

# 13 Pieces for men's chorus

by

**Ryan Charles Ramer**

## Table of Contents

<i>Dulce Et Decorum Est</i>	TTB
<i>My Heart Leaps Up</i>	TTBB
<i>Caecilia [verse CVI]</i>	TTBB
<i>LIII</i>	TTBB
<i>Fable of the Mermaids and the Drunks</i>	TTBBB
<i>Softly Falling Snow</i>	TB TTB
<i>Anthem for Yale</i>	TTTTTT
<i>Motto of Yale</i>	TTTBBBB
<i>On a Withered Branch</i>	TTTTBBBB
<i>Druid Chant</i>	BBBBBBBB
<i>Tragic Pity</i>	TTB TTB TTB TTTB
<i>The Farewell</i>	16 singers
<i>Refuge</i>	13 singers

## Poets List (by death date)

Titus Lucretius Carus (ca. 99 – ca. 55 BCE)

Saint Francis of Assisi (1182 – October 3, 1226)

Matsuo Bashō 松尾 芭蕉 (1644 – 1694)

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

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

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

Wilfred Edward Salter Owen (March 18, 1893 – 4 November 1918)

Thomas Hardy (June 2, 1840 - January 11, 1928)

Sara Teasdale (August 8, 1884 – January 29, 1933)

Pablo Neruda [Ricardo Eliécer Neftalí Reyes Basoalto] (July 12, 1904 – September 23, 1973)

## Poems

### DULCE ET DECORUM EST

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs

And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of tired, outstripped Five-Nines that dropped behind.

Gas! GAS! Quick, boys!--An ecstasy of fumbling  
Fitting the clumsy helmets just in time;  
But someone still was yelling out and stumbling,  
And flound'ring like a man in fire or lime...  
Dim, through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,  
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,--  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie: Dulce et decorum est  
Pro patria mori.

-Wilfred Owen

## MY HEART LEAPS UP

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

## CAECILIA

Three things there be in man's opinion dear,  
Fame, many friends, and fortune's dignities;  
False visions all, which in our sense appear  
To sanctify desire's idoltry.

-Titus Lucretius

## 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 Dickinson

## FABLE OF THE MERMAIDS AND THE DRUNKS

*Todos estos señores estaban dentro  
cuando ella entró completamente desnuda  
ellos habían bebido y comenzaron a escupirla  
ella no entendía nada recién salía del río  
era una sirena que se había extraviado  
los insultos corrían sobre su carne lisa  
la inmundicia cubrió sus pechos de oro  
ella no sabía llorar por eso no lloraba  
no sabía vestirse por eso no se vestía  
la tatuaron con cigarrillos y con corchos quemados  
y reían hasta caer al suelo de la taberna  
ella no hablaba porque no sabía hablar  
sus ojos eran color de amor distante  
sus brazos contruídos de topacios gemelos  
sus labios se cortaron en la luz del coral  
y de pronto salió por esa puerta  
apenas entro al río quedó limpia  
relució como una piedra blanca en la lluvia  
y sin mirar atrás nadó de nuevo  
nadó hacia nunca más hacia morir.*

All these fellows were there inside  
when she entered utterly naked  
They had been drinking and began to spit at her  
Recently come from the river she understood nothing  
She was a mermaid who had lost her way  
The taunts flowed over her glistening flesh  
Obscenities drenched her golden breasts  
A stranger to tears, she did not weep  
A stranger to clothes she did not dress  
They poked her with cigarette ends and with burnt corks  
and rolled on the tavern floor in racous laughter  
She did not speak since speech was unknown to her  
Her eyes were the color of faraway love  
Her arms were matching topazes  
Her lips moved soundlessly in coral light  
She finally left by that door  
Hardly had she entered the river when she was cleansed  
gleaming once more like a white stone in the rain  
And without a backwards glance she swam once more  
Swam towards nothingness Swam to her dying

-Pablo Neruda

## SOFTLY FALLING SNOW

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, 2013

## YALE ANTHEM

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

## ON A WITHERED BRANCH

On a withered branch  
a crow hath settled. Autumn  
leaves falling, falling.

-Matsuo Bashō

## DRUID CHANT

We swear by peace and love to stand  
Heart to heart and hand to hand  
Mark, oh spirit, hear us now  
Confirming this our sacred vow

## TRAGIC PITY

### 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.) from 'Confessions', circa 380 a.d.  
(as translated from Italian by Henry Chadwick, 1990)

## THE FAREWELL (OF A VIRGINIA SLAVE MOTHER TO HER DAUGHTERS SOLD INTO SOUTHERN BONDAGE)

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

## REFUGE

From my spirit's gray defeat,  
From my pulse's flagging beat,  
From my hopes that turned to sand  
Sifting through my close-clenched hand,  
From my own fault's slavery,  
If I can sing, I still am free.

For with my singing I can make  
A refuge for my spirit's sake,  
A house of shining words, to be  
My fragile immortality.

-Sara Trevor Teasdale



# Dulce Et Decorum Est

Ryan Charles Ramer  
poem by Wilfred Owen

The musical score is written in a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a dynamic marking of *f* (forte). The vocal parts (Tenor, Baritone, and Bass) sing the lyrics "Dol - ce et de - co - rum est" twice. The piano accompaniment consists of chords and a simple bass line. The second system starts at measure 5 and features lyrics: "Bent doub - le like old beg - gars un - der sacks knock kneed cough - ing like hags we". The vocal parts (T, Bn., B) sing these lyrics. The piano accompaniment (Pn.) continues with chords and a bass line.

Tenor  
Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Baritone  
Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Bass  
Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Piano  
*f*

5  
T  
Bent doub - le like old beg - gars un - der sacks knock kneed cough - ing like hags we

Bn.  
Bent doub - le like old beg - gars un - der sacks knock kneed cough - ing like hags We

B  
Bent doub - le like old beg - gars un - der sacks knock kneed cough - ing like hags We

5  
Pn.

8

T  
 > cursed through sludge till on the haunt-ing flares we turned our backs and towards our dis-stant rest be-

Bn.  
 > cursed through sludge till on the haunt-ing flares we turned our backs and towards our dis-stant rest be-

B  
 > cursed through sludge till on the haunt-ing flares we turned our backs and towards our dis-stant rest be-

Pn.

12

T  
 gan to trudge Man-y had lost thier boots

Bn.  
 gan to trudge Men marched a-sleep

B  
 gan to trudge But limped on

Pn.

18

T  
All went lame All blind Deaf e-ven to the hoots of out-stripped Five Nines that

Bn.  
All went lame All blind Deaf e-ven to the hoots of out-stripped Five Nines that

B  
18  
Blood - shot All went lame All blind Deaf e-ven to the hoots of out-stripped Five Nines that

Pn.  
18

23

T  
dropped be-hind Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Bn.  
dropped be-hind Dol - ce et de - co - rum est Dol - ce et de - co - rum est

B  
23  
dropped be-hind Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Pn.  
23

28

T  
Bent Doub-le like old beg-gars un-der sacks knock kneed cough-ing like hags we cursed through sludge

Bn.  
Gas! Gas! Quick boys! An ec-sta-sy of fum - bl-ing

B  
Gas! Gas! Quick boys! An ec-ta-sy of fum - bl-ing

Pn.

31

T  
till on the haunt-ing flares we turned our backs and towards our dis-tant rest be - gan

Bn.  
fit-ting clum-sy hel-mets just in time But some-one still was yell-ing out and stum -

B  
fit-ting clum-sy hel-mets just in time But some-one still was yell-ing out and stum -

Pn.

34

T  
to trudge Men marched a - sleep Man - y had lost thier boots

Bn.  
bl-ing floun - ring like a man in fire or lime Dim through the

B  
bl-ing floun - ring like a man in fire or lime Dim through the

Pn.

38

T  
But limped on Blood - shot All went lame All blind

Bn.  
mis - ty panes and thick green light As un - der a green sea I saw him

B  
mis - ty panes and thick green light As un - der a green sea I saw him

Pn.

41

T. Deaf e-ven to the hoots of out - stripped Five Nines that dropped be -

Bn. drown - ing In all my dreams be - fore my help-less eyes he plun-ges at me gut-ter-ing

B. drown ing In all my dreams be - fore my help-less eyes he plun-ges at me gut-ter-ing

Pn.

44

T. hind Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Bn. chok - ing drown - ing Dol - ce et de - co - rum est Dol - ce et de - co - rum est

B. chok - ing drown - ing Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Pn.

49

T  
Gas! Gas! Quick boys! An ec-sta-sy of fum -

Bn.  
*ff*  
If in some smo-ther - ing dream you too could pace be - hind the wag-gon

B  
Bent Doub-le like old beg-gars un-der sacks knock kneed cough-ing like hags we

Pn.

52

T  
bl - ing fit-ting clum-sy hel-mets just in time But some-one still was

Bn.  
that we flung him in And watch the white eyes writh-ing in his face His hang - ing

B  
cursed through sludge till on the haunt-ing flares we turned our backs and towards our dis-tant

Pn.

55

T  
yell-ing out and stum - bl-ing floun-ring like a man in fire or lime Dim through the

Bn.  
face like De-vil sick of sin If you could hear at e - ve-ry jolt the gar - gl -

B  
55  
rest be - gan to trudge Men marched a-sleep Man-y had lost thier boots

Pn.  
55

58

T  
mis - ty panes and thick green light As un - der a green sea

Bn.  
ing blood from froth cor - rup - ted lungs ob - scene as can - cer bit - ter as the

B  
58  
But limped on Blood - shot All went lame

Pn.  
58



60

T  
I saw him drown ing In all my dreams be - fore my

Bn.  
cud of vi - le sores on in - no - cent tongue My friend you would not tell with such high

B  
60  
All blind Deaf e - ven to the hoots of out - stripped

Pn.  
60

62

T  
help - less eyes he plun - ges at me gut - ter - ing chok - ing drown - ing

Bn.  
zest to child - ren ar - dent for some des - per - ate glo - ry the old lie

B  
62  
Five Nines that dropped be - hind

Pn.  
62

64

T  
Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Bn.  
Dol - ce et de - co - rum est Dol - ce et de - co - rum est

B  
64  
Dol - ce et de - co - rum est Dol - ce et de - co - rum est

Pn.  
64

68

T  
Pro pat - ri - a mo - ri Pro pa - tri - a mo - ri

Bn.  
Pro pat - ri - a mo - ri Pro pa - tri - a mo - ri

B  
68  
Pro pat - ri - a mo - ri Pro pa - tri - a mo - ri

Pn.  
68

72

T  
Dol - ce et de - co - rum est Pro Pa - tri - a Mo - ri

Bn.  
Dol - ce et de - co - rum est Pro Pa - tri - a Mo - ri

B  
Dol - ce et de - co - rum est Pro Pa - tri - a Mo - ri

Pn.

76

T  
Dol - ce et de - co - rum est Pro Pa - tri - a Mo - ri - u - - - m

Bn.  
Dol - ce et de - co - rum est Pro Pa - tri - a Mo - ri - u - - - m

B  
Dol - ce et de - co - rum est Pro Pa - tri - a Mo - ri - u - - - m

Pn.

# My Heart Leaps Up

My heart leaps up when I behold rainbows in the sky.  
So it was when I was born; so be it when I die.  
Child is Father of the Man, so wish your days to be  
Bound each to each by such a natural piety.

-William Wordsworth

♩ = 82 Ryan Charles Ramer

The musical score is arranged in systems. The vocal parts (Tenor I, Tenor II, Baritone, Bass) are in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "My heart leaps up when I be - hold a rain - - - bow in the sky! So". The Piano Reduction and Piano parts are in treble and bass clef with the same key signature and time signature. The tempo is marked as ♩ = 82. The score includes dynamic markings such as *mf* and *f*, and phrasing slurs. The Piano Reduction part shows a sequence of chords in the right hand and a bass line in the left hand. The Piano part shows a similar sequence of chords in the right hand and a bass line in the left hand.

Using one hand, strum all chords with the thumbnail. The measure before it is noted, prepare each chord by lightly depressing the notes without sounding. When all the keys of the chord are fully down, depress the middle pedal. Keeping the middle pedal down, strum ALL the strings from the 'D' above middle 'C' to the 'D' below middle 'C'. (Although you are strumming all the chromatic tones in that two octave range, only the notes of the chord will sound because those strings have been left open by the middle pedal.)

Strum upwards with chords where stems go up and strum downward for chords with stems that go down. Always strum loudly, completing the full 2-octave range within the full length of the rhythm notated. Let each chord ring until such time that the next chord needs to be prepared sustain.

By depressing the sustain pedal after a chord has been strummed, other strings will take on sympathy vibrations, thus creating a fuller sound. (The sustain pedal should NEVER be down while strumming, however). The piano strings will also vibrate sympathetically with sound of the choir singing, so keep the sustain down as much as possible.

5

TI  
was it when my life be - gan; so be it when I die! So

TII  
was it when my life be - gan; so be it when I die! So

Bar.  
was it when my life be - gan; so be it when I die! So

B  
was it when my life be - gan so be it when I die! So

redux

Pno.

Largando

9

TI  
was it when my life be - gan so be it when I die! So

TII  
was it when my life be - gan so be it when I die! So

Bar.  
was it when my life be - gan so be it when I die! So

B  
was it when my life be - gan so be it when I die! So

redux

Pno.

13

TI  
was it when my life be - gan; so be it when I die. when

TII  
was it when my life be - gan; so be it when I die. when

Bar.  
was it when my life be - gan; so be it when I die. when

B  
was it when my life be - gan so be it when I die. when

redux

Pno.

*poco rit.* *dolce*

17

TI  
I die. when I die.

TII  
I die. when I die.

Bar.  
I die. when I die.

B  
I die. when I die.

redux

Pno.

Meno Mosso

*sotto voce*

Tempo Primo

*molto cresc.*

21

TI The Child is Fa - ther of the Man. The Child is Fa - ther of the Man. The

TII The Child is Fa - ther of the Man. The Chi - ld Chi - ld of the Man. The

Bar. The Child is Fa - ther of the Man. The Chi - ld Chi - ld of the Man. The

B The Child is Fa - ther of the Man. The Child Child of Man. The

Tempo Primo

21

Pno. (strum up & down)

26

TI Child is Fa - ther of the Man, The Child is Fa - ther of the Man.

TII Chi - ld is Fa - ther of the Man, The Chi - - - - - ld

Bar. (niente) Child The Child is Fa - ther of the Man.

B Child is of the Man, The Child is of the Man.

26

redux

Pno.

31

TI  
So wish your days your days to be Bound each to each by

TII  
So wish your days your days to be Bound each to each by

Bar.  
So wish your days your days to be Bound each to each by

B  
So wish your days your days to be Bound *(niente)* by

31

redux

31

Pno.

(use arms for cluster)

thumb

37

TI  
na - tu - ral pi - - - e ty. Ah! So wish your days to

TII  
na - tu - ral pi - e - ty rain - bow in the sky! Ah (niente) to

Bar.  
na - tu - ral I be - hold a rain - bow in the sky! Ah (niente) to

B  
na - tu - ral I be - hold a rain - bow in the sky! Ah (niente) to

optional (niente) only top note cresc. (con ottavo optional)

37

redux

37

Pno.



43 Un Poco Molto Mosso *fp* *poco poco a poco cresc. e accel.* *fp* *fp*

TI  
be Bound each to each Bound each to each Bound

TII  
be Bound each to each Bound each to each Bound

Bar.  
be Bound each to each Bound each to each Bound

B  
be Bound each to *optional (♭)* each Bound each to each Bound

43

redux

43 Un Poco Molto Mosso

Pno.  
use both thumbnails *sempre simile*

51 *fp* *quasi echo* *fp* *fp* *tenuto*

TI  
each to each Bound each to each in na - tu - ral

TII  
each to Bound each to Bound! each to each in na - tu - ral

Bar.  
each to Bound each to Bound! each to each in na - tu - ral

B  
each to Bound each to Bound! each to each in na - tu - ral

51 use both thumbnails

redux

51 use both thumbnails

Pno.

59 *dolce* *con calore* *sotto voce*

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

(niente)

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

*dolce* *con calore* *sotto voce*

Bar. pi - - - - - e - - - ty. Ah

*dolce* *con calore* (niente)

B pi - - - - - e Ah

59

redux

59

Pno.

67 Meastoso

TI My heart rain-bow in the sky! I be-hold a rain-bow in the sky!

TII My heart rain-bow in the sky leaps up when I be-hold a rain-bow in the sky!

Bar. *ff* 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 My

B My heart rain-bow in the sky My heart leaps up when I bw-hold a rain-bow in the sky My

67

redux

67 Meastoso

Pno. use both thumbnails

73

TI leaps up when i be-hold a rain-bow in the sky!

TII when I be-hold a rain-bow in the sky!

Bar. heart rain-bow in the sky My heart leaps up when I be-hold a rain-bow in the sky!

B heart leaps up when I be-hold a rain-bow in the sky! rain-bow in the sky!

73

redux

Pno.

78

TI My heart leaps up when I be-hold a rain-bow in the sky!

TII heart leaps up when I be-hold a rain-bow in the sky!

Bar. My heart leaps up when I be-hold a rain-bow in the sky!

B My heart leaps up when I be-hold a rain-bow in the sky

78

redux

Pno.

# From Caelica (1633) Verse CVI

Three things there be in man's opinion dear,  
Fame, many friends, and fortune's dignities;  
False visions all, which in our sense appear  
To sanctify desire's idoltry.

Ryan Charles Ramer

Musical score for Tenor I and Bass II. The Tenor I part is in treble clef with a soprano 8. The Bass II part is in bass clef. The music is in 3/4 time and D minor. The Tenor I part has a dynamic of *f* and lyrics: "Three things there be". The Bass II part has a dynamic of *mf* and lyrics: "Threethings there be in man's o-pin ion dear".

Musical score for Tenor II, Bass I, Bass II, and Piano. The Tenor II part is in treble clef with a soprano 8. The Bass I part is in bass clef. The Bass II part is in bass clef. The Piano part is in grand staff. The music is in 3/4 time and D minor. The Tenor II part has a dynamic of *mf* and lyrics: "To sanc - ti - fy de - si - re's". The Bass I part has a dynamic of *f* and lyrics: "In man's o - pin - - - ion dear o - pin - ion". The Bass II part has a dynamic of *f* and lyrics: "Three things there be in man's o-pin ion dear Three things there be in man's o-pin ion". The Piano part has a dynamic of *f* and lyrics: "Three things there be in man's o-pin ion dear Three things there be in man's o-pin ion".

12

TI *mp* Three in man's o - pin - -

TII *f* I - dol try To sanc - ti-fy de - si-re's I - - - dol - try

BI dear *ff* Three things there be dear

BII *f* dear Three things there be in man's o - pin ion dear Three things there be in man's o-pin ion

Pno.

18

TI ion dear Three de - si - re's I - - - dol Three

TII *ff* Three things there be To sanc - ti-fy de - si - re's Three

BI in man's o - pin - ion dear Three

BII *ff* To sanc - ti-fy Three de - si - re's I - - - dol To sanc - ti-fy Three

Pno.

24 *mf*

TI things there be In man's o

TII things there To sanc - ti - fy de - si - re's I - dol -

BI things there Three things there be Three things there

BII *p* Three things therebe Three things there be Three things therebe dear

Pno.

28 *p*

TI o - pin - ion dear

TII try Three things therebe in

BI Three things therebe Three things therebe in man's o-pin - ion

BII *f* Three things therebe *p* Three things therebe in man's o-pin - ion dear

Pno.

32 *f*

TI 8 Three things there be in man's o in man's o

TII 8 man's o-pin - ion in man's o in man's o

BI dear Three things there be *f* *p* *f* Three things there be Three things there be

BII *f* *p* *f* Three things there be in man's o-pin - ion dear Three things there be in man's o-pin - ion

Pno. 32

37 *f*

TI 8 in man's in man's o - pin - ion dear (slide)

TII 8 in man's in man's o - pin - ion dear

BI Three things there be *ff* Three things there be Three things there be Three things there be in man's o-pin-ion dear

BII dear *ff* Three things there be in man's o-pin - ion dear

Pno. 37

43 *mp*

TI fame, ma - ny friends, and for - tune

TII fame, ma - ny friends, friends,

BI *p* Three things there be in man's o-pin-ion Three things there be in man's o-pin-ion Three things there be in

BII *fp* Three things there be

Pno.

48 *mf* *f*

TI and for - tune fame, ma - ny

TII friends, fame, ma - ny

BI *mf* *f* man's o-pin - ion Three things therebe in man's o-pin - ion Three things therebe in

BII *mf* *f* Three things therebe Three things therebe Three things therebe Three things therebe

Pno.



52

TI friends, fame, ma - ny friends,

TII friends, To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

BI man's o - pin - ion in man's o - pin - ion To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

BII Three things there be Three things there be To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

Pno.

57

TI and fortune's dig - - ni - ties dig - ni - ties

TII To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

BI To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

BII To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

Pno.

63

TI  
8  
false vi - sions all

TII  
8  
*p* To sanc - ti - fy To sanc - ti - fy *mp* To sanc - ti - fy *mf* To sanc - ti - fy *f* To sanc - ti - fy

BI  
*p* To sanc - ti - fy To sanc - ti - fy *mp* To sanc - ti - fy *mf* To sanc - ti - fy *f* To sanc - ti - fy

BII  
*p* To sanc - ti - fy To sanc - ti - fy *mp* To sanc - ti - fy *mf* To sanc - ti - fy *f* To sanc - ti - fy

Pno.

68

TI  
8  
*ff* To sanc - ti - fy To sanc - ti - fy *pp* de - si - re's de - si - re's *p* de - si - re's de - si - re's *mp* de - si - re's de - si - re's

TII  
8  
*ff* To sanc - ti - fy To sanc - ti - fy *pp* de - si - re's i - dol try de - si - re's

BI  
*ff* To sanc - ti - fy To sanc - ti - fy *p* de - si - re's i - dol - try *pp* de - si - re's i - dol -

BII  
*ff* To sanc - ti - fy To sanc - ti - fy *mp* de - si - re's i - dol - try de - si - re's de - si - re's de - si - re's

Pno.

73 *f*

TI 8 in man's o - pin - - - ion o pin - - - ion dear

TII 8 in man's o - pin - - - ion o pin - - - ion dear

BI *f*  
try Three things there be in man's o - pin - ion To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

BII *f*  
in man's o sanc - ti - fy sanc - ti - fy sanc - ti - fy sanc - ti - fy dear

Pno.

79 *p* *mp* *mf* *f*

TI 8 Three things there be Three things there be Three things there be Three things there be

TII 8 *p* *mp* *mf* *f*  
In man's o - pin - ion In man's o - pin - ion In man's o - pin - ion In man's o - pin - ion

BI *p* *mp* *mf* *f*  
To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy To sanc - ti - fy

BII *p* *mp* *mf* *f*  
i - - - dol i - - - dol i - - - dol i - - - dol

Pno.

83 *ff*

TI Three things there be Three things there be in i - dol - try in man's o -

TII *ff*  
In man's o - pin-ion In man's o - pin-ion i - dol - try Three things there

BI *ff*  
To sanc - ti - fy To sanc - ti - fy i - dol - try in man's o - pin - ion

BII *ff*  
i - - - dol i - - - dol i - dol - try i - dol - try

Pno.

89

TI pin - - - ion o - pin - - - ion o - pin - - - ion o

TII *f* *mf*  
Three things there Three things there Three things there (headtone)

BI *f* *mf* *mp*  
in man's o - pin - ion in man's o - pin - ion in man's o - pin - ion

BII  
i - dol - try i - dol - try i - dol - try

Pno.

poco a poco rit al fine

95 *f* *mp* *p* *f*

TI To sanc - ti - fy i - dol - try i - dol To sanc - ti - fy To sanc - ti - fy

TII *f* *mf* *mp* *f*

TII To sanc - ti - fy in man's o - pin - ion o - pin - - in - man's o -

BI *f* *mf* *f*

BI To sanc - ti - fy Three things in man's o - pin - - ion Three

BII *f* *f*

BII To sanc - ti - fy o - pin - ion o - pin - ion o - pin - - ion

Pno. *f* *mf* *f*

Pno. poco a poco rit al fine

101

TI i - dol - try To sanc - ti - fy

TII pin - - ion o - pin - - ion

BI things in man's o - pin - - ion

BII o - pin - ion o - pin - - ion dear

Pno.

# LIII

Ryan Charles Ramer  
poem by Emily Dickenson

(♩ = ca. 117)

(like a frog) \*croak\* \*croak\*

11 The long sigh of the Frog U - pon a

\*croak\* \*croak\* \*croak\*

21 Sum - mer's day, E - nacts in - to - xi - ca - tion U - pon the re - ve - - - ry.

\*croak\*

27 But his re - ced - ing swell Sub - stan - ti - ates a peace, a peace,

\*croak\* \*croak\* \*croak\*

43

The long sigh of the Frog the

43

The long sigh of the Frog U -

43

\*croak\*

\*croak\*

51

Frog up on a sum - mer's day, En acts in - to - xi - ca - tion up - on re - ve -

51

pon a Sum - mer's day, E - nacts in - to - xi - ca - tion U - pon the re - - - - ve - - - -

51

\*croak\*

57

ry. But his re - ced - ing swell his re - ced - ing swell re - ced - ing swell (sigh)

57

ry. But his re - ced - ing swell Sub -

57

\*croak\*

63

(sigh) But his re - ced - ing swell swell swell swell

63

stan - ti - ates a peace, a peace, peace,

63

\*croak\*

\*croak\*

70

Sub stan - ti - ates a peace

a peace, a peace, peace,

\*croak\* \*croak\*

76

Sub - stan - - ti - ates a peace, That makes the ear in -

peace,

\*croak\* \*croak\*

82

or - di - nate for cor - po - ral re - lease. re - lease.

\*croak\* \*croak\* \*croak\* \*croak\*

87

The long sigh of the Frog the Frog up -

The long sigh of the

\*croak\*



95

on a sum - mer's day en - acts in to - xi - ca - tion up - on re - ve - ry but his re - ceed - ing

Frog the Frog up - on a sum - mer's day en - acts in to - xi - ca - tion

\*croak\*

102

swell his re - ced - ing swell re - ced - ing swell (sigh) (sigh)

up - on re - ve - ry but his re - ceed - ing swell his re - ced - ing swell re - ced - ing swell

\*croak\*

108

But his re - ced - ing swell swell swell swell (sigh) (sigh) But his re - ced - ing swell swell

(sigh) (sigh) But his re - ced - ing swell swell

\*croak\*

113

Sub stan - - ti - ates a peace swell swell Sub stan - - ti - ates a

swell swell Sub stan - - ti - ates a

\*croak\*

119

Sub - stan - - ti - ates a peace, That makes the

119

peace Sub - - - stan - - ti -

119

\*croak\* \*croak\*

124

ear in - or-di - nate for cor-po - ral re-lease. re - lease.

124

ates a peace, That makes the ear in or - di-nate for cor-po - ral re-lease.

124

\*croak\* \*croak\* \*croak\* \*croak\*

130

cor - po - ral re - lease. re - lease. re - lease. re - lease.

130

re - lease. re - lease.

130

\*croak\* \*croak\* \*croak\* \*croak\*

Molto Meno Mosso (♩ = ca. 78)

134

The long sigh of the Frog, Up - on a summer's day. Up - on a sum-mer's day.

134

The long sign of the Frog, Up - - pon a sum - mer's day.

134

The long sigh of the Frog, Up - - on a summer's day.

\*croak\* \*croak\* \*croak\* \*croak\*

# Fable of the Mermaid and the Drunks

Ryan Charles Ramer  
poem by Pablo Neruda

8 *mf*  $\text{♩} = 120$  *p*  
dum dum dum dum dum dum dum dum dum dum

8 *f*  
All these fel-lows were there in -

8 *f*  
All these fel-lows were there in -

8 *f*  
All these fel-lows were there in -

8 *mf* *p*  
dum dum dum dum dum dum dum dum dum dum

6 *mf*  
8 dum dum dum dum dum dum dum dum dum

6  
8 side when she en-tered ut-ter-ly na-ked

6  
8 side when she en-tered ut-ter-ly na-ked

6  
8 side when she en-tered ut-ter-ly na-ked

6 *mf*  
8 dum dum dum dum dum dum dum dum dum

10 *p* *f*

T I  
8 > dum dum dum dum dum dum dum dum

T II  
8 *f* 3 > 3 They had been drin - king and be - gan to spit at her

Btn  
*f* 3 > 3 They had been drin - king and be - gan to spit at her

B I  
*f* 3 > 3 They had been drin - king and be - gan to spit at her

B II  
10 *p* *f*  
> dum dum dum dum dum dum dum dum

14

T I  
8 > dum dum dum dum Re - cent - ly come from the riv - er she un - der - stood

T II  
8 dum dum dum Re - cent - ly come from the riv er she un - der - stood

Btn  
Re - cent - ly come from the riv - er she un - der - stood

B I  
(solo) ah  
dum dum dum

B II  
14 > dum dum dum dum dum dum dum dum

19 *mf* no-thing She was a mer-maid who had lost her way

19 *mf* no-thing She was a mer-maid who had lost her way

Btn *mf* no-thing She was a mer-maid who had lost her way

B I *mf* (different solo) ah dum dum dum dum dum

B II dum dum dum dum dum dum dum dum dum

25 *f* The taunts flowed ov - er her glis-ten-ing flesh Ob - sce - ni - ties drenched her gol - den

25 *f* The taunts flowed ov - er her glis-ten-ing flesh Ob - sce - ni - ties drenched her gol - den

Btn *f* The taunts flowed ov - er her glis-ten-ing flesh Ob - sce - ni - ties drenched her gol - den

B I *mf* (solo) ah dum dum

B II *mf* dum dum

29

T I  
8  
breasts  
*mp*  
A stran-ger to tears, she did not weep A stran-ger to

T II  
8  
breasts  
*mp*  
A stran-ger to tears, she did not weep A stran-ger to

Btn  
breasts  
*mp*  
A stran-ger to tears, she did not weep A stran-ger to

B I  
dum  
*mp*  
A stran-ger to tears, she did not weep A stran-ger to

B II  
29  
dum dum dum A stran-ger to tears, she did not weep dum A stran-ger to

34

T I  
8  
clothes she did not dress - ah  
*mf*  
dum dum

T II  
8  
clothes she did not dress ah  
*mf*  
dum dum

Btn  
clothes she did not dress ah  
*f*  
dam dum

B I  
clothes she did not dress ah  
*mf* *f*  
dum dum dum

B II  
34  
clothes she did not dress ah  
*mf*  
dum

4

38

T I *f* (solos) pocked pocked  
They pocked her with ci-gar-ette ends and

T II *f*  
They pocked her with ci-gar-ette ends and

Btn *p*  
dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

B I *f*  
dum dum They pocked her with ci-gar-ette ends and

B II *mp*  
dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

41

T I  
with burnt corks and rolled on the ta - vern floor in ra - cous

T II *mp*  
with burnt corks and dum dum dum dum dum dum dum dum dum dum dum

Btn *f*  
dum dum dum dum dum rolled on the ta - vern floor in ra - cous

B I *mp* *f*  
dum dum dum dum dum rolled on the ta - vern floor in ra - cous

B II *f* *mp*  
with burnt corks and and dum dum dum dum dum dum dum dum dum dum dum

44

T I  
 laugh > ter laughter haha! hahahaha! ha! hahaha!

T II  
 dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

Btn  
 laugh > ter laugh laughter ha! ha! ha!

B I  
 laugh > ter ha! laughter~ ha! ha! laughter!

B II  
 dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

47 (vamp)

T I  
 hahahaha! hahahaha! hahahaha! hahahaha! HAHAHAHA HAHAHAHAAAAHA! HAHAHAHAAAAHA!

T II  
 dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum hisssss! A!!!!!!!!!!!! HISSSSSS

Btn  
 hahahaha! hahahaha! hisssss!! HA! HISSSSSS HAHAHAHAAAAHA!

B I  
 ha! hahahaha! ha! hahahaha! HAHAHAHAAAAHA! HAHAHAHAAAAHA! A!!!!!! HAHAHAHA!

B II  
 dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum HISSSSSS



50 *mf*

T I 8 She did not speak since speech was un-known to

T II 8 She did not speak since speech was un-known to

Btn *mf* She did not speak since speech was un-known to

B I *p* dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

B II 50 *mp* dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

53 *mp*

T I 8 her Her eyes were the co-lor of far-a-way love

T II 8 her Her eyes were the co-lor of far-a-way love

Btn *mp* her Her eyes were the co-lor of far-a-way love

B I dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

B II 53 dum dum dum dum Her eyes were the co-lor of far-a-way love

56

T I  
8 Her arms were mat - ching to - paz - es Her lips moved *p*

T II  
8 Her arms were mat - ching to - paz - es Her lips moved *p*

Btn  
8 Her arms were mat - ching to - paz - es Her lips moved *p*

B I  
dum dum *p*

B II  
8 Her arms were mat - ching to - paz - es Her lips moved *p*

59

T I  
8 sound - less - ly in co - ral light *pp* *ppp* *pppp* solo note

T II  
8 sound - less - ly in co - ral light *pp* *ppp* *pppp*

Btn  
8 soun - less - ly in co - ral light *pp* *ppp* *pppp*

B I  
8 sound - less - ly in co - ral light *pp* *ppp* *pppp*

B II  
8 sound - less - ly in co - ral *pp* *ppp* *pppp* *accel.*

64 *rit.* *mp* *tempo primo*

T I 8 She fin - al - ly left by that door

T II 8 She fin - al - ly left by that door

Btn *rit.* *mp* *tempo primo*

B I *rit. p* *tempo primo*

B II *rit. p* *tempo primo*

dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

67 *mf*

T I 8 Hard - ly had she en - tered the ri - - - ver she was

T II 8 Hard - ly had she en - tered the ri - - - ver she was

Btn *mf*

B I

B II

dum dum dum dum dum dum dum dum dum dum dum

69 *subito p*

T I  
8 cleansed gleam - in once more like a

T II  
8 cleansed gleam - ing once more like a

Btn  
8 cleansed gleam - ing once more like a

B I  
dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

B II  
69 dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

72 *poco cresc.*

T I  
8 white stone in the rain

T II  
8 white stone in the rain

Btn  
8 white stone in the rain

B I  
*mf*  
dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

B II  
72 *mf*  
dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

75 *mf* *f*

T I 8 And with - out a back - wards glance she swam once

T II 8 And with - out a back - wards glance she swam once

Btn *mf* *f*

And with - out a back - wards glance she swam once

B I >

dum dum dum dum dum dum dum dum dum dum

B II 75

dum dum dum dum dum dum dum dum dum dum

77 *ff*

T I 8 more Swam to - wards no - thing - ness Swam to her

T II 8 more Swam to - wards no - thing - ness Swam to her

Btn *ff*

more Swam to - wards no - thing - ness Swam to her

B I *f*

dum dum dum dum dum dum dum dum dum dum

B II 77 *f*

dum dum dum dum dum dum dum dum dum dum

79

8

dy - ing ah

slide

79

8

dy - ing ah

79

8

dy - ing ah

*ff*

dum dum dum dum dum dum dum dum dum dum dum dum dum dum

79

*ff*

dum dum dum dum dum dum dum dum dum dum dum dum dum dum

82

8

dum dum dum

82

8

dum dum dum

82

8

dum dum dum

82

8

dum dum dum dum

*f*

# Softly Falling Snow

♩=91 Sotto Voce Esspressivo

Ryan Charles Ramer

Tenor 1

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

Bass 1

soft-ly fall-ing soft-ly

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

Tenor 2

placido Bass 2

Tenor 2 & Bass 2

Soft-ly fall-ing Soft-ly fall-ing (divisi 1) (divisi 2)

T 1

7 Still - ness all a - round

B 1

fall - ing

(niente)

T2 & B2

T 1

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

B 1

11

(In Time)

Each singer at his own pace, sing 4 note melody following the line contours

T2 & B2

11

T2 & B2 Loved ones Loved ones ga-thered nigh loved ones who have tra - velled far to be with you

16

T 1

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

B 1

T2 & B2

**Tenor 2**

**Bass 2**

16

Now the day is Pre - sents Pres - ents Presents

21

T 1

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

B 1

T2 & B2

**Tenor 2**

**Bass 2**

21

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

**Tenor 2** (divisi 1) (divisi 2)

(niente)

26

T 1

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

B 1

T2 & B2

(In Time)

**Bass 2**

26

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

(non metrico)



32

T 1  
Join - ing arms      Loved ones say good - bye

B 1  
Loved ones say good - night

**T2 & B2**  
32  
Soft - ly fall - ing

36

T 1  
Keep them      in your heart      those who      tra - vel far

B 1  
Keep them      in your heart      those who      tra - vel far

**Tenor 2 (divisi 1)**  
**Bass 2**  
36  
Keep      them      Those who tra - vel      In your heart

**Tenor 2 (divisi 2)**

41

T 1  
re - mem - ber - ing their      words      like      soft - ly fall - en      snow

B 1  
re - mem - ber - ing their      words      like      soft - ly fall - en

**(T2 div. 1)**  
**(T2 div. 2)**  
41  
**Bass 2**      (niente)      **T2 & B2**  
In your heart      words      words

46

T 1 Me - ry Christ - mas Me - ry Christ - mas

B 1 snow Christ - mas Me - ry Christ - mas

(In Time)

T2 & B2 Me - ry Chris - mas Mer - - ry Me - ry Chris - mas (non metrico)

53 *Molto Mosso* ♩ = 117

T 1 Mer - - ry Chris - mas to Ev' - ry one you

B 1

T2 & B2 **Bass 2** **Tenor 2 (divisi 1)** **Tenor 2 (divisi 2)**

Me - ry Christ - mas Soft - ly fall - ing soft - ly fall - ing snow (head tone)

58

T 1 know.

B 1

T2 & B2 (T2 div. 1) rit. (niente) (B2) morendo

**Tenor 2** Mer - ry Chris - mas (divisi 1)

# Yale Canon

(starting every 8 measures)

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 -

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

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 - - -

168

ri - - - - tas

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

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

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

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

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

174

et Ve - - - - - ri - - - - - tas

to Now the truth to tell: Lux et Ve - ri - tas for Yale!

tas o - - - ver land and sea where - e - - - ver men may dwell Make

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

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



179

Lux et Ve - - - ri - - - tas

the tid-ings knowof the right - eous mot - to Now thetruth to tell: Lux et Ve-ri-tas for Yale!

lux et ve - ri - - - tas o - verlandand seawheree - vermenmay dwell Make

ur foeshall dis - appear fothesewordswell say... Lux et ve - ri - - - tas

187

Lux et Ve - - - ri - - - tas

the tid-ings knowof the righteousmot - to Now thetruth to tell: Lux et Ve-ri-tas for Yale!

lux et ve - ri - - - tas o - verlandand seawhere-e - 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

# Yale Canon

(starting every 13 measures)

Ryan Charles Ramer

Voice 1

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

1

6  
fair we lift it up to-day. Lux et

1

13  
Ve - - - ri - - - tas When the glor-y dawns, 'tis draw -

2

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

1

19  
ing ver-y near, 'tis hast'n - ing day by day, then be-fore o-ur name o-ur foe shall

2

fair we lift it up to-day. Lux et

1

26  
dis-ap-pear for these words we'll say... Lux et ve - - - ri - - -

2

Ve - - - ri - - - tas When the glor-y dawns, 'tis draw -

3

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

32

1  
tas lux et ve - - - ri - tas o - ver land and sea where-e -

2  
ing ver-y near, 'tis hast'n - ing day by day, then be - fore o - ur name o - - - ur foe shall

3  
fair we lift it up to - day. Lux et

39

1  
ver men may dwell Make the tid-ings known of the right-eous mot - to Now

2  
dis-ap-pear for these words we'll say... Lux et ve - - - ri - -

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

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

45

1  
the truth to tell: Lux et Ve-ri-tas for Yale! Lux

2  
tas lux et ve - - - ri - tas o - ver land and sea where-e -

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

4  
fair we lift it up to - day. Lux et

52

1 et ri - - - tas There's a re-gal

2 ver men may dwell Make the tid-ings known of the righteous mot - to Now the truth to

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

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

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

59

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

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

3 lux et ve - - - - - ri - - - - - tas o - - - ver land and sea where - e -

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

5 it up to - day. Lux et

65

1 day. Lux et Ve - - - -

2 et Ve - - - - ri - - - - tas There's a re-gal

3 vermen may dwell Make the tid-ings known of the righteous mot - to Now the truth to

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

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

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

72

1 ri - - - - tas When the glor-y dawns, 'tis draw - ing ver - y near, 'tis hast'n -

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

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

4 lux et ve - - - ri - - - tas o - ver land and sea where-e -

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

6 it up to - day. Lux et

78

1 ing day by day, then be - fore o - ur name o - - ur foe shall dis - ap-pear

2 day. Lux et Ve - -

3 et Ve - - - - - ri - - - - - tas There's

4 ver men may dwell Make the tid-ings known of the right-eous mot - to Now

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

6 Ve - - - - - ri - - - - - tas When the glor - y dawns, 'tis draw -

84

1 for these words we'll say... Lux et ve - - - ri - - - tas

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

3 a re-gal mot-to giv - en for dis - play. An en - - - sign fair we lift

4 theruth to tell: Lux et Ve-ri-tas for Yale! Lux

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

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

90

1 lux et ve - - - ri - - - tas o - - - ver land and sea where-e -

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

3 it up to - day. Lux et

4 et Ve - - - ri - - - tas

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

6 ur foe shall dis-ap-pear for these words we'll say... Lux et ve - - -

96

1 ver men may dwell Make the tid-ings known of the right-eous mot - to Now

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

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

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

5 to Now thruth to tell: Lux et Ve-ri-tas for Yale! Lux

6 ri - - - tas lux et ve - - - ri - - - tas o -

102

1 the truth to tell: Lux et Ve-ri-tas for Yale! Lux

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

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

4 fair we lift it up to - day. Lux

5 et Ve - - - ri - - -

6 ver land and sea where-e - - ver men may dwell Make the tid-ings known of the

108

1 et Ve - - - ri - - - tas

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

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

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

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

6 right-ous mot - to Now thruth to tell: Lux et Ve-ri-tas for Yale!



114

1 There's a re-gal mot-to giv - - - en for dis-play. An en - - sign  
 2 to Now the truth to tell: Lux et Ve-ri-tas for Yale! Lux  
 3 ri - - - tas lux et ve - - - ri - - - tas o -  
 4 dawns, 'tis draw - ing ver-y near, 'tis hast'n - - ing day by day, then be - fore o - ur  
 5 sign fair we lift it up to - day. Lux  
 6 Lux et Ve - - - -

120

1 fair we lift it up to - day. Lux  
 2 et Ve - - - - ri - - -  
 3 ver land and sea where-e - ver men may dwell Make the tid-ings known of the  
 4 name o - - - ur foe shall dis-ap-pear for these words we'll say... Lux et  
 5 et Ve - - - - ri - - - tas When  
 6 ri - - - tas There's a re-gal mot-to giv - - - en for dis-

126

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

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

3 right-eous mot - to Now the truth to tell: Lux et Ve-ri-tas for Yale!

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

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

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

132

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

2 sign fair we lift it up to - day. Lux

3 Lux et Ve - - - -

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

5 fore o - ur name o - - - ur foe shall dis-ap-pear for these words we'll say...

6 et Ve - - - - ri - - -

138

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

2 et Ve - - - - - ri - - - - - tas When

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

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

5 Lux et ve - - - - - ri - - - - - tas lux et ve - - - - -

6 tas When theglor - y dawns, 'tis draw - - - - - ingver - y near, 'tis hast'n - ing day by

144

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

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

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

4 Yale! Lux et Ve - - - - -

5 ri - - - - - tas o - ver land and sea where-e - ver men may dwell Make

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

150

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

2 fore o - ur name o - - - ur foe shall dis-ap-pear for these words we'll say...

3 et Ve - - - - - ri - - -

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

5 the tid-ings known of the right-eous mot - to Now the truth to tell: Lux et

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

156

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

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

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

4 en for dis - play. An en - - - sign fair we lift it up to - day.

5 Ve-ri-tas for Yale! Lux et

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

162

1  
Yale! Lux et Ve - - -

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

3  
day, then be - fore o - ur name o - - - ur foe shall dis-ap-pear for these words we'll

4  
Lux et Ve - - - - -

5  
Ve - - - - - ri - - - - - tas There's a re-gal

6  
dwell Make the tid-ings known of the right-eous mot - to Now the truth to

168

1  
ri - - - - - tas

2  
the tid-ings known of the right-eous mot - to Now the truth to tell: Lux et

3  
say... Lux et ve - - - ri - - - - - tas lux et

4  
ri - - - - - tas When the glor-y dawns, 'tis draw - ing ver - y near, 'tis hast'n -

5  
mot - to giv - - - - en for dis - play. An en - - - - sign fair we lift it up to -

6  
tell: Lux et Ve-ri-tas for Yale! Lux

174

2 Ve-ri-tas for Yale! Lux et

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

4 ing day by day, then be - fore o - ur name o - - - ur foe shall dis - ap - pear

5 day. Lux et Ve - - -

6 et Ve - - - ri - - - tas There's

180

2 Ve - - - ri - - - tas

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

4 for these words we'll say... Lux et ve - - - ri - - - tas

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

6 a re-gal mot-to giv - - - en for dis - play. An en - - - sign fair we lift

2  
3  
4  
5  
6

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

lux et ve - - - ri - - - tas o - - ver land and sea where - e -

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

it up to - day. Lux et

3  
4  
5  
6

et Ve - - - - - ri - - - tas

ver men may dwell Make the tid-ings known of the right-eous mot - to Now

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

Ve - - - - - ri - - - tas When the glor-y dawns, 'tis draw -

198

3  
4  
5  
6

the truth to tell: Lux et Ve-ri-tas for Yale! Lux  
tas lux et ve - - - ri - - - tas o - ver land and  
ing ver - y near, 'tis hast'n - - ing day by day, then be - fore o - ur name o -

204

4  
5  
6

et Ve - - - - ri - tas  
sea where-e - - - ver men may dwell Make the tid-ings known of the right-eous mot-  
ur foe shall dis-ap - pear for these words we'll say... Lux et ve -

210

5  
6

to Now the truth to tell: Lux et Ve-ri-tas for Yale! Lux  
ri - tas lux et ve - - ri - tas o - ver land and sea where-e -

218

5  
6

et Ve - - - - ri - tas  
ver men may dwell Make the tid-ings known of the right-eous mot - to Now the truth to tell: Lux et

226

6

Ve-ri-tas for Yale! Lux et Ve - - - - ri - tas



# Yale Anthem

Ryan Charles Ramer

Melody

Tenor I

Tenor II

Baritone

Bass I

Bass II

Piano

This system of the musical score includes parts for Melody, Tenor I, Tenor II, Baritone, Bass I, Bass II, and Piano. The lyrics are: Lux Et Ve-ri-tas Lux Et Ve-ri-tas Lux Et Ve-ri-tas Lux Et Ve-ri-tas. The piano accompaniment features a steady bass line and chords in the right hand.

9

TI

Pno.

This system continues the musical score with parts for Tenor II (TI) and Piano (Pno.). The lyrics are: Lux Et Ve-ri-tas Lux Et Ve-ri-tas. The piano part features a complex texture with many beamed notes and dynamic markings.

17

TI  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas

TII  
Lux Et Ve - ri - - - tas Lux Et Ve - ri - - - tas

Bar.  
Lux Et Ve - - - ri - tas Lux Et Ve - - - ri - tas

BI  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

BII  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

Lux Et Ve - ri - - - tas Et Lux Et Ve - ri - - - tas Et

Pno.

25

TII  
Lux Et Ve - - - ri - tas Lux Et Ve - - - ri - tas

Lux Et Ve - - - ri - tas

Pno.

33

TI  
 Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas

TII  
 Lux Et Ve - ri - - - tas Lux Et Ve - ri - - - tas

Bar.  
 Lux Et Ve - ri - tas Lux Et Ve - ri - tas

BI  
 Lux Et Ve - ri - tas Lux Et Ve - ri - tas

BII  
 Lux Et Ve - ri - tas Lux Et Ve - ri - tas

Pno.  
 33

41

Bar.  
 Lux Et Ve - ri - tas Lux Et Ve - ri - tas

Pno.  
 41

49

TI  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas

TII  
Lux Et Ve - ri - - - tas Lux Et Ve - ri - - - tas

Bar.  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

BI  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

BII  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

Pno.  
Lux Et Ve - ri - - - tas Et Lux Et Ve - ri - - - - - tas Et

57

BI  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

Pno.  
Lux Et Ve - ri - tas

65

TI  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas

TII  
Lux Et Ve - ri - - - tas Lux Et Ve - ri - - - tas

Bar.  
Lux Et Ve - - - ri - tas Lux Et Ve - - - ri - tas

BI  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

BII  
Lux Et Ve - ri - tas Lux Et Ve - ri - tas

Pno.  
65  
Lux Et Ve - ri - tas Et Lux Et Ve - ri - tas Et

73

BII  
Lux Et Ve - ri - tas Et Lux Et Ve - ri - tas Et

Pno.  
73  
Lux Et Ve - ri - tas Et Lux Et Ve - ri - tas Et

81

Musical score for voices and piano, measures 81-87. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts are arranged in a SATB format: Tenor I (TI), Tenor II (TII), Baritone (Bar.), Bass I (BI), and Bass II (BII). The piano accompaniment (Pno.) is shown in both treble and bass clefs. The lyrics are: "Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas". The vocal lines feature various melodic patterns, including slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines.

88

TI  
 Ve - ri - tas Lux Et Ve - ri - tas Lux Et Ve - ri - tas  
 TII  
 tas Lux Et Ve - - ri - - - tas  
 Bar.  
 ri - tas Lux Et Ve - - - - ri - tas  
 BI  
 ri - tas Lux Et Ve - ri - tas  
 BII  
 ri - tas Lux Et Ve - ri - tas  
 Pno.  
 Et Lux Et Et  
 - Ve - - - - ri - - - - tas -

# On a Withered Branch

Grave Misterioso ♩ = 76

Ryan Charles Ramer

Musical score for Tenor 1, Tenor 2, Bass 1, and Bass 2. The score is in common time (C) and features a tempo of 76 beats per minute. The Tenor parts are mostly silent, indicated by rests. The Bass 1 part has lyrics: "On a with - ered branch" and "a crow hath set - tled".

Musical score for Tenor 1, Tenor 2, Bass 1, and Bass 2. The score is in common time (C) and features a tempo of 76 beats per minute. The lyrics are: "On a with - ered branch", "On a with - ered branch a crow hath", "on a with - ered branch a crow hath set - tled set -", and "On a withered branch a crow hath crow hath".



7

T 1  
a crow hath set-tled a crow hath set-tled on a with-ered branch

T 2  
set - tled set - tled set - tled on a

B 1  
tled set - tled on a with-ered branch a crow hath

B 2  
set - tled set - tled set - tled a

10

T 1  
a crow hath set-tled a crow hath set-tled set - tled a crow hath set-tled

T 2  
with-thered branch a crow hath set-tled on a whith-ered branch set -

B 1  
set - tled set - tled on a with-ered branch set -

B 2  
crow hath crow hath set - tled set - tled set -

13

T 1  
set-tled on a with-ered branch a crow hath set - tled set - tled set-tled set - tled set - tled

T 2  
tled on a with-ered branch on a with-ered branch on a with-ered branch on a with-ered

B 1  
tled on a with-ered branch on a with-ered branch on a with-ered

B 2  
tled set - tled on a with-ered branch on a with-ered branch on

16

T 1  
set-tled set-tled set - tled set - tled set - tled set - - - tled set - tled

T 2  
branch on a with-ered on a with-ered branch it set-tled set - tled set - tled set - tled set-tled

B 1  
branch on a with-ered branch it set-tled set - tled set - tled set - tled

B 2  
a with-ered on a with-ered branch it set - - - - - tled

19

*(cup palm over mouth to mute sound)*

T 1  
And au - tumn leaves are fall - ing and

T 2  
au - tumn leaves are fall - ing

B 1  
au - tumn leaves are fall - ing

B 2  
au - tumn leaves are fall - ling

22

T 1  
au - tumn leaves are fall - - - ing and au - tumn

T 2  
au - tumn leaves are fall - ing fall - ing fall - ing fall - ing au - tumn

B 1  
au - tumn leaves are fall - - - ing au - tumn

B 2  
au - tum leaves are fall - - - ing au - tumn

*(uncovered)* *(covered)*

25

T 1  
leaves are fall - ing and au - tumn leaves are fall - - - ing  
*(uncovered)*

T 2  
leaves are fall - ing fall - - - ing fall - ing fall - ing fall - ing

B 1  
leaves are fall - ing fall - - - - ing fall

B 2  
leaves are fall - ing fall - ing fall fall - - - - ing

28 *(uncovered)* *(covered)* *(uncovered)*

T 1  
fall - ing fall - ing fall - ing fall - ing fall - - - - ing fall - ing

T 2  
fall fall

B 1  
fall

B 2  
fall fall - - - - ing fall - - - - ing fall

31 *(uncovered)*

T 1  
fall - ing fall - ing fall - ing fall - ing fall - ing fall - ing fall - ing fall - ing

T 2  
fall - - - -

B 1  
fall fall - ing fall -

B 2  
ing fall fall - - - - ing

34 fall - ing with - ered branch with - ered

T 1 with with

T 2 ing on a on a

B 1 ing with with - ered with - ered

B 2 on on

37 branch with - ered branch

T 1 with

T 2 on a on

B 1 with - ered with - ered

B 2 on on

40 with - ered branch on a with - ered with - ered branch

T 1 with branch au - tunn leaves are fall - ing

T 2 on a on with - ered branch with

B 1 with - ered with branch branch branch

B 2 on branch

43

T 1 fall - ing

T 2 there'd fall - ing

B 1 au-tumn leaves are fall - ing

B 2 fall - ing fall - ing

fall - ing the au - tumn leaves are fall - ing

the au - tumn leaves are fall - ing

the au - - -

46

T 1 ing the au - tumn leaves are fall - - - - ing fall - ing

T 2 fall - ling the au - - - tumn leaves are fall - ing fall - ing

B 1 are fall - - - ing the au - tumn leaves are fall - ing fall - ing

B 2 tumn leaves are fall - - - ing the au - tumn leaves are fall - ing

ing the au - tumn leaves are fall - - - - ing fall - ing

fall - ling the au - - - tumn leaves are fall - ing fall - ing

are fall - - - ing the au - tumn leaves are fall - ing fall - ing

tumn leaves are fall - - - ing the au - tumn leaves are fall - ing

49

T 1 au - - - tumn leaves

T 2 au - - - tumn leaves fall - ing

B 1 fall - - - ing leaves

B 2 fall - - - ing leaves on

au - - - tumn leaves

au - - - tumn leaves fall - ing

fall - - - ing leaves

fall - - - ing leaves on

52

T 1  
fall - ing

T 2  
fall - ing fall - ing  
fall - ing

B 1  
on a with-ered branch  
a crow hath set - tled

B 2  
a with-ered branch  
a crow hath set - tled

55

T 1  
8 fall - ing au - tumn leaves are fall - ing off a with-ered branch branch au-tumn

T 2  
8 fall - ing au - tumn leaves are fall - ing off a with-ered branch fall - ing fall - ing a

B 1  
on a with-ered branch  
a crow hath set - tled  
fall - ing fall - ing off a

B 2  
on a with - ered branch  
a crow hath set - tled set -

58

T 1  
leaves fall but a crowhath set - tled set - tled on the with-eredwith-eredbranch

T 2  
crow hath set-tled set - - - ted fall-ing off a with-eredbranch

B 1  
with-ered on a with-ered branch a crowhath set - tled set-tled on a with-eredwith-eredbranch

B 2  
tled set - tled on a with-eredbranch a crowhath set - tled on a with-eredbranch



71

T 1  
au-tumn leaves au-tumn leaves fall - - - ing fall -

T 2  
with - ered branch fall - - - ing off

B 1  
fall - ing fall - - - ing off

B 2  
leaves au - tumn leaves are fall-ing fall-ing fall - - - ing off

75

T 1  
ing with - ered branch

T 2  
off a branch

B 1  
with - ered branch branch

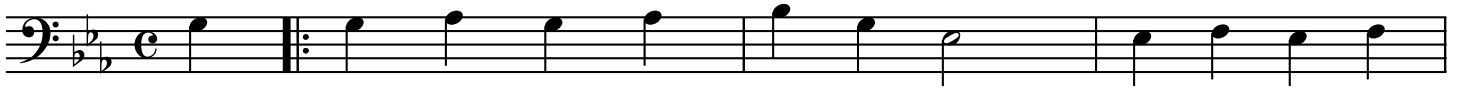
B 2  
off a branch branch



# Druid Chant

(8 part round starting every measure)

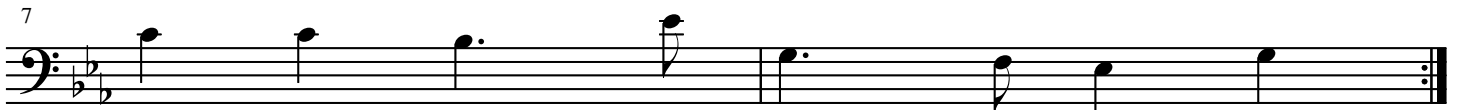
Ryan Charles Ramer



We swear by peace and love to stand Heart to heart and



hand in hand Mark, oh spi - rit hear us now, Con -



fir - ming this our sa - cred vow. We

# Tragic Pity

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

**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 -

last time Da Coda

8 is not the e - qui - va - lent of my <sup>slide</sup> guilt.

8 ob - jects of com - pas - sion.

ob - jects of com - pas - sion.

**COMPASSION (1)**  
8 ter - nal com - pas - sion pre - fers no cause for sor - row sor - row is for a wretch. 3 3

**COMPASSION (2)**  
8 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.

8 sion Your mer - cy, faith - ful - ly hov - ered ov - er me from a - far. 3 3

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.

Da Capo

**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.

**Da Capo**

**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 <sup>3</sup>no cause <sup>3</sup>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. <sup>3</sup> <sup>3</sup>

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

e - - - - - qui - - - - - ty!

**Da Capo**

**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.

**(CODA)**

(Tutti)

A - - - - - men!

# The Farewell

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

This canon may use up to 16 voices, starting a new one on the downbeat of every measure. During any part of the piece, basses who have not started the round or have finished the round may sing a pedal point on the 'a' two octaves below middle 'c', singing word "Gone" as a whole note on the downbeat of each measure. End the piece with a measure of this this pedal point note held out as a lengthy fermata. The piece may end at any point during the round, or after the round has expired, or after a tutti unison verse. Please keep in mind that the aesthetic of this piece is a slave song sung in the fields or at night. Keep the tempo slow. Singers may breath after every two measures. Lines after a lyric indicate to hold the syllable out until the next word.

Ryan Charles Ramer

poem by John Greenleaf Whittier

Grave



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, There no moth - er's  
Gone, gone, sold and gone, To the rice swamp dank and lone, Oh, when wear - y,  
Gone, ——— gone, ——— sold ——— and gone, To the rice swamps  
On their chi - ld-hood place ——— of play. Gone, sold, ——— and  
Gone, gone, sold and gone, By the hol - y love he bear-eth, By ——— the

6



cease-less swings, Where the noise-some in - sect stings, Where the Fe - ver De - mon strews,  
eye is near them, There no moth - er's ear can hear them, Ne - ver when the tor - t'ring lash  
sad, and slow, From the fields at night they go, Faint with toil and racked with pain,  
dank and lone, From the sol - emn house of pray - er, And the hol - y coun - sel there,  
gone, ——— Toil - ing through the wear - y day, And at night the spoil - er's prey,  
bruise - ed reed he spar - eth, Oh, may He, ——— to whom all sins are known,

11



Poi - son with the fall - ing dews, Where the sun - beams sick - ly glare,  
Seams their backs with man - y a lash Shall a moth - er's arms car - ess them,  
To their cheer - less homes a - gain, There no broth - er's voice shall no them,  
Gone, ——— gone, ——— sold ——— and is  
Oh, that they had ear - lier died, sleep - - - - ing calm - ly  
Still their hope and re - fuge prove, With a more than mo - ther's gone,

15



Through the hot and mist - y air, ——— Gone, gone, sold and gone,  
Shall a moth - er's kind - ness bless them. Gone, gone, sold and gone,  
There no fath - er's wel - come greet them. Gone, gone, sold and gone,  
Woe is me, Woe ——— Rock, hill, riv' - let bank,  
side by side, Where ——— the ty - rants pow'r is o'er,  
Gone, gone, ——— sold ——— and To the rice — swamps

19



From Vir - gin - ia's hills and wa - ter Woe is me my sto - len daugh - ters!  
From Vir - gin - ia's hills and wa - ter Woe is me my sto - len daugh - ters!  
From Vir - gin - ia's hills, and wa - ter Woe is me my sto - len daugh - ters!  
From the cool springs where they drank, From the tree whose sha - dows lay ———  
And the fet - ter galls no more! Gone, ——— sold and gone, ———  
dank, ——— and lone, Woe is me my sto - len daugh - ters!

# Refuge (round for up to 18 voice)

Start each round on the second beat of the first measure.

One by one, each singer starts the round until all the singers are used.

Double barlines indicate the end of each round.

Ryan Charles Ramer  
Lyrics by Sara Teasdale

♩ = 110 Cantabile Molto Expressivo  
**Start Round #1**

Choir

From my my spir-it's gray de-feat, From my pul - se's

♩ = 110 Cantabile Molto Expressivo

This block contains the first system of the musical score. It features a vocal line for the choir and a piano accompaniment. The vocal line begins with a rest on the first beat, followed by the lyrics 'From my my spir-it's gray de-feat, From my pul - se's'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. A tempo and performance instruction '♩ = 110 Cantabile Molto Expressivo' is placed above the piano part.

5 **Tutti Unison**

flag - ging beat, From my hopes that turned to sand

This block contains the second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest on the first beat, followed by the lyrics 'flag - ging beat, From my hopes that turned to sand'. The piano accompaniment continues with chords and moving lines. A tempo and performance instruction '♩ = 110 Cantabile Molto Expressivo' is placed above the piano part.

9 From my hopes that turned to sand

This block contains the third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest on the first beat, followed by the lyrics 'From my hopes that turned to sand'. The piano accompaniment continues with chords and moving lines.

**Start Round #2**

**Tutti Unison**

12 Sift-ing through my close-clenched hand, From my own fault's sla-ve-ry, If I can sing,

This block contains the fourth system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest on the first beat, followed by the lyrics 'Sift-ing through my close-clenched hand, From my own fault's sla-ve-ry, If I can sing,'. The piano accompaniment continues with chords and moving lines.

Start Round #3

17

through my close clenched hand, From my own fault's sla - ve - ry,

This musical system includes a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and lyrics. The piano accompaniment features a steady eighth-note melody in the right hand and block chords in the left hand.

Tutti Unison

19

my own fault's sla - ve - ry, If I can sing,

This system features a vocal line with a slide on the final note of the phrase "sing,". The piano accompaniment continues with a consistent eighth-note melody and harmonic support.

Start Round #4

24

Tutti Unison

If I can sing, If I can sing, I am still free. I am still free.

This system includes a vocal line with a slide on the final note of the phrase "I am still free." and a piano accompaniment. The piano accompaniment features a steady eighth-note melody in the right hand and block chords in the left hand.

29

For with my sing-ing I can make a re - fuge for my spi - rit's sake,

This system features a vocal line with a triplet of eighth notes in the phrase "sing-ing" and a piano accompaniment. The piano accompaniment continues with a steady eighth-note melody and harmonic support.

34 Start Round #5

Re - - - - - fuge

(slowly roll chord)

Detailed description: This musical score is for 'Start Round #5'. It features a vocal line in bass clef with a long note 'Re' followed by a rest and then 'fuge'. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords. A 'slowly roll chord' instruction points to the final chord in the piano part.

Tutti Unison

40 Molto Meno Mosso

A house of shin-ing words, to by my fra-gile im - mor - ta - li - ty.

Molto Meno Mosso

(roll chord)

8<sup>vb</sup>

Detailed description: This musical score is for 'Tutti Unison'. It features a vocal line in bass clef with the lyrics 'A house of shin-ing words, to by my fra-gile im - mor - ta - li - ty.' The piano accompaniment includes a right-hand melody and a left-hand bass line with chords. A 'roll chord' instruction points to a chord in the piano part. The tempo is marked 'Molto Meno Mosso'. A dynamic marking of 8<sup>vb</sup> is present at the bottom.