



Singers in the Mountains

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Singers in the Mountains

SSA and Piano

Vachel Lindsay
from *The Candle in the Cabin*

Michael Ryan

Thoughtfully, with freedom ♩ = ca. 54

mp

pedal harmonically

The piano introduction is in 4/4 time, starting with a half note G3 in the right hand and a half note F3 in the left hand. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

4 SI *mp*
When you and I, when you and I were sing-ers,

SII *mp*
When you and I, when you and I were sing-ers,

A *mp*
When you and I, when you and I were sing-ers,

The vocal parts (SI, SII, A) and piano accompaniment are shown. The vocal parts enter on the first measure of the vocal line, which begins with a half rest followed by a half note G3. The piano accompaniment continues with the same eighth-note pattern as the introduction.

Duration: approx. 2:55

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7

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment (Grand Staff). The music is in B-flat major and 4/4 time. Measures 7-9 show the vocalists singing the lyrics 'were sing-ers in these moun-tains, in these moun - tains,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

were sing-ers in these moun-tains, in these moun - tains,

were sing-ers in these moun-tains, in these moun - tains,

were sing-ers in — these moun-tains, in these moun - tains,

10

Continuation of the musical score for measures 10-12. The vocalists sing 'a mil-lion and a mil-lion years a -'. The piano accompaniment continues with harmonic support. The lyrics are repeated for each voice part.

a mil-lion and a mil-lion years a -

a mil-lion and a mil-lion years a -

a mil-lion and a mil - lion years, a mil-lion years— a -

18

and sang and

and sang and sang

and sang and sang

20 *rit.*

sang, and saw the sum - mers

and sang, sang and sang, and saw the sum - mers

and sang, and saw the sum - mers

rit.

Slightly quicker ♩ = ca. 56

22 *mf*

go. When you and I,

mf

go. When you and I,

mf

go. When you and I,

Slightly quicker ♩ = ca. 56

mf

25

when you and I were sing - ers, when you and I were sing - ers

when you and I were sing - ers, when you and I were sing - ers

when you and I were sing - ers, when you and I were sing - ers

27

in these moun - tains, these moun - tains,

in these moun - tains, these moun - tains,

in these moun - tains, these moun - tains,

The musical score for measures 27-28 features three vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal parts enter with the lyrics 'in these moun - tains, these moun - tains,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

29

we were just such moun - tain larks as sing at

we were just such moun - tain larks as sing at

we were just, just such moun - tain larks as sing at

The musical score for measures 29-30 continues with the same three vocal parts and piano accompaniment. The lyrics are 'we were just such moun - tain larks as sing at'. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

31

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: dawn, now mak-ing great can - ta - tas. The piano part consists of chords in the right hand and a single note in the left hand.

dawn, now mak-ing great can - ta - tas

dawn, now mak-ing great can - ta - tas

dawn, now mak-ing great can - ta - tas

33

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: with a cho - rus, with a cho - rus of dim. The piano part consists of chords in the right hand and a single note in the left hand.

— with a cho - rus, with a cho - rus of dim

— with a cho - rus, with a cho - rus of dim

— with a cho - rus, with a cho - rus of dim

35

ech - oes, _____

ech - oes, _____

ech - oes, _____ cal - ling sweet lov - ers to this sa - cred

37

“Set free your hearts,

“Set free your hearts,

lawn, say - ing: “Set free your

39

set free your hearts, and sing, and

set free your hearts, and sing—— and sing

hearts, your hearts, and sing and sing

41

rit. sing, and sing to the dawn!'" *f*

and sing, sing and sing, sing to the dawn!'" *f*

div. and sing,—— sing to the dawn!'" *f*

rit.