

# *Continental Divide*

(an American cantata)

Peter Bird

2010

**VOCAL PARTS**

with piano reduction of accompaniment



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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. Yellowstone .....21

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 .....31

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 49.]

4. Osborne Russell .....51

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.....59

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 .....71

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 .....83

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 Pass .....95

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

Peter Bird

PETER BIRD

**Allegro** (♩=126) *f*

SOPRANO  
Tim - ber - line!\_\_\_\_\_

ALTO  
Tim - ber - line!

TENOR  
Tim - ber - line!

BASS  
Tim - ber - line!

Octet  
*ff* *f*  
Ped. Ped. Ped. Ped.

5

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!\_\_\_\_\_

Oct.  
Ped. Ped. Ped.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

6

9

S. An-cient and wild.

A. An-cient and wild.

T. An-cient and wild.

B. An-cient and wild.

Oct.

Ped.

13

S. Far, lone, and high.

A. Far, lone, and

T. Far, lone, and high.

B. Far, lone, and high.

Oct.

Ped.

**A**

*mf*

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

17

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

Oct. *mp* Ped.

21

S. an - cient; a - lone and high. *f* Wild. *ff* And *mf*

A. wild. *f* An - cient and *ff* wild. *mf* And

T. High. *f* And *ff* wild. *mf* And

B. wild. *f* An - - cient and *ff* wild. *mf* And

Oct. *f* *mf* rit.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

**B**

Fine A tempo:  
Allegro (♩=126)

26

S. wild. And wild. At

A. wild. And wild. At

T. wild. And. wild. At

B. wild. And wild. At

mp mp mp mf mf

Oct. mp mp mf mf

Fine A tempo:  
Allegro (♩=126)

**B**

32

S. tim-ber-line the for-est falls a-way. The grey rock ris-es

A. tim-ber-line the for-est falls a-way. The grey rock ris-es

T. tim-ber-line the for-est falls a-way. The grey rock ris-es

B. tim-ber-line the for-est falls a-way. The grey rock ris-es

mf mf mf mf

Oct. mp

Ped. Ped. Ped. Ped. Ped.



Continental Divide: 1. Timberline  
Chorus & rehearsal piano

37

S. to a rug-ged crest... This is the heart and cen-ter of it all: *f*

A. to a rug-ged crest. This is the heart and cen-ter of it all: *f*

T. to a rug-ged crest... This is the heart and cen-ter of it all: *f*

B. to a rug-ged crest... This is the heart and cen-ter of it all: *f*

Oct. *mf* *mf*

Ped.

43

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

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

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

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

Oct. *mf*

Ped.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

10

48 *mf*

S. last you are a - lone with hawk \_\_\_\_\_ and bear.

A. last you are a - lone with hawk \_\_\_\_\_ and bear. \_

T. last you are a - lone with hawk \_\_\_\_\_ and bear.

B. last you are a - lone with hawk \_\_\_\_\_ and bear.

Oct. *mp*

Ped. Ped.

53 **rall.** . . . . . (-15%) . . . . . **Moderato** (♩=108)

S. - - - - - 3/4 - - - - -

A. - - - - - 3/4 - - - - -

T. - - - - - 3/4 - - - - -

B. - - - - - 3/4 - - - - -

Oct. *mf*

**rall.** . . . . . **Moderato** (♩=108)

Ped. Ped. Ped.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

C

58

S. *mf* All the clouds are

A. *mp* Ah

T. *mf* All the clouds

B. *mf* Ah

Oct. *mf*

Ped.

64

S. *mp* so close! Ah

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

T. are so close! Like

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

Oct. *mf*

Ped.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

12

69

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

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.

Oct. *f* *mf*

Ped. Ped. Ped.

74

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

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

T. \_\_\_\_\_ so close! \_\_\_\_\_ Some - times you can-not help but duck \_\_\_\_\_ your

B. \_\_\_\_\_ Ah \_\_\_\_\_ Ah

Oct. *vco* *Ped.*

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

80

S. head.

A. head.

T. head.

B.

Oct. *mf* *f*

Ped. Ped. Ped. Ped. Ped.

86

S. *mf* The wind is clear and

A.

T. *mf* The wind is clear and

B. *mp* The wind is clear and

Oct. *mf*

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

**D**

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

14

93

S. cold as win - ter - tide. Oh *mp*

A. *mf* 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 *mf*

Oct. *Ped.* *Ped.* *Ped.* *Ped.*

98

S. *mf* Oh

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

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

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

Oct. *mp* *Ped.* *Ped.* *Ped.* *Ped.*

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

104

S. Roar - ing on the

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

T. Oh. Then, roar - ing on the

B. Ah Ah Then, roar - ing on the

Oct.

accel. . . . . (+17%) . . . . .

109

S. ridge-tops it re - turns.

A. ridge-tops it re - turns.

T. ridge-tops it re - turns.

B. ridge-tops it re - turns.

Oct.

Ped. Ped. Ped. Ped.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

16

116 ----- **Allegro** (♩=126)

S. -----

A. -----

T. -----

B. -----

Oct. ----- **Allegro** (♩=126)

Ped. -----

**E**

123

S. *mf* The sun is so strong! It *mf*

A. *mf* The sun is so strong! It *mf*

T. *mf* The sun is so strong! It *mf*

B. *mf* The sun is so strong! It *mf*

Oct. *mf* **E**

Ped. -----



Continental Divide: 1. Timberline  
Chorus & rehearsal piano

129

S. browns the stumps that smell of toast - ed

A. browns the stumps that smell of toast - ed

T. browns the stumps that smell of toast - ed

B. browns the stumps that smell of toast - ed

Oct.

131

S. pitch. It bakes the sage up -

A. pitch. It bakes the sage up -

T. pitch. It bakes the sage up -

B. pitch. It bakes the sage up -

Oct.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

134

S. *f* on the flats, and yet *mp* in shad-ows lies the cold of out-er

A. *f* on the flats, and yet *mp* in shad-ows lies the cold of out-er

T. *f* on the flats, and yet *mp* in shad-ows lies the cold of out-er

B. *f* on the flats, and yet *mp* in shad-ows lies the cold of out-er

Oct. *mp*

139

S. space, where snow can last un -

A. space, where snow can last un -

T. space, where snow can last un -

B. space, where snow can last un -

Oct. *mf*

Ped.

Continental Divide: 1. Timberline  
Chorus & rehearsal piano

142 *mf* *f* **D.C. al Fine**

S. til it's late Ju - - - ly.

A. *mf* *f* til it's late Ju - - - ly.

T. *mf* *f* til it's late Ju - - - ly.

B. *mf* *f* til it's late Ju - - - ly.

Oct. *f* **D.C. al Fine**

*ped.*

*--- Intentionally blank ---*

# Continental Divide: 2. Yellowstone

Peter Bird

PETER BIRD

**Largo** (♩ = 60)

mf

cello:

Ped.

5

S.

A.

T.

B.

Oct.

mp

Ped.

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

22

9 **A**

S. *mp*

A. *mp*

T. *mf*

B. *mf*

Oct. *f*

Rich mead-ow of grass.

Rich mead-ow - of grass.

tr

d.bass:

cello:

13

S. *mp*

A. *mp*

T. *mf*

B. *mf*

Oct. *mp*

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

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

d.bass:

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

18

S. O, O

A. O,

T. through.

B. through.

Oct. oboe: flute:

22

**B**

S. Dawn light - ing the

A. Dawn light - ing the

T. Dawn light - ing the

B. Ah

Oct. horn:

Ah

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

24

26

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

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

T. Ah Ah

B. Ah

Oct.

30

S. steam\_ ris - es and swirls\_

A. steam\_ ris - es and swirls\_

T. Ah Ah

B. Ah Ah Ah

Oct. *mf* *tr*

35

Oct. *f*



Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

38 C

S. *mp* The an - i - mals rouse *mf* from their

A. *mp* The an - i - mals rouse *mf* from their

T. *mp* The an - i - mals rouse *mf* from their

B. *mp* The an - i - mals rouse *mf* from their

Oct. *mf* oboe: *mf* *Ped.* *Ped.* *Ped.*

42

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

Oct. *mf* *Ped.* *Ped.* *Ped.* *Ped.*

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

26

Andante (♩=♩; ♩=90)

46

S. life.

A. life.

T. life.

B. life.

Oct.

Ped.

mf (b) horn:

52

**D**

S. Ah Then more gray shad - ows

A. Wolf slink - ing a - lone. Ah

T. Ah Then more gray shad - ows

B. Slink - ing a - lone.

mp

mf

mf

mp

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

E

57

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

A. The buf - fa - lo stir. Elk

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

B. Ah Buf - fa - lo stir. Elk

Oct. *mf* horn: *mp*

63

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 -

Oct. *f* *mf*

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

28

68

S. round him, one old bull slow-ly stands.

A. round him, one old bull slow-ly stands.

T. round him, one old bull slow-ly stands.

B. round him, one old bull slow-ly stands. Ah woodwinds:

Oct. woodwinds:

74 **Largo** (♩=♩; ♩=60) **F**

S. The herds move up -

A. The herds move up -

T. The herds move up -

B. Ah Ah Ah Ah Ah Ah Ah

Oct. horn: cello: *mf*

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

79

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 Sh *mp* *mf*

Oct. (b)

84

S. sil - ver bear waits.

A. sil - ver bear waits.

T. *mf* stagger breathing, out of rhythm:

B. stagger breathing, out of rhythm:

Oct. *mf* (chorus of wolf howls)

Ped.

Continental Divide: 2. Yellowstone  
Chorus & rehearsal piano

30

90

T.

B.

Oct.

The musical score is arranged in three systems. The first system contains the vocal staves for Tenor (T.) and Bass (B.), both in treble clef. The second system contains the piano accompaniment for Octave (Oct.), with a treble clef for the right hand and a bass clef for the left hand. The score begins with a rehearsal mark '90'. The vocal parts have a melodic line with a fermata over the first measure and a crescendo leading to a forte dynamic in the second measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure and a crescendo leading to a forte dynamic in the second measure. The piano part includes various articulations such as accents and slurs.

# 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) Solo: *mf*

MEN 

Octet 

5 add Tenors: add Basses:

MEN 

Oct. 

9

MEN 

Oct. 

13

MEN 

Oct. 

17

MEN 

Oct. 

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

21  
MEN MEN  
Way - yah, yah, ah, yah, oh, way, oh, way, oh, ye hey. Ya - uh - ya - ha  
Oct.

25  
MEN MEN  
- ay - o - ha-way. Ya - o - ay - o - ay. Oo huu Nei -  
[Aw hoo Nay -  
Oct. Oct.  
Double bass: *mf* *mp* *f*

29  
MEN MEN  
so - no bee - nii - nei ni Nii' - ei - hii hii - nii - boot.  
saw - naw baa - nee - nay nah Nee' - ay - hee hee - nee - bawt.  
Oct. Oct.  
*mf* (Tenors may omit:)

33  
MEN MEN  
Ay, ay, ay, ya, ya. Ya - ha - o - way - hey - ey - ey - o - way - o -  
Oct. Oct.  
*mp* *mf*

37  
WOM. WOM.  
Ha - e - ai, ha - e - ai, hai - yai  
MEN MEN  
- way - ey. Ya - o - way o - way. Ha - e - ai, ha - e - ai, hai - yai  
Oct. Oct.  
Strings: *f* Ped.



Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

41

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

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

Oct. *Violin:  $f$*

*Red.*

45

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

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

Oct.  *$mf$   $mp$*

49

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

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

Oct.  *$mf$*

*Red.*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

53

WOM. *mp* way ay. Hey, ya, ya, ay - ya - ho - ha - way, ho - ha - way ay.

MEN *mp* way ay. Hey, ya, ya, ay - ya - ho - ha - way, ho - ha - way ay.

Oct. *mp* *mf* *mp*

57

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

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

Oct. *ff* *Red.*

61

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

Oct. *f* *Red.*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

65

WOM.

hii - ni - boot. Ay, ay, ay, ya, ya. Ya - ha-  
hee - nee - bawt. ]

MEN

hii - ni - boot. Ay, ay, ay, ya, ya. Ya - ha-  
hee - nee - bawt. ]

Flute:

Oct.

Red.

68

WOM.

- o - way - hey - ey - ey o - way - o - way - ey. Yah, yah, ho, ho, ha -

MEN

- o - way - hey - ey - ey - o - way - o - way - ey. Yah, yah, ho, ho, ha -

Flute:

Oct.

*p*

*mp*

*mf*

*mp*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

72

WOM. *mf*  
- way, ay, ay. Ha-e-ai, ha-e-ai, ai - hai - hey - o - way.

MEN *f*  
- way, ay, ay. Ha-e-ai, ha-e-ai, ai - hai - hey - o - way.

Oct. *f*  
*Ped.*

75

WOM.  
Ha-e-ai, ha-e-ai, ai - ai - hey - o - way, Hey-ya - ya - ya - o, ya, ya, ha

MEN  
Ha-e-ai, ha-e-ai, ai - ai - hey - o - way, Hey-ya - ya - ya - o, ya, ya, ha

Oct. *f*  
*Ped.*

79

WOM. **A**  
- ho - way, ha - ho - way, ay, ay, ay, oh, ay. Yah - ho - ha - way,

MEN  
ho - way, ha - ho - way, ay, ay, ay, oh, ay. Yah - ho - ha - way,

Oct. *mf*  
*Ped.*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

83

WOM. — ay, — hey, — ay, — ay. — Yah, — yah, — ah, — hey, — hah - ho - way, — hey, — ay, — ay. —

MEN — ay, — hey, — ay, — ay. — Yah, — yah, — ah, — hey, — hah - ho - way, — hey, — ay, — ay. —

Oct. Flute:

Ped. Ped.

87

WOM. Hey, hah, — yah, — hah, — ho - ha-way, ay, — ay, — ay, — ay. — Yah, — yah, — ho, — ha-

MEN Hey, hah, — yah, — hah, — ho - ha-way, ay, — ay, — ay, — ay. — Yah, — yah, — ho, — ha-

Oct. Violins:

Ped. Ped.

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

38

91

WOM. *mp*  
 - ho - way, ay, — ay, — ay, — ay, — ay. — Oo — huu — Nei - so - no bee - nii -  
 [Aw — hoo — Nay - saw - naw baa - nee

MEN *mf*  
 - ho - way, ay, — ay, — ay, — ay, — ay. — Oo — huu — Nei - so - no bee - nii -  
 [Aw — hoo — Nay - saw - naw baa - nee

Oct.

*Red.*

95

WOM.  
 - nei — ni — Nii' - ei - hii hii - nii - boot. —  
 - nay — nah — Nee' - ay - hee hee - nee - bawt. —

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

Oct. *mp*  
 Flute:  
*mf*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

99

WOM. *mp*  
Yah, yah, hey, ah, ho, hah - way, ay, ay, ay,

MEN *mp*  
yah, Yah, yah, hey, ah, ho, hah - way, ay, ay, ay,

Oct. *mf*

102

WOM. *p*  
ay, oh. Yah, yah, ho - o - way, ay, ay, ay.

MEN *p* Men divide:  
ay, oh. Yah, yah, ho - o - way, ay, ay, ay.

Oct. *mp* *p*

106

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

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

Oct. *ppp* *pp* *mf*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

110 *mf*

Ten. *mf* Ay - yah, ay - yah, ay - yah. *mf* Nii' - ei - hii: -  
[Nee' - ay - hee:  
{Eagle: you sing

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

Oct. *ppp*

114

Ten. be - tee - neen. Ho - hou. Ho - hou. -  
beh - tah - nahn. Haw - hoe. Haw - hoe. -  
sacred songs. Thank you; thank you.}

Bass *pp* *ppp*  
\_ ey - o - way - o - way - ey. - Ya - o - way - way, - ay, - ay, - ay. -

Oct. *pp*

**B**

118  $(\text{♩}=\text{♩}; \text{♩}=\text{♩})$  *mp* *mp*

Oct. Horn: *mf* (cross hands:) *f* *f*



Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

124

Oct. *mp*

Cello: *mf* *f*

130

Ten. *mf*

Ne - nii - so - to - you' - u: hee - tyi -  
[Ne - nee - saw - taw - yow' - uh: haah - tyih -  
{Two Guides\*: I will

Oct. *mp* *mf*

Red. *mf*

136

Ten. *mp* *mf* *mp*

hoo - noo.  
haw - naw.  
come.}

Oct. *mp* *mf* *mp*

Flute: *mf*

Oboe: *mp*

141

accel. . . . . **C** *mf* **Andante** (♩=80)

Ten. *mf*

Hey - a - way.

Oct. *mf* *mp*

Flute: *mp*

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

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

146

Ten. *Hey - ah.* Oboe: *f*

Oct.

150

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

Oct. *mp* *f* *mf*

Horn: *>*

156

Ten. Wox uun: No - noo ho - bé3 - en. Cih - nii - boon - i!  
[Waux oon: Nau-naw hau beth - en. Jih - nee-bawn- ih!]  
{Bear: I see you. Sing to me!}

Oct. Horn: *mf*  
Ped.

161

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

Oct. *mp* Cello: *3*

Continental Divide: 3. Vision Quest

Chorus & rehearsal piano

167 Flute: *mf* Oboe: *mf*

Oct. *mp* *mp*

Ped. 3 Ped.

171 *mf* *mp* 3 Cello: *mp*

Oct. *mp* *mp* *mp*

Ped. 8<sup>vb</sup> Ped.

176 Ten. 8

Bex - óo - kee: No - noo - ho - bé3 - en. Cih  
 [Behx - aw - kaa: Nau - naw hau - beth - en. Jih  
 {Cougar: I see you.

Oct. (8) (8)

181 poco a poco **rall.**

Ten. 8 - nii - boon - i! - nee bawn - ih! Sing to me!}

Oct. *mf* Drum: *mp* Ped.

3 3

187 3 3 3

Oct. *mp* Ped. 8<sup>va</sup>

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

191

Oct.

195 **Larghetto** (♩=60) *mf* **rall.**

Ten.

Ya - hey, a-hey, a-hey, a-hey. Ya - hey, a-hey, a-hey, a-hey.

Oct.

*mf* Flute:

Drum:

*mp*

199 (-20%)

Ten.

Ya, ya, ya, ya-o - way. Ya, ya, ya, ya-o - way.

Oct.

203

WOM.

Sopranos:

Ten.

Ya - hey, a-hey, a-hey, a-hey. Ya - hey, a-hey, a-hey, a-hey.

Oct.

*f* *mf* *f* *mf*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

**D**

Andante (♩=96)

207 *mf*

S. Ah Ah Ah Ah

Ten. *f*  
8 Nii' - éi - hii noo' - u - seet nii - hoo - ní - noo' óó'  
[Nee' - ày - hee naw' - uss - aht nee - haw - ní - naw' - àw'  
{Thunderbird walks about; the sky is turning

Oct. *f mf*

211

S. Ah Ah Ah

Ten. *f*  
8 hó - no. Ya - way - a ya - ya - ya. Ya - way - a - ya - ya - ya. Ha - ya - ha - ya...  
hàw - naw'.] yellow.}

Oct. *f*  
Ped. Ped. Ped.

215

S. Ah Ah Ah Ha, ya, ya

Ten. *f*  
8 Way, o - way, o - way, o. Ha - ya, ya, ya, ha - o - way.

Oct. *f*  
Ped. Ped. Ped. Ped.

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

219

Ten. *8* Ya - hey, a - hey, a - hey, a - hey. Ya - hey, a - hey, a - hey, a - hey.

Oct.

Ped. Ped. Ped. Ped.

223

Ten. *8* Ya, ya, ya, ha-o - way. Ya, ya, ya, ha-o - way.

Flute: *mf*

Cello: *f*

Oct.

Ped. Ped. Ped. Ped.

227

WOM.

Ten. *8* Ya - hey, a - hey, a - hey, a - hey. Ya - hey,

Oct. *mf* tr. tr.

add Altos: *mp*

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

230

WOM. *mf*  
Ah Ah Ah

Ten. *f*  
8 a-hey, a-hey, a-hey. Nii' - éi - hii noo' - u - seet.  
[Nee' - ày - hee naw' - uss - aht]

Bass *mf*  
Nii' - éi - hii noo' - u - seet.  
[Nee' - ày - hee naw' - uss - aht]

Oct. *mf*  
Ped.

233

WOM. *mf*  
Ah Ah

Ten. *f*  
8 nii - hoo - ní - noo' óó' hó - no.  
nee - haw - ní - naw' àw' haw - naw'.]

Bass *mf*  
nii - hoo - ní - noo' óó' hó - no.  
nee - haw - ní - naw' àw' haw - naw'.]

Oct. *mf*  
Ped.

Continental Divide: 3. Vision Quest  
Chorus & rehearsal piano

236

WOM. *f*  
Ah Ah Ah Ah

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

Bass *f*  
Ya - way-a ya -ya ya. Ya - way-a ya -ya ya. Ha - ya - ha - ya. Way o way o way,

Oct. *f*  
Ped. Ped.

240

WOM. *f*  
Ah Ah Ha, ya, ya

Ten. *f*  
o. Ha - ya, ya, ya, ya-o - way.

Bass *f*  
o. Ha - ya, ya, ya, ha-o - way.

Oct. *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 9<sup>th</sup> 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.

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# Continental Divide: 4. Osborne Russell

Osborne Russell (1814-1892)

PETER BIRD

**A**

**Allegro** (♩=140)

play reel twice:

Baritone Solo

(range)

Piano

*mf* Timpani:

5

9

13

**B**

repeat reel

17

Continental Divide: 4. Osborne Russell  
Baritone & rehearsal piano

52

**C** Andante (♩=♩, ♪=70)

Verses #1 & #2:

21

Bar.

Pno.

25

Bar.

Pno.

30

Bar.

Pno.

35

Bar.

Pno.

Continental Divide: 4. Osborne Russell  
Baritone & rehearsal piano

40

Bar. *crag pro - jec - ting from the ground I've sat a while, my wear - ied limbs to*  
*jokes and mer - ry hum - oured sport Be - guiled the time, en - live - ned ev' - ry*

Pno.

Ped. Ped. Ped.

46

Bar. *rest, And scanned the un - sus - pec - ting flock a - round, With an - xious*  
*face. The hours flew fast and seem'd like mom - ents short, 'Til twink - ling*

Pno.

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

52

Bar. *care se - lec - ting out the best.*  
*plan - ets told of mid - night's pace.*

Pno.

*ff* Timpani *mf* (cross)

Ped. Ped.

58

Pno.

*mf* *mp*

**D** 2. rit. Oboe

Ped. Ped.

Continental Divide: 4. Osborne Russell  
Baritone & rehearsal piano

54

64 (-25%) **Larghetto** (♩=50)

Pno.

Ped.

70

Pno.

Ped.

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

Pno.

Ped.

**E**

83 **Adagio** (♩=54)

Bar. 3. But now\_ these scenes\_ of cheer - ful mirth are done.

Pno.

Ped.

Continental Divide: 4. Osborne Russell  
Baritone & rehearsal piano

88

Bar.

Pno.

93

Bar.

Pno.

99

Bar.

Pno.

105

Bar.

Pno.

Continental Divide: 4. Osborne Russell  
Baritone & rehearsal piano

56

111

Bar. *pace* Tell their sad fate, and where their bones are laid...

Pno.

**F**

117 *Slightly faster* (♩=60)

Bar. 4. Ye rug <sup>3</sup>ged mounts; ye vales; ye streams and trees: To you a

Pno. *f* *mf*

122

Bar. hun - ter bids <sup>3</sup>his last fare - well. I'm bound for shores of dis - tant wes - tern

Pno.

128

Bar. seas, To view far - famed Mult - no-mah's fer <sup>3</sup>tile vale. I'll leave these

Pno.



Continental Divide: 4. Osborne Russell  
Baritone & rehearsal piano

134

Bar. re - gions, once fam - ed hunt - ing grounds, \_\_\_\_\_ Which I per - haps a -

Pno.

Ped. Ped. Ped. Ped. Ped.

139

Bar. gain. shall see no more, \_\_\_\_\_ And fol - low down, \_\_\_\_\_ led by the set - ting \_\_\_\_\_

Pno.

*f*

Ped. Ped. Ped. Ped. Ped.

144

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

Pno.

3

Ped. Ped. Ped. Ped. Ped.

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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) *mp*

The score is written in 4/4 time with a tempo of Allegretto (♩=120) and a dynamic of *mp*. It features an Octet and Baritone & Bass (Bar.&B.) parts. The Octet part includes piano (*p*) and pedal (*Ped.*) markings. The Bar.&B. part includes lyrics and dynamic markings of *mf* and *mp*. The score is divided into systems with measure numbers 8, 14, 21, and 27. A rehearsal mark 'A' is placed above the Bar.&B. part at measure 21.

Octet

8

Oct.

14

Oct.

21 **A**

Bar.&B.

mf

We've formed our band and we're all well-manned To

Oct.

mp

mp

mp

27

A2&T.

mp

mf

Where the gold-en ore is rich in store, On the banks of the Sac-ra-

Bar.&B.

jour-ney a-far to the prom-ised land, Where the gold-en ore is rich in store, On the banks of the Sac-ra-

Oct.

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

32

A2&T. *f* *mf*  
8 men-to shore. Ho! Boys ho! To Cal-i - for-nia go. Plen-ty of gold in the

Bar.&B. *f* *mf*  
men-to shore. Then, ho! Boys ho! To Cal-i - for - nia go. There'splen-ty of gold in the

Oct. *mf*

38

A2&T. *f*  
8 world we're told On the banks of the Sac - ra - men - to. Heigh ho! and a - way we go,

Bar.&B. *f*  
world we're told On the banks of the Sac - ra - men - to. Heigh ho! and a - way we go,

Oct. *mp* *mf*

43

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

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

Oct. *mp*

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

48

A2&T. *8* Fran-cis- co. \_\_\_\_\_

Bar.&B. Fran-cis- co. \_\_\_\_\_ O, the land we'll save for the bold and brave; de - ter-mined there ne'er shall \_\_\_\_\_

Oct. *mf*

53 **B**

S.&A1 *mp* *mf*  
Oh, long we wave; at last we go 'long the run-ning ri - ver,

A2&T. *mf* *f*  
Oh, long we wave; at last we go a - long the run-ning ri - ver,

Bar.&B. *mp*  
breathe a slave. Let foes re - coil, for the sons of toil shall make Cal-i - for - nia God's Free Soil. Then,

Oct. *Ped.*

58

S.&A1  
To a bet-ter land with hope and plen-ty to de - li - ver. Or - e - gon:

A2&T. *8*  
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

Oct. *Ped.*

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

63

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

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

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

Oct.

68

rall. . . . . (-12%) . . . . .

S.&A1  
hope of your wan-d'ring son.

A2&T.  
8 hope of your wan-d'ring son.

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

Oct.

*mf*

Ped. Ped.

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

73 **C** (bar = bar) **Andante moderato** (♩=102) **solo** **tutti** *mp*

S.&A1 All is well! All is well! We'll find the

A2&T. We'll find the *p*

Bar.&B. *mp* Fran-cis- co. We'll find the *p*

Oct. *mp*

81 *mf* *mp* *mp*

S.&A1 place which God for us pre - par - ed, Far a - way in the West, Where none shall

A2&T. place which God pre - par - ed, Far a - way in the West, Where none shall

Bar.&B. place which God pre - par - ed, Far a - way in the West, Where none shall

Oct.

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

89

S.&A1  
come to hurt or make a - fraid; There the Saints will be bless - ed. We'll make the

A2&T.  
come to hurt or make a - fraid; There the Saints will be bless - ed. We'll make the

Bar.&B.  
come to hurt or make a - fraid; There the Saints will be bless - ed. We'll make the

Oct.

97

S.&A1  
air with mu - sic ring, — Shout prais - es to our God and King; A - bove the

A2&T.  
air with mu - sic ring, — Shout prais - es to our God and King, — A - bove the

Bar.&B.  
air with mu - sic ring, — Shout prais - es to our God and King, A - bove the

Oct.



Continental Divide: 5. South Pass  
Chorus & rehearsal piano

105

S.&A1 rest these words we'll tell: All is well! All is well!

A2&T. 8 rest these words we'll tell: All is well! All is well!

Bar.&B. rest these words we'll tell: All is well! All is well!

Oct. mp

113 (bar = bar) **D** Adagio (♩=68) *mf* All is Well!, in D

S.&A1 Come, come, ye Saints, no toil nor la-bor

Oct. *mf* Ped. Ped.

119

S.&A1 fear, but with joy wend your way.

A2&T. *mf* Oregon, in G Oh,

Bar.&B. *mf* Ho! for California, in C We've formed our band and we're all well-manned To jour-ney a-far to the prom-ised land, where the

Oct.

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

66

124 **E**

S.&A1 'Though hard to you this jour - ney may ap - pear, Grace shall

A2&T. 8 Long we wave; at last we go a - long the run - ning ri - ver To a bet - ter

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

Oct.

129

S.&A1 be as your day. 'Tis bet - ter far for

A2&T. 8 land with hope and plen - ty to de - li - ver. Or - e - gon: Far the fields and

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

Oct.

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

134

S.&A1  
us to strive, Our use-less cares from us to

A2&T.  
val - leys run. Or - e - gon, Or - e - gon: hope of your

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

Oct.

139

S.&A1  
drive, Do this and joy your hearts will swell:

A2&T.  
wan-d'ring son.

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

Oct.

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

**F**

144

S.&A1  
All is Well! All is Well! Sweet wa - ter!

A2&T.  
Sweet wa - ter! Sweet - wa - ter Ri - ver. Sweet wa - ter!

Bar.&B.  
Fare thee well! (Where the) Sweet wa - ter!

Oct.  
Ped. Ped. Ped. Ped.

150

S.&A1  
Sweet - wa - ter Ri - ver. Sweet wa - ter! Sweet wa -

A2&T.  
Sweet - wa - ter Ri - ver. Sweet wa - ter! Sweet wa -

Bar.&B.  
Sweet - wa - ter Ri - ver. Sweet wa - ter! Sweet wa -

Oct.  
Ped.

Continental Divide: 5. South Pass  
Chorus & rehearsal piano

158 *p*

S.&A1

A2&T.

Bar.&B.

Oct.

*mp*

162

Oct.

*--- Intentionally blank ---*

# Continental Divide: 6. Isabella Bird

Isabella Lucy Bird (1831-1904)

PETER BIRD

**Moderato** (♩=116)

SOPRANO  
solo

Octet  
&  
piano

(range)

*mf*

*trm*

Ped. Ped. Ped. Ped. Ped.

6

**accel.**

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

Oct. *mp*

*trm*

Ped. Ped. Ped. Ped.

10

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

Oct. Ped. Ped. Ped. Ped.

14

**Allegro moderato** (♩=132)

S. horse, we can go an - y - where we can get food³ and shel - ter.

Oct. *mf*

Ped.

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

72 **A**

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

Oct. *mp*

Ped.

25

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

Oct. *f*

Ped.

30

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

Oct. *mf*

Ped.

35

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

Oct. *mf*

Ped.



Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

41 **B** As  $\text{♩} + \text{♩}$  (recitativo a tempo)

S. of lone - li - ness more ex - treme. This up - land

Oct. *mf* *mp*

46

S. val - ley of grass and flow - ers, of glades and slop - ing lawns and cher - ry fring - ed beds of dry

Oct. *Ped.*

51

S. streams, and clumps of pines ar - tis - tic - al - ly plac - ed, and

Oct. *mf* *Ped.*

55

S. mount - ain - sides dense - ly pine - clad, the pines break - ing in - to frin - ges as they

Oct. *Ped.*

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

74

59

S. come down on the park, and moun-tains break-ing in - to pin-nac-les of cold gray

Oct.

Ped. Ped. Ped. Ped. Ped.

63 **rall.**

S. rock as they pierce the blue sky. Hea-ven-pier-cing, blue in its pearl-y

Oct.

*f* *mp*

Ped. Ped. Ped. Ped.

68

S. lus-ter, the splin-ter'd pin-nac-led, lone-ly, gha-st-ly, im-pos-ing sum-mit of

Oct.

*mf* *f*

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

72 **Moderato** (♩=100) **C**

S. Long's Peak. It was ex-

Oct.

*mf*

Ped. Ped. Ped.

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

78

S. cit - ing to lie there with no bet - ter shel - ter than a bow - <sup>3</sup>er of pines

Oct. *mp*

Ped. Ped. Ped. Ped. Ped.

83

S. on a moun - tain e - lev - en thou - sand feet high in the ve - ry heart of the

Oct. *mp*

Ped.

88

S. Rock - y Range, un - der twelve deg - rees of frost, hear - ing sounds of

Oct. *mp*

Ped. Ped. Ped. Ped.

93

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

Oct. *mf*

Ped. Ped. Ped.

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

98

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

Oct.

Ped.

103

Oct.

*mp* *mf*

Ped.

108

Oct.

*poco a poco rall.* (-25%)

112

Oct.

*accel.* (+45%)

Ped.

**D**

116 *Andante moderato* (♩=110)

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

Oct.

Ped.

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

123

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

Oct. *f*

Ped. Ped. Ped.

130

S. *el of the Rocky - y Range... and see the waters start for both*

Oct. *mf*

Ped. Ped. Ped. Ped. Ped.

137

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

Oct. *mf*

Ped. Ped. Ped. Ped.

144

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

Oct. *f*

Ped. Ped. Ped. Ped.

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

rall.

151

S. Fanned by zeph - yrs and bathed in liv - ing blue.

Oct. *mp*

Ped. Ped. Ped.

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

S. Peace (ah) rest-ed for

Oct. *mf*

Ped.

158

S. one bright day u - pon the peak.

Oct. Ped. Ped. Ped. Ped.

165

Oct. *mp*

Ped. Ped. Ped.

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

171

Oct.

Ped. Ped. Ped. Ped.

*mf*

177

Oct.

Ped.

*rall.*

183

S.

Oct.

Ped. Ped.

The

**E**

187 **Andante** (♩=92)

S.

Oct.

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

mp

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

Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

80

191

S.  blows in through the chinks and\_ dusts this let-ter as I write. Mis-ter


Oct.  *Ped.*


194

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

Oct.  *Ped.*

198

S.  ev' - ry time <sup>3</sup> that I need to dip my pen.

Oct.  *Ped.*

202

S. 

Oct.  *mf* **A**



Continental Divide: 6. Isabella Bird  
Soprano & rehearsal piano

206

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

Oct. *mp*

210

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

Oct. *Ped.*

214

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

Oct. *mf* *Ped.*

218

S. sea.

Oct. *Ped.*

*--- Intentionally blank ---*

# Continental Divide: 7. Silverton

Peter Bird & traditional

PETER BIRD & traditional

Andante (♩=100)

Octet

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

Ped.

6

Oct.

*mf*

10

Oct.

14

B.

A

*ff*

Horn & timpani

Oct.

*f*

O, it's

17

B.

Oct.

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

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

84

20

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

Oct.

23

A. *The*

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

Oct. *mp*

*Ped.*

**B**

27

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

Oct. *mf*

31

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

Oct.

*Ped.*

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

35 **C**

A. *mf*  
Ah

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

Oct. *mf*

39

A. Ah.

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

Oct. *Ped.*

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

86

42

S. *mf* Ah, Ah *mp* Ah...

A. Ah. This is

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

Oct. *mp* Ped. Ped.

46

S. Ah. Ah.

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

Oct. Ped. Ped. Ped.

50

S. Ah.

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

Oct. *mf* Ped. Ped. Ped.

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

54 **E**

A. *mf* Ah.

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

Oct. *f*

*Ped.*

58

A. Ah. Ah.

T. speak. If you dig, and you drink, and you'll rise to a

Oct. *mf* *mp*

*Ped.*

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

88

**F** poco a poco crescendo

62

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.

Oct. *mp*

Ped. Ped.

66

S. see you. A - way, you roll-in' riv - er. *rall.* O

A. *mp* This is not what This I came for. This is

T. *mp* The sleep-y week is o' - er and it's time to go to work; to

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

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

Oh. Oh.

Oct. *mf*

Ped.



Continental Divide: 7. Silverton  
Chorus & rehearsal piano

69

S. Shēn - an - doah, I long to hear you. *mf* A -  
not what I dreamed. *mf* There's a *mf*

A. cor - set, paint, and shine; to

T. dig, and you drink, and you'll

B. gon - na take a bath, and I'm gon - na wash my shirt. If *mf*

Oct. *mf*

Ped.

poco a poco crescendo

71

S. way, I'm bound a - way 'cross the wide Mis sou -  
house some - where, with two eas - y chairs, where a hus - band waits for

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

T. 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

B. Oh. Ah.

Oct. *mf*

Ped.

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

**G**

90

**Adagio** (♩=78)

74 ri. me. wine. peek. hind- most! Oh, it's high times in the Rock - ies! Does-n't hind- most! Oh. It's

O, Shen-an- doah, I long to see you. This is Oh, the

mf f f f

Oct. Ped. Ped.

Detailed description: This block contains the musical score for measures 74-76. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with a fermata on 'ri.' and 'me.' followed by 'O, Shen-an- doah, I long to see you.' The Alto part has 'wine.' and 'This is Oh, the'. The Tenor part has 'peek.' and 'Does-n't hind- most! Oh. It's'. The Bass part has 'hind- most!' and 'Oh.'. The piano accompaniment is in G major and 3/4 time, with a tempo of Adagio (♩=78). Dynamics include *mf* and *f*. Pedal marks are present at the end of the piano part.

77 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 whatlin - 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.

Oct. Ped. Ped.

Detailed description: This block contains the musical score for measures 77-80. It features four vocal staves and a piano accompaniment. The Soprano part continues with 'way, you roll-in' riv - er. O Shen an- doah, I long to not what I came for. This is not what I'. The Alto part has 'sleep-y week is o'er and it's time to go to work; to cor - set, paint, and'. The Tenor part has 'mat-ter whatlin - go you speak. If you dig, and you'. The Bass part has 'Sat - ur - day in Sil - ver - ton, so boil up the fire! I'm gon - na take a bath, and I'm'. The piano accompaniment continues with chords and moving lines. Pedal marks are present at the end of the piano part.

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

80 hear you. A - way, I'm bound a - way 'cross the  
S. dreamed. There's a house some - where, with two eas - y chairs, where a  
A. shine; to treat the gal-oots like bus - iness - men, and drink  
T. drink, and you'll rise to wink, give our  
B. gon - na wash my shirt. If someone jumps in front of me, he might get hurt! It's  
Oh. Ah.  
Oct. Ped. Ped. Ped. Ped. Ped. Ped.

83 wide Mis sou - ri. accel. . . .  
S. hus - band waits for me.  
A. tea, pre - tend - ing it's wine.  
T. sil - ver vall - ey a peek. Ah.  
B. Sat - ur - day, so Dev - il take the hind - most. Ah.  
Oct. Ped. Ped. Ped. Ped. Ped. Ped. mf mp

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

92

**H**

**Poco adagio** (♩=84)

Musical score for measures 87-90. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Octave (Oct.) parts. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Poco adagio (♩=84). The lyrics are: "When the church gets built we will all go to pray. There'll be New". Dynamics include *uni.*, *mf*, and *f*. The Soprano and Alto parts have a melodic line with a crescendo leading to a fermata. The Tenor part has a single note on a fermata. The Octave part provides harmonic support with chords and a melodic line.

91

**rit.** . . . . . **Adagio** (♩=72)

Musical score for measures 91-94. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Octave (Oct.) parts. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Adagio (♩=72). The lyrics are: "wed-dings and bap - tis - ms ev - ery sin - gle day. There'll be gold nug - gets dug from this". Dynamics include *rit.* and *mf*. The Soprano, Alto, and Tenor parts have a melodic line with a fermata. The Octave part provides harmonic support with chords and a melodic line.

Continental Divide: 7. Silverton  
Chorus & rehearsal piano

94 **Moderato** (♩=110)

S. old mor-tal clay!

A. old mor-tal clay!

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

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

Oct. *f* *ff*

*--- Intentionally blank ---*

Chorus & rehearsal piano

To George Bird Grinnell

# Continental Divide: 8. Logan Pass

Peter Bird

95

PETER BIRD

Moderato (♩=120)

SOPRANO

ALTO

TENOR

BASS

Octet

6

A.

T.

B.

Oct.

*Ped.*

*Ped.*

prai-rie is a grass - green sea that beats a- gainst the moun - tain shore...

prai-rie is a grass - green sea that beats a- gainst the moun- tain shore...

prai-rie is a grass - green sea that beats a- gainst the moun - tain shore...

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

96

12

A. *mf*  
Ten mil-lion years of grind ing and it wins an - oth-er mile or more.

T. *mf*  
Ten mil-lion years of grind - ing and it wins an - oth-er mile or more.

B. *mf* *f*  
Ten mil-lion years of grind-ding and it wins an - oth-er mile or more.

Oct.

Ped.

18

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

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

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

Oct.



Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

22

S. *mp* *mf*  
A - lone, a - lone and strong one peak out - lasts

A. *mp* *mf*  
rub-ble from the core. A - lone and strong one peak out - lasts

T. *mp* *mf*  
rub-ble from the core. A - lone and strong one peak out -

B. *mp* *mf*  
rub-ble from the core. A - lone and strong one peak out -

Oct. *mp* *mf*

27

S. *mf*  
the rest: Chief Moun - tain is the light - house of the

A. *mf*  
the rest: Chief Moun - tain is the light - house of the

T. *mf*  
lasts the rest: Chief Moun - tain is the light - house of the

B. *mf*  
lasts the rest: Chief Moun - tain is the light - house of the

Oct.

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

98

33

S. *mp*  
West. Saint

A. *mf*  
West. Saint

T. *8*  
West.

B. *8*  
West.

Oct. *8*  
Ped. *3* *3* *3*

39 **A**

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

A. *mf*  
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

Oct. *mp* *mf* *rall.*

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

45 *mf* *f* *mf* **a tempo** (♩=120)

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

A. in - scribed by glac - ial thun - der - ing uni. *mf* of ice in

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

B. *f* Ah. Oh. *mf* of ice in

Oct. *f* *mf* **a tempo** (♩=120)

51 *mp* *mp*

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

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

T. cat - a - racts and falls.

B. cat - a - racts and falls.

Oct. *p* *mp*

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

100

56

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

Oct. *mp* *mf*  
Ped. Ped.

62

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

Oct.

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

68 B

S. — set in stone.

A. — set in stone.

T. 8 — set in stone.

B. — set in stone.

Oct. *mp* *mf*

73

Oct.

77

Oct. *f* *mp* *mf*



Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

92

S. *mf* *uni.* *subitof*  
Lake is veiled in mist and sud - den hail.

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

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

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

Oct. *f*  
Ped. Ped.

97

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

Oct. *mp*  
Ped. Ped.

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

104

101

S. *mf* Ah. *mf* Ah.

A. hides be - neath a ledge. Great Rey - nolds

T. hides be - neath a ledge. Great Rey - nolds

B. hides be - neath a ledge. *f* Great Rey - nolds

Oct. *f*

105

S. Ah. *rall.* Ah.

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

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

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

Oct. *rall.* *mf* Ped.



Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

**D**

110 **Andante** (♩=88)

S. *uni.*

A. *Ah.* *f*

T. *f*

B. *f*

in swirl-ing rain.

in swirl-ing rain.

in swirl-ing rain.

**D**

**Andante** (♩=88)

Oct. *mf* *mp*

Ped. Ped. Ped. Ped.

116

S. *p*

A. *mp*

T. *p*

B. *mp*

Ah.

The Di-

Ah.

The Di-

Oct. *mf*

Ped. Ped. Ped. Ped.

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

106

121 **E**

S. *mp* Ah. *mf* The best you'll do is

A. *mf* vide is a knife-edge; a place you can - not stay. *mp* Ah.

T. *mp* Ah. *mf* The best you'll do is

B. *mf* vide is a knife-edge; a place you can - not stay. *mp* Ah.

Oct. *f*

Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^

126

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

A. Ah. *mf* Ah.

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

B. Ah. *mp* Ah.

Oct. *mf*

Ped. ^ Ped. ^

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

131

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

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

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

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

Oct. *mp* *mf*

Ped. Ped. Ped.

136

S. **F** accel. car-ry you a - way.

A. car-ry you a - way. —

T. car-ry you a - way.

B. car-ry you a - way. —

Oct. **F** accel. Ped. Ped. Ped.

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

108

142

S. *mp* Be-yond the pass, the

A. *mp* Be-yond the pass, the

T. *mp* Be-yond the pass, the

B. *mp* Be-yond the pass, the

Oct. *f* *mf* *mp*

Ped. Ped. Ped.

**G**

147

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

Oct. *mf*

Ped. Ped. Ped. Ped.

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

151

S. col - um - bine feeds goat and ram,

A. col - um - bine feeds goat and ram,

T. col - um - bine feeds goat and

B. col - um - bine feeds goat and ram,

Oct. *Ped.*

155

S. *mf* The Gar - den Wall.

A. *mf* feeds goat and ram, *mp* 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 -

Oct. *mf* *Ped.* *Ped.* *Ped.*

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

110

160

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

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

T. *f* lies un - til a late

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

Oct. *mp* *f* *Ped.* *Ped.*

166

S. *mf* Sep - tem - ber frost turns tam - a - rack to yel-low

A. *mf* Sep - tem - ber frost turns tam - a - rack to yel-low

T. *mf* Sep - tem - ber frost turns tam - a - rack to yel-low

B. *mf* Sep - tem - ber frost turns tam - a - rack to yel low

Oct. *mf* *Ped.* *Ped.* *Ped.* *Ped.*

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

173 *mp* *rall.*

S. gold. Bird Wo-man Falls let down a fin-al tear, —

A. gold. Bird Wo-man Falls let down a fin-al tear, —

T. gold. Bird Wo-man Falls let down a fin-al tear, —

B. gold. Bird Wo-man Falls let down a fin-al tear, —

Oct. *mp* *mf* *rall.*

Ped.  $\wedge$

180 *mf* *Adagio* (♩=72)

S. and ice and cold re-claim an - oth - er year. The Di-

A. and ice and cold re-claim an - oth - er year. The Di-

T. and ice and cold re-claim an - oth - er year. The Di-

B. and ice and cold re-claim an - oth - er year. The Di-

Oct. *mf* *Adagio* (♩=72)

Ped.  $\wedge$  Ped.  $\wedge$  Ped.  $\wedge$

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

112

**H**

186

S. *f*  
vide is a knife-edge; a place you can - not stay. The best you'll do is

A. *f* *mf*  
vide is a knife-edge; a place you can - not stay. The best you'll do is

T. *f*  
vide is a knife-edge; a place you can - not stay. The best you'll do is

B. *f* *mf*  
vide is a knife-edge; a place you can - not stay. Ah.

**H**

Oct. *f*  
Ped. Ped. Ped. Ped. Ped.

191

S. *mf* *f*  
bal - ance one fine sum - mer day. The Di - vide is a wavecrest; a

A. *mf* *f*  
bal - ance one fine sum - mer day. Ah.

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

B. *mf*  
Ah. Ah.

Oct. *f*  
Ped. Ped. Ped. Ped.



Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

196

S. *mf* *mp* *mf* *f*  
place you'll nev - er stay. The road that takes you up there will soon

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

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

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

Oct. *mf* *f*  
Ped. Ped. Ped. Ped.

201

S. *mf* *mp*  
car-ry you a way. A - way. A - way. A -

A. *mf* *mp*  
car-ry you a - way. A way. A - way. A -

T. *mf* *mp*  
car-ry you a - way. A - way. A - way. A -

B. *mf* *mp*  
car-ry you a - way. A - way. A - way. A -

Oct. *mf* *mp*  
Ped. Ped.

Continental Divide: 8. Logan Pass  
Chorus & rehearsal piano

114

208

S. way. A - way. *p*

A. way. A - way. *p*

T. way. A - way. *p*

B. way. A - way. *p*

Oct. *mp* *p*

Ped. Ped.