

**13 Pieces for A Capella Mixed Choir VOL. I**  
**Ryan Charles Ramer**

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**Lyrics**

They planted your corpse in the sand like a banner that rouses the valleys noon and night-- woe to them who raised a bleeding emblem that will instill violent resentment in generations.

-Abu Musab al-Zarqawi أبو المصعب الزرقاوي (October 30, 1966 – June 7, 2006)

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

My heart leaps up when I behold  
A rainbow in the sky:  
So was it when my life began;  
So be it when I shall grow old,  
Or let me die!  
The Child is father of the Man;  
And I could wish my days to be  
Bound each to each by natural piety.

-William Wordsworth (April 7, 1770 - April 23, 1850)

|   |  |
|---|--|
| <i>Tubas cum cytharis jam nunc assumite.</i>  | Now take hold of trumpets and zythers                  |
| <i>Triumphum Martyris jam nunc celebrate.</i> | Now celebrate the triumph of a martyr.                 |
| <i>Angelorum et Virginum agmina.</i>          | Troops of the Angels and Virgins,                      |
| <i>Et cum voce laetitiae dicite.</i>          | With the voice of gladness say:                        |
| <i>Praeclara sitiens illa victoriae</i>       | Thirsting for a brilliant victory,                     |
| <i>In corpus saeviens virtute gratiae.</i>    | The fury in her body burst into the strength of grace, |

*Tradit furentibus.  
Membra mucronibus.*

Her body she delivers to the furious.  
She delivers to her members sharp instruments.

*O felix Caecilia!*

O blessed Cecilia!

*Et nos qui gemimus favens nos respice.  
Saepe quem laesimus sta coram iudice.  
Liberis det mentibus ad caelum tendere.  
Purgatosque sordibus fac tecum vivere.*

And we who moan, look at us favorably.  
Stand before the Judge whom we have often offended:  
May our souls detached from their bodies go to Heaven.  
Purified from defilements let them live in your home.

*O felix Caecilia!*

O blessed Cecilia!

Justice promotes common interest.  
General opinion makes equality.  
The good in politics is justice.

In all branches of knowlege  
And in every kind of craft,  
The end in view is some sort of good.

Dear Blessed Virgin Mary, Protectress of Our Faith and Mother of all Good, come to us with Your motherly love.  
Open Your Most Pure Immaculate heart and allow the nectar of grace within It to pour down upon us.  
Fill our souls with this sweet nectar.  
Help us to dedicate our lives to Your service.  
Lead us ever closer to Your Most Beloved Son.  
Show us the path of salvation and steep our hearts in holiness.  
Let our every goal be in accord with Your Immaculate Heart.  
Touch our hearts dear Mother.

Amen.

The water skims a pay-like charm, to skip  
And skip and never reach the other side.  
A lake, with no shores-- is it possible?

Skies will meet the arrow landing of a  
Quick size in the side, and just for love of  
Flowing water to see lakes complacent.

A skipping stone that --gushing out the side  
As slowly as a lake placated with  
Its water placid and reflectant-- will

Always narrow inclined people,  
Some shore rocks. A paystub for charm.

-Olaf Wessels (February 4th, 1982, - current)

Great wrong I doe,  
I can it not deny,  
To that most saced  
Empresse my dear dred,

Not finishing her  
Queene of faery,  
That mote enlarge her  
Liuing praises dead:

But Lodwick, this of  
Grace to me ared:  
Doe ye not thinck the  
'Complishment of it,

Sufficient worke for  
One man's simple head,  
All were as the rest  
But rudely writ.

-Edmund Spenser (1553 – January 13, 1599)

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone,  
Where the slave-whip ceaseless swings,  
Where the noisesome insect stings,  
Where the Fever Demon strews,  
Poison with the falling dews,  
Where the sickly sunbeams glare  
Through the hot and misty air,--  
Gone, gone-- sold and gone,  
To the rice-swamp dank and lone,  
From Virginia's hills and water,--  
Woe is me, my stolen daughters!

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone.  
There no mother's eye is near them,  
There no mother's ear can hear them,  
Never, when the torturing lash  
Seams their back with many a gash,  
Shall a mother's kindness bless them,  
Or a mother's arms caress them.  
Gone, gone-- sold and gone,  
To the rice-swamp dank and lone,  
From Virginia's hills and waters,--  
Woe is me, my stolen daughters!

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone.  
Oh, when weary, sad, and slow,

From the field at night they go,  
Faint with toil, and rack'd with pain,  
To their cheerless homes again--  
There no brother's voice shall greet them--  
There no father's welcome meet them.

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone,  
From Virginia's hills and waters,--  
Woe is me, my stolen daughters!

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone.

From the tree whose shadow lay  
On their childhood's place of play  
From the cool spring where they drank--  
Rock, and hill, and rivulet bank--  
From the solemn house of prayer,  
And the holy counsels there--

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone,  
From Virginia's hills and waters,--  
Woe is me, my stolen daughters!

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone--

Toiling through the weary day,  
And at night the Spoiler's prey.  
Oh, that they had earlier died,  
Sleeping calmly, side by side,  
Where the tyrant's power is o'er,  
And the fetter galls no more!

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone,  
From Virginia's hills and waters,--  
Woe is me, my stolen daughters!

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone.

By the holy love He beareth--  
By the bruised reed he spareth--  
Oh, may He, to whom alone  
All their cruel wrongs are known,  
Still their hope and refuge prove,  
With a more than mother's love.

Gone, gone-- sold and gone,  
To the rice-swamp dank and lone,  
From Virginia's hills and waters,--  
Woe is me, my stolen daughters!

-John Greenleaf Whittier (December 17, 1807 - September 7, 1892)

## In the Desert

I saw a creature, naked, bestial  
Who, squatted upon the ground,  
Held out his heart in his hands,  
And ate of it.  
I said, "Is it good, friend?"  
"It is bitter-bitter," he answered;  
"But I like it  
Because it is bitter,  
And because it is my heart."

-Stephen Crane (November 1, 1871 – June 5, 1900)

## SIN:

I offered evil acts as faithless depth and fraudulent service of Devils. Heavy punishment is not the equivalent of my guilt.

## GOODWILL:

- 1) A malicious good-will would wish wretches to exist as objects of compassion.
- 2) My love of suffering pierces me but not too deeply.

## SUFFERING:

- 1) Suffering is commendable, but none is loveable.
- 2) No suffering injures the Lord. What Inequity!
- 3) Pity a person who rejoices in wickedness over a person who feels suffering.

## COMPASSION:

- 1) Fraternal compassion prefers no cause for sorrow-- sorrow is for a wretch.
- 2) A lover of souls shows compassion free of mixed motives.

## MERCY:

- 1) Suffering only scratches the surface, but none is loveable.
- 2) In inflammation and repulsion, your mercy faithfully hovered over me from afar.

-St. Augustine (354 a.d. - 430 a.d.)  
[translated from the Italian by Henry Chadwick, 1990]

There's a regal motto  
Given for display,  
An emblem sign fair  
We lift it up today.  
Lux et Veritas

Over land and sea  
Where ever men may dwell,  
Make the tidings known  
Of the righteous motto.  
Now the truth to tell.  
Lux et Ve-ri-tas for Yale!

When the glory dawns,  
'Tis draw-ing ver-y near,  
'Tis hast'n ing day by day,  
Then be-fore o-ur name  
Our foe shall disappear  
For these words we'll say...  
Lux et Ve-ri-tas

# Elegy

Ryan Charles Ramer  
poem by Abu Musab al-Zarqawi

Moderato ♩=104

Soprano  
Alto

Tenor  
Bass

They plant-ed your corpse in the sand They plant-ed your corpse

Detailed description: This block contains the first five measures of the score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "They plant-ed your corpse in the sand They plant-ed your corpse". The music is in common time (C) and features a moderate tempo of 104 beats per minute. The key signature has one sharp (F#).

6

S  
A

T  
B

in the sand. Woe to them who to them who raised a bleed - ing

Detailed description: This block contains measures 6 through 11. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The lyrics are: "in the sand. Woe to them who to them who raised a bleed - ing". The music continues in common time with the same key signature.

12

S  
A

T  
B

em - blem that rous-es val-ley noon and night. A

Detailed description: This block contains measures 12 through 17. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The lyrics are: "em - blem that rous-es val-ley noon and night. A". The music continues in common time with the same key signature.

18

S  
A

T  
B

bleed - ing em - blem that will in - still vio - lent re -

Detailed description: This block contains measures 18 through 21. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The lyrics are: "bleed - ing em - blem that will in - still vio - lent re -". The music continues in common time with the same key signature.

22

S  
A

T  
B

sent - ment in ge - ner - at - tions to come.

Detailed description: This block contains measures 22 through 25. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The lyrics are: "sent - ment in ge - ner - at - tions to come.". The music continues in common time with the same key signature.

Repeat measure for 8 seconds, with each singer at own tempo

Repeat measure for 5 seconds, with each singer at own tempo

(simile con cresc.)

Repeat both measures for 8 seconds, with each singer at own tempo.

S  
A  
T  
B

27

They plant-ed your corpse in the sand They plant-ed your corpse

Repeat for 13 seconds.  
Start in unison, with each singer slowly falling out of phase at their own pace.

(13")

After 8 seconds of measure 32, repeat measure 33 for 5 seconds, with singers falling out of phase.

32

S  
A  
T  
B

32

in the sand.

33

Woe to them

5"

33 sing ovetop m. 32 (5")

34 (unison)

S  
A  
T  
B

34

who to them who raised a

Repeat in unison for 13 seconds.

(13")

After 5 seconds of measure 36, repeat measure 40 for 8 seconds, with singers falling out of phase.

36

S  
A  
T  
B

36

bleed - ing em - blem

40

They plant-ed your corpse in the sand

8"

40 sing ovetop 36-39 (8")

S  
A  
T  
B

40

They plant-ed your corpse in the sand



Repeat for 26 seconds,  
each singer at own tempo

(26")

43

S  
A

After 5 seconds of  
measure 43 & 44,  
sing m.45 in unison

After 13 seconds of  
measure 43 & 44,  
repeat measure 36  
for 13 seconds, with  
each singer at their  
own tempo throughout.

After 21 seconds of  
measure 43 & 44,  
sing m. 47 in unison

that rous-es

45

S  
A

val-ley noon and

46

S  
A

night. A

47

S  
A

bleeding em - blem that will

47

T  
B

Repeat for 13 seconds in unison. (13")

After 5 seconds of repeating  
measure 52&53, sing 54&55  
overtop, repeating for 8 sec.  
with singers slowly falling  
out of phase with one another.

49

S  
A

in - still vio - lent re - sent - ment in ge - ner - at - tions to

T  
B

overtop 52 & 53 (8")

54

S  
A

come.

T  
B

CODA: Sing last 2 measures slowly in unison (tutti.)

# For Oft

Ryan Charles Ramer  
poem by William Wordsworth

Soprano 1  
Alto 1  
Tenor 1  
Bass 1

For oft, when on my couch I lie For oft, when on my couch I lie in  
For oft, when on my couch I lie For oft, when on my couch I lie in  
For oft, when on my couch I lie on my couch oft, when on my couch  
For oft, when on my couch I lie on my couch oft, when on my couch

S1  
A1  
T1  
B1

va - cant or in pen - sive mood They flash up - on that in - ward eye which  
va - cant or in pen - sive mood They flash up - on that in - ward eye which  
pen - sive mood pen - sive mood They flash up - on that in - ward eye which  
pen - sive mood pen - sive mood They flash up - on that in - ward eye which

S1  
A1  
T1  
B1

is the bliss of so - - - - - li - tude; For  
is the bliss of so - - - - - li - tude; For  
is the bliss of so - - - - - li - tude of so - li - tude; For  
is the bliss of so - - - - - li - tude; For

11

S1  
oft, whenon mycouch I lie For oft, whenon mycouch I lie in va - cant They flash

A1  
oft For oft, whenon mycouch I lie For oft, whenThey flash

T1  
8  
oft For oft For oft, whenon mycouch I lie They flash

B1  
oft For oft For oft For oft, whenThey flash

S2  
11  
oft, whenon mycouch I lie For oft, whenon mycouch I lie in va - cant or in pensivemood

A2  
11  
oft, whenon mycouch I lie For oft, whenon mycouch I lie in va - cant or in pensivemood

T2  
8  
oft, whenon my couch I lie on my couch oft, whenon my couch pen - sive mood pen -

B2  
11  
oft, whenon my couch I lie on my couch oft, whenon my couch pen -

15

S1 up-on that in-ward eye which is the bliss of so -

A1 They flash up - on that in-ward eye which is the bliss

T1 8 They flash up - on that in-ward eye which is the bliss

B1 They flash

S2 15 They flash up - on that in-ward eye which is the bliss (slide)

A2 15 (slide) They flash up - on that in-ward eye which is the bliss

T2 15 (slide) sive mood They flash up - on that in-ward eye which is the bliss (slide)

B2 15 (slide) sive mood They flash up - on that in-ward eye which is the bliss (slide)

18

S1 li - tude; For oft, when on my couch I

A1 of so - - - - - li - tude; so - - - - - li - tude;

T1 (slide) 8 of so - - - - - li -

B1 up - on that in - ward eye which is the bliss of so -

S2 18 of so - - - - - li - tude; For

A2 18 of so - - - - - li - tude; For

T2 18 8 of so - - - - - li - tude of so - li - tude; For

B2 18 of so - - - - - li - tude; For

21

S1  
lie For oft, when on my couch I lie in va - cant or in pen-sive mood

A1  
bliss For oft, when on my couch I lie in va - cant or in pen-sive mood

T1  
8 tude; For oft, when on my couch I lie in pen - sive mood pen -

B1  
For oft, when on my couch I lie in pen - sive mood pen -

S2  
21 oft, when on my couch I lie For oft, when on my couch I lie in

A2  
21 oft For oft, when on my couch I lie For

T2  
21 8 oft For oft For oft, when on my couch I

B2  
21 oft For oft For oft For

S3  
21 oft, when on my couch I lie For oft, when on my couch I lie in

A3  
21 oft, when on my couch I lie For oft, when on my couch I lie in

T3  
21 8 oft, when on my couch I lie on my couch oft, when on my couch

B3  
21 oft, when on my couch I lie on my couch oft, when on my couch

24

S1 They flash flash up-on the in-ward eye

A1 (slide) They flash up-on the in-ward eye

T1 8 sive mood They flash up-on the in-ward eye

B1 (slide) sive mood They flash up-on the in-ward eye

S2 24 va - cant They flash up-on that in-ward eye which is the bliss (slide)

A2 24 oft, when They flash They flash up - on that in-ward eye which

T2 24 lie They flash They flash up - on that

B2 24 oft, when They flash

S3 24 va - cant or in pen-sive mood They flash up - on that in-ward eye which

A3 24 va - cant or in pen-sive mood (slide) They flash up - on that in-ward eye which

T3 24 pen - sive mood pen - sive mood (slide) They flash up - on that in-ward eye which

B3 24 pen - sive mood They flash up - on that in-ward eye which

27 3

S1 which is the bliss And then my heart with pleasure fills and dances with the daffodiles

A1 which is the bliss And then my heart with pleasure fills and dances with the daffodiles

T1 8 which is the bliss And then my heart with pleasure fills and dances with the daffodiles

B1 which is the bliss And then my heart with pleasure fills and dances with the daffodiles

S2 of so - - - - - li - tude; For oft, when on my couch I

A2 27 is the bliss of so - - - - - li - tude; so - - - - - li - tude;

T2 8 in-ward eye which is the bliss of so - - - - - li -

B2 27 (slide)

S3 They flash up-on that in-ward eye which is the bliss of so -

A3 27 is the bliss of so - - - - - li - tude; For

T3 8 is the bliss of so - - - - - li - tude of so - li - tude; For

B3 27 (slide) is the bliss of so - - - - - li - tude; For



31

S1  
lie For oft, whenonmycouch I lie in va - cant or in pensivemood They flash

A1  
bliss For oft, whenonmycouch I lie in va - cant or in pensivemood (slide) They

T1  
8 tude; For oft, whenonmycouch I lie in pen - sive mood pen - sivemood (slide) They

B1  
So - - - litudeFor oft, whenonmycouch I lie in pen - sive mood pen - sivemood (slide) They

31

S2  
lie For oft, whenonmycouch I lie in va - cant or in pensivemood They flash

A2  
31 bliss For oft, whenonmycouch I lie in va - cant or in pensivemood (slide) They

T2  
31 tude; For oft, whenonmycouch I lie in pen - sive mood pen - sivemood (slide) They

B2  
31 For oft, whenonmycouch I lie in pen - sive mood pen - sivemood (slide) They

S3  
31 oft, whenonmycouch I lie For oft, whenonmycouch I lie in va - cantThey flash

A3  
31 oft For oft, whenonmycouch I lie For oft, whenThey flash

T3  
31 oft For oft For oft, whenonmycouch I lie They flash

B3  
31 oft For oft For oft, whenThey flash

35

S1  
flash up-on the in-ward eye  
which is the bliss

A1  
flash up-on the in-ward eye  
which is the bliss

T1  
8  
flash up-on the in-ward eye  
which is the bliss

B1  
flash up-on the in-ward eye  
which is the bliss

S2  
35  
flash up-on the in-ward eye  
which is the bliss

A2  
35  
flash up-on the in-ward eye  
which is the bliss

T2  
8  
35  
flash up-on the in-ward eye  
which is the bliss

B2  
35  
flash up-on the in-ward eye  
which is the bliss

S3  
35  
up-on that in-ward eye which is the bliss  
(slide)  
of so -

A3  
35  
They flash  
up - on that in-ward eye which is the bliss

T3  
8  
35  
They flash up - on that in-ward eye which is the bliss

B3  
35  
They flash

They flash

38

S1  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

A1  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

T1  
8  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

B1  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

S2  
38  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

A2  
38  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

T2  
38  
8  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

B2  
38  
And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

S3  
38  
li - tude; For oft, when on my couch I

A3  
38  
of so - - - - - li - tude; so - - - - - li - tude;

T3  
38  
8  
of so - - - - - li -

B3  
38  
(slide)

up - on that in - ward eye which is the bliss of so -

41

S1  
lie For oft, when on my couch I lie in va-cant or in pen-sive mood They flash

A1  
bliss For oft, when on my couch I lie in va-cant or in pen-sive mood They

T1  
8 tude; For oft, when on my couch I lie in pen-sive mood pen sive mood They

B1  
so - - - li-tude For oft, when on my couch I lie in pen-sive mood pen sive mood They

41

S2  
lie For oft, when on my couch I lie in va-cant or in pen-sive mood They flash

A2  
41 bliss For oft, when on my couch I lie in va-cant or in pen-sive mood They

T2  
41 8 tude; For oft, when on my couch I lie in pen-sive mood pen sive mood They

B2  
41 For oft, when on my couch I lie in pen-sive mood pen sive mood They

41

S3  
lie For oft, when on my couch I lie in va-cant or in pen-sive mood They flash

A3  
41 bliss For oft, when on my couch I lie in va-cant or in pen-sive mood They

T3  
41 8 tude; For oft, when on my couch I lie in pen-sive mood pen sive mood They

B3  
41 For oft, when on my couch I lie in pen-sive mood pen sive mood They

For oft, when on my couch I lie in pen-sive mood pen - sive mood They

45 3

S1 flash up - on the in - ward eye which is the bliss

A1 flash up - on the in - ward eye which is the bliss

T1 8 flash up - on the in - ward eye which is the bliss

B1 flash up - on the in - ward eye which is the bliss

45 3

S2 flash up - on the in - ward eye which is the bliss

A2 45 flash up - on the in - ward eye which is the bliss

T2 45 8 flash up - on the in - ward eye which is the bliss

B2 45 flash up - on the in - ward eye which is the bliss

45 3

S3 flash up - on the in - ward eye which is the bliss

A3 45 flash up - on the in - ward eye which is the bliss

T3 45 8 flash up - on the in - ward eye which is the bliss

B3 45 flash up - on the in - ward eye which is the bliss

flash up - on the in - ward eye which is the bliss

Detailed description: This is a page of a musical score for a SATB choir. It features 12 vocal staves (S1, A1, T1, B1, S2, A2, T2, B2, S3, A3, T3, B3) and piano accompaniment. The music is in a key with four sharps (F#, C#, G#, D#) and a common time signature. The lyrics are: 'flash up - on the in - ward eye which is the bliss'. The score is divided into two systems. The first system includes staves S1, A1, T1, and B1. The second system includes staves S2, A2, T2, B2, S3, A3, T3, and B3. Each vocal line has a treble clef, and the piano part has a bass clef. The lyrics are written below the vocal staves. There are rehearsal marks '45' and '8' at the beginning of several staves. A fermata is placed over the final notes of each vocal line. A triplet of eighth notes is marked with a '3' above it in the final measure of each vocal line.

48

S1

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

A1

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

T1

8

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

B1

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

48

S2

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

A2

48

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

T2

8

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

B2

48

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

48

S3

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

A3

48

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

T3

8

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

B3

48

And then my heart with pleas - ure fills and danc - es with the daf - fo - diles

# My Heart Leaps Up

Ryan Charles Ramer  
poem by William Wordsworth

Men's  
Chorus

when I be - hold A rain - bow in the sky;

So was it when my life be - gan; So is it now I am a man; pi - e - ty.

My heart leaps up when I be - hold A rain - bow in the sky;

My heart leaps up when I be - hold A rain - bow in the sky;

So was it when my life be - gan; So is it now I am a man;

So was it when my life be - gan; So is it now I am a man;

16 (8va)   
 So be it when I shall grow old, So be it when I shall grow old,   
 So be it when I shall grow old, So be it when I shall grow old,   
 So be it when I shall grow old, So be it when I shall grow old,

20   
 Or let me die! The child is father of the   
 Man;   
 Or let me die! The child is father of the Man;   
 Or let me die! The child is father of the Man;

24   
 Man; And I could wish my days to be   
 And I could wish my days to be Bound each to each in na-tu-ral   
 And I could wish my days to be Bound each to each in na-tu-ral



27 *8va- loco* *8va-*

pi - e - ty. My Heart My heart leaps up when I be-hold A rain-bow

27 pi - e - ty. My heart leaps up

27 pi - e - ty. My Heart My heart leaps up when

27 pi - e - ty. My Heart My heart leaps up when

32 *(8va) loco* *8va-* *loco*

in the sky; So was it when my life be - gan; So is it now I

32 I be hold a rain - - - - bow

32 I be - hold a rain bow

32 I be - hold a rain - - - - bow

36 *8va-*

am a man; So be it when I shall grow old, Man;

36 in the sky: in na - - - -

36 in the sky: na - - - -

36 in the sky: na - - - -

40 *8va*

And I could wish my days to be pi - e - ty. My  
tu - - - ral pi - - - e - - - ty.

44 *8va - loco* *8va - loco*

heart leaps up when I be - hold A rain - bow in the sky; So was it when my  
My heart leaps up when  
pi - - - e - - - ty. pi - - - ty.

48 *8va* *loco* *8va*

life be - gan; So is it now I am a man; So be it when I shall  
my life be - gan in na - - -  
e - - - ty. bound each  
e - - - ty bound each

52 *8va* *loco*

grow old, So be it when I shall grow old, And I could wish my

tu - ral pi - - - e - - - ty.

to each in pi - - -

to each in pi - - -

56 *Molto Mosso* *8va* *loco*

days to be pi - e - ty. My heart leaps up when I

pi - e - ty. pi - e - ty.

e - - - ty. My heart leaps

e - - - ty. My heart leaps up

60 *8va* *loco* *8va*

be-hold A rain - bow in the sky; So was it when my life be - gan;

up When I be-hold a rain-bow in the sky; the sky; So was it when my life

When I be-hold a rain - bow in the sky; So was it when my life

64 *loco* *8va*

So is it now I am a man; So be it when I shall grow old,

64

life be-gan; So is it when I am a man, when I am a

64

life be-gan; So is it when I am a man, So be it when

68 *8va*

So be it when I shall grow old, And I could wish my days to be

68

man, So be it when I shall grow old, And I could And I could wish

68

I shall grow old, Or And I could wish My days to be Bound each to

72 *8va* *loco*

Bound each to each in na-tu-ral pi - e - ty. My heart leaps up when I

72

to be Bound in na-tu-ral pi - e - ty. My heart leaps up when I be-hold A

72

each in na - tu - ral pi - - - e - ty. My heart leaps up when I be-hold A

76 *8va* *loco* *8va*

be-hold A rain - bow in the sky; So was it when my life be - gan;

76

rain - bow in the sky; So was it when my life be-gan;

76

rain - bow in the sky; So was it when my life be-gan;

80 *loco* > > > > *8va-*

So is it now I am a man; So be it when I shall grow old,

So is it now I am a man; So be it when I shall grow old,

So is it now I am a man; So be it when I shall grow old,

84 (*8va*)

So be it when I shall grow old, Or let me die!

So be it when I shall grow old, Or let me die!

So be it when I shall grow old, Or let me die!

88

The child is father of the Man; And I could wish my days to be

Man; And I could wish my days to be

The child is father of the Man; And I could wish my days to be

The child is father of the Man; And I could wish my days to be

92

Bass line for measures 92-95, featuring a melodic line with a trill and a slide.

days to be pi - e - ty.

92

Treble line for measures 92-95, including a triplet and a slide.

Bound each to each in na-tu-ral pi - e - ty.

92

Middle treble line for measures 92-95.

na - tu - - - ral pi - e - ty.

92

Bass line for measures 92-95, including a triplet.

Bound each to each in na-tu-ral pi - e - ty.

96

Bass line for measures 96-99, marked *8va- loco*.

My heart leaps up when I be-hold A rain - bow in the sky;

96

Treble line for measures 96-99.

My heart leaps up When I behold a

96

Middle treble line for measures 96-99, including a slide.

My heart leaps up When I be-hold a rainbow in the sky; the sky;

96

Bass line for measures 96-99.

My heart leaps up When I be-hold a rain - bow in the sky;

100

Bass line for measures 100-103, marked *8va- loco*.

So was it when my life be - gan; So is it now I

100

Treble line for measures 100-103, including a slide.

rain-bow in the sky; the sky; So was it when my life

100

Middle treble line for measures 100-103.

So was it when my life be - gan;

100

Bass line for measures 100-103.

So was it when my life be - gan;

103 *8va*

am a man; So be it when I shall grow old, So be it when I shall

103

be-gan; So is it when I am a man, when I am a

103

So is it when I am a man, when I am a man, So be it when I shall

103

So is it when I am a man, So be it when I shall

107 *8va*

grow old, Or let me die!

107

man, So be it when I shall grow old, or Let me die! Or let me die!

107

grow old, Or let me die!

107

grow old, Or Let me die!

110

And I could wish my days to be Bound each to each in na-tu-ral

110

fa - - - ther And I could And I could wish

110

And I could And I could wish to be Bound in na-tu-ral

110

And I could wish My days to be Bound each to each in na - tu - ral pi -

113 pi - e - ty. My heart leaps up when I  
 to be Bound in na - tu - ral pi - e - ty. My heart leaps up when I be - hold A  
 pi - e - ty. My heart leaps up when I be - hold A  
 e - ty. My heart leaps up when I be - hold A

116 be-hold A rain - bow in the sky; So was it when my life be - gan;  
 rain - bow in the sky; So was it when my life be - gan;  
 rain - bow in the sky; So was it when my life be - gan;  
 rain - bow in the sky; So was it when my life be - gan;

120 So is it now I am a man; So be it when I shall grow old,  
 So it is now I am a man So be it when I when i shall grow old,  
 So is it now I am a man; So be it when I shall grow old,  
 So is it now I am a man; So be it when I shall grow old,



124

Musical notation for the first system, including a bass line with a triplet and a slide instruction.

So be it when I shall grow old, Or let me die!

124

Musical notation for the second system, including a treble line with a melodic line.

So be it when I when I shall grow old, Or let me die!

124

Musical notation for the third system, including a treble line with a melodic line.

So be it when I shall grow old, Or let me die!

124

Musical notation for the fourth system, including a bass line with a triplet.

So be it when I shall grow old, Or let me die!

128

Musical notation for the fifth system, including a bass line with a chordal accompaniment.

The child is father of the Man;

128

Musical notation for the sixth system, including a treble line with a melodic line.

The child is father of the Man; And I could wish my days to be

128

Musical notation for the seventh system, including a treble line with a melodic line.

The child is father of the Man; And I could wish my days

128

Musical notation for the eighth system, including a bass line with a melodic line.

The child is father of the Man; And I could wish my days

*poco a poco decresc e morendo*

131

Musical notation for the ninth system, including a bass line with a chordal accompaniment.

And I could wish my days to be

131

Musical notation for the tenth system, including a treble line with a melodic line and a triplet.

bound Bound each to each in natural

*poco a poco decresc e morendo*

131

Musical notation for the eleventh system, including a treble line with a melodic line.

to be

131

Musical notation for the twelfth system, including a bass line with a melodic line and a triplet.

to be Bound each to each in natural

133 pi - e - ty.

133 pi - e - ty.

133 pi - e - ty.

133 pi - e - ty.

(slide)

pi - - - e - ty.

pi - e - ty.

# O Felix Cæcilia!

Ryan Charles Ramer

♩ = 120

Each soprano at her own tempo from slow to moderately fast.

Each soprano at her own tempo from moderate to fast.

Soprano  
Now take hold of trum-pets and zi-thers. Ce-le-brate the tri-umph of a mar-tyr

Alto  
Tu - bas cum cy - tha - ris jam nunc as - su - mi - te. Tri - um - pham Mar - ty - ris jam nunc ce -

Tenor  
Tu - bas cum cy - tha - ris jam nunc as - su - mi - te. Tri - um - pham Mar - ty - ris jam nunc ce -

Bass  
Tu - bas cum cy - tha - ris jam nunc as - su - mi - te. Tri - um - pham Mar - ty - ris jam nunc ce -

9  
S  
Ce - le - brate Troops of the An - gels and Vir - gins, With the voice of glad - ness

A  
le - brate! An - ge - lo - rum et Vir - gi - num Ag - mi - na.

T  
le - brate! An - ge - lo - rum et Vir - gi - num Ag - mi - na.

B  
le - brate! An - ge - lo - rum et Vir - gi - num Ag - mi - na.

Each soprano at her own tempo from slow to moderately fast. (simile)

15  
S  
say O Cae - li - ci - a Cae - li - ci - a Cae - li - ci - a Cae - li - ci - a

A  
An - ge - lo - rum et Vir - gi - num Ag - mi - na. An - ge - lo - rum

T  
An - ge - lo - rum et Vir - gi - num Ag - mi - na. An - ge - lo - rum

B  
An - ge - lo - rum et Vir - gi - num Ag - mi - na. An - ge - lo - rum

Each soprano at her own tempo from moderate to fast.

22 *Molto Meno Mosso e Molto Religioso*

S O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Prae - cla - ra Si - ti - ens Il - la vic - to - ri - ae

A O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Pra - cla - ra Si - ti - ens Il - la vic - to - ri - ae

T O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Prae - cla - ra Si - ti - ens Il - la vic - to - ri - ae

B O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Pra - cla - ra Si - ti - ens Il - la vic - to - ri - ae

26 *Un Poco Molto Mosso*

S In cor - pus sa - vi - ens Vir - tu - te gra - ti - a Vir - tu - te gra - ti - ae

A In cor - pus sa - vi - ens Vir - tu - te gra - ti - a Vir - tu - tue gra - ti - a - e

B In cor - pus sa - vi - ens Vir - tu - te gra - ti - ae Vir - tu - te gra - ti - ae

T In her bo - dy to fu - ry burst the strength of grace

Each tenor at his own tempo from slow to moderately fast.

29 *Un Poco Molto Mosso*

S Tra - dit fu - ren - ti - bus Tra - dit fu - ren - ti - bus Tra - dit - fu - ren - ti - bus

A Tra - dit fu - ren - ti - bus Tra - dit fu - ren - ti - bus Tra - dit fu - ren - ti - bus

B Tr - dit fu - ren - ti - bus Tra - dit fu - ren - ti - bus Tra - dit fu - ren - ti - bus

T Her bo - by she de - li - vers to the fu - ri - ous

Each tenor at his own tempo from moderate to fast.

## Un Poco Molto Mosso

32

S Mem - bra mi - cro - ni - bus Mem - bra mi - cro - ni - bus Mem - bra mi - cro - ni - bus

A Mem - bra mi - cro - ni - bus Mem - bra mi - cro - ni - bus Mem - bra mi - cro - ni - bus

B Mem - bra mi - cro - ni - bus Nen - bra mi - cro - ni - bus Mem - bra mi - cro - ni - bus

Each tenor at his own quick tempo

T 32 She de - li - vers to her mem - bers sharp in - stru - ments

35

S O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Prae - cla - ra Si - ti - ens Il - la vic - to - ri - ae

A O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Pra - cla - ra Si - ti - ens Il - la vic - to - ri - ae

T O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Prae - cla - ra Si - ti - ens Il - la vic - to - ri - ae

B O fe - lix Cae - ci - lia O fe - lix Cae - ci - lia Pra - cla - ra Si - ti - ens Il - la vic - to - ri - ae

39

S In cor - pus sa - vi - ens Vir - tu - te gra - ti - ae Vir - tu - te gra - ti - ae And we who moan look at us fa - vor - a - bly

A In cor - pus sa - vi - ens Vir - tu - te gra - ti - a Vir - tu - te gra - ti - a - e - Et nos qui - ge - mi - nus fa - vens no - re - - spi - ce

T Vir - tu - te gra - ti - a Vir - tu - te gra - ti - ae Vir - tu - te gra - ti - a - e nos qui ge - mi - nus fa - vens no re - spi - ce

B In cor - pus sa - vi - ens Vir - tu - te gra - ti - ae Vir - tu - te gra - ti - ae Et nos qui ge - mi - nus fa - vens no re - spi - ce

Each soprano at her own tempo from moderate to fast.

Each soprano at her own quick tempo

44

S Sae-pe quem lae-si-mus sta-co-ram ju-di-ce. Li-be-ris Li-be-ris Li-be-ris

A Sae-pe-quem lae-si-mus sta-co-ram ju-di-ce. Li-be-ris det men-ti-bus

T Sae-pe-quem lae-si-mus sta-co-ram ju-di-ce Li-be-ris det men-ti-bus

B 44 Each bass at his own tempo from moderate to fast. Each bass at his own tempo from slow to moderately fast.

Stand be-fore judg-es whom we have-of-fend-ed May o-ur souls when de-tatched from the bo-dy go on to Hea-ven

49

S Each soprano at her own tempo from moderate to fast.

ad cae-lum ten-de-re O fe-lix Cae-ci-li-a A-men

A Pur-ga-tos-que sor-di-bis Pur-ga-tos-que sor-di-bus Pur-ga-tos-que A-men

Each tenor at his own quick tempo

T 49 fac-te-cum vi-ve-re. fac-te-cum vi-ve-re. fac-te-cum vi-ve-re. A-men

B 49 Each bass at his own tempo from moderate to fast.

O-bless-ed Ce-ci-lia O-bless-ed Ce-ci-lia O-bless-ed Ce-ci-lia A-men

# Lintel Inscriptions of the Federal Justice Building

♩ = 104

Ryan Charles Ramer

Soprano  
j u s - t i c e   p r o - m o t e s   c o m - m o n   i n - t e - r e s t .   G e - n e - r a l   o -

Alto  
t h e   g o o d   i n   p o - l i - t i c s   i s   j u s - t i c e   T h e   g o o d   i s   j u s - t i c e   t h e   g o o d   i s

Tenor  
8   I n   p o - l i - t i c s   t h e   e n d   v i e w   i n   s i g h t   i s   t h e

Bass  
I n   a l l   b r a n c h - e s   o f   k n o w - l e d g e   a n d   i n   e - v e - r y   k i n d   o f

4  
S  
p i - n i o n   m a k e s   e - q u a - l i - t y .   e - q u a - l i - t y .

A  
j u s - t i c e   t h e   g o o d   i s   j u s - - - t i c e .   j u s - t i c e .

T  
8   g r e a t - e s t   g o o d   I s   t h e   g r e a t - e s t   g o o d .   t h e   g r e a t - e s t   g o o d .

B  
c r a f t   t h e   e n d   i n   v i e w   i s   s o m e   s o r t   o f   g o o d ,   I n

8  
S  
I n   a l l   b r a n c h - e s   o f   k n o w - l e d g e   a n d   i n

A  
I n   a l l   b r a n c h - e s   o f   k n o w - l e d g e   a n d   i n   e - v e - r y   k i n d   o f   c r a f t   t h e   e n d   i n

T  
8   I n   a l l   b r a n c h - e s   o f   k n o w - l e d g e   a n d   i n   e - v e - r y   k i n d   o f

B  
a l l   b r a n c h - e s   o f   k n o w - l e d g e   a n d   i n   e - v e - r y   k i n d   o f   c r a f t   t h e   e n d   i n   v i e w   i s

13

S e - ve - ry kind of craft the end in view is some sort of good, as

A view is some sort of good, some sort of good as

T 8 craft the end in view is some sort of good, some sort of...

B some sort of good, some sort of good, some sort in

18

S jus - tice pro - motes com - mon in - te - rest. Ge - ne - ral o -

A the good in po - li - tics is jus - tice The good is jus - tice the good is

T 8 In po - li - tics the end view in sight is the

B all branch - es of know - ledge and in e - ve - ry kind of

21

S pi - nion makes e - qua - li - ty. e - qua - li - ty.

A jus - tice the good is jus - - - tice. jus - tice.

T 8 great - est good Is the great - est good. the great - est good.

B craft the end in view is some sort of good,



25

S Jus - tice Jus - tice Fe - de - ral jus - tice is fe - de - ral - ly

A the good in po - li - tics is jus - tice The good is jus - tice the good is jus - tice the good is

T the good in po - li - tics is jus - tice The good is

B Jus - tice Jus - tice Fe - de - ral just - ice is fe - de - ral -

29

S just. the good in po - li - tics is jus - tice The good is jus - tice the good is jus - tice the good is

A jus - - - - tice. jus - tice. Jus - tice

T jus - tice the good is jus - tice the good is jus - - - - tice.

B ly just. fe - de - ral - ly just. fe - de - ral jus - tice Fe - de - ral jus - tice is

33

S jus - - - - tice. jus - tice. Fe - de - ral Jus - tice Jus - tice

A Jus - tice Jus - tice Jus - tice Fe - de - ral Jus - tice Jus -

T jus - tice. Jus - tice jus - tice. Fe - de - ral Jus - tice Jus - tice

B jus - tice is jus - tice is jus - tice is just. Jus - tice Jus -

38

S Fe - de - ral jus - tice is fe - de - ral - ly just. fe - der - al - ly just. fe - der - al - ly just. fe - der - al -

A tice Fe - de - ral jus - tice is fe - de - ral - ly just. fe - der - al - ly just. fe - der - al - ly

T Fe - de - ral jus - tice is fe - de - ral - ly just. fe - de - ral - ly just. fe - de - ral jus - tice

B tice Fe - de - ral jus - tice is fe - de - ral - ly just. fe - de - ral - ly just. fe - de - ral jus -

42

S ly just. fe - de - ral fe - de - ral fe - de - ral fe - de - ral fe - de - ral fe - de - ral - ly just

A just. fe - der - al - ly just. fe - de - ral fe - de - ral fe - de - ral fe - de - ral - ly just

T Fe - de - ral jus - tice just - ice jus - tice

B tice Fe - - - de - ral jus - tice jus - tice In

45

S Jus - - - tice pro - motes com - mon in - te - rest.

A jus - tice pro - motes com - mon in - te - rest. Ge - ne - ral o - pi - nion makes

T In po - li - tics the end view in sight is the great - est good

B all branch - es of know - ledge and in e - ve - ry kind of craft the end in

49

com - mon com - mon in - te - rest. com - mon in - te - rest.

49

S e - qua - li - ty. e - qua - li - ty.

A jus - - - tice. jus - tice.

T 8 Is the great - est good. the great - est good. In po - li - tics the

B view is some sort of good,

53

In po - li - tics the end view in

53

S In po - li - tics the end view in sight is the

A In po - li - tics the end view in sight is the great - est good

T 8 end view in sight is the great - est good Is the

B Jus - - - tice pro - motes com - mon

57

Sight is the great - est good Is the Is the

great-est good Is the great - est good. the great - est good. the

Is the great - est good. the great - est good. great - est good.

great-est good. the great - est good. great - est good. Jus - tice pro - motes the

in - ter - est. com - mon com - mon in - te - rest Jus - tice pro - motes com -

61

great - est good. the great - est good. the great - - est good.

great - est good. the great - est good. the great - - est good.

great - est good. the great - est good. the great - - est good.

mon in - te - rest the great - est good. the great - - est good.

65

the great-est good. Jus - tice pro-motes com-mon in - te - rest com-mon com-mon

S  
the great-est good. Jus - tice pro-motes com-mon in - te - rest com-mon com-mon

A  
the great-est good. Jus - tice pro-motes com-mon in - te - rest com-mon com-mon

T  
8 the great-est good. Jus - tice pro-motes com-mon in - te - rest com-mon com-mon

B  
the great-est good. Jus - tice pro-motes com-mon in - te - rest com-mon

72

in - te - rest com - mon in - te - rest.

S  
in - te - rest com - mon in - te - rest.

A  
in - te - rest com - mon in - te - rest.

T  
8 in - te - rest com - mon in - te - rest.

B  
com - nom in - te - rest com - mon in - te - rest.

# Prayer of Consecration To The Immaculate Heart of Mary

Ryan Charles Ramer

♩ = 76 - 82

**Soloist #1**  
Pro - tect-ress of Our Faith

**Soloist #2**  
and Mo-ther of All Good,

**Soloist #3**  
De - ar Bless-ed Vir - gin Ma - ry,

**Soprano**

**Alto**

**Bass**

**#1**  
Come to us with Your mo-ther - ly love. Come to us with Your mo - - ther - ly

**#2**  
Come to us with Your mo-ther - ly love. Come to us with Your mo - ther-ly love.

**#3**  
Come to us with Your Mo-ther - ly love mo-ther - ly love mo-ther - ly love.

**S**  
(solo) Vir-gin Ma - ry, Pro - tec-tress of Our Faith Mo-ther of All Good

**A**  
(solo) De - ar Bless-ed Mo-ther of All Good

**B**  
(solo) Pro - tec-tress of Our Faith Mo-ther of All Good

9

#1  
mo - ther - ly love.

#2  
mo - ther - ly love.

#3  
mo - ther - ly love O - pen Your Most Pure Im - ma - cu - late heart and al - low

S  
(tutti)  
O - pen Your Most Pure Your Most Pure Im - ma - cu -

A  
(tutti)  
O - - - pen Your Most Pure heart

B  
(tutti)  
O - - - pen Your Most Pure heart

12

#1

#2

#3  
the nec - tar of grace with - in It al - low the nec - tar of grace with - in to

S  
late heart and al - low *rit.* the nec - tar of grace with - in It to **A Tempo**

A  
and al - low the nec - tar with - - - in It

B  
*rit.*  
and al - low the nec - tar with - - - in It

17

#1 De - ar Bless - ed Vir - gin Ma - ry. Pro - tect - ress

#2 De - ar Bless - ed Vir - gin

#3 (niente) pour down up - on us pour down up - on us De - ar Bless -

S pour down up - on up - on us.

A to pour down up - - - pon us.

B to pour down up - - - on us

21

#1 of Our Faith and Mo - ther of All Good De - ar Bless - ed

#2 Ma - ry, fill our souls with this sweet nec - tar. fill our souls De - ar Bless - ed

#3 ed Vir - gin Ma - ry Help us to de - di - cate our lives to Your ser - vice.

S Lead us e - ver

A Lead us

B Lead us



24

#1 Vir - gin Ma - ry

#2 De - ar Bless - ed Ma - ry Show us the path

#3 our lives to Your ser-vice. Ma - ry

S clos - er to Your Most Be-lov-ed Son. Your Most Be -

A clos - er to Your Most Be - lov - ed Son. Lead-us clo - ser

B clos - er to Your Son Your Most Be - lov - ed Son

28

#1 Lead us e - ver

#2 of sal - - - va - - - tion.

#3 Show us the path

S *rit.* lov - ed Son. *A Tempo* Show us sal -

A *rit.* Lead us clos - er to Your - Most Be - lov - ed Show us

B *rit.* to Your Most Be - lov - ed Son. Show us the path

32

#1  
 clos - er to Your Son. Steep our hearts in ho - li - ness.

#2  
 Steep our hearts in ho - li - ness.

#3  
 of sal - va - tion. Steep our hearts in ho - li - ness.

S  
 va - - - - tion. Steep our hearts in ho - li - ness. Let o - ur

A  
 sal - - - va - tion. Steep our hearts in ho - li - ness. Let o - ur

B  
 sal - - - va - tion. Steep our hearts in ho -

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

36

#1  
 Your Im - ma - cu - late Heart.

#2

#3  
 De - ar Bless - ed

S  
 ev' - ry goal be in ac - cord with Your Im - ma - cu - late Heart.

A  
 ev' - ry goal be in ac - cor - dance with Your Im - ma - cu - late Heart. Heart.

B  
 li - ness. Ac - cor - dance with Your Heart. Heart.

(niente)

*A Tempo*

*3*

*3*

*3*

*3*

40

#1 De - ar Bless - ed Vir - gin touch

#2 De - ar Bless - ed Vir - gin Ma - ry touch

#3 Vir - gin Ma - ry, Pro - tec - tress of Our Faith and Mo - ther of all Good, touch

S Heart Touch

A Your Im - ma - cu - late Heart Touch

B Your Im - ma - cu - late Heart Heart Heart Touch

43

#1 our hearts dear Mo-ther. A - - - - men.

#2 our hearts dear Mo-ther. A - - - - men.

#3 our hearts dear - Mo-ther. A - - - - men.

S our hearts dear Mo-ther. A - - - - men.

A our hearts dear Mo-ther. A - - - - men.

B our heart dear Mo-ther. A - - - - men.

# Skipping Stones

The water skims a pay-like charm, to skip  
And skip and never reach the other side.  
A lake, with no shores-- is it possible?

Skies will meet the arrow landing of a  
Quick size in the side, and just for love of  
Flowing water to see lakes complacent.

A skipping stone that --gushing out the side  
As slowly as a lake placated with  
Its water placid and reflectant-- will

Always narrow inclined people,  
Some shore rocks. A paystub for charm.

Please Note: Use a long vowel for the word "a" and a short vowel for the word "the".

Ryan Charles Ramer  
poem by Olaf Wessels

The musical score is written for Alto, Tenor, Soprano II (S II), Alto (A), Soprano II (S II), Tenor (T), Soprano II (S II), Tenor (T), Soprano I (S I), and Bass (B). It features a tempo of quarter note = 90 and a key signature of one sharp (F#). The score includes various musical notations such as rests, notes, slurs, and ornaments. The lyrics are distributed across the vocal parts, with some parts marked as 'solo' or 'tutti'. The piece concludes with the word 'The' written below the Bass line.

Alto  
Tenor  
S II  
A  
S II  
S II  
T  
S II  
T  
S I  
B

Alto: and ne - ver  
Tenor: The wa - ter skims a pay - like charm to skip and skip to skip a pay - like charm  
S II: is it  
A: and ne - ver reach and nev - er reach the o - ther side and ne - ver reach the o - ther side  
S II: pos - si - ble is it pos - si - ble a lake with no shore a lake with no shore skies will meet the ar - row land - ing of a  
S II: quick size in the side and just for love of...  
A: and love of...  
T: and love of...  
S II: The wa - ter skims a pay - like charm to skip and skip and ne - ver and ne - ver reach  
T: The wa - ter skims a pay - like charm to skip  
S I: The wa - ter skims a pay - like charm to skip The wa - ter skims a pay - like charm The skip  
B: The

21

S I

S II

A

T

Bar.

B

The wa - ter skims skims a pay - like charm to skip

and ne - ver reach reach and skip and ne - ver reach the o - ther

tutti The wa - ter skims a pay - like charm to skip and skip and ne - ver and ne - ver reach

and skip and ne - ver and ne - ver reach the o - ther side the o - ther side

The wa - ter skims a pay - like charm to skips and skip

The wa - ter

21

S I

S 2

B

wa - ter skims a pay - like charm Is it pos - sib - le? pos - sib - le? pay - like The wa - ter

The wa - ter skims skims a

rocks

25

S I

S II

A

T

Bar.

B

and skip and ne - ver reach the o - ther side The wa - ter skims a

side the o - ther reach the o - ther side The wa - ter skims a

the o - ther side A lake with no shores is it pos - sib - le? Is it Is it

and skips and ne - ver reach the o - ther a lake with with no shores the o - ther the o - ther the o - ther

and ne - ver and ne - ver reach a lake with no shores is it pos - si - ble Is it

skims a pay - like charm a lake with no shores is it pos - sib - le? to skip and ne - ver

25

S I

S 2

S 3

B

skims a pay - - - for charm lake with shores is it The wa - ter skims a

pay pay - like charm charm to skip skip and skip skip and ne - ver reach the o - ther side is it

pos - si - ble pos - si - ble The wa - ter skims skims a pay - like charm the o - ther side is it

The wa - - - - - ter



37

S I charm

S II charm

A charm

T charm charm charm wa - - - - ter

Bar. charm charm wa - - - - ter

B charm wa - - - - ter

37

S I solo skip - ing stone gush - ing out the side and just for love of flow - ing wa - ter

S 2 The wa - ter skims a

S 3 pay - like charm to skip

B The wa - ter skims to skip charm charm wa - - - - ter

45

S I is it skies

S II is it skies

A is it skies

Bar. solo a lake with no shores is it pos - si - ble Is it Is it Is it Skies will meet the ar - row land - ing of a quick size in the side, just for love of flow - ing wa - ter

S I The skies

52

S II

A

T

Bar.

B

some shore rocks charm

some shore rocks charm

the o-ther the o-ther the o-ther

pay

a pay-like charm

52

S 1

S 2

S 3

just charm

flow - ing wa - ter flow - ing wa - ter just

flow - ing wa - ter flow - ing wa - ter just charm

58

S I

S II

A

T

Bar.

B

for love for love just for love

for love love

the for love love

the o-ther the o-ther the o-ther the o-ther for love

for love love

side for love love

58

S 1

S 2

S 3

B

the for love love

the for love love

the for love



65

S I love of flow - ing wa - - - - - ter skims

S II wa - - - - - ter skims

A wa - - - - - ter skims

T wa - - - - - ter skims

Bar. wa - - - - - ter skims

B wa - - - - - ter skims

65

S I wa - - - - - ter

S 2 wa - - - - - ter

S 3 wa - - - - - ter

B solo pay - like charm The wa - ter skims a pya - like charm Is it pos - sib - le? pos - sib - le? pay - like The wa - ter skims

71

S I some

S II some

A some

T some

Bar. tutti This nar - rows some in - clined peop - le some shore rocks shore rocks some shore rocks

B tutti This nar - rows some in - clined peop - le some shore rocks shore rocks some shore rocks

71

S I The wa - ter skims pay - like charm to skip The wa - ter skims a pay - like charm The

S 2 pay - like charm The wa - ter skims a pay - like charm Is it pos - sib - le? pos - sib - le?

S 3 The wa - ter skims a pay - like charm The wa - ter skims a pay - like charm Is it

B pay - like charm to skip The wa - ter skims a pay - like charm The wa - ter skims a

75

S I some some some some some

S II some some some some some

A some some some some some some

T some some some some some some

Bar. a pay - stub a pay - stub a pay - stub for charm charm a pay - stub for

B a pay - stub a pay - stub a pay - stub for charm charm a pay - stub for

75

S I wa - ter skims a pay - like charm Is it pos - sib - le? pos - sib - le? pay - like The wa - ter

S 2 pay - like The wa - ter skims a pay - stub for charm a lake with shores it

S 3 pos - sib - le? pos - sib - le? pay - like The wa - ter skims a pay - stub for charm a lake with

B pay - like charm Is it pos - sib - le? pos - sib - le? pay - like The wa - ter skims a pay - stub for

79

S I some some some

S II some some some

A some some some tutti The wa - ter skims a

T some some some

Bar. charm a pay - stub for charm a pay - stub for charm a pay - stub for charm. gush - ing out the

B charm a pay - stub for charm a pay - stub for charm a pay - stub for charm. gush - ing out the

79

S I skims a pay - stub for charm a lake with shores it The wa - ter skims a

S 2 The wa - ter skims a pay - like charm a pay - like charm A skip - ing stone gush -

S 3 shores it The wa - ter skims a pay - like charm a pay - like charm A

B charm a lake with shores it The wa - ter skims a pay - like charm a

83 tutti

S I The wa - ter skims charm for love for love

S II The wa - ter skims a pay - like charm pay - like charm a pay - like charm pay - like charm a pay - like charm

A pay - like charm pay - like charm a pay - like charm pay - like charm a pay - like charm pay - like charm

T tutti The wa - ter skims skims a pay pay - like charm

Bar. side the side the side side

B side side as slow - - - - ly as a lake

83

S I pay - like charm a pay - like charm A skip - ing stone gush - - - ing out side and just for love

S 2 ing out side and just for love of flow - ing wa - ter wa -

S 3 skip - ing stone gush - - - ing out the side and just for love of flow - ing wa -

B pay - like charm A skip - ing stone gush - - - ing out the side and just for love of flow -

89 release long audible breath with open mouth Molto Meno Mosso  $\text{♩} = 60$

S I just for love love of flow - ing wa - ter *mp*

S II just for love just for love of wa - ter *mp* sotto voce (solo) As slow - ly as a lake

A just just love of wa - ter *mp* sotto voce (solo) As slow - ly as a lake

T just just love of wa - ter *mp* sotto voce (solo) As slow - ly as a lake

Bar. for love of wa - - - - - ter *mp*

B wa - - - - - ter *mp* As slow - ly as a lake

89

S I of flow - - - ing wa - - - - - ter *mp*

S 2 ter wa - - - - - ter *mp*

S 3 ter of wa - - - - - ter *mp*

B ing wa - - - - - ter wa - - - - - ter *mp*

94 solo

S I for love for love

S II pla - cat - ed Its wa - ter pla - cid and re - flec - tant will al - ways nar - row some charm.

A pla - ca - ted Its wa - ter pla - cid and re - flec - tant will al - ways nar - row in - clined peo - ple, some shore rocks. A pay - stub for charm.

T pla - cat - ed pla - cat - ed with wa - ter pla - cid and re - fle - tant will al - ways nar - row in - clined peo - ple, some shore rocks. A pay - stub for charm.

Bar.

B pla - cat - ed Its wa - ter pla - cid and re - flec - tant will al - ways nar - row some charm.

94

S I

S 2

S 3

B

100 Tempo Primo

S I for love for love

S II As slow - ly as as a lake pla - cat ed

A As slow - ly as as a lake pla - cat - ed

T As slow - ly as as a lake pla - ca - ted

Bar. (tutti) pla - ca - ted

B As slow - ly as as a lake pla - ca - ted

poco a poco cresc.

100

S I release long audible breath with open mouth As slow - ly as a lake gush - - - ing out the side

S 2 release long audible breath with open mouth As slow - ly as a lake gush - - - ing out the side

S 3 release long audible breath with open mouth As slow - ly as a lake gush - - - ing out the side

B release long audible breath with open mouth As slow - ly as a lake gush - - - ing out the side

poco a poco cresc.

108

S I for love pay - like some shore rocks rocks

S II pay - like some shore rocks

A pay - like some shore rocks

T

Bar. (tutti) The rocks

B tutti The rocks

The rocks

108

S I The of flow - ing wa - - - ter

S 2 The

S 3 pay - like The of wa - - - ter

B The rocks

115

S I to skip to skip re - - - flec-tant

S II nar-row in-clined peo-ple, some shore rocks. A pay-stub re - - - flec-tant and ne-ver reach

A The and ne-ver reach

T The wa-ter skims a pay - - like charm to skip and skip and ne-ver and ne-ver reach

Bar. The

B The

115

S I wa - - ter re-flec-tant

S 2 wa - - - ter nar-row in-clined peo-ple, some shore rocks. A pay-stub

S 3 wa - - - ter The

B The wa - - - - - ter

120

S I The wa-ter skims a pay-like charm to skip The wa-ter skims a pay-like charm The wa-ter skims a pay-like

S II and ne-ver reach and ne-ver reach

A and ne-ver reach and ne-ver reach

T and ne-ver reach and ne-ver reach The

Bar. and ne-ver reach and ne-ver reach The

B and ne-ver reach and ne-ver reach The

120

S I The wa-ter skims a pay-like charm to skip The wa-ter skims a pay-like charm The wa-ter skims a pay-like charm Is it

S 2 tutti

S 3

B The rocks The

The

126

S I charm Is it pos - - - sib - le? pos - si - ble pos - si - ble pos - si - ble pos - si - ble pos - si - ble pos - si - ble

S II nar - row in - clined peo - ple, some shore rocks. A pay - stub pos - si - ble pos - si - ble pos - si - ble pos - si - ble pos - si - ble pos - si - ble

A The pos - si - ble pos - si - ble pos - si - ble pos - si - ble

T The wa - ter skims a pay - like charm to skip

Bar. The wa - ter skims a pay - like

B The wa - ter skims a pay - like charm to skip The wa - ter skims a

126

S I pos - sib - le? pos - - - sib - le? pay - like The wa - ter skims a pay - like for A lake with no

S 2 pos - - si - ble pos - - - si - ble pos - si - ble pos - si - ble pos - si - ble pos - si - ble pos - si - ble pos - si - ble

S 3 The wa - ter skims skims a pay pay-like charm charm to skip skip and skip skip and ne - ne - ver reach reach the

B The wa - ter skims a pay - like charm to skip

130

S I pos - si - ble pos - si - ble pos - si - ble pos - si - ble Skies will meet the ar - row land - ing of a quick size

S II pos - si - ble pos - si - ble pos - si - ble pos - si - ble Skies will meet the ar - row land - ing of a quick size

A pos - si - ble pos - si - ble pos - si - ble pos - si - ble pos - sib - ble reach the o - ther reach the o - ther reach the o - ther side

T The wa - ter skims a pay - like charm to skip ne - ver ne - ver ne - ver ne - ver ne - ver reach

Bar. charm to skip The wa - ter skims a pay - like charm to skip ne - ver ne - ver ne - ver reach the o - ther side

B pay - like charm to skip and skip and ne - - - - - ver ne - ver ne - ver reach the o - ther side

130

S I shores Is it The wa - ter skims a pay - like charm a pay - like charm A skip - ing stone gush -

S 2 pos - si - ble pos - si - ble pos - si - ble pos - si - ble Skies will meet the ar - row land - ing of a quick size in the

S 3 o - o - ther side A lake with with no sides is it po - pos - si - ble The aro - row land - ing of a size in the

B The wa - ter skims a pay - like charm The wa - ter skims a pay - like charm Is it pos - sib - le? pos - sib - le?

135

S I in the side and just and just for love size

S II in the side size

A The ar - row ar - row land - ing of a quick size in the size in the side

T The wa - ter skims skims a pay pay - like charm charm to skip skip and skip in the size

Bar. The wa - ter skims skims a pay pay - like charm charm to skip skip and skip skip and ne - ne - ver reach reach the o - o - ther side a lake

B The wa - ter skims skims a pay pay - like charm charm to skip skip and skip skip and ne - ne - ver reach reach the o - o - ther side a lake

135

S I ing out the side and just for love of flow - - - ing pla - - -

S 2 side a size a size

S 3 size the size size size

B pos - si - ble? pos - si - ble? pos - si - ble? pos - si - ble? pos - si - ble? ne - - - - - ver ne - ver reach the o - ther ne - ver reach the o - ther

140

S I in the side meet skies will

S II in the side meet skies will

A in the side meet skies will

T in the side meet skies will

Bar. with with no sides in the side meet skies will

B with with no sides in in the side meet to skip The wa-ter skims a pay-like charm to skip and skip and

140

S I cat - - - ed side meet skies will

S 2 size in the side skies will meet the ar-row land-ing of a quick size will

S 3 in the side meet skies will

B side meet Is it pos-sib-le? pos-sib-le? pos-si-ble? pos-si-ble?

145

Molto Meno Mosso

S I meet the side of love (niente)

S II meet the side of love (niente)

A meet the side of love (niente)

T meet the side of love (niente)

Bar. meet the side of love (niente)

B ne - - - - - ver ne - ver ne - ver reach the o - ther side of love (niente)

145

S I meet the side of love (niente)

S 2 meet the side of love (niente)

S 3 meet the side of love (niente)

B pos - si - ble? pos - si - ble? pos - si - ble? ne - - - - - ver ne - ver reach the o - ther side of love (niente)



# Sonnet 33

Ryan Charles Ramer  
poem by Edmund Spenser

Alto  
Great wrong I doe, I can it not de - ny

6  
S  
to that most sac - ed Em - - - presse my  
A  
to that most sac - ed Em - - - presse my  
11  
A niente  
dear dred,

16  
S  
Great wrong I doe to the most  
A  
Great wrong I doe, I can it not de ny  
T  
Great wrong I doe, can it not to the most  
B  
Great wrong I doe, to that most sa - ced

21  
S  
sac - ed Em - - - - - presse  
A  
sac - ed Em - - - - - presse  
T  
sac - ed Em - - - - - presse  
B  
sa - ed Em - - - - - presse that most

After mm. 73, sing mm. 26 - 53 as a canon starting every 6 measures. Begin the canon with only 4 SATB voices, then add 4 SATB voices at a time. Take the repeat back to measure 26, continuing the canon until the ensemble's maximum divisi is finally reached. The canon may continue on as long as the ensemble wishes.

However, the canon shall ultimately finish abruptly, ending the piece. A very long and gradual crescendo spanning the entire canon shall bring the piece to a passionate climax. Allow just a few measures of attentive silence before the piece is actually over.

26

Sacred to the most sacred Em - - - - -  
to the most sacred Em - - - - - presse my  
sacred to the most sacred Em - - - - -  
sa - - - - - ced

Detailed description: This block contains the musical score for measures 26 through 30. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: S: 'sac - ed to the most sac - ed Em - - - - -'; A: 'to the most sac - ed Em - - - - - presse my'; T: 'sac - ed to the most sac - ed Em - - - - -'; B: 'sa - - - - - ced'. There are various musical notations including slurs, ties, and rests.

31

presse my dear dred  
niente dear dred  
presse my dear dred  
Em - - - - - presse my dear dred

Detailed description: This block contains the musical score for measures 31 through 35. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: S: 'presse my dear dred'; A: 'niente dear dred'; T: 'presse my dear dred'; B: 'Em - - - - - presse my dear dred'. There are various musical notations including slurs, ties, and accents.

36

S not fin-ish - ing the Queene of fae - - - - - ry, that mote en -

A not fin-ish - ing the Queene of fae - - - - - ry, that mote en -

T not fin-ish - ing the Queene of fae - - - - - ry, that mote en -

B not fin-ish - ing the Queene of fae - - - - - ry, that mote en -

42

S large her liu - ing prais - es dead: But lod-wick this of grace to

A large her liu - ing prais - es dead: But lod-wick this of grace to

T large her liu - ing prais - es dead: But lod-wick this of grace to

B large her liu - ing prais - es dead: But lod-wick this of grace to

48

S me a - - - red: a - - - red: (first time no repeat)

A a - - - red: (first time no repeat)

T a - - - red: (first time no repeat)

B this of grace to me a - - - red: (first time no repeat)

54 *Meno Mosso*

S  
doe ye not think the ac - com - plish - ment

A  
doe ye not think the ac - com - plish - ment

T  
*loco*  
doe ye not think the ac - com - plish - ment of it,

B  
doe ye not think the ac - com - plish - ment of it suf - - -

S  
of it suf - fi - - - - cient for one man's

A  
of it suf - fi - - - - cient work for one man's

T  
suf - fi - cient work for one man's head for

B  
fi - - - - - cient work for one man's head, (slide)

S  
head, (slide)

A  
head (slide)

T  
one man's head,

B  
one man's head,

Sing mm. 69 - 73 as a canon, starting after every 2 measures. Sing tutti always, but after every 2 measures have group of 4 SATB singers break off and repeat back to measure 69 to start the canon for themselves. Do this until the ensemble's maximum divisi has been reached.

Continue repeating mm. 69 - 73 as long as the ensemble wishes. The canon should build with a gradual crescendo, and when the canon is complete, go back to measure 23 and start the canon there. (Start that one with just 4 SATB voices, and keep starting the canon with 4 more SATB singers until the ensemble is again at tutti.

69 *Molto Mosso*

S  
all were it as the rest but rude - ly writ.

A  
all were it as the rest but rude - ly writ.

T  
all were it as but rude - ly writ.

B  
all were it as but rude - ly writ.

# The Farewell

of a Virginia slave mother to her daughters sold  
into southern bondage

Ryan Charles Ramer  
poem by John Greenleaf Whittier

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in common time (C) and features a melancholic melody with frequent rests. The lyrics are: "Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings". The score includes performance markings such as "slide" and "7" (likely indicating a seven-measure rest or a specific measure number). The piano accompaniment consists of simple harmonic support in the right hand and a more active bass line in the left hand.

Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings

Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip

Gone, gone sold and gone, To the rice swamp dank and lone,

Gone, gone sold and gone, To the rice swamp

Gone, gone sold and gone,

Gone, gone

7  
Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dews

7  
cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the

7  
Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews

7  
dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver

7  
To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings

7  
sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some

7  
Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings

7  
Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip

7  
Gone, gone sold and gone, To the rice swamp dank and lone,

7  
Gone, gone sold and gone, To the rice swamp

7  
Gone, gone sold and gone,

7  
Gone, gone

13 Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone sold and gone,  
 13 fall - ing dew's Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone  
 13 Poi - son with the fall - ing dew's Where the sun - beams sick - ly glare through the hot and mist - y air  
 13 De - mon strews Poi - son with the fall - ing dew's Where the sun - beams sick - ly glare through the hot and  
 13 Where the Fe - ver De - mon strews Poi - son with the fall - ing dew's Where the sun - beams sick - ly glare  
 13 in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dew's Where the sun - beams  
 13 Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dew's  
 13 cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the  
 13 Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews  
 13 dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver  
 13 To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings  
 13 sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some  
 13 Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings  
 13 Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip  
 13 Gone, gone sold and gone, To the rice swamp dank and lone,  
 13 Gone, gone sold and gone, To the rice swamp





25 To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings

25 sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some

25 Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings

25 sto - len daugh - ters! Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip

25 Woe is me my sto - len daugh - ters! Gone, gone sold and gone, To the rice swamp dank and lone,

25 dank and lone, Woe is me my sto - len daugh - ters! Gone, gone sold and gone, To the rice swamp

25 To the rice swamp dank and lone, Woe is me my sto - len daugh - ters! Gone, gone sold and gone,

25 sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters! Gone, gone

25 Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

25 mist - y air Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my

25 through the hot and mist - y air Gone, gone sold and gone, To the rice swamp dank and lone,

25 sick - ly glare through the hot and mist - y air Gone, gone sold and gone, To the rice swamp

25 Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone sold and gone,

25 fall - ing dews Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone

25 Poi - son with the fall - ing dews Where the sun - beams sick - ly glare through the hot and mist - y air

25 De - mon strews Poi - son with the fall - ing dews Where the sun - beams sick - ly glare through the hot and

25 Gone! Gone! Gone! Gone! Gone! Gone!

31 Where the Fe - ver De - mon strews Poi - son with the fall - ing dew's Where the sun - beams sick - ly glare

31 in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dew's Where the sun - beams

31 Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dew's

31 cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the

31 Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews

31 dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver

31 To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings

31 sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some

31 Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings

31 sto - len daugh - ters! Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip

31 Woe is me my sto - len daugh - ters! Gone, gone sold and gone, To the rice swamp dank and lone,

31 dank and lone, Woe is me my sto - len daugh - ters! Gone, gone sold and gone, To the rice swamp

31 To the rice swamp dank and lone, Woe is me my sto - len daugh - ters! Gone, gone sold and gone,

31 sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters! Gone, gone

31 Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

31 mist - y air Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my

31 Gone! Gone! Gone! Gone! Gone! Gone!

37 through the hot and mist - y air Gone, gone sold and gone, To the rice swamp dank and lone,  
 37 sick - ly glare through the hot and mist - y air Gone, gone sold and gone, To the rice swamp  
 37 Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone sold and gone,  
 37 fall - ing dews Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone  
 37 Poi - son with the fall - ing dews Where the sun - beams sick - ly glare through the hot and mist - y air  
 37 De - mon strews Poi - son with the fall - ing dews Where the sun - beams sick - ly glare through the hot and  
 37 Where the Fe - ver De - mon strews Poi - son with the fall - ing dews Where the sun - beams sick - ly glare  
 37 in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dews Where the sun - beams  
 37 Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dews  
 37 cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the  
 37 Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews  
 37 dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings Where the Fe - ver  
 37 To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some in - sect stings  
 37 sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings Where the noise - some  
 37 Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip cease-less swings  
 37 sto - len daugh - ters! Gone, gone sold and gone, To the rice swamp dank and lone, Where the slave whip  
 37 Gone! Gone! Gone! Gone! Gone! Gone!

43 Woe is me my sto - len daugh - ters!

43 dank and lone, Woe is me my sto - len daugh - ters!

43 To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

43 sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

43 Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

43 mist - y air Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my

43 through the hot and mist - y air Gone, gone sold and gone, To the rice swamp dank and lone,

43 sick - ly glare through the hot and mist - y air Gone, gone sold and gone, To the rice swamp

43 Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone sold and gone,

43 fall - ing dews Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone

43 Poi - son with the fall - ing dews Where the sun - beams sick - ly glare through the hot and mist - y air

43 De - mon strews Poi - son with the fall - ing dews Where the sun - beams sick - ly glare through the hot and

43 Where the Fe - ver De - mon strews Poi - son with the fall - ing dews Where the sun - beams sick - ly glare

43 in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dews Where the sun - beams

43 Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the fall - ing dews

43 cease-less swings Where the noise - some in - sect stings Where the Fe - ver De - mon strews Poi - son with the

43 Gone! Gone! Gone! Gone! Gone! Gone!

49  sto - len daugh - ters!

49  Woe is me my sto - len daugh - ters!

49  dank and lone, Woe is me my sto - len daugh - ters!

49  To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

49  sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

49  Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

49  mist - y air Gone, gone sold and gone, To the rice swamp dank and lone, Woe is me my

49  through the hot and mist - y air Gone, gone sold and gone, To the rice swamp dank and lone,

49  sick - ly glare through the hot and mist - y air Gone, gone sold and gone, To the rice swamp

49  Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone sold and gone,

49  fall - ing dews Where the sun - beams sick - ly glare through the hot and mist - y air Gone, gone

49  Gone! Gone! Gone! Gone! Gone! Gone!

55

sto - len daugh - ters!

55

Woe is me my sto - len daugh - ters!

55

dank and lone, Woe is me my sto - len daugh - ters!

55

To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

55

sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!

55

Gone! Gone! Gone! Gone! Gone! Gone!

Detailed description: This image shows a page of a musical score, page 9, with six systems of music. Each system begins with the number '55' in the upper left corner. The first system is in bass clef and contains the lyrics 'sto - len daugh - ters!'. The second system is in treble clef with lyrics 'Woe is me my sto - len daugh - ters!'. The third system is in treble clef with lyrics 'dank and lone, Woe is me my sto - len daugh - ters!'. The fourth system is in bass clef with lyrics 'To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!'. The fifth system is in bass clef with lyrics 'sold and gone, To the rice swamp dank and lone, Woe is me my sto - len daugh - ters!'. The sixth system is in bass clef and consists of six measures, each containing the word 'Gone!' written below a single note. The music includes various note values, rests, and dynamic markings such as accents (>) and slurs.

# The Heart

For 26 singers - 13 women/ 13 men

Ryan Charles Ramer  
poem by Stephen Crane

Sing each staff through once before tutti, from bottom of page to top

#1 - #3  
be - cause it is my heart." my heart."

#4  
bi - ter And be - cause I he an - swered; "But I like it I bi - ter And be - cause I

#5  
like it be - cause it is bit - ter bi - ter And be - cause I he an - swered; "But I like it I

#6  
he an - swered; "But I like it I like it be - cause it is bit - ter bi - ter And be - cause I

#7  
"It is bit - ter, bit - ter," he ans - wered, "It is bit - ter, bit - ter,"

#8  
"It is bit - - - ter "It is bit - ter bit - ter,"

#9  
bit - ter," "It is bit - - - ter "It is bit - ter

#10  
"It is bit - ter bit - ter," "It is bit - - - ter

#11  
In the de - sert In te de - sert In the de - sert

#12  
bea - sti - al crea - - - ture I saw In the de - sert

#13  
In the de - sert I saw a crea - - - ture nak - - - ed

#14  
I said, "Is it good, friend?"

#15 - #16  
held out his heart in his hands, in his hands,

#17 - #18  
Held out his heart in his hands, Held out his heart his heart in his hands,

#19 - #20  
Held out his heart in his hands, and ate of it.

#21 - #23  
In the de - sert I saw a crea - - - ture nak - - - ed

#24 - #26  
beas - ti - al who squat - ted who squat - ted up - on the ground

# Tragic Pity

Each repeat on page 3 is Da Capo, thereby alternating between tutti sections and the individual category sections on page 3 (individual categories = SIN; GOODWILL(1); GOODWILL (2); etc). After the last category, MERCY, repeats Da Capo, the piece ends suddenly at the end of measure 6.

Ryan Charles Ramer  
text by St. Augustine  
(as translated by Henry Chadwick)

1

**SIN**  I of-fered e-vil acts as faith-less depth and fraud-u-tent ser-vice of De-vils. Heav-y pun-ish-ment

**GOODWILL (1)**  A ma-li-cious good-will would wish wretch-es to ex-ist as

**GOODWILL (1)**  A ma-li-cious good will would wish wretch-es to ex-ist as

**SUFFERING (2)**  No suf-fer-ing in-jures the Lord. Fra-

**SUFFERING (2)**  No suf-fer-ing in-jures the Lord.

**SUFFERING (2)**  No suf-fer-ing in-jures the Lord.

**GOODWILL (2)**  My love of suf-fer-ing pierc-es

**GOODWILL (2)**  My love of suf-fer-ing pierc-es

**GOODWILL (2)**  My love of suf-fer-ing pierc-es

**SUFFERING (1)**  Suf-fer-ing is com-men-dab-

**MERCY (1)**  Suf-fer-ing on-ly scratch-es the sur-

**MERCY (2)**  In in-flam-ma-tion and re-pul-

**SUFFERING (3)**  Pit-y a per-son who re-joices in wick-ed-



5 (slide) fine

is not the e - qui - va - lent of my guilt.

ob - jects of com - pas - sion.

ob - jects of com - pas - sion.

COMPASSION (1)  
ter - nal com - pas - sion pre - fers no cause for sor - row sor-row is for a wretch.

COMPASSION (2)  
a lo - ver of souls shows com-pas-sion free of mixed mo-tives.

What in - e - qui - ty!

me but not too deep - ly.

me but not too deep - ly.

me but not too deep - ly.

le but none is love - a - ble.

face. but none is love - a - ble.

sion Your mer-cy, faith-ful-ly hov-ered ov - er me from a - far.

ness o - ver one who feels pit - y.

**SIN**

I of-fered e-vil acts as faith-less depth and fraud-u-tent ser-vice of De-vils. Heav-y pun-ish-ment is not the e-qui-va-lent of my guilt.

**GOODWILL (1)**

A ma-li-cious good-will would wish wretch-es to ex-ist as ob-jects of com-pas-sion.

**GOODWILL (2)**

My love of suf-fer-ing pierc-es me but not too deep-ly.

**SUFFERING (1)**

Suf-fer-ing is com-men-dab-le but none is love-a-ble.

**SUFFERING (2)**

No suf-fer-ing in-jures the Lord. What Fra-ter-nal com-pas-sion pre-fers no cause for a lo-ver of

**COMPASSION**

sor-row sor-row is for a wretch. e-qui-ty! souls shows com-pas-sion free of mixed mo-tives.

**MERCY**

In in-flam-ma-tion and re-pul-sion Your mer-cy, faith-ful-ly hov-ered ov-er me from a-far.

# Yale Anthem

Ryan Charles Ramer

start canon after double barlines

Musical notation for the first system, measures 1-8. The vocal line (treble clef) begins with a double barline. The lyrics are: Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - - - ri - tas. The piano accompaniment (bass clef) features a steady bass line with some slides. The key signature has three flats, and the time signature is 2/2.

Musical notation for the second system, measures 9-16. The vocal line continues with: Lux Et Ve - - - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas. The piano accompaniment continues with chords and slides. The lyrics are: Lux Et Ve - ri - tas Lux Et Ve - ri - tas.

Musical notation for the third system, measures 17-24. The vocal line includes a triplet: Lux <sup>3</sup> et Ve - ri - - - tas Lux Et Ve - - - ri - - - tas. The piano accompaniment features a triplet in the bass line. The lyrics are: Ve - ri - - - tas Ve - ri - - - tas.

once every voice has joined, add piano

Musical notation for the fourth system, measures 25-32. This system introduces a canon with multiple vocal parts. The lyrics are: Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - - - ri - tas. The piano accompaniment includes a triplet in the bass line and various slides. The lyrics are: Ve - ri - - - tas Ve - ri - - - tas.

Piano accompaniment (Pno.) for the final system, measures 25-32. The notation is for the piano part, showing chords and melodic lines in both treble and bass clefs.

# Yale Canon

Ryan Charles Ramer

Voice 1

There's a re-gal mot - to giv - en for dis - play. An en - - - sign

1

fair we lift it up to - day. Lux

2

There's a re-gal mot - to giv - en for dis -

12

1

et Ve - - - - ri - - - - tas When the glor - y

2

play. An en - - - sign fair we lift it up to - day. Lux

3

There's a re - gal

18

1

dawns, 'tis draw - ing ver - y near, 'tis hast'n - ing day by day, then be - fore o - ur

2

et Ve - - - - ri - -

3

mot - to giv - en for dis - play. An en - - - sign fair we lift it up to -

24

1 name o - ur foe shall dis - ap - pear for these words we'll say... Lux et

2 tas When the glor - y dawns, 'tis draw - - - ing ver - y near, 'tis hast'n - ing day by

3 day. Lux et Ve - - -

4 There's a re - gal mot - to giv - - - en for dis - play. An en - - - sign

30

1 ve - - ri - - - tas lux et ve - - - ri - - -

2 day, then be - fore o - ur name o - - - ur foe shall dis - ap - pear for these words we'll

3 ri - - - tas When the glor - y dawns, 'tis draw - - - ing ver - y

4 fair we lift it up to - day. Lux

5 There's a re - gal mot - to giv - - - en for dis -

36

1 tas o - ver land and sea where - e - ver men may dwell Make the tid - ings

2 say... Lux et ve - - - ri - - - tas lux et

3 near, 'tis hast'n - ing day by day, then be - fore o - ur name o - - ur foe shall

4 et Ve - - - - - ri - - - - - tas When the glor - y

5 play. An en - - - sign fair we lift it up to - day. Lux

6 There's a re - gal

42

1 known of the right - eous mot - to Now the truth to tell: Lux et Ve-ri-tas for

2 ve - - - ri - - - - - tas o - ver land and sea where-e - ver men may

3 dis - ap-pear for these words we'll say... Lux et ve - - - ri - - - -

4 dawns, 'tis draw - - - ing ver-y near, 'tis hast'n - ing day by day, then be - fore o - ur

5 et Ve - - - - - ri - - - - -

6 mot - to giv - - - en for dis - play. An en - - - sign fair we lift it up to -

48

1 Yale! Lux et Ve - - -

2 dwell Make the tid-ings known of the right - eous mot - to Now the truth to

3 tas lux et ve - - - ri - - - - tas o - ver land and

4 name o - ur foe shall dis - ap-pear for these words we'll say... Lux et

5 tas When the glor - y dawns, 'tis draw - - - ing ver-y near, 'tis hast'n - ing day by

6 day. Lux et Ve - - -

54

1 ri - - - - tas There's a re-gal mot - to giv -

2 tell: Lux et Ve-ri-tas for Yale! Lux

3 sea where-e - ver men may dwell Make the tid-ings known of the right - eous mot -

4 ve - - - ri - - - - tas lux et ve - - - ri - - -

5 day, then be - fore o - ur name o - ur foe shall dis - ap-pear for these words we'll

6 ri - - - - tas When the glor - y dawns, 'tis draw - - - ing ver-y

60

1 en for dis - play. An en - - - sign fair we lift it up to - day.

2 et Ve - - - - ri - - - - tas There's

3 to Now the truth to tell: Lux et Ve-ri-tas for Yale! Lux

4 tas o - - ver land and sea where-e - - ver men may dwell Make the tid-ings

5 say... Lux et ve - - - ri - - - - tas lux et

6 near, 'tis hast'n - ing day by day, then be - fore o - ur name o - ur foe shall

66

1 Lux et Ve - - - - -

2 a re-gal mot - to giv - en for dis - play. An en - - - sign fair we lift

3 et Ve - - - - - ri - - - -

4 known of the right - eous mot - to Now the truth to tell: Lux et Ve-ri-tas for

5 ve - - - ri - - - - tas o - ver land and sea where-e - - ver men may

6 dis - ap-pear for these words we'll say... Lux et ve - - - ri - - - -



72

1 ri - - - tas When the glor-y dawns, 'tis draw - ing ver-y near, 'tis hast'n -

2 it up to - day. Lux et

3 tas There's a re-gal mot - to giv - en for dis - play. An en -

4 Yale! Lux et Ve - - -

5 dwell Make the tid-ings known of the right-ous mot - to Now the truth to

6 tas lux et ve - - - ri - - - tas o - - - ver land and

78

1 ing day by day, then be - fore o - ur name o - - - ur foe shall dis - ap-pear

2 Ve - - - - - ri - - - - - tas When the glor - y dawns, 'tis draw -

3 sign fair we lift it up to - day. Lux

4 ri - - - - - tas There's a re - gal mot - to giv -

5 tell: Lux et Ve-ri-tas for Yale! Lux

6 sea where-e - - - - ver men may dwell Make the tid-ings known of the right-ous mot -

84

1 for these words we'll say... Lux et ve - - - ri - - - tas

2 ing ver - y near, 'tis hast'n - ing day by day, then be - fore o - ur name o -

3 et Ve - - - - - ri - - - tas When

4 en for dis - play. An en - - - sign fair we lift it up to - day.

5 et Ve - - - - - ri - - - tas There's

6 to Now the truth to tell: Lux et Ve-ri-tas for Yale! Lux

90

1 lux et ve - - - ri - - - tas o - ver land and sea where-e -

2 ur foe shall dis - ap-pear for these words we'll say... Lux et ve -

3 the glor - y dawns, 'tis draw - - - ing ver - y near, 'tis hast'n - ing day by day, then be -

4 Lux et Ve - - - - -

5 a re - gal mot - to giv - - - en for dis - play. An en - - - sign fair we lift

6 et Ve - - - - - ri -

96

1 ver men may dwell Make the tid-ings known of the right - eous mot - to Now  
 2 ri - - - tas lux et ve - - - ri - - - tas o -  
 3 fore o - ur name o - ur foe shall dis - ap-pear for these words we'll say...  
 4 ri - - - tas When the glor - y dawns, 'tis draw - - - ing ver - y near, 'tis hast'n -  
 5 it up to - day. Lux et  
 6 tas There's a re - gal mot - to giv - - - en for dis - play. An en -

102

1 the truth to tell: Lux et Ve-ri-tas for Yale! Lux  
 2 ver land and sea where-e - ver men may dwell Make the tid-ings known of the  
 3 Lux et ve - - - ri - - - tas lux et ve - - -  
 4 ing day by day, then be - fore o - ur name o - ur foe shall dis - ap-pear  
 5 Ve - - - - ri - - - - tas When the glor - y dawns, 'tis draw -  
 6 sign fair we lift it up to - day. Lux

108

1 et Ve - - - - ri - - - - tas

2 right - eous mot - to Now the truth to tell: Lux et Ve-ri-tas for Yale!

3 ri - - - - tas o - ver land and sea where-e - ver men may dwell Make

4 for these words we'll say... Lux et ve - - - ri - - - tas

5 ing ver-y near, 'tis hast'n - ing day by day, then be - fore o - ur name o -

6 et Ve - - - - ri - - - - tas When

114

1 There's a re-gal mot - to giv - en for dis - play. An en - - - sign

2 Lux et Ve - - - -

3 the tid-ings known of the right - eous mot - to Now the truth to tell: Lux et

4 lux et ve - - - ri - - - tas o - ver land and sea where-e -

5 ur foe shall dis - ap-pear for these words we'll say... Lux et ve - -

6 the glor - y dawns, 'tis draw - - - ing ver-y near, 'tis hast'n - ing day by day, then be -

120

1 fair we lift it up to - day. Lux

2 ri - - - - tas There's a re-gal mot - to giv - en for dis-

3 Ve-ri-tas for Yale! Lux et

4 ver men may dwell Make the tid-ings known of the right - eous mot - to Now

5 ri - - - - tas lux et ve - - - - ri - - - - tas o -

6 fore o - ur name o - ur foe shall dis - ap-pear for these words we'll say...

126

1 et Ve - - - - ri - - - - tas When the glor-y

2 play. An en - - - - sign fair we lift it up to - day. Lux

3 Ve - - - - ri - - - - tas There's a re-gal

4 the truth to tell: Lux et Ve-ri-tas for Yale! Lux

5 ver land and sea where-e - - ver men may dwell Make the tid-ings known of the

6 Lux et ve - - - - ri - - - - tas lux et ve - - - -

132

1 dawns, 'tis draw - ing ver - y near, 'tis hast'n - - ing day by day, then be - fore o - ur

2 et Ve - - - - - ri -

3 mot - to giv - en for dis - play. An en - - - sign fair we lift it up to -

4 et Ve - - - - - ri - - - - - tas

5 right-ous mot - to Now the truth to tell: Lux et Ve-ri-tas for Yale!

6 ri - - - tas o - - - ver land and sea where-e - - - ver men may dwell Make

138

1 name o - - - ur foe shall dis - ap-pear for these words we'll say... Lux et

2 tas When the glor - y dawns, 'tis draw - - - ing ver - y near, 'tis hast'n - ing day by

3 day. Lux et Ve - -

4 There's a re - gal mot - to giv - - - en for dis - play. An en - - - sign

5 Lux et Ve - - - - -

6 the tid-ings known of the right-ous mot - to Now the truth to tell: Lux et

144

1 ve - - - ri - - - tas lux et ve - - - ri - - -

2 day, then be - fore o - ur name o - - ur foe shall dis - ap - pear for these words we'll

3 ri - - - tas When the glor - y dawns, 'tis draw - - - ing ver - y

4 fair we lift it up to - day. Lux

5 ri - - - tas There's a re - gal mot - to giv - - - en for dis -

6 Ve-ri-tas for Yale! Lux et

150

1 tas o - ver land and sea where - e - ver men may dwell Make the tid - ings

2 say... Lux et ve - - - ri - - - tas lux et

3 near, 'tis hast'n - ing day by day, then be - fore o - ur name o - - ur foe shall

4 et Ve - - - - - ri - - - - - tas When the glor - y

5 play. An en - - - sign fair we lift it up to - day. Lux

6 Ve - - - - - ri - - - - - tas There's a re - gal

156

1 known of the right - eous mot - to Now the truth to tell: Lux et Ve-ri-tas for

2 ve - - - ri - - - - tas o - ver land and sea where-e - ver men may

3 dis - ap-pear for these words we'll say... Lux et ve - - ri - - -

4 dawns, 'tis draw - - - ing ver-y near, 'tis hast'n - ing day by day, then be - fore o - ur

5 et Ve - - - - ri - - - -

6 mot - to giv - - - en for dis - play. An en - - sign fair we lift it up to -

162

1 Yale! Lux et Ve - - -

2 dwell Make the tid-ings known of the right - eous mot - to Now the truth to

3 tas lux et ve - - - ri - - - - tas o - ver land and

4 name o - ur foe shall dis - ap-pear for these words we'll say... Lux et

5 tas When the glor - y dawns, 'tis draw - - - ing ver-y near, 'tis hast'n - ing day by

6 day. Lux et Ve - - -



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1  
ri - - - - tas

2  
tell: Lux et Ve-ri-tas for Yale! Lux

3  
sea where-e - ver men may dwell Make the tid-ings known of the right - eous mot -

4  
ve - - ri - - - - tas lux et ve - - - ri - - -

5  
day, then be - fore o - ur name o - ur foe shall dis - ap-pear for these words we'll

6  
ri - - - - tas When the glor - y dawns, 'tis draw - - - ing ver-y

174

2  
et Ve - - - - - ri - - - - - tas

3  
to Now the truth to tell: Lux et Ve - ri - tas for Yale!

4  
tas o - - - ver land and sea where - e - - - ver men may dwell Make

5  
say... Lux et ve - - - ri - - - - - tas

6  
near, 'tis hast'n - - - ing day by day, then be - fore o - ur name o -

179

Lux et Ve - - - ri - - - tas

the tid-ings know of the right - eous mot - to Now the truth to tell: Lux et Ve-ri-tas for Yale!

lux et ve - ri - - - tas o - ver land and seawheree - ver men may dwell Make

ur foeshall dis-appear forthesewordswe'll say... Lux et ve - ri - - - tas

187

Lux et Ve - - - ri - - - tas

the tid-ings know of the righteous mot - to Now the truth to tell: Lux et Ve-ri-tas for Yale!

lux et ve - ri - - - tas o - ver land and seawheree - ver men may dwell Make

195

Lux et Ve - - - ri - - - tas

the tid-ings known of the right-eous mot - to Now the truth to tell: Lux et Ve-ri-tas for Yale!

203

Lux et Ve - - - ri - - - tas