

13 Pieces for Mixed Choir

by
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List of Poets (in order of Death Date)

Paul the apostle a.k.a Saul of Tarsus מטרסוס פול (ca. 5 - ca. 67)
St. Nicolas (March 15, 270 – December 6, 343)
Saint Augustine (November 13, 354 - August 28, 430)
Saint Francis of Assisi (1182 – October 3, 1226)
William Shakespeare (1564 – April 23, 1616)
William Wordsworth (April 7, 1770 - April 23, 1850)
William Josiah Irons (September 12, 1812 – June 18, 1883)
Emily Elizabeth Dickinson (Dec 10, 1830 - May 15, 1886)
Robert Louis Balfour Stevenson (November 13, 1850 – December 3, 1894)
Henry Chadwick [*translator of 'Confessions'*] (October 5, 1824 – April 20, 1908)
Alan Seeger (June 22, 1888 - July 4, 1916)
Sara Trevor Teasdale (August 8, 1884 – January 29, 1933)

Poems

PSUAME

Laudato si, o mi signore

*Loue sois-tu pour le soleil qui lui
Loue sois-tu pour le jour et la nuit
Loue sois-tu pour le ciel étoile
Loue sois-tu pour la lune voilée*

*Loue sois-tu pour le chant des oiseaux
Loue sois-tu pour la pluie et le vent
Loue sois-tu pour le soir qui descend.*

*Loue sois-tu pour la vie d'un enfant
Loue sois-tu pour la joie d'un instant
Loue sois-tu pour le pardon donné
Loue sois-tu pour l'amour retrouvé*

Praise to you for the sun
Praise to you for the day and night
Praise to you for the starry sky
Praise to you for the veiled moon

Praise to you for the birds
Praise to you for the rain and wind
Praise to you for the evening descent.

Praise to you for the life of a child
Praise to you for a moment of joy
Praise to you for giving forgiveness
Praise to you for finding love

-Saint-François d'Assise

A SONG OF THE ROAD

The gauger walked with willing foot
And aye the gauger played the flute;
And what should Master Gauger play
But *Over the hills and far away?*
Whene'er I buckle on my pack
And foot it gaily in the track,

O pleasant gauger, long since dead,
I hear you fluting on ahead.
You go with me the self-same way--
The self-same air for me you play;
For I do think and so do you
It is the tune to travel to.
For who would gravely set his face
To go to this or t'other place?
There's nothing under heav'n so blue
That's fairly worth the travelling to.
On every hand the roads begin,
And people walk with zeal therein;
But wheresoe'r the highways tend,
Be sure there's nothing at the end.
Then follow you, wherever hie
The travelling mountains of the sky.
Or let the streams in civil mode
Direct your choice upon a road;
For one and all, or high or low,
Will lead you where you wish to go;
And one and all go night and day
Over the hills and far away!

-Robert Louis Stevenson (Forest of Montargis, 1878)

CHEMICAL CANTATA

Acne Cream

Deionized Water, Propylene Glycol, Glycerin, Caprylic/ Capric Triglyceride, PEG-40, Hydrogenated Castor Oil, Cetearyl Alcohol, Glyceryl Stearate, Polysorbate-60, Carbomer, Triethanolamine, PEG-100, Stearate, Menthol, Isopulegol, Menthone Glycerine Acetal, Menthoxypropanediol, Niacinamide, Phenoxyethanol, Methylparaben, Ethylparaben, Propylparaben, Fragrance

Aftershave

Ensulizole, Octinoxate, Oxybenzone

Degreaser

Sodium Hydroxide 1310-73-2, Ethanolamine, 141-43-5, Sodium Gluconate 527-07-01

Hairspray

SD Alcohol 40-B, Hydroflourocarbon 152A, Ethyl Ester of PVM/MA Copolymer, Aminomenthyl Propanol, Octylacrylamide/ Acrylates, Butylaminoethyl Methacrylate Copolymer, Panthenol, Benzophenone-4, Glycerine, Butylaminoethyl, Dimethylstearimine, Peg-75 Lanolin, Octyl Methoxycinnamate, Lactamide MEA, Linoleaminopropyl Ethyldimonium Ethosulfate, Dimethyl Lauromine Isotearate, Cyclomethicone, Fragrance

Sun Tan Lotion

Avobenzene, Homosalate, Octisalate, Octocrylene, Oxybenzone, Alcohol Denat, Isobutane, Butyloctyl Salicylate, Acrylates/ Octylacrylamide Copolymer, Diethylhexyl, Napthalate, Tocopheryl Acetate, Ascorbyl Palmitate, Retinyl Palmitate, Fragrance

Topical Solution

Acetone, Tocopheryl Acatate, Propylene Glycol

Mascara

Stearic Acid, PVP, C18-36 Acid Triglyceride, Triethanolamine, Lecithin, Acrylates Copolymer, Panthenol, Propylene Glycol, Polyvinyl Alcohol, Phenoxyethanol, Talc, Methylparaben, Tocopheryl Acetate, Propylparaben, Benzyl Alcohol, Simethicone, Ethylhexyl Palmitate, Acrylate/ Carbomate Copolymer, Collagen, Hydrolyzed Keratin, Sodium Sulfate, Silica Dimethyl Silylate, Potassium Sorbate, Butylene Gylcol, Caprylyl Glycol, Sodium Benzoate, Sodium Hyaluronate, Hexyleve Glycol, Iron Oxides, Caramine, Chromium Hydroxide

Tear Free Shampoo

Sorbitan Laurate, Cocamidoprophyl Betaine, Sodium Tridecath Sulphate, Glycerin, Lauroamphogycinate, Quaternium Distearate, Citric Acid, D and C Yellow, Sodium Laureth Carboxylate, Polyquaternium, Tetrasodium E T D A, Fragrance

CONFESSIONS

Time:

So it is in you, my mind, that I measure periods of time.

It is inexact to speak of 3 times--
past, present, and future.

There is a present of things past-- memory;
there is a present of things present-- immediacy;
and, finally, a present of things to come-- expectation.

In the soul, there are three aspects of time,
and I see them nowhere else.

If past and future have no being,
how do we measure present time?
It is measured when it passes.

The movements of sun, moon, and stars
in themselves constitute time,
but I could not agree.

Does the sun's movement itself constitute the day,
or the interval of time, or both?

If they heavenly bodies cease
but a potter's wheel still spins around,
would there be no time to measure its rotations?

There are the stars and heavenly luminaries
to be for signs of our living times,
and for days and for years.

Duration:

Time is the soul's passing from one state of life to another,
and is not outside the soul.

Where then is the time we call long?

It does not yet exist to be long,
but we mean it to be long.

When will it be long--
if it still lies in the future?

It will not be long,
since it will not yet exist.

Out of the future, it has the potentiality to be long,
so the present cries out in a word already used.

We speak of time as 'short' or 'long',
and it is only out of the past or future we say this.

But how can something be short or long,
which does not exist?

The time which past which was long--
was it long then or now?

We cannot discover anything to be long
When it has ceased to be because it is past.

Soul:

If we can use such language, I see all three times. In the soul, there are *all* three aspects of time, and I see them nowhere else. Perhaps it would be odd to say there are three times: memory, immediacy, expectation. Neither past nor future exists, and it is inexact to speak of three times: past, present, & future.

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, circa 380 a.d.

as translated in 1890 by Henry Chadwick (b. October 5, 1824 – d. April 20, 1908)

HARVEST PRESBYTERIAN

“Lord, the one you love is dead.”

-Martha (John 11:3)

“This sickness will not end in death. It is for God glory, that His Son may be glorified.”

-Jesus (John 11:4)

“Let us go back to Judea.”

-Jesus (John 11:7)

“Lazarus is dead, but for your sake I am glad that His Son may be glorified.”

-Jesus (John 11:15)

“Come let us go with Him that we may die with Him.”

-Thomas (John 11:16)

“I am the resurrection and the life. He who believes in me will live though he dies.

Do you believe this?”

-Jesus (John 11:25)

“Arise! Lazarus, arise!”

-Jesus (John 11:43)

God didn't promise day without pain,
Laughter without sorrow, sun without rain.

But He did promise strength for the day,
Comfort for the tears and light for the way.

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

QUICKSILVER

One day you look around and say
This is not enough
We must weave the fabric of our lives

Some are not content to work with natural fibers
They work with quicksilver
They weave in light color and sound

The risk is that this kind of fabric may lack strength
The dyes may fade and leave us with fool's gold
In our clutch ing hands

This is the leap of faith you must take
To trust in dreams and weave your life amongst the stars
Or to etch a place for yourself at least

-William Josiah Irons

SONNET #8

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov'st thou that which thō receiv'st not gladly,
or else receiv'st with pleasure thine annoy?

If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.

Mark how one string, sweet husband to another,
Striked each in each by mutual ordering,
Resembling sire and child and happy mother
Who all in one, one pleasing note do sing:

Whose speechless song, being many, seeming one,
Sings this to thee: "Thou single wilt prove none."

-William Shakespeare

THE SADDEST NOISE

The saddest noise, the sweetest noise,
The maddest noise that grows, --
The birds, they make it in the spring,
At night's delicious close.

Between the March and April line --
That magical frontier
Beyond which summer hesitates,
Almost too heavenly near.

It makes us think of all the dead
That sauntered with us here,
By separation's sorcery
Made cruelly more dear.

It makes us think of what we had,
And what we now deplore.
We almost wish those siren throats
Would go and sing no more.

An ear can break a human heart
As quickly as a spear,
We wish the ear had not a heart
So dangerously near.

-Emily Elizabeth Dickenson

ACCEUIL

*Seigneur, nous arrivons des 4 coins de l'horizon, nous voila chez toi
Seigneur, nous arrivons des 4 coins de l'horizon, dans ta maison*

*Nous avons marche sur les routes humaines
Nous avons porte le fardeau des jours
Nous avons souffert la fatigue et la peine
Nous avons offert simplement ton Amour*

*Nous voici enfin autour de la table
Rassemblez ici pour parler de toi
Tu nous as nourris d'un amour formidable
Et nous te chantons simplement notre Amour*

Accueil

Lord, we come from the 4 corners of the horizon; here we are with you
Lord, we come from the 4 corners of the horizon, into your house

We march the human route
We bear the burden of the day
We suffered fatigue and pain
We offer the simplicity of your love

We are finally at the table
Gathered here to talk about you
You have fed us a great love
And we shall sing our love

Welcome

- St. Nicolas

LECTURE D'UNE LETTRE DE L'APOTRE SAINT-PAUL AUX CORINTHIENS

J'aurais beau parler toutes les langues de la terre et du ciel, si je n'ai pas la charite, s'il me manque l'amour, je ne suis qu'un cuire qui resonance, un cymbale retentissante. J'aurais beau entre prophete, avoir toutes la science des mysteres et toute la connaissance de Dieu, et toute la foi jusqu'a transporter les montagnes, s'il ma manque l'amour, je ne suis rien. J'aurais beau distribuer ma fortune aux affames, J'aurais beau me faire bruler vif, s'il me manque l'amour, cela ne me sert a rien.

*L'amour prend patience;
L'amour rend service;
L'amour ne jalouse pas;
Il ne se vante pas, ne se gonfle pas d'orguei;
Il ne fait rien de malhonnete;
Il ne cherche pas non interet;
In ne s'emporte pas;
Il n'entretient pas de rancune;
Il ne se rejouit pas de ce qui est mal;
Mais il trouve sa joie dans ce qui est vrai;
Il supporte tout, fait confiance en tout;
L'amour ne passera jamais.*

I have the gift to speak every language of the earth and of heaven, if I do not have charity, if I miss love, I'm just a guy who resonates a cymbal resounding. I should be beautiful prophet, have

all science mysteries and all knowledge
of God, and all the faith until transport
mountains, if I lack love, I am nothing.
I have my good fortune to distribute hungry,
I have beautiful bright burn me if I miss
love, it profits me nothing.
Love is patient;
The love is kind;
Love is not jealous;
He does not brag, does not inflate to orguei;
There is nothing dishonest;
It does not attempt interest;
In not tempered,
It is not resentful;
It rejoices not be what is evil;
But finds joy in what is true;
It bears all things, believes all things;
Love will never pass.

-Paul l'Apotre

THE HOSTS

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

-Alan Seeger

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

Psaume: Prelude

Harpisichord roll chords in left hand at the start of every measure/

Ryan Charles Ramer

Moderato

Harpisichord

Violin

H

V

H

V

H

V

H

V

H

V

H

V

Psaume: Laudato, Si O Mi Signore

Ryan Charles Ramer
psalm by St. Francis Assise

Meno Mosso e Molto Religioso Espressivo

Soloist
Lau - da - to, si o mi Sig - no - - - - re

Choir
Lau - da - to, si o mi Sig - no - re
Lau - da - to, Lau - da - to, Lau - da - to, si o mi Sig -

Hapsichord
Lau - da - to, Lau - da - to, si o mi Sig - - - Sig - no - re

Violin
3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chord diagrams: A^b, G^b, b^bmin, E

solo
Lau - da - to, si o mi Sig - no - re o mi Sig - no - - - re o mi Sig - no - re mi Sig - no - re mi Sig -

Choir
no - - - re Lau - da - to, si o o mi Sig - no - re si o mi Sig -

Hapsichord
o Sig - no - re Sig - no - re o

H
3 3 3 3 3 3 3 3 3 3 3 3 3 3

V
3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chord diagrams: e^bmin, b^bmin, F, B^b, A^b

9

solo

no - - - - re mi Sig - no - re Lau - da - to, si o mi Sig - no - re si o mi Sig - no - re mi Sig -

no - re mi Sig - no - re mi Sig - no - - - - re Lau - da - to, o mi Sig -

Sig - no - re Sig - no - re Sig - no - - - - re o mi Sig -

f min B \flat f min7 g min7

H

V

13

Molto Mosso $\text{♩} = 117$

solo

no - - - - re Sig - no - - - -

no - - - - re Sig - no - - - -

no - - - - re Sig - no - - - -

A C B \flat A

H

V

17

Tempo Primo

solo

re Sig - no - re Sig - no - re Sig - no - re

re Sig - no - re Sig - no - re Lau - da - to si o mi Sig - no - re

re Sig - no - re Sig - no - re Lau - da - to si o mi

D A \flat A A \flat sus4 A \flat

H

V

21

solo

Loue suis - tu pour le lu - i Loue

Sig - - no - - - re so - leil qui

Sig - - no - - - re

D^b

C

H

V

25

solo

le jour et la Nuit pour le ci - el e - toile

Loue suis - tu pour Nuit pour le ciel e - toile

o Sig - no - - - - re Sig - no - - - - re e -

D/A

H

V

29

solo

la lune vio - - - - -

la lune

toile la lune

A

B^b/F

C/G

A

H

V

Molto Mosso Assai ♩ = 130

33

solo

vio - - - - - le - - - - - e - - - - - lu - - - - -

lee

la

lu - - - - -

vio - - - - - lee

lu - - - - -

F

cmin

emin

amin

H

V

37

solo

ne - - - - - voi - - - - - le - - - - - e - - - - - voi - - - - -

ne

voi - - - - - le - - - - - e - - - - - vio - - - - -

ne

lu - - - - - ne

lu - - - - -

d

G

C

F

emin

F

H

V

41

solo

le - - - - - e Loue suis - - - - - tu pour l'a - - - - - mour re -

le - - - - - e Loue suis - - - - - tu pour l'a - - - - - mour re -

ne

Loue

suis - - - - - tu

pour l'a - - - - - mour re -

dmin

C

emin

F

G

cmin

fmin

bmin

H

V

45

solo

trouve

Lau - da - to, Lau - da - to,

trouve

l'a - mour re - trou - ve

Lau - da - to, si o mi Lau - da - to, si o mi

trouve

A^b A^{b+} A^b G^b

H

V

49

solo

si o mi Sig - - - Sig - no - re o Sig - no - re Loue sois - tu

Lau - da - to, Lau - da - to, Lau - da - to, si o mi Lau - da - to, si o mi Lau - da - to, si Sig - no - re

o mi Sig -

b^bmin E e^bmin b^bmin F

H

V

53

solo

pour Loue sois - tu pour Loue sois - tu pour Loue sois - tu - pour Loue sois - tu

le so - leil qui lu - i le jour et le nu - it le ci - el l'e - toi - le la lu - ne vio - le - e

no - - - re la vie d'un en - - - fant la joie d'un in - - - stant le par - don don - ne l'a - mour re -

B^b E^b F d min7 g min c min7 F B^b

H

V

57

solo

pour le chant des le chant des Oi - - -

pour le chant des des Oi - - - seaux Loue suis - tu

trou - - - ve la plui - e et le vent le

A^b b^bmin cmin dmin E^b fmin g^o A^b

H

V

61

solo

seaux Oi - - - seaux Oi - - - seaux Oi - - - seaux

suis - tu pour tu pour la pour la plui la plui - e plui - e et et le vent

soir qui des - - - cend qui des - - - cend

gmin fmin E^b D^b cmin E^b7 A^b

H

V

A Song of the Road

The gauger walked with willing foot
And aye the gauger played the flute;
And what should Master Gauger play
But Over the hills and far away?

Whene'er I buckle on my pack
And foot it gaily in the track,
O pleasant gauger, long since dead,
I hear you fluting on ahead.

You go with me the self-same way--
The self-same air for me you play;
For I do think and so do you
It is the tune to travel to.

For who would gravely set his face
To go to this or t'other place?
There's nothing under heav'n so blue
That's fairly worth the travelling to.

On every hand the roads begin,
And people walk with zeal therein;
But wheresoe'r the highways tend,
Be sure there's nothing at the end.

Then follow you, wherever hie
The travelling mountains of the sky.
Or let the streams in civil mode
Direct your choice upon a road;

For one and all, or high or low,
Will lead you where you wish to go;
And one and all go night and day
Over the hills and far away!

Forest of Montargis 1878

Ryan Charles Ramer
lyrics by Robert Louis Stevenson

Con Brio

The musical score is written for two players, Player 1 and Player 2, in a 6/8 time signature with a key signature of two sharps (F# and C#). The tempo is marked 'Con Brio'. The score consists of two systems of staves. Player 1's part is written on a grand staff (treble and bass clefs), while Player 2's part is written on a grand staff (bass and bass clefs). Both parts begin with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence. The lyrics are placed above the staves, and the title 'A Song of the Road' is at the top of the page.

Piano score for measures 9-15. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). Measure 9 is marked with a '9' in the top left. The music features a complex rhythmic pattern with eighth and sixteenth notes in the upper staves, and a steady bass line in the lower staves. There are dynamic markings such as 'v' and 'f' throughout the piece.

Vocal and piano score for measures 16-20. The vocal parts are for Soprano (SA) and Tenor Bass (TB). The piano accompaniment consists of four staves. The key signature is three sharps (F#, C#, G#). Measure 16 is marked with a '16' in the top left. The lyrics are: "The gau - ger walks with will - ing foot, and aye the gaug - er played the". The piano accompaniment features a steady bass line and melodic lines in the upper staves.

21

SA

21

TB

gau - ger played the flute and what should mas - ter gaug - er play?

and

25

SA

25

TB

what should mas - ter gaug - er play but "O'er the hills and far a - way"?

but "O'er the hills and far a - way"?

25

25

8vb-----

29

SA

29

TB

When

29

loco

33

SA

33

TB

e'er I buck - le on my pack and foot it gail - y on the track

O

33

33

37

SA
plea - sant gau - ger, long since dead, I hear you flut - ing on a-head. You

TB
You

Detailed description: This system contains measures 37 through 40. The SA part has lyrics: "plea - sant gau - ger, long since dead, I hear you flut - ing on a-head. You". The TB part has lyrics: "You". The piano accompaniment consists of a right hand with a simple melodic line and a left hand with a steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

41

SA
go with me the self - same way, The self - same air for me you play

TB
go with me the self - same way, The self - same air for me you play

Detailed description: This system contains measures 41 through 44. The SA part has lyrics: "go with me the self - same way, The self - same air for me you play". The TB part has lyrics: "go with me the self - same way, The self - same air for me you play". The piano accompaniment continues with the same melodic and accompanimental patterns as the previous system. The key signature remains two sharps.

45

SA

45

TB

45

45

45

For

For

49

SA

49

TB

49

49

49

I do think and so do you It is the tune to tra - vel to

I do think and so do you It is the tune to tra - vel to

53

SA

53

TB

For

For

57

SA

57

TB

who would grave - ly set his face To go to this or t'o - ther place?

who would grave - ly set his face To go the this or t'o - ther place?

61

SA

61

TB

There's

There's

Detailed description: This system contains measures 61-64. The SA and TB vocal parts begin with a fermata in measure 61. The piano accompaniment features a steady harmonic progression with chords in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#).

65

SA

65

TB

no - thing un - der heav'n so blue That's fair - ly worth the trav'ling to.

no - thing un - der heav'n so blue That's fair - ly worth the trav'ling to.

Detailed description: This system contains measures 65-68. The SA and TB vocal parts have lyrics: "no - thing un - der heav'n so blue That's fair - ly worth the trav'ling to." The piano accompaniment continues with a similar harmonic structure to the previous system, supporting the vocal lines. The key signature remains three sharps.

69

SA

69

TB

69

69

69

On

On

73

SA

73

TB

73

73

73

e - v'ry hand the roads be - gin, And peop - le walk with zeal there - in;

e - v'ry hand the roads be - gin, And peop - le walk with zeal there - in;

8^{va}-----

8^{vb}-----

77

SA

77

TB

77

8^{va}-----

loco

loco

81

SA

81

TB

81

81

81

81

81

8^{va}---

where - so - e'r the high - ways tend, Be sure there's no - thing at the end.

where - so - e'r the high - ways tend, Be sure there's no - thing at the end. Then

85

SA

85

TB

fol - low you, where - e - ver he Or

(8^{va})

85

85

the tra - v'ling moun - tains of the sky

89

SA

89

TB

let the streams in ci - vil mode Di - rect your choice up on a road; For

(8^{va})

89

89

Di - rect your choice up on a road; For

93

SA one and all, or high or low, Will lead you where you wish to go; And

TB one and all, or high or low, Will lead you where you wish to go; loco

(8^{va})

93

(8^{va}) loco

93

97

SA one and all go night and day And

TB And one and all go night and day And

97

97

101

SA
one and all go night and day "O'er the hills and

TB
one and all go night and day "O'er the hills and

105

SA
far a - - - way"!

TB
far a - - - way"!

8vb

Chemical Cantata

(SATB piano & brass quintet)

Maestoso Assai

Soprano

Alto

Tenor

Bass

Ste-ric A-cid P V P

Piano

Bb Trumpet 1

Bb Trumpet 2

F Horn

Trombone 1

Trombone 2

6

S
A
T
B

A - cry-late Co -

A - cid Try - gly - ce-ride

A - cry-

Tri - e - thyl - no - la - mine Le - ci - thin

6

6

Tpt. 1
Tpt. 2
H
Tbn. 1
Tbn. 2

p

f

10

S po - - - ly - mer Le - - - ci - thin Ste - ric - A - cid P V P

A late Pan - the - nol Pro - py - lene Gly - col Po - ly - vi - nyl Al - co - hol

T Pan - - - the - nol Po - ly - vi - nyl Al - co - hol

B A - cry - late Co - - po - ly - mere Pan - the - nol Pro - py - lene Gly -

10

10

Tpt. 1

Tpt. 2

H

Tbn. 1

10

Tbn. 2

13

S Ste - ric A - - - - - cid Tri - gly - ce -

A Al - co - hol Al - co - hol Tri - gly - ce - rides Tri - - -

T Ste - - - - - ric A - - - - - cid

B col Pro - py - lene Gly - col Pro - py - lene Gly - col Le - ci -

13

13

Tpt. 1

Tpt. 2

H

Tbn. 1

13

Tbn. 2

15

S
rides Tri - gly - ce - rides Tri - gly - ce - rides

A
gly - ce - rides Tri - gly - ce - rides

T
A - cid A - cid P V P

B
thin Le - - - ci - thin Le - ci - thin

15

15

Tpt. 1

Tpt. 2

H

Tbn. 1

15

Tbn. 2

18

S Me - thy - pa - ra - ben

A Me - thyl - pa - ra - ben To - co - phe - ryl

T Pro - pyl - pa - ra - ben Ben - zyl Al - co - hol Si me - thi - cone

B Phe - no - o - xy E - tha - nol To - co - phe - ryl

18

18

Tpt. 1

Tpt. 2

H

Tbn. 1

18

Tbn. 2

21

S To - co - phe - ryl A - cy - tate A - cry - late Car - bo -

A A - cy - tate A - cry - late Car - bo - nate A - cy - tate A - cry -

T E - thy - he - xyl - pal - mi - tate A - cy - ate A - cry - late Car - bo - nate A - cy - tate A -

B A - ce - tate A - cry - late Car - bo - nate Car - bo - nate

21

21

Tpt. 1

Tpt. 2

H

Tbn. 1

21

Tbn. 2

23

S nate Ke - ra -

A late Car-bo-nate

T cry - late Car-bo-nate

B Car - bo - - - - - nate Col - la - gen

23

Tpt. 1

Tpt. 2

H

Tbn. 1

23

Tbn. 2

This musical score page contains vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics in Latin. The piano accompaniment is in the middle. The brass section (Trumpets 1 and 2, Horns, Trombones 1 and 2) is at the bottom. The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal parts have lyrics: Soprano: 'nate Ke - ra -'; Alto: 'late Car-bo-nate'; Tenor: 'cry - late Car-bo-nate'; Bass: 'Car - bo - - - - - nate Col - la - gen'. The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes. The brass parts have a more melodic and rhythmic character, with some syncopation.

26

S tin Di - me - thyl

A Sy - ly - late Di - me - thyl Si - ly -

T So - di - um Di - me - thyl Si - ly - late Ca -

B Si - li - ca Si - li - late Po -

26

Tpt. 1

Tpt. 2

H

Tbn. 1

26

Tbn. 2

31

S
So - di - um Ben - zo - nate So - di - um Hy - a - lau - rate

A
So - di - um Ben - zo - nate So - di - um Hy - a - lau - rate He - xy - lene Gly -

T
So - di - um Ben - zo - nate So - di - um Hy - a - lau - rate

B
So - di - um Ben - zo - nate So - di - um Hy - a - lau - rate He - xy - lene Gly - col

31

31

Tpt. 1

Tpt. 2

H

Tbn. 1

31

Tbn. 2

33

S He - xy - lene Gly - - - col He - xy - lene Gly - col I - ron O - xide

A col Ca - ra - mine Cu - ra - mine He - xy - lene Gy - col O - xide

T Fer - ric - fer - ro - cy - a - nide Ti - ta - ni - um O - xide

B Chro - mi - um Hy - - - - - dro - - - - xide

33

33

Tpt. 1

Tpt. 2

H

Tbn. 1

33

Tbn. 2

36

S D Al - - - co - hol Hy - dro - flou - ro - car - bon 1 5

A S D Al - co - hol For -

T S D Al - - - - - co - hol For - - - -

B Hy - dro - flou - ro - car - bon 1 5 2 A Hy - dro - car - bon 1 5 2 A

36

36

Tpt. 1

Tpt. 2

H

Tbn. 1

36

Tbn. 2

40

S
2 1 5 2 A 1 5 2 A 1 5 2 A

A
ty 1 5 2 A 1 5 2 A 1 5 2 A

T
ty 1 5 2 A 1 5 2 A

B
1 5 2 A 1 5 2 A A - cry - lates

40

Tpt. 1

Tpt. 2

H

Tbn. 1

40

Tbn. 2

44

S Bu - ty - la - mi - no E - thyl - meth - a - cry - late Co - po - ly - mers Co -

A Bu - ty - la - mi - no E - thyl - meth - a - cry - late Co - po - ly - mers

T A - - - - - cry - lates Es - ter of P V M / M A

B A - mi - no - meth - yl Pro - - - - -

44

44

Tpt. 1

Tpt. 2

H

Tbn. 1

44

Tbn. 2

48

S
A
T
B

Co - - - - - po - ly - - mers

Co - - - - - po - ly - - mers

Co - - - - - po - ly - - mers

pa - - - nol Co - po - ly - - mers Pan - the - nol Gly - ce - rin

48

Tpt. 1

Tpt. 2

H

Tbn. 1

Tbn. 2

52

S
A
T
B

Li - nole A - mi - no - pro - - - - - pyl

Li - nole A - mi - no - pro - - - - - pyl E - thyl - di - mo -

P E G

Di - - - -

52

52

Tpt. 1

Tpt. 2

H

Tbn. 1

52

Tbn. 2

56

S me - thyl Stea - ri mide Oc - tyl - meth - o xy - cin - na - mate Lac - to - mide M E A

A Se - ven - ty Five La - no - line Ben - zo - phe - none 4 Fra - grance

T Se - ven - ty Five La - no - line Ben - zo - phe - none 4 Fra - grance

B ni - um E - tho - sul - fate Di - me - thyl - lau - ro - mine i - so - tea - rate Cy - clo - me - thi - cone

56

56

Tpt. 1

Tpt. 2

H

Tbn. 1

56

Tbn. 2

60

S

A

T

B

En - su - - - li - zole

En - su - - - - li - - - - zole

En - su - - - - - li - - - - zole

En - su - li -

60

60

Tpt. 1

Tpt. 2

H

Tbn. 1

60

Tbn. 2

Detailed description of the musical score: The score is for a vocal ensemble and a brass/piano ensemble. It is in 6/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 60 with the lyrics 'En - su - li - zole'. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The brass instruments (Trumpets 1 & 2, Horns, Trombones 1 & 2) play sustained notes and melodic fragments that complement the vocal lines.

64

S
En - su - li - zole En - su - li - zole En - su - li - - - zole En - su - li -

A
En - su - li - zole En - - - su - li - zole En - - - su - li -

T
li - - - - zole

B
zole En - - - su - li - zole

64

64

Tpt. 1

Tpt. 2

H

Tbn. 1

64

Tbn. 2

68

S
zole En - su - li - - - zole En - su - li -

A
zole En - - - su - li - zole En - su - - - -

T
En - su - li - zole En - - - su - - - li - - - zol En - - su - li -

B
En - su - - - - li - zole En - - -

68

68

Tpt. 1

Tpt. 2

H

Tbn. 1

68

Tbn. 2

71

S zole En - - su - li - zole Oc - tine - ox - ate

A li - zole Oc - tin - ox - ate

T zole En - su - li - zole Oc - tine - ox - ate

B su - - - - - li - zole Oc - tine - ox - ate

71

71

Tpt. 1

Tpt. 2

H

Tbn. 1

71

Tbn. 2

74

S
Oc - tine - ox - - - - ate Ox - y - ben - zone Ox - y - ben - zone Ox -

A
Oc - tine - ox - - - - ate O - xy - ben - zone O - xy - ben - zone O - xy -

T
Oc - - - - tine - ox - - - - ate O - - - - - - - - -

B
Oc - - - - - - - - - - tine - ox - - - - ate O - xy - ben - zone O - xy - ben - zone

74

74

Tpt. 1

Tpt. 2

H

Tbn. 1

74

Tbn. 2

77

S y - ben - zone Ox - y - ben - - - zone Ox - y - ben - zone Ox - y - ben - zone

A ben - zone O - xy - ben - zone O - - - xy - - - ben - zone

T xy - ben - - zone O - xy - ben - zone Ox - y - ben - - - zone

B O - xy - ben - zone O - - - - - zy - - - ben - zone

77

77

Tpt. 1 *f* *trill*

Tpt. 2

H

Tbn. 1

Tbn. 2

80

S En - - - - - su - li -

A

T

B

80

80

Tpt. 1

Tpt. 2

H

Tbn. 1

80

Tbn. 2

This musical score page contains several staves. At the top, a vocal line for Soprano (S) begins at measure 80 with the lyrics "En - - - - - su - li -". The vocal line is written in a treble clef with a key signature of two flats. A long slur covers the vocal line across the first three measures. Below the vocal line are three empty staves for Alto (A), Tenor (T), and Bass (B). In the middle of the page, a grand staff for piano (p) is shown, with measures 80-82. The piano part consists of a right-hand melody and a left-hand accompaniment. Below the piano part are five staves for brass instruments: Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (H), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The brass parts are mostly rests, with some notes in the first measure of each staff. The Trombone 1 part has a more active line in the second and third measures.

83

S zole

A Oc - ti - nox - - - ate

T O - xy

B

83

83

Tpt. 1

Tpt. 2

H

Tbn. 1

83

Tbn. 2

87

S

A

T

B

87

87

Tpt. 1

Tpt. 2

H

Tbn. 1

87

Tbn. 2

90

S

A

T

B

90

90

Tpt. 1

Tpt. 2

H

Tbn. 1

90

Tbn. 2

92

S Pro - py - lene Gly - col Gly - cer - in

A Cap - ri - lic/ Cap - ric Tri - gly - cer - ides

T

B

Detailed description: This block contains the vocal parts for Soprano, Alto, Tenor, and Bass. The Soprano part begins at measure 92 with the lyrics 'Pro - py - lene Gly - col Gly - cer - in'. The Alto part begins at measure 93 with the lyrics 'Cap - ri - lic/ Cap - ric Tri - gly - cer - ides'. The Tenor and Bass parts are mostly silent, indicated by a dash and a period in the first measure of each staff.

92

Detailed description: This block shows the piano accompaniment for measures 92 and 93. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

92

Tpt. 1

Tpt. 2

H

Tbn. 1

Tbn. 2

Detailed description: This block contains the instrumental parts for Trumpet 1, Trumpet 2, Horn, Trombone 1, and Trombone 2. Trumpet 1 and 2 play a rhythmic pattern of eighth notes with some accidentals. The Horn part plays a simple melodic line. Trombone 1 and 2 play a similar rhythmic pattern to the trumpets, with some accidentals.

94

S
P E G For - - - - - ty

A

T
P E G For - - - - - ty

B

94

94

Tpt. 1

Tpt. 2

H

Tbn. 1

94

Tbn. 2

96

S

A

T

B

96

96

Tpt. 1

Tpt. 2

H

Tbn. 1

96

Tbn. 2

Hy - dro - gy - na - ted

The image shows a page of a musical score, page 31, starting at measure 96. It features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), a grand staff for piano, and brass staves for Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (H), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The vocal parts are mostly silent, with the Alto part having a melodic line and the lyrics "Hy - dro - gy - na - ted" starting in measure 100. The piano accompaniment consists of a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The brass parts have specific melodic and rhythmic lines, with Tpt. 1 and Tpt. 2 playing more active roles than the other instruments.

98

S
Cas - - - - tor O - - - -

A
Cas - tor O - il Ste - - - - rate

T
Po - ly - sor - bate Six - ty Ca - bo - mer I - - - - so - - - -

B
Gly - - - - ce - ral Stea - - - - rate

98

98

Tpt. 1

Tpt. 2

H

Tbn. 1

98

Tbn. 2

100

S
il
Ce - tear - al Al - co -

A
Men - - - - - thol
Men - thone Gly - cer - ine

T
pu - le - gol
Men - thone Gly - cer - ine

B
P E G One

100

100

Tpt. 1

Tpt. 2

H

Tbn. 1

100

Tbn. 2

102

S
hol
Menth-ox-y Pro-par-e-

A
A - - - - - ce - tal
Menth-ox-y Pro-par-e-

T
A - - - ce - tal
Tri - e - tha - no - la - mines Ni - - - -

B
Hun - - - - - dred
Tri - e - tha - no - la - mines Ni - - - -

102

102

Tpt. 1

Tpt. 2

H
Tbn. 1

102

Tbn. 2

107

S
Fra - - - - -

A
Fra - - - - -

T
Fra - - - - -

B
Fra - - - - -

107

107

Tpt. 1

Tpt. 2

H

Tbn. 1

Tbn. 2

Detailed description: This page of a musical score covers measures 107 to 110. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), each with the lyrics 'Fra - - - - -'. The piano accompaniment is shown in grand staff notation. The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (H), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The score is written in a key signature of one sharp (F#) and a common time signature. The vocal lines are mostly sustained notes with some melodic movement. The piano accompaniment features intricate rhythmic patterns, including sixteenth and thirty-second notes. The brass parts provide harmonic support with various rhythmic figures and sustained notes.

111

S
grance
So - di - um

A
grance
So - - - di - um
So -

T
grance

B
grance
So - - - di - um

111

Tpt. 1

Tpt. 2

H

Tbn. 1

111

Tbn. 2

116

S So - di - - - um So - - - - -

A di - um So - di - um E - tha - no - la mine So - di - um E - tha - no - la -

T So - - - di - um E - - - - - tha - no - - - - -

B So - - - - - di - um So - di - um E - tha - no - la - mine

116

116

Tpt. 1

Tpt. 2

H

Tbn. 1

116

Tbn. 2

120

S di - - - um E -

A mine So - di - um E - tha - no - - - la - mine So - - - di - um

T la -

B

So - - - - - di - um E - tha - no - - - - la - mine

120

120

Tpt. 1

Tpt. 2

H

Tbn. 1

120

Tbn. 2

124

S
tha - - - - no - la - - mine Glu - - - - - - - co -

A
E - tha - no - - - - la - - - - mine Glu - co -

T
mine Glu - - - - - - co -

B
So - di - um E - tha - no - - - - la - - - - mine Glu - - - -

124

124

Tpt. 1

Tpt. 2

H

Tbn. 1

124

Tbn. 2

129

S
nate

A
nate

T
nate

B
nate

Pro - py -

co - nate

129

129

Tpt. 1

Tpt. 2

H

Tbn. 1

129

Tbn. 2

134

S
lene Gly - - - - - col

A
Pro - ly - lene Gly - - - col Pro-py - lene Pro-py -

T
Pro - py - lene Gly - col

B
Pro - - - py - lene Gly - col Pro-py - lene Pro-py -

134

134

Tpt. 1

Tpt. 2

H

Tbn. 1

134

Tbn. 2

141

S
Pro Pro-py - lene Pro-py - lene Gly - col

A
lene Gly - col

T
Pro Pro-py - lene Pro-py - lene Gly - col

B
lene Gly - col

141

141

Tpt. 1

Tpt. 2

H

Tbn. 1

Tbn. 2

148

S Ca - - pry - lic Ca - pric Tri gly - - - ce - rides

A Ca - - - - - - pry - lic Ca - pric Tri - gly - ce - rides

T Ca - - - - - - pric Tri - - gly - ci - ride

B Ca - pri - lic Tri - gly - ce - rides Ca - pri - lic Tri - gy - ce - rides

148

148

Tpt. 1

Tpt. 2

H

Tbn. 1

Tbn. 2

154

S Hy-dro - na - ted Cas - tor O - - - - il Stea - rate -

A Po - ly - sor - bate

T Hy - dro - nat - - - -

B P E G For - - - - ty Hy - dro - na - - - - - - - - ted

154

154

Tpt. 1

Tpt. 2

H

Tbn. 1

Tbn. 2

160

S
men - - - - thol Men - thone Gly - ce rine Cea - te -

A
six - ty car - bo - mer I - so - pu - le gol Men - thone Gly - ce -

T
ted Cas - tor O - il Men - thone Gly - ce rine Cea - te -

B
Cas - - - tor O - - - il Men - thone Gly - ce - rine Cea - te -

160

160

Tpt. 1

Tpt. 2

H

Tbn. 1

160

Tbn. 2

167

S
ral Al - co - hol Tri - e - tha - no - la - mine Phen - o - xy -

A
rine A - - - - - ce - tal Menth - o - xy - pro -

T
ral Al - co - hol Tri - e - tha - no - la - mine Ni - a -

B
ral Al - co - hol Tri - e - tha - no - la - mine Pro - pyl -

167

167

Tpt. 1

Tpt. 2

H

Tbn. 1

167

Tbn. 2

The image shows a page of a musical score, page 47, starting at measure 167. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and instrumental parts for Piano (P), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (H), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The vocal parts have lyrics in English, including words like 'Al - co - hol', 'Tri - e - tha - no - la - mine', 'Phen - o - xy -', 'A - - - - - ce - tal', 'Menth - o - xy - pro -', 'Ni - a -', and 'Pro - pyl -'. The instrumental parts consist of musical notation on staves with various note values and rests. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

174

S e - tha - nol Me - thyl - pa - ra - ben A - vo - ben - zene Ho - mo - sa - late oc - ti - sa - late

A pa - - - re - di - ol A - vo - ben - zene Ho - mo - sa - late oc - ti - sa - late

T ci - - - na - - - mide A - vo - ben - zene Ho - mo - sa - late oc - ti - sa - late

B pa - - - ra - - - ben A - vo - ben - zene Ho - mo - sa - late oc - ti - sa - late

174

174

Tpt. 1

Tpt. 2

H

Tbn. 1

174

Tbn. 2

179

S
oc - to - cry - lenes O - xy ben - zone al - co - hol de nate I - so - bu - tane

A
oc - to - cry - lenes O - xy ben - zone Bu - tyl - oc - tyl Sa - li - cy - late Sa - li - cy - late

T
oc - to - cry - lenes O - xy ben - zone al - co - hol de nate I - so - bu - tane I -

B
oc - to - cry - lenes O - xy ben - zone Bu - tyl - oc - tyl Sa - li - cy - late Sa - li - cy - late

179

179

Tpt. 1

Tpt. 2

H

Tbn. 1

179

Tbn. 2

183

S Bu - tyl - oc - tyl Sa - li - cy - late Nap - tha - late To - co - phe - ryl A - - - cy -

A Bu - tyl - oc - tyl Sa - li - cy - late Nap - tha - late To - co - phe - ryl A - - -

T so - bu - tane To - co - phe - ryl A - - - cy -

B Bu - tyl - oc - tyl Sa - li - cy - late Nap - tha - late To - co - phe - ryl A - - - cy -

183

183

Tpt. 1

Tpt. 2

H

Tbn. 1

183

Tbn. 2

188

S
tate A - cry - tate A - - - vo - ben - zene Ho - mo - sa - - - - late

A
cy - tate A - cry - late - oc - ty - la - cry - la - mide

T
tate A - cry - late - oc - ty - la - cry - la - mide Oc - ty - la - cry - la - mide

B
tate A - - cy - tate A - - - cy - tate

188

188

Tpt. 1

Tpt. 2

H

Tbn. 1

188

Tbn. 2

192

S
Oc - ti - sa - late Oc - to - cry - lenes O - xy - ben - - - - zone

A
Cry - la mide Co - co - po - ly - mer A - cry - late Oct - ty - la - cry - la - mide

T
Oc - to - cry - lenes O - xy - ben - - - - zone

B
Cry - la mide Co - co - po - ly - mer A - cry - late Oct - ty - la - cry - la - mide

192

192

Tpt. 1

Tpt. 2

H

Tbn. 1

Tbn. 2

196

S
Ox - y - ben - zone Ox - y - ben - zone A - scor - byl Pal - mi - tate

A
Co - po - ly - mer Co - po - ly - mer A - scor - byl Pal - mi - tate

T
Co - po - ly - mer Co - po - ly - mer A - scor - byl Pal - mi - tate

B
Ox - y - ben - zone A - scor - byl Pal - mi - tate

196

196

Tpt. 1

Tpt. 2

H

Tbn. 1

196

Tbn. 2

Detailed description: This is a page of a musical score, page 196. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and instrumental parts for Piano (P), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (H), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The vocal parts have lyrics in both English and Polish. The instrumental parts include piano accompaniment and brass instruments. The score is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: S: Ox - y - ben - zone Ox - y - ben - zone A - scor - byl Pal - mi - tate; A: Co - po - ly - mer Co - po - ly - mer A - scor - byl Pal - mi - tate; T: Co - po - ly - mer Co - po - ly - mer A - scor - byl Pal - mi - tate; B: Ox - y - ben - zone A - scor - byl Pal - mi - tate.

[A Capella Encore] Tear-Free Shampoo

Ryan Charles Ramer

Tenor

This is a list of the in-gre-di-ents in tear-free sham-poo for lit-tle

Piano Reduction

A

T

child - ren Sor - bi - tan Lau - rate Co - ca - mi - do - pro - phyl Be - taine So - di - um

A

T

B

tear - free sham-poo for lit-tle child - ren Dis-tear -

Tri - de-cath Sul - phate Gly - cer-in Lau - ro - am - pho - gy - ci - nate This

This is a list

9

A ate So-di-um Lau-reth Car-bo-xy-late Fra-grance Po-ly-qua-ter-ni-um Te-

T is a list of the in-gre-di-ents in tear-

B of the in-gre-di-ents in tear-free sham-poo for lit-tle child-

11

A tra So-di-um E T D A this is a list

T free sham-poo for lit-tle child - - - ren Qua-

B ren This is a list

13

A of the in - gre - di - ents in tear - free sham - poo for lit - tle child -

T ter - ni - um Cit - ric A - cid D and C Yel - - - low

B of the in - gre - di - ents in tear free sham - poo for lit - tle child - - - -

15

A ren This is a list

T This is a list of the in - gre - di - ents in

B ren This is a list

17

A of the in-gre-di-ents in tear - - free sham - poo for lit - tle child -

T tear - free sham - poo for lit - tle child - - - - ren

B of the in-gre-di-ents in tear - free sham - poo for lit - tle child - - - -

19

A ren dren Child - ren This was a list

T Child - ren This was a list

B ren Child - ren This was a list

Confessions - Time & Duration

Ryan Charles Ramer
lyrics by Saint Augustine
cresc.

TIME Allegro

Soprano
Bass
Oboe
English Horn
Bassoon #2

When time pass-es When time passes
Time is mea-sured
it is in your mind
The move-ments of the
mea - sure
sun - sure

That I mea - sure
sun moon and stars

cresc. 7

S
B
O
EH
B #1
B #2
CB

Time Sun
Time Stars
Time Stars
Time pe - ri - ods
The move-ment of

Time moon
Time Stars
pe - ri - ods of Time pe - ri - ods of
The move-ment of sun moon and star

molto cresc.
molto cresc.
molto cresc.

8
S Time pe - ri - ods Time pe - ri - ods Time So it is in your mind
sun The move-ment of moon The move-ment of stars could not a - gree I could not a - gree

8
B Time pe - ri - ods of pe - ri - ods of Time So it is in your mind
con - sti - tute in them - selves move - ment but I could not a gree i could not a - gree

8
O

8
EH

8
B #1

8
B #2

8
CB

Detailed description: This block contains the first system of a musical score, measures 8 through 10. It features seven staves: Soprano (S), Bass (B), Oboe (O), English Horn (EH), Bassoon #1 (B #1), Bassoon #2 (B #2), and Contrabass (CB). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The vocal parts (S and B) have lyrics. The instrumental parts include woodwinds and strings. Measure 10 shows a fermata over the final notes of the vocal lines.

11
S So it is in your mind that I mea - sure

11
B So it is in your mind mea - sure

11
O

11
EH

11
B #1

11
B #2

11
CB

Detailed description: This block contains the second system of a musical score, measures 11 through 13. It features the same seven staves as the first system. The vocal parts (S and B) have lyrics. The instrumental parts continue with woodwinds and strings. Measure 13 includes a triplet of eighth notes in the vocal lines and a fermata in the contrabass part.

vamp for 6 seconds
each singer at different tempo)

(simile)

15

(slide) (slide) (slide) (slide)

Time Time Time Time

S It is in - ex - act to speak of three times past pre - sent and fu - ture
Does the move - ment of the sun it self con - sti - tute day or just the

B Time Time

O It is in - ex - act to speak of three times past pre - sent and fu - ture
Does the move - ment of the sun it self con - sti - tute day or just the

B #1

19

S It is in - ex - act to speak of Three times times? Three times times? Three times times?
in - ter - val of time or e - ven both times? both times? both times?

B It is in - ex - act to speak of Three times times? Three times times? Three times times?
in - ter - val of time or e - ven both times? both times? both times?

EH

B #1

23

S Things past Things pre - sent im - me - di - a - cy Fi - nal - ly a pre - sent
bo - dies bo - dies cease to e - xist But a pot - ter's wheel still

B There is a pre - sent of pre - sent of im - me - di - a - cy Fin - al - ly a pre - sent
If all of the hea - ven - ly hea - ven - ly cease to e - xist But a pot - ter's wheel still

B #1

CB

29

S of still things spins to a come round Fin - al - - - ly a
(head tone)

B of still things spins to a come round Would there ly be a no

O

B #1

33

S pre - sent of ex - pec - ta - - - tions
to mea - sure ro - ta - tions?

B pre - sent of ex - pec - ta - - - tions
time to to mea - sure ro - ta - tions?
(chest tone)

EH

B #1

B #2

37

S *sona voce* (slide) (slide) (slide) (slide) x6
Time Time Time Time In the soul In the soul In the
There are stars and hea - ven - ly lu - mi - na - ries to be for

B Time Time In the
There are stars and

O

B #1

B #2

play 6 times
(singers gradually falling
out of phase with one another) (simile)

42

S
soul there are three asp - ects of time and I see I see them see them no no-where else
sings of o - ur liv - ing times and for days and for day and for days and for days and

B
soul In the soul in the soul I see I see them see them no no-where else
hea - ven-ly lu - mi - na - ries to be signs of the times of the times of the times of the times

O

B #1

B #2

45

S
In the soul In the soul In the soul there are three If past
years. and for days and for days and for liv - ing times Time

B
In the soul In the soul In the soul I see If past
There are stars and hea - ven-ly bo - dies and lu-mi-na - ries to be signs Time

O

EH

B #1
3 3 3 3

B #2
3 3 3

CB

48

S and is the soul's fu - ture have from no be - ing of If past has no be - ing life to yet a - no - ther

B 48

O 48

EH 48

B #1 48

B #2 48

CB 48

51

S Past Time and is the soul's fu - ture have from no be - - - ing If past has no state - - - of life to yet a - *tr*

B 51

O 51

EH 51

B #1 51

B #2 51

CB 51

Adagio *cresc. e accel.* *tenuto*

How do we mea - sure pre - sent time? How do we mea - sure pre - sent time? How do we meas - ure time? Where is the time Where is the time Where is the time we call

cantabile

2nd time Da Capo

S
54
be - ing How and to mea - sure time How do we mea - sure mea - sure time?
noth - er and is not out - side the soul. Is not out - side the soul.

B
54
How do we mea - sure pre - sent mea - sure pre - sent time? mea - sure pre - sent time?
Where is the time that we call long? if it still lies still lies in the fu - ture?

O
54

EH
54

B #1
54

CB
54

DURATION

S
57
Time is the soul's pass - ing from one state of life to the a - no - ther

B
57
Time is the soul's pass - ing from one state of life to the a - no - ther

O
57

EH
57

B #1
57

CB
57

61

S and is not out - side the soul.

B and is not out - side the soul.

O

EH

B #1

CB

66 *Meno Mosso*

S Where then is the time we call long? the time we call long? the time we call... It does not yet ex - ists as time to be
It will not be long since it will not yet ex - ist. Out of the fu - ture it has the po - ten - ti - a - li - ty to

B But we speak mean of it time to as be short long. or When long, will and

O

EH

B #1

B #2

CB

69

S long. When will it be long
 be long the pre - sent cries
 long out long cries long out

B it it be is long on ly
 long out long of if the

O

EH

B #1

B #2

CB

72

S long cries long out long cries long out

B it still lies if it still lies in the fu-ture? if it still lies in the fu - ture? if it still lies in the fu - ture?
 past or fu - ture past or fu-ture we say this. But how can something be short or long if it does not ex - ist?

B #1

B #2

CB

78

O

EH

B #1

B #2

CB

Detailed description: This system contains measures 78 through 82. The Oboe (O) part starts with rests and then plays a melodic line. The English Horn (EH) has a long note in measure 78 followed by a melodic line. The Bassoon #1 (B #1) and Bassoon #2 (B #2) parts have similar melodic lines. The Contrabass (CB) part features a rhythmic pattern with triplets in measures 80, 81, and 82.

83

O

EH

B #1

B #2

CB

Detailed description: This system contains measures 83 through 85. The Oboe (O) part continues its melodic line. The English Horn (EH) has a melodic line with triplets in measure 83. The Bassoon #1 (B #1) part has a melodic line with a triplet in measure 84. The Bassoon #2 (B #2) part has a melodic line. The Contrabass (CB) part has a rhythmic pattern with triplets in measures 84 and 85.

86

EH

B #1

B #2

CB

Detailed description: This system contains measures 86 through 88. The English Horn (EH) part has a melodic line. The Bassoon #1 (B #1) part has a melodic line with a flat sign in measure 86. The Bassoon #2 (B #2) part has a melodic line. The Contrabass (CB) part has a melodic line.

88 *Largo*

S
The time which passed which was

B
The time which passed which was

O
The time which passed which was

EH
The time which passed which was

B #1
The time which passed which was

B #2
The time which passed which was

CB
The time which passed which was

dolce *molto cantabile*

91

S
long was it long then or is it long

B
long was it long then or is it long

O
long was it long then or is it long

EH
long was it long then or is it long

B #1
long was it long then or is it long

B #2
long was it long then or is it long

CB
long was it long then or is it long

94

S now? We can - - - - not dis - co - ver dis - co - ver

B now? We can - - - - not dis - co - ver

O

EH

B #1

B #2

CB

97

S a - ny - - - - thing when it has

B a - ny - - - - thing when it has

O

EH

B #1

B #2

CB

100

S
ceased to be be - - - - cause

B
ceased to be be - - - - case

O

EH

B #1

B #2

CB

103

S
it is past.

B
it is past.

O

EH

B #1

B #2

CB

106

S past. past.

B past. past.

O

EH

B #1

B #2

CB

109

S Time and du - - - - -

B Time and du - - - - -

O

EH

B #1

B #2

CB

112

S ra - - - - - tion Time and

B ra - - - - - tion Time and

O

EH

B #1

B #2

CB

116

S du - - - - - ra - - - - - tion. *Con Moto*

B du - - - - - ra - - - - - tion.

O

EH

B #1

B #2

CB

120

O

EH

B #2

CB

This system contains measures 120, 121, and 122. The Oboe (O) part features a complex melodic line with sixteenth-note runs and a triplet of eighth notes in measure 122. The English Horn (EH) plays a steady eighth-note accompaniment. The Bassoon #2 (B #2) and Contrabassoon (CB) parts are mostly silent, with a few notes appearing in measure 122.

123

O

EH

B #1

B #2

CB

This system contains measures 123, 124, and 125. The Oboe (O) part has a long rest in measure 123 followed by a melodic line. The English Horn (EH) continues with eighth-note accompaniment. The Bassoon #1 (B #1) part has a complex melodic line with sixteenth-note runs. The Bassoon #2 (B #2) and Contrabassoon (CB) parts have sparse notes.

126

O

EH

B #1

B #2

CB

This system contains measures 126, 127, and 128. The Oboe (O) part has a melodic line with a fermata in measure 128. The English Horn (EH) continues with eighth-note accompaniment. The Bassoon #1 (B #1) part has a complex melodic line with sixteenth-note runs. The Bassoon #2 (B #2) and Contrabassoon (CB) parts have sparse notes.

129

O

EH *poco a poco cresc.*

B #1

B #2

CB

131

O

EH

B #1 *subito p*

B #2

CB

133

O

EH

B #1

B #2

CB

Confessions - Soul

Ryan Charles Ramer
lyrics by Saint Augustine

$\bullet = 82$

Soprano
If we can use such lan-guage I see all all three times,

Alto
If we can use such

Tenor
If we can use such If we

Bass
If we could see such

piano reduction

6

S
I see all three times I see all three

6
A
In the soul there are three all as-pects of time,

6
T
could use such lan - guage I see all

6
B
lan - - - guage I we I could

6
redux

11

S times in the soul.

A and I see them no-where else. see them no - - - where else.

T 11 (optional) *loco*

B three Per-haps it would be odd to say: odd to say there are three times:

use such lan - - - guage If we

redux

17

S me-mo-ry, im-me-di a - cy, past nor fu - ture

A me-mo-ry im-me-di - a - cy, ex-pec-ta-tions. Nie-ther past nor fu - ture

T me-mo-ry, Im - me - di - a - cy, Ex-pect ex - pect past nor fu - ture

B could Me-mo-ry, Me-mo-ry, Me-mo-ry, Me-mo - ry mem-'ry past Nie-ther past nor fu-ture e - xists,

redux

21

S
ex - ists three times: Past, Pre - sent, and Fu - ture.

A
ex - ists Past, Pre - sent, and Fu - ture.

T
ex - ists three times: Past, Pre - sent, and Fu - ture.

B
ex - ists three times: Past, Pre - sent, and Fu - ture.

and it is in - ex - act to speak of three times: Past, Pre - sent, and Fu - ture.

redux

26

S
Nie - ther past nor fu - ture ex - ists, and it is in - ex - act to speak of three times:

A
Per - haps it would be odd to say: odd to say: there are three times:

T
If we can use such lan - guage I see all all three times,

B
In the soul There are all as - pects of time:

redux

31

S Past, Pre-sent, and Fu - ture. and Fu - ture. and

A Im - e - di - a - cy, Ex - pec - ta - tion Im - e - di - a - cy, Ex - pec - ta - tion.

T Im - e - di - a - cy, Ex - pec - ta - tion, Im - e - di - a - cy, Ex - pec - ta - tion. Ex - pec - ta -

B I see them no - where else. see them no - where else. see them

redux

3 3 3 3 3 3 3

34

S Fu - ture. and Fu - ture. and Fu - ture. Fu -

A Im - e - di - a - cy, Ex - pec - ta - tion. I - me - di - a - cy, Ex - pec - ta - tion. Im - me -

T tion. Ex - pec - ta - tion. Im - me di - a - cy, Im - e - di - a - cy, Ex - pec - ta - tion, Im - me -

B no - where else. see them no - where else. see them no - where else. no - where

redux

3 3 3 3 3 3 3

37

S
ture. Fu - ture. Fu - ture. In the

A
di - a - cy, Ex - pec - ta - tion. Im - me - di - - - a - cy. If we

T
di - a - cy, Ex - pec - ta - tion. Im - me - di - a - cy Ex - pec - ta - tion. Per - haps

B
else. no - where else. no - where else. no - where else. Nie - ther past

redux

40

S
In the In In the soul there

A
If we If we can use such lan - guage

T
Per - haps Per - haps Per - haps it would be odd to say: odd to

B
Nie - ther past Nie - ther Nie - ther past nor fu - ture ex - ists, and it

redux

43

S are all as-pects of time,

A I see all all three times,

T say there are three times:

B is in - ex - act to speak of three times:

redux

46

S I see them no - where and and and and and and

A Im - me - di - a - cy, Ex - pec - me - mo - ry, me - mo - ry, me - mo - ry, me - mo - ry, me - mo - ry, me - mo - ry,

T Im - me - di - a - cy, Ex - pect me - mo - ry, me - mo - ry, me - mo - ry, me - mo - ry, me - mo - ry, me - mo - ry,

B Pre - sent, and Fu - ture, Past, Past, Past, Past, Past, Past,

redux

49

S else. If we can use such language I see all all threetimes,

A ex-pect Nie-ther past nor fu-ture ex - ists, and it is in - ex-act to speak of threetimes.

T ex-pect Per-haps it would be odd to say: odd to say there are threetimes:

B ture. Nie-ther past nor fu-ture ex - ists, and it is in - ex-act to speak of threetimes:

redux

3

54

S all three all three all Me-mo-ry, Im - em - di - a -

A to speak of three to speak of three to speak Past, Pre - sent, and

T are three are three are me - mo - ry, Im - me - di - a -

B to speak of three to speak of three to speak Past, Pre - sent, and

redux

3

3

3

57

S cy, Ex-pe - ca-tion. Nie-ther past nor fu - ture ex - ists, and it is in - ex - act to speak of three

A Fu - ture. If we can use such lan-guage I see all all three

T cy, Ex-pec-tan-cy in the soul. There are all as-pects of

B Fu - ture, Per-haps it would be odd to say: odd to say there are three

redux

61

S times: Past, Pre-sent, and Fu - ture, Per-haps it would be odd to say:

A times, Me-mo - ry, Im - me - di - a - cy, Ex-pec - ta-tion. Per-haps it would be odd to say:

T time, and I see them no - where else. If we can use such lan-guage

B times: me - mo - ry, Im - me - di - a - cy, Ex-pect ex-pect If we can use such lan-guage

redux

66

S odd to say there are three times: times:

A odd to say there are three times: times:

T I see all all three times, times:

B I see all all three times, times:

redux

Detailed description: This block contains the musical score for measures 66 through 70. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section labeled 'redux'. The lyrics for the vocal parts are: Soprano: 'odd to say there are three times: times:'. Alto: 'odd to say there are three times: times:'. Tenor: 'I see all all three times, times:'. Bass: 'I see all all three times, times:'. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

71

S Me-mo-ry, Im-me-di-a cy, Ex-pec-ta-tion. Con - - - fes - sions.

A Me-mo-ry, Im-me-di-a cy, Ex-pec-ta-tion. Con - - - fes - sions.

T me-mo-ry, Im-me-di-a cy, Ex-pect ex-pect Con - - - fes - sions.

B me-mo-ry Im me-di-a - cy, Ex-pec-ta-tion. Con - - - fes - sions.

redux

3

Detailed description: This block contains the musical score for measures 71 through 75. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section labeled 'redux'. The lyrics for the vocal parts are: Soprano: 'Me-mo-ry, Im-me-di-a cy, Ex-pec-ta-tion. Con - - - fes - sions.'. Alto: 'Me-mo-ry, Im-me-di-a cy, Ex-pec-ta-tion. Con - - - fes - sions.'. Tenor: 'me-mo-ry, Im-me-di-a cy, Ex-pect ex-pect Con - - - fes - sions.'. Bass: 'me-mo-ry Im me-di-a - cy, Ex-pec-ta-tion. Con - - - fes - sions.'. The piano accompaniment features triplets in both hands, marked with 'rit.' and '3'. A large '3' is placed at the bottom of the page.

Confessions - Eternity

Ryan Charles Ramer
lyrics by Saint Augustine

Who will lay hold on the hu - man hart make it still e -

When will time be - long if it still be - longs to the fu - ture? When will time be - long if it still

4

S

B

O

EH

B #1

B #2

CB

This system of the musical score includes staves for Soprano, Bass, Oboe, English Horn, Bassoon #1, Bassoon #2, and Contrabassoon. The Soprano and Bass parts contain the lyrics. The Soprano part features three triplet markings over the notes 'will', 'lay', and 'hold'. The Bass part features a triplet marking over the notes 'be - long', 'if', and 'it'. The instrumental parts for Oboe, English Horn, Bassoon #1, Bassoon #2, and Contrabassoon provide accompaniment. The English Horn part has a triplet marking over the notes 'be - long', 'if', and 'it'.

nough to see e - ter - ni - ty? to see e - ter - ni - ty?

be - longs in the fu - ture? It will not be long since it will not yet e - xist.

4

S

B

O

EH

B #1

B #2

CB

This system of the musical score continues the vocal and instrumental parts. The Soprano part has the lyrics 'nough to see e - ter - ni - ty? to see e - ter - ni - ty?'. The Bass part has the lyrics 'be - longs in the fu - ture? It will not be long since it will not yet e - xist.'. The instrumental parts for Oboe, English Horn, Bassoon #1, Bassoon #2, and Contrabassoon continue their accompaniment. The English Horn part has a triplet marking over the notes 'be - long', 'if', and 'it'.

7

S God's to - day is e - ter - ni - ty. e - ter -

B God's to - day is e - ter - ni - ty. e - ter - ni - ty.

O 10 10 3 3

EH

B #1 3 3

B #2 3 3

CB

10

S ni - - - ty. E - ter - ni - - - ty E - ter - ni - ty long.

B Out of the fu - ture it still was the po - ten - ti - a - li - ty to be long.

O 3 3 3

EH

B #1 3 3

B #2 3 3

CB

14

S God's to - day does not fol - low yes - ter - day or yield to - mor - row In e - ter - ni - ty no - thing is tran - sci - ent

B 14

O So the pre - - - sent cries out words al -

EH 14

B #1 14

B #2 14

CB 14

Detailed description: This block contains the musical score for measures 14 and 15. It features seven staves: Soprano (S), Bass (B), Organ (O), Alto Horn (EH), Baritone #1 (B #1), Baritone #2 (B #2), and Contrabass (CB). The Soprano part has lyrics: "God's to - day does not fol - low yes - ter - day or yield to - mor - row In e - ter - ni - ty no - thing is tran - sci - ent". The Bass part has lyrics: "So the pre - - - sent cries out words al -". The Organ part has a triplet of eighth notes in measure 14. The Alto Horn, Baritone #1, and Baritone #2 parts play sustained chords. The Contrabass part has a rhythmic pattern of eighth notes.

16

S for some lit - tle mo - ment it may be - come stab - le to com - pare e - ter - ni - ty with tem - po - ral suc - ces - sive -

B 16

O read - y used. We speak of time as

EH 16

B #1 16

B #2 16

CB 16

Detailed description: This block contains the musical score for measures 16 and 17. It features the same seven staves as the previous block. The Soprano part has lyrics: "for some lit - tle mo - ment it may be - come stab - le to com - pare e - ter - ni - ty with tem - po - ral suc - ces - sive -". The Bass part has lyrics: "read - y used. We speak of time as". The Organ part has a triplet of eighth notes in measure 16. The Alto Horn, Baritone #1, and Baritone #2 parts play sustained chords. The Contrabass part has a rhythmic pattern of eighth notes.

18

S
ness which ne - ver has an - y con - sis - ten - cy in e - ter - ni - ty no - thing is tran - si - ent

B
short or long and is is on - - - ly

O

EH

B #1

B #2

CB

20

S
but the whole is whole is pre - sent but the whole is fu - ture that we

B
out of past or pre - sent in e - ter - ni - ty whole is s - sent in e - ter - ni -

O

EH

B #1

B #2

CB

22

S
say this but how can some-thing be long or short which does not ex-ist? does not ex-ist? does not ex-ists does not ex-

B
ty. God dic-tates dic-tates dic-tates dic-tates

O

EH

B #1

B #2

CB

26

S
ists. pre-sent and fu-ture fu-ture. past, pre-sent and fu-ture fu-ture. past pre-sent and fu-ture fu-ture

B
past pre-sent and fu-ture fu-ture to ex-ist. We speak of time as short or as long

O

EH

B #1

B #2

CB

29

S

Time is the soul pass-ing from one state in-to an-o-ther state of be-ing and is not out-side the soul

B

past or fu - ture we say

O

EH

B #1

B #2

CB

32

S

The time which past was it long then? The time which past was it long then?

B

this: was it long then or now? the time which past was it long

O

EH

B #1

B #2

CB

34

S Is it the fu-ture that does not e-ists to be long but we mean to call it whe nwill it be long? long?

B We can-not dis-co-ver a thing to be long if it cease to be be-cause it is the past what can we call long?

O

EH

B #1

B #2

CB

37

S The sus - ta-nance of God is to cre - ate.

B Peop - le at - tempt to taste e - ter - ni - ty

O

EH

B #1

B #2

CB

42

S The sub-stance of God can-not be cal e - ter - ni - ty e - ter - ni - ty if in in the sub-stance

B with their hearts still flit-ting a-bout past and fu-ture. Who can grasp the splen - dor

O

EH

B #1

B #2

CB

46

S there came in - to be-ing what was not what was not there be-fore? What was not there be-fore?

B of a con - stant e-ter-ni - ty? lay - ing hold their hearts and giv-ing it fi - xi-di-ty for some

O

EH

B #1

B #2

CB

50

S pre - vi - ous - ly pre - vi - ous - ly not there?

B lit - tle lit - tle mo - - - - - ment.

O

EH

B #1

B #2

CB

53

S The sus-ta-nance of God is to cre - ate. The sub-stance of God can-not be cal e - ter-ni-ty e-ter-ni-ty if

B Peop - le at - tempt to taste e - ter - ni - ty with their hearts still flit-ting a-bout past and fu-ture. Who can grasp the

O

EH

B #1

B #2

CB

58

S in in the sub-stance there came in-to be-ing what was not what was not there be-fore?

B splen - dor of a con - stant e-ter - ni - ty? lay - ing hold their hearts and giv - ing

O

EH

B #1

B #2

CB

62

S What was not there be - fore? pre - vi - ous - ly pre - vi - ous - ly not there?

B it fi - xi - di - ty for some lit - tle lit - tle mo - - - ment.

O

EH

B #1

B #2

CB

66
S How can there be a true e-ter-ni-ty How
B The sub-stance of God is the will to cre-ate
O
EH
B #1
B #2
CB

Detailed description: This block contains the musical score for measures 66 through 73. It features six staves: Soprano (S), Bass (B), Organ (O), Electric Harp (EH), Bassoon #1 (B #1), Bassoon #2 (B #2), and Contrabass (CB). The key signature is two sharps (F# and C#), and the time signature is 3/4. The Soprano part has lyrics: "How can there be a true e-ter-ni-ty How". The Bass part has lyrics: "The sub-stance of God is the will to cre-ate". The Organ, Electric Harp, Bassoon #1, Bassoon #2, and Contrabass parts provide accompaniment with various rhythmic patterns and triplets.

74
S God's will is to cre-ate Not there pre-vi-ous-ly
B e-ter-ni-ty If in the substancethere came in-to be-ing what was not pre-sent
O
EH
B #1
B #2
CB

Detailed description: This block contains the musical score for measures 74 through 81. It features the same six staves as the previous block. The Soprano part has lyrics: "God's will is to cre-ate Not there pre-vi-ous-ly". The Bass part has lyrics: "e-ter-ni-ty If in the substancethere came in-to be-ing what was not pre-sent". The Organ, Electric Harp, Bassoon #1, Bassoon #2, and Contrabass parts continue with their accompaniment, featuring many triplets and rhythmic patterns.

81

S God's will is to cre - ate Not there pre - vi - ous - ly

B God's will is to cre - ate Not there pre - vi - ous - ly

O

EH

B #1

B #2

CB

88

S comes in - to e - xi - - - - - stence? Why

B be - fore God's will to cre - ate not there pre - vi - ous - ly Why

O

EH

B #1

B #2

CB

93

S
does God not re-main the same through all e-ter-ni - ty just as be-fore cre-a-tion he ab-stained from work

B
does God not re-main the same through all e - ter - ni - ty just as

O

EH

B #1

B #2

CB

96

S
Just as be-fore cre - a - tion he ab-stained

B
be - - - fore

O

EH

B #1

B #2

CB

For Harvest Presbyterian

♩ = 126

Ryan Charles Ramer

Piano

p

Measures 1-8 of the piano accompaniment. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords and dyads, while the left hand provides a steady bass line with some eighth-note patterns.

Pno.

Measures 9-16 of the piano accompaniment. The right hand continues with chordal textures, and the left hand has a more active bass line with eighth-note runs.

Pno.

Measures 17-24 of the piano accompaniment. This section features a more static accompaniment with sustained chords in both hands.

A

Lord the one You love is dead

Pno.

Measures 25-32. This system includes a vocal line (A) and piano accompaniment (Pno.). The vocal line has the lyrics "Lord the one You love is dead" and features a long note on "dead" that spans across the bar line. The piano accompaniment continues with chords and a bass line.

33

S Lord the one You love is dead

A Lord the one You love is dead

T 8 Lord the one You love is dead

B Lord the one You love is dead

Pno.

33

33

41

S Lord the one You love is Lord the one You

A Lord the one You love is Lord the one You

T 8 Lord the one You love is dead

B Lord the one You love is dead

Pno.

41

41

Pno.

Pno.

mf

A

This sick-ness will not end in death

Pno.

S

It is for God's glo - ry

A

It is for God's glo - ry

T

It is for God's glo - ry

B

It is for God's glo - ry

Pno.

mp

S
that His Son may be glo - - - ri - fied

A
that His Son may be glo - - - ri - fied

T
that His Son may be glo - - - ri - fied

B
that His Son may be glo - - - ri - fied

Pno.

p

79

79

S
that His Son may be glo - ri-fied

A
that His Son may be glo - ri-fied that His Son may be

T
that His Son may be glo - ri-fied that His Son may - be

B
that His Son may be glo - ri-fied that His Son may - be

Pno.

85

85

91

S
that His Son may be glo - ri-fied glo - ri-fied

A
glo - ri-fied that His Son may be glo - ri-fied may - be

T
glo - ri-fied that His Son may be glo - ri-fied

B
glo - ri-fied that His Son may be glo - ri-fied

Pno.

98

S
f Let us go back to Ju - de - - - a

A
f Let us go back to Ju - de - - - a

T
f Let us go back to Ju - de - - - a

B
f Let us go back to Ju - de - - - a

Pno.

106
Pno. *p*

113

120

126

S
La - za - rus is dead

A
La - za - rus is dead

T
La - za - rus is dead

B
La - za - rus is dead

126

126

135

S But for your sake I am glad that His Son may be

A But for your sake I am glad that His Son may be

T But for you sake I am glad that His Son may be

B But for your sake that His Son may be glo - ri-fied

Pno.

142

S glo - ri-fied that His Son may be glo - ri-fied

A glo - ri-fied that His Son may be glo - ri-fied

T glo - ri-fied that His Son may be glo - ri-fied

B that His Son may be glo - ri-fied glo - ri-fied

Pno.

149
Pno. *p* crescendo

155 *f*

S
Come let us go with Him that we may die with Him Come let us go

A
Come let us go with Him that we may die with Him Come let us go

T
Come let us go with Him that we may die with Him come let us go

B
Come let us go with Him that we may die with Him Come let us

155

162

S
with Him that we may die with Him Come let us go with Him that we may die with Him

A
with Him that we may die with Him Come let us go with Him that we may die with Him

T
with Him that we may die with Him Come let us go die with Him die with Him

B
go that we may die with Him Come let us go die with Him die with Him

162

171

Pno. *p* *sf*

178

S I am the re - sur - rec - tion and the life

A I am the re - sur - rec - tion and the life

T I am the re - sur - rec - tion and the life

B I am the re - sur - rec - tion and the life

Pno. *p*

185

S He who be - lieves in me will live though he dies Do you be - lieve

A He who be - lieves in me will live though he dies Do you be - lieve

T He who be - lieves in me will live though he dies Do you be - lieve

B He who be - lieves in me will live though he dies Do you be - lieve

Pno. *mf*

192 *mp*

S this? Do you be - lieve this? Do you be - lieve this? Do

A this? Do you be - lieve this? Do you be - lieve this? Do

T this? Do you be - lieve this? Do you be - lieve this? Do

B this? Do you be - lieve this? Do you be - lieve this? Do

Pno.

192

192

192

192

199

S you be - lieve this? A - rise A - rise La - za - rus A - rise

A you be - lieve this? A - rise A - rise A - rise La - za -

T you be - lieve this? A - rise A - rise La - za - rus A rise

B you be - lieve this? A - rise A - rise A - rise A - rise

Pno.

199

199

199

199

206

S La - za - rus A - rise A - rise That His Son may be glo - ri - fied

A rus A - rise A - rise That His Son may be glo - ri - fied

T La - za - rus A - rise That His Son may be glo - ri - fied

B La - za - rus a rise A-rise That His Son may be glo - ri - fied

Pno.

206

206

206

206

8^{vb}

8^{vb}

Detailed description: This page of a musical score contains five systems. The first system is for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a staff with a treble clef (except for Bass, which has a bass clef) and a key signature of two sharps (F# and C#). The lyrics are: 'La - za - rus A - rise A - rise That His Son may be glo - ri - fied'. The Soprano part has a melodic line with a long note on 'A - rise'. The Alto part has a similar line but starts with 'rus'. The Tenor part has a lower melodic line. The Bass part has the lowest melodic line. The second system is for the piano accompaniment (Pno.), consisting of two staves (treble and bass clefs). It features a rhythmic accompaniment with chords and moving lines. The piano part includes dynamic markings like *8^{vb}* and *8^{vb}*. The page number '206' is repeated at the beginning of each system.

214

S That His Son may be glo - ri - fied Do you be - lieve? Do you be - lieve?

A That His Son may be glo - ri - fied Do you be - lieve? Do you be - lieve?

T That His Son may be glo - ri - fied Do you be - lieve? Do you be - lieve?

B That His Son may be glo - ri - fied Do you be - lieve? Do you be - lieve?

-12-

Pno.

214

214

214

214

Pno.

222

229

S God did - n't pro - mise days with - out pain laugh - ter with - out sor -

A God did - n't pro - mise days with - out pain laugh - ter with - out sor -

T God did - n't pro - mise days with - out pain laugh - ter with - out sor -

B God did - n't pro - mise days with - out pain laugh - ter with - out sor -

229

229

236

S
row or sun with out rain But He did pro - mise strength

A
row or sun with - out rain But He did pro - mise strength

T
row sun with - out rain But He did pro - mise strength for

B
row sun with - out rain But He did pro - mise strength for

243

S
for the day com - fort for the tears light for the way

A
for the day com - fort for the tears light for the way

T
the day com - fort for the tears and light for the way

B
the day com - fort for the tears and light for the way

243

Pno.

250

Pno.

p

258

Pno.

266

Pno.

274

Pno.

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

Notes for the Pianist

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.) In this way, the piano acts like an autoharp.

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.

My Heart Leaps Up

Ryan Charles Ramer

♩ = 82

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

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

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

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

♩ = 82

Piano

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

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

T
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

Pno.

Largando

9

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

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

T
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

Pno.

13

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

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

T
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

Pno.

Meno Mosso

17 *sotto voce*

S I die. when I die.

A I die. when I die.

T I die. when I die.

B I die. when I die.

Meno Mosso

17

Pno.

Tempo Primo

21 *molto cresc.*

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

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

T 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 Chi - ld Chi - ld of the Man. The

Tempo Primo

21 (strum up & down)

Pno.

26

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

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

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

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

Pno.

31 *subito dolce*

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

A *subito dolce* So wish your days your days to be Bound each to each by

T *subito dolce* So wish your days your days to be Bound by

B *subito dolce* So wish your days your days to be Bound each to each by

Pno.

(use palms for cluster)

37

S: na - tu - ral pi - e - ty. *(niente)*

A: na - tu - ral pi - e - ty rain - bow in the sky! *(head tone)*

T: na - tu - ral I be - hold a rain - bow in the sky! *(slide)* was

B: na - tu - ral I be - hold a rain - bow in the sky!

Pno.

41 *(niente)* Un Poco Molto Mosso ***fp*** *poco poco a poco cresc. e accel.*

S: Ah to be Bound each to each

A: So wish your days to be Bound each to each *fp poco poco a poco cresc. e accel.*

T: Ah to be Bound each to each *fp poco poco a poco cresc. e accel.*

B: Ah to be Bound each to each *fp poco poco a poco cresc. e accel.*

41 Un Poco Molto Mosso

Pno.

47 *fp*

S Bound each to each Bound each to each

A *fp* Bound each to each Bound each to Bound each to *quasi echo*

T *fp* Bound each to each Bound each to Bound each to *quasi echo*

B *fp* Bound each to each Bound each to Bound each to *quasi echo*

Pno.

54 *fp*

S Bound each to each in na - tu - ral

A *fp* Bound! each to each in na - tu - ral

T *fp* Bound! each to each in na - tu - ral

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

Pno. use both thumbnails

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

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

A pi - - - - - e - - - ty. (*niente*) (*con calore*) (*sotto voce*) (*head tone*)

T pi - - - - - e Ah Ah!

B pi - - - - - e Ah (*niente*)

Piano accompaniment (Pno.)

67 *Meastoso*

S My heart rain - bow in the sky!

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

T My heart rain - bow in the sky My (*slide*)

B (*slide*) My heart rain - bow in the sky

Piano accompaniment (Pno.)

Meastoso

use both thumbnails

70

S I be - hold a rain - bow in the sky! My *(slide)*

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

T 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 My

Pno.

73

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

A when I be - hold a rain - bow in the sky! My *(slide)*

T heart rain - bow in the sky My

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

Pno.

76

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

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

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

B
a rain - bow in the sky! My

Pno.

79

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

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

T
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

Pno.

strum slowly

Quicksilver

One day you look around and say
This is not enough
We must weave the fabric of our lives

Some are not content to work with natural fibers
They work with quicksilver
They weave in light color and sound

The risk is that this kind of fabric may lack strength
The dyes may fade and leave us with fool's gold
In our clutch ing hands

This is the leap of faith you must take
To trust in dreams and weave your life amongst the stars
Or to etch a place for yourself at least

-William Josiah Irons
(September 12, 1812 – June 18, 1883)

Note to Singers:

- X noteheads = whispered
- italicized lyrics = create sound effect
- thick lines between noteheads = slide evenly between notes
- thick lines falling from a single note = slide down to an approximated pitch

Largo ♩ = 76

Ryan Charles Ramer

Soprano

(whispered) *SSSSS*

SSSSS

mp

(slide)

one day

you look a-round and say

Tenor

(whispered) *SSSSS*

mp

Bass

one day

you look a-round and say

Piano

Largo ♩ = 76

S

A *f*
this is not e-nough (whispered) tick tick tick

T
8 *sssss*

B *f*
this is not e-nough (whispered) nuff nuff nuff nuff nuff nuff nuff

S
7 *sssss*

A *mf*
tick tick we must weave the fab-ric of our lives

T
8 *mp*
(slide) (headtone) ah

B *mf*
nuff nuff nuff nuff nuff nuff we must weave the fab-ric of our lives

Molto Mosso ♩ = 90

S 10 *f* some are not con - tent to work with na - tu - ral fi - bers

A 10 (whispered) *sah* *mp* (slide) *ah*

T 10 *f* some are not con - tent to work with na - tu - ral fi - bers

B 10 tick tick tick tick tick tick tick tick tick tick tick tick

Molto Mosso ♩ = 90

f

Molto Mosso ♩ = 90

S 14 they work with quick - sil - ver

A 14 (whispered) *sah* *mp* (slide) *ah*

T 14 they work with quick - sil - ver

B 14 tick tick tick tick tick tick tick tick tick tick tick tick

Molto Mosso ♩ = 90

f

18

S (whispered) tick tick

A (approximate pitch) (slide) ah (whispered) sah

T (whispered) feh feh feh feh feh feh feh feh

B tick tick tick tick tick tick tick tick tick

21

S they weave in light co-lor and sound *ff*

A they weave in light co-lor and sound *ff*

T they weave in light co-lor and sound *ff*

B they weave in light co-lor and sound *ff*

8^{va}

S
A
T
B

25

sound

sound

sound

sound

(slide)

loco

6

6

S
A
T
B

30

the risk is that this kind of fab - ric may lack strength

the risk is that this kind of fab - ric may lack strength

the risk is that this kind of fab - ric may lack strength feh feh feh feh

30

3

3

3

3

poco a poco cresc.

40

S fool's gold

A fool's gold

T 8 feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh

B 40 tick tick tick tick tick tick tick tick tick

43

S *Agitato* (solo) in our clutch ing hands

A in our clutch ing hands

T 8 feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh feh

B 43 ha

molto mosso

52

S *> > > > >*
this is not e-nough (quasi echo) this is not e-nough

A *> > > > >*
this is not e-nough (sotto voce) this is not e-nough

T *> > > > >*
this is not e-nough (quasi echo) this is not e-nough (sotto voce) this is not e-nough

B 52 *> > > > >*
this is not e-nough (quasi echo) this is not e-nough

Detailed description: This block contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 52 and 53. Each voice part has a melodic line with lyrics 'this is not e-nough'. The Soprano part has accents (>) over the first five notes. The Alto part has accents over the last four notes. The Tenor part has accents over the first four notes. The Bass part has accents over the last four notes. The Soprano and Tenor parts have '(quasi echo)' markings above the second measure. The Alto part has '(sotto voce)' above the second measure. The Bass part has '(quasi echo)' above the second measure. Below the vocal staves is the piano accompaniment for measures 52 and 53, showing chords and moving lines in both hands.

54

S *p*
ah we must weave the fab - ric of our lives

A *p*
ah we must weave the fab - ric of our lives

T *p*
(headtone) ah we must weave the fab - ric of our lives

B 54 *p*
(headtone) ah ah we must weave the fab - ric of our lives

Detailed description: This block contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 54, 55, and 56. Each voice part has a melodic line with lyrics 'we must weave the fabric of our lives'. The Soprano part starts with a piano (*p*) dynamic and a slur over the first two notes. The Alto part starts with a piano (*p*) dynamic and a slur over the first two notes. The Tenor part starts with a piano (*p*) dynamic and a slur over the first two notes, with '(headtone)' above the first note. The Bass part starts with a piano (*p*) dynamic and a slur over the first two notes, with '(headtone)' above the first note. Below the vocal staves is the piano accompaniment for measures 54, 55, and 56, showing chords and moving lines in both hands.

57 *Molto Mosso* *f*

S
some are not con- tent to work with na- tu- ral fi- bers

A
some are not con- tent to work with na- tu- ral fi - bers na- tu- ral fi- bers they work with

T
8 some are not con- tent to work with na- tu- ral na- tu- ral fi- bers they work with

B
57 some are not con- tent to na- tu- ral fi- bers

Molto Mosso

62

S
quick-sil - ver

A
quick-sil - ver

T
8 quick-sil - ver

B
62 quick-sil - ver

S
A
T
B

68

they weave in light co- lor and sound

they weave in light co- lor and sound

they weave in light co- lor and sound

they weave in light co- lor and sound

68

f

6 6 6

8va-----

S
A
T
B

72

sound (approximate pitches)

sound (approximate pitches)

sound (approximate pitches)

sound (approximate pitches)

72

loco

6 6

77

S the risk is that this kind of fab - ric may lack strength

A the risk is that this kind of fab - ric may lack strength

T 8 the risk is that this kind of fab - ric may lack (whispered) kah kah kah

B 77 the risk is that this kind of fab - ric may lack strength

77 poco a poco cresc.

81

S tick tick tick pew pew

A the dies may fade

T kah kah kah kah kah kah kah kah

B 81 the dies may fade

(notes approximated to sound like a lazer fire sound-effect)

85 (approximate pitch)

S *pew pew* *pew pew pewpew* *ah*

A *and leave us with fool's gold*

T *kah kah kah kah kah kah kah kah* *ah ah* (approximate pitches)

B *and leave us with fool's gold*

85

90

S *ah* *ah*

A *in our clutching hands* *ah*

T *ah* *ah*

B *ah* *ah*

90

Agitato

molto mosso

93

S *ah* *ah* *ah* this is the leap of faith you must take

A *ah* *ah* this is the leap of faith you must take

T *ah* *ah* (approximate pitches) this is the leap of faith you must take

B *ah* *ah* (approximate pitches) this is the leap of faith you must take

8^{va} - - - - - loco

ritardando

Un Poco Meno Mosso

96 (approximate pitch)

S *ah* to trust in dreams and weave your life a-mongst the stars

A (approximate pitch) *ah* to trust in dreams and weave your life a-mongst the stars

T (approximate pitch) *ah* to trust in dreams and weave your life a-mongst the stars

B (approximate pitch) *ah* to trust in dreams and weave your life a-mongst the stars

98

S *SSSSS*

A *tick tick tick tick tick tick tick tick*

T *kah kah kah kah kah kah kah kah kah kah kah kah kah kah*

B (solo)

or to etch a place for your-self at least

100

S *SSSSS* (approximate pitches) ah

A *tick tick tick tick tick tick* (approximate pitches) ah

T *kah kah kah kah kah kah kah kah kah kah kah kah kah kah*

B (TUTTI) *nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff nuff*

102 (notes approximated to sound like a lazer fire sound-effect)

S *pew pew pew pew pew pew pew ah*

A (approximate pitches) *ah*

T *kah kah kah kah kah kah kah kah kah kah kah kah kah kah kah kah ah ah*

B (approximate pitches) *ah* (headtone)

Not Conducted. Each singer at his or her own tempo.
 Vocals imitate shooting stars, meteor showers, long-tailed comets, and futuristic sounds

105

S *poing poing poing poing poing poing pwah pwah*

A (approximate pitches) *bzzurt bzzurt bzzurt jing jing jing*

T (approximate pitches) *peerf peerf peerf shoo*

B (approximate pitches) *peeyow peeyow peeyow peeyow*

107

S *pwah poing poing pwah pwah* (niente)

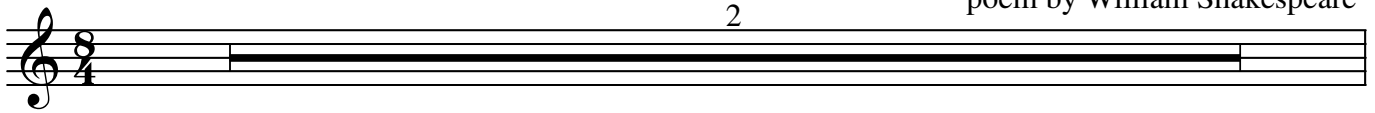
A *leer swep swep swep swep swep swep* (niente)

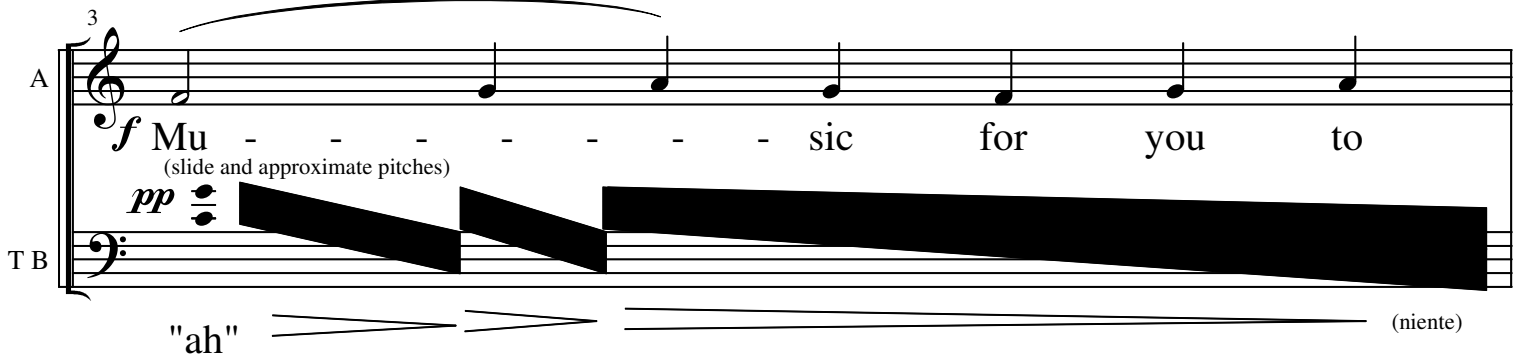
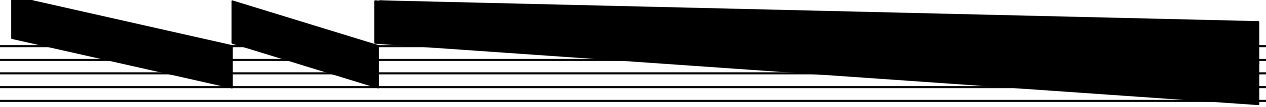
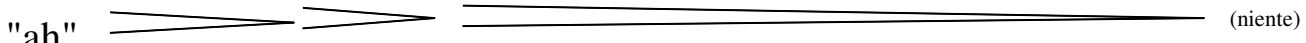
T *shwing shwing shwing shwing shwing shwing boo boo boo* (niente)

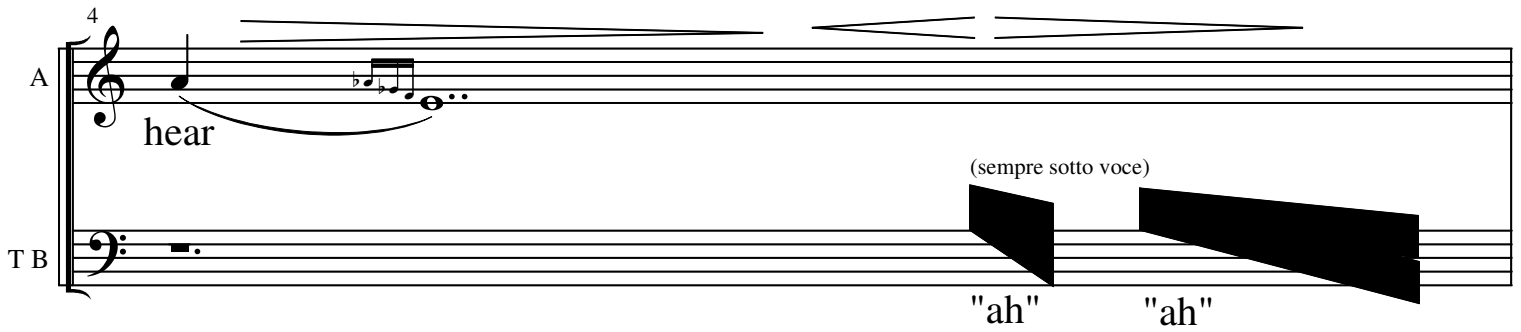

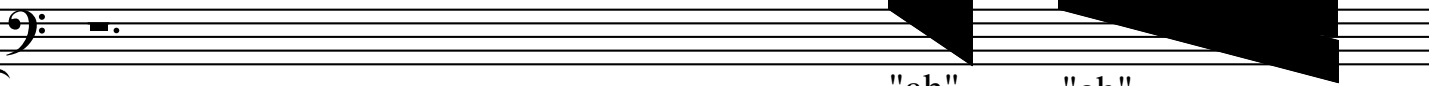
B *weer weer weer weer weer weer weer weer weer* (niente)

Sonnet # 8


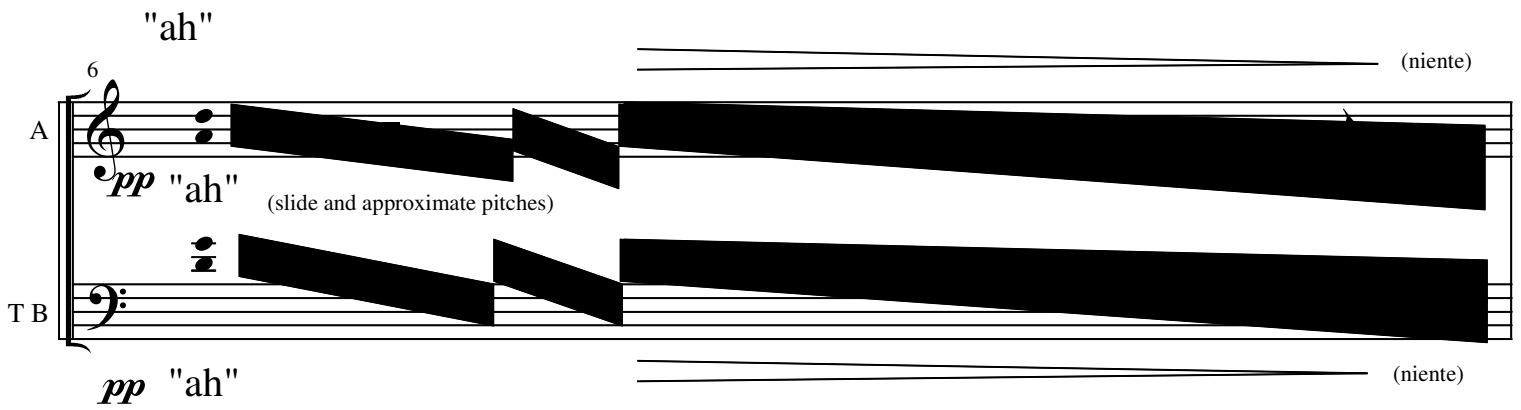


Ryan Charles Ramer
poem by William Shakespeare

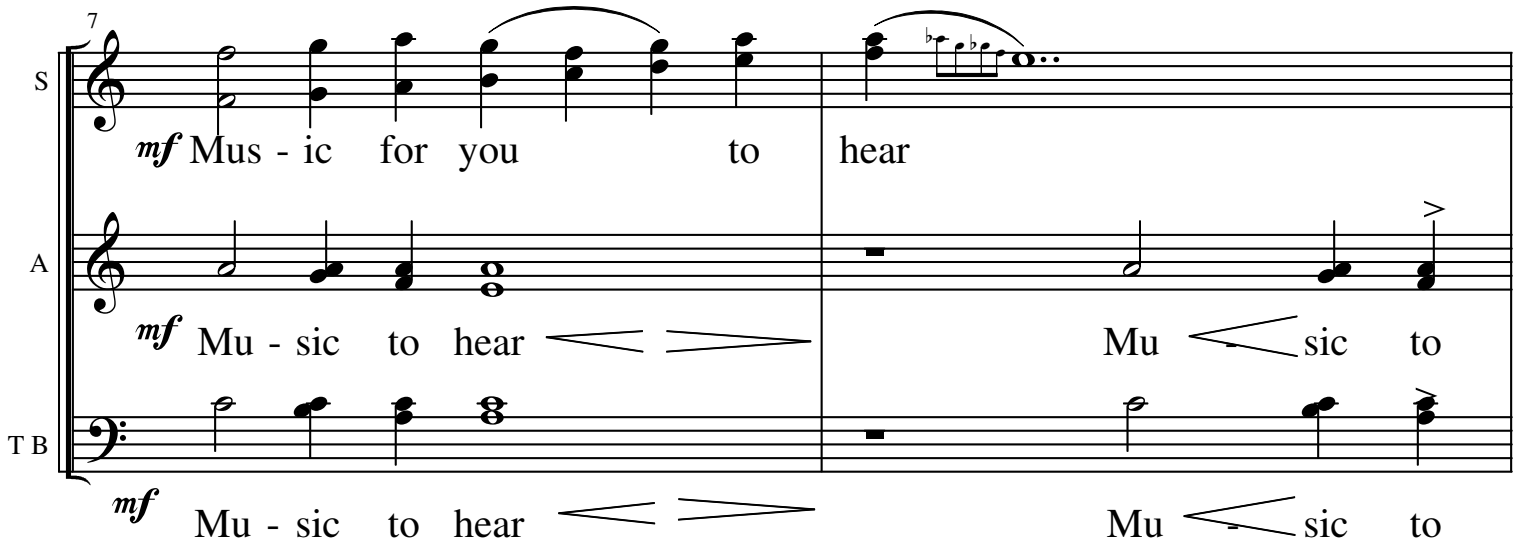

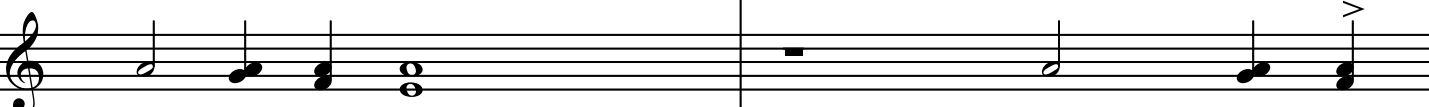
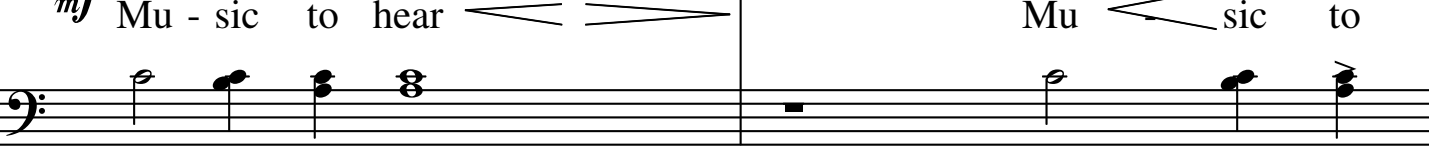

SATB 

3 
A *f* Mu - - - - sic for you to
(slide and approximate pitches)
T B *pp* 
"ah"  (niente)

4 
A hear 
T B 
"ah" "ah" (sempre sotto voce)

5 
T B 

"ah"  (niente)
6 
A *pp* "ah" (slide and approximate pitches) 
T B 
pp "ah"  (niente)

7 
S *mf* Mus - ic for you to hear 
A *mf* Mu - sic to hear 
T B *mf* Mu - sic to hear 
mf Mu - sic to hear 
Mu sic to

9

S Why hear'st thou mu - sic sad ly *p* Why

A *fp* hear (sotto voce) "ah" *fp* Why

TB *fp* hear (sotto voce) "ah" *fp* Why

12

S *mf* Why *ff* Why *p* Why

A *fp* Why *fp* Why Why lov'st thou Why lov'st thou

TB *fp* Why *fp* Why

15

A that which thou re - ceiv'st not glad - ly Why lov'st thou

TB "ah"

16

A that which thou re - ceiv'st not glad - ly Why lov'st thou

TB "ah"

17

S "ah" 

(each singer at her own rhythm and tempo, holding till cutoff)

A "that which thou receiv'st not gladly-----"

TB "ah" 

18 *mf*

S Sweets with sweets war not,

19

S Joy de - lights in joy. Joy

A Joy Joy Joy Joy Joy

TB Joy Joy Joy Joy Joy

(Each singer repeat at her/his)

21

S Joy *ff* joy de - lights in joy

A Joy *ff* Mu - sic to hear, why hear'st thou

TB Joy *ff* Mu - sic to hear, why hears't thou

23

S Why lov'st thou that which thou re-ceive'st not glad-ly Why lov'st thou

A mu - sic sad - ly? sad - - - ly

T B mu - sic sad - ly? sad - - - ly?

24

S that which thou re-ceive'st not glad-ly or else re-ceive'st with plea - sure

A (slide and approximate pitches) *mp* "ah"

T B (slide and approximate pitches) *mp* "ah"

25

S thine an-noy? thine an - noy?

A Why hear'st thou mu - sic sad - ly?

T B Why hears't thou mu - sic sad - ly?

27

A *dolce* Sweets war not with sweets thine an - noy

T B Sweets war not with sweets thine an - noy

31

S *f* If the true con-cord of well - tuned sounds,

A *f* If the true con-cord of well - tuned sounds, By u-nion mar-ried, do of-

TB *f* If the true con-cord of well - tuned sounds, By u-nion mar-ried, do of-

34

S fen thine ear They do but sweet-ly chide thee who con-founds in

A fend thine ear They do but sweet-ly chide thee who con-founds in

TB fend thine ear They do but sweet-ly chide thee who con-founds in

37

S sin - gle-ness *ff* If the true con-cord of well -

A sin - gle-ness *ff* If the true con-cord of well -

TB sin - gle-ness *ff* If the true con-cord of well -

41

S tuned sounds, By u - nion mar - ried, do of - fend thine ear

A tuned sounds, By u - nion mar - ried, do of - fend thine ear

TB tuned sounds, By u - nion mar - ried, do of - fend thine ear

44

S *mp* They do but sweet-ly chide thee who con - founds in sin - gle - ness

A *mp* They do but sweet-ly chide thee who con - founds in sin - gle - ness

TB *mp* They do but sweet-ly chide thee who con - founds in sin - gle - ness

47

S *mf* sing-leness sing-leness Mark how each one

A *mf* sing-leness sing-leness Mark how each one

TB *mf* sing-leness sing-leness Mark how each one

55

S *p* string *mf* sweet hus - band to a - no - ther, *p* a - no - ther,

A *p* string *mf* sweet hus - band to a - no - ther, *p* a - no - ther

T B *p* string *mf* sweet hus - band to a - no - ther, *p* a - no - ther

58 (slide and approximate pitches)

S *mf* sweet hus - band *f* a - no - ther, sweet hus - band

A *mf* sweet hus - band *f* a - no - ther sweet hus - band

T B *mf* sweet hus - band *f* a - no - ther sweet hus - band

sing measure X3

61

S Striked each in each by mu - tual

A Striked each in each by mu - tual

T B Striked each in each by mu - tual or -

62

S or - der - ing, Re - - - - semb - ling

A or - der - ing, Re - semb - ling

TB der - ing, Who all in one, one pleas - ing

63

S si - - - re and hap - py

A si - re and child and

TB note do sing: Who all in one, one pleas - ing note do sing:

64

S mo - - - ther Who all in one, one pleas - ing note do

A mo - - - ther Who all in one

TB Who all in one, one pleas - ing note do sing: Who all

65

S
sing: Whose speech-less song seem-ing ma - ny, seem-ing

A
sing: Whose speech-less song seem-ing ma - ny, seem-ing

T B
sing: Whose speech-less song seem-ing ma - ny, seem-ing

67

S
one, ma - ny, seem - ing one,

A
one, ma - ny, seem - ing one,

T B
one, ma - ny, seem - ing one,

70

S
ff Thousin - gle wilt prove none.

A
ff Thousin - gle wilt prove none. (slide)

T B
ff Thousin - gle wilt prove none.

The Saddest Noise

Ryan Charles Ramer
poem by Emily Dickenson

$\text{♩} = 50$

Soprano

The sad-dest noise The sweet-est noise The mad-dest noise that grows The birds they make it in the

Piano

Detailed description: This system contains the first six measures of the piece. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment starts with a whole rest in the first measure, then a series of chords and moving lines in both hands. The key signature has one sharp (F#) and the time signature is 3/4.

S

spring at night's de-li-cious close

Pno.

Detailed description: This system contains measures 7-10. The Soprano part continues with a half note G5, followed by quarter notes A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. Measure 10 includes a triplet of eighth notes in the left hand. The system ends with a fermata over the final note.

Pno.

Detailed description: This system contains measures 11-14. The piano accompaniment continues with intricate textures. Measure 11 has a triplet of eighth notes in the left hand. Measures 12-14 feature a mix of sixteenth and eighth notes in both hands, with some rests. The system ends with a fermata over the final note.

Pno.

Detailed description: This system contains measures 15-17. The piano accompaniment continues with intricate textures. Measure 15 has a triplet of eighth notes in the left hand. Measures 16-17 feature a mix of sixteenth and eighth notes in both hands, with some rests. The system ends with a fermata over the final note.

Pno.

Detailed description: This system contains measures 18-19. The piano accompaniment continues with intricate textures. Measure 18 has a triplet of eighth notes in the left hand. Measure 19 features a mix of sixteenth and eighth notes in both hands, with some rests. The system ends with a fermata over the final note.

20

S
Be - tween the March and Ap - ril line that ma - gi - cal fron - tier Be - yond which sum - mer he - si - tates

A
Be - tween the March and Ap - ril line that ma - gi - cal fron - tier Be - yond which sum - mer he - si - tates

T
8

B

Pno.

20

l.h. sotto voce

5 r.h. 5

27

S
Al - most too heav - en - ly near The sad - dest noise The sweet - est noise The mad - dest noise that

A
The sad - dest noise The sweet - est noise The mad - dest noise that

T
8
The sad - dest noise The sweet - est noise The mad - dest noise that

B
The sad - dest The sweet - est The mad - dest noise that

Pno.

27

3

(tutti)

46

S all the dead that saun - tered with us

A all the dead that saun - tered with us

T all the dead that saun - tered with us

B all the dead that saun - tered with us

Pno.

48

S here By se - pa - ra - tion's sor - cery made cruel - ly more dear

A here By se - pa - ra - tion's sor - cery made cruel - ly more dear

T here By se - pa - ra - tion's sor - cery made cruel - ly more dear

B here By se - pa - ra - tion's sor - cery made cruel - ly more dear

Pno.

51

S
A
T
B

Pno.

The

53

S
A
T
B

sad - dest noise The sweet - est noise The mad - dest noise that grows The

The sad - dest noise The sweet - est noise the mad - dest noise that grows The

The sad - dest noise The sweet - est noise The mad - dest noise that grows The

The sweet - est noise The mad - dest noise that grows The

57

S birds they make it in the spring at night's de - li - cious close Be -

A birds they make it in the spring at night's de - li - cious close

T birds they make it in the spring at night's de - li - cious close

B birds they make it in the spring at night's de - li - cious close

61

S tween the March and Ap - ril line that ma - gi - cal fron - tier Be -

A Be - tween the March and Ap - ril line that ma - gi - cal fron -

T Be - tween the March and Ap - ril line that ma - gi - cal fron - tier

B Be - tween the March and Ap - ril line that ma - gi - cal fron -

65

S yond which sum-mer he - si-tates Al-most too heav-en-ly near It makes us think of

A tier Be-yond which sum - mer he - si - tates Al-most too heav-en - ly near It makes us

T Be-yond which sum-mer he - si-tates Al-most too heav-en - ly near It makes us think

B tier Be - yond which sum-mer he - si - tates Al - most too heav-en-ly near

70

S all we had that saun-tered with us here By se-pa-ra-tion's sor-cery made cruel-ly more dear

A think of all we had that saun-tered with us here se - pa - ra - tion made more dear

T 8 of all we had that saun-tered with us here se - pa - ra - tion's sor-cery made dear

B se - pa - ra - tion's dear

75

S It makes us think of what we had and what we now de -

A It makes us think of what we had and what we now de -

T 8 it makes us think of what we had and what we now de -

B It makes us think of what we had and what we now de -

Pno. 75

loco 8^{vb}

78

S
plo - re We al - most wish those si - ren throats would go and sing no more

A
plo - re We al - most wish those si - ren throats would go and sing no more

T
plo - re We al - most wish those si - ren throats would go and sing no more

B
plo - re We al - most wish those si - ren throats would go and sing no more

Pno.

8^{vb} loco

81

S
An ear can break a hu - man heart as quick - ly as a

A
An ear can break a hu - man heart as quick - ly as a

T
An ear can break a hu - man heart as quick - ly as a

B
An ear can break a hu - man heart as quick - ly as a

Pno.

15^{ma} *Glissando*

- 9 - 3 3 3 3 3 3 3 3 3

84

S
spear we wish the ear had not a

A
spear we wish the ear had not a

T
spear we wish the ear had not a

B
spear we wish the ear had not a

Pno.

3 3

l.h. 5 l.h.

87

S
heart so dan-ger-ous-ly near

A
heart so dan-ger-ous-ly near

T
heart so dan-ger-ous-ly near

B
heart so dan-ger-ous-ly near

Pno.

87

3

8va

- 10 -

Accueil

f Marcato Con Spirito

Ryan Charles Ramer

Soprano I

Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Soprano II

f
Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Alto I

f
Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Alto II

f
Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Tenor I

f
Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Tenor II

f
Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Bass I

f
Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Bass II

f
Seig - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon Seig - neur Seig - neur

Piano I

Piano accompaniment for Piano I, consisting of two staves with chords and arpeggiated figures.

Piano II

e Ab | Gb | bb | Emaj7 eb

6

S 1 nous ar - ri - vons des 4 coins de l'ho - ri - zon nous voi - la chez toi Seig - neur

S 2 nous ar - ri - vons des 4 coins de l'ho - ri - zon nous voi - la chez toi Seig - neur

A 1 nous ar - ri - vons des 4 coins de l'ho - ri - zon nous voi - la chez toi Seig - neur

A 2 nous ar - ri - vons des 4 coins de l'ho - ri - zon nous voi - la chez toi Seig - neur

T 1 nous ar - ri - vons des 4 coins de l'ho - ri - zon nous voi - la chez toi Seig - neur

T 2 nous ar - ri - vons des 4 coins de l'ho - ri - zon nous voi - la chez toi Seig - neur

B 1 nous ar - ri - vons des 4 coins de l'ho - ri - zon nous voi - la chez toi Seig - neur

B 2 nous ar - ri - vons des 4 coins l'ho - ri - zon nous voi - la chez toi Seig - neur

I

II 6 F | d | Abmaj7 fm9

10

S 1 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

S 2 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

A 1 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

A 2 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

T 1 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

T 2 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

B 1 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

B 2 nous ar-ri-vons de 4 coins de l'ho-ri-zon dans ta mai-son

I

II

10

Bb7 | Abmaj7 | g | Amaj7 | C6

15 *subito mp*
 S 1 *(slide)*
 Nous a-vons mar-che mar-che mar-che mar-che sur les rou-tes hu-maines,

15 *subito mp*
 S 2 *(scoop)*
 Nous a - vons of-fertsim-ple - ment of - fertsim-ple - ment no - tre A - mour

subito mp
 A 1 *(scoop)* *(scoop)*
 Nous a-vons a - vons por-te por - te por-te Nous a-vonspor-te le far-deau de jours

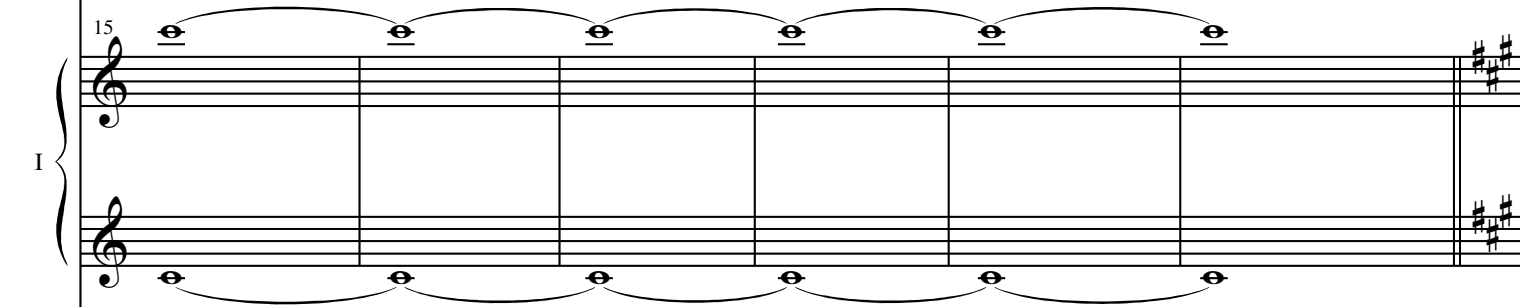
15 *subito mp*
 A 2 *(slide)*
 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

subito mp
 T 1 *(slide)*
 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

15 *subito mp*
 T 2 *(slide)*
 Nous a-vons mar-che mar-che mar-che mar - che sur les rou-tes hu-amines,

subito mp
 B 1
 Nous a - vons of-fertsim-ple - ment of - fertsim-ple - ment no - tre A - mour

15 *subito mp*
 B 2 *(scoop)*
 Nous a-vons a - vons por-te por - te por-te Nous a-vonspor-te le far-deau de jours

I


II
 15 C a G d a Cmaj7

Religioso Expressivo

21

S 1

Nous a-vons marche marche marche mar-che sure les rou-tes hu-maines

S 2

Nous a - vons of-fertsimple - ment of - fertsimple - ment no - tre A - mour

A 1

Nous a-vons a - vons por-te por - te por-te Nous a-vons por-te le fardeau de jours

A 2

Nous a-vons Nous a-vons avons souffert la fa - tigue et la peine,

T 1

Nous a-vons Nous a-vons avons souffert la fa - tigue et la peine,

T 2

Nous a-vons marche marche marche mar-che sure les rou-tes hu-maines,

B 1

Nous a - vons of-fertsimple - ment of - fertsimple - ment no - tre A - mour

B 2

Nous a-vons a - vons por-te por - te por-te Nous a-vons por-te le fardeau de jours

I

II

21

A f# E b f# Amaj7

27 *p* *Largamente e Sotto Voce*
 S 1 Nous-a-vons marche marche marche mar-che sur les routes hu-maines,

27 (scoop) (scoop) (scoop) (scoop) (slide)
 S 2 Nousa - vons of-fertsimple-ment of - fertsimple-ment no - tre A - mour

p
 A 1 Nous-a-vons a - vons por-te por - te por-te Nous-a-vonspor-te le fardeau de jours

27 *f* *Cantabile*
 A 2 Nous-a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

f *Cantabile*
 T 1 Nous-a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

27 *Largamente e Sotto Voce*
 T 2 Nous-a-vons marche marche marche mar-che sur les routes hu-maines,

p
 B 1 Nousa - vons of-fertsimple-ment of - fertsimple-ment no - tre A - mour

27
 B 2 Nous-a-vons a - vons por-te por - te por-te Nous-a-vonspor-te le fardeau de jours

I
 (Piano accompaniment staves)

27
 II F# d# C# g# d# F#maj7

33 *mp* *Con Moto*

S 1
 Nous a-vons mar-che mar-che mar - che mar-che sur les rou-tes hu - maines

S 2
 33 *ff*
 Nous a - vons of-fertsim-ple - ment of - fertsim-ple - ment no - tre A - mour

A 1
mp
 Nous a-vons a - vons por-te por - te por - te Nous a-vons por-te le far-deau de jours

A 2
 33 *f* *ff*
 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

T 1
mp *f* *ff*
 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

T 2
 33
 Nous a-vons mar-che mar-che mar - che mar-che sur les rou-tes hu - maines

B 1
ff
 Nous a - vons of-fertsim-ple - ment of - fertsim-ple - ment no - tre A - mour

B 2
 33
 Nous a-vons a - vons por-te por - te por - te Nous a-vons por-te le far-deau de jours

I
 33

II
 33
 Eb | c | Bb | f | c | Eb

f **Appassionato** *mf* *mp* *p*

S 1
 Nous a-vons mar - che mar - che mar - che au mi - lieu de nos fre - res

S 2
 Nous a - vons of-fertsimple-ment ton A - mour ton a-mour

A 1
 Nous a-vons por - te le poids le poids de leurs jours

A 2
 Nous a-vons souf - fert en vo - yantleur co-lere Nous a-vonssouf - fert en vo - yantleur co-lere

T 1
 Nous a-vons souf - fert en vo - yantleur co-lere Nous a-vonssouf - fert en vo - yantleur co-lere

T 2
 Nous a-vons mar - che mar - che mar - che au mi - lieu de nos fre - res

B 1
 Nous a - vons of-fertsimple-ment ton A - mour ton a-mour

B 2
 Nous a-vons por - te le poids le poids de leurs jours

I

II
 39 *f* | Bb7 | Eb | *f* | Abmaj7

45 *Con Calore* *mp* *mf* *f*

S 1 *(slide)* *(slide)* *(slide)* *(slide)* *(slide)*

Nous a-vons marche marche marche mar - che sur les routes hu-maines

S 2 *mp* *mf* *f*

Nous a - vons of-fertsimple - ment of - fertsimple - ment ton A - mour

A 1 *(scoop)* *(scoop)* *mp* *mf* *f* *(scoop)*

Nous a-vons a - vons por-te por - te por-te Nous-a-vonspor-te le fardeau de jours

A 2 *(scoop)* *(scoop)* *mp* *mf* *f* *(scoop)*

Nous a-vons Nous a-vons avons souffert la fa - tigue et la peine,

T 1 *(scoop)* *(scoop)* *mp* *mf* *f* *(scoop)*

Nous a-vons Nous a-vons avons souffert la fa - tigue et la peine,

T 2 *Con Calore* *mp* *mf* *f* *(slide)*

Nous a-vons marche marche marche mar - che sur-les routes hu-maines,

B 1 *mp* *mf* *f* *(slide)* *(slide)* *(slide)*

Nous a - vons of-fertsimple - ment of - fertsimple - ment ton A - mour

B 2 *(scoop)* *(scoop)* *mp* *mf* *f* *(scoop)*

Nous a-vons a - vons por-te por - te por-te Nous-a-vonspor-te le fardeau de jours

I

II 45 ab Gbmaj7 eb bb ab7

51 *ff* *Con Gusto*

S 1
 Nous a-vons marche marche marche mar - che sur les rou-tes hu-maines,

51 *ff*

S 2
 Nous a - vons of-fertsimple - ment of - fertsimple - ment ton A - mour

ff

A 1
 Nous a-vons a - vons por-te por - te por-te Nous-a-vonspor-te le fardeaux jours

51 *ff*

A 2
 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

ff

T 1
 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

51 *ff* *Con Gusto*

T 2
 Nous a-vons marche marche marche mar - che sur les rou-tes hu-maines,

ff

B 1
 Nous a - vons of-fertsimple - ment of - fertsimple - ment ton A - mour

51 *ff*

B 2
 Nous a-vons a - vons por-te por - te por-te Nous-a-vonspor-te le fardeaux jours

I

II

51 Eb fm gm fm Ebmaj7

57 *subito pp* *p*

S 1 Nous a-vons mar-che mar-che mar-che mar - che sur les rou-tes hu-maines,

57 *subito pp* (slide) (slide) *p* *mp* (slide) *mf*

S 2 Nous a - vons of-fertsimple - ment of - fertsimple - ment A - mour

57 *subito pp* (scoop) *p* (scoop)

A 1 Nous a-vons a - vons por-te por - te por-te Nous a-vonspor-te le far-deaude jours

57 *subito pp* (slide) (slide) (slide) (slide)

A 2 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

57 *subito pp* (slide) (slide) (slide) *p* (slide)

T 1 Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

57 *subito pp*

T 2 Nous a-vons mar-che mar-che mar-che mar - che sur les rou-tes hu-maines,

57 *subito pp* (scoop) (scoop) *p* (scoop) *mp* (slide) (scoop) *mf*

B 1 Nous a - vons of-fertsimple - ment of - fertsimple - ment A - mour

57 *subito pp* (slide) (scoop)

B 2 Nous a-vons a - vons por-te por - te por-te Nous a-vonspor-te le far-deaude jours

I

II 57 Ab Eb c bb6 Ab

63 *mp* Placido *pp*

S 1
Nous a-vons marche marche marche sur les rout-es hu - maines,

S 2
63 *mp* *pp*
Nous a - vons of-fertsim-ple - ment of - fertsim-ple - ment ton A - mour

A 1
mp *pp*
Nous a-vons a - vons por-te por - te por-te Nous a-vonspor-te le far-deaude jours

A 2
63 *mp* *pp*
Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

T 1
mp *pp*
Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

T 2
63 *mp* Placido *pp*
Nous a-vons marche marche marche sur les rout-es hu - maines,

B 1
mp *pp*
Nous a - vons of-fertsim-ple - ment of - fertsim-ple - ment ton A - mour

B 2
63 *mp* *pp*
Nous a-vons a - vons por-te por - te por-te Nous a-vonspor-te le far-deaude jours

I
63

II
63 C d G a G C

69 *mf* Cantabile *f*

S 1
Nous a-vons mar-che mar-che mar-che mar - che sur les rou-tes hu - maines

S 2
69 *mf* *f*
Nous a - vons of - fert sim-ple - ment of - fert sim-ple - ment ton A - mour

A 1
mf *f*
Nous a-vons a - vons por-te por - te por-te Nous a-vons por-te le far-deau de jours

A 2
69 *mf* *f*
Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

T 1
mf *f*
Nous a-vons Nous a-vons a-vons souffert la fa - tigue et la peine,

T 2
69 *mf* Cantabile (slide) *f* (slide)
Nous a-vons mar-che mar-che mar - che mar - che sur les rou-tes hu - maines,

B 1
mf *f*
Nous a - vons of - fert sim-ple - ment of - fert sim-ple - ment ton A - mour

B 2
69 *mf* *f*
Nous a-vons a - vons por-te por - te por-te Nous a-vons por-te le far-deau de jours

I
69

II
69 e

75

S 1

Nous voi-ci en-fin ou-tour de la tab - - - le la tab -

S 2

Et nous te chan-tons

A 1

Ras-sem-bles i-ci pour par-ler de toi de

A 2

Tu nous as sour-ris d'un a-mour notre a-mour

T 1

Tu nous as sour-ris d'un a-mour notre a-mour

T 2

Nous voi-ci en-fin ou-tour de la tab - - - le la tab -

B 1

Et nous te chan-tons

B 2

Ras-sem-bles i-ci pour par-ler de toi de

I

II

e

79 *mp*
 S 1 le Et nous te chan-tons sim - ple - ment

79 *mp*
 S 2 sim - ple-ment notre a-mour Seig - - - neur nous ar - ri-vons des 4 coins

A 1 *mp*
 toi Et nous te chan-tons sim-ple -

79 *mp*
 A 2 for-mi-dab - - - le Seig - - - neur nous ar - ri-vons des 4 coins

T 1 *mp*
 for-mi-dab - - - le Seig - - - neur nous ar - ri-vons des 4 coins

79 *mp*
 T 2 le Et nous te chan-tons sim - ple - ment

B 1 *mp*
 sim - ple-ment notre a-mour Seig - - - neur nous ar - ri-vons des 4 coins

79 *mp*
 B 2 toi Et nous te chan-tons sim-ple -

I

II
 79 e | Ab | Gb

82 *mf* *f* (slide)

S 1 no-tre A-mour Et nous te chantonssim-ple-ment no-tre A-mour

82 *mf* *f*

S 2 de l'ho - ri-zon Seig - neur Seig - neur nous ar - ri-vonsdes 4 coins

82 *mf* (scoop) *f*

A 1 ment Et nous te chantonssim-ple-ment no-tre A-

82 *mf* *f*

A 2 de l'ho - ri-zon Seig - neur Seig - neur nous ar - ri-vonsdes 4 coinsde

82 *mf* *f*

T 1 de l'ho - ri-zon Seig - neur Seig - neur nous ar - ri-vonsdes 4 coinsde

82 *mf* *f* (slide)

T 2 no-tre A-mour Et nous te chantonssim-ple-ment no-tre A-mour

82 *mf* *f*

B 1 de l'ho - ri-zon Seig - neur Seig - neur nous ar - ri-vonsdes 4 coins

82 *mf* (scoop) *f*

B 2 ment Et nous te chantonssim-ple-ment no-tre A-

I

82

II bb Emaj7 eb F

86 *ff* (slide) *mf*

S 1 no - tre A - - mour Seig - neur no - tre A -

86 *ff* *mf*

S 2 l'ho-ri-zon voi-la chez toi Seig - neur nous ar-ri-vons de 4 coins

ff *mf*

A 1 mour no-tre A - mour no - tre A - mour no - tre A - mour A -

86 *ff* *mf*

A 2 l'ho-ri-zon nous voi-la chez toi voi - la chez toi voi-la chez

ff *mf*

T 1 l'ho-ri-zon nous voi-la chez toi voi - la chez toi voi-la chez

86 *ff* (slide) *mf*

T 2 no - tre A - - mour Seig - neur no tre A -

ff *mf*

B 1 l'ho-ri-zon voi-la chez toi Seig - neur nous ar-ri-vons de 4 coins

86 *ff* *mf*

B 2 mour no-tre A - mour no - tre A - mour no - tre A - mour A -

I

86

II d c f Bb7

90 *mp*

S 1 mour no - tre A - mour mai - son (scoop)

S 2 de l'ho - ri - zon dans ta mai - son

A 1 *mp* mour A - mour Et nous te chan - tons sim - ple - ment mai - son (scoop)

A 2 90 *mp* toi chez (scoop) toi mai - son (scoop)

T 1 *mp* toi chez (scoop) toi mai - son (scoop)

T 2 90 *mp* mour no - tre A - mour mai - son (scoop)

B 1 *mp* de l'ho - ri - zon dans ta mai - son

B 2 90 *mp* mour A - mour Et nous te chan - tons sim - ple - ment A - mour

I

II 90 Ab G A(b2) a7

94 *mp* *mf* (slide)

S 1 Etnoustechantonssimple-ment no-tre A-mour Etnoustechantonssim-ple-

94 *mp* *mf*

S 2 Seig - neur nous ar - ri-vons des 4 coins del'ho - ri-zon Seig - neur

mp *mf* (scoop)

A 1 Etnouste cha-tonssim-ple - ment A - mour

94 *mp* *mf*

A 2 Seig - neur nous ar - ri-vons des 4 coins del'ho - ri-zon Seig - neur

mp *mf*

T 1 Seig - neur nous ar - ri-vons des 4 coins del'ho - ri-zon Seig - neur

94 *mp* (slide) *mf* (slide)

T 2 Etnoustechantonssimple-ment no-tre A-mour Etnoustechantonssim-ple-

mp *mf* (scoop)

B 1 Seig - neur nous ar - ri-vons des 4 coins del'ho - ri-zon Seig - neur

94 *mp* *mf* (scoop)

B 2 Etnoustechantonssim-ple - ment A - mour

I

II

94 Ab Gb bb Emaj7

98 *f*
 S 1 (slide) ment no-tre A - mour no-tre A - mour

98 *f*
 S 2 Seig - - - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon nous ar - ri - vons

A 1 *f*
 Et nous te chan - tons sim - ple - ment no - tre A - mour no - tre A -

98 *f*
 A 2 Seig - - - neur nous ar - ri - vons des 4 coins nous ar - ri - vons des 4 coins de

T 1 *f*
 Seig - - - neur nous ar - ri - vons des 4 coins nous ar - ri - vons des 4 coins de

98 *f* (slide)
 T 2 ment no-tre A - mour no-tre A - mour

B 1 *f*
 Seig - - - neur nous ar - ri - vons des 4 coins de l'ho - ri - zon nous ar - ri - vons

98 *f*
 B 2 Et nous te - chan - tons sim - ple - ment no - tre A - mour no - tre A -

I
 Musical accompaniment for piano (I) showing chords and melodic lines.

98
 II eb F Bbmaj7 Ebmaj7

101

S 1 no-tre Amour no-tre Amour no-tre Amour A - mour

S 2 de 4 coins del'ho-ri-zon nou ar-rivons de 4 coins de l'ho-ri-zon del'ho-ri-zon A - mour

A 1 mour no-tre A - mour no-tre A - mour no - tre A - mour

A 2 l'ho-ri-zon nous ar-rivons des 4 coins nous ar-rivons des 4 coins del'ho-ri-zon A - mour

T 1 l'hor-i-zon nous ar-rivons des 4 coins nous ar-rivons des 4 coins del'ho-ri-zon A - mour

T 2 no-tre Amour no-tre Amour no-tre Amour A - mour

B 1 de 4 coins del'ho-ri-zon nous ar-rivons de 4 coins de l'ho-ri-zon del'ho-ri-zon A - mour

B 2 mour no-tre A - mour no-tre A - mour no - tre A - mour

I

II 101 c d Bb c a Bb Ab Db c

Letter de l'Apostre Saint-Paul aux Corinthiens

Ryan Charles Ramer
lyrics by St. Paul

Moderato

$\text{♩} = 100$

The musical score is written for a choir and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderato' with a metronome marking of 100 beats per minute. The score is divided into three measures. The vocal parts are: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor 1 (T 1), and Tenor 2 (T 2). The piano accompaniment consists of a Harmonium (Harm.), Bassoon (Bsn.), and Bass (B). The lyrics are in French and describe the apostle Paul's ministry and the love of Christ.

Harmonium

S 1
J'au - - - - rais beau par - ler tous les

S 2
J'au - rais beau J'au - - - - rais beau J'au - rais beau et - re

A
J'au - rais beau dis - tru - bu - - - er beau -

T 1
Il n'en - tre - tient n'en - tri - tient Il

T 2
Il ne se vante pas, Il ne

Bsn.
L'a - mour prend L'a - mour

B
L'a - mour L'a

H
 S 1
 S 2
 A
 T 1
 T 2
 Btn.
 B

les lan - gues de la ter - re les lan - gues
 pro - - phete, J'au - rais beau J'au - rais beau et - re
 dis - tru - bu - er beau (er) dis - tru - bu - - -
 n'en - tri - tient pas de ran - cune; Il
 se vante pas, ne se gonfle pas d'or - guei;
 prend L'a mour prend pa - tience;
 mour L'a - mour L'a - mour L'a -

7
lan - gues lan - gues de la ter - ra de la te - ra

7
pro - phete, pro - phete, a - - - - -

7
er beau dis-tru-buer ma for - tune ma for - tune ma

7
n'en - tri-tient n'en-tri - tient Il n'en-tri-tient tri de ra - - - - cune; Il

7
8 Il ne se vante pas, se vant pas, se vante pas,

7
Bn. prend prend prend prend

7
B mour L'a-mour L'a - (la) mour ne ne

11

H

S 1

et du ci el, et du ci - el, lan - gues J'au - rais

S 2

vior tou - - tes tou - - - tes la si-ence des my -

A

for-tune ma for - - - tune ma for-tune aux af - fam-

T 1

(II) ne (mal;) ne ne se re-jou-it pas re - jo - it pas

T 2

se vantepas. ne se gonfle pas d'or - guei; ne se gonfle

Btn.

prend pa - tience, L'a - mour rend

B

ne ne pa - se - ra ne pas -

15

H

15

S 1

beau par - ler tou - tes les lan - gues

S 2

ste - - - res sci - ence sci - ence des my -

A

es, ma for - tune for - tune for - tune aux af - fam -

T 1

8 pas de ce qui est mal, qui est mal; se re - jou - it pas

T 2

8 pas d'or - guei; Il ne Il ne se vante pas,

Btn.

15 ser - - - vice; ser - vice; L'a - mour L'a -

B

se - ra pas - se - ra pas - se - ra

18

H

S 1

de la terre de la terre de la terre

S 2

ste - - - - - res sci - ence des my -

A

es, J'au - rais J'au - rais J'au -

T 1

8 re - jou - it pas de ce qui est mal; de ce qui est mal; de ce

T 2

8 se vante pas, se vante pas, se vante pas,

Btn.

18

mour rend ser - vice; L'a - mour

B

pas - - - - - se - ra pas - se - ra pas - se - ra

21

H

21

S 1

et du ci - - el, du ci - el, du ci - el, et

21

S 2

stere et tout - es et tout - es

21

A

rais J'au - - rais J'au - rais beau dis-

21

T 1

8 qui est mal; qui est mal; Mais

21

T 2

8 se vante pas, ne se gonfle pas d'or - guei;

21

Btn.

ne ja - - louse pas; ja - - -

21

B

5 ja mais ja - mais. ja - - -

24

H

24

S 1

du ci - el. du ci - el, J'ai - rais J'ai - rais J'ai -

S 2

la con - nais-sance de Dieu, la con - nais - sance la con - nais -

A

stri - bu-er ma for-tune aux af - fam - es,

T 1

8 Mais Mais

T 2

8 Il ne Il ne nes se gon - fle pas d'or-guei;

Btn.

24 louse pas; L'a - - - - - mour

B

L'a - - - - - mour

27

H

27

S 1

rais J'ai - rais beau par - le tout-es les lan - gues

S 2

27

sance la con-naissance de Dieu de Dieu,

A

27

J'au rais beau J'au-rais beau ma fai -

T 1

27

8 Mais il trou-ve sa joie

T 2

27

8 Il ne se-vante pas nes ę gon-fle pas d'or - guei; Il ne

Btn.

27

ne ja - - - - - louse pas;

B

ne pas - se - ra ja - mais. L'a - mour

30

H

S 1

de la terra si je ne pas che-ri-te, s'il m'en manque l'a-mour,

S 2

Dieu, de Dieu, Dieu, et toute

A

re bru - ler vif bru-ler

T 1

de ce qui est vrai; ce qui est vrai;

T 2

sevant pas, Il ne fait rien de mal Il ne fait

Btn.

ja - - - louse pas;

B

L'a-mour ne pas-ser-ra ja - mais.

34

H

34

S 1

je ne suis qu'un coivre qui re - - - - son - ne, je ne

S 2

et tout te et tou - - - te la con - nais-sance de

A

vif, vif,

T 1

8 est

T 2

8 rien de mal - - - hon-nete;

Btn.

Il sup - por-te tout, sup - por - - - -

B

Il sup - por-te tout, sup - - - - por - te tout,

37

H

37

S 1

suis qu'un coiv-re je ne suis je ne suis

S 2

Dieu, et, tou-te tou-te la con-nais-

A

bru-ler vif,

T 1

vrai; est vrai; sa joi-e

T 2

mal - - hon-nete; mal - høn-nete; mal - hon-nete; mal - ³

Btn.

te tout, fait con-fi-ance en tout;

B

I'l sup - - - por-te tout, sup - - - por-te tout,

40

H

40

S 1

qu'un coivre qui res - - - son - ne, une cym-bale re-ten-

S 2

sance de Dieu, et toute

A

s'il me man - que man - que l'a -

T 1

8 dans ce qui est vrai; Mais (Mais)

T 2

8 hon-nete; mal ³ ³ hon-nete; Il ne

Btn.

40 fait con - fi - ance en tout; fait con - fi -

B

fait con - fiance en tout; fait

43
H

43
S 1
tis - - - - sante. unecym - bale re - ten - tis-sante.

43
S 2
la foi jus-qu'a transpor-te les mon - tag - nes, les mon-tag-nes,

43
A
mour, man - que l'a - mour, l'a - mour,

43
T 1
8 il joie dansce quiestvrai;

43
T 2
8 Il ne cher - che pas sontin - ter - et;

43
Btn.
ance en tout; Il sup - por - te tout,

43
B
confiance confianceen tout; fain confiance en-tout;

47

H

47

S 1

re - ten - - - ti - - sante. re - - - ten - tis-sante. une

S 2

s'il me manque l'a - mour, si'l me manque l'a -

A

a - rien ce - la me sert ce - la me sert

T 1

8 ce - - - - - la ne me sert

T 2

8 pas sont in - ter - - - et; in - ter - et;

Btn.

47 Il es - pere tout, es - - - pere tout,

B

Il Il es-pere tout, es-pere tout,

50

H

50

S 1

(une) cim-bale re - ten - tis - san - te. et toute la foi jus - qu'a trans -

S 2

(l'a) mour, je

A

ce - là me sert a

T 1

8 a - rien ce la ne

T 2

8 ce - la ne me

Btn.

ce - - - la

B

tout, en - dure tout; en - dure

52

H

52

S 1

por - te les mon-tang-nes, s'il me manque l'a-mour, je ne suis rien.

S 2

ne je ne suis-is rien.

A

rien. me sert a rien.

T 1

8 me sert a rien.

T 2

8 ce - la ne me sert a rien.

Btn.

ne me sert a rien.

B

tout; ce - la ne me sert a rien.

The Hosts

Ryan Charles Ramer

f
Soprano I In their new de-di-ca-tion charged In their
Soprano II In their new de-di-ca-tion charged
Alto I In their new de-di-ca-tion charged
Alto II In their new de-di-ca-tion charged
Tenor I In their new de-di-ca-tion charged In their new de-di-
Tenor II In their new de-di-ca-tion charged In their new de-di-
Bass I In their new de-di-ca-tion charged In their new de-di-ca-tion
Bass II In their new de-di-ca-tion charged In their new de-di-ca-tion

f
Piano
Flute *f* 3
Oboe *f* 3
Clarinet in B_b *f* 3
Horn in F *f* 3
Bassoon *f* 3

5

S I new de - di - ca - tion charged

S II In their new de - di - ca - tion new de - di - ca - tion

A I In their new de - di - ca - tion new de - di - ca - tion new *mp* *mf* some-thing height-ened en -

A II In their new de - di - ca - tion new de - di - ca - tion new *mp* *mf* some-thing height-ened en -

T I ca - tion charged In their new de - di - ca - tion charged

T II ca - tion charged In their new de - di - ca - tion

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

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

Pno. *mp*

Fl. 3

Ob. 3 *mp*

B♭ Cl. 3 *mp*

Hn. 3 *mp*

Bsn. 3 *mp*

S I *mp* *mf*
 some - thing height - ened some - thing en - - - riched height - ened en - larged

S II *mp* *mf*
 some - thing height - ened some - thing en - - - riched some - thing height - ened en -

A I *f* *mp* poco a poco cresc.
 larged some - thing height - ened en - larged some - thing height - ened en -

A II *f* *mp* poco a poco cresc.
 larged some - thing height - ened en - larged some - thing

T I *mp* poco a poco cresc.
 en - riched some - thing height - ened some - thing height - ened some - thing height -

T II *mp* poco a poco cresc.
 some - thing height - ened en - larged some - thing height - ened en - larged some - thing

B I *mp* poco a poco cresc.
 some - thing height - ened en - larged some - thing height - ened en -

B II
 en - riched some - thing height - ened en - larged some - thing height - ened en - larged

Pno. *f* *mp* *f* *mp*
 (Piano accompaniment with triplets and crescendos)

Fl. *f* *mp* poco a poco cresc.
 (Flute part with triplets)

Ob.
 (Oboe part)

B♭ Cl. *f* *mp* *f* *mp* poco a poco cresc.
 (Clarinet part with triplets)

Hn. *f* *mp* *f* *mp* poco a poco cresc.
 (Horn part with triplets)

Bsn. *f* *mp* *f* *mp*
 (Bassoon part with triplets)

13

S I some - thing en - - - - - riched That lends a light to their lust - y brows

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

A I riched some - thing That lends a light to their lust - y brows That lends a light to their lust - y brows

A II height-ened en-larged That lends a light to their lust - y brows That lends a light to their lust - y brows

T I ened That lends a light to their lust - y brows

T II en - larged That lends a light to their lust - y brows That lends a light to their lust - y brows

B I larged That lends a light to their lust - y brows

B II some-thing height-ened That lends a light to their lust - y brows

Pno. *ff* *8^{vb}* *15^{mb}* *loco* *15^{mb-1}*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

18 *mp*
 S I That lends a light to their lust-y brows

18 *mp*
 S II That lends a light to their lust-y brows

18 *mp* *p*
 A I light a light

18 *mf* *p*
 A II That lends a light to their lust - y brows a light

18 *mf*
 T I That lends a light to their lust - y brows

18 (niente)
 T II light

18 *mf* *mp*
 B I That lends a light to their lust - y brows lends a light *p*

18 *mp*
 B II That lends a light to their lust-y brows lends a light *p*

18 *mf* *f* *mp* *f* *p* *f* *p*
 Pno.

18 *mf* *mp* *p* *pp*
 Fl.

18 *mf* *mp* *p* (niente) *p*
 Ob.

18 *mf* *mp* *p* *pp* *p*
 B♭ Cl.

18 *f* *mf* *mp* *p*
 Hn.

18 *mf* *mp* *p*
 Bsn.

25

S I

S II

A I

A II

T I

T II

B I

B II

Pno.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

And a song to the

mf

And a song to the

mf

And a song to therhy - thmof their

mf

And a song to the rhy - thmof their tramp - ling feet And a song to therhy - thmof their

f

l.h.r.h.l.h.r.h. (sempre simile)

15^{mb}

p

mp

mf

p

mp

mf

p

mp

f

ravvivando

f

29 *mp*

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

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

A I
mp
They are moved by

A II

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

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

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

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

Pno.
ff

Fl.
f 3

Ob.
f

B♭ Cl.
mp

Hn.
3

Bsn.
3

15^{mb} - - - - -

33

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

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

A I *f* po - - - - wers *mp* They are moved by *f* po - - - - wers

A II *mp* They are moved by *f* po - - - - wers

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

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

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

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

Pno. *tr*

Fl. 3

Ob. *f* *mp* *f*

B♭ Cl. 3

Hn. 3 3

Bsn. 3

(15^{mb})

36

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

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

A I *mf* marcato They are moved by po - - - wers *f* They are moved by

A II *mf* marcato They are moved by po - - - wers *f* They are moved by

T I 8 feet And a song to the rhy - thm of their tramp - ling feet And a song to the

T II 8 feet And a song to the rhy - thm of their tramp - ling feet And a song to the

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

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

Pno. *8va*

Fl. *tr*

Ob. *mp* *f* *mp*

B♭ Cl.

Hn. *mp* *f* *mp*

Bsn. 3 3 3

39

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

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

A I
po - - - - wers that force The sea

A II
po - - - - wers that force The sea

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

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

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

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

Pno.
(8va) -----
6 5 6 3

Fl.
39

Ob.
39 *f*

B♭ Cl.
39

Hn.
39 *f*

Bsn.
39 3 3 3

42

S I
song to therhy - thm of their tramp - ling

S II
song to therhy - thm of their tramp - ling

A I
for e - ver to ebb

A II
for e - ver to ebb

T I
8 And asong to the rhy - thm of their

T II
8 And asong to the rhy - thm of their

B I
song to therhy - thm of their tramp - ling

B II
song to therhy - thm of their tramp - ling

Pno.
6 5 3 3 6 6 5 3
(play as gliss.) (fingered)

Fl.
42

Ob.
42

B♭ Cl.
42

Hn.
42

Bsn.
42
3

45 *mf*

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

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

A I and rise And

A II rise And

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

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

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

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

Pno. (gliss.) (fingered) 7 5 (niente) *f* r.h. l.h. 8 8

Fl. loud and continual rapid key clicks

Ob.

B♭ Cl.

Hn.

Bsn.

mf

S I chair And drift *mf*

S II chair And drift *mf*

A I chair And drift drift drift out o - ver (solo)

A II chair And drift drift drift *mf*

T I chair And drift drift drift *mf*

T II chair And drift drift drift

B I chair And drift drift drift *mf*

B II chair And drift drift drift

Pno. *subito delicato*

Fl. *mp dolce*

Ob. *mp dolce*

B♭ Cl. *mp dolce*

Hn. *mf cantabile*

Bsn. *mf cantabile*

8va *loco*

15mb

(8vb)

73 (tutti) *mp*

S I That

S II

A I (quietly, as if from a distance) *mp*
With some - thing en - light - ened en - larged With

A II (quietly, as if from a distance)
With some - thing en - light - ened

T I (head tone)
new de - di - ca - tion charged

T II (quietly, as if from a distance) (head tone)
In their new de - di - ca - tion charged

B I *poco a poco cresc.*
tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their

B II *poco a poco cresc.*
song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

Pno. *loco*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

77

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

S II (tutti) *mp* That brings a light to their

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

A II some - thing en - light - ened en -

T I charged

T II charged

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

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

Pno. *mf*

Fl.

Ob.

B \flat Cl. (niente)

Hn.

Bsn.

80

S I

some - - - thing en - - - riched

S II

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

A I

larged With light

A II

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

T I

charged

T II

charged

B I

80 *mf*

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

B II

80 *mf*

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

Pno.

80

3 3 3 3 3 3 3 3 3 3 3 3

Fl.

80

Ob.

80

B♭ Cl.

80

(niente)

Hn.

80 *fp* *fp*

Bsn.

80

83 *mf* *f*

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

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

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

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

T I (chest tone) charged That lends a light to their

T II (chest tone) charged That lends a light to their

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

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

Pno. *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Fl. *mp* cresc. 3 3

Ob. *mp* cresc. 3 3

B♭ Cl. (niente)

Hn. *mf*

Bsn. *f*

86
S I lust - y brows That lends a light to their lust - y brows And a

86
S II lust - y brows That lends a light to their lust - y brows And a

86
A I lust - y brows That lends a light to their lust - y brows And a

86
A II lust - y brows That lends a light to their lust - y brows And a

86
T I lust - y brows That lends a light to their lust - y brows And a

86
T II lust - y brows That lends a light to their lust - y brows And a

86
B I song to the rhy - thm of their tramp - ling feet And a song to the rhy - thm And a

86
B II tramp - ling feet And a song to the rhy - thm of their tramp - ling feet And a

86
Pno. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

86
Fl. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

86
Ob. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

86
B♭ Cl. (niente)

86
Hn.

86
Bsn. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

89

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

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

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

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

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

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

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

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

Pno. *ff* *fz* *8^{vb}*

Fl. 6 6 6 6 6 6

Ob. 6 6 6 6 6 6

B♭ Cl. 6 6 6 6 6 6

Hn. senza sordino

Bsn. 3 3 3

91
S I song to the rhy - thm of their tramp - ling feet

91
S II song to the rhy - thm of their tramp - ling feet

91
A I song to the rhy - thm of their tramp - ling feet

91
A II song to the rhy - thm of their tramp - ling feet

91
T I song to the rhy - thm of their tramp - ling feet

91
T II song to the rhy - thm of their tramp - ling feet

91
B I song to the rhy - thm of their tramp - ling feet

91
B II song to the rhy - thm of their tramp - ling feet

91
Pno. *fz*

91
Fl. *loco* (*8^{va}*) *8^{vb}*

91
Ob. 6 6 6 6 6 6

91
B♭ Cl. 6 6 6 6 6 6

91
Hn.

91
Bsn. 3 3 3

Detailed description: This page of a musical score, numbered 23, contains measures 91 through 93. It features a vocal ensemble with parts for Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor I (T I), Tenor II (T II), Bass I (B I), and Bass II (B II). The vocalists sing the lyrics "song to the rhy - thm of their tramp - ling feet". The instrumental ensemble includes Piano (Pno.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The piano part features a *fz* (forzando) dynamic marking. The flute, oboe, and bass clarinet parts are marked with a *loco* instruction and a *8^{va}* (octave up) marking, with a *8^{vb}* (octave down) marking appearing later in the measure. The flute, oboe, and bass clarinet parts consist of sixteenth-note patterns, with some measures containing a '6' below the staff. The bassoon part features triplet markings (indicated by a '3' below the staff) in measures 91 and 92. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

This page of a musical score, numbered 24, features vocal soloists and an orchestra. The vocal parts (S I, S II, A I, A II, T I, T II, B I, B II) all sing the lyrics "They are moved by po - wers" in a *ff* (fortissimo) dynamic. The piano accompaniment (Pno.) includes a complex texture with chromatic lines and a specific performance instruction: "(use palm to hit all chromatic tones between outer notes) (sempre simile)". The woodwind section (Fl., Ob., B♭ Cl., Hn., Bsn.) provides rhythmic support with triplets and sixteenth-note patterns, marked with a dynamic of *f*. The score is divided into two systems, with measures 93-96 and 97-100. The key signature is B-flat major, and the time signature is 4/4.

97
S I and force the sea for e - ver to ebb and
S II that force the sea for e - ver to ebb and
A I that force the sea for e - ver to ebb and
A II that force the sea for e - ver to ebb and
T I that force the sea for e - ver to ebb and
T II that force the sea for e - ver to ebb and
B I that force the sea for e - ver to ebb and
B II that force the sea for e - ver to ebb and

Pno. *mf*
8^{va} 15^{ma} loco 8^{va} 5 5 5 15^{ma} 5
(15^{mb}) 8^{vb} loco 5 5 5 5 *

Fl.
Ob.
B♭ Cl.
Hn.
Bsn.

This musical score page, numbered 27, covers measures 114 through 117. It features a vocal ensemble consisting of Soprano I (S I), Soprano II (S II), Alto I (A I), and Alto II (A II), and a string ensemble with Treble I (T I), Treble II (T II), Bass I (B I), and Bass II (B II). The instrumental section includes Piano (Pno.), Flute I (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.).

The vocal parts have the following lyrics:
S I: drift
S II: drift
A I: drift drift drift out
A II: drift drift drift
T I: rise rise
T II: rise rise
B I: rise rise drift out
B II: rise rise

The piano part features dynamic markings of *f* and *loco*, and articulation markings of *15^{ma}* and *8^{va}*. The woodwinds (Fl., Ob., B♭ Cl.) play triplet patterns throughout the measures. The strings play a steady accompaniment.

118

S I
drift drift out o - - -

S II
drift drift out o - - -

A I
o - ver drift

A II
drift drift

T I
rise

T II
rise

B I
o - ver to ebb and rise

B II
rise rise

Pno.
poco a poco cresc.
loco 3 3 3 3
r.h. l.h. r.h. l.h.

Fl.
3 3 3 3

Ob.
3 3 3 3

B♭ Cl.
3 3 3 3

Hn.
3 3

Bsn.
3 3

122

S I ver drift

S II ver drift to ebb

A I to ebb drift

A II to ebb to ebb

T I rise

T II to ebb

B I to ebb and rise

B II to ebb

Pno. 3 3 3 3 3 3 3 3

Fl. 3 3 3 3

Ob.

B♭ Cl.

Hn.

Bsn.

This musical score page, numbered 125, features a vocal ensemble and an orchestra. The vocal parts include Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor I (T I), Tenor II (T II), Bass I (B I), and Bass II (B II). The instrumental parts include Piano (Pno.), Flute II (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is set in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines contain the lyrics: "drift", "drift out", "o - - - - -", "ver", "rise", "to ebb and", and "rise". The piano part features a complex rhythmic pattern of triplets in the right hand and a steady accompaniment in the left hand. The woodwinds and strings provide harmonic support for the vocalists.

129

S I
o - - - - - ver

S II
o - - - - - ver

A I
tramp - ling feet And a song to the rhythm of their tramp - ling feet A

A II
And a song to the rhythm of their tramp - ling feet And a song to the rhythm of their tramp - ling feet A

T I
rise

T II
rise

B I
That hold Arc-tucus in his ouse that hold Arc-tucus in his ouse

B II

Pno.
3 3 3 3 3 3 3 3 Rise 3 3 3 3 3 3 3 3 3 3 3 3

Fl.
*p*³ *mp*³ *mf*³ *f*³

Ob.

B♭ Cl.
3 3

Hn.
3 3 3 3

Bsn.
3

134

S I hold Arc - tu - cus in his course And hold Arc - tu - cus in his course And

S II hold Arc - tu - cus in his course And hold Arc - tu - cus in his course And

A I lust - y brow That lends a light to their lust - y brow That lends a light to their lust - y

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

T I Rise

T II Rise

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

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

Pno. *graz*

Fl. *f*

Ob. *f* 3

B♭ Cl. *f*

Hn. *f* 3

Bsn. *f* 3

138

S I mar-shalat noon in tro - pic skies And mar - shal at noon in tro - pic skies

S II mar-shalat noon in tro - pic skies And mar - shal at noon in tro - pic skies

A I brow That lends a light to the lust - y brow That lends a light

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

T I Rise

T II Rise

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

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

Pno. *15^{ma}*

Fl. 138

Ob. 138

B♭ Cl. 138

Hn. 138

Bsn. 138

142

S I light They are big with the po - wer

S II light They are big with the

A I They are big with the po - wer of

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

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

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

B I That hold Arc - tuc - us in his course that hold Arc - tu - cus in his course

B II hold Arc - tuc - us in his course hold Arc - tu - cus in his course

Pno. (15^{ma}) loco

Fl. 3

Ob. 3

B♭ Cl. 3 3 3 3 3

Hn. 3 3 3

Bsn. 3 3 3

146

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

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

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

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

T I 8 They are big with the po-wer of cos-mic They are big with the po-wer of cos-mic

T II 8 They are big with the po-wer of cos-mic They are big with the po-wer of cos-mic

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

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

Pno. 3 3 3 3

Fl. 146

Ob. 146

B♭ Cl. 146

Hn. 146 3

Bsn. 146 3

150

S I Things cos - mic!

S II Things cos - mic!

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

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

T I 8 mar - shal at noon in tro - pic skies And mar - shal at noon in tro - pic cos - mic!

T II 8 tro - pic skies and mar - - - shal at noon in tro - pic skies and cos - mic!

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

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

Pno. *8va*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Refuge

Ryan Charles Ramer
Lyrics by Sara Teasdale

Piano

Choir

From my my spir-it's gray de-feat, From my pul-se's flag-ging beat, From my hopes that
From my my spi-rit's gray de-feat, From my pul-se's flag-ging beat, From my hopes that

Detailed description: This system contains the first six measures of the score. The piano part features a steady eighth-note melody in the right hand and a bass line with chords in the left hand. The choir part has two staves, with the top staff containing the vocal line and the bottom staff containing the lyrics. The lyrics are: "From my my spir-it's gray de-feat, From my pul-se's flag-ging beat, From my hopes that".

Pno.

7

turned to sand From my hopes that turned to sand Sift - ing through my
turned to sand From my hopes that turned to sand Sift - ing through my

Detailed description: This system contains measures 7 through 12. The piano part continues with the same eighth-note melody and bass line. The choir part has two staves with the lyrics: "turned to sand From my hopes that turned to sand Sift - ing through my".

Pno.

13

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

Detailed description: This system contains measures 13 through 18. The piano part continues with the same eighth-note melody and bass line. The choir part has two staves with the lyrics: "close-clenched hand, From my own fault's sla-ve-ry, If I can sing, through my close clenched hand, From my own fault's sla-ve-ry,".

19

Pno.

19

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

19

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

25

Pno.

25

I can sing, I am still free. I am still free. For with my sing - ing I can make a re - fuge

25

I can sing, I am still free. I am still free. For with my sing - ing I can make a re - fuge

31

Pno.

31

for my spi - - - rit's sake, Re - - - - -

31

for my spi - - - rit's sake, Re - - - - -

37

Pno.

37

fuge A house of shin - ing words, to by my fra - gile im - mor -

37

fuge A house of shin - ing words, to by my fra - gile im - mor -

Pno.

55

55

From my hopes that turned to sand Sift-ing through my close-clenched hand, From my own fault's sla - ve - ry, If I

55

From my hopes that turned to sand Sift-ing through my close-clenched hand, From my own fault's sla - ve - ry If I

55

55

Sift - ing through my close-clenched hand, From my own

55

Sift - ing through my close-clenched hand, From my own fault's sla -

55

55

Sift - ing through my close-clenched hand, From my own fault's sla -

55

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

55

55

Sift - ing through my close-clenched

55

Sift - ing through my close-clenched hand, From

55

55

Sift - ing through my

55

Sift - ing

Sift - ing

Pno.

61 can can can can sing,
61 can can can can sing,

61 fault's sla - ve - ry, If I can can can
61 fault's sla - ve - ry If I can can can

61 ve - ry, If I can can can can
61 ve - ry If I can can can can

61 If I can can can can
61 If I can can can can

61 hand, From my own fault's sla - ve - ry, If I can can can
61 hand, From my own fault's sla - ve - ry If I can can can

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

61 close - clenched hand, From my own fault's sla - ve - ry, If I can can
61 close - clenched hand, From my own fault's sla - ve - ry If I can can

61 through my close - clenched hand, From my own fault's sla - ve - ry, If I can can
61 through my close - clenched hand, From my own fault's sla - ve - ry If I can can

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

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

Pno.

66

66 throughmycloseclenchedhand, From my own fault's sla - ve - ry, my own fault's sla - ve - ry, If I can

66 through my closeclenchedhand, From my own fault's sla - ve - ry, my ownfault's sla - ve - ry, If I

66 through my closeclenched hand, From my own fault's sla - ve - ry, my own fault's sla - ve - ry, If I can

66 through my closeclenchedhand, From my own fault's sla - ve - ry, my own fault's sla - ve - ry, If I can

66 through my closeclenchedhand, From my own fault's sla - ve - ry, my ownfault's sla - ve - ry, If I

66 through my closeclenched hand, From my own fault's sla - ve - ry, my own fault's sla - ve - ry, If

66 through my closeclenchedhand, From my own fault's sla - ve - ry, my ownfault'ssla - ve - ry,

66 through my closeclenchedhand, From my own fault's sla - ve - ry, my own fault'ssla - ve - ry, If

66 through my closeclenched hand,From my own fault's sla - ve - ry, my ownfault'ssla-

66 throughmy closeclenchedhand,From my ownfault'ssla - ve - ry,

throughmy closeclenchedhand,From my ownfault'ssla - ve - ry,

Pno.

If I can If I can sing,

If I can If I can sing

can If I can If I

can If I can If I

If I can If I

If I can If I

If I can If I

If I can If I

can If I can If I

can If I can If I

I can If I can If

I can If I can If

If I can If I can

If I can If I can

I can If I can

I can If I can

ve - ry, If I can

ve - ry, If I can

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

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

Pno.

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

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

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

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

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

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

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

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

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

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

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

Pno.

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

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

83 free. I

83 free. I

83 am still

83 am still

83 I am

83 I am

83 I am

83 free. I

83 free. I

83 free.

83 free.

83 still free.

83 still free.

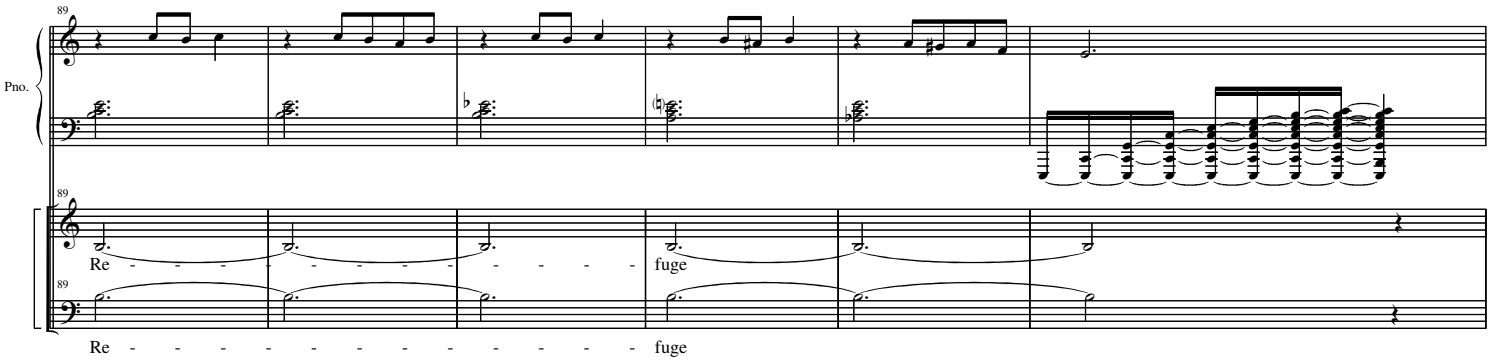
83 am still

83 am still

83 am still

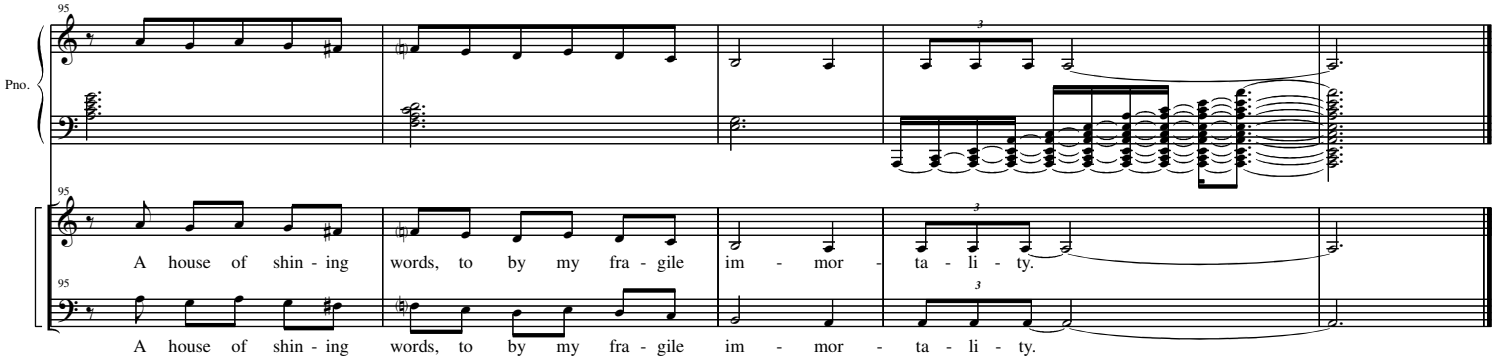
83 am still

Piano accompaniment and vocal line for measures 89-94. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal line consists of two staves, with the lyrics "Re - - - - - fuge" and "Re - - - - - fuge" written below.



89
Pno.
89
Re - - - - - fuge
89
Re - - - - - fuge

Piano accompaniment and vocal line for measures 95-99. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal line consists of two staves, with the lyrics "A house of shin - ing words, to by my fra - gile im - mor - ta - li - ty." and "A house of shin - ing words, to by my fra - gile im - mor - ta - li - ty." written below.



95
Pno.
95
A house of shin - ing words, to by my fra - gile im - mor - ta - li - ty.
95
A house of shin - ing words, to by my fra - gile im - mor - ta - li - ty.