

# *Continental Divide*

**(Original: Keyboards and Related Instruments)  
(Arrangement: Chamber Orchestra)**

**David Rosenboom**

Denver, 1964 (original)  
Santa Clarita, CA, 2001 (arrangement)



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## *A Few Performance Instructions*

The patterns or repeated “cells” are to be played in order repeating each a large number of times. They are to be played at different temporal shifts or *phases*, all in the same tempo. In the version for chamber orchestra, each instrument should stay in the octave written. Do not multiply or divide speeds.

Individual players move ahead at will or on conductor’s cue. The ensemble members should stay within two or three patterns of each other. After reaching bar 11, wait until all others are playing this 12/16 pattern. Then, groups of players drop out and play bar 12, the 7/4 pattern, against the background patters, perhaps following a conductor’s cue. After playing this 7/4 pattern, players return to bar 11 and resume playing the 12/16 pattern. Eventually, on cue, players jump to bar 13 and continue through the piece as before. When everyone has reached the last pattern the piece will end on cue.

Note that during the first half of the piece, the pattern gets longer by adding a new note in each cell until the full, 12-note pattern is constructed. Then, during the second half, the pattern is shortened by removing a note from the beginning of the pattern in each cell, until only one note is left. The whole process creates a very long resolution of the opening tritone, which begins the piece.

In the orchestra version, instrumentalists should choose a line of music that matches the range and normal transposition key of their instrument. Pianists or other keyboard players should learn to play the left and right-hand patterns in all possible phases.

The brass parts and contrabass part – which could also be played by other low-range instruments – should be played softly as a background to the repeating patterns. These chorale parts, however, should always be played in synchrony with each other so as to maintain the harmonic relationships. They should not be played in freely selected phases, as is done with the sixteenth note patterns.

Additional plans for coordinating a performance may be made by the ensemble.

The first page of music is the original 1964 sketch. This arrangement for chamber orchestra was made in 2001.



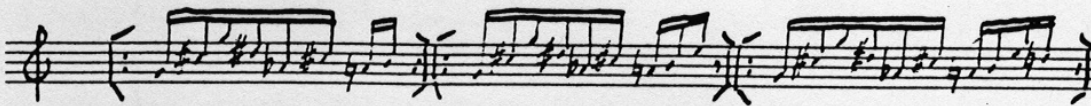
# Continental Divide

David Rosenboom  
Denver, 1964

Fast



left hand plays two octaves lower in unison. Play patterns in order repeating each



a large number of times. Several pianos may play together in different



temporal shifts or "phases", all playing in the same tempo and octaves.



Do not multiply or divide speeds.



Second part which may be played by other pianos during center section:



May be divided into two parts  
at dotted line.

Treat as other patterns with shifts.

Patterns at 14,000 feet

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Play patterns in order repeating each a large number of times. Play at different temporal shifts or "phases," all playing the same tempo. Stay in the same octave. Do not multiply or divide speeds.

# Continental Divide

(Orchestra)

Patterns at 14,000 Feet

David Rosenboom  
Denver, 1964

**Fast**

Treble 8va

Treble in C

Treble in Eb

Treble in Bb

Treble in F

Bass in C

Alto

Piano

Horn in F 1

Horn in F 2

Trumpet in C

Trombone

Contrabass

This page of a musical score contains parts for the following instruments: Trb. 8va, Trb. C, Trb. Eb, Trb. Bb, Trb. F, Bs. C, Alt., Pno., Hn. 1, Hn. 2, C Tpt., Tbn., and Cb. The score is divided into measures 7 through 12. Each measure is marked with a dynamic of  $\frac{8}{16}$  and a time signature of 9/16. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The woodwind parts (Hn. 1, Hn. 2, C Tpt., Tbn., Cb.) feature longer note values and some phrasing slurs. The brass parts (Trb., Bs. C, Alt.) and piano part (Pno.) are more rhythmically active. The score is presented in a standard musical notation format with a grand staff for the piano and individual staves for the other instruments.



This musical score is for a brass and woodwind ensemble. It consists of the following parts:

- Trb. 8va
- Trb. C
- Trb. Eb
- Trb. Bb
- Trb. F
- Bs. C
- Alt.
- Pno. (Piano)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- C Tpt. (Cornet)
- Tbn. (Tuba)
- Cb. (Euphonium)

The score is divided into three measures. The first measure (measures 11-12) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second measure (measures 13-14) contains a similar pattern but with some notes marked with double-headed arrows, indicating a choice of octave. The third measure (measures 15-16) continues the rhythmic motif. The key signature has two sharps (F# and C#), and the time signature is 12/8. The piano part provides harmonic support with a steady eighth-note accompaniment.

This musical score page contains parts for the following instruments: Trb. 8va, Trb. C, Trb. Eb, Trb. Bb, Trb. F, Bs. C, Alt., Pno., Hn. 1, Hn. 2, C Tpt., Tbn., and Cb. The score is divided into six measures, each with a unique time signature: 11/16, 10/16, 9/16, 8/16, and 7/16. The key signature is one sharp (F#). The woodwind parts (Hn. 1, Hn. 2, C Tpt., Tbn., Cb.) feature sustained notes with some melodic movement, while the brass parts (Trb., Bs., Alt.) play more active, rhythmic patterns. The piano part (Pno.) provides a steady accompaniment with a consistent rhythmic motif. The page number '4' is located at the top left.

This musical score page contains parts for the following instruments: Trb. 8va, Trb. C, Trb. Eb, Trb. Bb, Trb. F, Bs. C, Alt., Pno. (Piano), Hn. 1, Hn. 2, C Tpt. (Cornet), Tbn. (Tuba), and Cb. (Contrabass). The score is divided into three systems. The first system includes Trb. 8va through Alt. The second system includes the Piano part. The third system includes Hn. 1, Hn. 2, C Tpt., Tbn., and Cb. The music begins at measure 17. The key signature is one sharp (F#), and the time signature changes from 7/16 to 6/16, then 5/16, 4/16, 3/16, and 2/16. The brass instruments (Trb. 8va, Trb. C, Trb. Eb, Trb. Bb, Trb. F, Bs. C, Alt.) play a rhythmic pattern of eighth notes. The Piano part plays a similar rhythmic pattern. The woodwind instruments (Hn. 1, Hn. 2, C Tpt., Tbn., Cb.) play a melodic line with slurs and ties.