

Ryan Charles Ramer

13 Songs for Male Voice

Beowulf [part. 1]
Beowulf [part. 2]
Beowulf [part. 3]
Dutch advertisement
haikus
Sonnet 1
Sonnet 7
Sonnet 29
Sonnet 73
Sonnet 71
The Cricket [part. 1]
The Cricket [part. 2]
The Cricket [part. 3]

Lyrics

Forth sped the bark, troubling the deep waters,
and forsook the Land of the Danes.
Then upon the mast was the raiment of the sea--
The sail, with rope made fast.

The watery timbers groaned.
Nought did the wind upon the waves
Keep Her from her course
As She rode the billows, a traveller upon the sea.

She fared, fleeting on with foam about Her throat.
Over the waves, over the ocean-streams with wreathed prow,
Until they might espy the Geatish cliffs
And headland that they knew.

Urged by the airs up drove the bark.
It rested upon the land.

The door at once sprang back,
Barred with forged iron,
When claws he laid on it.

He wrenched then wide,
Baleful with raging heart,
The gaping entrance of the house;

Then swift on the bright-patterned floor
The demon paced.
In angry mood he went,

And from his eyes stood forth
Most like to flame unholy light.

He in the house espied there
Many a man asleep,
A band of youthful knights.
Then his heart laughed!

Biting the bone-joints,
Drinking blood from veins,
Great gobbets gorging down,

Quickly he took all of those
Lifeless things to be his food,
Even feet and hands.

Didst thou for Hrothgar king,
Renowned in any wise,
Amend his grief so widely noised?

-translated by John Ronald Reuel Tolkien (January 3, 1892 – September 2, 1973)

1000 Quilts and Corporate Identity
150000000 KM
200 Varieties of Cheeses
3.37 Inches Longer
24 Percent of Airport Seating
39 Balloons
3956 Words
53 Dollars on the Product
73 Dollars on Publicity
8 Red Rectangles
89 Images- 32 in Colour
93000000 Miles
95 Theses

A Dialectic
A Dispatch from Memphis
A Fictionary Tale
A Free Running Hand
A Good Accent is a Social Asset
A Liter of Vin des Rochers
A Man Called Horse
A Match
A Multilingual Commercial Dictionary
A Nation of Shopkeepers
A Pepper That's Seemingly Seductive
A Pole Without Lice
A Reliable Pen at an Affordable Price

-advertisement for 'Black My Story', De Groene Amsterdammer, 30 Augustus 2003

Two o'clock on a
Random Wednesday afternoon.
It's still dark outside.

Muddy waters clear
Best when we leave them alone.
Please then, just leave me.

-anonymous high school students

Sometimes, when winding slow by brook and bower,
Beating the idle grass,--of what avail,
I ask, are these dim fancies, cares and fears?
What though from every bank I drew a flower,--

Bloodroot, king orchis, or the pearlwort pale,--
And set it in my verse with thoughtful tears?
What would it count though I should sing my death
And muse and mourn with as poetic breath

As in damp garden walks the autumn gale
Sighs o'er the fallen floriage? What avail
Is the swan's voice if all the hearers fail?
Or his great flight that no eye gathereth

In the blending blue? And yet depending so,
God were not God, whom knowledge cannot know.

Dank fens of cedar, hemlock branches gray
With trees and trail of mosses, wringing-wet,
Beds of the black pitchpine in dead leaves set
Whose wasted red has wasted to white away,

Remnants of rain and droppings of decay,
Why hold ye so my heart, nor dimly let
Through your deep leaves the light of yesterday,
The faded glimmer of a sunshine set?

Is it that in your darkness, shut from strife,
The bread of tears becomes the bread of life?
Far from the roar of day, beneath your boughs
Fresh griefs beat tranquilly, and loves and vows

Grow green in your gray shadows, dearer far
Even than all lovely lights and roses are?

-Frederick Goddard Tuckerman (Feb 04, 1821 - May 09, 1873)

When in disgrace with Fortune and men's eyes,
I all alone bewep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,

Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least,

Yet in these thoughts my self almost despising,
Haply I think on thee, and then my state,
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate,

For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings.

Of this World's theatre in which we stay,
My love like the Spectator idly sits,
Beholding me, that all the pageants play,
Disguising diversely my troubled wits.

Sometimes I joy when glad occasion fits,
And mask in mirth like to a Comedy;
Soon after when my joy to sorrow flits,
I wail and make my woes a Tragedy.

Yet she, beholding me with constant eye,
Delights not in my mirth nor rues my smart;
But when I laugh, she mocks: and when I cry
She laughs and hardens evermore her heart.

What then can move her? If nor mirth nor moan,
She is no woman, but a senseless stone.

-William Shakespeare (1564 – April 23, 1616)

Who will in fairest book of Nature know
How Virtue may best lodged in Beauty be,
Let him but learn of Love to read in thee,
Stella, those fair lines, which true goodness show.

There shall he find all vices' overthrow,
Not by rude force, but sweetest sovereignty
Of reason, from whose light those night-birds fly;
That inward sun in thine eyes shineth so.

And not content to be Perfection's heir
Thyself, dost strive all minds that way to move,
Who mark in thee what is in thee most fair.

So while thy beauty draws the heart to love,
As fast thy Virtue bends that love to good.
"But, ah," Desire still cries, "give me some food."

-Sir Philip Sidney (Nov 30, 1554 - Oct 17, 1586)

Stunning the sense to slumber; whilst between
The falling water and fluttering wind
Mingle and meet
Murmur and mix,
No few faint pipings from the glades behind,
Or alder-thicks;
But louder as the day declines,
From tingling tassel blade and sheath,

Rising from nets of river-vines
Winrows and ricks,
Above, beneath,
At every breath:
At hand, around, illimitably
Rising and falling like the sea,
Acres of cricks!

Dear to the child who hears thy rustling voice
Cease at his footstep, though he hears thee still,
Cease and resume, with vibrance crisp and shrill,
Thou sittest in the sunshine to rejoice!;
Night lover too; bringer of all things dark,
And rest and silence; yet thou bringest to me
Always that burthen of the unresting sea
The moaning cliffs, the low rocks blackly stark;
These upland inland fields no more I view,
But the long flat seaside beach, the wild seamew,
And the overturning wave!

Thou bringest too, dim accents from the grave
To him who walketh when the day is dim,
Dreaming of those who dream no more of him
With edged remembrances of joy and pain:
And heyday looks and laughter come again;
Forms that in happy sunshine lie and leap,
With faces where but now a gap must be
Renunciations, and partitions deep,
And perfect tears, and crowning vacancy!
And to thy poet at the twilights hush
No chirping touch of lips with tittering blush,
But wringing arms, hearts wild with love and wo
Closed eyes, and kisses that would not let go.

So wert thou loved in that old graceful time
When Greece was fair,
While god and hero hearkened to thy chime

Softly astir
Where the long grasses fringed Cayster's lip
Long-drawn, with shimmering sails of swan and ship
And ship and swan
Or where
Reedy Eurotas ran.
Did that low warble teach they tender flute,
Xenaphyle?
Its breathings mild? say! did the grasshopper
Sit golden in thy purple hair
O Psammathe?
Or wert thou mute
Grieving for Pan amid the alders there?
And by the water and along the hill
That thirsty tinkle in the herbage still,
Though the lost forest wailed to horns of Arcady?
Like the Enchanter old
Who sought mid the dead waters weeds and scum
For evil growths beneath the moonbeam cold,
Or mandrake, or dorcynium;
And touched the leaf that opened both his ears
So that articulate voices now he hears
In cry of beast or bird or insects' hum
Might I but find thy knowledge in thy song!
That twittering tongue
Ancient as light, returning like the years.
So might I be
Unwise to sing, thy true interpreter
Thro denser stillness and in sounder dark
Than ere thy notes have pierced to harrow me,
So might I stir
The world to hark
To thee my lord and lawgiver
And cease my quest,
Content to bring thy wisdom to the world
Content to gain at last some low applause
Now low, now lost
Like thine from mossy stone amid the stems and straws
Or garden-grave mound tricked and drest
Powdered and pearled
By stealing frost
In dusky rainbow-beauty of euphorbias!
For larger would be less indeed, and like
The ceaseless simmer in the summer grass
To him who toileth in the windy field,
Or where the sunbeams strike
Naught in innumerable numerousness.
So might I much possess
So much must yield.
But failing this, the dell and grassy dike
The water and the waste shall still be dear
And all the pleasant plots and places

Where thou hast sung and I have hung
To ignorantly hear.
Then cricket sing thy song, or answer mine
Thine whispers blame, but mine has naught but praises
It matters not. Behold the autumn goes,
The Shadow grows,
The moments take hold of eternity;
Even while we stop to wrangle or repine
Our lives are gone
Like thinnest mist,
Like yon escaping colour in the tree:
Rejoice! rejoice! whilst yet the hours exist
Rejoice or mourn, and let the world swing on
Unmoved by Cricket-song of thee or me.

-Frederick Goddard Tuckerman (Feb 04, 1821 - May 09, 1873)

Beowulf

Ryan Charles Ramer
lyrics by Ronald Reuel Tolkien



Forth sped the bark trou- bl- ing the deep wa- ters and for- sook the Land of the Danes.



Then up- on the mast was raim- ant of the sea, the sail with rope made fast. The



wa- t'ry tim- bers groaned. Nought did the wind up- on the waves



keep Her from Her course as She rode the bil- lows. A



tra- vel- ler up- on the sea She fared fleet- ing on with foam a- bout Her



throat ov- er the waves, ov- er the o- cean stream with wrea- thed prow un- til they might e-



spy the Gaet- ish cliffs and head- lands they knew.



Urged by the airs up drove the bark. It rest- ed up- on the land.

Beowulf

Ryan Charles Ramer
lyrics by Ronald Reuel Tolkien

Didst thou for Hroth-gar king re - knownd

Didst thou for Hroth-gar king re - - - - knownd

Didst thou for Hroth-gar king re-knownd in a-ny wise a-mend his grief Didst

thou for Hroth-gar king re-knownd in a-ny wise a-mend his grief so wide-ly noised so

wide - ly noised? so wide - ly noised? so wide - ly noised? his

grief so wide - ly noised? his grief so //

Didst thou

any wise a - mend his grief so wide - ly noised?

his grief so wide-ly grief so wide-ly noised? so wide - ly noised?

his grief so wide-ly grief so wide-ly noised? so wide - ly noised?

Beowulf

Ryan Charles Ramer
lyrics by Ronald Reuel Tolkien

The door at once swang back, barred with for - ged i - ron,

7 when claws he laid on it. He wrenched then wide, bale - ful with

12 rag - ing heart, the gap - ing en - trance of the house; then

19 swift on the bright pat - terned floor the de - mon paced. In ang - ry mood he went, and

25 from his eyes stood forth most like to flame un - ho - ly light.

34 He in the house e - spied there ma - ny a man a - sleep, a band of youth - ful knights. Then his

41 heart laughed! Bit - ing the bone - joints, drink - ing blood from veins,

50 great gob - bets gorg - ing down, quick - ly he took all of that life - less thing to

56 be his food, ev - en feet and hands.

Advertisement for 'Black My Story'

Ryan Charles Ramer
text by 'Der Groene Amsterdammer'

♩ = 150

One Thou - sand Quilts

Piano

Detailed description: This system contains measures 1 through 3. The vocal line (bass clef) features a melodic line with a five-measure slur over measures 1 and 2, and another five-measure slur over measures 2 and 3. The piano accompaniment (treble and bass clefs) consists of chords and arpeggiated figures. The lyrics 'One' and 'Thou - sand Quilts' are positioned below the vocal line.

and Cor - por - ate I - den - ti - ty

Detailed description: This system contains measures 4 through 6. The vocal line continues with a five-measure slur over measures 4 and 5. The piano accompaniment features a four-measure slur over measures 4 and 5. The lyrics 'and' and 'Cor - por - ate I - den - ti - ty' are positioned below the vocal line.

♩ = 135

One Hun - dred Fif - - - ty Mil - lion Ki - - - lo - me - ters

Detailed description: This system contains measures 7 through 9. The vocal line begins with a seven-measure slur over measures 7 and 8, followed by a five-measure slur over measures 8 and 9. The piano accompaniment features a seven-measure slur over measures 7 and 8, followed by a five-measure slur over measures 8 and 9. The lyrics 'One Hun - dred' and 'Fif - - - ty Mil - lion Ki - - - lo - me - ters' are positioned below the vocal line.

9

Two Hun - dred Va - ri - e - ties of Chees - es

9

11

Three Point Thir - ty Se - ven In - ches Long - - - - er

11

13

$\text{♩} = 100$

Long - - - - er Long - - - -

13

17

er

21

1000 Quilts and Corporate Identity 150,000,000 KM 200 Varieties of Cheeses

25

3.37 Inches Longer 24 Percent of Airport Seating 39 Balloons 3956 Word

53 Dollars on the Product 73 Dollars on Publicity 8 Red Rectangles

29

This system contains measures 29, 30, and 31. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line (treble clef) has lyrics: "53 Dollars on the Product", "73 Dollars on Publicity", and "8 Red Rectangles". The piano accompaniment (treble and bass clefs) features a steady eighth-note melody in the right hand and a bass line with accents and slurs in the left hand.

32 Twen - - - - - - ty Four Per - cent

32

This system contains measures 32, 33, and 34. The vocal line (treble clef) has lyrics: "Twen - - - - -", "- ty Four Per - cent". The piano accompaniment (treble and bass clefs) continues the melody. A five-fingered chord (5) is indicated above the vocal line in measure 33. The bass line in the left hand has a slur and an accent in measure 34.

35 of Air - port Seat - ing Thir - ty

35

This system contains measures 35, 36, and 37. The vocal line (treble clef) has lyrics: "of Air - port Seat - ing", "Thir - ty". The piano accompaniment (treble and bass clefs) continues the melody. A five-fingered chord (5) is indicated above the vocal line in measure 35. The bass line in the left hand has a slur and an accent in measure 35, and a slur in measure 37.

38

Nine Bal-loons Thir - ty Nine Thou - sand

38

42

Fif - - - ty Six Words

42

45

Fif - - - ty Three Dol-lars on the

45

48

Pro - - - - duct

48

51

Se - - - - ven - ty Three Dol - - - - lars on Pub -

51

53

li - ci - ty Eight Red Rect - ang - les Eight - y Nine I -

53

56

ma - ges Thir - ty Two in Co - lour Nine - ty Five The -

59

ses

Tempo Primo ♩ = 150

62

A Di - a - lec - tic A Dis - patch from Mem - phis

65

A Fic-tion - a - ry tale

A Free Run - ning Hand

A Good Ac -

65

69

cent Is a So - cial As - set A

69

73

Lit - re of Vin Ro - chers

Lit - re of Vin Ro - chers

Lit - re of Vin Ro - chers

73

$\text{♩} = 90$

$\text{♩} = 85$

$\text{♩} = 76$

76

Musical score for measures 76-78. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. A slur spans the first two staves from measure 76 to 78. The key signature has one flat (B-flat). The music features a steady eighth-note melody in the treble and a bass line with eighth-note patterns and chords.

79

89 Images 32 in Colour

Musical score for measures 79-81. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has one flat. The music features a steady eighth-note melody in the treble and a bass line with chords and eighth-note patterns. The lyrics "89 Images" and "32 in Colour" are placed above the treble staff.

82

93,000,000 Miles 95 Theses

Musical score for measures 82-84. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has one flat. The music features a steady eighth-note melody in the treble and a bass line with chords and eighth-note patterns. The lyrics "93,000,000 Miles" and "95 Theses" are placed above the treble staff.

Musical score for measures 85-87. The score is in bass clef with a key signature of one flat. It consists of three measures. The first measure is labeled "A Dialectic" and the second is labeled "A Dispatch from Memphis". The third measure is unlabeled. The right hand (treble clef) plays a melody of eighth notes, and the left hand (bass clef) plays a bass line with chords and eighth notes.

Musical score for measures 88-90. The score is in bass clef with a key signature of one flat. It consists of three measures. The first measure is labeled "A Fictionary Tale" and the second is labeled "A Free Running Hand". The third measure is unlabeled. The right hand (treble clef) plays a melody of eighth notes, and the left hand (bass clef) plays a bass line with chords and eighth notes.

Musical score for measures 91-94. The score is in bass clef with a key signature of one flat. It consists of four measures. The first measure is labeled "A Good Accent is a Social Asset". The second and third measures are unlabeled. The fourth measure is marked with "rit.". The right hand (treble clef) plays a melody of eighth notes, and the left hand (bass clef) plays a bass line with chords and eighth notes.

♩ = 70

95

A Man Called Horse

98

A Match A Multi - -

100

lin - gual Com-mer - cial Dic - - - -

103

tion - a - ry A Nation of Shop - keep - ers A

103

106

Pep - per That's Seem - ing - ly Se - duc - tive A Pep - per That's seem - ing - ly Se - duc -

106

109

tive A Liter of Vin des Rochers

109

A Man Called Horse

A Match

A Multilingual Commercial Dictionary

8va

loco

A Nation of Shopkeepers

A Pepper That's Seemingly Seductive

A Pole Without Lice
A Reliable Pen at an Affordable Price

125

This system contains measures 125 through 128. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the left hand and a similar eighth-note pattern in the right hand. The key signature has one flat (B-flat) and the time signature is common time (C).

Tempo Primo ♩ = 150

129
A Pole

129

This system contains measures 129 through 131. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the left hand and chords in the right hand. The key signature has one flat (B-flat) and the time signature is common time (C). There are five-fingered runs in the vocal line.

132
With - - - - out lice A Pen

132

This system contains measures 132 through 134. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the left hand and chords in the right hand. The key signature has one flat (B-flat) and the time signature is common time (C). There are five-fingered runs in the vocal line.

135

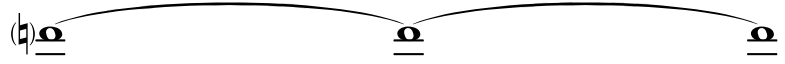
At an Af - for - - - - -

138

dab - le Price

140

Black My Sto - - - - -



ry

Two Haikus

(♩ = 40 1st time through w/o vocals)

(♩ = 52 with vocals)

Largo Trascinando con Affettoma ma Piangando Scorrendo

Ryan Charles Ramer

mf (vocals only after repeat)

Baritone

Piano

ppp legato

f cantabile

Two o' - clock on a ran - - - - - dom

6

Bar.

Pno.

mf

fp

Wednes - day af - ter - noon. It's still dark out -

11

Bar.

Pno.

fp

side. It's still dark out - side Two o' -

17 *poco a poco cresc.*

Bar. *p* clock Two o' - clock on a ran - - -

Pno. *p* 3 3 3 3 3 3 3 3 1.h. 3 3

22 *mp* dom

Bar. *mf*

Pno. *cantabile* 3 3 3 3 3 3 3 3 3 3

26 Ah

Bar. *p*

Pno. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

30 (ah)

Bar. *p*

Pno. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(In 1) $\text{♩} = 30$

35

Bar. *ah*

Pno.

42

Bar. *ah*

Pno.

46

Bar. *ah*

Pno.

49

Bar. *ah*

Pno. *molto ritenuto*

Un Poco Molto Mosso

52

Bar.

Mud - dy wa - - - ters clear best when we

ppp

3 3 3 3 3 3 3 3

f cantabile

57

Bar.

leave them a lone. So please just leave please just

fp

3 3 3 3 3 3 3 3

62

Bar.

leave me. ah

3 3 3 3 3 3 3

voce testo

67

Bar.

ah

3 3 3 3 3 3 3 3

72
Bar.

72
Pno.

l.h. 3

3 3

3 3

3 3

Ped.

slowly clear pedal *

Sonnet I

Ryan Charles Ramer
poem by Frederick Goddard Tuckerman

Piano

Some - times when wind - ing slow - ly brook and bo - wer, Beat - ing the id - le grass,

Pno.

of what a - vail, I ask, are these dim fan - cies, cares and fears?

Pno.

What though from ev'ry bank I drew a flow'r

Pno.

Bloodroot, king orchis, or the pearlwort pale,-- And set it in my verse

11

with thoughts and tears? What would it count though I would sing my death And muse and morn

Pno.

16

with as po-e-tic breath As in damp gar-den walks the au-tum gale Sighs o'er the fal-len flo-ri-age?

Pno.

21

What a-vail Is the swan's voice if all the hear-ers fail? Or his great flight that no eye ga-ther-eth In the

Pno.

24

blend-ing blue? And yet de-pend-ing so, God were not God, whom know-ledge can-not know.

Pno.

Sonnet VII

Ryan Charles Ramer
poem by Frederick Goddard Tuckerman

Piano

Dank fens of ce-dar, hem-lock bran-ches gray With trees and trail of mosss-es, wring-ing
Rem-nants of rain and drop-pings of de - cay Why hold ye so my heart, nor dim - ly

4

Pno.

wet, Beds of the soft pitch - pine in dead leaves set Whose wast-ed
let Through your deep leaves the light of the yes - ter - day, the fad - ed

7

Pno.

red has wast-ed to white a - way, Is it that in your dark-ness shut from strife the
glim-mer of a sun - shine set?

10

bread of tears be - comes the bread of life far from the roar of day

Pno.

12

Fresh griefs beat tran - quil - ly and loves and vows grow green in your

Pno.

14

gray sha - dows dear - er far E - ven than all love - ly lights and ros - es are?

Pno.

Sonnet XXIX

Ryan Charles Ramer
poem by William Shakespeare

When in dis-grace with for-tune and men's eyes, I all a - lone be weep my

out - cast state And troub - le deaf hea-ven with my boot - less cries And

look up - on my - self look up - on my self and curse my fate, wish-ing me to

like one more rich in hope,

Fea-tured like him, like him with friends pos - sessed

De-si-r-ing this man's art and that man's scope, With what I most en-joy con - tent-ed least,

Yet in these thoughts my self al - most de - spi - sing, Hap -

ly think on thee, and then my state (Like to the lark at break of

day a - ris - ing from sul - len earth) sing hymns at
That then I scorn to change my

hea - ven's gate, For they sweet love re - mem - bered such weath brings
state with kings

Sonnet LXXIII

Ryan Charles Ramer
poem by William Shakespeare



That time of year thou ma - yst be - hold when yel - low
Death's se - cond self Death's se - cond self that seals all up



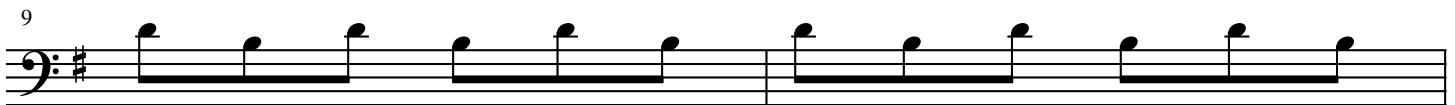
leaves or none or few do hang up - on those boughs which
in rest. In me thou se - est the glow - ing of such



Shake a - gainst the cold bare ru - ined choirs, where late the
fire - that on the ash - es of his youth doth life as



sweet the birds sang.
the death bed,



In me thou se - est the twi - light of such day as
where - on it must ex - pire con - sumed by that which it



af - ter the sun - set fad - eth in the west
was nour - ished by. This though per - ceiv - est which



Which by and by black night
makes thy love more strong To



doth take a - way
love that well thou must leave ere long.

Sonnet 71

Ryan Charles Ramer
poem by Sir Philip Sidney

(♩. = 117)

Who will in fair - est book of Na - ture know

How Vir - tue may best lodged in Beau - ty be,

Let him but learn of Love to read in thee

Stel - la those fair lines which true good-ness show,

There shall he find all vi - ces o - ver - throw. Not by

rude force but sweetest sov - - - ren - ty

(optional) *8^{va}*

(8^{va})-----

57

Of rea - son, from whose light those

67

night - birds fly; That in - ward sun in

76

thine eyes shin - eth so

86

(optional) 8^{va}-----

And not con - tent to be Perfection's heir Thy - self, dost strive all

95

minds that way to move, Who

104

mark in thee what is in thee most fair. So

112

while thy beau - ty draws the heart to love As

This system contains measures 112 through 119. The vocal line begins with a half note 'while' and continues with 'thy', 'beau - ty', 'draws the', 'heart to', 'love', and 'As'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter and eighth notes in the right hand. A double bar line is placed after measure 115.

120

fast thy Vir - tue bends that love to good. "But,

This system contains measures 120 through 127. The vocal line continues with 'fast thy', 'Vir - tue', 'bends that', 'love to good.', and '"But,'. The piano accompaniment maintains the eighth-note bass line and a melodic line in the right hand. A double bar line is placed after measure 125.

128

ah,"

This system contains measures 128 through 137. The vocal line consists of a long, sustained note 'ah,'. The piano accompaniment features a continuous eighth-note bass line and a melodic line in the right hand that spans across the entire system. A double bar line is placed at the end of measure 137.

138

de - sire still cries, "give me some food."

This system contains measures 138 through 145. The vocal line begins with 'de - sire still cries,' and continues with '"give me some food."'. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand. A double bar line is placed at the end of measure 145.

The Cricket

Ryan Charles Ramer
poem by Frederick Goddard Tuckerman

Stun - ning the sense

9 to slum - ber; whilst

16 be - tween the

23 fall - - - - - ing

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The vocal line is written in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are: "Stun - ning the sense to slum - ber; whilst be - tween the fall - - - - - ing". The score includes various musical notations such as slurs, ties, and triplets.

28

wa - - ter flut - - - - ter - - - - ing

28

28

Detailed description: This system covers measures 28 to 31. The vocal line (bass clef) features a melodic line with slurs and ties, starting on a whole note and moving through half notes. The piano accompaniment (treble and bass clefs) consists of chords in the right hand and a simple bass line in the left hand.

32

wind

32

32

32

Detailed description: This system covers measures 32 to 38. The vocal line (bass clef) has a whole note rest followed by six half notes. The piano accompaniment (treble and bass clefs) features a more active bass line with eighth notes and chords in the right hand.

39

Ming-le and Ming - le and meet Ming - le and meet

39

39

39

Detailed description: This system covers measures 39 to 46. The vocal line (bass clef) has whole note rests followed by eighth notes with slurs. The piano accompaniment (treble and bass clefs) continues with a steady bass line and chords in the right hand.

47

Ming-le and Ming-le and Ming-le and meet Ming-le and meet Ming-le and meet

47

47

47

Detailed description: This system covers measures 47 to 54. The vocal line (bass clef) has eighth notes with slurs. The piano accompaniment (treble and bass clefs) features a consistent bass line and chords in the right hand.

55

mur - mur mur - mur mur - mur mur - mur mur - mur mur - mur

55

55

59

mur - mur mur - mur mur - mur mur - mur mur - mur mur - mur mur - mur mur - mur

59

59

62

62

62

(option) *8^{va}*

67

mur - mur and mix mur - mur and mix mur - mur and mix mur - mur and mix

67

67

73 (8^{va})

mur-mur and mix mur - mur and mix mur - mur and mix mur - mur and mix

79 (8^{va})

mur-mur and mix mur - mur and mix mur-mur and mix, no few faint pip-ing from the glade be - hind,

85 (8^{va})

or al - der thicks; but loud - er as the day de - clines, From tin - gl-ing

94

tin - gl-ing tin - gl - ing ting - ling tas - sel blade and sheath blade and sheath

The Cricket

Ryan Charles Ramer
poem by Frederick Goddard Tuckerman

Ris-ing from nets of ri - ver vines Win-rows and ricks, a -

The first system of the musical score for 'The Cricket'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with a half note 'Ris-ing' and continues with eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

bove, be - neath At e - ve - ry breath: Athand a - round, il - li - mi - tab - ly

The second system of the musical score. The vocal line continues with a half note 'bove, be - neath' and then eighth notes. The piano accompaniment features a more active right hand with chords and eighth notes, while the left hand remains steady. Measure numbers 7 and 14 are indicated above the vocal staff.

ris - ing and fall - ing like the sea

The third system of the musical score. The vocal line continues with a half note 'ris - ing' and then eighth notes. The piano accompaniment features a more active right hand with chords and eighth notes, while the left hand remains steady. Measure numbers 15 and 22 are indicated above the vocal staff.

22

22

28

Ac - res of cricks! Ac - res

28

32

of cricks! Ac - - - res of cricks!

32

36

Ac - - - res of cricks!

36

The Cricket

Ryan Charles Ramer
poem by Frederick Goddard Tuckerman

$\text{♩} = 76$

So wert thou loved in that old grace - ful time when Greece was fair
dens - er still - ness and in sound - er dark
while we stop to wrang - le or re - pine

7

whi - le god and he - ro har - kened to thy chime soft - ly a - stir
Than e're thy notes have pierced to har - row me, So might I stir The
O - ur live are gone like thin - nest mist, Like yon es - cap - ing

13

Where the long grass - es fringed Ca - ÿ - ster's lip, Long-drawn with shim - mer - ing sa - ils of
world to hark To thee my lord and law - giv - er And cease my quest, Con - tent to bring
co - lour in the tree: Re-joyce! re - joyce! whilst yet the ho - ur e - xists. Re-joyce

20

swan and ship And ship and swan Or where Reed - y Eu - ro - tas ran. Did that low
thy wis - dom to the world Con - tent to gain at last some low ap - plause Now low,
or mourn, and let the world swing on Un - moved by Crick - et song of thee or

26 *fine*

war - ble teach thy ten - der flute, Xy - na - phy - le? It's breath - ing mild? sa - y! did the
now lost L - ike thine from mos - sy stone a - mid the stems and straws gar - den grave mound
me.

33

grass - hop - per Sit gold - en in thy pur - ple hair O Psam - math e? Or wert thou
tricked and drest Pow - dered and pearled by steal - ing frost In dusk - y rain - bow beaut - y

38

mute Griev - ing for Pan 'mid the al - ders there?
of eu - phor - bi - as for lar - ger would be less in - deed,



And by the wa - ter a - long the hi - ll That thirst - y tink - le in the
And like the cease - less sim - mer in sum - mer's grass To him that toil - eth in



herb - age still, Though the lost for - est wailed to horns of Ar - ca - dy? like the En - chan - ter old
the wind - y field, Or where the sun - beams strike Naught in in - nu - me - ra - ble nu - me - rous - ness.



Who sought mid the dead wa - ter's weed and scum For e - - - vil growths
So might I much po - sses so much must yield. But fail - - - ing this,



be - neath the moon - beams cold, Or man - drake, or dor - cy - nium; And touched the leaf that o -
the dell and grass - y dike the wa - ter and the waste shall still be dear And all the



pened both his ears so that ar - ti - - - cu - late voic - es
plea - sant plots and places Where thou hast sung and I



In cr - y of beast or bird o - r in - sects hu - m. Might I but find th - y know - ledge
have hung to in - go - rant - ly hear. then crick - et sing thy song, or an - swer mine Thy whis - pers



In thy song! That twitt' - ring tongue An - cient as light re - turn - ing like the years. So might I
blame, but mine has naught but praise It mat - ters not. Be - hold the au - tumn goes, The Sha - dow



be Un - wise to sing thy true in - ter - pre - ter Thro
grows, The mo - ments take hold of e - ter - ni - ty. E - ven