

13 Pieces for A Capella Mixed Choir VOL. II

Ryan Charles Ramer

Table of Contents

Corinthians 12:12	SATB
Magnificat	SATB
On Jubilee of Queen Victoria	SATB
Softly Falling Snow	SATB (optional cello)
Elizabeth	SATB
Elizabeth	SSAATBTB
Laudate Pueri	SSAATTBB
Laudate Pueri	SSAATTBB
The Hosts	SSAATTBB
LIII	SSAATTBB
Poetry	SSAATTTBBB
Tragic Pity	SSSAAATTTBBB
Softly Falling Snow	SSSSAAAATTTTTBBBBB

Lyrics

Our body is a unit though made up of many parts.
Though all of its parts are many, they form but one body.
So it is with Christ.
For we were all baptized into one spirit, one body.
Whether Jews, whether Greeks, whether slave or free,
We were all given one spirit to drink.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.
For He hath regarded the lowliness of His handmaiden.
For behold!
From henceforth all generations shall call me blessed.

For He that is mighty hath magnified me, and holy is His Name.
And His mercy is on them that hear Him throughout all generations.

He hath showed strength with His arm;
He hath put down the mighty from their seat, and hath exalted the humble and meek.
The rich He sent away empty.
He hath filled the hungry with good things.

Fifty times the rose has flower'd and faded
Fifty times the golden harvest fallen
Since our Queen assumed the globe, the scepter.
She beloved for a kindness rare

In fable or in history.
Queen and Empress of India
Crowned so long with a diadem
Never worn by a worthier,

Now with prosperous auguries

Comes at last last to the bounteous crowning
And this year of her Jubilee. Gentle, great and
Queenly, you then joyfully, all of you,
Set the mountains aflame. Tonight shoot your

Stars to the firmament. Deck your
Houses and illuminate all
Your towns for a festival. With
Each let a multitude loyal
Each to the heart of it, hail the

Ceremonial crowning Jubilee.
Queen as true to womanhood as Queenhood.
Glorying in glories of Her people.
Sorrowing with sorrows of the lowest.

All the lowly, the destitute
And in this year of her great Jubilee!

Henry's fifty years are all in shadow,
Gray with distance Edward's fifty summers

You, the Patriot Architect that shape
Eternity, raise stately memorials
Make it regally gorgeous,
To the centuries and centuries after us.

And this the year of her Jubilee!
Fifty years of ever broad'ning commerce!
Fifty years of ever bright'ning science!
Fifty years of ever broad'n'ing Empire!

-Lord Alfred Tennyson (August 6, 1809 - October 6, 1892)

written and published in 1887 for the 50th anniversary celebration of Queen Victoria (May 24th, 1819 - January 22,
1901)

who reigned from 1837 to her death. On May 1, 1876, she adopted the additional title of Empress of India.

Softly falling snow,
Illuminated by
A brightly burning star.
Stillness all around.

Loved ones travel far
To be with you.
Now the day is through,
Presents all around.

Before we bid Adieu,
Gather all around.

Let's enjoy the view.
Joining arm in arm.

Feeling Merry Christmas,
Loved ones say goodbye,
Loved ones say goodnight.
Keep them in your heart,

Those who travelled far.
Remembering their words,
Like softly falling snow.
Merry Christmas,

To everyone you know.

-Olaf Wessels (February 4th, - current)

O Lord, make thy servant Elizabeth our Queen to rejoice
In thy strength give her her heart's desire
And deny not the request of her lips
But prevent her with your everlasting blessing
And give her a long life
Even for for ever and ever.
Amen.

-William Byrd (1543 - July, 1623)

Laudate pueri Dominum, laudate nomen domini.
Oh praise the Lord, ye children, praise the name of the Lord.

Sit nomen Domini benedictum ex hoc nunc et usque et ad occasum.
Blessed be the name of the Lord for hence forth now and forever.

A solis ortu usque et ad occasum, laudabile nomen Domini.
From the rising of the sun, even unto its setting, the name of the Lord is praiseworthy.

Excelsus super omnes gentes Dominus; Et super coelos gloria ejus.
The Lord is high above all nations; His glory is above the Heavens.

Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in ceolo et in terra?
Who is like the Lord our God, who dwells on high, yet considers even the lowly in Heaven and on earth?

Suscitans a terra inopem, et de stercore erigens pauperem, ut collocet eum cum principibus populi sui.
Lifting up the needy from dust, and raising up the poor from the dung heap, so that He may place him with the princes of His people.

Qui habitare facit sterilem in domo, matre filiorum lactantum.
Making sterile women to dwell in her house as the joyful mother of children.

In their new dedication charged
With something heightened, enriched, enlarged,
That lends a light to their lusty brows
And a song to the rhythm of their trampling feet,
They are moved by the powers that force
The sea for ever to ebb and rise,
That hold Arcturus in his course,
And marshal at noon in tropic skies
The clouds that tower on some snow-capped chair
And drift out over the peopled plain.
They are big with the beauty of cosmic things.

-Alan Seeger (June 22, 1888 - July 4, 1916)

The long sigh of the Frog
Upon a Summer's day,
Enacts intoxication
Upon the revery.
But his receding swell
Substantiates a peace,
That makes the ear inordinate
For corporal release.

-Emily Dickinson (Dec 10, 1830 - May 15, 1886)

I want a poetry so calm, clean, quiet
I will trip over it when I sleep.

-William Terry Stokes (December 26, 1943 - current)

SIN:
1) I offered evil acts as faithless depth and fraudulent service of Devils.
2) 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.) from 'Confessions', circa 380 a.d.
(as translated from Italian by Henry Chadwick, 1990)

Corinthians 12:12

Ryan Charles Ramer

Lento ma Rubato e Sotto Voce

Soprano
Alto
Choir
Tenor
Bass
Soloist

cantabile
(alto) O - ur bo - dy is a un - it though made up of ma - ny parts

O - ur bo - dy is a un - it though made up of ma - ny parts

9

piu crescendo ma non troppo

S
A
T
B

Though all of its parts are ma - ny they form but one

Though all of its parts are ma - ny they form but one

15

subito pp

S
A
T
B

bo - - - dy so it is

bo - - - dy so it is

cantabile

21 *crescendo assai*

S A
with Christ For we were all bap - tized in - to one spi - rit one

T B

crescendo *(niente) crescendo*

with Christ one

29 *mp* *cantabile*

S A
bo - - - dy whe - ther Jews whe - ther Greeks whe - ther slave or free

T B
we were

bo - - - dy

35 *subito p*

S A
one

T B
all giv - - - - en

poco a poco dal fine

All giv - - - - en one

41 *poco a poco crescendo ma non troppo*

S A
spi - - - rit to drink one spi - - - rit

T B
spi - rit one spi - - - rit one spi - - - rit

Magnificat

(♩ = 76) *Maestoso*

Ryan Charles Ramer

f *ff*

Mag ni - fi - cat Mag ni - fi - cat Mag ni - fi - cat

Mag ni - fi - cat Mag ni - fi - cat Mag ni - fi - cat Mag ni - fi - cat

mf *mp* *p* *f*

Glo - ri - a Glo - ri - a Mag -

ff

ni - fi - cat Mag ni - fi - cat Mag ni - fi - cat

p dolce

my soul doth mag - ni - fy the Lord. My

32

spi - rit that hath re - joiced in God, my
He - that is might - y hath mag - ni -

36

Sa - vior. For
fied me For

subito f

42

He hath re - gard - ed the
ho - ly is His name His

ff

46

low - li - ness of His hand - maid - en. For be hold from
mer - cy is on those who fear Him through - out all ge -

subito p

subito f

52

hence - forth all ge - ne - ra - tions shall call me bles - sed. For

mf *Largando*

58 **2**

ne - - - ra - - - tions. He hath showed

63

strength with His arm; He hath scat-tered the proud

69

in the i - ma - gi - na - tion of their hearts. Mag -

77

ni - fi - cat Mag - ni - fi - cat Mag - ni - fi - cat

82 **Largando**

Mag - ni - fi - cat Mag - ni - fi - cat Mag -

87

ni - - - fi - cat Mag - ni - - - fi - cat For

91

subito f

He hath put down the

97

might - y from their seats and

101

subito p *f*

hath ex - halt - ed the hum - ble and the meek. The rich The

107

rich He sent a - way sent a - way empt - y. He

112 *con calore* *fp* *f*⁵

hath filled the hun - - - gry with

117

good things. He hath helped his ser - - - vant

123

Is - ra - el as He pro - - - mised to our fore - - - fa - thers,

131

Ab - ra - ham, and his seed for e - - - ver for

137

e - - - - - ver for e - - - - - ver for -

145

e - ver for e - ver for e - ver for e - ver for

153

e - ver and e - ver for e - ver and e - ver for

161

e - ver and e - ver for e - ver and e - ver.

169

A - - - - - men.

On The Jubilee of Queen Victoria

Ryan Charles Ramer
lyrics by Lord Alfred Tennyson

Moderato Maestoso (♩=100)

f Fif - ty times the rose has flow - er'd and fad - ed fif - ty

5

times the gold - en har - vest fal - len Since our

9

Queen as - sumed the globe, the scep - ter. She be - lo - ved for a

subito meno

13

kind - li - ness rare in fab - le or in his - tor - y,

17

Queen and Em - press of In - di - a crowned so

21

long with a di - a - dem ne - ver worn by a wor - thi - er,

25

Now with pros - per - our au - gu - ries Comes at

29

last to the boun - te - ous Crown - ing year of her Ju - bi -

33

lee! No - thing of the law - less, the des - pot, No

37

No - thing of the vul - gar, or vain - glo - ri - ous all

41 *subito molto*

is gra - cious, gen - tle, great and queen - ly You then joy - ful

45

ly, all of you, set the moun - tains

49

a - flame to - night shoot your stars to the fir - ma - ment, Deck your

53 *poco a poco cresc.*

hous - es and il - lu - mi - nate all your towns for a fes -

57

ti - val, a fes - ti - val, a fes - ti - val, a fes - ti -

61 *val.*

val, And in each let a mul - ti - tude

65 *subito meno* *poco a poco cresc.*

Lo - - yal, each, to the heart of it, one full voice of

67

al - le - giance, Hail the fair Ce - re - mo - ni - al crown - ing

69 *molto crescendo*

year of her Ju - bi - lee. her Ju - bi - lee. her Ju - bi -

73 *Largamente* *dolce*

le. Queen, as true to wo - man - hood as Queen - -

77 *subito meno*

hood, Glo-ry-ing in the glo-ries of her peop-le, Sor-row-ing with the

81 *subito molto*

sor-rows of the low - est! You, that wan - ton in af - flu - ence,

83

Spare not now the be boun - ti - ful, Call your poor to re - gale with you,

85

All the low - ly, All the des - ti - tute, Make their neigh - bor - hood health

89

ful - ler, health - ful - ler, health - ful - ler,

93

Give your gold to the hos - pi - tal, Let the

97

crescendo

wea - ry be com - fort - ed, Let the maim'd in his heart re - joi - ce

101

molto crescendo *ff*

At this glad ce - re - mo - ni - al, And this year of her Ju -

105

bi - lee. And this year of her Ju - bi - lee. Hen - ry's fif - ty years are all in

109

subito meno

sha - dow, Gray with dis - tance Ed - ward's fif - ty sum - mer's, E - ven

113

her Grand - si - re's fif - ty half for got - ten

117 *Jubiloso*

You, the Pa-triot Ar - chi - tect that shape e - ter - ni - ty, Raise a

121

state - ly me - mo - ri - al, Make it re - gal - ly gor - geous, Some In - pe - ri - al

dolce *cresc. ma non troppo*

125

In - - - sti - tute Rich in sym - bol, rich in

129 *poco a poco cresc.*

or - na - ment, Which may speak to cen - tu - ries, All the cen - tu -

131

ries af - ter us, of this great Ce - re - mo - ni - al

133

And this year of her great Ju - bi - lee.

136

ff

Fif - ty years of e - ver broad'n - ing Com - merce!

138

Fif - ty years of e - ver bright - en - ing Sci - ence!

140

Fif - ty years of e - ver wi - den - ing Em - - - pire!

145

You, the Might-y, the For-tu-nate, You, the Lord ter-ri-to-ri-al, You, the Lord ma-nu -

145

You, the Might-y, the For-tu-nate, You, the Lord ter-ri-to-ri-al, You, the Lord ma-nu -

145

You, the Might-y, the For-tu-nate, You, the Lord ter-ri-to-ri-al, You the Lord ma-nu -

145

You, the Might-ly, the For-tu-nate, You, the Lord ter-ri-to-ri-al, You the Lord ma-nu -

149

fac-tur-er, You, the hard - y, la - bo - ri - ous, Pa - tient child - ren of Al - bi - on

149

fac-tur-er, You, the hard - y, la - bo - ri - ous, Pa - tient child - ren of Al - bi - on

149

fac-tur-er, You, the har - dy, la - bo - ri - ous, Pa - tient child - ren of Al - bi - on

149

fac-tur-er, You the hard - y, la - bor - ri - ous, Pat - tient child - ren of Al - bi - on

153

All your hearts be in har - mo - ny, All your voic-es in u - ni - son. Sing - ing 'Hail to the

153

All your hearts be in har - mo - ny, All your voic-es in u - ni - son. Sing - ing 'Hail to the

153

All your hearts be in har - mo - ny, All your voic-es in u - ni - son. Sing - ing 'Hail to the

153

All your hearts be in har - mo - ny, All your voic-es in u - ni - son. Sing - ing 'Hail to the

157

glo - ri - ous Gold - en year of her Ju - bi-lee!' of her Ju - bi-lee!'

161

in the Gol - den year of her Ju - bi - lee!'

163

Gol - den Ju - bi - lee!'

Softly Falling Snow

Ryan Charles Ramer

$\text{♩} = 91$

Soprano

Soft - ly fall - ing snow il - lu - mi - nat - ed by a bright - ly

Bass

soft - ly fall - ing

Cello

S

burn - ing star Still - ness all a - round

B

soft - ly fall - ing

Vc.

S

Loved ones ga - ther nigh who have tra - velled far to be with you

B

arpeggiated

Vc.

S

Now the day is through pre - sents all a - round Be - fore we bid A -

B

Vc.

21

S dieu ga - ther all a - round let's en - joy the view

B

Vc. 21 arpeggiated

26

S Join - ing arm in arm and feel - ing Christ - mas Mer - ry Christ - mas

B

Vc. 26 arpeggiated

32

S Loved ones say good - bye

B

Vc. 32

Loved ones say good - night

36

S Keep them in your heart those who tra - vel far

B

Vc. 36 arpeggiated

41

S re - mem - ber - ing their words like soft - ly fall - en snow

B

Vc. arpeggiated re - mem - ber - ing their words like soft - ly fall - en

(niente)

46

S Me - ry Christ - mas Me - ry Christ - mas

B snow Christ - mas snow Christ - mas

Vc. 46 arpeggiated

53 *Molto Mosso* ♩ = 117

S Mer - ry Chris - mas to Ev' - ry one you

B

Vc. 53

58

S you know.

B

Vc. 58 arpeggiated

Elizabeth

Andante

Ryan Charles Ramer

O Lord, make thy ser - vant E - li -

The first system of musical notation for the piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics 'O Lord, make thy ser - vant E - li -' are written below the treble staff. The music features a simple harmonic accompaniment with chords and moving lines in both hands.

za - beth our Queen to re - jice In thy strength give her her heart's de - sire and de -

The second system of musical notation, starting at measure 3. The lyrics 'za - beth our Queen to re - jice In thy strength give her her heart's de - sire and de -' are written below the treble staff. The music continues with the same harmonic accompaniment.

ny not the re - quest of her lips but pre - vent her with thine

The third system of musical notation, starting at measure 9. The lyrics 'ny not the re - quest of her lips but pre - vent her with thine' are written below the treble staff. The music continues with the same harmonic accompaniment.

e - ver - last - ing bless - ing and give her a long

The fourth system of musical notation, starting at measure 13. The lyrics 'e - ver - last - ing bless - ing and give her a long' are written below the treble staff. The music continues with the same harmonic accompaniment.

life e - ven for e - ver and e - ver. A - - - men

The fifth system of musical notation, starting at measure 17. The lyrics 'life e - ven for e - ver and e - ver. A - - - men' are written below the treble staff. The music concludes with a final chord in the bass clef.

Elizabeth

Allegro Moderato

Ryan Charles Ramer

Descant
Choir

O Lord, make thy ser- vant E - li - za- beth our Queen to to re- joice In

Main
Chorus

O Lord, make thy ser - vant (E) E - li - za- beth our Queen to re- joice In thy

thy strength give her her heart's de- sire and and de- ny not the re- quest of her lips

strength give her her heart's de- sire and de- ny not the re- quest of her lips but pre-

but pre- vent her with thine e- ver- last- ing bless- ing give her a long life for e- ver

vent her with thine e- ver- last- ing bless - ing and give her a long life for e- ver and e-

17
 A - men. O Lord, make thy ser - vant E - li - za - beth our Queen to re -

17
 O Lord, make thy ser - vant E - li - za - beth our Queen to re-joyce (solos)
 ver A - men. O Lord, make thy ser - vant E - li - za - beth our Queen to re-joyce e - ven for e -

23
 joyce e - ven for e - ver and e - ver in thy strength give her her heart's de -

23 (tutti)
 ver and e - ver in thy strength give her her heart's de - sire and de -

28
 sire for e - ver and e - - ver re - quest her lips but pre -

28 (solos) (tutti) (solos) (tutti)
 ny not her lips for e - ver and de - ny not her for e - ver and re - quest her lips but pre - vent her with your

35

venther with your e - ver e - ven pre-venther with e - ver e - ven pre - vent her with e-ver-last-ing blessing

35

(solos) (tutti) (solos) (tutti)

e - ver e - ven pre-venther with e - ver e - ven pre-venther with e-ver-last-ing blessing and give her

41

and give her a long life e - ven for e-ver and e - ver. A - men.

41

a long life e - ven for e - ver and e - ver. A - men

48

O Lord, make thy ser- vant E - li - za - beth our Queen to re-joice to re-joice In thy

48

O Lord, make thy ser- vant E - li - za - beth our Queen to re-joice In thy strength

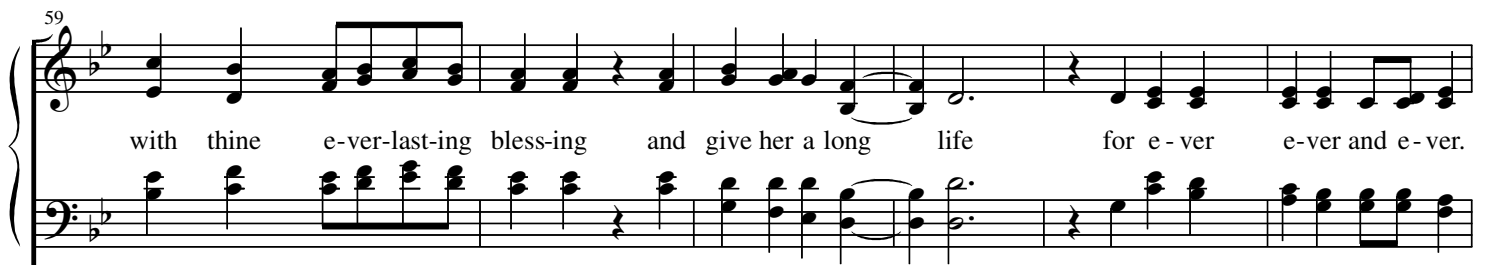
53
strength give her her heart's de-sire and de-ny not the re-quest of her lips but pre-vent her



53
give her her heart's de - sire and de - ny not the re - quest of her lips but pre - vent her with thine



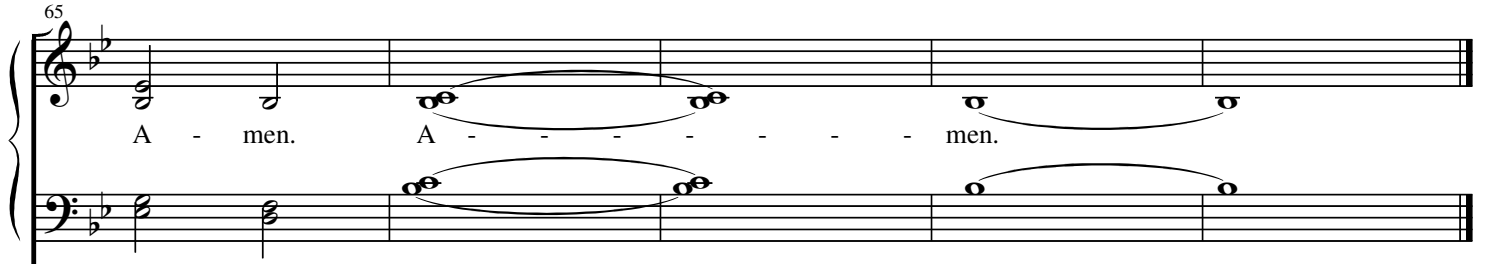
59
with thine e-ver-last-ing bless-ing and give her a long life for e - ver e-ver and e - ver.



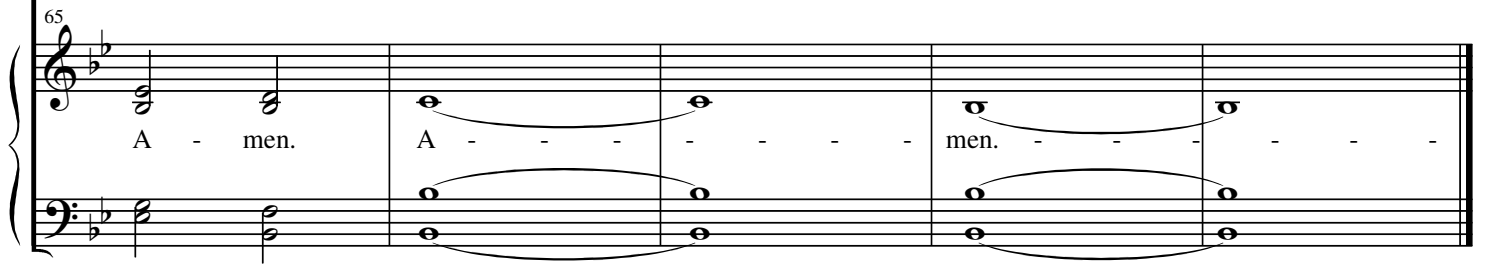
59
e-ver-last-ing bless - ing and give her a long life for e - ver e - ver and e - ver.



65
A - men. A - - - - - men.



65
A - men. A - - - - - men. - - - - -



Laudate Pueri

Ryan Charles Ramer

Larghetto

S 1
Lau - da - te pu - e - ri
Lau - da - te pu - e -

A 1
Lau - da - te pu - e - ri
Lau - da - te pu - e -

T 1
Lau - da - te pu - e - ri
Lau - da - te pu - e -

B 1
Lau - da - te pu - e - ri
Lau - da - te pu - e -

Piano Reduction

quasi echo

S 2
Lau - da - te no - - - men

A 2
Lau - da - te no - - - men

T 2
Lau - da - te no - - - men

B 2
Lau - da - te no - - - men

Piano Reduction

S 1
ri Lau - da - te pu - e - ri

A 1
ri Lau - da - te pu - e - ri

T 1
ri Lau - da - te pu - e - ri

B 1
ri Lau - da - te pu - e - ri

S 2
Lau - da - te no - men Lau - da - te Lau - da - te pu - e - ri

A 2
Lau - da - te no - men Lau - da - te Lau - da - te no - men

T 2
Lau - da - te no - men Lau - da - te Lau - da - te no - men

B 2
Lau - da - te no - men Lau - da - te pu - e - ri

7

S 1

A 1

T 1

B 1

Lau - da - te no - men

Pu - e - - ri

Lau - da - te no - men Lau - da - te pu - e ri pu - e ri

Lau - da - te pu - e - ri pu - e - ri

7

S 2

A 2

T 2

B 2

ri

Lau - da - te no - men

pu - e - - ri

Lau - da - te no - men Lau - da - te pu - e ri pu - e ri

Lau - da - te pu - e - ri pu - e - ri

7

S 1
 Lau - da - te pu - e - ri do - mi - num Lau - - -

A 1
 Lau - da - te pu - e - ri do - mi - num Lau - da - te

T 1
 Lau - - - da - te Lau - da - te do - mi - num Lau - da - te

B 1
 Lau - - - da - - - te do - mi - num lae - tan - tum

S 2
 Lau - da - te pu - e - ri do - mi - num lae - - -

A 2
 Lau - da - te pu - e - ri do - mi - num lae - tan - tum

T 2
 Lau - - - da - - - te pue - ri do - mi - num lae - tan - tum

B 2
 Lau - - - da - - - te pue - ri do - mi - num lae - tan - tum

Musical score for SATB choir and piano. The score is divided into two systems. The first system includes parts for Soprano 1 (S 1), Alto 1 (A 1), Tenor 1 (T 1), Bass 1 (B 1), and Piano. The second system includes parts for Soprano 2 (S 2), Alto 2 (A 2), Tenor 2 (T 2), Bass 2 (B 2), and Piano. The lyrics are in Latin: "Lau - da - te pu - e - ri do - mi - num lae - tan - tum". The piano part features a repeating rhythmic pattern in the right hand and a more active bass line in the left hand. There are fermatas and triplets indicated in the vocal parts.

14

S 1
da - te pu - e - - - ri Lau - da - te

A 1
pu - e - - - ri Lau - da - te Lau - da - te

T 1
pu - e - ri Lau - da - te pue - ru Lau - da - te

B 1
pu - e - - - ri pue - ri Lau - da - te

14

S 2
tan - - - tem Lau - da - te pue - ri Lau - da - te

A 2
pu - e - - - ri Lau - da - te Lau - da - te

T 2
pu - e - - - ri Lau - da - te Lau - da - te

B 2
pu - e - - - ri Lau - da - te Lau - da - te

14

14

18

S 1
pue - ri do - mi - num A - - - - me - - - - n

A 1
Lau - da - te do - mi - num A - - - - me - - - - n

T 1
pue - ri do - mi - num A - - - - me - - - - n

B 1
Lau - da - te do - mi - num A - - - - me - - - - n

18

S 2
pue - ri do - mi - num A - - - - me - - - - n

A 2
Lau - da - te do - mi - num A - - - - me - - - - n

T 2
Lau - da - te do - mi - num A - - - - me - - - - n

B 2
pue - ri do - mi - num A - - - - me - - - - n

18

Laudate Pueri

Larghetto

Ryan Charles Ramer

Soprano 1
Lau - da - te pu - e - ri Lau - da - te pu - e - - -

Alto 1
Lau - da - te pu - e - ri Lau - da - te pu - e - - -

Choir 1
Lau - da - te pu - e - ri Lau - da - te pu - e - - -

Tenor 1
Lau - da - te pu - e - ri Lau - da - te pu - e - - -

Bass 1
Lau - da - te pu - e - ri Lau - da - te pu - e - - -

Soprano 2
quasi echo
Lau - da - te no - - - men

Alto 2
Lau - da - te no - - - men

Choir 2
Lau - da - te no - - - men

Tenor 2
Lau - da - te no - - - men

Bass 2
Lau - da - te no - - - men

S1
ri Lau - da - te pu - e - - - ri

A1
ri Lau - da - te pu - e - - - ri

T1
ri Lau - da - te pu - e - - - ri

B1
ri Lau - da - te pu - e - - - ri

S2
Lau - da - te no - men Lau - da - te Lau - da - te pu - e - - - ri

A2
Lau - da - te no - men Lau - da - te Lau - da - te no - men

T2
Lau - da - te no - men Lau - da - te Lau - da - te no - men

B2
Lau - da - te no - men Lau - da - te pu - e - - - ri

S1

A1
Lau - da - te no - men Pu - e - - - ri

T1
Lau - da - te no - men Lau - da - te pu - e ri pu - e - ri

B1
Lau - - - da - - - te pu - e - ri pu - e - - ri

S2

A2
Lau - da - te no - men pu - e - - - ri

T2
Lau - da - te no - men Lau - da - te pu - e - ri pu - e ri

B2
Lau - - - da - - - te pu - e - ri pu - e - - ri

1

S 1 Lau - da - te pu - e - ri do - mi - num

A 1 Lau - da - te pu - e - ri do - mi - num *mf* A so - lis or - tus

T 1 Lau - - - da - - - te Lau - da - te do - mi - num

B 1 Lau - - - da - - - te do - mi - num

S 2 Lau - da - te pu - - e - ri do - mi - num

A 2 Lau - da - te pu - - e - ri do - mi - num

T 2 Lau - - - da - - - te pue - ri do - mi - num

B 2 Lau - - - da - - - te pue - ri do - mi - num *mf* A so - lis or - tus

15

S 1

A 1 us - que et ad occas - sum lau - da - bi - le no - men do - mi - ni lau - da - bi - le lau -

T 1

B 1 A so - lis or - tu us - que et

S 2

A 2

T 2

B 2 us - que et ad oc - ca - sum lau - da - bi - le no - men do - - - mi - - - nus

8

S1 A so - lis or - tu us - que ad oc - ca - - - - sum

A1 da bi - le no - men do - mi - us de - - - - o A so - lis

T1

B1 ad occa - sum lau - da - bi - le no - men - do - mi - ni lau - da - bi - le no - men do - mi - ni

S2 A so - lis or - tu us - que ad oc - ca sum

A2 A so - lis or - tu us - que et ad - oc - ca - sum lau - da - bi - le no - men do - - -

T2

B2 lau - lau - da - bi - le no - men do - mi - nus de - - o A so - lis or -

21

S1 A - so - lis or - tu us - - - que us - que A so - lis or - tu

A1 or - tu us - que et ad oc - ca - sum lau - da - bi - le no - men lau - da - bi - le

T1 A so - lis or - tu

B1 no - men do - - - - mi - ni lau - da - bi - le no - men do - mi - nus de - o lau - - - da - bi -

S2 A so - lis or - tus us - - - que us - que A so - lis or - tu

A2 mi - nus de - - - o lau - da - bi - le

T2 A so - lis or - tu

B2 tu - us - que et ad - - - oc - cas - sum lau - da - bi - le

24

S1 us - que lau-da - bi - - le no-men do - mi - nus de - o la - da -

A1 no - men A - so-lis or - tus us - que ad oc - cas - sum

T1 8 us - que et ad occa - sum lau-da-bi-le no-menlau-da-bi-le no-men de - o A - so - lis

B1 le la - da - bi le do - mi - - - - nus de - - - -

S2 us - que - et ad oc - cas - sum lau-da-bi-le do - mi - ni do - mi - nus

A2 no - men A so - lis or - tus us - que et ad - - - oc -

T2 8 us - que et ad occa - sum lau-da-bi-le no-menlau-da-bi-le no-men do - mi - nus do - mi - nus

B2 no - men lau - da - bi le no-men do - - - - - mi - nus do - - - mi - nus

27

S1 bi - le no - men do - mi - nus Ad oc-cas - sumlau - da-te no - men do - mi-ni

A1 de - o de - o do-mi-nus Ad oc-cas - sumlau - da-te no - men do - mi-ni

T1 or - tu or - tu Ad oc-cas - sum lau - da-te no - men do - mi-ni

B1 o Ad oc-cas - sumlau - da-te no - men do - mi-ni

S2 de - o do-mi-nus Ad oc-cas - sumlau - da-te no - men do - mi-ni

A2 ca - sum de - o do-mi-nus Ad oc-cas - sumlau - da-te no - men do - mi-ni

T2 8 de - o de - o do-mi-nus Ad oc-cas - sumlau - da-te no - men do - mi-ni

B2 de - - - - o do-mi-nus Ad oc-cas - sumlau - da-te no - men do - mi-ni

30

S 1 sus - ci - tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - p̄rem

A 1 sus - ci - tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - pe -

T 1 sus - ci - tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - pe -

B 1 sus - ci - tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - pe -

S 2 sus - ci - tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - p̄rem

A 2 sus - ci - tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - pe -

T 2 sus - ci - tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - pe -

B 2 sus - ci tans a ter - ra i - no - pem et de ster - co - re e - ri - gens pau - pe

33

S 1 pau - pe - rem

A 1 rem

T 1 rem

B 1 rem

S 2 pau - pe - rem

A 2 rem

T 2 rem

B 2 rem

Ut col - le - cet e - - -

Ut col - le - cet eum - - - -

rem Ut col - le - cet eum cum prin - ci - pi - bus prin -

36

S1

A1

T1

B1

Qui ha - bi - ta - re fa -

Qui ha - bi - ta - re fa -

Qui ha - bi -

S2

A2

T2

B2

um cum princi - pi - bus po - pu - li su - i cum princi - pi - bus po - pu - li su - i

8 cum princi - pi - bus po - pu - li su - i cum princi - pi - bus po - pu - li su - i princi - pi - bus Qui ha - bi - ta - re fa -

ci - pi - bus po - pu - li su - i cum princi - pi - bus po - pu - li su - i princi - pi - bus po - pu - li su - i Qui ha - bi -

39

S1

A1

T1

B1

fi - li - o - rum lae - tan - tem matrem fi - li - o - rum lae - tan - tem

cit ste - ri - lem in do - mo mat - rem fi - li - o - rum lae - tan - tum lae - tan - tum

cit ste - ri - lem in do - mo mat - rem fi - li - o - rum lae - tan - tum lae - tan - tum

ta - re fa - cit ste - ri - lem fa - cit ste - ri - lem in do - mo lae - tan - tum lae - tan - tum

S2

A2

T2

B2

fi - li - o - rum lae - tan - tem matrem fi - li - o - rum lae - tan - tem

Qui ha - bi - ta - re fa - cit ste - ri - lem lae - tan - tum lae - tan - tum

cit ste - ri - lem in do - mo mat - rem fi - li - o - rum lae - tan - tum lae - tan - tum

ta - re fa - cit ste - ri - lem in do - mo do - mo lae - tan - tum lae - tan - tum

42 *ff*

S1
matrem fi - li - o - rum Lau - - - da - - - te pu - e - - - ri Lau - da - te

A1
lae - tan - tum Lau - da - te *ff* pu - e - - - ri Lau - da - te Lau - te - -

T1
8 lae - tan - tum Lau - da - te *ff* pu - e - - - ri Lau - da - te pue - ru Lau - da - te

B1
lae - tan - tum lae - tan - tum *ff* pu - e - - - ri pue - ri Lau - da - te

S2
matrem fi - li - o - rum lae - - - tan - - - tem Lau - da - te pue - ri Lau - da - te

A2
lae - tan - tum lae - tan - tum *ff* pu - e - - - ri Lau - da - te Lau - da - te

T2
8 lae - tan - tum lae - tan - tum *ff* pu - e - - - ri Lau - da - te Lau - da - te

B2
lae - tan - tum lae - tan - tum *ff* pu - e - - - ri Lau - da - te Lau - da - te

47 *cresc.* *subito p*

S1
pue - ri do - mi - num A - - - me - - - n *decresc.*

A1
Lau - da - te do - mi - num *cresc.* *subito p* A - - - me - - - n *decresc.*

T1
pue - ri do - mi - num *cresc.* *subito p* A - - - me - - - n *decresc.*

B1
Lau - da - te do - mi - num *cresc.* *subito p* A - - - me - - - n *decresc.*

S2
pue - ri do - mi - num *cresc.* *subito p* A - - - me - - - n *decresc.*

A2
Lau - da - te do - mi - num *cresc.* *subito p* A - - - me - - - n *decresc.*

T2
Lau - da - te do - mi - num *cresc.* *subito p* A - - - me - - - n *decresc.*

B2
pue - ri do - mi - num *cresc.* *subito p* A - - - me - - - n *decresc.*

Excerpt from The Hosts

Written for True Concord

Ryan Charles Ramer
poem by Alan Seeger

$\text{♩} = 120$ *ff*

Soprano 1
In their new de-di-ca-tion charged In their new de - di - ca-tion

Soprano 2
In their new de-di-ca-tion charged In their

Alto 1&2
In their new de-di-ca-tion charged In their new de - di -

Tenor 1&2
In their new de-di-ca-tion charged In their new de - di - ca-tion charged

Bass 1&2
In their new de-di-ca-tion charged In their new de - di - ca-tion charged In their

5

S 1
charged In their some-thing In their some-thing height-ened en -

S 2
new de - di - ca - tion new de-di-ca - tion

A 1&2
ca-tion new de-di - ca - tion new some-thing height-ened en - larged

T 1
In their new de - di - ca - tion charged en - riched

T 2
In their new de-di-ca-tion In their

B 1
new de - di - ca - tion charged In their

B 2
In their new de-di - ca - tion charged en - riched

9

S 1
larged en - riched height - ened en-larged some - thing

S 2
some - thing en - riched some - thing height - ened en - larged

A 1
some-thing height-ened en-larged some - thing height - ened en - richedsome - thing

A 2
some - thingheight - ened en-larged some - thing height-ened en-larged

T 1
some-thingheight - ened some - thing heigh - tened some - thing height - ened

T 2
some-thingheight-ned en - largedsome - thing height - ned en-larged some - thing en - larged

B 1
some - thingheight - ned en-larged some - thing height - ned en - larged

B 2
some-thing height-ned en-larged some - thing height - ned en-larged some-thing height-ened

13

S 1 en - - - - - riched That lends a light to their lust - y brows

S 2 That lends a light to their lust - y brows

A 1 That lends a light to their lust - y brows That lends a light to their lust - y brows

A 2 That lends a light to their lust - y brows That lends a light to their lust - y brows

T 1 That lends a light to their lust - y brows

T 2 That lends a light to their lust - y brows That lends a light to their lust - y brows

B 1 That lends a light to their lust - y brows

B 2 That lends a light to their lust - y brows

17 (quasi echo)

S 2 That lends a light to their lust - y brows

A 1 (niente) light

A 2 *mf* That lends a light to their lust - y brows

T 2 (niente) light

B 1 *mf* That lends a light to their lust - y brows

B 2 (quasi echo) That lends a light to their lust - y brows

21 dolce

A 1 (niente) a light

A 2 (niente) a light

T 1&2 dolce lends a light

B 1 dolce lends a light *mf* And a

B 2 dolce lends a light *mf* And a song to the rhy - thm of their tramp - ling feet And a

27 *f*

S 1&2

T 1&2

B 1&2

And a song to the rhy - thm of their tramp - ling feet And a song to the

song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

30

S 1&2

A 1&2

T 1&2

B 1&2

rhy - thm of their tramp - ling feet And and song to the rhy - thm of their

mp

They are moved by po - - - wers

rhy - thm of their tramp - ling feet And a song to the rhy - thm of their tramp - ling

tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

33

S 1&2

A 1

A 2

T 1&2

B 1&2

tramp - ling feet And and song to the rhy - thm of their tramp - ling feet

mf *fp* *mf* crescendo

They are moved by po - - - wers They are moved by

mf *fp* *mf* crescendo

They are moved by po - - - wers They are moved by

feet And a song to the rhy - thm of their tramp - ling feet And a song to the

song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

36

S 1&2
And and song to the rhy - thm of their tramp - ling feet And and song

A 1
po - - - wers They are moved by po - - - wers

A 2
po - - - wers They are moved by po - - - wers

T 1&2
rhy - thm of their tramp - ling feet And a song to the rhy - thm of their tramp - ling

B 1&2
tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

39

S 1&2
to the rhy - thm of their tramp - ling feet And and song to the rhy - thm

A 1&2
mp that force *mf* The sea *f* for e - ver

T 1&2
feet And a song to the rhy - thm of their tramp - ling And a song to the

B 1&2
song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

42

S 1&2
of their tramp - ling

A 1&2
to ebb and

T 1&2
rhy - thm of their

B 1&2
tramp - ling

45

S 1 That hold Arc - tu - cus in his course that hold Arc - tu - cus in his course And

S 2 That hold Arc - tu - cus in his course that hold Arc - tu - cus in his course And

A 1 rise And

A 2 rise And

T 1 That hold Ar - ctu - cus in his course that hold Arc - tu - cus in his course And

T 2 That hold Ar - ctu - cus in his course that hold Arc - tu - cus in his course And

B 1 That hold Ar - ctu - cus in his course that hold Arc - tu - cus in his course And

B 2 That hold Ar - ctu - cus in his course that hold Arc - tu - cus in his course And

49 *f*
S 1 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

49 *f*
S 2 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

49 *f*
A 1 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

49 *f*
A 2 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

49 *f*
T 1 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

49 *f*
T 2 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

49 *f*
B 1 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

49 *f*
B 2 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic skies The

53 *ff*
S 1 clouds that to - wer on some snow - capped chair And

53 *ff*
S 2 clouds that to - wer on some snow - capped chair And

53 *ff*
A 1 clouds that to - wer on some snow - capped chair And

53 *ff*
A 2 clouds that to - wer on some snow - capped chair And

53 *ff*
T 1 clouds that to - wer on some snow - capped chair And

53 *ff*
T 2 clouds that to - wer on some snow - capped chair And

53 *ff*
B 1 clouds that to - wer on some snow - capped chair And

53 *ff*
B 2 clouds that to - wer on some snow - capped chair And

57 *f* drift drift drift drift out o - ver *p* *mp*

57 *mf* drift drift drift drift out o - ver *p* *mp*

57 *mf* *mp* drift drift drift out o - ver drift drift

57 *mf* *mp* drift drift drift drift drift drift

57 *mf* *mp* drift drift drift drift drift drift

57 *mf* *mp* drift drift drift drift drift drift

57 *mf* drift drift drift drift drift drift

57 *mf* drift drift drift drift drift drift

70

T 1 *mf* In their new de - di - ca - tion

T 2 In their

B 1 *mp* song to the rhy - thm of their *mf* tramp - ling feet And a

B 2 to the rhy - thm of their *mp* tramp - ling feet And a *mf* song to the rhy - thm of their

73

S 1 *f* That

A 1 *mf* With some - thing en - light - ened en - larged With

A 2 *mf* With some - thing en - light - ened

T 1 charged

T 2 new de - di - ca - tion charged

B 1 song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

B 2 tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

76

S 1 brings a light to their lust - y brow light

S 2 That brings a light to their

A 1 some - thing en - light - ened en - larged With some - thing en - light - ened en -

A 2 some - thing en - light - ened en -

T 1&2 charged

B 1 tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

B 2 song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

f

79

S 1

some - - - thing en - - - riched

S 2

lust - y brow That brings a light to their lust - y brow

A 1

larged With light

A 2

larged With some - thing en - light - ened en - larged With

T 1&2

charged

B 1

song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

B 2

tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

82

S 1
some - thing height - ened en - larged That lends a light to their

S 2
some - thing height - ened en - larged That lends a light to their

A 1
some - thing height - ened en - larged That lends a light to their

A 2
some - thing height - ened en - larged That lends a light to their

T 1&2
charged charged

B 1
tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

B 2
song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

85 (niente) *mf*

S 1 lust - y brows a light

S 2 lust - y brows a light

A 1 lust - y brows

A 2 lust - y brows That lends a light to their lust - y brows

T 1 That lends a light to their lust - y brows

T 2 That lends a light to their lust - y brows

B 1 song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

B 2 tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

88

S 1

S 2

A 2

T 1

T 2

B 1

B 2

tramp - ling feet And a song to the rhy - thm In their new de - di-ca - tion

song to the rhy - thm of their tramp - ling feet In their new de - di-ca - tion

Detailed description: This is a page of a musical score for six voices. The score is written in G major (three sharps) and 2/4 time. It consists of six staves, each representing a different voice part: Soprano 1 (S 1), Soprano 2 (S 2), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), and Bass 1 (B 1). The first three staves (S 1, S 2, A 2) are mostly rests, indicating that these voices are silent during this section. The Tenor and Bass parts have lyrics. The lyrics for T 1 and T 2 are 'In their new de - di-ca - tion'. The lyrics for B 1 and B 2 are 'tramp - ling feet And a song to the rhy - thm In their new de - di-ca - tion'. The piano accompaniment is indicated by the '88' dynamic marking and the rhythmic notation on the bass lines. The score ends with a double bar line and a 2/4 time signature.

91

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

That lends a light to their lust-y brows And a

That lends a light to their lust-y brows And a

en - - - riched en - - - riched And a

some-thing height-ened en - larged And a

charged With some-thing height-ened en - larged And a

charged With some-thing height-ened en - larged And a

charged And a

charged And a

96

S 1

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

S 2

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

A 1

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

A 2

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

T 1

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

T 2

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

B 1

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

B 2

96

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet

100 *ff* Largando

S 1
They are moved by po - wers They are moved by po - wers

S 2
They are moved by po - wers They are moved by po - wers

A 1
They are moved by po - wers They are moved by po - wers

A 2
They are moved by po - wers They are moved by po - wers

T 1
They are moved by po - wers They are moved by po - wers

T 2
They are moved by po - wers They are moved by po - wers

B 1
They are moved by po - wers They are moved by po - wers

B 2
They are moved by po - wers They are moved by po - wers

104 *mp*

S 1 and force the sea for e - ver to ebb and

S 2 that force the sea for e - ver to ebb and

A 1 that force the sea for e - ver to ebb and

A 2 that force the sea for e - ver to ebb and

T 1 that force the sea for e - ver to ebb and

T 2 that force the sea for e - ver to ebb and

B 1 that force the sea for e - ver to ebb and

B 2 that force the sea for e - ver to ebb and

110 poco a poco cresc.

S 1
rise rise rise rise

S 2
110 poco a poco cresc.
rise rise to ebb and rise

A 1
110 poco a poco cresc.
rise to ebb and rise and

A 2
110 poco a poco cresc.
rise rise to ebb and rise

T 1
110 poco a poco cresc.
rise rise rise

T 2
110 poco a poco cresc.
rise rise rise

B 1
110 poco a poco cresc.
rise rise rise

B 2
110 poco a poco cresc.
rise rise

119 *f* rise (niente) rise *f* rise

119 (niente) rise (niente) rise *f* rise

119 *f* rise (niente) rise *f* rise

119 (niente) rise (niente) rise *f* rise

119 (niente) rise (niente) rise *f* rise

119 *f* rise (niente) rise *f* rise

119 (niente) rise (niente) rise *f* rise

119 (niente) rise (niente) rise *f* rise

rise rise rise

125

S 2
ebb and rise ebb and rise ebb and rise ebb and

A 1
ebb and rise ebb and rise ebb and rise ebb and

A 2
ebb and rise ebb and rise ebb and rise ebb and

T 1
ebb and rise ebb and rise ebb and rise ebb and

T 2
rise ebb rise ebb

B 1
ebb and rise ebb and rise ebb and rise ebb and

B 2
ebb and rise ebb and rise ebb and rise ebb and

Detailed description: This is a page of a musical score for a SATB choir with piano accompaniment. The page is numbered 125 in the top left corner. The score is arranged in a system of seven staves. The top four staves are for the vocal parts: Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), and Tenor 1 (T 1). The bottom three staves are for the piano accompaniment: Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of eight measures. The vocal parts have lyrics: 'ebb and rise ebb and rise ebb and rise ebb and'. The piano accompaniment features a steady bass line with chords and some melodic lines in the upper register. The lyrics 'rise ebb rise ebb' are written above the T 2 staff in the second and sixth measures.

133 *molto cresc.*

S 1
rise and force the sea and e-ver to ebb and force the sea and

S 2
rise and force the sea and e-ver to ebb and

A 1
rise and force the sea and e-ver to ebb and force the

A 2
rise and force the sea and e-ver to ebb and

T 1
rise ebb rise ebb rise ebb rise

T 2
molto cresc.
rise ebb rise ebb rise *fp*

B 1
rise rise ebb rise ebb rise ebb rise
(niente)

B 2
molto cresc.
(niente) (niente)

rise rise ebb rise

143

S 1
drift drift drift out o -

S 2
drift drift drift out o -

A 1
drift drift drift out o - ver drift

A 2
drift drift drift drift drift

T 1
rise rise rise

T 2
rise rise rise

B 1
rise rise drift out o - ver to ebb and rise

B 2
rise rise rise

Detailed description: This is a page of a musical score for a choir, numbered 143. It features eight vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are: 'drift drift drift out o -', 'drift drift drift drift drift', 'rise rise rise', and 'drift out o - ver to ebb and rise'. The vocal lines are arranged in a standard choir layout, with Soprano parts at the top and Bass parts at the bottom. The lyrics are placed below the corresponding vocal lines. The score includes various musical notations such as notes, rests, and slurs.

151

S 1 ver drift drift

S 2 ver drift to ebb drift drift out o - ver

A 1 to ebb drift drift out o - ver

A 2 (sotto voce) And a

T 1 rise rise rise

T 2 to ebb rise to ebb and rise

B 1 to ebb and rise rise

B 2 to ebb rise to ebb and rise

(niente)

159

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

o - - - ver

(niente)

tramp-ling feet And a song to the rhy-thm of their tramp-ling feet A

song to the rhy-thm of their tramp-ling feet And a song to the rhy-thm of their tramp-ling feet A

rise

rise

(sotto voce)

That hold Arc - tu - cus in his course that hold Arc - tu - cus in his course

163 *ff*

S 1&2
hold Arc-tu-cus in his course And hold Arc-tu - cus in hiscourseAnd

A 1
f
lust - y brow That lends a light to their lust - y brow That lends a light to their lust - y

A 2
f
song to the rhy-thm of their tramp - ling feet A song to the rhy-thm of their tramp - ling feet A song

T 1&2
f
mar-shal at noon in tro - pic skies And mar - shal at noon in tro-pic skies

B 1
That hold Arc-tu-cus in his course that hold Arc-tu - cus in hiscourse

B 2
163 *ff*
hold Arc-tu-cus in his course hold Arc-tu - cus in hiscourse

167 *ff*

S 1&2
mar-shal at noon in tro - pic skies And mar - shal at noon in tro-pic skies

A 1
ff
brow That lends a light to their lust - y brow That lends a light (niente)

A 2
ff
song to the rhy-thm of their tramp - ling feet A song to the rhy-thm of their tramp - ling feet A song

T 1&2
ff
mar-shal at noon in tro - pic skies And mar - shal at noon in tro-pic skies

B 1
ff
That hold Arc-tu-cus in his course that hold Arc-tu - cus in hiscourse

B 2
167 *ff* *fp*
hold Arc-tu-cus in his course hold Arc-tu - cus in hiscourse

171 (niente) *mp* *mf* *f*

S 1 light They are big with the po-wer

S 2 light They are big with the

A 1 *mp* *mf* *f* They are big with the po-wer of

A 2 to the rhy-thm of their tramp-ling feet A song to the rhy-thm of their tramp-ling feet

T 1 mar-shal at noon in tro-pic skies And mar-shal at noon in tro-pic skies

T 2 lust-y brow That lends a light to their lust-y brow That lends a light

B 1 That hold Arc-tu-cus in his course that hold Arc-tu-cus in his course

B 2 hold Arc-tu-cus in his course hold Arc-tu-cus in his course

175 *ff*

S 1 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

S 2 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

A 1 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

A 2 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

T 1 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

T 2 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

B 1 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

B 2 They are big with the po-wer of cos - mic They are big with the po-wer of cos - mic

179

S 1 Things cos - - - mic!

S 2 Things cos - - - mic!

A 1 lust - y brow that lends a light to their lends a lust - y cos - - - mic!

A 2 song to the rhy-thm of their tramp - ling feet their tramp-ling cos - - - mic!

T 1 mar-shal at noon in tro - pic skies And mar-shal at noon in tro - pic cos - - - mic!

T 2 tro - pic skies and mar - shal at noon in tro - pic skies and cos - - - mic!

B 1 in his course that hold Arc - tu - cus cos - - - mic!

B 2 hold Arc - tu - cus in his course hold cos - - - mic!

LIII

The long sigh of the Frog
Upon a Summer's day,
Enacts intoxication
Upon the revery.
But his receding swell
Substantiates a peace,
That makes the ear inordinate
For corporal release.

-Emily Elizabeth Dickenson
(Dec 10, 1830 - May 15, 1886)

Ryan Charles Ramer

(♩ = ca. 110)
f (pesante)

Bass 2

(like a frog's croak) frog frog

S2

p

(like a cicadia's rattling sound) ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia

B2

frog

S1

p

(like a cicadia's rattling sound) ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia

B2

frog

S2

p

ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia

A1

p

ka - ty did ka - ty did ka - ty did ka - ty did ka - ty

B2

frog

bass solo

cantabile

The long sigh

p

25

S1

ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia

A1

did ka-ty did ka - ty did ka - ty did ka - ty did ka - ty

B1

mp

gra s s s s s s s s s s s s s s hop-per

B2

frog

bass solo

of the frog u - - - pon

p

30

S2

ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia

A1

mp

did ka-ty did ka - ty did ka - ty did ka - ty did ka - ty

T1

8 cricket crick-et crick-et crick-et

B1

mp

gra s s s s s s s s s s s s s s hop-per

B2

frog

bass solo

day mer day

35 *p* *mf* *mf* *mf*

S1
ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia

S2
The long sigh of

A1
did ka-ty did ka - ty did ka - ty did ka - ty did ka - ty

A2
The long sigh of

T1
8 cricket cricket crick-et crick-et crick-et

T2
8 The long sigh of

B1
35 gra s s s s s s s s s s s s s s hop-per

B2
35 frog

Detailed description of the musical score: The score is for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score starts at measure 35. S1 has a melodic line with triplets of eighth notes, marked *p*. S2, A1, A2, T1, and T2 have lyrics. S2, A2, T1, and T2 have accompaniment with *mf* dynamics. B1 and B2 have lyrics. The lyrics for S1 are 'ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia'. S2 lyrics are 'The long sigh of'. A1 lyrics are 'did ka-ty did ka - ty did ka - ty did ka - ty did ka - ty'. A2 lyrics are 'The long sigh of'. T1 lyrics are '8 cricket cricket crick-et crick-et crick-et'. T2 lyrics are '8 The long sigh of'. B1 lyrics are '35 gra s s s s s s s s s s s s s s hop-per'. B2 lyrics are '35 frog'. There are slurs and hairpins throughout the score.

40 *mf*

S1
frog u - - - - pon a

S2
p
the ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia

A1
did ka-ty did ka - ty did ka - ty did ka - ty did ka - ty

A2
the frog u - - - - pon a

T1
8 cricket cricket crick-et crick-et crick-et

T2
8 the frog u - - - - pon a

B1
40 gra s s s s s s s s s s s s s s s s hop-per

B2
40 frog

mp

45

S1
sum - mer's ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia ci-ca-dia

S2
day in-acts in - to - xi - ca - tion u - pon the re - - ve...

A1
did ka-ty did ka - ty did ka - ty did ka - ty did ka - ty

A2
sum - mer's day in-acts in - to - xi - ca - tion u - pon the re - - ve...

T1
8 cricket cricket crick-et crick-et crick-et

T2
8 sum - mer's day in-acts in - to - xi - ca - tion u - pon the re - - - ve -

B1
45 gra s s s s s s s s s s s s s s hop-per

B2
45 frog

mf

f

mp

55 *mp*
 S1 *ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia ci - ca-dia ci-ca-dia ci-ca-dia*

55 **TUTTI (A1 & A2)** *mp*
 A1 *did ka - ty did ka - ty did ka - ty did ka - ty did ka - ty*

55 **SOLO**
 A2 (quasi echo) *The long sigh of the*

55 **TUTTI (T1 & T2)**
 T1 8 *cricket crick-et crick-et crick-et cricket*

55 **SOLO**
 T2 8 (quasi echo) *The long sigh*

55
 B1 *gra s s s s s s s s s s s s shopper*

55 *mf*
 B2 *frog*

mf SOLO

68

B1

black-capped chi-cka-dee dee dee dee dee dee dee dee dee dee dee dee dee dee

70

mp

S2

black black black black black-bird black black black black black-bird

70

mp

T1

spar - row spar - row

70

B1

black - capped chi-cka-dee dee dee dee

72

mf

S2

black black black black black-bird black black black black black-bird

72

mp

A1

ro - bin ro - bin

72

mp

mf

A2

blue jay blue jay blue

72

mf

T1

spar - row spar - row spar - row spar - row

72

mf (SOLO)

T2

black bird black

72

B1

dee dee dee dee dee dee dee dee dee dee dee dee dee

74 *mf* car'd - nal car'd - nal

74 *f* black black black black black-bird black black black black black-bird

74 ro - bin ro - bin ro - bin ro - bin ro - bin

74 *f* jay blue jay blue jay

74 *f* spar - row spar - row

74 *f* bird black bird black

74 *f* *ff* black - capped chi-cka-dee dee dee dee dee dee dee dee dee dee dee dee dee

76 *f* *ff* **Repeat x2**

S1 car'd - nal car'd - nal car'd - nal

S2 *ff* black black black black black-bird black black black black black-bird

A1 *mf* *f* rō - bin rō - bin rō - bin rō - bin rō - bin

A2 blue jay

T1 *f* *ff* spar - row spar - row spar - row spar - row

T2 bird black bird black

B1 black - capped chi-cka-dee dee dee dee

B2 *ff* blue jay blue jay blue frog **TUTTI**

78

S1 car'd - nal car'd - nal

A1 ro - bin ro - bin *ff*

T1 spar - row

B1 dee dee dee dee dee dee dee dee dee dee dee dee dee *ff*

B2

82 **TUTTI (S1 & S2)**

S1 *f* The long sigh of the frog u -

82 **TUTTI (A1 & A2)**

A1 *f* The long sigh of the frog u -

82 **TUTTI (T1 & T2)**

T1 *f* The long sigh of the frog

(TUTTI)

B1 *f* The long sigh of the frog

82

B2 *f* frog frog

TUTTI (S1 & S2)

90
S1
pon a sum - mer's day in - acts in - to - xi - ca - tion u - pon the re - ve -

TUTTI (A1 & A2)

90
A1
pon a sum - mer's day in - acts in - to - xi - ca - tion u - pon the re - ve -

TUTTI (T1 & T2)

90
T1
u - pon a sum - mer's day in - acts in - to - xi - ca - tion re - ve -

90
B1
u - pon day mer day

90
B2
frog

97
S1
rie

97
A1
rie

97
A2
SOLO
p ka - ty - did

97
T1
rie

97
T2
SOLO
p cri - cket cri - cket

97
B2
frog

103 **TUTTI (S1 & S2)** *p*

S1 *mf* But his re - ceed - ing swell sub - stan - ti - ates a peace

103 **TUTTI (A1 & A2)** *p*

A1 *mf* But his re - ceed - ing swell sub - stan - ti - ates a peace

103 **TUTTI (T1 & T2)** *p*

T1 *mf* But his re - ceed - ing swell sub - stan - ti - ates a peace

103 **TUTTI (B1 & B2)** *p* (head tone)

B1 *mf* But his re - ceed - ing swell sub - stan - ti - ates a peace

115 **SOLO cantabile**

B2 That makes the ear in - or - di - nate for cor - po - ral re - - - lease

120 *mf* *p*

S1 car'd - nal car'd - nal

120 **(TUTTI)**

S2 *mf* black - bird black bird

120 *mp*

A1 ka - ty -

120 **(TUTTI)**

A2 *mf* blue jay blue jay blue jay

120 **(TUTTI)**

T2 *mf* ro - bin ro - bin

120 *mf*

B1 gra

129 *f*
 S1 car'd - nal car'd - nal car'd - nal

129 *f*
 S2 black - bird black bird black black black black

129 *f*
 A1 did ka - ty - did ka - ty -

129 *f*
 A2 blue jay blue jay blue

129 *f*
 T1 crick - et crick - et

129 *f*
 T2 ro - bin ro - bin ro - bin ro - bin

129 *f*
 B1 grass s s s s s s s s s s s s s s

129 *f*
 B2 ci - ca - dia ci - ca - dia ci - ca - dia ci - ca - dia ci - ca - dia ci -

129 *f*
 bass solo black - capped chi-cka-dee dee dee dee dee dee dee dee dee dee dee dee

Repeat x4 while fading out

131

S1 car'd-nal car'd - nal car'd - nal car'd - nal

S2 black-bird black black black black black black black black black black black-bird

A1 did ka - ty - did ka - ty

A2 jay blue jay blue jay

T1 crick - et crick - et

T2 ro - bin ro - bin ro - bin ro - bin ro - bin *pp*

B1 hop - per

B2 ca - dia ci-ca-dia ci - ca - dia ci - ca - dia ci - ca - dia ci - ca - dia

bass solo black - capped chi-cka-dee dee dee dee dee dee dee dee dee dee dee dee dee

Poetry

words by Terry Stokes

Ryan Charles Ramer

55-60

Soprano
mp I want a po - e - try so calm clean qui - et I will trip o - ver it when I slee - peh

Alto
mp I want a po - - - - e - - - - try - - - - peh

Tenor
mp I want a po - - - - e - - - - try - - - - peh

Baritone
mp I want a po - - - - e - - - - try - - - - peh

Bass
mp I want a po - - - - e - - - - try - - - - peh

Piano
mp

5

S I want a po - e - try so calm clean qui - et

A I want

T I want

Brtn. I want want

B I want

7

S I want a po - e - try so calm clean qui - et

A I - - - - - po - - - - - e - - - - - try - - - - -

T I - - - - - po - - - - - e - - - - - try I

Brtn. I - - - - - po - - - - - e - - - - - try - - - - -

B I - - - - - po - - - - - e - - - - - try I

10

S I want a po - e - try so calm clean qui - et qui - - - et

A po - e - try - - - po - e - try po - e - try po - e - try po - e - try po - e - try qui - - - et

T want a po - - e - - - try qui - et qui - - - et

Brtn. I - want a po - - e - - - try so qui - - - et

B want a po - - - e - try so qui - et

10

10

14

S I want a po - e - try so calm clean qui - et

A *fp* I want a po - e - try so calm clean

T *calm* *fp* clean

Brtn. *calm* *fp* clean

B *calm* *fp* clean

14

14

22

S
ah - qui - et I will trip o - ver it when I slee - - peh

A
ah - qui - et I will trip o - ver it when I slee - - peh

T
8
ah - qui - et I will trip o - ver it when I slee - - peh

Brtn.
ah - qui - et I will trip o - ver it when I slee - - peh

B
ah - qui - et I will trip o - ver it when I slee - - peh

24

S
trip o - ver it when I slee - peh when I slee - peh when I slee - peh when I

A
trip o - ver it when I slee - peh when I slee - peh when I slee - peh when I

T
8
trip o - ver it when I slee - peh when I slee - peh when I slee - peh when I

Brtn.
trip o - ver it when I slee - peh when I slee - peh when I slee - peh when I

B
trip o - ver it when I slee - peh when I slee - peh when I slee - peh when I

27

S
sleep when I sleep when I I want a po - e - try I want a po - e - try a

A
sleep when I sleep when I sleep when I sleep when I slee - peh I want a po -

T
8
sleep when I sleep when I sleep when I sleep when I slee - peh I want a po -

Brtn.
sleep when I sleep when I sleep when I sleep when I slee - peh I want a po -

B
sleep when I sleep when I sleep when I sleep when I slee - peh I want a po -

30

S
po - e - try a po - e - try a po - eh po - e - try I want a po - e - try so calm clean
po - e - try a po - e - try a po - eh po - e - try so calm clean

A
e - try I want a po - eh po - e - try clean -

T
8
e - try I want a I want a po - e - try so calm

Brtn.
e - try I want po - e - try a po - e - try - - - - - clean -

B
e - try I want a po - eh po - e - try

30

30

fp

qui

42

S I will trip o - ver it when I trip o - ver it when I trip o - ver it when I

A trip o - ver it when I trip o - ver it when I trip o - ver it when I

T trip o - ver it when I trip o - ver it when I trip o - ver it when I

Brtn. po - eh trip o - ver it when I trip o - ver ti when I trip o - ver it when I

B

44

S sleep

A sleep

T sleep

Brtn. sleep

B sleep

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-joi- - - ces 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.

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.

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

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. Fra-ter-nal com-pas-sion pre-fers no cause for

No suf-fer-ing in-jures the Lord. a lo-ver of

No suf-fer-ing in-jures the Lord. What in-

COMPASSION

sor-row sor-row is for a wretch.

souls shows com-pas-sion free of mixed mo-tives.

e-qui-ty!

MERCY

Suf-fer-ing on-ly scratch-es the sur-face. but none is love-a-ble.

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

Softly Falling Snow Vocal Ranges

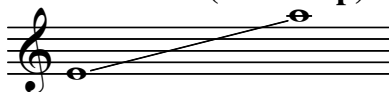
This choir piece features parts for Women, Men (in 3 groups), and a part for Men or Women which falls in a mid-range register attainable by both. This gender-fluid range features divisi, the top notes of which fall into a feminine vocal range and the bottom notes a masculine range. This will benefit singers who wish to remain gender-neutral, or who have utilized voice therapy to open up broader registers of their instrument.

The men's part is divided into 3 groups. Groups repeat their ostinato with each singer at his own individual tempo. This creates a phasing effect like snowflakes falling down at their own rate. Some ostinatos are a single measure repeated for as long as the bracket above indicates. They contain a rhythm, but are still always at each individual singer's tempo of choice. The conductor cuts the ostinatos off cleanly when the bracket indicates.

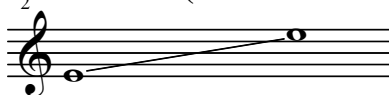
Other ostinato figures are simply group of 3-4 notes with repeats indicated with contour lines. Again, each singer would interpret these melody contours at his own pacing. The effect of the men's section singing non metrico will functionally create a chord from the 3-4 repeated notes.

Occasionally, the men's section IS in rhythm with the rest of the choir. These moments are marked as "In Time", and indicate the start of a new section of musical material afterward.

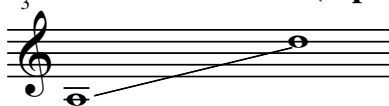
Women (divisi top)



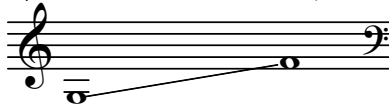
Women (divisi bottom)



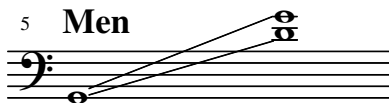
Male or Female (top note divisi)



Male or Female (bottom note divisi)



Men



Softly Falling Snow

♩ = 91 Sotto Voce Esspressivo

Ryan Charles Ramer

Women
Soft-ly fall-ing snow il-lu-mi-nat-ed by a bright-ly burn-ing star

Women or Men
soft-ly fall-ing soft-ly

Men
placido
Soft-ly fall-ing

Brackets = repeat measure (each singer at his own tempo)

Group 1

Group 2&3

Soft-ly fall-ing (Group 2) | fall-ing (Group 3)

W
7 Still - ness all a - round

W/M
7 fall - ing Still - ness all a - round

M
7 (Group 2&3) (niente) (Group 1)

W
11 Loved ones ga - ther nigh who have tra - velled far to be with you

W/M
11 Loved ones ga - ther nigh who have tra - velled far to be with you

M
11 Each singer at his own pace, sing 4 note melody following the line contours (In Time)

All Men Loved ones Loved ones ga-thered nigh loved ones who have tra - velled far to be with you

W
16
Now the day is through pre - sents all a - round Be - fore we bid A -

W/M
16

M
16

Group 1 **Group 2** **Group 1**

Now the day is Pre - sents Pres - ents Presents

W
21
dieu ga - ther all a - round let's en - joy the view

W/M
21

M
21

Group 2&3 **Group 1** **All Men**

sof - tly fall - ing soft - ly Let's enjoy the view

(Group 2) (Group 3) (niente)

W
26
Join - ing arm in arm and feel - ing Christ - mas Mer - ry Christ - mas //

W/M
26

M
26
(In Time)

Join - ing arm in arm and feel - ing Christ - mas arm in arm in

W 32 Join - ing arms Loved ones say good - bye

W/M 32 Loved ones say good - night

M 32 **All Men** Soft - ly fall - ing

W 36 Keep them in your heart those who tra - vel far

W/M 36

M 36 **Group 1** **Group 2** **Group 3**
Keep them Those who tra - vel In your heart

W 41 re - mem - ber - ing their words like soft - ly fall - en snow

W/M 41 re - mem - ber - ing their words like soft - ly fall - en

M 41 **Group 1** **All Men** (In Time) (niente) words words

In Your Heart

46

W Me - ry Christ - mas Me - ry Christ - mas

W/M snow Christ - mas Me - ry Christ - mas

M (In Time) Me - ry Christ - mas Mer - - - ry Me-ry Christ - mas

53 *Molto Mosso* ♩ = 117

W Mer - - - ry Christ - mas to Ev' - ry one you

W/M

M **Group 1** **Group 2** **Group 3**
 Me - ry Christ - mas Soft - ly fall - ing soft - ly fall - ing snow

58 know.

W/M

M **(Group 3)** **(Group 1)** (In Time)

Group 2 Merry Christmas