

Ryan Charles Ramer

13 Songs for Female Voice

A Blue Coat
Crawling Out of Your Mouth
Epigram for Wallstreet
Heath Bar
Jewish Mouth Spritz
Look Up
Pastry
Rooms
Sonnet 71
Sharfenberger
The Animals of the Night
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13 Songs for Female Voice & Charts

Cheery Christmas Lights
Druid Oath
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I Only Admire
Los 33
Master's Tear
My Iron Fist
Oreos
The Cricket
"Why Am I So Content"
Zig Zag
[Trapped Coal Miner's Diary Entry - Days 11 - 13, unmarked days]

13 Songs for Female Voice & Piano

A Dream
Arhaus Catalogue*
Elizabeth*
Frosties*
Glen Ligon*
God Knows We Do What We Can
Jaegermeister Bottle Slogan
Our Lord's Prayer
Sonnet 1
The Second Coming
To -- --
To M.L.S.-
Truth

*(with charts)

Lyrics

BLUE COAT.

A blue coat is guided guided away, guided and guided away, that is the particular color that is used for that length and not any width not even more than a shadow.

-Gertrude Stein (February 3, 1874 - July 27, 1946)

CRAWLING OUT OF YOUR MOUTH

I am not a tear in the heart of the newspaper.
I am not a figment of the loony midget's voice.

I am not a carol in the middle of a national holiday,
or the borscht on the country table. I am not

the canyon, the random dampness in the cellar.
I am close to everyone with ears. I am your

regular stalled car.

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

EPIGRAM FOR WALLSTREET

I'll tell you a plan for gaining wealth,
Better than banking, trade or leases —
Take a bank note and fold it up,
And then you will find your money in creases!
This wonderful plan, without danger or loss,
Keeps your cash in your hands, where nothing can trouble it;
And every time that you fold it across,
'Tis as plain as the light of the day that you double it!

-Edgar Allan Poe (January 19, 1809 – October 7, 1849)

HEATH BAR

milk chocolate (sugar, cocoa butter, chocolate, nonfat milk, milk fat, lactose, salt, soy, lecithin, vanillin, artificial flavor);
sugar; palm oil; dairy butter; milk; almonds (roasted in cocoa butter and/or sunflower oil); contains 2% or less of: salt;
artificial flavor; soy lecithin.

-ingredient list

JEWISH MOUTH SPRITZ

Don't know the difference between a **mikveh** and a **mohel** and your Jewish wedding is in three weeks time?
Can't speak a word of Yiddish and think Sabbath is an 80's metal band?
Can't understand why the old rabbi at the synagogue keeps turning you away?
It may be time for you to convert to Judaism.

Become Jewish with one simple treatment!

No more lengthy study classes!
No more stumbling through Hebrew!
Be part of this unique faith instantly, starting today!

Convert to Judaism. **Instantly!**

The Grama Wiesenthal way!

Convert today!

To Judaism!

-advertisement

LOOK UP

Gently lay your burdens down as a baby enveloped in a crib of blankets and soft comforts.
Guide yourself out where the humid winds move through you like shape-shifters.
And the spring peepers noisily mate in the twilight. Look up, look up.

Don't wonder how it happens every night of your life.
Don't say it's beautiful. Say nothing at all.
Look up, look up. Disremember the day.

-Dianne Vogel Ferri (January 30, 1956 - current)

PASTRY.

Cutting shade cool spades and little last beds, make vioets violets when make violets violets when

-Gertrude Stein (February 3, 1874 - July 27, 1946)

ROOMS

This cloud does not change with the move-ments of the moon and the narrow the quite narrow suggestion of the building It does and then when it is settled and no sounds differ then comes the moment when cheerfulness is so assured that there is an occasion.

-Gertrude Stein (February 3, 1874 - July 27, 1946)

SONNET 71

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

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

And not content to be Perfection's heir
Thyself, dost strive all minds that way to move,
Who mark in thee what is in thee most fair.
So while thy beauty draws the heart to love,

As fast thy Virtue bends that love to good.
"But, ah," Desire still cries, "give me some food."

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

SCHARFFENBERGER ARTISINAL SEMISWEET DARK CHOCOLATE

Our sixty two percent cacao semisweet chocolate is a well-rounded blend excellent for all your baking needs. With soft notes of citrus and honey undertones it has a perfect balanced flavor profile. Our distinctive chocolates are created using the world's best cacao beans Blended in small batches on vintage European equipment. To see how far we go to make the the world's Richest most flavorful chocolates Visit Sharffenberger.com

-product description

THE ANIMALS OF THE NIGHT

Ate the ruined wheat. It was excess,
it was what we had.

They lay down
near the fire, nodding nodding
to whatever was brought up.

They thought
the water was horse piss, that
bedding must be a quiet scream.

We
could not feel them out, we could not
sit next to them long.

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

THE HANGNAIL

Some morning we will reach
with fingers
for our lovers, & there they

will be. Everything becomes
them. The time clocks, torches
of lambskin, we welcome back the sun.

I'm happy to say, I will never have
to wake again. This sawing dream,
clear cut,

a hangnail. It is too late to speak
English. It is too late to return
collect call. I want to die

stroking fire.

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

THE MYTH OF THE VANISHING FAMILY

The family is sitting in the living room.
They look pretty bored. With father
leading the way, they climb into the
television set, all nine children, mother.
They look out at us, & smile for about
ten years.

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

CHEERY CHRISTMAS LIGHTS

There's something special in the winter's night
That only happens when it's Christmas time.
Snowflakes sparkle so in the Christmas lights' cheery glow.

There's nothing like a snow man shining white
Who's standing in the dark of winter's night.
Snowmen sparkle bright under wonderful Christmas lights.

What makes the Christmas tree
Shimmer, shimmer bright?
Helping the reindeer see--
Happy 'lectric lights;

How does Santa see on Christmas Eve
Making all of his deliveries?

See the reindeer go
O'er rooftops glistening so
With icicles and snow
In the Christmas lights' cheery glow.

There's magic in a whole house twinkling bright
In the darkness of the wintertide.
Who streets sparkle so in the Christmas lights's cheery glow.

-Olaf Wessels (February 4, 1982 - current)

DRUID OATH

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

-traditional verse

FOOLS

Don't take the Fool's Gold away
Everybody plays the fool someday
And everybody needs a golden calf
Or two or three or four along the way
Only fools rush in they say
They tell me fools one born each day
That's just the game
That's just the way

How I love the fools today
And I'm a fool, and you're a fool
We're all just crazy, crazy fools
Lived up in schools, set up by rules
Used as tools, painted black as kools®
And all the while we're hunt-ing jewels
And drowning in confusion's pools
And we are fools because we smile
And we are fools because we smile

This fool has brown hair
And drives a pretty car
This fool stares at the world
Through golden prison bars
He makes the list, I make the cuts
He plays the odds, I fumble with cigarette stubs

And yet we're fool just the same
That's just the way
That's just the game

Why do I feel so ashamed?
It's stupid, mirthless perpetual shit
Drive in the same screw with the same fucking bit
And all the while hugging the bends
Searching for miraculous ends
But it's the martyr who lives for ever
Jesus and God whatever and ever

Played out in life a portrait of incessant streams
Fuck the ends-- all our times are in the means
So be a fool and smile and nod
Play the game And worship your God

Keep the faith and rock the vote
Send your reservations up in smoke
I know I will

The one fucking truth:
You love the fool and the fool loves you
Let down your hair, we're gon-na be here for a while
Why don't I believe in god
but why doesn't god believe in me?
And why is the devil so much easier to see?
Why do we all smoke ourselves to sleep?
And When did we switch from Apple Jack® to Special K®?
Stop making love 'coz there's bills to pay?
Will the answers come?
Or am i just a fool on the run?

-David McDermott (February 6, 1983 - current)

HIGH AND DRY

I can't help but I hope it rains today.
I need a reason to hang my head in shame.
What is it? the time the place the year?
I can't quite verify. I lack the will to try.
So I spin my web alone again.
And yet I hope the flies aspire to higher skies.

-David McDermott (February 6, 1983 - current)

HAIKU

I only admire
when seeing your wedding ring
your beautiful hand

LOS 33

"Estamos bien en el refugio -- los 33."

-Jose Ojeda [excerpt from Victor Segovia's daily journal while trapped in a coal mine with 32 other men]

MASTER'S TEAR

To be the dog
To be the cat
Matters not my dear
For either one will heel/heal
At sight of masters' tear

-David McDermott (February 6, 1983 - current)

MY IRON FIST

My cannonball heart rules me with an iron fist.
I hope that some day my bayonnet eyes
pierce something better than this.
Well do you believe in god?
And Does he believe in you?
And who's praying to whom when the day is through?
And who's praying to whom when the day is through?
I guess it's alright.
I guess it's okay.
I'm the monster of my domain.
But I feel alone, and it's my own damn fault.
Just think of all the people that I've maimed.
Just think of all the people that I've maimed. High & Dry

-David McDermott (February 6, 1983 - current)

OREOS

unbleached enriched flour (wheat flour, niacine, reduced iron, thiamine mononitrate {vi-ta-min B-1}, riboflavin, {vitamin B-2}, folic acid, sugar, palm and/or canola oil, cocoa (processed with alkali); high fructose corn syrup; leavening (baking soda and/or calcium phosphate); cornstarch, soy lethicin, vanillin an artificial flavoring; chocolate.

-ingredient list

THE CRICKET

Dear to the child who hears thy rustling voice
Cease at his footstep, though he hears thee still,
Cease and resume, with vibrance crisp and shrill,
Thou sittest in the sunshine to rejoice!;

Night lover too; bringer of all things dark,
And rest and silence; yet thou bringest to me
Always that burthen of the unresting sea
The moaning cliffs, the low rocks blackly stark;
These upland inland fields no more I view,
But the long flat seaside beach, the wild seamew,
And the overturning wave!
Thou bringest too, dim accents from the grave
To him who walketh when the day is dim,
Dreaming of those who dream no more of him
With edged remembrances of joy and pain:
And heyday looks and laughter come again;
Forms that in happy sunshine lie and leap,
With faces where but now a gap must be
Renunciations, and partitions deep,
And perfect tears, and crowning vacancy!
And to thy poet at the twilights hush
No chirping touch of lips with tittering blush,
But wringing arms, hearts wild with love and wo
Closed eyes, and kisses that would not let go.

WHY AM I SO CONTENT

Why am I content
to never taste her lipstick
outside of my dreams?

-anonymous high school student

ZIG ZAG

Braunstein Frères Fabricants de papiers à cigarettes.
Membre de Jury médaille d'or Paris dix neuf cent.
Manufacture soixante neuf quatre vingt un treize.

-packet cover

[Trapped Coal Miner's Diary Entry]

Day 11:
I see now that people who are thankful go to church, too, and that the people who go there have been touched by the grace of God.

Day 12:
Hardly anyone here talks anymore.

Day 13:
I don't think God would have saved us from the collapse just to let us die of starvation. The skin now hugs the bones of our faces and our ribs all show and when we walk our legs tremble.

Unmarked Day:

There is a great sense of powerlessness.
We don't know if we are being rescued
Or what is going on outside because down here
We don't hear any noises from machines or anything.

Letter to 5 Daughters:

Girls, unfortunately Destiny
Only allowed me to be with you
Until the 4th of August.

I am weak, and very hungry.
I'm suffocating...
It feels like I'm going to go mad.

Down here, there is no day,
only darkness and explosions.
All our spirits are on the ground.
We are bordering on insanity.

Down here, though, we're
All going to be family:
We're brothers and friends--
This isn't the kind of thing
That happens to you twice.

But, Oh God, Oh God, When
Are You going to end this
Torment?-- I want to be strong,
But I have nothing left to give.

Prayer given after 2 months of total darkness & despair:

"We aren't the best men,
but Lord, have pity on us.
Jesus Christ, our Lord,
Let us enter the sacred
Throne of your grace."

-Jose Henriquez Gonzalez (1961 - current)

A DREAM

In visions of the dark night
I have dreamed of joy departed--
But a waking dream of life and light
Hath left me broken-hearted.

Ah! what is not a dream by day
To him whose eyes are cast
On things around him with a ray
Turned back upon the past?

The holy dream--that holy dream,
While all the world were chiding,
Hath cheered me as a lovely beam
A lonely spirit guiding.

What though that light, thro' storm and night,
So trembled from afar--
What could there be more purely bright
In Truth's day-star?

-Edgar Allan Poe (January 19, 1809 – October 7, 1849)

ARHAUS CATALOGUE

Now covered in hand finished leather for a richer more durable piece,
our exclusive leather from the hills of Italy develops a softer patina over time.
Artisan tanned to enhance its natural beauty natural grain.

-Spring 2016

ELIZABETH

Elizabeth it is in vain you say, O Lord, 'Love not' — thou sayest it in so sweet a way: In vain those words from thee or
L. E. L.

Zantippe's talents had enforced so well: Ah! if that language from thy heart arise, breathe it less gently forth and veil
thine eyes.

Endymion, recollect, when Luna tried to cure his love was cured of all beside - his folly - pride - and passion — for he
died.

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength:
give her her heart's desire, and deny not the request of her lips;
but prevent her with thine everlasting blessing,
and give her a long life, even for ever and ever.
Amen

-Edgar Allan Poe (January 19, 1809 – October 7, 1849) & William Byrd

GLEN LIGON

What I remember
Or imagined myself to remember
Of my life in America
Before I left home
Was terror, terror

And what I'm trying to suggest
By what one imagines one's self
To be able to remember that terror

Cannot be remembered
One blots it out

The human being blocks it out
Terror, terror
The organism
The human being
Blocks it out

-Glen Ligon (1960 - current)
from the painting, {Untitled} My Life In America

FROSTIES CEREAL CARTOON

"Hey, Kid! Frosties! Lekkerrrr!
Gesuikerde maisvlokken
Met carbohydraten en B-vitaminen!
Geven je tijgerkracht!"

"Tony.....nu even niet."

-Dutch advertisement

GOD KNOWS, WE DO WHAT WE CAN

Whittling away with a knife,
he crafted a cross out of some soft wood.
Needled himself for the roughness,
& sent it off to a woman
who sat watching the windows
for her soldier son's return.
& she stuffed it in his stiff hands,
as he, too, came boxed &
wrapped in a soft warm flag.

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

JAEGERMEISTER BOTTLE

"Das is des Jägers Ehrenschild
Daß er beschützt und hegt sein Wild
Weidmännisch jagt, wie sich's gehört,
Den Schöpfer im Geschöpfe ehrt."

-slogan

OUR LORD'S PRAYER

Our Father, which art in heaven,
Hallowed be thy Name.
Thy Kingdom come.
Thy will be done in earth,
As it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
As we forgive them that trespass against us.
And lead us not into temptation,
But deliver us from evil.
For thine is the kingdom,
The power, and the glory,
For ever and ever.
Amen.

-Thomas Cranmer (July 2, 1489 - March 21, 1556)
from the Anglican Book of Common Prayer, published in 1662

SONNET 1

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

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

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

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

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

THE SECOND COMING

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;

The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight; somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

-William Butler Yeats (June 13, 1865 – January 28, 1939)
published in 1921

TO -- --

I saw thee on thy bridal day--
When a burning blush came o'er thee,
Though happiness around thee lay,
The world all love before thee:

And in thine eye a kindling light
(Whatever it might be)
Was all on Earth my aching sight
Of Loveliness could see.

That blush, perhaps, was maiden shame--
As such it well may pass--
Though its glow hath raised a fiercer flame
In the breast of him, alas!

Who saw thee on that bridal day,
When that deep blush *would* come o'er thee,
Though happiness around thee lay,
The world all love before thee.

-Edgar Allan Poe (January 19, 1809 – October 7, 1849)

TO M.L.S.-

Of all who hail thy presence as the morning--
Of all to whom thine absence is the night--
The blotting utterly from out high heaven

The sacred sun--of all who, weeping, bless thee
Hourly for hope--for life--ah, above all,
For the resurrection of deep-buried faith
In truth, in virtue, in humanity--

Of all who, on despair's unhallowed bed
Lying down to die, have suddenly arisen
At thy soft-murmured words, "Let there be light!"
At the soft-murmured words that were fulfilled
In the seraphic glancing of thine eyes--

Of all who owe thee most, whose gratitude
Nearest resembles worship,--oh, remember
The truest, the most fervently devoted,
And think that these weak lines are written by him--
By him, who, as he pens them, thrills to think
His spirit is communing with an angel's.

-Edgar Allan Poe (January 19, 1809 – October 7, 1849)

TRUTH

And if the sun comes
how shall we greet him?
Shall we not dread him?

Shall we not fear him
after so lengthy
a session with shade?

Though we have wept for it
Though we have prayed
Through all the night years

What if we wake one shimmering
morning to hear the fierce hammering
of his firm knuckles hard on the door?

Shall we not shudder
Shall we not flee
into shelter?

The dear thick shelter
of the familiar propitious haze
Sweet it is

Sweet it is to live in the coolness
of snug unawareness
The dark hangs heavily over the eyes

-Gwendolyn Elizabeth Brooks (June 7, 1917 – December 3, 2000)

A Blue Coat

Ryan Charles Ramer
poem by Gertrude Stein

Larghetto ♩ = 120

Piano

A blue coat is guid - ed a-way guid -

3 rit.

ed and guid-ed a-way that is the par - ti - cu - lar co - lor

6

this is used for that length and not an - y width not more than a

8

shad - ow.

Crawling Out of Your Mouth

Ryan Charles Ramer
poem by Terry Stokes

1 I am not a tear in the heart of the

2 news pa - - per. I am not a fig - ment of the

3 loo - ny's mid - get voice. I am not a ca - rol

4 in the mid - dle of a na - tion - al ho - li - day.

5 I am not the can - yon, ran - dom damp - ness in the

6 cel - - - lar. I am close to ev' - ry - one with

7 ears. I am your re - gu - lar stalled car.

Epigram for Wallstreet

Ryan Charles Ramer
poem by Edgar Allan Poe

♩ = 76

I'll tell you a plan for gain - ing wealth bet - ter than bank - ing or

The first system of musical notation for the song. It consists of a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked as quarter note = 76. The lyrics are: "I'll tell you a plan for gain - ing wealth bet - ter than bank - ing or".

trade - or leas - es: take a bank - note and fold it up. and

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "trade - or leas - es: take a bank - note and fold it up. and".

then you will find your mon - ey in - creas - es! This won - der - ful plan with -

The third system of musical notation. The lyrics are: "then you will find your mon - ey in - creas - es! This won - der - ful plan with -".

out dan - ger of loss keeps cash in your hand where no one can troub - le it

The fourth system of musical notation, which concludes the piece. The lyrics are: "out dan - ger of loss keeps cash in your hand where no one can troub - le it".

Heath Bar

♩ = 76

Ryan Charles Ramer

Milk choc - 'late, (su - gar, co - - coa
ar - ti - fi - cial, fla - vor) su - - -
sun - flow - er o - il) con - tains

4

but - ter, choc - 'late, non - fat milk, milk fat,
gar, palm o - - il, dai - ry but - ter, (milk))
two per - cent or less of: salt, ar - ti -

9

lac - tose, salt, soy, le - ci-thin, va - nil-lin,
al - monds, (roast - ed in co - coa but - ter and/or
fi - cial fla - vor, soy le - ci-thin.

fine

Jewish Mouth Spritz Advertisement

Ryan Charles Ramer

Don't know the dif-fer-ence be - tween a mik - veh and a mo - hel and your Jew-ish wed-ding
Be - come Jew-ish with one sim - ple treat-ment. No more length - y stu - dy classes! No - more

is in three weeks time? Can't speak a word of Yid - dish and think
stumb-ling through He - brew! Be part of this u - nique faith in - stant -

Sab - bath is an eight - ies me - tal band? Can't un - der - stand why the old
ly, start - ing to - day! Con - vert to Ju - da - i - sm ins - tant - ly the

rab - bi at the sy - na - go - gue keeps turn - ing you a - way? It may be
Gra - ma, Gra - ma Wie - sen - thal Gra - ma Wie - sen - thal the Gra - ma Wies - en -

time for you to con - vert to Ju - da - i - sm.
that way! Con - vert to - day! to Ju - da - i - sm.

Look Up

Ryan Charles Ramer
poem by Diane Ferri

♩ = ca. 120 Calmato

Gent - ly lay your bur - dens

down As a ba - by As a ba - by en -

ve - loped in a crib of blan - kets and soft com - forts

of blan - kets and soft com - forts soft com - forts

Gent - ly lay your bur - dens down

Guide your - self out where the hu - mid winds move through you where the

19 winds move through you like shape - shift ers like

22 shape shift - ers like shape - shift - ers

25 shape - shift - ers shape - shift - ers *subito un poco molto* The hu - mid winds move

28 through you through you through you

31 through you

34 And the spring peep - ers And the spring peep - ers And the spring peep - ers

37 *quasi echo*

And the spring peep-ers And spring peep-ers And the spring peep - ers

40

nois - i - ly mate in the twi - light noi - si - ly mate in the

43

twi - light nois - - - - - - - si - ly mate

46

in the twi - - - light in the twi - - - light in the

49

twi - light in the twi - light in the

51

twi - - - - light Look up Look up

55

Look up Dont won-der how it hap-pens ev' - ry night of your life

58

Don't say it's beau - - - ti - ful

60

Say no - thing at all

63

Don't say it's beau - ti - ful

66

Don't say it's beau - ti - ful say no - thing at all

69

No - - - thing at

72

all dis - re - mem - ber dis - re - mem - ber dis - re - mem - ber dis - re - mem - ber

75

the day dis - re - mem - ber dis - re - mem - ber dis - re - mem - ber dis - re - mem - ber

78

the day Look up Look up Look up Look up

83

Look up Look up

86 *poco a poco decresc.*

dis - re - mem - ber the day dis - re - mem - ber the

89

day dis - re - mem - ber the day

(niente)

Pastry

Ryan Charles Ramer
poem by Gertrude Stein

Piano

Cut - ting shade cool spades and lit - tle last beds, make

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains three measures of music with lyrics: "Cut - ting shade", "cool", "spades and lit - tle last", "beds,", and "make". The lower staff is in bass clef with the same key signature and time signature, featuring a consistent accompaniment of chords in each measure.

4

vi - o - lets vio - lets when make vi - o - lets vio - lets when

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It contains three measures of music with lyrics: "vi - o - lets", "vio - lets", "when", "make", "vi - o - lets", and "vio - lets when". The lower staff is in bass clef with the same key signature and time signature, featuring a consistent accompaniment of chords in each measure.

7

make vi - o - lets when

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It contains three measures of music with lyrics: "make", "vi - o - lets", and "when". The lower staff is in bass clef with the same key signature and time signature, featuring a consistent accompaniment of chords in each measure.

Rooms

Ryan Charles Ramer
poem by Gertrude Stein

Piano

This cloud does not change with the

The first system of musical notation for the piano accompaniment of the poem 'Rooms'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The lyrics 'This cloud does not change with the' are written below the treble staff. The piano part features a steady eighth-note accompaniment in the bass clef and a melody in the treble clef.

3

move - ments of the moon and the nar - row the quite

The second system of musical notation, starting at measure 3. The lyrics 'move - ments of the moon and the nar - row the quite' are written below the treble staff. The piano accompaniment continues with the same eighth-note bass line and treble melody.

6

nar - row sug - ges - tion of the build - ing It does

The third system of musical notation, starting at measure 6. The lyrics 'nar - row sug - ges - tion of the build - ing It does' are written below the treble staff. The piano accompaniment continues with the same eighth-note bass line and treble melody.

9

and then when it is set - tled and no sounds

The fourth system of musical notation, starting at measure 9. The lyrics 'and then when it is set - tled and no sounds' are written below the treble staff. The piano accompaniment continues with the same eighth-note bass line and treble melody.

12

dif - fer then comes the mo - ment when cheer - ful -

15

ness is so as - sured that there is an oc -

18

ca - - - sion.

Sonnet 71

Ryan Charles Ramer
poem by Sir Philip Sidney

(♩ . 90)

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

The first system of musical notation for the sonnet. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Who will in fair - est book of Na - ture know".

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

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "How Vir - tue may best lodged in Beau - ty be,". The system ends with a key signature change to three sharps (F#, C#, G#).

Let him but learn of Love to read in thee

The third system of musical notation. The lyrics are: "Let him but learn of Love to read in thee". The key signature remains three sharps.

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

The fourth system of musical notation. The lyrics are: "Stel - la those fair lines which true good-ness show,". The key signature remains three sharps.

There shall he find all vic - es o - ver - throw. Not by

The fifth system of musical notation. The lyrics are: "There shall he find all vic - es o - ver - throw. Not by". The key signature remains three sharps.

rude force but sweetest sov - - - ren - ty

The sixth system of musical notation. The lyrics are: "rude force but sweetest sov - - - ren - ty". The key signature remains three sharps.

57

Of rea - son, from whose light those

This system contains measures 57 through 66. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line features a melodic line with lyrics: "Of rea - son, from whose light those". The piano accompaniment consists of a steady eighth-note bass line.

67

night - birds fly; That in - ward sun in

This system contains measures 67 through 75. The vocal line continues with lyrics: "night - birds fly; That in - ward sun in". The piano accompaniment continues with the eighth-note bass line.

76

thine eyes shin - eth so

This system contains measures 76 through 86. The vocal line continues with lyrics: "thine eyes shin - eth so". The piano accompaniment continues with the eighth-note bass line.

87

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

This system contains measures 87 through 94. The vocal line continues with lyrics: "And not con - tent to be Per - fec - tion's heir Thy - self, dost strive all". The piano accompaniment continues with the eighth-note bass line.

95

minds that way to move, Who

This system contains measures 95 through 103. The vocal line continues with lyrics: "minds that way to move, Who". The piano accompaniment continues with the eighth-note bass line.

104

mark in thee what is in thee most fair. So

This system contains measures 104 through 111. The vocal line continues with lyrics: "mark in thee what is in thee most fair. So". The piano accompaniment continues with the eighth-note bass line.

112

while thy beau - ty draws the heart to love As

120

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

128

ah,"

138

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

Scharfenberger Chocolates

8^{va} (sempre)

Ryan Charles Ramer

Our six - ty two per - cent ca - ca - o

se - - - mi-sweet choc' - late is a well - round - ed blend

ex - - cel - lent for all your bak - ing needs. With soft

notes of citr - us ho - - - ney un - der-tones,

it has a per - fect, ba - lanced fla - vor pro - file.

6

3 3 3 3 3 3 3 3 3 3

Our dis - tinc - tive cho - - - co - lates are cre - at - ed

7

3 3 3 3 3 3 3 3 3 3

us - ing the world's best ca - - - ca - o beans blend - ed

3 3 3 3

8

3 3 3 3 3 3 3 3

in small batch - es on vin - tage Eu - ro - pe - an

9

3 3 3 3 3 3 3 3 3 3 3 3

e - quip - ment. To see how far we go to make the

10

3 3 3 3 3 3 3 3 3 3 3 3

world's rich - est most flav - or - ful cho - co - lates,

11

3

vi - - - sit Sharf - fen - ber - ger dot com.

The Animals of the Night

21 $\text{♩} = 82$

We at the ru - ined wheat it was ex - cess it

Musical notation for measures 21-22, including treble and bass staves with lyrics.

23

was what we had They lay down hear the fi -

Musical notation for measures 23-24, including treble and bass staves with lyrics.

25

re nod - ding no-ding to what - e - ver was brought up

Musical notation for measures 25-27, including treble and bass staves with lyrics.

28

They thought the wa - ter was horse piss

Musical notation for measures 28-29, including treble and bass staves with lyrics.

30

That the bed - ding must be a qui - et scream

Musical notation for measures 30-31, including treble and bass staves with lyrics and a triplet marking.

The Hangnail

32 $\text{♩} = 111$

Some morn-ings we will reach with fin - gers for our lo - vers, and there they will

35

Be E - ve - ry - thing be - comes them The time clocks, torch - es of lamb - skin, wel - come back the

38

sun wel - come back the sun wel - come back the sun wel - come back the sun I'm hap - py to say

3

42 *espressivo* *rall.*

I will ne - ver have to wake a gain This saw - ing dream clear cut a hang - nail

3 3

45 *Meno Mosso*

It's too late to speak Eng - lish It's too late to re - turn col - lect calls I want to die strok - ing fi - re

The Myth of the Vanishing Family

Ryan Charles Ramer
poems by Terry Stokes

♩ = 94

alto

piano

The fa - mi - ly is sit - ting in the liv - ing room

4

they look pret - ty bored

With fa - ther lead - ing

8

(slide)

the way, they climb in - to the te - le - vi - sion set All nine chil - dren

12

mo - ther



They look out at us and smi - le for a - bout ten


17

years



Cheery X-Mas Lights

Ryan Charles Ramer
lyrics by Olaf Wessels


E  g#m 







There's some - thing spe - cial in the win - ter's night That
no - thing like a snow - man shin - ing white Who's
ma - gic in a whole house twink - ling bright.

c#m  E 


3







on - ly hap - pens when it's Christ - mas time.
stand - ing in the dark of win - ter's night.
In the dark - ness of the win - ter - tide.

DMaj7  bm  B7  E 


5







Snow - flakes spark - le so in the Christ - mas - lights' cheer - y glow. There's
Snow - men spark - le bright un - der won - der - ful Christ - mas lights.
Whole streets spark - le so in the Christ - mas - light's chee - ry glow.

C  G  B7  e min 


9





What makes the Christ - mas tree shim - mer shim - mer bright?

C  G  B7  E 

13







Help - ing the rein - deer see: hap - py 'lect - ric lights.

E  g#m  c#m  E 


17






How does San - ta see on Christ - mas Eve mak - ing all of his de - li - ve - ries?

em  A7  f#m  B 

21



See the rein - deer go O'er roof - tops glist'n - ing so With

E7  f#  E7  A 

25



ic - ci - cles and snow Un - der Christ - mas - lights' cheer - y glow. There's

Da Capo

Druid Oath

(may be sung as a 4 part canon, starting every 2 mm.)

repeated 3 bar pattern

C6



Amin7



FMaj7



Ryan Charles Ramer

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

C6



Amin7



F Maj7



4

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

(Keep the 3 bar pattern for the duration of the round by starting the first repeat with FMaj7 and so forth.)

C6



Amin7



FMaj7



7

fir - ming this our sa - - cred vow.

FOOLS

RAMER / McDERMOTT

$\text{♩} = 120$ G -

DON'T TAKE THE FOOL'S GOLD A - WAY

E E⁷ D MAJ⁷ A

5 E - VERY - SO - DY PLAYS THE FOOL SOME - DAY AND

A/G A/G A

9 E - VERY - SO - DY NEEDS A GOL - DEN CALF OR TWO OR

A G (ADD⁴) G (ADD⁴) G

12 THREE OR FOUR A - LONG THE WAY

G G- G-⁷ F#-⁷ B⁹

16 ON - LY FOOLS RUSH IN THEY SAY THEY

E E⁷ D⁶ A

21 TELL ME FOOLS ONE BORN EACH DAY THAT'S

A/G E-#6 D (ADD²) A-

25 JUST THE GAME THAT'S JUST THE WAY HOW I LOVE THE FOOLS TO - DAY

A- C- E- B G-

29 AND I'M A FOOL AND YOU'RE A FOOL WE'RE ALL JUST CRA-ZY CRA-ZY FOOLS LIVED

C-⁹ Eb-/Ab Bb⁷ G-⁹

34 UP IN SCHOOLS SET UP BY RULES USED AS TOOLS PAINT-ED BLACK AS KOOLS© AND

C- Eb-⁷ Bb F-⁹(b7)

38 ALL THE WHILE WE'RE HUNT-ING JEWELS AND DROWN-ING IN CON-FU-SION'S POOLS AND

E^b Bb² F/E^{b7} Bb G-⁷ D-

42 WE ARE FOOLS BE-CAUSE WE SMILE AND WE ARE FOOLS BE-

E^{b-9}(b7) G-⁷ F#-⁷ B⁷ E

48 CAUSE WE SMILE

G#- E^b G- F#-⁷ B/F#-

53 LET DOWN YOUR HAIR

G- A

58 WE'RE GON-NA BE HERE FOR A WHILE

D- D-(#7) Bb-⁷

62 WHY DON'T I BE-LIEVE IN GOD BUT

66 **D-** **D-(#7)** **A**
WHY DOES - N'T GOD BE - LIEVE IN ME? AND

70 **E^b-** **E^b-7** **E^b-6⁷**
WHY IS THE DE - VIL SO MUCH EA - SI - ER TO SEE?

75 **A^b** **F#-** **F#-(#7)** **F#-7** **B^b7**
WHY DO WE ALL SMOKE OUR - SELVES TO SLEEP? AND

78 **G-7** **F#-7** **B7**
WHEN DID WE SWITCH FROM AP - PLE JACK® TO SPE - CIAL K®? STOP

82 **E7** **D-7** **D-(#6)** **D-7**
MAK - ING LOVE 'COZ THERE'S BILLS TO PAY?

86 **D-(#6)** **G/F(#4)** **G/F**
WILL THE AN - SWERS COME?

90 **G/F(#4)** **G-7** **F#-7**
OR AM I JUST A FOOL ON THE RUN? WELL

94 **C-** **E^b-6** **B9** **G-11**
I'M A FOOL AND YOU'RE A FOOL WE'RE ALL JUST CRA - ZY CRA - ZY FOOLS LIVED

98 UP IN SCHOOLS SET UP BY RULES USED AS TOOLS PAIN-TEO BLACK AS KOOLS® AND

102 ALL THE WHILE WE'RE HUNT-ING JEWELS AND DROWN-ING IN CON-FU-SION'S POOLS AND

106 WE ARE FOOLS BE-CAUSE WE SMILE AND WE ARE FOOLS BE-

112 CAUSE WE SMILE

117 THIS FOOL HAS BROWN HAIR AND DRIVES A PRET-TY CAR

122 THIS FOOL STARES AT THE WORLD THROUGH GOL-#DEN PRE-SION BARS

127 HE MAKES THE LIST I MAKE THE CUTS HE PLAYS THE OODS

132 I FUM-BLE WITH CI-GAR-ETTE STUBS AND YET WE'RE FOOL JUST THE SAME

137 THAT'S JUST THE WAY THAT'S JUST THE GAME

142 E- (#9) D A- WHY DO I FEEL SO A-SHAMED?

148 G- G- (#7) D- D- 9 IT'S STU - PID MIRTH - LESS PER - PE - TU - AL SHIT

152 C#- C#- (#6) D#- #9 (#7) D#- (#7) E- (#9) DRIVE IN THE SAME SCREW WITH THE SAME FUCK - ING BIT AND ALL THE WHILE

157 B- (#9) Bb- Ab7 Gb7 Db7 HUG - GING THE BENDS SEARCH - ING FOR MI - RA - CU - LOUS END BUT IT'S THE MAR - TYR WHO

161 Db/Eb- Db7 Db/Gb Bb- LIVES FOR E - VER JE - SUS AND GOD WHAT - E - VER AND E - VER PLAYED OUT IN LIFE A

165 Ab/Bb- Ab/Db G-/Bb- C- F- POR - TRAIT OF IN - CES - SANT STREAMS FUCK THE ENDS ALL OUR TIMES ARE IN THE MEANS

170 F- F-b6 F+ Bb Eb MEANS SO BE A FOOL AND SMILE AND KNOW

175 Bb G7 C- C- 7 PLAY THE GAME AND WOR - SHIP YOUR GOD KEEP THE FAITH AND ROCK THE VOTE

179 C- 7 C- #6 D- D- Eb SEND YOUR RE - SER - VA - TIONS UP IN SMOKE I KNOW I WILL

184 E^b D^- E^b7 E^b
THE ONE FUCK - ING TRUTH:

189 C^-7 F G^- B^b G^b G^-
YOU LOVE THE FOOL AND THE FOOL LOVES

195 D^b B^b- E^b-9 G^b7/A^b B^b- $E^b-7 (1/2dim)$
YOU YOU LOVE THE FOOL AND THE

201 D^b D^b+ D^b D^b+
FOOL LOVES YOU

205 G^bMA7 F^-7 G^b7 F^-7

209 G^b7 F^-MA7 G^bMA7 F^-7

213 G^b7 D^MA7 $G^#7$

HIGH AND DRY

RAMER/MCDERMOTT

♩ = 85 G- G-#7 G-7 G-6

1 CAN'T HELP BUT I HOPE IT RAINS TO-DAY

Detailed description: This block contains the first four measures of the song. The music is written on a single treble clef staff in a key signature of one flat (Bb). The tempo is marked as quarter note = 85. The chords are G- (measures 1-2), G-#7 (measure 3), G-7 (measure 4), and G-6 (measure 5). The lyrics are: "1 CAN'T HELP BUT I HOPE IT RAINS TO-DAY".

5 C- C-#7 C-7 C-6 SLIDE

5 I NEED A REAS - ON TO HANG MY HEAD IN SHAME *

Detailed description: This block contains measures 5 through 8. The chords are C- (measures 5-6), C-#7 (measure 7), C-7 (measure 8), and C-6 (measure 9). The lyrics are: "5 I NEED A REAS - ON TO HANG MY HEAD IN SHAME *". A "SLIDE" instruction is written above the final note of measure 9.

9 E E#MA7 Eb7 (ADD2) Eb6 (ADD2)

9 WHAT IS IT? THE TIME THE PLACE THE YEAR?

Detailed description: This block contains measures 9 through 12. The chords are E (measures 9-10), E#MA7 (measure 11), Eb7 (ADD2) (measure 12), and Eb6 (ADD2) (measure 13). The lyrics are: "9 WHAT IS IT? THE TIME THE PLACE THE YEAR?".

13 E- (ADD#2) E-#7 (ADD#2) E-7 (ADD#9) E-#6

13 I CAN'T QUITE VE - RI - FY

Detailed description: This block contains measures 13 through 16. The chords are E- (ADD#2) (measures 13-14), E-#7 (ADD#2) (measure 15), E-7 (ADD#9) (measure 16), and E-#6 (measure 17). The lyrics are: "13 I CAN'T QUITE VE - RI - FY".

17 A- A-#7 A-7 A-#6

17 I LACK THE WILL TO TRY

Detailed description: This block contains measures 17 through 20. The chords are A- (measures 17-18), A-#7 (measure 19), A-7 (measure 20), and A-#6 (measure 21). The lyrics are: "17 I LACK THE WILL TO TRY".

21 **C** (ADD#4) **D/C** **G MAJ7** **E-**
 SO I SPIN MY WHEELS ALONE AGAIN AND

25 **C** (ADD#4) **C/D** **G MAJ7** **E-**
 YET I HOPE THE FLIES ASPIRE TO HIGH - ER SKIES

28 **C** **C/D** **G MAJ7** **E MAJ9**
 AND

32 **C** **C/D** **E-**
 YET I HOPE THE FLIES ASPIRE TO HIGH - ER

35 **G** **F#-** **B7 (ADD#2)** **E7** **C MAJ7** **F#-**
 SKIES

41 **B7** **E MAJ7** **G#-** **E (ADD#4)** **G-** **E (ADD#4)** **G-**
 THE SKIES

Haiku

I only admire
when seeing your wedding ring
your beautiful hand

Ryan Charles Ramer

Chord diagrams and musical notation for the song "Haiku". The score is written in G minor (three flats) and 4/4 time. It consists of eight lines of music, each with a corresponding line of lyrics and guitar chord diagrams above the staff.

Line 1: Chords: E \flat , c min, g min, B \flat 7, E \flat , c min, g min, B \flat 7. Lyrics: I on - ly ad - mi - re When see - ing your wed - ding ring

Line 2: Chords: E \flat , c min, g min, f min, B \flat 7. Lyrics: When see - ing your wed - ding ring I (slide) can on - ly ad - mi - re see - ing

Line 3: Chords: E \flat , c min, g min, f min, G7. Lyrics: Your wed - ding ring your wed - ding ring I can on - ly ad - mi - re your

Line 4: Chords: c min, A \flat , f min, B \flat 7, c min, A \flat , E \flat , B \flat 7, c min, g min. Lyrics: beau - ti - ful hands see - ing your wed - ding ring I can on - ly ad -

Line 5: Chords: f min, B \flat , f min. Lyrics: mi - re your beau - ti - ful hand see - ing your ring I

Line 6: Chords: D \flat 7, E \flat , c min, B \flat 7, E \flat . Lyrics: on - ly ad - mi - re your beau - ti - ful

Los 33

Ryan Charles Ramer
Jose Ojeda

The first system of musical notation is written on a single treble clef staff in 3/4 time. The key signature has three sharps (F#, C#, G#). The melody consists of four measures. Above the staff, the chords E, c#, f#, and B are indicated. The lyrics are: Es - ta - mos bien en el re - fu - gi - o en el re - fu - gi - o los tre - in - ta gi - o los tre - i - ta y tres. Es - ta -

The second system of musical notation continues on a single treble clef staff. It begins with a measure rest marked with a '5'. The melody consists of four measures. Above the staff, the chords g#, c#, A, and d# dim are indicated. The lyrics are: los tre - i - nta y tres. Es - ta - mos bien y tres. Es - ta - mos bien en el re - fu mos bein en el re - fu - gio los trei - nta.

MASTERS' TEAR

RAMER/ McDERMOTT

♩ = 70

TO BE THE DOG TO BE THE CAT

6

MAT - TERS NOT MY DEAR FOR EITH - ER ONE WILL

11

HEEL (HEAL?) AT SIGHT OF MAS - TERS' TEAR TO

15

BE THE DOG TO BE THE CAT...

MY IRON FIST

RAMER/MCDERMOTT

$\text{♩} = 100$ A- D A- E-



MY CAN-NON-BALL HEART RULES ME WITH AN IR-ON FIST

5 A- D A- E-



5 I HOPE THAT SOME DAY MY SA-YO-NET EYES

9 B D A-



9 PIERCE SOME-THING BET-TER THAN THIS

13 C A- D E-



13 WELL DO YOU BE-LIEVE IN GOD?

17 C A- B C



17 AND DOES HE BE-LIEVE IN YOU? AND

21 A-6 Eb7 D F#-



21 WHO'S PRAY-ING TO WHOM WHEN THE DAY IS THROUGH? AND

25 A-6 F7 Bb A



25 WHO'S PRAY-ING TO WHOM WHEN THE DAY IS THROUGH?

* w/2 MEANS WITH THE SECOND OF THE CHORD

29

A- E C G

34

I GUESS IT'S AL-RIGHT I GUESS IT'S O-KAY

38

I'M THE MON-STER OF MY DO-MAIN

42

BUT I FEEL A-LONE AND IT'S MY OWN DAMN FAULT JUST THINK

46

OF ALL THE PEOP-LE THAT I'VE MAIMED JUST THINK

49

OF ALL THE PEOP-LE THAT I'VE MAIMED JUST THINK OF ALL THE

53

PEOP-LE THAT I'VE MAIMED

58

PEOP-LE THAT I'VE MAIMED


64

PEOP-LE THAT I'VE MAIMED

Oreos





Ryan Charles Ramer

$\text{♩} = 65$ Emin6



Un - bleach en - riched flo - ur (wheat flour, ni - a - cine re - duced iron,
cal - ci - um phos - phate), corn - starch soy le - thi - cin

Bmin G°7 C E°7






4



thi - a - mine mo - no - ni - trate {vi - ta - min B - 1}, ri - bo - fla - vin, ri - bo - fla - vin
va - nil - lin an ar - ti - fi - cial fla - vor - ing, cho - - - -

B Emin6 F




7



{vi - ta - min B - 2}, fol - ic a - cid, su - gar, palm and / - or ca - no - la o - il,
co - late.

Fmin6



10



co - cao (pro - cessed with al - ka - li), high fruc - tose corn sy - rup,

FMaj7



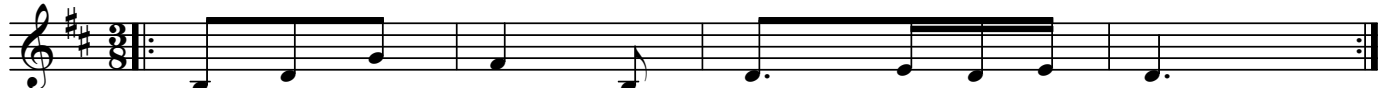
12



leav - en - ing (bak - ing so - da and / or

The Cricket

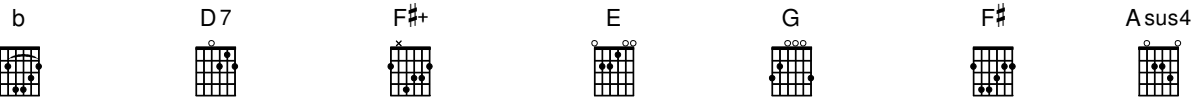
Ryan Charles Ramer
poem by Frederick Goddard Tuckerman



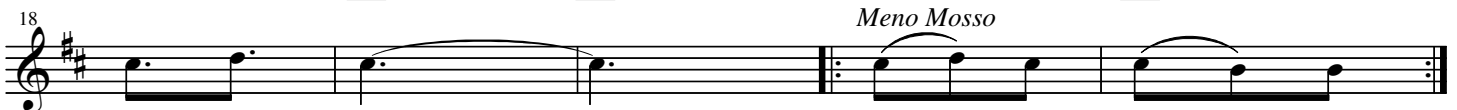
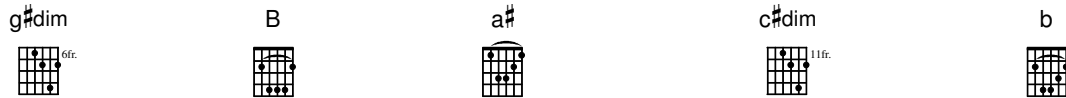
(vs. 1) Dear to the child who hears thy rustl - ing voice
Cease at his foot - step, though he hears thee still,
(vs. 2) The moan - ing cliffs, the low rocks black - ly stark;



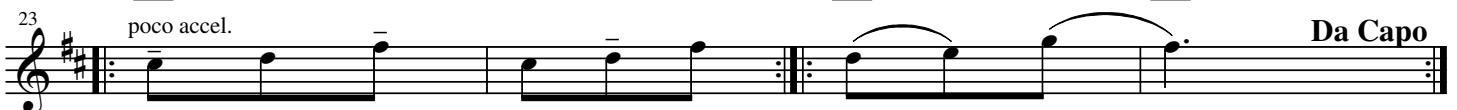
(vs. 1) Cease and re - sume with vi - brance crisp and shrill,
(vs. 2) These up - land in - land fields no more I view,



(vs. 1) Thou sit - test in the sun - - shine to re - joice! Night
(vs. 2) But the long flat sea - side beach, the wi - ld sea - - -



(vs. 1) lov - er too; bring - er of all things dark
And rest and si - - - lence.
(vs. 2) mew, And the o - - - ver
turn - ing wave!



(vs. 1) Yet thou bring - est to me un - rest - ing sea
Al - ways that bur - then of
(vs. 2) Thou bring - est the too, dim ac when the day
cents from the grave To him is dim,

Haiku

Why am I content
To never taste her lipstick
Outside of my dreams?

Ryan Charles Ramer

Why am I con - tent to ne - ver taste her lip - stick out -

side of my dreams? Why am I con - tent to



ne - ver taste her lip - - stick out - side of


my dreams?

Chord diagrams: F, FMaj7, B^b/F, F, FMaj7, g min, C7, A^b, D^b, b^bmin, E^b7, FMaj7, g min, B^bMaj7, E^b7, FMaj7.




Zig Zags


Ryan Charles Ramer

am  F7 






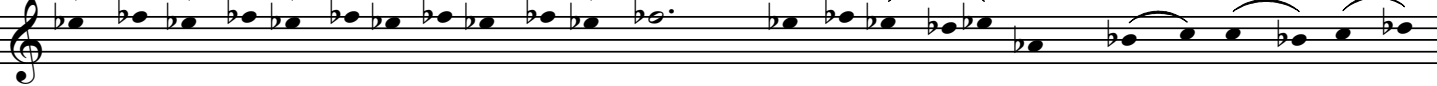
Braun - stein Frè - res fa - bri - cants de pa - pi - ers à ci - ga - rettes

C#7  2  g°7/Eb 







Mem - bre du Ju - ry Ju - ry Mé - daille d'or Pa - ris Pa - ris dix neuf cent

dbm7  3  A♭/B♭ 





Zig Zag Zig Zig Zag Zig Zig Zag Braun - stein Frè - res

F Maj7  E♭/D♭  DMaj7 





fa - bri - cants de pa - pi - ers à ci - ga - rettes Mem - bre du Ju - ry Ju - ry

em/C# 



me - daille d'or Pa - ris Pa - ris Pa - ris Pa - ris Pa - ris Pa - ris ma - nu - fac - ture soi - xant neuf vingt un tre - izé

C7 



ma - nu - fac - ture ma - nu - fac - ture Zig Zag Zig Zag Zig Zag Braun - stein

C Maj7  am  A7 




Fre - res *tr* Braun - stein Frè - res Braun - stein Frè - res

Trapped Coal Miner's Journal: (unmarked day)

take as much time as needed for each note.

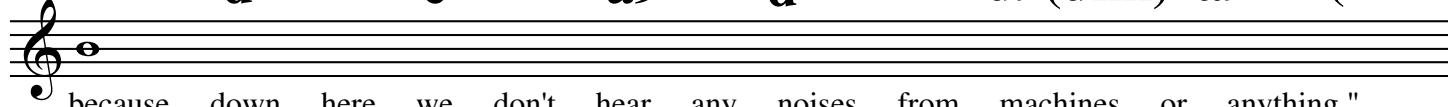
Ryan Charles Ramer
lyrics by Victor Segovia

d e a9 d d(dim) a9 d#7



"There is a great sense of powerlessness. We don't know if we are being rescued or what is going on outside.


2 d e a9 d d9(dim) a9 d7(1/2dim)



because down here we don't hear any noises from machines or anything."


Trapped Coal Miner's Journal: Letter to His 5 Daughters

3 db E A db db (dim) A



"Girls, unfortunately destiny only allowed me to be with you until the

4 db E a9 db7 db7(1/2dim) a9 d9(1/2dim)



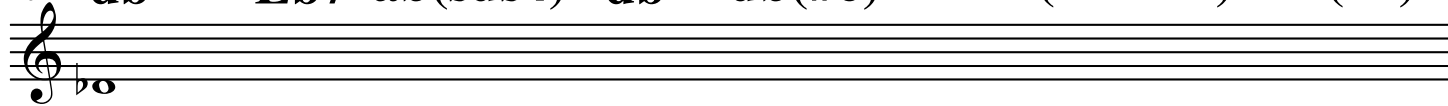
4th of August. I am weak, and very hungry. I'm suffocating... it feels like I'm going to go crazy."

5 db e7(dim) ab(sus4) db d7(1/2dim) ab9 db7(dim)



"Down here, there is no day, only darkness and explosions.

6 db Eb7 ab(sus4) db db(#6) ab7(1/2dim) d9(#7)



All our spirits are on the ground. We are bordering on insanity."

7 **D e A D d#7(1/2dim) a d#7(1/2dim)**

"Down here we're all going to be family.

8 **Db e A DMaj7**

We're brothers and friends because this isn't the kind of thing

9 **d#(#6) a#6 Db7 Gb O* db7(dim)**

that happens to you twice."

10 **d E(b2) a6 d9(dim)**

"But, Oh God, Oh God, When are You going to end this Torment?

11 **D+ Ab+ Eb+**

I want to be strong, but I have nothing left to give."

Trapped Coal Miner's Journal: Prayer

12 **G# O d#7** lyrics by Jose Henriquez

"We a - ren't the best of men, but Lord, have pi - ty on us.

13 **G# O Db**

Je - sus Christ, O - ur Lord, let us en - ter the sa - cred

14 **Ab**

throne of your space."

* 'O' always means 'open chord', created by stacking 5ths using only black notes.

A Dream

Ryan Charles Ramer
Lyrics by Edgar Allan Poe

In vi - - - - - sions of the dark

night I have dreams of

joy de - par - - - - - ted But a

wak - - - - - ing dream of life and light hath

Piano

14
left me bro - ken hear - - - - - ted

17
Ah! what is not a dream by day To

22
him whose eyes are cast On things a - round him with a ray Turned

30
back u - pon the past? That ho - ly dream that ho - ly

37
dream, While all the world ⁵ were

40
chid - - - ing Hath cheer ⁵ as a love-ly beam

45
A lone-ly spi-rit guid - - - ing. What

50
though that light, thro' storm and night, so

54

tremb - - - - led from a - far what could there

58

be more pure - - - - ly bright

61

In Truth's day - - - - - star?

Arhaus Catalogue

B \flat 7 A \flat F7 Dmin Ddim7 E \flat aug Cmin C7 E dim7 B \flat min D7 E \flat 7

Maestoso

Ryan Charles Ramer

E7 A Aaug F \sharp min F \sharp 7 B \flat aug G \sharp 7 C \sharp aug C \sharp 7 C \sharp aug C6





4

B \flat D \flat dim7 E \flat 7 F \sharp m7(b5) E B \flat 7

7

Our leath - er de - ve - lopes a soft - er pa - ti - na Our leath - er de - ve - lopes





7

10

a soft - er pa - ti - na sof - ter pa - ti - na o - ver time.




10

13

from the hills, from the hills, from the hills

13

16

of It - a - ly. ex - clu - sive leath - er from

16

Cmin7



F sus4/C



C7/G



19

the hills of It - a - ly. the hills of It - a - ly. sof - ter pa - ti - na o - ver

19

C7/D^b



22

time.

22

B^b



B^bmin6



E^b7



A^bdim7



E min



B^b7



25

Now cov - ered in hand fin - ished leath - er for a rich - er more

25

E sus4



Faug



G♭min7



28

du - ra - ble du - ra - ble piece. Ar - ti - san tanned to en - hance its

28

D♭7



D°7



E7/D



30

na - tu - ral beau - - - ty. and na - tu - ral grain.

30

Amin



Dmin



32

ar - ti - san tanned ar - ti - san tanned to en - hance its in - he - rent, na - tu - ral

32

G min



34

beau - - - - - ty.

34

C min7



F7



37

na-tu-ral beau - ty na-tu-ral beau - ty na-tu-ral beau - ty na-tu-ral beau - ty na-tu-ral beau - ty

37

39

na-tu-ral beau - ty na-tu-ral beau - ty na-tu - ral beau - ty na-tu-ral beau - ty nat-ur-al beau -

39

B \flat Maj7



41

ty na - tu - ral beau - - - ty.

41

12 *ad libitum*
En - - - dy - mi - on,

Pno.

13
re - - - col - - - lect

Pno.

14
when Lu - na tried to cure his

Pno.

15
love was cured of all be - side:

Pno.

16

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

Pno.

19

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

Pno.

22

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

Pno.

24

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

Pno.

28 Lord, make thy ser - vant E - li - za - beth our Queen to re -

Pno.

roll upward

30 joyce in thy strength give her her heart's de - sire and de -

Pno.

roll upward

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

Pno.

roll upward

34 her with thine e - ver - last - ing bless - ing and give her a long

Pno.

36

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

8^{va} loco

Pno.

39

ad libitum

En - - - dy - mi - on,

Pno.

40

re - col - lect when Lu - na tried to cure his

Pno.

42

love was cured of all be-side: his fol-ly, pride, and pas-sion,

ad libitum

Pno.

44

for he died. E - li - za - beth

Pno.

* *And.* *

47

it is in vain you say 'Love not' 'Love not' thou say-est it

Pno.

50

in so sweet a way: In vain those words from thee or L. E. L.

Pno.

52

Zan-tippe's ta-lents en-forced so well! Ah! Ah!

Pno.

53

If that lan-guage from thine heart a - rise, Breath

Pno.

55

Breath it less gent - ly forth and veil thine eyes.

Pno.

Frosties! [Excerpt from the Dutch Cereal Box]

Tempo: ♩ = 76
Composer: Ryan Charles Ramer

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 76 and a composer credit to Ryan Charles Ramer. The score includes various guitar chords such as Dmin, Db°7, D°7, Ab7/Eb, Cmin7, Cm7(b5), Cmin7, C°7, D7, Gmin/D, Cmin/Eb, B°/D, Dmin, Gmin/D, Gsus4/D, Cmin7, and A7/E. The lyrics are written below the notes, with some words like 'Fros - ties' and 'To - ny' split across lines. The piece concludes with a 'rall.' marking and the final lyrics 'Nu e - ven niet.'.

Hey, kid! Hey!

Hey, kid! Hey, kid! Hey

Fros - ties Fros - ties Lek - kerrr! Fros - ties

Lek - kerrr! Fros - ties Ge sui-kerde mais-flok-ken met car - bo -

hy - dra-ten en B vi-ti-men To - - - - - ny,

To - ny, To - ny, To - ny, Ah, To - ny, To - ny, To - ny, Ah,

To - ny To - ny To - ny To - ny

Nu e - ven niet.

Glen Ligon: Untitled (My Life In America), oil stick on paper, 1994

Bm7(b5)/D



G7/B



C Maj7/B



B^bMaj7/A



G7



F[#]7



♩ = 50

(slide between notes on "terror")

3

Ryan Charles Ramer

What I re-mem-ber, or i - ma-gined my-self to re-mem - ber of my
Ab - le to re-mem-ber that ter - ror can-not be re-mem-bered. One

Emin7



F Maj7/E



Dmin7



E7/D



C[#]m7(b5)



B^o7



4

life in A - mer - i - ca, be - fore I left home was ter - ror, ter - ror,
blots it out. The hu - man be - ing blocks it out. ter - ror, ter - ror,

Emin/B



A#min7



Abmin7



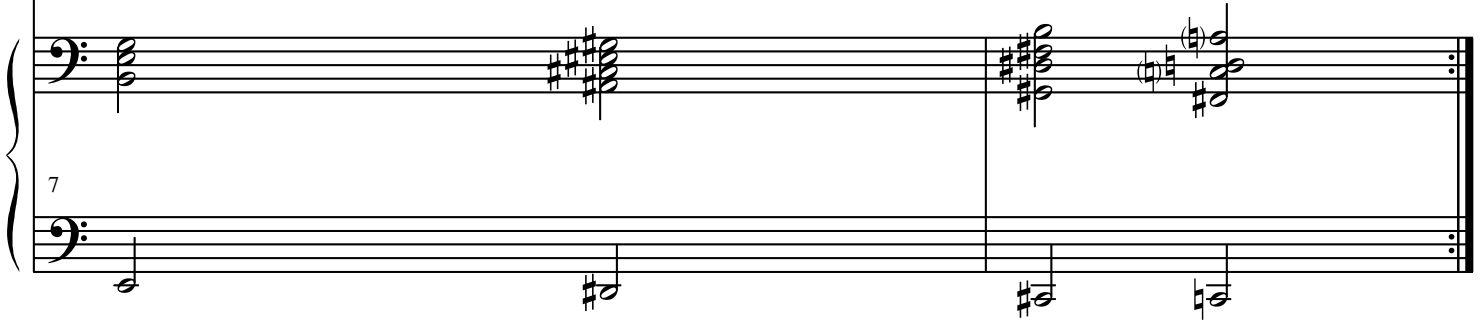
D7/Gb



7



and what I'm try - ing to sug - gest by what one i - mag - ines one's - self to be
The or - gan - i - sm the hu - man be - ing blocks it out.



God Knows, We Do What We Can

music by Ryan Charles Ramer
poem by Terry Stokes

Sempre Doloroso

Piano

ppp

Pno.

crescendo *f*

Pno.

decrescendo ritardando *pp*

S

A Tempo

mp

Whit-tl-ing a-way with a knife he

Pno.

mp

S

craf-ted a cross

out of some soft

wood

Needled himself

for the

Pno.

mf *sub*

12

S rough-ness and sent it to a woman who sat watching the win-dow for her sol-dier

Pno. *f* subito *mp* crescendo

3

14

S son's re - turn and she stuffed it in his hands as he toocame

Pno. *f* subito *p* crescendo poco a poco

mf

sva

16

S boxed and wrapped in a soft warm flag.

Pno. *ff* *fp* 6

rubato

loco *sva* *loco*

19

Pno. *sva* *sva*

Jaegermeister Bottle

$\text{♩} = \text{ca. } 82$

Ryan Charles Ramer

"Das ist des - Jä - gers Ehr - en - schild Daß er be - schützt und

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The lyrics are: "Das ist des - Jä - gers Ehr - en - schild Daß er be - schützt und". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

hegt sein Wild Weid - män - nisch jagt, wie sich's ge - hört,

The second system continues the musical score. The vocal line includes a triplet of eighth notes over the words "Weid - män - nisch". The piano accompaniment also features a triplet of eighth notes in the bass line corresponding to the vocal triplet.

Den Schöp - fer im Ge - schöp - fe ehrt."

The third system concludes the musical score. The vocal line includes a triplet of eighth notes over the words "Den Schöp - fer". The piano accompaniment also features a triplet of eighth notes in the bass line.

Our Lord's Prayer

Ryan Charles Ramer
lyrics by Thomas Cranmer
(July 2, 1489 - March 21, 1556)

Andante Espressivo (in 1)

The first system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff (bass and tenor clefs) with a 3/4 time signature and a key signature of two flats. The middle staff contains a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, and a *piu* marking. The bottom staff contains a series of chords. A hairpin symbol is present in the middle staff towards the end of the system.

The second system of the musical score consists of three staves. The top staff is a treble clef with a whole rest, followed by a quarter rest and a note with a piano (*p*) dynamic marking. The middle and bottom staves are a grand staff. The middle staff contains a mezzo-forte (*mf*) dynamic marking, a decrescendo (*decresc.*) marking, and a piano (*p*) dynamic marking. The bottom staff contains a series of chords. The word "Our" is written below the top staff.

The third system of the musical score consists of three staves. The top staff is a treble clef with notes for the words "fa - - - ther" and "which are in". The middle and bottom staves are a grand staff. The middle staff contains a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, and a fermata over the final note. The bottom staff contains a series of chords. The word "fa" is written below the top staff, and "ther" is written below the top staff. The words "which are in" are written below the top staff. A hairpin symbol is present in the middle staff.

15 piu *mf*

Hea ven hal - - lo wed

15 piu *mf*

20 decresc. *p* poco trattenuto

be thy name

20 decresc. *p*

25 A Tempo *f*

thy will be done

25 *f*

31 *piu* *decresc.* *p*

on Earth as in Heav - ven

31 *piu* *decresc.* *p*

37 *slide* *cresc.*

Give us our dai - ly bread

37 *cresc.* *decresc.* *cresc.*

44 *f* *p*

For - give our tres pas - ses as we

44 *f* *p*

50 *pp*

for - give our deb - - tors

50 *pp*

56 *p* cresc. *mf* tratenuetto A Tempo

Lead us not in - to temp - ta - - - - tion but

56 *p* cresc. *mf*

64 cresc. *fp* decresc.

de - li - ver us from e - - - - vil

64 cresc. *piu mf* decresc.

*

71 *cresc. poco a poco* — 2 —

For thine is the king - dom Is the po - wer

71 *cresc. poco a poco*

79 *f* — 2 — *molto trattenuto*

and the glo - ry for - e - - - - ver?

79 *f*

86 *libermente calando rit. pp*

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

86 *calando rit. p*

Sonnet I

Ryan Charles Ramer
poem by Frederick Goddard Tuckerman

Piano

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

Pno.

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

Pno.

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

Pno.

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

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

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

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

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

The Second Coming

Ryan Charles Ramer
poem by William Butler Yeats

Turn- ing and turn- ing in the wid- en- ing gyre The fal- con can- not hear the fal- con - er
Sure - ly some re - va - la - tion is at hand; Sure - ly the Se - - - - - cond

5

Things fall a- part; the cen- ter can - not hold; Mere an - ar - chy is loosed up- on the world, Mere
Com - ing is at hand. Sure - ly the se- cond com - - - - - ing is

9

an- ar- chy is loosed up - on the world, Turn- ing and turn- ing in the wid- en- ing gyre
at hand. - (hand) Sure - ly some re - va - la - tion is at hand;

14

The fal- con can- not hear the fal - con - er Things fall a- part; the cen- ter
Sure - ly the Se - - - - - cond Com - ing is at

17

can - not hold; Mere an - ar - chy is loosed up - on the world, Mere
hand. Sure - ly the se - cond com - - - - - loosed - up - on - the - ing is

20
an - ar - chy is loosed up - - on the world, The
at hand.

23
blood dimmed tide is loosed and e - ve - ry - where

26
The ce - re - mo - ny of in - no - cents is drowned The ce - re - mo - ny of in - no -

30
cents is drowned The best lack all con - vic - tion,

33

while the worst Are full of pas - sion-ate in - ten - si - ty. while

36

the worst are full of pas - sion-ate in - ten - si - ty.

39

Best lack all con - vic-tion Se - - - - - cond

44

Com - - - ing! Hard - ly are those words out When a vast i - mage out of

47 Spi - ri - tus Mun - di troub - les my sight: A shape with li -

50 on bo - dy and the head of a man A gaze

52 blank and pi - ti - less as the sun

54 Is mov-ing its slow thighs, while all a-bout-it Reel sha - dows of the in - dig - nant de-sertbirds.

57

The dark - ness drops a - gain; but now I know That twen - ty cen - tu - ries of

63

ston - y sleep Were vexed to night-mare by a rock - ing crad - le And what rough beast, its ho - ur

69

come round at last, Slouch-es to-wards Beth-le-hem to be born

ff

To _____

Ryan Charles Ramer
Lyrics by Edgar Allan Poe

I saw thee on that bri - dal day, When that deep blush would come o'er thee,

5
Though hap-pi-ness a - round thee lay, The world all love be - fore

* Teo. * Teo. *

9
thee: And in thine eyes a kind-ling light (What - e - ver it might be)

16

(What - e - ver it might be) Was all my ach - ing sight Of

20

lov - - - - - li - - - - - ness could

24

see. That blush, per - haps was mai - den shame

28

As such it well may pass Though its glow hath raised a fier -

32
er flame in the breast of him a -

Ped. * Ped. *

36
las! a - las!

Ped. *

41
I saw thee on that bri - dal day, When that deep blush would come

Ped. *

45
o'er thee, Thou hap-pi - ness a - round thee lay, The world all Who saw

Ped. *

50

thee on 3 that bri - dal day, When that

55

deep blush would come o'er thee, The world

59

all love be - fore thee. Who saw the on thy

63

bri - dal day, When that deep blush would come o'er thee, Though hap - pi - ness a -

67
round thee lay, The world all love Who saw thee on that bri-dal

67

72
day, When that deep blush would come o'er

72

* Led. *

77
thee

77

81
o'er thee

81

FIN

To M. L. S--

Ryan Charles Ramer
Lyrics by Edgar Allan Poe

Of all who hail thy pre-sence as the mor - ning Of all to whom thine ab - sence is night
Of all who, on dis-pair's un - hal-owed bed Ly - ing down to die have sud-den - ly

9
The blot - ting ut - ter-ly from out high hea - ven The sac - red sun of all who, weep - - - ing,
a - - - ri - sen At thy soft - mur-mured words, "Let there be light!" At the soft - mur-mured words that were ful - filled in

17
of the se-ra-philic glanc-ing of thine eyes Of all who owe thee most whose gra-ti - tude Near - est all who, weep - ing, weep - ing, blest
the se-ra-philic glanc-ing of thine eyes Of all who owe thee most whose gra-ti - tude Near - est re - sem - bles

25
bless thee, Ho - ur - ly for hope for life, ah, a - bove all For the
wor - - - - - - - - - - - ship, oh, re - mem - ber the truest,

30
re - sur - rec - tion of deep - bur - ied faith In truth, in vir - tue, in hu - ma - ni - ty.
the most fer - vent - ly de - vot - ed, And think that these weak lines are writ - ten by him

35

By him, who, as he pens them thrills to think His spi-rit is com-mun-ing with an

41

an - - - - - gel's.

grazioso, loco *grazioso, loco* *grazioso, loco* *grazioso, loco*

Truth

music by Ryan Charles Ramer


poem by Ezra Pound

Piano




The piano introduction consists of a single staff with a treble clef and a common time signature. It features a series of chords: a D major triad, an E major triad, an F# major triad, a G major triad, an A major triad, and a B major triad, all moving in a stepwise fashion.

S




And if the sun comes How shall we greet him? shall we not dread him? shall we not fear him

Pno.



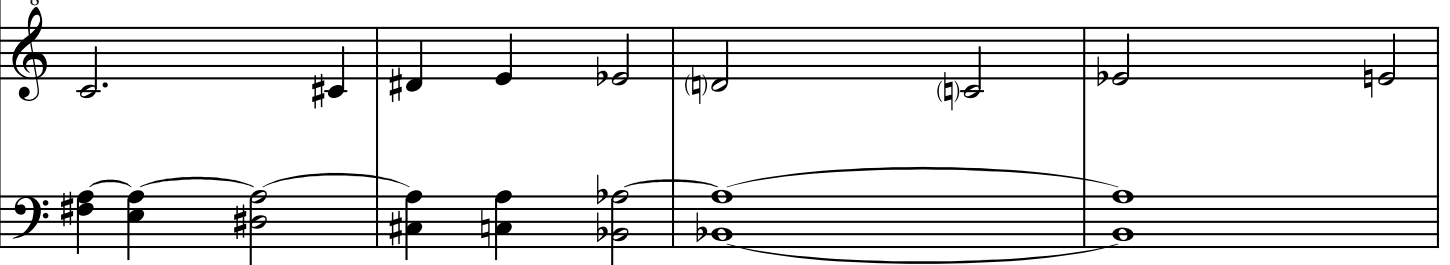
The piano accompaniment for the first vocal line consists of a single bass staff with a common time signature. It features a series of chords: a D major triad, an E major triad, an F# major triad, a G major triad, an A major triad, and a B major triad, all moving in a stepwise fashion.

S




af - ter so length - y a ses - sion with shade? Though we have wept for it Though we have prayed

Pno.



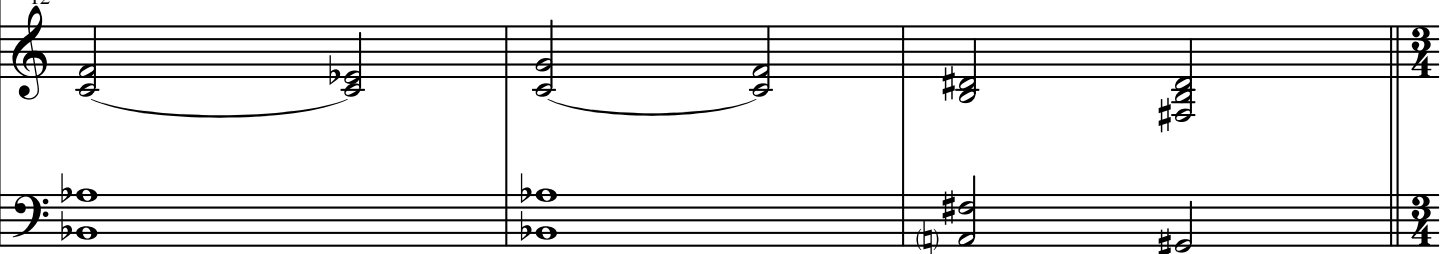
The piano accompaniment for the second vocal line consists of two staves (treble and bass) with a common time signature. It features a series of chords: a D major triad, an E major triad, an F# major triad, a G major triad, an A major triad, and a B major triad, all moving in a stepwise fashion. There are also some triplets in the vocal line.

S




Through all the night years What if we wake one shim - mer - ing mor - ning to

Pno.




The piano accompaniment for the third vocal line consists of two staves (treble and bass) with a common time signature. It features a series of chords: a D major triad, an E major triad, an F# major triad, a G major triad, an A major triad, and a B major triad, all moving in a stepwise fashion. There are also some triplets in the vocal line.

S



hear the fierce ham - mer - ing of his firm knuck - les hard on the door?

Pno.



The piano accompaniment for the fourth vocal line consists of two staves (treble and bass) with a common time signature. It features a series of chords: a D major triad, an E major triad, an F# major triad, a G major triad, an A major triad, and a B major triad, all moving in a stepwise fashion. There are also some triplets in the vocal line. The piano part includes the instruction "accelerando" and "loco".

19 A Tempo

S

Shall we not shud-der Shall we not flee? in-to shel-ter? The dear

Pno.

8va- loco 8va- loco loco

8vb-

24

S

Thick shel-ter of the fa-mi-liar pro-pi-ti-ous haze

Pno.

loco 8vb-

27

S

sweet it is sweet it is to live in the cool-ness of snug un-a-

Pno.

loco 8vb-

31

S

ware-ness The dark hangs heav-i-ly o-ver the eyes

Pno.

8vb-