

John Muir suite:

1. N'ascensione madregala

John Muir (1838-1914)

Peter Bird

Andante moderato ♩ = 100

SOPRANO *p* Ah *mp* Ah

ALTO *mp* Climb the moun-tains.

TENOR *mp* Climb the moun-tains.

BASS *mf* (Mixolydian mode) Climb the moun-tains. *mp* Ah

Flute *p*

Violin *mp*

Moderato (♩=108)

7

S. Ah, Ah.

A. Na-ture's peace will flow in-to you as sun-shine in-to trees.

T. Ah Ah

B. *mf* Na-ture's peace will flow in-to you as sun-shine in-to trees. (off)

Fl. (hermit thrush) *mf* *8va*

Vln.

John Muir suite

2

11

S. *mf* Ah. _____ Climb the

A. Ah, _____ ah. _____ *mf* Climb

T. _____ *mf* Climb

B. _____ *mf* Climb the

Fl. (8) _____

Vln. _____

15

S. *mf* **A** moun - tains and get their glad _____ tid - ings. *mf* Climb the moun-tains and

A. *mf* Climb the moun - - - tains. *mp* (echo of Basses) Climb

T. *mf* (Aeolian mode) the moun - - - tains. _____ *mf* Climb the moun-tains and

B. moun - tains and get their glad _____ tid - ings. _____ *mf* Climb the moun -

Fl. _____ (echo of Tenors) *mp*

Vln. *mf* _____ (echo of Sopranos) *mp*

21

S. get their good tid - ings. Na-ture's peace will flow in-to you as sun - shine in -to

A. the moun - tains. Na - ture's peace will flow...

T. 8 get their good tid - ings. Na-ture's peace will flow in-to you as sun-shine in -to

B. tains. Na - ture's peace will flow...

Fl.

Vln.

26

S. trees. *mf* (waterfall sound; pitch optional) Shhh Shhh

A. *mf* (waterfall sound; pitch optional) Shhh Shhh

T. 8 trees. *mf* (waterfall sound; pitch optional) Shhh Shhh *mp* Na

B. *mf* (waterfall sound; pitch optional) Shhh Shhh

Fl. (end echo) *mf*

Vln. (end echo) *mf*

John Muir suite

B

31

S. *mp* Flow in - to you. *p* The

A. *mp* Na - ture's peace will flow in to you. *p* (Ionian mode)
The winds will
(a few should whistle, 8va or 15va)

T. *mp* - ture's peace will flow in - to you. *p* Ah
(a few should whistle, 8va or 15va)

B. *mp* Na - ture's peace will flow in - to you. *p* Ah

Fl.

Vln. *mp* *p*

36

S. winds will blow: Ah Ah Ah *mp*

A. blow... Ah Ah Ah *mp*

T. Ah Ah *mp*

B. Ah Ah *mp*

Fl. *mp*

Vln. *mp*

41

S. ...Blow their fresh-ness in-to you, and

A. The winds will blow their fresh-ness in-to you, and

T. Ah

B. Ah

Fl.

Vln.

45

S. storms their en-er-gy, ...Cares will drop off like au-tumn

A. storms their en-er-gy, while cares will drop off like au-tumn

T. Ah Ah

B. Ah Ah

Fl.

Vln.

mf

John Muir suite

6

50 C

S. *f* leaves. — Climb the moun-tains and get their good tid - ings.

A. *f* leaves. Climb the moun - tains and get their good tid - ings.

T. *f* Climb the moun-tains and get their good tid - ings. (no breath)

B. *f* Climb the moun - tains and get their good tid-ings. Na-ture's

Fl. *f*

Vln. *f* V

55

S. Na-ture's peace will flow in-to you as sun - shine in-to trees.

A. Peace will flow in-to you as sun - shine in-to trees.

T. Na-ture's peace will flow in-to you as sun - shine in-to trees.

B. *mf* (no breath) peace will flow in - to you like sun - shine.

Fl.

Vln.

59 *mf*

S. The winds will blow their fresh-ness in - to you, and storms their en - er - gy, while

A. *mf*
Winds will blow en - er - gy, while

T. *mf*
8 The winds will blow their fresh-ness in - to you, and storms their en - er - gy, while
(no breath)

B. The winds will blow en - er - gy, while

Fl. *mf*

Vln. *mf*

63 *mp*

S. cares will drop off like au - tumn leaves.

A. *mp*
cares will drop off like au - tumn leaves.

T. *mp*
8 cares will drop off like au - tumn leaves.

B. *mp*
cares will drop off like au - tumn leaves.

Fl. *mp* *p*

Vln. *mp* *pp*

2. Nature her galliard

8

D

68 **Moderato** (♩ = 110) *mf*

S. Ev-'ry-thing is flow - ing, go - ing some - where;

A. *mf* (no breath)
Ev-'ry-thing is flow - ing, go-ing some - where;

T. *mf*
Ev-'ry-thing is flow - ing, go - ing some - where;

B. *mf*
Ev-'ry-thing is flow - ing, go - ing some - where;

Fl. *f* *mf* *mp*

Vln. *f* *mf*

71 *mp* (no breath)

S. Ev-'ry thing is flow - ing, go - ing some - where. Snow flows fast or slow

A. *mp* (no breath)
Ev 'ry thing is flow - ing, go - ing some - where. Snow flows fast or slow

T. *mp*
Ev-'ry- thing is flow - ing, go - ing some - where.

B. *mp*
Ev-'ry-thing is flow - ing, go - ing some - where.

Fl. *mp*

Vln. *mp*

74 *mf*

S. in grand beau - ty, Rocks flow from vol-ca-noes

A. in grand beau - ty, Rock flow from vol-ca-noes

T. *mf* the air in maj-est-ic floods of fra - grance. Flow from vol-ca-noes

B. *mf* the air in maj-est-ic floods of fra - grance. Flow from vol-ca-noes

Fl.

Vln. *tr*

78

S. like wa-ter from springs; an - i-mals flock to - geth - er and flow in

A. like wa-ter from springs; an - i-mals flock to - geth - er and flow in

T. like wa-ter from springs; an - i - mals flock to - geth - er and flow in

B. like wa-ter from springs; an - i - mals flock to - geth - er and flow in

Fl.

Vln. (h)

John Muir suite

10

81

f *mf*

S. cur - rents, while stars go stream - ing though space. Ev -'ry thing is flow - ing,

A. cur - rents, while stars go stream - ing through space. Ev 'ry thing is flow ing,

T. cur - rents, while stars go stream - ing through space. Ev 'ry thing is flow ing,

B. cur - rents, while stars go stream ing through space. Ev 'ry - thing is flow - ing,

Fl.

Vln.

E

84

mp { modulation sequence: 6 whole steps up }

S. go - ing some - where. How lav - ish is Na - ture:

A. go - ing some where. How lav - ish is Na - ture:

T. go - ing some where. How lav - ish is Na - ture:

B. go - ing some - where. How lav - ish is Na - ture:

Fl. *mf* *mp*

Vln. *mf* *mp*

86

S. Na - ture al - ways build - ing, Na - ture al - ways pull - ing down,

A. Na - ture al - ways build - ing, Na - ture al - ways pull - ing down,

T. Na - ture al - ways build - ing, Na - ture al - ways pull - ing down,

B. Na - ture al - ways build - ing, Na - ture al - ways pull - ing down,

Fl. *mp* *mp*

Vln. *mp* *mp*

88

S. cre - at - ing, cre - at - ing, de - stroy - ing, de - stroy - ing, (G# = Ab)

A. cre - at - ing, cre - at - ing, de - stroy - ing, de - stroy - ing, *mf*

T. cre - at - ing, cre - at - ing, de - stroy - ing, de - stroy - ing, *mf*

B. cre - at - ing, cre - at - ing, de - stroy - ing, de - stroy - ing, *mf*

Fl. *mf* *mf*

Vln. *mf* *mf*

John Muir suite

12

90

S. *f*
 chas-ing ev-'ry par-tic-le from form to form, from form to

A. *f*
 chas - ing ev-'ry par-tic - le from form to

T. *f*
 chas-ing ev-'ry par-tic - le from form to form, from form to

B. *f*
 chas-ing ev-ry par-tic - le from form to

Fl. *f* *trm*

Vln. *f* *trm*

93

F

S. *mf*
 form, ev - er, ev - er chang - ing, ev - er chang - ing, ev - er chang - ing,

A. *mf*
 form, ev - er, ev - er chang - ing, ev - er chang - ing, ev - er

T. *mf*
 form, ev - er chang - ing, ev - er chang - ing, ev - er chang - ing,

B. *mf*
 form, ev - er chang - ing, ev - er chang - ing, ev - ver

Fl. *mf*

Vln. *mf*

97

S. chang - ing, ev - er beau - ti - ful, ev - er beau - ti - ful,

A. chang - ing, ev - er beau - ti - ful, ev - er beau - ti - ful,

T. chang - ing, ev - er beau - ti - ful, ev - er beau - ti - ful,

B. chang - ing, ev - er beau - ti - ful, ev - er beau - ti - ful,

Fl.

Vln.

(without ritard)...

100

S. *f* ev - er, ev - er beau - ti - ful.

A. *f* ev - er beau - ti - ful.

T. *f* ev - er beau - ti - ful.

B. *f* ev - ver beau - ti - ful.

Fl. *f* *tr*

Vln. *f* *tr*

G

John Muir suite
3. Vespers

103 Adagio (♩ = 78)

Fl. *legato*
mp

Vln. *legato*
mp



109

Fl.

Vln.



H

115

S. *p legato*
The eve - ning flames with pur - ple and gold. The eve - ning

A. *p legato*
The eve - ning flames with pur - ple and gold.

T. *p legato*
The eve - ning flames with pur - ple and

B. *p legato*
The eve - ning flames

Fl. *p*

Vln. *p*

121

S. *mp*
flames_ with_ pur - ple and gold, with pur - ple and gold.

A. *mp*
The eve - ning flames with_ pur - ple and gold, gold.

T. *mp*
gold. The eve - ning flames with pur - ple and gold.

B. *mp*
with_ pur - ple and gold. The eve - ning flames with_ pur - ple and

Fl.

Vln.

126

I

S. *mf*
The might - y host_ of trees

A. *mf*
the might - y host_ of trees

T. *mf*
The might - y host_ of trees

B. *mf*
gold. The might - y host_ of trees

Fl. *mf*

Vln. *mf*

John Muir suite

16

131

S. *f* *mf*
bap - tiz - ed in the pur - ple flood stand

A. *f* *mf*
bap - tiz - ed in the pur - ple flood stand

T. (no breath) *f* *mf*
bap - tiz - ed in the pur - - ple flood stand

B. (no breath) *f* *mf*
bap - tiz - ed in the pur - - ple flood stand

Fl. *f* *mf*

Vln. *f* *mf*

137

S. *mp* **J** {N.B. Inversion of section H}
hush - ed and thought - ful, A - wait - ing the

A. *mp*
hush - ed and thought - ful, A - wait - ing the sun's bless - ing and

T. *mp*
hush - ed and thought - ful,

B. *mp*
hush - ed and thought - ful, A - -

Fl. *mp*

Vln. *mp*

143

S. sun's_ bless ing_ and_ fare - well, a - wait - ing the sun's_

A. fare - well, a - wait - ing the sun's_ bless - ing,

T. 8 A - wait - ing the sun's_ bless - ing and_ fare - well, the

B. wait - ing the sun's_ bless - ing, a - wait - ing the sun's_

Fl.

Vln. 2 3

148

S. bless - ing_ and_ fare - well.

A. bless - ing and_ fare - well.

T. 8 sun's_ bless - ing and_ fare - well.

B. bless - ing and_ fare - well.

Fl.

Vln.

K

John Muir suite
4. Grand canon

153 **Andante** (♩ = 92)

Fl. *mf*

Vln. *mf*

Fl.

Vln. *f*

B. *mp*

Fl.

Vln.

L

A. *mp*

T. *mp*

B. *mp*

Fl. *mp*

Vln. *mf* *mp*

This
The dew _____ is
It's al-ways sun-rise some - where; the dew _____ is
grand show is e - ter - nal. It's al-ways sun-rise some - where; the dew _____ is

174 *mp* **M** poco a poco crescendo...

S. This grand show is e - ter - nal. ...For ev - er fall - ing;

A. nev - er all dried at once; a show - er is for ev - er fall - ing;

T. nev - er all dried at once; a show - er is for ev - er fall - ing;

B. nev - er all dried at once; a show - er is for ev - er fall - ing;

Fl.

Vln.

179

S. va - por ev - er ris - ing. E - ter - nal sun - rise, e - ter - nal sun -

A. va - por ev - er ris - ing. E - ter - nal sun - rise, e - tern - nal sun -

T. va - por ev - er ris - ing. E - ter - nal sun - rise, e - ter - nal sun -

B. va - por ev - er ris - ing. E - ter - nal sun - rise, e - ter - nal sun -

Fl.

Vln.

John Muir suite

20

184 **N** *mf*

S. *mf*
 set, e - ter - nal dawn and gloam - ing, on seas and con - ti - nents and is - lands,

A. *mf*
 set, e ter nal dawn and gloam - ing, on seas and con - ti - nents and is - lands,

T. *mf*
 8 set, e - ter - nal dawn, on seas, con - ti - nents and is - lands,

B. *mf*
 set, e - ter - nal gloam - ing, on seas and is - lands,

Fl. *mf*

Vln. *mf*

189

S. *f* *mf*
 each in its turn, as the round Earth rolls. E -

A. *f* *mp*
 each in its turn, as the round Earth rolls. E -

T. *f* *mp*
 8 each in its turn, as the round Earth rolls. E -

B. *f* *mp*
 each in its turn, as the round Earth rolls. E -

Fl. *f* *mf* *f*

Vln. *f* *mf* *f*

O

195

S. ter - nal dawn and gloam - ing, on seas and con - ti - nents and is - lands,

A. ter - - - - - nal dawn,

T. ter - - - - - nal dawn,

B. ter - - - - - nal dawn, e - ter - nal dawn, *mf*



rall.

199

S. *f* each in its turn, as the round Earth rolls.

A. *mf* as the round Earth rolls.

T. *mf* as the round Earth rolls.

B. as the round Earth rolls.

Fl. *mf*

Vln. *mf*

John Muir, 1838-1914, his suite

I. N'ascensione madregala

"Climb the mountains and get their good tidings. Nature's peace will flow into you as sunshine flows into trees. The winds will blow their own freshness into you and the storms their energy, while cares will drop off like autumn leaves."

Our National Parks, 1901

[Song of hermit thrush is loosely based on a precise transcription by Tony Phillips, SUNY Stony Brook.]

II. Nature her galliard

"Contemplating the lace-like fabric of streams outspread over the mountains, we are reminded that everything is flowing--going somewhere, animals and so called lifeless rocks as well as water. Thus the snow flows fast or slow in grand beauty-making glaciers and avalanches; the air in majestic floods carrying minerals, plant leaves, seeds, spores, with streams of music and fragrance; water streams carrying rocks both in solution and in the form of mud particles, sand, pebbles, and boulders. Rocks flow from volcanoes like water from springs, and animals flock together and flow in currents modified by stepping, leaping, gliding, flying, swimming, etc. While the stars go streaming through space, pulsed on and on forever like blood globules in Nature's warm heart." [Aug. 27] ...

"Frost enough for crystal building, —glorious fields of ice-diamonds destined to last but a night. How lavish is Nature building, pulling down, creating, destroying, chasing every material particle from form to form, ever changing, ever beautiful." [Aug. 30]

My First Summer in the Sierra, 1911

III. Vespers

"The evening flames with purple and gold...the mighty host of trees baptized in the purple flood stand hushed and thoughtful, awaiting the sun's blessing and farewell."

Our National Parks, 1901

IV. Grand canon

"This grand show is eternal. It is always sunrise somewhere; the dew is never all dried at once; a shower is forever falling; vapor ever rising. Eternal sunrise, eternal sunset, eternal dawn and gloaming, on seas and continents and islands, each in its turn, as the round earth rolls."

John of the Mountains, 1938

Flute

John Muir suite: 1. *N'ascensione madregala*

John Muir (1838-1914)

Peter Bird

Andante moderato ♩ = 100

p

Moderato (♩=108)

(hermit thrush) *8va*

mf

13 (8)

A

(echo of Tenors)

mp

25 (end echo)

mf

29

mf

John Muir suite
Flute

B

35 *p* *mp*

41 *mf*

46

C

51 *f*

57 *mf*

62 *mp* *p*

66

2. Nature her galliard

D

68 **Moderato** (♩ = 110)

f *mf* *mp*

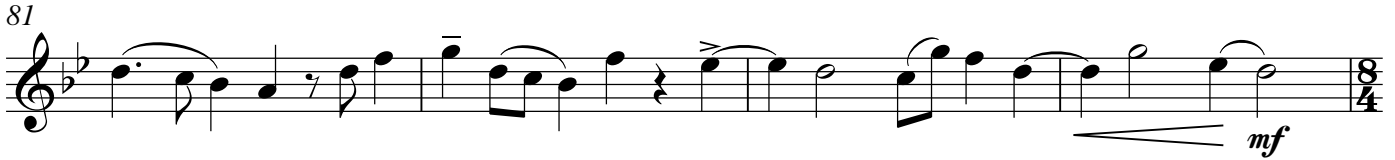
72

John Muir suite
Flute

77



81



85

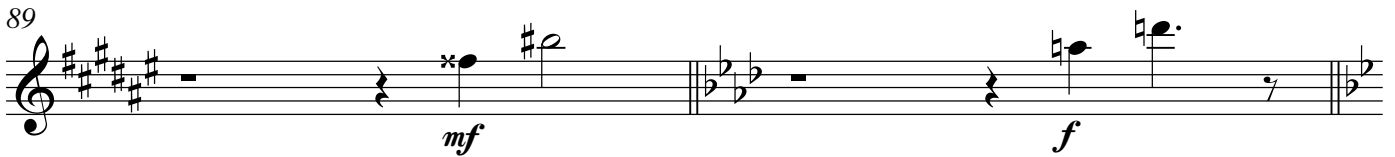
E
{ modulation sequence: 6 whole steps up }



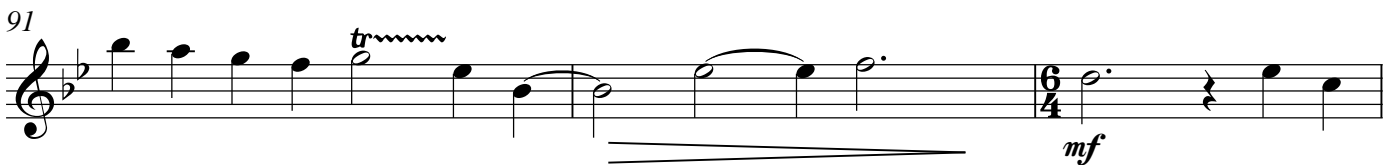
87



89



91



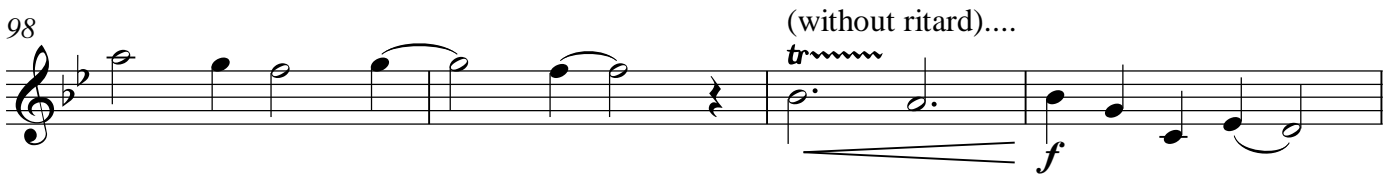
94

F

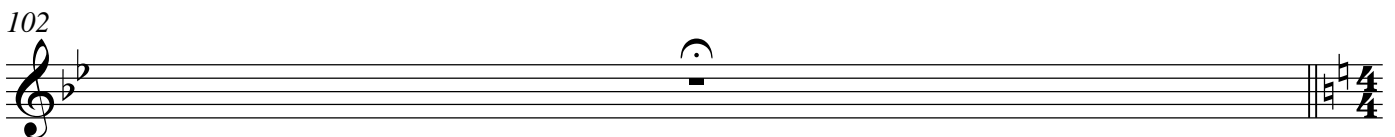


98

(without ritard)...



102



G

John Muir suite
Flute
3. Vespers

103 Adagio (♩ = 78)

legato

mp

109

H

116

p

122

I

128

mf

f

134

mf

mp

J

140

145

151

4. Grand canon

K

153 **Andante** (♩ = 92)

Musical staff 153-158. Key signature: two sharps (F# and C#). Time signature: 4/4. The staff begins with a dynamic marking of *mf*. The music consists of quarter and eighth notes with various rests and slurs.

Musical staff 159-163. Continuation of the musical line from the previous staff, featuring eighth and quarter notes with slurs.

Musical staff 164-168. Continuation of the musical line, including quarter notes and rests.

L

Musical staff 169-174. Key signature: two sharps. The staff begins with a dynamic marking of *mp*. The music features quarter notes and rests.

M

poco a poco crescendo...

Musical staff 175-179. Continuation of the musical line with a dynamic marking of *mp*. The music includes quarter notes and rests.

Musical staff 180-184. Continuation of the musical line, featuring quarter notes and rests.

N

Musical staff 185-189. Key signature: two sharps. The staff begins with a dynamic marking of *mf*. The music features quarter notes and rests.

Musical staff 190-194. Continuation of the musical line with dynamic markings of *f*, *mf*, and *f*.

O

Musical staff 195-199. The staff begins with a dynamic marking of *mf*. It features a *rall.* (rallentando) section with a 5-measure rest followed by a 2-measure rest, indicated by a dashed line. The music concludes with quarter notes and a final note.

Violin

John Muir suite:

1. *N'ascensione madregala*

John Muir (1838-1914)

Peter Bird

Andante moderato ♩ = 100

Musical notation for measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a half rest followed by a quarter note G4, then a quarter note A4, and a half note B4. The melody continues with quarter notes C5, D5, E5, and F#5, followed by a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *mp* and *mf*. There are two *V* (Vibrato) markings above the first and second measures.

Musical notation for measures 9-15. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *mf*. There are two *V* (Vibrato) markings above the 14th and 15th measures.

Musical notation for measures 16-21. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *mp*. A box labeled **A** is placed above the 16th measure. The text "(echo of Sopranos)" is written above the 17th measure.

Musical notation for measures 22-27. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *mf*. The text "(end echo)" is written above the 26th measure. There are two *V* (Vibrato) markings above the 27th measure.

Musical notation for measures 28-33. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *mp*. There are two *V* (Vibrato) markings above the 33rd measure.

Musical notation for measures 34-39. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *p*. A box labeled **B** is placed above the 34th measure.

Musical notation for measures 40-44. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *mp*.

Musical notation for measures 45-50. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, and F#5, then a half note G5. The piece concludes with a half note A5 and a quarter note B5. Dynamics include *mf*.

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John Muir suite
Violin

51 **C**

57

62

66

f

mf

mp

p

2. Nature her galliard

D

Moderato (♩ = 110)

68

73

78

81

f

mf

mp

mf

trm

(b)

E

85 { modulation sequence: 6 whole steps up }

mp

mp

John Muir suite
Violin
3. Vespers

G

Adagio (♩ = 78)

legato

103

Musical staff 103-108. Treble clef, 4/4 time signature. Starts with a *mp* dynamic. The melody consists of quarter and eighth notes with slurs. Bass clef accompaniment features chords and single notes.

109

Musical staff 109-115. Treble clef, 4/4 time signature. Continuation of the melody from the previous staff.

H

116

Musical staff 116-121. Treble clef, 4/4 time signature. Starts with a *p* dynamic. The melody continues with slurs.

122

Musical staff 122-127. Treble clef, 4/4 time signature. Continuation of the melody.

I

128

Musical staff 128-133. Treble clef, 4/4 time signature. Starts with a *mf* dynamic. The melody becomes more active with eighth notes. Ends with a *f* dynamic.

134

Musical staff 134-139. Treble clef, 4/4 time signature. Starts with a *mf* dynamic. Continuation of the active melody. Ends with a *mp* dynamic.

J

140

Musical staff 140-144. Treble clef, 4/4 time signature. Features a complex bass line with triplets and fingerings (2, 3, 0, 0, 2, 3). The melody is mostly quarter notes.

145

Musical staff 145-150. Treble clef, 4/4 time signature. Continuation of the melody from the previous staff.

151

Musical staff 151-155. Treble clef, 4/4 time signature. Continuation of the melody, ending with a double bar line and a key signature change to two sharps.

4. Grand canon

K

153 **Andante** (♩ = 92)

Musical notation for measures 153-160. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a *mf* dynamic. Fingerings are indicated above the notes: 0, 1, 1, 2. A *f* dynamic is marked at the end of the line. A *V* (vibrato) marking is present above the final note.

Musical notation for measures 161-166. The music features a series of eighth notes and quarter notes. *V* (vibrato) markings are placed above several notes.

L

Musical notation for measures 167-171. The music continues with eighth and quarter notes. A *mf* dynamic is marked. *V* (vibrato) markings are present above notes in measures 168 and 171.

Musical notation for measures 172-176. The music features a melodic line with eighth notes and quarter notes. A *mp* dynamic is marked. A sharp sign (#) is placed below a note in measure 173.

M

177 poco a poca crescendo...

Musical notation for measures 177-180. The music consists of a continuous eighth-note pattern. A *poco a poca crescendo...* instruction is written above the staff.

Musical notation for measures 181-184. The eighth-note pattern continues. A *poco a poca crescendo...* instruction is written above the staff.

N

Musical notation for measures 185-191. The music features a melodic line with quarter and eighth notes. Dynamics range from *mf* to *f*. A *poco a poca crescendo...* instruction is written above the staff.

O

Musical notation for measures 192-196. The music features a melodic line with quarter notes. Dynamics range from *mf* to *f*. A *rall.* (ritardando) instruction is written above the staff. A *5* (quintuplet) and a *2* (duplet) are indicated over groups of notes.