

# WHERE THE MOUNTAINS MEET THE SEA

For 2-Part Voices and Piano

Words and Music by  
JAMES MADSEN

Bright and with spirit  $\text{♩} = 104$

Piano { *f*  
*with pedal*

4

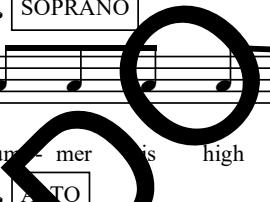
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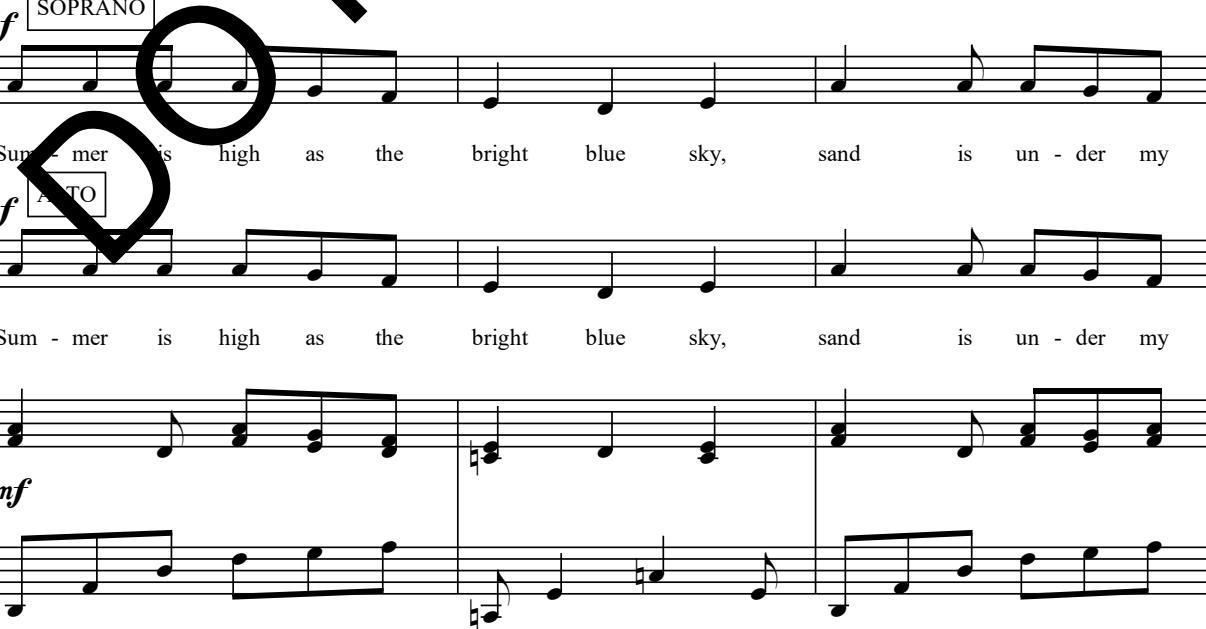
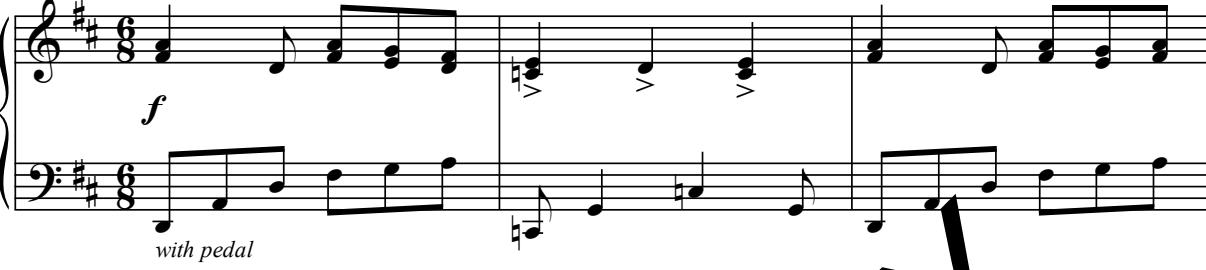
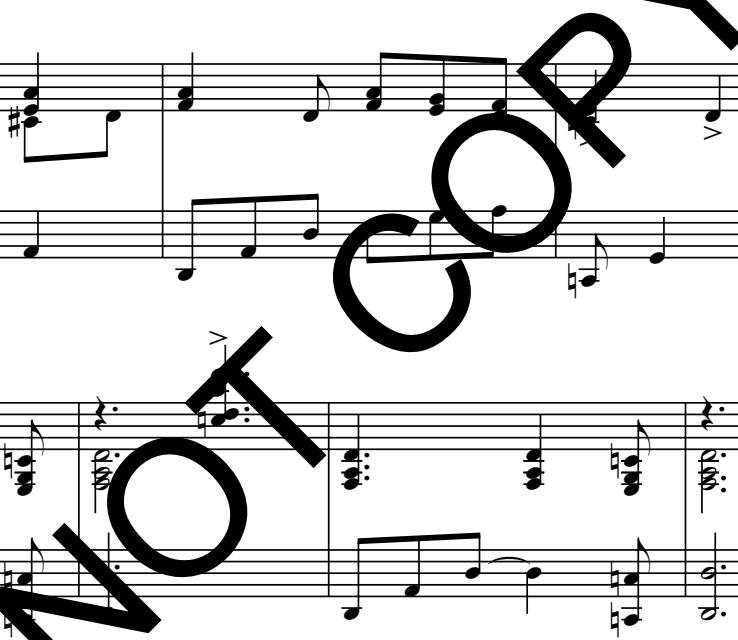
11 SOPRANO

S Sum - mer is high as the bright blue sky, sand is un - der my

A Alto

11





Soprano (S) and Alto (A) parts for a musical score. The music is in common time, key signature of A major (no sharps or flats). The vocal parts are accompanied by a piano.

**14**

Soprano (S): feet. The waves and wind play a sym - pho - ny, where the

Alto (A): feet. The waves and wind play a sym - pho - ny, where the

**14**

Soprano (S): (piano accompaniment with bass line)

**17**

Soprano (S): mount - ains meet the sea, where the mount - ains meet the

Alto (A): mount - ains meet the sea, where the mount - ains meet the

**17**

Soprano (S): (piano accompaniment with bass line)

**20**

Soprano (S): sea. A - way - - - - - O A -

Alto (A): sea. A - way - - - - - O A -

**20**

Soprano (S): (piano accompaniment with bass line)

**DONOT** (Large black text overlaid on the music staff)

**21** (Small box containing the number 21)

Soprano (S) and Alto (A) vocal parts with piano accompaniment. The music is in common time, key signature of G major (two sharps). The vocal parts are in treble clef, and the piano part is in bass clef.

**Measures 23-25:**

Soprano: way \_\_\_\_\_ to be free. A-way - - - -

Alto: way \_\_\_\_\_ to be free. A-way - - - -

Piano: Harmonic analysis shows a progression from C major (I) to G major (IV), then to D major (V), and finally back to G major (IV). The piano part features eighth-note patterns and sustained notes.

**Measures 26-28:**

Soprano: O where the mount - ain meet the sea, where the **p**

Alto: O where the mount - ains meet the sea, where the **p**

Piano: Harmonic analysis shows a progression from G major (IV) to D major (V), and then back to G major (IV). The piano part features eighth-note patterns and sustained notes.

**Measures 29-31:**

Soprano: mount - ains meet the sea. A-way - - - -

Alto: mount - ains meet the sea. Sum - mer is high as the **mf**

Piano: Harmonic analysis shows a progression from G major (IV) to D major (V), and then back to G major (IV). The piano part features eighth-note patterns and sustained notes.

**Annotations:**

- COPY:** A large black circle highlights the word "copy" in the lyrics of measure 26.
- D:** A large black circle highlights the letter "D" in the lyrics of measure 29.
- 31:** A small box contains the number "31" above the piano staff in measure 29.
- p**: Dynamics "p" (pianissimo) are marked above the piano staff in measures 26 and 29.
- mp**: Dynamics "mp" (mezzo-pianissimo) are marked above the piano staff in measures 29 and 31.
- mf**: Dynamics "mf" (mezzo-forte) are marked above the piano staff in measure 29.

S A  
 32 O A - way \_\_\_\_\_ to be free. A -  
 bright blue sky, sand is un - der my feet. The  
 32  
 S A  
 35 way - - - - - O where the mount - ains meet the  
 waves and wind play a sym - pho - ny, where the mount - ains meet the  
 35  
 S A  
 38 sea, where the mount - ains meet the sea.  
 sea, where the mount - ains meet the sea.  
 38

Soprano (S) and Alto (A) vocal parts with piano accompaniment.

**41**

Soprano (S) and Alto (A) vocal parts with piano accompaniment. The piano part starts at measure 41 with a dynamic of *mf*.

**45**

Soprano (S) and Alto (A) vocal parts with piano accompaniment. The piano part starts at measure 45 with a dynamic of *mf*. The lyrics are:

Let me es - cape from these ci - ty streets, smell the sweet sum - mer

Let me es - cape from these ci - ty streets, to smell the sweet sum - mer

**48**

Soprano (S) and Alto (A) vocal parts with piano accompaniment. The piano part starts at measure 48 with a dynamic of *mf*. The lyrics are:

breeze. To lie be - neath the shade of a tree where the

breeze. To lie be - neath the shade of a tree where the



Soprano (S) and Alto (A) parts for "Ode to Joy" from Beethoven's Ninth Symphony.

**Measures 60-63:**

Soprano (S): O where the mount - ains meet the sea, where the

Alto (A): shade of a tree where the mount - ains meet the sea, where the

**Measures 63-66:**

Soprano (S): mount - ains meet the sea.

Alto (A): mount - ains meet the sea.

**Measures 66:**

Soprano (S): The mount - ains 69 *f*

Alto (A): The mount - ains *f*

**Measures 66-69:**

Soprano (S): The mount - ains

Alto (A): The mount - ains

**Large Handwritten Annotations:**

- Copy:** A large, bold, black handwritten word "COPY" is written diagonally across the music staff, pointing towards the end of the first section.
- NOT:** A large, bold, black handwritten word "NOT" is written diagonally across the music staff, pointing towards the beginning of the second section.
- DO:** A large, bold, black handwritten word "DO" is written diagonally across the music staff, pointing towards the beginning of the third section.

Soprano (S) and Alto (A) vocal parts are shown on treble clef staves. The piano accompaniment is on a bass clef staff.

**Measures 70-71:**

- Soprano:** "bring me strength." (Accented notes)
- Alto:** "bring me strength."
- Piano:** Bass line provides harmonic support.

**Measures 73-74:**

- Soprano:** "way - - - - O way"
- Alto:** "way - - - - O way"
- Piano:** Bass line provides harmonic support.

**Measures 76-77:**

- Soprano:** "O The sea will bring me"
- Alto:** "O The sea will bring me"
- Piano:** Bass line provides harmonic support.

**Large black markings:**

- Top section:** A large circle is drawn around the note "O" in the Alto part of measure 73.
- Middle section:** A large circle is drawn around the note "O" in the Soprano part of measure 76.
- Bottom section:** The word "COPY" is written vertically across the top of the page, with arrows pointing from the middle section up to it and from the bottom section down to it.

79

S

peace.

A

peace.

A - way

79

S

A

82

S

A

82

S

A

85

S

way

A

way

A -

A -

85

S

A

85

S

A

88

S

A

88

*mf*

**COPY**

92 *molto ritard.*

*Meno mosso e rubato*

S

A

molto ritard.

92 *molto ritard.*

*molto ritard.*

*8va*

**DO NOT COPY**

95 *molto ritard.*

*Slower*

*mp*

S

A

*molto ritard.*

*Now the*

*(8va)*

*molto ritard.*

*p*

98

S sun must fade in the sum - mer sky, but I will keep my

A

98

S mem - or - ies. Where the

A My strength restored and my mind at peace, where the

101

104

S mountains meet the sea, where the mountains meet the

A mount - ains meet the sea, where the mount - ains meet the

104

S

A

107

*f*

sea. Where friends and laugh - - - ter and

sea. Where friends and laugh - - - ter and

107

*f*

*p.*

S

A

110

mount - ains meet the sea.

mount - ains meet the sea.

110

*p.*

*p.*

*p.*

S

A

113

*ff*

Where the mount - ains meet the sea.

113

*ff*

Where the mount - ains meet the sea.

*ff*