

To Gary Snyder
Mountain streams

Peter Bird

PETER BIRD

Andante ♩ = 84

Piano

mf

Ped.

7

T. *mf*
Rush-es and

Bar. *mp*
Oh.

B. *mp*
Oh.

Pno. *mp*

Ped.

13

T. *legato*
cat-tails; hum of the may-flies; warm snow from cot-ton-woods glow-ing in the

Bar. *legato*
Oh. Oh. Oh.

B. *legato*
Oh. Oh. Oh.

Pno. *legato*

Ped.

Mountain streams

19

T. 8 sun. Bal - ance on black logs; seek out the cur - rent; find out the green pools where

Bar. — Bal - ance on black logs; seek out the cur - rent; Ah.

B. Ah. Ah. Ah. Ah.

Pno. Ped. Ped.

26

T. 8 rain - bow trout run. Oh. Oh. Slow - mov -

Bar. Watch for the old moose; Oh. Slow - mov - ing,

B. Oh. Leave him his king - dom: slow - mov - ing,

Pno. Ped. Ped.

34

T. 8 ing... and pow - er - ful one. Here is the trail a - gain;

Bar. si - lent. and pow - er - ful one. Here is the trail a - gain;

B. si - lent and pow - er - ful one. A trail a - gain;

Pno. Ped.

Mountain streams

42

T. *mf* *f* *mf* *mp*
fol - low it up - ward, walk - ing in beau - ty, to find our way

Bar. *mf* *f* *mf* *mp*
fol - low it up - ward, walk - ing in beau - ty, to find our way

B. *mf* *f* *mf* *mp*
fol - low it up - ward, walk - ing in beau - ty, to find our way

Pno. *mf* *f* *mf* *mp*
Red. *Red.*

48 **Moderato** ♩ = 104

T. *f*
home. On the mor - aine, in the for - est, for - est

Bar. *f*
home. On the mor - aine, in the for - est.

B. *f*
home. On the mor - aine, in the for - est of

Pno. *mf*

54

T. *p*
of lodge - poles, Cir - cle the lake which the wind lash - es bright.

Bar. *p*
of lodge - poles, Cir - cle the lake which the wind lash - es bright.

B. *p*
lodge - poles, Cir - cle the lake which the wind lash - es bright.

Pno. *p* *tr*
tr

Mountain streams

60

T. *mp*
Moun - tains_ a - ris - ing a - bove it; cat - a - racts sound when the breeze is just right.

Bar. *mp*
Moun - tains a - ris - ing a - bove it; cat - a racts sound when the breeze is right.

B. *(mf)*
Mount - tains a - ris - ing a - bove_ it; cat - a racts sound when the breeze is right.

Pno. *f*

66

T. [*falsetto?*] *mp* *port.* *port.* *mp*
Oo. Oo. Call of the

Bar. *p* *mp*
Oo. Ah. Call of the

B. *(mf)* *mp*
Oo. Call of the

Pno. *mp*

72

T. *Allegro* ♩ = 138
loon ech - oes eer - i - ly out - ward, seem - ing - ly ev - ery - where; ne - ver in sight.

Bar. *mf*
loon ech - oes eer - i - ly out - ward. Oo. Oo.

B. *mf*
loon ech - oes eeri - i - ly out - ward. Oo. Oo.

Pno. *mf* *f*
Pno.

Mountain streams

80 (measure = measure) *mf* *f*

T. Ah. Run - ning through rifts in the rock of the

Bar. Ah. Run - ning through rifts in the

B. Ah. Run - ning through

Pno. *mf* *mp*

86

T. moun - tain, cas - cad - ing clean o - ver cliffs, Run - ning,

Bar. rock of the moun - tain, cas - cad - ing clean o - ver cliffs.

B. rifts in the rock of the moun - tain, cas - cad - ing clean o - ver cliffs.

Pno. Ped.

92 *mp* *f* *mf*

T. run - ning through rifts in the rock of the moun - tain, cas - cad - ing

Bar. Run - ning through rock of the moun - tain, cas - cad - ing clean o - ver

B. Run - ning, run - ning through rifts in the rock of the moun - tain, cas - cad - ing

Pno. Ped.

Mountain streams

98 *mf* *f* *rit.* *mf* *f*

T. clean, sound-ing clear. Rush-ing wa-ter, wind in the as-pen leaves: Ah.

Bar. cliffs, sound-ing clear. Rush - ing wa - ter, wind in the as-pen leaves: Ah.

B. clean, sound-ing clear. Rush - ing wa - ter, wind in the as-pen leaves: Ah.

Pno.

105 **Moderato** ♩ = 112 *p* *mp*

T. Ah. Foot-prints and

Bar. Ah.

B. All of the pow-ers of na-ture are here.

113 *p* *mp*

T. tra-ces of fur in the sha-dy grass: Ah. Ah.

Bar. Ah. Here is a haunt of the hum-ble mule deer.

B. Ah. Ah. Ah.

Pno. *mp*

120 **Andante** ♩ = 84 (measure = measure) *mf*

Pno. *mf*

126

T. *mf* Up where the spruce trees are

Bar. *mf* Up where the spruce trees are

B. *mf* Up where the spruce trees are

Pno. *f* *f*

132

T. *f* twist-ed and low, in be-tween banks of blue and white snow, mead-ows of

Bar. *f* twist-ed and low, in be-tween banks of blue and white snow, mead-ows of

B. *f* twist-ed and low, in be-tween banks of the blue and white snow, mead-ows of

Pno. *f*

139

T. flow-ers are wa-tered by streams of crys-tal-line wa-ter that qui-et-ly flow,

Bar. flow-ers are wa-tered by streams of crys-tal-line wa-ter that qui-et-ly

B. flow-ers are wa-tered by streams of crys-tal-line wa-ter that qui-et-ly flow.

Pno. *f*

Mountain streams

146

T. *mf* *f*
 flow. — Pi - ka and mar - mot are watch - ing and whis - tling. Clouds swirl a -

Bar. *mf* *f*
 flow, — Pi - ka and mar - mot are watch - ing and whis - tling. Clouds swirl a -

B. *mf* *f*
 Mar - mots are watch - ing and whis - tling. Clouds swirl a -

Pno. *mf* *f*
 Ped.

152

T. *mp*
 round you, a - bove_ and_ be - low. Here is the trail a - gain;

Bar. *mp*
 round you, a - bove and be - low. Here is the trail a - gain;

B. *mp*
 round you, a - bove and be - low. A trail a - gain;

Pno. *mp*
 Ped.

158

T. *mf* *rit.*
 fol - low_ it_ up - ward, walk - ing in beau - ty, to find our way home.

Bar. *mf*
 fol - low_ it_ up - ward, walk - ing in beau - ty, to find our way home.

B. *mf*
 fol - low it up - ward, walk - ing in beau - ty, to find our way home.

Pno. *f*
 Ped.

Mountain streams

Peter Bird, 2007

Rushes and cattails; hum of the mayflies;
warm snow from cottonwoods glowing in sun.
Balance on black logs; seek out the current;
find out the green pools where rainbow trout run.
Watch for the old moose; leave him his kingdom:
slow-moving, silent, and powerful one.

Here is the trail again; follow it upward,
walking in beauty, to find our way home.

On the moraine, in the forest of lodgepoles,
circle the lake which the wind lashes bright.
Mountains arising above and around it;
cataracts sound when the breeze is just right.
Call of the loon echoes eerily outward,
seemingly everywhere; never in sight.

Running through rifts in the rock of the mountain,
cascading clean over cliffs, sounding clear.
Rushing of water and wind in the aspen leaves:
All of the powers of nature are here.
Footprints and traces of fur in the shady grass;
here is a haunt of the humble mule deer.

Up where the spruce trees are twisted and low,
in between banks of the blue and white snow,
meadows of flowers are watered by streams
of crystalline water that quietly flow.
Pika and marmot are watching and whistling.
Clouds swirl around you, above and below.

Here is the trail again; follow it upward,
walking in beauty, to find our way home.

Piano

To Gary Snyder

Mountain streams

Peter Bird

PETER BIRD

Andante ♩ = 84

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante at 84 beats per minute. The first staff is marked *mf*. Pedal markings (Ped.) are present at the end of measures 1 and 4. A fermata is placed over the final note of measure 5.

Musical notation for measures 6-10. Measure 6 starts with a fermata. The time signature changes to 4/4 in measure 7, then back to 3/4 in measure 8. Pedal markings (Ped.) are present at the end of measures 8 and 10. A fermata is placed over the final note of measure 10.

Musical notation for measures 11-16. Measure 11 starts with a fermata. The dynamic marking changes to *mp*. Pedal markings (Ped.) are present at the end of measures 11, 13, 15, and 16. A fermata is placed over the final note of measure 16.

Musical notation for measures 17-22. Pedal markings (Ped.) are present at the end of measures 18 and 20.

Musical notation for measures 23-28. Pedal markings (Ped.) are present at the end of measures 24 and 28. A fermata is placed over the final note of measure 28.

Mountain Streams

29

Musical score for measures 29-36. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *mf* dynamic marking is present in measure 32. Pedal markings (*Ped.*) are indicated under measures 29-30 and 32-36.

37

Musical score for measures 37-42. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *p* dynamic marking is present in measure 38. Pedal markings (*Ped.*) are indicated under measures 38-42.

43

Musical score for measures 43-47. This section includes a key signature change to two flats (B-flat, E-flat) and a time signature change to 3/4. The right hand has a more rhythmic melody, and the left hand has a steady accompaniment. A *p* dynamic marking is present in measure 44. Pedal markings (*Ped.*) are indicated under measures 44-47.

48

Moderato ♩ = 104

Musical score for measures 48-50. The tempo is marked *Moderato* with a quarter note equal to 104 beats per minute. The right hand has a simple melody, and the left hand has a steady accompaniment. A *mf* dynamic marking is present in measure 49.

51

Musical score for measures 51-56. The right hand features a melody with eighth notes, and the left hand has a steady accompaniment. A *p* dynamic marking is present in measure 51.

57

Musical score for measures 57-62. The right hand has a melody with a *p* dynamic marking and a trill in measure 58. The left hand has a steady accompaniment with a *f* dynamic marking in measure 58.

Mountain Streams

62

Musical notation for measures 62-66. Treble clef, bass clef, 3/4 time signature. Includes triplets and a 4-measure rest.

70

mp $\text{♩} = \text{♩}$ *mf*

Musical notation for measures 70-76. Treble clef, bass clef, 3/4 time signature. Includes dynamics *mp* and *mf*.

77

(measure = **Allegro** $\text{♩} = 138$ measure)

f *mf* *mp*

Ped.

Musical notation for measures 77-83. Treble clef, bass clef, 4/4 time signature. Includes dynamics *f*, *mf*, *mp* and a *Ped.* marking.

84

Musical notation for measures 84-88. Treble clef, bass clef, 4/4 time signature. Includes tremolos in the right hand.

89

Ped.

Musical notation for measures 89-94. Treble clef, bass clef, 4/4 time signature. Includes *Ped.* markings.

95

rit.

Ped.

Musical notation for measures 95-99. Treble clef, bass clef, 4/4 time signature. Includes a *rit.* marking and *Ped.* markings.

Mountain Streams
Moderato ♩ = 112

101

2 5

113

Andante ♩ = 84
(measure = measure)

6 6

mp

Ped.

123

mf

Ped.

127

f *f*

Ped.

134

Ped.

140

Ped.

146

mf

This system contains measures 146 through 149. The music is in a key with two flats and a 4/4 time signature. Measure 146 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 147 has a half rest in the right hand and a half note in the bass. Measure 148 changes to a 3/4 time signature with a half note in the right hand and a half note in the bass. Measure 149 has a half rest in the right hand and a half note in the bass. A *mf* dynamic marking is present in measure 148.

150

f

Ped.

This system contains measures 150 through 154. The music is in a key with two flats and a 4/4 time signature. Measure 150 has a half rest in the right hand and a half note in the bass. Measure 151 has a melodic line in the right hand and a bass line with quarter notes. Measure 152 has a melodic line in the right hand and a bass line with quarter notes. Measure 153 has a melodic line in the right hand and a bass line with quarter notes. Measure 154 has a whole note in the right hand and a whole note in the bass. A *f* dynamic marking is present in measure 151, and a *Ped.* marking is present in measure 151.

155

Ped.

Ped.

Ped.

Ped.

This system contains measures 155 through 159. The music is in a key with two flats and a 4/4 time signature. Measure 155 has a whole note in the right hand and a whole note in the bass. Measure 156 has a melodic line in the right hand and a bass line with quarter notes. Measure 157 has a melodic line in the right hand and a bass line with quarter notes. Measure 158 has a melodic line in the right hand and a bass line with quarter notes. Measure 159 has a melodic line in the right hand and a bass line with quarter notes. *Ped.* markings are present under measures 155, 156, 158, and 159.

160

rit.

Ped.

This system contains measures 160 through 164. The music is in a key with two flats and a 4/4 time signature. Measure 160 has a melodic line in the right hand and a bass line with quarter notes. Measure 161 has a melodic line in the right hand and a bass line with quarter notes. Measure 162 changes to a 3/4 time signature with a half note in the right hand and a half note in the bass. Measure 163 has a half note in the right hand and a half note in the bass. Measure 164 has a half note in the right hand and a half note in the bass. A *rit.* marking is present above measure 160, and a *Ped.* marking is present under measure 163.