

Over the Mountains

Scott Alan

A sus4 A A sus4 A A sus4 A

Here in this home

Piano

7 A sus4 A C#7sus4

here in this mess I have made I was sure of what I

Pno.

10 F#m B E

once believed I'd be but as much as I have prayed nothing has changed

Pno.

Over the Mountains

2
13 A sus4 A A sus4 A

I lived in lies They claimed the end - ing of my youth So now I

Pno.

17 C#7sus4 F#m B

fight to take a place here in ___ this world ___ and I won't re-turn ___ un-til I fin-ly

Pno.

20 E A C#

do O - ver the moun - tains, they say a man stands with dig-ni-ty I'll

Pno.

23 F#m B E A

fight my bat-tles til ___ I find 3 my truth E - ras - ing the sta - tic and

Pno.

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26 C# F#m B E

all this com-mo - tion — my fam - ily's now the sold - iers in my troop

Pno.

29 A sus4 A

My life is packed

Pno.

31 A sus4 A

I do not know — what waits for me will the

Pno.

33 C#7sus4 F#m

way — I see the world a - round — me change — will my

Pno.

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4
35

B E A sus4

child-hood die — a dis-tant mem-o - ry? I will stay

Pno.

38

A A sus4 A

brave I'll leave with thoughts that went un - said of my con-

Pno.

41

C#7sus4 C#m7 F#m7

cerns — that I may nev - er be — re - turned — that the

Pno.

43

B E

bat - tle - field — may be my home in - stead

Pno.

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45 A C#

O - ver the moun - tains where a man fights for free-dom a

Pno.

47 F#m B E

sol - dier's not a boy there a - ny - more We

Pno.

49 A C#

leave be-hind our fam - lies to pro - tect them from our en - e - mies and

Pno.

51 F#m B E

join a bro - ther - hood fight - ing in war

Pno.

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6
53 D sus4

I will be

Pno.

54 E sus4

cau - tious but I will

Pno.

55 D sus4

thrive I will do

Pno.

56 D sus4 B

an - y - thing just to stay a - live

Pno.

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58 $F\#m/A$ $G\text{Maj}7$ $F\#m$

So

Pno.

61 A/E $C\#/F$

O - ver the moun - tains I will fight — for free - dom when

Pno.

63 $F\#m$ B E A

I re-turn I wil not be who I was be - fore _____ I'm leav-ing be-hind a fam-'ly to

Pno.

66 $C\#$ $F\#m$ B E

hide be hind my i den-ti-ty — to join a bro-ther-hood fight-ing this war

Pno.

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8

69

A C# F#m B E

Ohh

3 3

Detailed description: This block shows the vocal line for measures 69-72. The melody starts on a whole note A, followed by a triplet of eighth notes (A, B, C#), then a dotted half note F#m, a triplet of eighth notes (G, A, B), and ends on a whole note E. The lyrics 'Ohh' are written below the first measure.

Pno.

Detailed description: This block shows the piano accompaniment for measures 69-72. The right hand features a steady eighth-note accompaniment with chords, while the left hand plays a simple bass line.

73

A C# F#m7 B E

My coun-try tis of thee sweet land of lib-er-ty of thee I sing

Detailed description: This block shows the vocal line for measures 73-76. The melody consists of eighth notes: A, B, C#, D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#. The lyrics are 'My coun-try tis of thee sweet land of lib-er-ty of thee I sing'.

Pno.

Detailed description: This block shows the piano accompaniment for measures 73-76. The right hand continues with eighth-note chords, and the left hand provides a bass line.

77

A sus4 A

Detailed description: This block shows the vocal line for measures 77-78. The melody consists of whole notes: A, A, A, A. The lyrics 'A sus4 A' are written below the first measure.

Pno.

Detailed description: This block shows the piano accompaniment for measures 77-78. The right hand plays a continuous eighth-note accompaniment with chords, while the left hand is silent.

79

A sus4 A

Detailed description: This block shows the vocal line for measures 79-80. The melody consists of whole notes: A, A, A, A. The lyrics 'A sus4 A' are written below the first measure.

Pno.

Detailed description: This block shows the piano accompaniment for measures 79-80. The right hand continues with eighth-note chords, and the left hand is silent.

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81 A sus4 A

I won't be scared

Pno.

83 A sus4 A

I will be changed

Pno.

85 A sus4 A

I'll make you proud

Pno.

87 A sus4 A

you will be proud

Pno.

Over the Mountains

10

89

A sus4

A

Vocal line for measures 89-90. The melody starts on a whole note A4, followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. The key signature is A major (two sharps).

O - ver the moun - tains _____

Pno.

Piano accompaniment for measures 89-90. The right hand features a rhythmic pattern of eighth notes in pairs, with accents. The left hand plays a steady eighth-note bass line. The key signature is A major.

91

A sus4

A

Vocal line for measures 91-92. The melody continues with a whole note A4, quarter note G4, quarter note F#4, quarter note E4, and half note D4.

O - ver the moun - tains _____

Pno.

Piano accompaniment for measures 91-92. Similar to the previous system, with eighth-note patterns in the right hand and a bass line in the left hand.

93

A sus4

A

Vocal line for measures 93-94. The vocal line is silent, indicated by a whole rest in both measures.

Pno.

Piano accompaniment for measures 93-94. The right hand plays a complex pattern of eighth notes, while the left hand continues with a steady eighth-note bass line.

95

A sus4

A

Vocal line for measures 95-96. The vocal line is silent, indicated by a whole rest in both measures.

Pno.

Piano accompaniment for measures 95-96. The right hand plays a complex eighth-note pattern, and the left hand continues with a steady eighth-note bass line.

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97 *A sus4 rit.* *A*

Pno.

The image shows a musical score for piano accompaniment. It consists of three staves: a vocal line at the top, a right-hand piano line in the middle, and a left-hand piano line at the bottom. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is marked with '97' at the beginning of each staff. Above the vocal staff, the chord 'A sus4' is written with the instruction 'rit.' (ritardando), and the chord 'A' is written above the final measure. The right-hand piano staff features a series of chords, each marked with a 'V' above it, indicating a specific voicing. The left-hand piano staff features a series of chords, each marked with a 'V' below it, indicating a specific voicing. The score concludes with a double bar line and repeat dots.