

# Continental Divide: 4. Osborne Russell

Osborne Russell (1814-1892)

**A**

PETER BIRD

**Allegro** (♩=140) **play reel twice:** [tacet #1; play #2]

Flute

Oboe

Horn in F

Timpani *damp for bodhran sound:*

Baritone Solo (range)  $\sharp F$

Violin I [SOLO in #1; also play #2]

Violin II

Violoncello

Double Bass

*mf* [tacet #1; play #2]

*mf* [tacet #1; play #2]

*mp* [tacet #1; play #2]

*mf* [tacet #1; play #2]

*mf* [tacet #1; play #2]

*mp* 3 3 3 3 3 3 3 3

0, etc.

0, etc.

5

Fl.

Ob.

Hn.

Timp.

Vln. I

Vln. II

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Full Score

ENTRANCE (#1):

10

Fl. *mf*

Ob.

Hn.

Timp.

Vln. I

Vln. II

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

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

15

**B** repeat reel

Fl. *mf*

Ob. *tr* *mf*

Hn.

Timp.

Vln. I *mf* tap strings with pencil:

Vln. II (pizzicato)

Vc. *mf* (pizzicato)

Db. *mf*



Andante (♩=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,

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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 *mf*

Zith.

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.

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**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. Dynamic markings: *f* (57), *p* (60), *mp* (62), *p* (63). A 2-measure ritardando (rit.) is indicated at the start of measure 62.
- Ob.:** Measures 57-63. Dynamic markings: *mf* (57), *p* (60), *mp* (62), *mf* (63).
- Hn.:** Measures 57-63. Dynamic markings: *p* (60), *p* (63).
- Timp.:** Measures 57-63. No notes.
- Vln. I:** Measures 57-63. Dynamic markings: *mf* (57), *p* (60), *p* (63). Includes a *pizzicato* marking in measure 61.
- Vc.:** Measures 57-63. Dynamic markings: *mp* (63). Includes *pizzicato* and *arco* markings.
- Db.:** Measures 57-63. Dynamic markings: *p* (60).



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. Dynamic marking: *p* (64). A tempo change to **Larghetto** ( $\text{♩} = 50$ ) is indicated at the start of measure 64, with a *(-25%)* marking above the staff.
- Ob.:** Measures 64-69. Includes a triplet of eighth notes in measure 65.
- Hn.:** Measures 64-69. No notes.
- Vln. I:** Measures 64-69. Dynamic marking: *mp* (65).
- Vc.:** Measures 64-69. Dynamic marking: *p* (64). Includes *etc.* marking in measure 65.

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 slurs and ties. The Horn part plays a rhythmic pattern of quarter notes. The Violin I part has a sustained note with a fermata. The Violoncello part has a melodic line with slurs and ties.



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 dynamics *pp*, *p*, *mp*, and *mf*. The Oboe part has dynamics *p*, *mp*, and *mf*. The Horn part has a dynamic of *mp*. The Baritone part has a triplet of eighth notes. The Violin I part has a dynamic of *mp*. The Violin II part has dynamics *p* and *mp*, with 'arco' markings. The Violoncello part has a dynamic of *mp*. The Double Bass part has dynamics *p* and *mp*, with 'arco' markings. A section marker 'E' is placed above measure 80. Performance instructions include 'accel. (+8%)' and 'Adagio (♩=54)'. A note in the Oboe part is marked '(duet wi. Baritone)'. A note in the Baritone part is marked '3. But now these'.

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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.



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*

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**F**

Slightly faster (♩=60)

116

Fl. *mp*

Ob. *mp*

Hn. *mp*

Bar. *mp*  
laid... 4. Ye rugged mountains; ye vales; ye streams and trees: To you a

Vln. I *mp*

Vln. 2 *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. 2

Vc.

Db.

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129

Fl.

Ob.

Hn.

Bar.

Vln. I

Vln. 2

Vc.

Db.

To view far-famed Mult - no-mah's fer - 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,

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141

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

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

Detailed description: This system contains measures 141 through 144. The key signature is one sharp (F#). The Flute part has a melodic line with a slur over measures 142-143. The Oboe part has a similar melodic line. The Horn part has a sustained note in measure 142. The Baritone part has a rhythmic pattern of eighth notes. The Violin I and II parts have sustained notes. The Viola part has a melodic line. The Double Bass part has a rhythmic pattern. The lyrics are: "And fol - low down, \_\_\_\_\_ led by the set - ting sun, \_\_\_\_\_".

145

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

*mp* *mp*

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

Detailed description: This system contains measures 145 through 148. The key signature is one sharp (F#). The Flute part has a melodic line. The Oboe part has a melodic line. The Horn part has a triplet of eighth notes in measure 145. The Timpani part has a rhythmic pattern with a *mp* dynamic marking. The Baritone part has a melodic line. The Violin I and II parts have sustained notes. The Viola part has a melodic line. The Double Bass part has a rhythmic pattern. The lyrics are: "Or dis - tant sound\_ of proud Col - um - bia's \_\_\_\_\_ roar. \_\_\_\_\_".