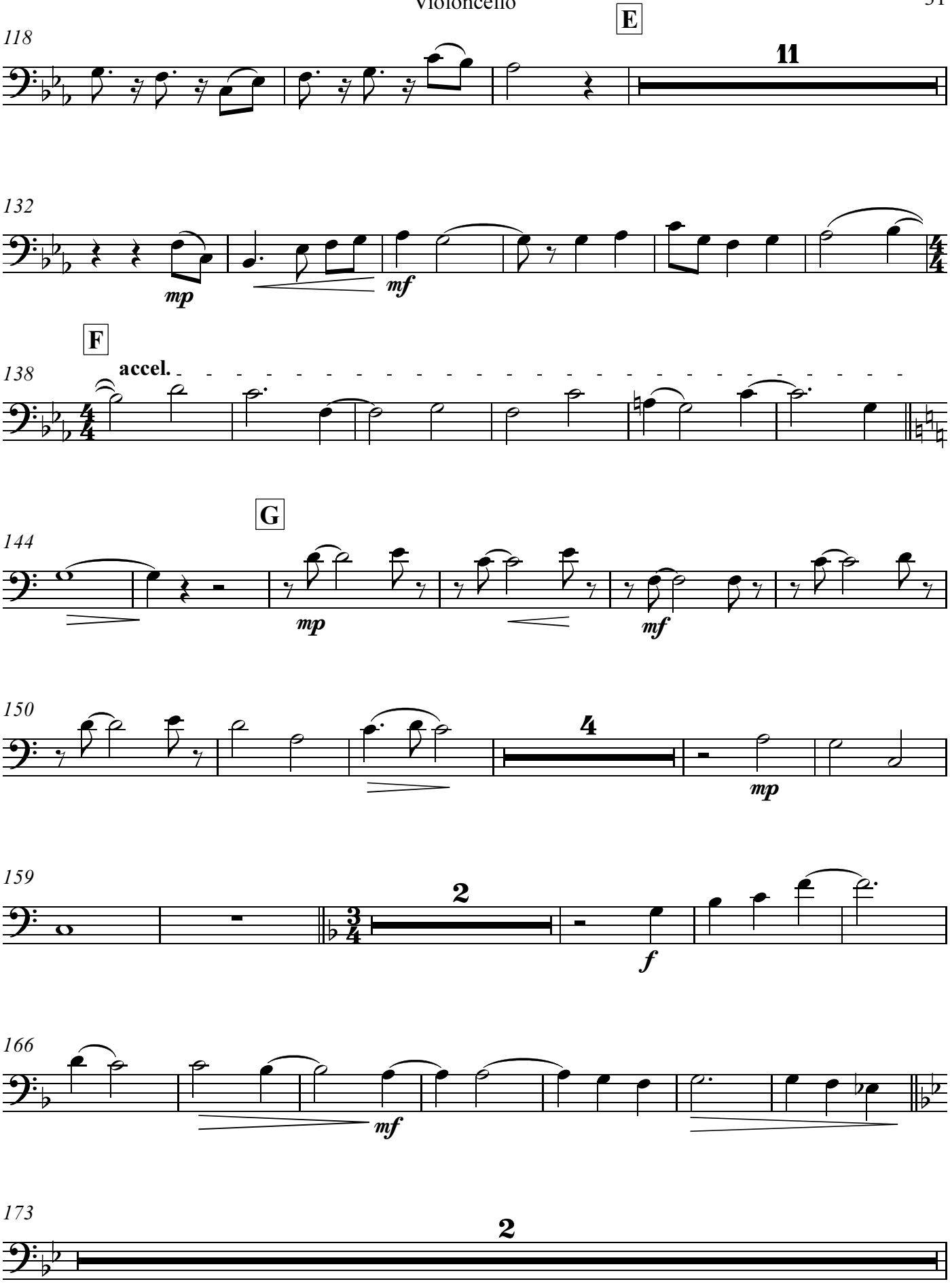
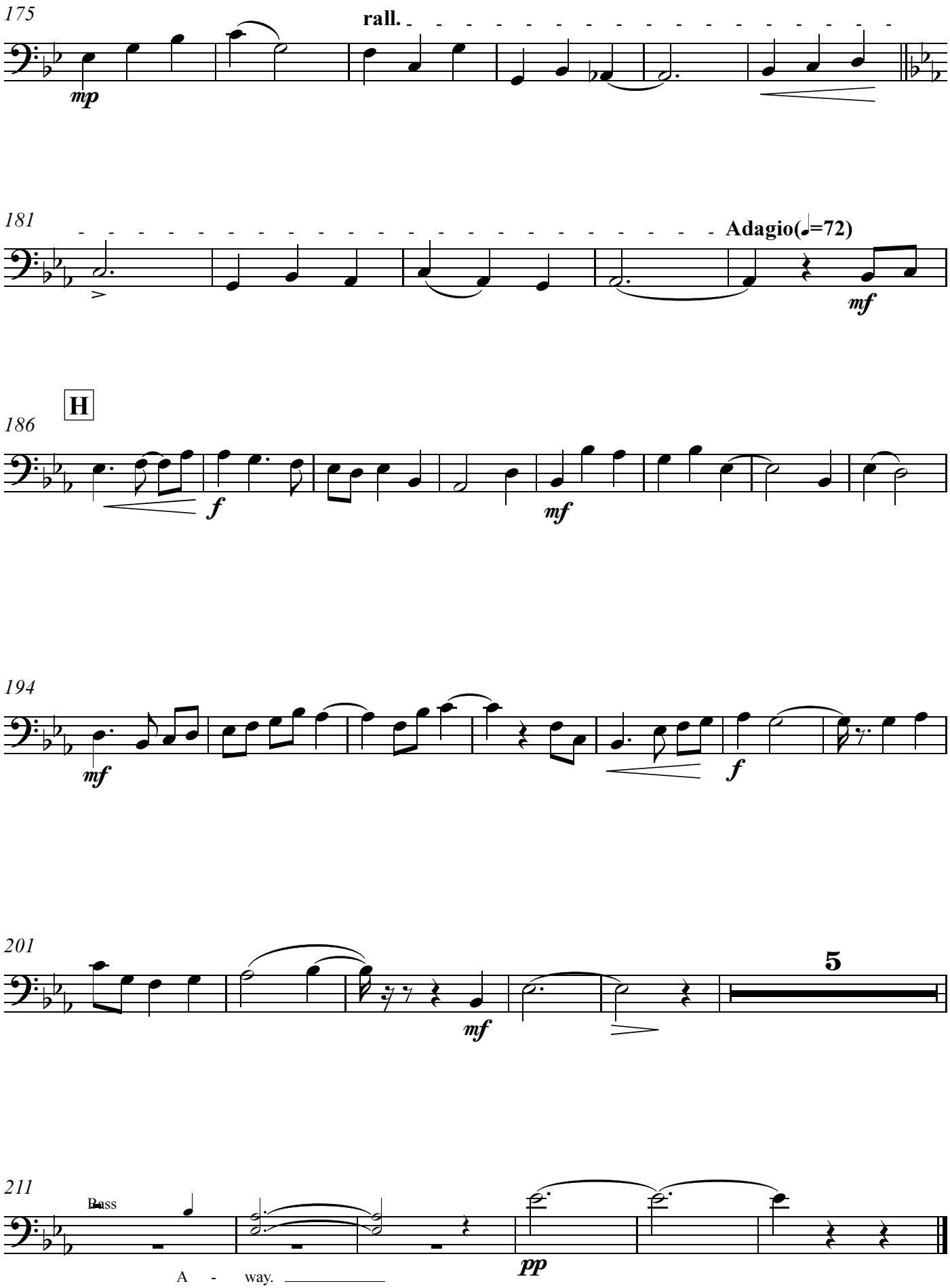

56
Alto
8va
pow - er gone that ech - oed in these ston - y
p
mf
62
B
70
6
mp
f
C
81
mp
mf
f
mf
88
f
subito mp
mf
95
mp
102
f
3/4
107
rall.
f
D
112
Andante (♩=88)
mp


E
118
11
132
mp
mf
F
138
accel.
G
144
mp
mf
150
4
mp
159
2
f
166
mf
173
2


175
rall.
mp
181
Adagio(♩=72)
mf
H
186
f
mf
194
mf
f
201
mf
5
211
Bass
pp
A - way.