

# Underwoods

poems by Robert Louis Stevenson  
music by Ryan Charles Ramer

52 arrangements

39 poems

13 ensembles

13 players: 1 piano  
1 guitar  
2 female voices  
4 bassoons  
5 male voices

## 39 Poems

- I. Envoy.
- II. A Song of the Road.
- III. The Canoe Speaks.
- IV.
- V. The House Beautiful.
- VI. A Visit From the Sea.
- VII. To a Gardener.
- VIII. To Minnie. (with a handglass)
- IX. To K. De M.
- X. To N. V. De G. S.
- XI. To Will. H. Low.
- XII. To Mrs. Will. H. Low.
- XIII. To H. F. Brown.
- XIV. To Andrew Lang.
- XV. Et Tu In Arcadia Vixisti.
- XVI. To W. E. Henley.
- XVII. Henry James.
- XVIII. The Mirror Speaks.
- XIX. Katharine.
- XX. To F. J. S.
- XXI. Requiem.
- XXII. The Celestial Surgeon.
- XXIII. Our Lady of the Snows.
- XXIV.
- XXV.
- XXVI. The Sick Child.
- XXVII. In Memoriam F. A. S.
- XXVIII. To My Father.
- XXIX. In The States.
- XXX. A Portrait.
- XXXI.
- XXXII. A Camp.
- XXXIII. The Country of Camisards.
- XXXIV. Skerryvore.
- XXXV. Skerryvore: The Parallel.
- XXXVI.
- XXXVII.
- XXXVIII.
- XXXIX.

### **13 Ensembles**

Female Voice & Piano  
Female Voice & Guitar  
Female Voice, Guitar & Basson Trio  
Female Voice A Cappella

Male Voice & Piano  
Male Voice & Bassoon Trio  
Male Voice, Guitar, & Bassoon Trio  
Male Voice A Cappella

Male Trio & Bassoon Trio  
Male Quartets & Bassoon Quartet  
Male Quintet & Bassoon Trio

Female Duet, Male Duet, & Guitar  
Female Duet, Male Trio, & Piano

### **52 Arrangements**

#### Female Voice & Piano

V. The House Beautiful. †  
VI. A Visit From the Sea. \*  
VII. To a Gardener.  
XV. Et Tu In Arcadia Vixisti.  
XVII. Henry James.  
XXIV.  
XXVI. The Sick Child.  
XXVII. In Memoriam F. A. S. \*  
XXXVII.\*  
XXXIX.\*

\* (with guitar charts)

† (with grand piano)

#### Male Voice & Piano

IV.  
VIII. To Minnie. (with a handglass)  
XIX. Katharine.  
XXI. Requiem.  
XXV.  
XXXI.  
XXXII. A Camp.  
XXXIII. The Country of Camisards.  
XXXIV. Skerryvore.  
XXXVIII.

Female Voice & Guitar

- II. A Song of the Road. ‡
- III. The Canoe Speaks.
- VII. To a Gardener.
- IX. To K. De M.
- X. To N. V. De G. S.
- XI. To Will. H. Low.
- XII. To Mrs. Will. H. Low.
- XIII. To H. F. Brown. †
- XIV. To Andrew Lang.
- XVI. To. W. E. Henley.
- XX. To F. J. S.
- XXVI. The Sick Child.

† (with bassoon trio)

‡ (SATB)

Male Voice & Bassoon Trio

- I. Envoy.\*
- IV.
- VIII. To Minnie. (with a handglass)
- XV. Et Tu In Arcadia Vixisti.
- XVII. Henry James.
- XIX. Katharine.
- XXI.
- XXIV.
- XXXI. Requiem.
- XXXII. A Camp.
- XXXIV. Skerryvore.
- XXXIX.

\* (with guitar charts)

A Cappella Female Voice

- XXXV. Skerryvore: The Parallel
- XXXVI.

A Cappella Male Voice

- XXII. The Celestial Surgeon

2 Female 2 Male Voices & Guitar

- XXXIII. Our Lady Snows.

2 Female 3 Male Voices & Piano

- XXX. A Portrait.

3 Male Voices & Bassoon Trio

XXIX. In The States.

4 Male Voices & Bassoon Quartet

XXVIII. To My Father.

5 Male Voices & Bassoon Trio

XVIII. The Mirror Speaks.

**Robert Louis Balfour Stevenson (13 November 1850 – 3 December 1894)**

I. *Envoy.*

*Go little book, and wish to all  
Flowers in the garden, meat in the hall,  
A bin of wine, a spice of wit,  
A house with lawns enclosing it,  
A living river by the door,  
A nightingale in the sycamore!*

II. 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!*

### III. The Canoe Speaks.

On the great streams the ships may go  
About men's business to and fro.  
But I, the egg-shell pinnace, sleep  
On crystal waters ankle-deep.  
I, whose diminutive design,  
Of sweeter cedar, pithier pine,  
Is fashioned on so frail a mould,  
A hand may launch, a hand withhold:  
I, rather, with the leaping trout  
Wind, among lilies, in and out;  
I, the unnamed, inviolate,  
Green, rustic rivers, navigate;  
My dripping paddle scarcely shakes  
The berry in the bramble-brakes;  
Still forth on my green way I wend  
Beside the cottage garden-end;  
And by the nested angler fare,  
And take the lovers unaware.  
By willow wood and water-wheel  
Speedily fleets my touching keel;  
By all retired and shady spots  
Where prosper dim forget-me-nots;  
By meadows where at afternoon  
The growing maidens troop in June  
To loose their girdles on the grass.  
Ah! speedier than before the glass  
The backward toilet goes; and swift  
As swallows quiver, robe and shift,  
And the rough country stockings lie  
Around each young divinity  
When, following the recondite brook,  
Sudden upon this scene I look.  
And light with unfamiliar face  
On chaste Diana's bathing-place,  
Loud ring the hills about and all  
The shallows are abandoned.

### IV.

It is the season now to go  
About the country high and low,  
Among the lilacs hand in hand,  
And two by two in fairy land.

The brooding boy, the sighing maid,  
Wholly fain and half afraid,  
Now meet along the hazel'd brook  
To pass and linger, pause and look.

A year ago, and blithely paired,  
Their rough-and-tumble play they shared;  
They kissed and quarrelled, laughed and cried,  
A year ago at Eastertide.

With bursting heart, with fiery face,  
She strove against him in the race;  
He unabashed her garter saw,  
That now would touch her skirts with awe.

Now by the stile ablaze she stops,  
And his demurer eyes he drops;  
Now they exchange averted sighs  
Or stand and marry silent eyes.

And he to her a hero is  
And sweeter she than primroses;  
Their common silence dearer far  
Than nightingale and mavis are.

Now when they sever wedded hands,  
Joy trembles in their bosom-strands,  
And lovely laughter leaps and falls  
Upon their lips in madrigals.

#### V. The House Beautiful.

*A naked house, a naked moor,  
A shivering pool before the door,  
A garden bare of flowers and fruit  
And poplars at the garden foot:  
Such is the place that I live in,  
Bleak without and bare within.*

Yet shall your ragged moor receive  
The incomparable pomp of eve,  
And the cold glories of the dawn  
Behind your shivering trees be drawn;  
And when the wind from place to place  
Doth the unmoored cloud-galleons chase,  
Your garden gloom and gleam again,  
With leaping sun, with glancing rain.  
Here shall the wizard moon ascend  
The heavens, in the crimson end  
Of day's declining splendour; here  
The army of the stars appear.  
The neighbour hollows dry or wet,  
Spring shall with tender flowers beset;  
And oft the morning muser see  
Larks rising from the broomy lea,

And every fairy wheel and thread  
Of cobweb dew-bediamonded.  
When daisies go, shall winter time  
Silver the simple grass with rime;  
Autumnal frosts enchant the pool  
And make the cart-ruts beautiful;  
And when snow-bright the moor expands,  
How shall your children clap their hands!  
To make this earth, our hermitage,  
A cheerful and a changeful page,  
God's bright and intricate device  
Of days and seasons doth suffice.

## VI. A Visit From the Sea.

Far from the loud sea beaches  
Where he goes fishing and crying,  
Here in the inland garden  
Why is the sea-gull flying?

Here are no fish to dive for;  
Here is the corn and lea;  
Here are the green trees rustling.  
Hie away home to sea!

Fresh is the river water  
And quiet among the rushes;  
This is no home for the sea-gull  
But for the rooks and thrushes.

Pity the bird that has wandered!  
Pity the sailor ashore!  
Hurry him home to the ocean,  
Let him come here no more!

High on the sea-cliff ledges  
The white gulls are trooping and crying,  
Here among the rooks and roses,  
Why is the sea-gull flying?

## VII. To A Gardener.

Friend, in my mountain-side demesne  
My plain-beholding, rosy, green  
And linnet-haunted garden-ground,  
Let still the esculents abound.

Let first the onion flourish there,  
Rose among roots, the maiden-fair,  
Wine-scented and poetic soul



Of the capacious salad bowl.  
Let thyme the mountaineer (to dress  
The tinier birds) and wading cress,  
The lover of the shallow brook,  
From all my plots and borders look  
Nor crisp and ruddy radish, nor  
Pease-codes for the child's pinafore  
be lacking; nor for salad clan  
The last and least that ever ran  
About great nature's garden-beds.  
Nor thence be missed the speary heads  
Of artichoke; nor thence the bean  
That gathered innocent and green  
Ousavours the belauded pea.  
These tend, I prithee; and for me,

Thy most long-suffering master, bring  
In April, when the linnets sing  
And the days lengthen more and more,  
At sundown to the garden door.  
And I, being provided thus  
Shall, with superb asparagus,  
A book, a taper, and a cup  
of country wine, divinely sup.

La Solitude, Hyeres.

VIII. To Minnie.

*(with a handglass)*

A picture-frame for you to fill,  
A paltry setting for your face,  
A thing that has no worth until  
You lend it something of your grace.

I send (unhappy I that sing  
Laid by awhile upon the shelf)  
Because I would not send a thing  
Less charming than you are yourself.

And happier than I, alas!  
(Dumb thing, I envy its delight)  
'T will wish you well, the looking-glass,  
And look you in the face to-night.

IX. To K. De M.

A lover of the moorland bare,  
And honest country winds, you were;

The silver-skimming rain you took;  
And loved the flooding of the brook,  
Dew, frost and mountains, fire and seas,  
Tumultuary silences,  
Winds that in darkness fited a tune,  
And the high-riding virgin moon.

And as the berry, pale and sharp,  
Springs on some ditch's counterscarp  
In our ungenial, native north--  
You put your frosted wildings forth,  
And on the heath, afar from man,  
A strong and bitter virgin ran.

The berry ripened keeps the rude  
And racy flavour of the wood.  
And you that loved the empty plain  
All redolent of wind and rain,

Around you still the curlew sings--  
The freshness of the weather clings--  
The maiden jewels of the rain  
Sit in your dabbled locks again.

#### X. To N. V. De G. S.

The unfathomable sea, and time, and tears,  
The deeds of heroes and the crimes of kings  
Dispart us; and the river of events  
Has, for an age of years, to east and west  
More widely borne our cradles. Thou to me  
Art foreign, as when seamen at the dawn  
Descry a land far off and know not which.  
So I approach uncertain; so I cruise  
Round thy mysterious islet, and behold  
Surf and great mountains and loud river-bars,  
And from the shore hear inland voices call.  
Strange is the seaman's heart; he hopes, he fears;  
Draws closer and sweeps wider from that coast;  
Last, his rent sail refits, and to the deep  
His shattered prow uncomforted puts back.  
Yet as he goes he ponders at the helm  
Of that bright island; where he feared to touch,  
His spirit readventures; and for years,  
Where by his wife he slumbers safe at home,  
Thoughts of that land revisit him; he sees  
The eternal mountains beckon, and awakes  
Yearning for that far home that might have been.

XI. To Will. H. Low.

Youth now flees on feathered foot.  
Faint and fainter sounds the flute,  
Farer songs of gods; and still  
Somewhere on the sunny hill,  
Or along the winding stream,  
Through the willows, flits a dream;  
Flits, but shows a smiling face,  
Flees, but with so quaint a grace,  
None can choose to stay at home,  
All must follow, all must roam.

This is unborn beauty: she  
Now in air floats high and free,  
Takes the sun and breaks the blue;--  
Late with stooping pinion flew  
Raking hedgerow trees, and wet  
Her wing in silver streams, and set  
Shining foot on temple roof:  
Now again she flies aloof,  
Coasting mountain clouds and kiss't  
By the evening's amethyst.

In wet wood and miry lane,  
Still we pant and pound in vain;  
Still with leaden foot we chase  
Waning pinion, fainting face;  
Still with grey hair we stumble on,  
Till, behold, the vision gone!  
Where hath fleeting beauty led?  
To the doorway of the dead.  
Life is over, life was gay:  
We have come the primrose way.

XII. To Mrs. Will. H.Low

Even in the bluest noonday of July,  
There could not run the smallest breath of wind  
But all the quarter sounded like a wood;  
And in the chequered silence and above  
The hum of city cabs that sought the Bois,  
Suburban ashes shivered into song.  
A patter and a chatter and a chirp  
And a long dying hiss-- it was as though  
Starched old brocaded dames through all the house  
Had trailed a strident skirt, or the whole sky  
Even in a wink had over-brimmed in rain.  
Hark, in these shady parlours, how it talks  
Of the near autumn, how the smitten ash  
Trembles and augurs flood! O not too long

In these inconstant latitudes delay,  
O not too late from the unbeloved north  
Trim your escape! For soon shall this low roof  
Resound indeed with rain, soon shall your eyes  
Search the foul-garden, search the darkened rooms,  
Nor find one jewel but the blazing log.

12 Rue Vernier, Paris

XIII. To H. F. Brown.

*(Written during a dangerous sickness)*

I sit and wait a pair of oars  
On cis-Elysian river-shores.  
Where the immortal dead have sate,  
'T is mine to sit and meditate;  
To re-ascend life's rivulet,  
Without remorse, without regret;  
And sing my *Alma Genetrix*  
Among the willows of the Styx.

And lo, as my serener soul  
Did these unhappy shores patrol,  
And wait with an attentive ear  
The coming of the gondolier,  
Your fire-surviving roll I took,  
Your spirited and happy book;  
Whereon, despite my frowning fate,  
It did my soul so recreate  
That all my fancies fled away  
On a Venetian holiday.

Now, thanks to your triumphant care,  
Your pages clear as April air,  
The sails, the bells, the birds, I know,  
And the far-off Friulan snow;  
The land and sea, the sun and shade,  
And the blue even lamp-inlaid.  
For this, for these, for all, O friend,  
For your whole book from end to end--  
For Paron Piero's muttonham--  
I your defaulting debtor am.  
Perchance, reviving, yet may I  
To your sea-paven city hie,  
And in a *felze*, some day yet  
Light at your pipe my cigarette.

XIV. To Andrew Lang.

Dear Andrew, with the brindled hair  
Who glory to have thrown in air,  
High over arm, the trembling reed,  
By Ale and Kail, by Till and Tweed:  
And equal craft of hand you show  
The pen to guide, the fly to throw:  
I count you happy starred: for God,  
When he with inkpot and with rod  
Endowed you, bade your fortune lead  
Forever by the woods of song  
And lands that to the Muse belong;  
Or if in peopled streets, or in  
The abhorred pedantic sanhedrim,  
It should be yours to wander, still  
Airs of the morn, airs of the hill,  
The plovery Forest and the seas  
That breaks about the Hebrides,  
Should follow over field and plain  
And find you at the window pane;  
And you again see hill and peel,  
And the bright springs gush at your heel.  
So went the fiat forth, and so  
Garrulous like a brook you go,  
With sound of happy mirth and sheen  
Of daylight-- whether by the green  
You fare that moment, or the grey;  
Whether you dwell in March or May;  
Or whether treat of reels and rods  
Or of the old unhappy gods:  
Still like a brook your page has shone,  
And your ink sings of Helicon.

XV.

In ancient tales, O friend, thy spirit dwelt;  
There, from of old, thy childhood passed; and there  
High expectation, high delights and deeds,  
Thy fluttering heart with hope and terror moved.  
And thou hast heard of yore the Blatant Beast,  
And Roland's horn, and that war-scattering shout  
Of all-unarmed Achilles, aegis-crowned.  
And perilous lands thou sawest, sounding shores  
And seas and forests drear, island and dale  
And mountain dark. For thou with Tristram rod'st  
Or Bedevere, in farthest Lyonesse.  
Thou hadst a booth in Samarcand, whereat  
Side-looking Magians trafficked; thence, by night,  
An Afreet snatched there, and with wings upbore  
Beyond the Aral mount; or, hoping gain,  
Thou, with a jar of money, didst embark,

For Balsorah, by sea. But chiefly thou  
In that clear air took'st life: in Arcady  
The haunted, land of song; and by the wells  
Where most the gods frequent. There Chiron old,  
In the Pelethronian antre, taught thee lore:  
The plants, he taught, and by the shining stars  
In forests dim to steer. There hast thou seen  
Immortal Pan dance secret in a glade,  
And, dancing, roll his eyes; these where they fell,  
Shed glee, and through the congregated oaks  
A flying horror winged; while all the earth  
To the god's pregnant footing thrilled within.  
or whiles, besides the sobbing stream, he breathed,  
In his clutched pipe, unformed and wizard strains,  
Divine yet brutal; which the forest heard,  
And thou, with awe; and far upon the plain  
The unthinking ploughman started and gave ear.

Now things there are that, upon him who sees,  
A strong vocation lay; and strains there are  
That whoso hears shall hear for evermore.  
For evermore thou hear'st immortal Pan  
And those melodious godheads, ever young  
And ever quiring, on the mountains old,  
What was this earth, child of the gods, to thee?  
Forth from thy dreamland thou, a dreamer, cam'st,  
And in thine ears the olden music rang,  
And in thy mind the doings of the dead,  
And those heroic ages long forgot.  
To a so fallen earth, alas! too late.  
Alas! in evil days, thy steps return,  
To list at noon for nightingales, to grow  
A dweller on the beach till Argo come  
That came long since, a lingerer by the pool  
Where that desired angel bathes no more.

As when the Indian to Dakota comes,  
Or farthest Idaho, and where he dwelt,  
He with his clan, a humming city finds;  
Thereon awhile, amazed, he stares, and then  
To right and leftward, like a questing dog,  
Seeks first the ancestral altars, then the hearth  
Long cold with rains, and where old terror lodged,  
And where the dead. So thee undying Hope,  
With all her pack, hunts screaming through the years:  
Here, there, thou flee-est, but not here nor there  
The pleasant gods abide, the glory dwells.

That, that was not Apollo, not the god.  
This was not Venus, though she Venus seemed  
A moment. And though fair yon river move.  
She, all the way, from disenchanted fount

To seas unhallowed runs; the gods forsook  
Long since her trembling rushes; from her plains  
Disconsolate, long since adventure fled;  
And now although the inviting river flows,  
And every poplared cape, and every bend  
Or willowy islet, win upon thy soul  
And to thy hopeful shallop whisper speed;  
Yet hope not thou at all; hope is no more;  
And O, long since the golden groves are dead,  
The faery cities vanished from the land!

XVI. To. W. E. Henley.

The year runs through her phases; rain and sun,  
Springtime and summer pass; winter succeeds;  
But one pale season rules the house of death.  
Cold falls the imprisoned daylight; fell disease  
By each lean pallet squats, and pain and sleep  
Toss gaping on the pillows.

But O thou!

Uprise and take thy pipe. Bid music flow,  
Strains by good thoughts attended, like the spring  
The swallows follow over land and sea.  
Pain sleeps at once; at once, with open eyes,  
Dozing despair awakes. The shepherd sees  
His flock come bleating home; the seaman hears  
Once more the cordage rattle. Airs of home!  
Youth, love, and roses blossom; the gaunt ward  
Dislimns and disappears, and opening out,  
Shows brooks and forests, and the blue beyond  
of mountains.

Small the pipe; but O! do thou,  
Peak-faced and suffering piper, blow therein  
The dirge of heroes dead; and to these sick,  
These dying, sound the triumph over death.  
Behold! each greatly breathes; each tastes a joy  
Unknown before, in dying; for each knows  
A hero dies with him-- though unfulfilled  
Yet conquering truly-- and not dies in vain.

So is pain cheered, death comforted; the house  
Of sorrows smiles to listen. Once again--  
O thou, Orpheus and Heracles, the bard  
And the deliverer, touch the stops again!

XVII. Henry James.

Who comes to-night? We ope the doors in vain.  
Who comes? My bursting walls, can you contain  
The presences that now together throng  
Your narrow entry, as with flowers and song,  
As with the air of life, the breath of talk?  
Lo, how these fair immaculate women walk  
Behind their jocund maker; and we see  
Slighted *De Mauves*, and that far different she,  
*Gressie*, the trival sphynx; and to our feast  
*Daisy* and *Barb* and *Chancellor* (she no least!)  
With all their silken, all their airy kin,  
Do like unbidden angels enter in.  
But he, attended by these shining names,  
Comes (best of all) himself-- our welcome James.

XVIII. The Mirror Speaks.

Where the bells peal far at sea  
Cunning fingers fashioned me.  
There on palace walls I hung  
While that *Consuelo* sung;  
But I heard, though I listened well,  
Never a note, never a trill,  
Never a beat of the chiming bell.  
There I hung and looked, and there  
In my grey face, faces fair  
Shone from under shining hair.  
Well, I saw the poisoning head,  
But the lips moved and nothing said;  
And when lights were in the hall,  
Silent moved the dancers all.  
So awhile I glowed, and then  
Fell on dusty days and men;  
Long I slumbered packed in straw,  
Long I none but dealers saw;  
Till before my silent eye  
One that sees came passing by.  
Now with an outlandish grace,  
To the sparking fire I face  
In the blue room at *Skerryvore*;  
Where I wait until the door  
Open, and the Prince of Men,  
Henry James, shall come again.



XIX. Katharine.

We see you as we see a face  
That trembles in a forest place  
Upon the mirror of a pool  
Forever quiet, clear and cool;  
And in the wayward glass, appears  
To hover between smiles and tears,  
Elfin and human, airy and true,  
And backed by the reflected blue.

XX. To F. J. S.

I read, dear friend, in your dear face  
your life's tale told with perfect grace;  
The river of your life, I trace  
Up the sun-chequered, devious bed  
To the far-distant fountain-head.

No one quick beat of your warm heart,  
Nor thought that came to you apart,  
Pleasure nor pity, love nor pain  
Nor sorrow, has gone by in vain;

But as some lone, wood-wandering child  
Brings home with him at evening mild  
The thorns and flowers of all the wild,  
From your whole life, O fair and true  
Your flowers and thorns you bring with you!

XXI. Requiem.

Under the wide and starry sky,  
Dig the grave and let me lie.  
Glad did I live and gladly die,  
    And I laid me down with a will.

This be the verse you grave for me:  
*Here he lies where he longed to be;*  
*Home is the sailor, home from sea,*  
    *And the hunter home from the hill.*

XXII. The Celestial Surgeon.

If I have faltered more or less  
In my great task of happiness;  
If I have moved among my race  
And shown no glorious morning face;  
If beams from happy human eyes  
Have moved me not; if morning skies,

Books, and my food, and summer rain  
Knocked on my sullen heart in vain:--  
Lord, thy most pointed pleasure take  
And stab my spirit broad awake;  
Or, Lord, if too obdurate I,  
Choose thou, before that spirit die  
A piercing pain, a killing sin,  
And to my dead heart run them in.

XXIII. Our Lady of the Snows. (excerpt)

Out of the sun, out of the blast,  
out of the world, alone I passed  
Across the moor and through the wood  
To where the monastery stood.  
There neither lute nore breathing fife,  
Nor rumour of the world of life,  
Nor confidences low and dear,  
Shall strike the meditative ear.  
Aloof, unhelpful, and unkind,  
The prisoners of the iron mind,  
Where nothing speaks except the bell  
The unfraternal brothers dwell.

Poor passionate men, still clothed afresh  
With agonizing folds of flesh;  
Whom the clear eyes solicit still  
To some bold output of the will,  
While fairy Fancy far before  
And musing Memory-Hold-the-door  
Now the heroic death invite  
And now uncurtain fresh delight:  
O, little boots it thus to dwell  
On the remote unneighbour'd hill!

But ye?-- O ye who linger still  
Here in your fortress on the hill.  
With placid face, with tranquil breath,  
The unsought volunteers of death,  
Our cheerful General on high  
With careless looks may pass you by.

XXIV.

Not yet, my soul, these friendly fields desert,  
Where thou with grass, and rivers, and the breeze,  
And the bright face of day, thy dalliance hadst;  
Where to thine ear first sang the enraptured birds;  
Where love and thou that lasting bargain made.  
The ship rides trimmed, and from the eternal shore

Thou hearest airy voices; but not yet  
Depart, my soul, not yet awhile depart.

Freedom is far, rest far. Thou art with life  
Too closely woven, nerve with nerve intertwined;  
Service still craving service, lost for love,  
Love for dear love, still suppliant with tears.  
Alas, not yet thy human task is done!  
A bond at birth is forged; a debt doth lie  
Immortal on mortality. It grows--  
By vast rebound it grows, unceasing growth;  
Gift upon gift, alms upon alms, upreared,  
From man, from God, from nature, till the soul  
At that so huge indulgence stands amazed.

Leave not, my soul, the unfoughten field, nor leave  
Thy debts dishonoured, nor thy place desert  
Without due service rendered. For thy life,  
Up, spirit, and defend that fort of clay.  
Thy body, now beleaguered; whether soon  
Or late she fall; whether to-day thy friends  
Bewail thee dead, or, after years, a man  
Grown old in honour and the friend of peace.  
Contend, my soul, for moments and for hours;  
Each is with service pregnant; each reclaimed  
Is as a kingdom conquered, where to reign.  
As when a captain rallies to the fight  
His scattered legions, and beats ruin back,  
He, on the field, uncamps, well pleased in mind.  
Yet surely him shall fortune overtake,  
Him smite in turn, headlong his ensigns drive;  
And that dear land, now safe, to-morrow fall.  
But he, unthinking, in the present good  
Solely delights, and all the camps rejoice.

XXV.

It is not yours, O mother, to complain  
Not, mother, yours to weep,  
Though nevermore your son again  
Shall to your bosom creep,  
Though nevermore again you watch  
your baby sleep.

Though in the greener paths of earth,  
Mother and child, no more  
We wander; and no more the birth  
Of me whom once you bore,  
Seems still the brave reward that  
once it seemed of yore;

Though as all passes, day and night,  
The seasons and the years,  
From you, O mother, this delight,  
This also disappears--  
Some profit yet survives of all your  
pangs and tears.

The child, the seed, the grain of corn,  
The acorn on the hill,  
Each for some separate end is born  
In season fit, and still  
Each must in strength arise to work  
the almighty will.

So from the hearth the children flee,  
By that almighty hand  
Austerely led; so one by sea  
Goes forth, and one by land;  
Nor aught of all man's sons escapes  
from that command.

So from the sally each obeys  
The unseen almighty nod;  
So till the ending all their ways  
Blindfolded loth have trod:  
Nor knew their task at all, but were  
the tools of God.

And as the fervent smith of yore  
Beat out the glowing blade,  
Nor wielded in the front of war  
The weapons that he made,  
But in the tower at home still plied  
his ringing trade;

So like a sword the son shall roam  
On nobler missions sent;  
And as the smith remained at home  
In peaceful turret pent,  
So sits the while at home the mother  
well content.

## XXVI. The Sick Child.

*Child--*

O mother, lay your hand on my brow!  
O mother, mother, where am I now?  
Why is the room so gaunt and great?  
Why am I lying awake so late?

*Mother--*

Fear not at all: the night is still.  
Nothing is here that means you ill--  
Nothing but lamps the whole town through,  
And never a child awake but you.

*Child--*

Mother, mother, speak low in my ear,  
Some of the things are so great and near,  
Some are so small and far away,  
I have a fear that I cannot say.  
What have I done, and what do I fear,  
And why are you crying, mother dear?

*Mother--*

Out in the city, sounds begin,  
Thank the kind God, the carts come in!  
An hour or two more and God is so kind,  
The day shall be blue in the window blind,  
Then shall my child go sweetly asleep,  
And dream of the birds and the hills of sheep.

XXVII. In Memoriam F.A.S.

Yet, O stricken heart, remember, O remember  
How of human days he lived the better part.  
April came to bloom and never dim December  
Breathed its killing chills upon the head or heart.

Doomed to know not Winter, only Spring, a being  
Trode the flowery April blithely for awhile,  
Took his fill of music, joy of thought and seeing,  
Came and stayed and went, nor ever ceased to smile.

Came and stayed and went, and now when all is finished,  
You alone have crossed the melancholy stream,  
Yours the pang, but his, O his, the undiminished  
Undecaying gladness, undeparted dream.

All that life contains of torture, toil, and treason,  
Shame, dishonour, death, to him were but a name.  
Here, a boy, he dwelt through all the singing season  
And ere the day of sorrow departed as he came.

Davos, 1881

XXVIII. To My Father.

Peace and her huge invasion to these shores  
Puts daily home; innumerable sails  
Dawn on the far horizon and draw near;  
Innumerable loves, uncounted hopes  
To our wild coasts, not darkling now, approach;  
Not now obscure, since thou and thine art there,  
And bright on the lone isle, the foundered reef,  
The long resounding foreland, Pharos stands.

These are thy works, O father, these thy crown;  
Whether on high the air be pure, they shine  
Along the yellowing sunset, and all night  
Among the unnumbered stars of God they shine;

Or whether fogs arise and far and wide  
The low sea-level drown-- each finds a tongue,  
And all night long the tolling bell sounds:  
So shine, so toll, till night be overpast,  
Till the stars vanish, till the sun returns,  
And in the haven rides the fleet secure.

In the first hour, the seaman in his skiff  
Moves through the unmoving bay, to where the town  
Its earliest smoke into the air upbreathes  
And the rough hazels climb along the beach.  
To the tugg'd oar the distant echo speaks.  
The ship lies resting, where by reef and roost  
Thou and thy lights have led her like a child.

This hast thou done, and I-- can I be base?  
I must arise, O father, and to port  
Some lost, complaining seaman pilot home.

XXIX. In The States.

With half a heart I wander here  
    As from an age gone by  
A brother-- yet though young in years,  
    An elder brother, I.

You speak another tongue than mine,  
    Though both were English born.  
I towards the night of time decline,  
    You mount into the morn.

You shall grow great and strong and free,  
    But age must still decay:  
To-morrow for the States-- for me,  
    England and Yesterday.

XXX. A Portrait.

I am a kind of farthing dip,  
Unfriendly to the nose and eyes;  
A blue-behinded ape, I skip  
Upon the trees of Paradise.

A mankind's feast, I take my place  
In solemn, sanctimonious state,  
And have the air of saying grace  
While I defile the dinner plate.

I am the "smiler with the knife,"  
The battener upon garbage, I--  
Dear Heaven, with such a rancid life,  
Were in not better far to die?

Yet still, about the human pale,  
I love to scamper, love to race,  
To swing by my irreverent tail,  
All over the most holy place;

And when at length, some golden day,  
The unfailing sportsman, aiming at  
Shall bag, me-- all the world shall say  
*Thank God, and there's an end of that!*

XXXI.

Sing clearer, Muse, or evermore be still,  
Sing truer or no longer sing!  
No more the voice of melancholy Jacques  
To wake a weeping echo in the hill;  
But as the boy, the pirate of the spring,  
From the green elm a living linnet takes,  
One natural verse recapture-- then be still.

XXXII. A Camp.

The bed was made, the room was fit,  
By punctual eve the stars were lit;  
The air was still, the water ran,  
No need was there for maid or man,  
When we put up, my ass and I,  
At God's green caravanserai.

XXXIII. The Country of Camisards.

We travelled in the print of olden wars,  
Yet all the land was green,  
And love we found, and peace,  
Where fire and war had been.  
They pass and smile, the children of the sword--  
No more the sword they wield;  
And O, how deep the corn  
Along the battlefield!

XXXIV. Skerryvore.

For love of lovely words, and for the sake  
Of those, my kinsmen and my countrymen,  
Who early and late in the windy ocean toiled  
To plant a star for seamen, where was then  
The surfy haunt of seals and cormorants:  
I, on the lintel of this cot, inscribe  
The name of a strong tower.

XXXV. Skerryvore: the Parallel.

Here all is sunny, and when the truant gull  
Skims the green level of the lawn, his wing  
Dispetals roses; here the house is framed  
Of kneaded brick and the plumed mountain pine,  
Such clay as artists fashion and such wood  
As the tree-climbing urchin breaks. But there  
Eternal granite hewn from the living isle  
And dowed with brute iron, rears a tower  
That from its wet foundation to its crown  
Of glittering glass, stands, in the sweep of winds,  
Immovable, immortal, eminent.

XXXVI.

My *house*, I say. But hark to the sunny doves  
That make my roof the arena of their loves,  
That gyre about the gable all day long  
And fill the chimneys with their murmurous song:  
*Our house*, they say; and *mine*, the cat declares  
And spreads his golden fleece upon the chairs;  
And *mine* the dog, and rises stiff with wrath  
If any alien foot profane the path.  
So, too, the buck that trimmed my terraces,  
Our whilom gardener, called the garden his;  
Who now, deposed, surveyes my plain abode  
And his late kingdom, only from the road.



XXXVII.

My body which my dungeon is,  
And yet my parks and palaces:--  
    Which is so great that there I go  
All the day long to and fro,  
And when the night begins to fall  
Throw down my bed and sleep, while all  
The buildings hum with wakefulness--  
Even as a child of savages  
When evening takes her on her way,  
(She having roamed a summer's day  
Along the mountain-sides and scalp)  
Sleeps in an antre of that alp:--  
    Which is so broad and high that there,  
As in the topless fields of air  
My fancy soars like to a kite  
And faints in the blue infinite:--  
    Which is so strong, my strongest throes  
And the rough world's besieging blows  
Not break it, and so weak withal,  
Death ebbs and flows in its loose wall  
As the green sea in fisher's nets,  
And tops its topmost parapets:--  
    Which is so wholly mine that I  
Can wield its whole artillery,  
And mine so little, that my soul  
Dwells in perpetual control,  
And I but think and speak and do  
As my dead fathers move me to:--  
    If this born body of my bones  
The beggared soul so barely owns,  
What money passed from hand to hand,  
What creeping custom of the land,  
What deed of author or assign,  
Can make a house a thing of mine?

XXXVIII.

Say not of me that weakly I decline  
The labours of my sires, and fled to sea,  
The towers we founded and the lamps we lit,  
To play at home with paper like a child.  
But rather say: *In the afternoon of time*  
*A strenuous family dusted from its hands*  
*The sands of granite, and beholding far*  
*Along the sounding coast its pyramids*  
*And tall memorials catch the dying sun,*  
*Smiled well content, and to this childish task*  
*Around the fire addressed its evening hours.*

XXXIX.

*And over his baines  
when they are bare  
The wind shall blow  
for evermair!*

-From the 'Master of Ballantrae'

# I. Envoy.

Con Moto

Ryan Charles Ramer  
poem by Robert Louis Stevenson

The first system of the musical score consists of four staves. The top staff is a vocal line in bass clef with a common time signature. It contains three measures of music with lyrics: "Go lit - tle book, and wish to all", "A house with lawns en - clos-ing it", and "Flow - ers in the gar - den, A liv - ing ri - ver". The second staff is a piano accompaniment in bass clef, showing a single note in each measure. The third and fourth staves are empty.

The second system of the musical score consists of four staves. The top staff is a vocal line in bass clef with a common time signature. It contains three measures of music with lyrics: "meat in the hall, A bin of wine, a spice of wit,", "by the door, A night - in - gale in the sy - ca - more.", and "meat in the hall, A bin of wine, a spice of wit,". The second staff is a piano accompaniment in bass clef, showing a single note in each measure. The third and fourth staves are empty.

# II. A Song of the Road.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Guitar

The gau - ger walks with will - ing foot, And aye the

Gtr.

gau - ger played the flute and what should Mas - ter

Gtr.

Gau - ger play But "O're the hills and far a -

Gtr.

way"? When - e'er I buck - le on my pack And foot it gai - ly

16

Gtr.

in the track, O plea - sant gaug - er, long since dead, I hear you flut - ing

20

Gtr.

on a-head. You go with me the same - self way, The same - self air for

24

Gtr.

me you play; For I do think and so do you It is the tune to tra - vel to. For

29

Gtr.

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

33

Gtr.

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

37

Gtr.

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

41

Gtr.

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

45

Gtr.

fol - low you, where - e - ver hie The trav'll - ing moun - tains of the sky. Or

Gtr. 49

let the streams in ci - vil mode Di - rect your choice up -

Gtr. 52

on a road; For one and all, or high or low, Will

Gtr. 55

lead you where you wish to go; And one and all go; night and day "O'er

Gtr. 59

The system ends with a double bar line."/>

the hills and far a - - - way"!

# III. The Canoe Speaks

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Guitar

On the great streams the ships may go A - bout  
Wind, Wind, a - mong li - lies,  
Speed - i - ly Speed - i - ly Speed - i - ly fleets my  
And the rough coun - try stock - ings lie A - round each young

Gtr.

the ships may go A - bout men's bu - si - ness to and fro.  
in and out; in and out; I the un - named,  
touch - ing keel; By all re - ti - red and shad - y spots  
di - vi - ni - ty When, fol - low - ing the re - con - dite brook,

Gtr.

to and fro. But I, the egg-shell pin-nance, sleep On crys - tal wa-  
in - vi - o - late, Green, rus - tic ri - vers, na - vi - gate; My drip - ping pad-  
Where pros - per the dim for - get - me nots; By mead - ows where at af -  
Sud - den u - pon And light with un - fa - mi - liar face On chaste Di - a -



Gtr. 6 *tr*

ters ank - le - deep: I, whose di - mi - nu - tive de - - - sign, Of  
 dle scarce - ly shakes scarce - ly shakes ber - ries in bram - blebrakes; Still forth  
 ter - noon The growing maid - ens troop in June To loose their gir - dles on the grass.  
 na's bath - ing place, Loud Loud ring the hills

Gtr. 8

sweet - ter ce - dar, pith - i - er pine,  
 on my green way I wend Be - side cot - tage  
 Ah! speed - i - er speed - i - er  
 ring the hills the hills a - bout and all The

Gtr. 9 *tr*

Is fa - shioned on so frail a mould, A hand may launch, a hand withhold:  
 gar - den - end; And by the nest - led ang - ler fare, And take the lov - ers  
 speed - i - er than be - fore the glass The back - ward toi - let goes; and swift As  
 shal - lows are a - ban - - - doned and shallows are a - ban - - - doned

Gtr. 11

I, ra - ther, with the leap - ing leap - ing trout  
 un - a - ware. By wil - low wood and wa - ter wheel  
 swal - lows qui - ver, robe and shift  
 and all The shal - lows are a - ban - - - doned.

# IV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Moderato

*f* It is the seas - on now to go A - bout the count - ry high and low  
quarrelled laughed and cried A year a go at Eas - ter - tide  
her a he - ro is And sweet - er than prim - ros - es

5  
A - mong the li - lacs hand in hand And two by two in fair - y land  
with burst - ing hearts with fier - y face She strove a - gainst him  
Their com - mon si - lence dear - er far Than night - in - gale and maiv - is are

9  
The brood - ing boy the sigh - ing maid Whol - ly  
He un - a - bashed her gar - ter saw That now would  
Now when they se - ver wed - ded hands Joy trem - bles

fain and half a - fraid  
touch her skirt with awe  
in their bo - som strands

Now meet a - long the ha - zeled brook  
Now by the stile a-blaze she stops  
and love-ly laugh-ter leaps and falls

To pass and  
and his de -  
Up - on their

lin - ger fain and look  
mur - er eyes he drops  
kips in ma - dri - gals

A year a - go and blithe - ly paired  
now they ex - change o - ver - ted sighs  
fa - la - la - la - la - la - la - la - la

Their rough and tum - ble love they shared  
or stand a mar - ry si - lent eyes  
fa - la - la - la - la - la - la - la - la

They kissed and  
And he to

*fine*

# V. The House Beautiful.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

*Largo*

Grand Piano

A nak - ed house, A nak - - - ed moor, A

(pluck) (strum)

3

shi - ver - ing pool be - fore the door, A

(roll upward) (on strings) *Glissando* (pluck)

5

gar - den bare of flow'rs and fruit and pop - lars at the gar - den foot: Such is the place that shall your rag - ged moor re - ceive the in - com - par - able pomp of eve, the in - com - par - able

7

I pomp live in, Bleak with - out and glo - ries with - in. Yet Be of eve, And the cold glo - ries of dawn Yet Be

(pluck) (roll upward) (on strings)

Piano Note: X note heads indicate plucking. Diamond noteheads indicate using the middle pedal to keep the strings of the chord open so that only the notes of the chord vibrate when strumming all the strings from one end of the chord to the other.

9

hind your shi - ver - ing trees be drawn and when the wind from place to place doth the

11

cloud gal - leons chase, Your gar-den gloom

(l.h. continue 4 note figure while r.h. gliss. on strings)

Lea. (middle pedal) \*

13

and gleam a - gain. With leaping sun, with glancing rain

(sing in rhythm of speech) (no singing on repeat) (sing in rhythm of speech)

Lea. 3 3 9 15<sup>ma</sup> (strum) \*

(pluck random strings)

16

Here shall the wi - zard moon as - cend The hea - vens in

(l.h. continue 4 note figure while r.h. gliss. on strings)

Lea. (middle pedal) \*

18

the crim-son end of days de - clin - ing splen-dour; here the

3 3

20

ar - mies of stars ap - pear.  
 Thy neigh-b'ring hol - - - - lows dry or wet,

(roll upward) (full palm gliss.)  
 (middle pedal)

23

spring shall with love - ly flow'rs be - set; And oft the morn - ing mus - er see

25

Larks ris - ing from the broom - y lea, Of cob - web dew - be - dia - mond - ed.  
 And ev' - ry fai - ry wheel and thread

27

(sing in rhythm of speech)

When dais - ies go, shall win - ter time Silver the simple grass with rime;

8va

29

Aut - un - nal frosts en - chant the pool And make the cart-ruts beaut - i - ful; And when snow-bright

8<sup>va</sup>----- loco

33

the moor ex - pands, How shall your child - ren clap their hands! To make this

15<sup>ma</sup>-----

36

earth, our her - mi - tage, A cheer - ful and a change - ful page, God's

(15<sup>ma</sup>)-----

39

bright and in - tri - cate de - vice Of days and sea - sons doth suf - fice.

(15<sup>ma</sup>)----- loco

3 3 3 3 3 3 3 3 3 3 3

# VI. A Visit From the Sea.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Csus4



F



F/E



B<sup>b</sup>



Vs. 1 Far from the loud sea beach - es Where he goes fish - ing and crying  
Vs. 2 Fresh is the ri - ver wa - ter And quiet a - mong the rush - es;  
Vs. 3 But for the rooks and thrush - es. Pi - ty the bird that has wan - dered!

Csus4



amin



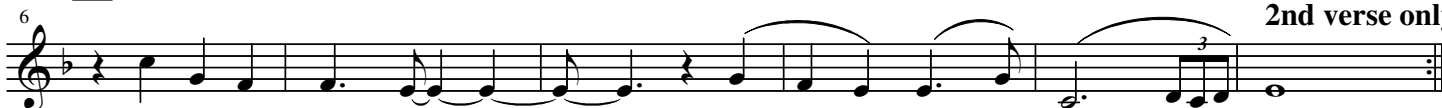
A+



gmin



repeat after  
2nd verse only



Vs. 1 Here in the in - land gar - den Why is the sea - gull fly - - - ing?  
Vs. 2 This is no home for the sea - - - gull  
Vs. 3 Pi - ty the sail - or a - - shore! Hur - - - ry

D<sup>b</sup>7



Csus4



amin



Vs. 1 Here are no fish to dive for; Here are the corn and lea. Here  
Vs. 3 him home to the o - cean Let him come here no more! High

gmin/D



Csus4



C7



Vs. 1 are the green trees rustl - ing. Hie! a - way home to sea!  
Vs. 3 a - mong the rooks and the ros - es, is the sea - gull fly - ing?



# VII. To A Gardener.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Larghetto

em em7 G/B em em7

Guitar

Friend, in my moun - tain - side de - mesne My plain - be - hold - ing,  
These tend, I pri - thee; and for me, Thy most long-suf - fring mas - ter, bring In

C E D C 3 f#7

Gtr.

ro - sy, green lin - net - haunt - ed gar - den - ground, Let still the es - cu - lents a - bound.  
Ap - ril when lin - nets sing And the days length - en more and more, At sun - down

Esus4 G CMaj7 CMaj7

Gtr.

Let first the o - nions flour - ish there, Rose a - mong roots, the maid - en -  
to the gar - den door. And I be - ing pro - vid - ed thus

am em G7 Esus4 f#m bm

Gtr.

fair, Wine - scent - ed and po - e - tic soul Of the sa - lad bowl. Let thyme  
Shall, with su - perb a - spa - ra - gus, A book, a tap - er, and a cup

11 *f#* B *tr* *fine* C#sus4

Gtr.

the moun-tain - eer (to dress The ti - ni - er birds) and  
of coun - try wine, di - vine - ly sup.

14

Gtr.

wad - ing cress, The lov - er of the shal - low brook, From all my

16 *d#m* D#sus 3 F# F#sus4

Gtr.

plots and bor - ders look Nor crisp and rud - dy ra-dish, nor Pease-

19 *d#m* *b#m*

Gtr.

codes for chi - ld's pi - na - fore Be lack - ing; nor of sa - lad clan The

D#sus

21

Gtr.

last and least that e-ver ran A-bout great na-ture's gar-den -

d#m

23

Gtr.

beds. Nor thence be missed the spear-y heads Of ar-ti -

24

Gtr.

choke; nor thence the bean That ga-thered in-no-cent and

25

Gtr.

green Out-sa-vours the be-laud-ed pea.

# VIII.

## To Minnie. (with a handglass)

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Adagio

A pic-ture frame for you to fill      A pal-try set-ting for your face

The first system of the musical score consists of four staves. The top staff is the vocal line, written in bass clef with a key signature of one flat and a common time signature. It contains the lyrics: "A pic-ture frame for you to fill" followed by a whole rest, and "A pal-try set-ting for your face" followed by a whole note. The three lower staves are accompaniment staves, each starting with a bass clef, one flat, and common time. They contain chords and single notes that provide harmonic support for the vocal line.

A thing that has no worth un-til      You lend it some-thing of your grace.

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics: "A thing that has no worth un-til" followed by a whole rest, and "You lend it some-thing of your grace." followed by a whole note. The three lower staves are accompaniment staves. The first measure of the vocal line is marked with a "5" above it, indicating a fifth finger fingering.

I send (un-hap-py I that sing Laid by a-while up-on the shelf) Be-cause I would not send a

The third system of the musical score consists of four staves. The top staff is the vocal line, with lyrics: "I send (un-hap-py I that sing Laid by a-while up-on the shelf) Be-cause I would not send a". The three lower staves are accompaniment staves. The first measure of the vocal line is marked with a "9" above it, indicating a ninth finger fingering.

12

thing less charm-ing than your self And hap-pi-er than I a - las

16

dumb thing I en-vy its de-light T'will wish you well the look-ing glass

20

And look you in the face to-night to-night

# IX.

## To. K. De M.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

cm



fm



B $\flat$ 7



Guitar

(A Tempo)

A lov - er of the moor - land bare, And ho - nest coun - try winds you  
And you that loved the emp - ty plain All re - do - lent of wind and

g m7



A $\flat$ Maj7



fm7



Gtr.

were; the sil - ver - skim - ming rain you took, And loved the flood ing  
rain A - round you the

G7



cm



Gtr.

of the brook, Dew frost and moun tains, fi - re and seas tu - mul - tu - a - ry  
cur - lew sings The fresh - ness of the weath - er

f m7



B $\flat$ 7



g m7



Gtr. 10

si - len - ces, Winds that in dark-ness fied a tune, And the high -  
clings The maid - en jew - - - - - wels of the

A $\flat$



A $\flat$ Maj7



f m



G7



Gtr. 13

rid - ing vir - - - gin moon. And as the ber - ry,  
rain sit in you - - -

c m



B $\flat$ 7



Gtr. 16

pale and sharp, Springs on some ditch - 's coun - ter - scarp In  
r dab - bled locks

A $\flat$ Maj7



G7



C



Gtr. 18

o - ur un - ge - - ni - al, na - tive north You put your frost - ed wild - ings  
a - - gain.

fm



B<sup>b</sup>sus4



21

Gtr.

21

forth, And on the heath, a - far from man, A strong and bit - ter vir - gin

E<sup>b</sup>sus4



A<sup>b</sup>



d<sup>o</sup>



23

Gtr.

23

ran. The ber - ry rip - ened keeps the rude And ra - cy fla - vour of the wood.

cmin



fm



B<sup>b</sup>



E<sup>b</sup>Maj7



26

Gtr.

A<sup>b</sup>Maj7



d<sup>o</sup>7



C



30

Gtr.

cmin



C sus4



C7



33

Gtr.



# X.

## To N. V. De G. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Guitar

Gtr.

F7

Gtr.

6

6

*f*

The un - fath'm - a - ble sea, and time, and tears, The  
Draws clo-ser and sweeps wid - er from that coast; Last,

Gtr.

8

8

*f*

slide

deeds of he - roes and crimes of kings Dis - part us;  
his rent sail re - fits, and to the deep His shat - tered prow

D<sup>b</sup>7



G<sup>b</sup>+



E



A<sup>b</sup>7



D<sup>b</sup>



Gtr. 10

10

and the ri - ver of e - vents Has, for an age of years, to  
 un - com - fort - ed puts back. Yet as he goes he pon - ders at the

c m



A7



D<sup>b</sup>



Gtr. 12

12

east and west More wide - ly borne our crad - les. Thou to me Art fo - reign,  
 helm of that bright is - land; where he feared to touch His spi - rit read - ven - tures;

b<sup>b</sup>m



D<sup>b</sup>+



E



D<sup>b</sup>



Gtr. 14

14

as when sea - men at dawn Des - cry a land far off and know not which. So I approach un -  
 Where - by his wife he slum - bers safe at home, Thoughtsof that land re -

fm                      A<sup>b</sup>sus4                      D<sup>b</sup>sus4                      d<sup>b</sup>m

16

Gtr.

16

cer-tain; so I cruise Round thy mys-te-ri-ous is - let, and be-hold Surf and great moun -  
 vi - sit him; he sees The e-ter-nal mountains be-ckon, and he a-wakes Yearn -

B7                      G<sup>b</sup>Maj7                      F7                      D<sup>b</sup>                      D<sup>b</sup>+

18

Gtr.

18

tains and loud ri - ver bars, And from the shore hear in - land voi - ces  
 ing for that home that might have been.

*tr* *fine*

*(fermata on fine)*

fm                      gm7(b5)

20

Gtr.

20

call. Strange is the sea - man's heart; he hopes he fears,

*rit.*                      *rit.*

# XI. To Will. H. Low.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

F

Guitar

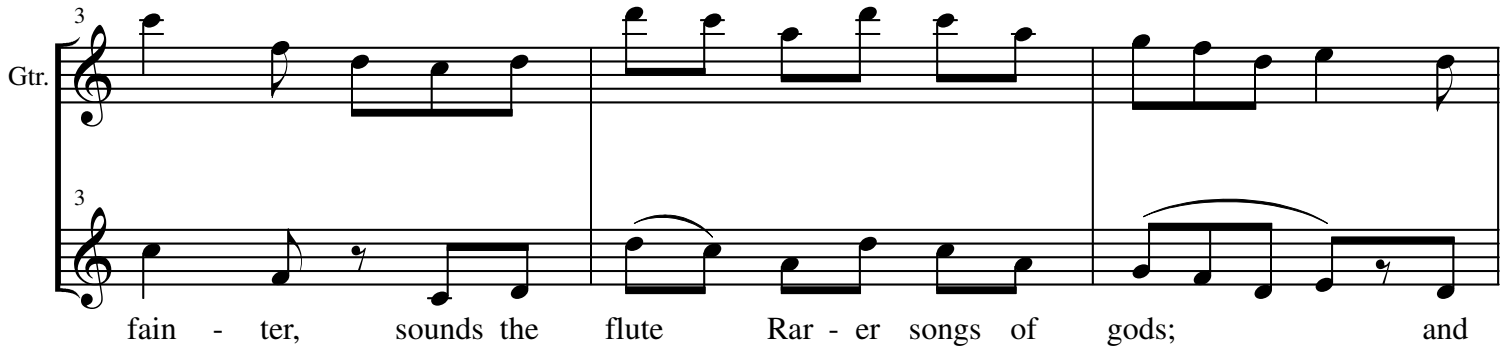


Youth now flees on feathered foot, Faint and

F Maj7

gm am

Gtr.



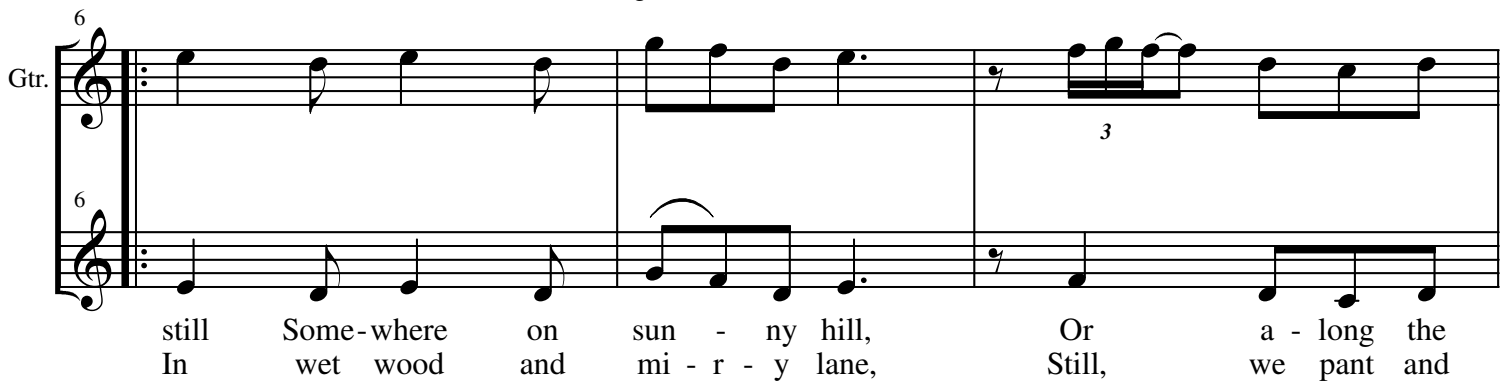
fainter, sounds the flute Rarer songs of gods; and

A sus4

gm am

F/A

Gtr.



still Somewhere on sunny hill, Or a long the  
In wet wood and mirry lane, Still, we pant and

dm

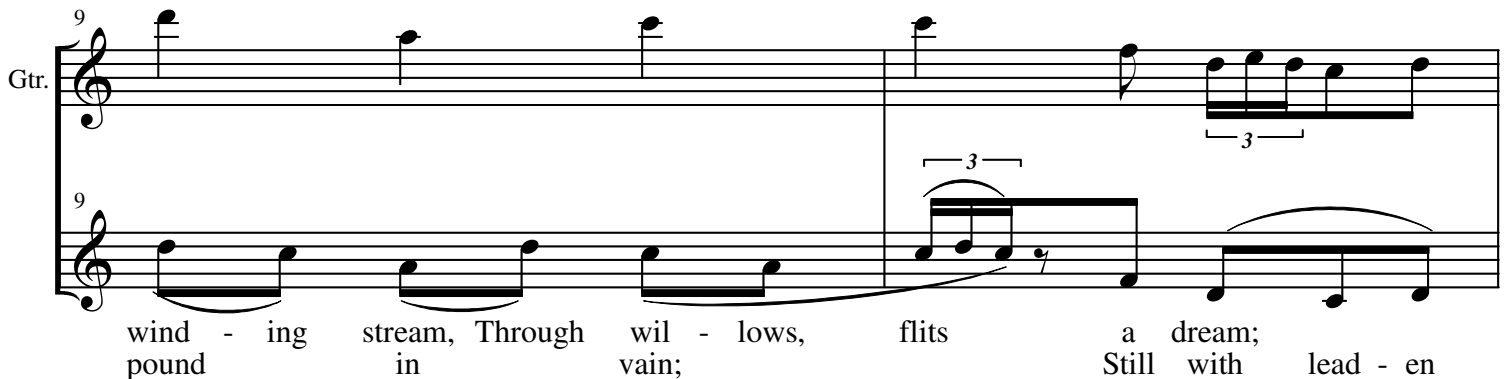
A sus4

am

F Maj7

C sus4

Gtr.



wind - ing stream, Through wil - lows, flits a dream;  
Still with lead - en pound in vain;

11 C B<sup>b</sup>Maj7 E7 A sus4 D7

Gtr. 11

Flits, but shows a smi - l - ing face, Flees, bit with so  
 foot we chase Wan - ing Wan - ing pi - nion, faint - ing face; Still

14 gm CMaj7 fm7 b<sup>b</sup>°7 em a<sup>b</sup>°7

Gtr. 14

quaint a grace, None can choose to stay at home,  
 with grey hair Still we stum - ble on, Till, be - - -

17 dm dm7

Gtr. 17

All must fol - low, all must roam. This is un - born beaut - y:  
 hold, the vi - sion gone! Where hath fleet - ing beaut - y

20 em7 FMaj7 f°7 E7 FMaj7

Gtr. 20

she Now in air floats high and free, Takes the sun and breaks the blue;  
 led? To the door - way of the dead.

dm/F B♭Maj7 G sus4 dm D7

Gtr. 24

Late with stoop - ing pin - ion flew Rak - ing hedge - row trees, and wet Her  
Life is o - ver, life was gay: We have come the

em am dm G C F b° E A dm

Gtr. 27

wings in sil - ver streams, and set Shin - ing foot on tem - ple roof: Now a -  
prim - rose way.

G G sus4 am B♭ B♭Maj7

Gtr. 32

gain she flies a - loof, Coast - - - - -

am B♭ G sus4/B♭ E♭ B♭sus4 B♭

Gtr. 37

ing moun - tain clouds and kiss't By the e - ven - ing's a - me - thyst.

# XII.

## To Mrs. Will. H. Low.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Guitar

E - - - ven in the noon - day of Ju - ly  
smit - ten ash trem - bles and au - gurs flood! O not too long

Gtr.

5 There could not run the small - est breath But all the quar - ter sound - ed like a  
5 In these in - con - stant la - ti - tudes de - lay, O not too late

Gtr.

9 wood;  
9 from the un - be - lov - ed north And in the chec - quered si - lence  
Trim your - es - cape! For soon shall this low

13

Gtr.

13

(slide)

and a - bove The hum of ci - ty cabs that sought the Bois: Sub-  
 roof Re - sound in - deed with rain, soon shall your eyes Search the fo - ul

17

Gtr.

17

*fine*

ur - ban ash - - - es shi-ver-ing in - to a song  
 gar-den, search the dark - end rooms, Nor find one jew - el bu the blaz-ing long.

19

Gtr.

19

A pat-tern and a chat - ter and a chirp And a long dy - ing hiss

23

Gtr.

23

it was as though Starched old bro-cad-ed dames through all the house Had



26

Gtr.

trailed a strident skirt, or the whole

28

Gtr.

sky E - ven in a wink had o - ver -

31

Gtr.

brimmed in rain. Hark, in these shad - - - y par - lours,

34

Gtr.

how it talks Of the near au - tumn, how the

# XIII. To. H. F. Brown.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Guitar

I sit and wait a pair of of oars on cis-E-ly-si-an ri-ver shores

Bassoon 1

Bassoon 2

Bassoon 3

Gtr.

Where the im-mor-tal dead have sate 'Tis mine to sit and me-di-tate to re-as-cend

B 1

B 2

B 3

9

Gtr.

life's ri - vu - let, With - out re - morse, with - out re - gret

B 1

B 2

B 3

13

Gtr.

And sing my Al - ma Gen - trix A - long the wil - lows of the Styx.

B 1

B 2

B 3

18

Gtr.

B 1

B 2

B 3

23

Gtr.

B 1

B 2

B 3

*ff*

d#m

F7

fm7(b5)

C#7

A<sup>b</sup>



28

Gtr.

28

And lo as my se - re - ner soul

28

B 1

28

B 2

28

B 3

F#Maj7

B<sup>b</sup>sus4

b<sup>b</sup>m

E<sup>b</sup>+

E<sup>b</sup>7

f<sup>o</sup>



33

Gtr.

33

Did these un - hap - py shores pat - rol and wait

33

B 1

33

B 2

33

B 3

D $\flat$ 7



em9



C



B



B7



D



39

Gtr.



39

With an at - ten - - - tive ear the com - ing

39

39

39

DMaj7



bm



D



DMaj7



bm



45

Gtr.

45

of the gon - do - lier

45

45

45

B Maj7

B

C#m



51

Gtr.

51

Your fire sur - viv - ing roll I took,

B 1

51

B 2

51

B 3

E

B Maj7



56

Gtr.

56

Your Spi - rit - ed and hap - py book;

B 1

56

B 2

56

B 3

g#m

B

f#m

A

B7



*tr*

61

Gtr.

61

Where - - up - on de - spite my frown - ing fate

B 1

61

B 2

B 3

G Maj7

bm

G Maj7

bm

C sus4



67

Gtr.

67

It did my soul so re-cre ate That all my fan-cies fled a way On

B 1

67

B 2

B 3



C F dm C FMaj7 F bm7(b5) G7



74

Gtr.

74

a Ve - ni - tian ho - li - day. How, thanks to your tri - um - phant care, Your

B 1

B 2

B 3

C Maj7 a9 D sus4 b dim7 F/G FMaj7 f° f°7



82

Gtr.

82

pag - es clear as Ap - ril air, The sails, the bells, the birds I know, And

B 1

B 2

B 3

G



F



F



em7



90

Gtr.

90

the far - off Fri - u - lan snow;

90

90

90

98

Gtr.

98

The land and sea, the sun and shade, And the blue e - ven lamp - in - laid.

98

98

98

102

Gtr.

102

For this, For these, For all O friend

B 1

B 2

B 3

107

Gtr.

*tr*

107

For your while book end to end For Pa - ron Pie - ro's mu - ton - ham I

B 1

B 2

B 3

115

Gtr.

115

115

B 1

115

B 2

115

B 3

your de - fault - ing deb - tor am Per - chance

120

Gtr.

120

120

B 1

120

B 2

120

B 3

re - viv - - - - ing, yet may I to your sea-pav - en

$e\flat m9$   $A\flat$   $D\flat$   $D\flat Maj7$   $b\flat m$   $f m$

B $\flat$ sus4   B $\flat$ sus4   E $\flat$ +   E $\flat$ 7   fm7(b5)   D $\flat$ 7   C   FMaj7



126

Gtr.

126

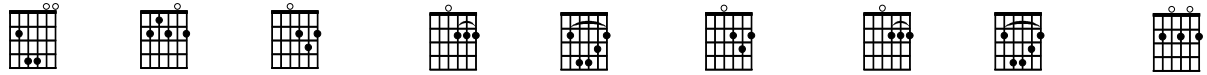
ci - ty hie,   And in a   felze,   some   day

B 1

B 2

B 3

Bsus4   B7   D   DMaj7   bm   D   DMaj7   bm   bm7



134

Gtr.

134

yet

B 1

B 2

B 3

B sus4

B



143

Gtr.

143

Light at your pipe my ci - gar - ette.

B 1

B 2

B 3

e

am

D sus4

G sus4

G



148

Gtr.

148

B 1


B 2

B 3


# XIV. To Andrew Lang.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

A D




Guitar

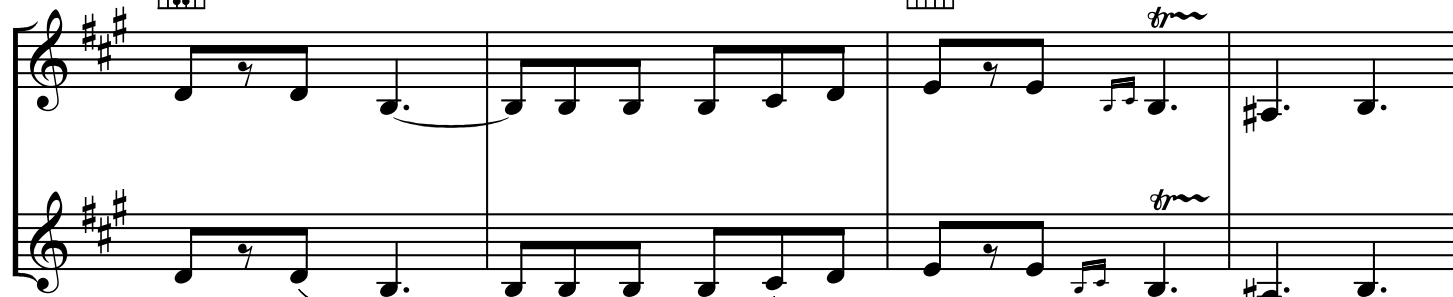


Dear And - rew, with the brinkl - ed hair Who glo - ry  
wan - der, still Airs of morn, airs of the  
reels and rods Or of the old un - hap - py

b m E




Gtr.

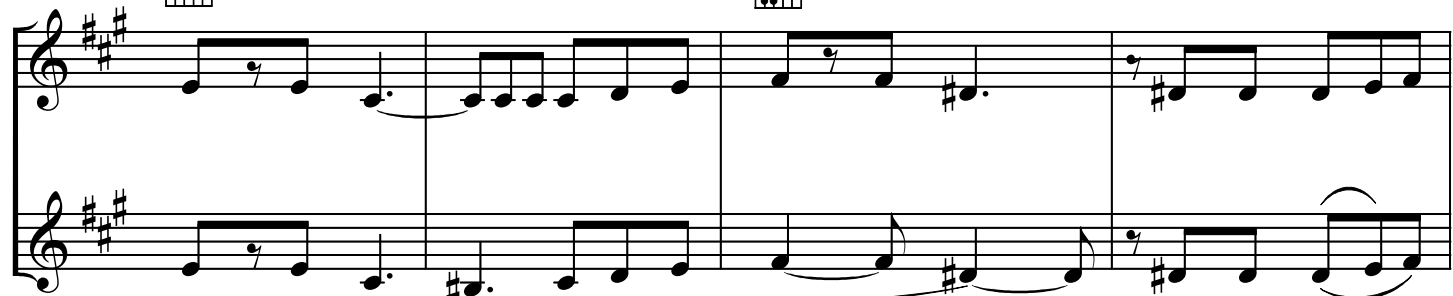


to have thrown in air, High o - ver arm, the trem - bl - ing  
hill, The plo - ve - ry Fo - rest and the seas That  
gods: Still like a brook your page has shone,

c#m f#m



Gtr.



reed, By Ale and Ka - il, by Till and Tweed: e - qual craft of  
breaks a - bout the He - bri - des, Should fol - low o - ver field and  
And your ink sings

E Maj7



D



E7



Gtr.

hand you show pen to guide, the fly to throw: I count you  
plain And find you at the win - dow pane; And you a - gain see  
sing And your ink sings of

A



f#



bm



Gtr.

hap - py starred: for God, When he with ink - pot and with rod En-dowed you,  
hill and peel, And the bright springs gush at your heel. So went the fi - at  
He - li - con.

g#°



g#dim7



A



D



Gtr.

bade your for - tune lead For - e - ver by the Tweed  
forth and so Gar - ru - lous like a brook



A



E



bm



Gtr.

For - e - ver by the woods of song And lands  
you go, With sound of mirth and sheen Of day -

G



CMaj7



F



D



Gtr.

that to the Muse be - long; Or if in peop - led streets, or in  
light whe - ther by the green You fare that mo - ment, or the

E7



A



bm7



G#sus4



D



Gtr.

The ab - horred pe - dan - tic san - hed - rim, It should be yours to  
grey; Whe - ther you dwell in March or May; Whe - ther treat of

# VX. ET IN ARCADIA VIXISTI.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

	<p>In an - cient tales, O friend thy spir - it dwelt;          And thou hast heard of yore the Bla - tant Beast,          And seas and for - est drear, is - lands and dale          The haun - ted land of song; and by the wells          There hast thou seen Im - mor - tal Pan          While all the earth to god's preg - nant foot - ing          The un - think - ing plough - man start - ed          For e - ver - more thou hear'st im - mor - tal Pan          Forth from thy dream - land thou, and dream - er cam'st          To so a fal - len earth a - las! too late.          Till Ar - go come that came long since          This was not Ve - nus, though she Ve - nus seemed          Dis - con - so - late long since she ad - ven - tures fled;          And to thy hope - ful shal - lop whis - per speed;</p>			
---	---	---	---	---

There from of old thy child - hood passed, and there  
 And Ro - land's horn, and that war scat - t'ring shout Of  
 and moun - tains dark gods in a glade, And danc - ing, thou with  
 Where most the gods in. Or whiles, be sides the Chi - ron  
 dance sec - ret in. Now things there are that roll his  
 thr - illed with ear. Now things there are that sob - bing  
 and gave me lo - dious god - rang, and  
 And those me ears the old - en mus - ic thy steps re -  
 And in thine ears the old - en mus - ic thy steps re -  
 A - las! A las! in e - vil days, thy by pools Where  
 A lin - ger - er ri - ver move. She,  
 A mo - ment. And though fair yon ri - ver And  
 And now al - though in - vit - ing ri - ver And  
 Yet hope not thou at all; hope is no more; And

high ex - pec ta - tions high de - lights and  
 all un - arm - ed A - chil les, a - e - gis  
 Tris - tram rod'st or Be - ve - dere, in far - thest  
 old, In Pe - le thro - nian an - tre, taught thee  
 eyes; these where they fell, Shed glee, and  
 stream, he breathed, his clutched pipe, un - formed wiz - ard  
 him who sees, A strong vo ca - tion lay; and  
 young And e - ver quir - ing, on the moun - tains  
 in thy mind the do - ings of the dead, and  
 turn, to list a noon for night - in - gales, to  
 that de - si - red an - gel bathes no fount to  
 all the way from dis - en - chant - ed fount to  
 ev - 'ry pop - lared cape, and e - - - 'ry -  
 O, long since the gold - en groves are dead

<p>deeds crowned. Lyonesse.</p> <p>lore: through strains, straings old, those grow more. seas bend (dead)</p>	<p>thy And But</p> <p>The con Di there What he A That, un or The</p>	<p>flut - ter - ing heart pe - ri - lous lands chief - ly thou</p> <p>plants, gre - gat - ed oaks vine yet bru - tal; are That whoso hears was this earth, he ro - ic ag - es dwell - - - er that was not un hal - low - ed runs; wil - low - y is - - fae - ry ci - ties</p>	<p>with hope and though saw - est, In that clear</p> <p>and by the A fly - ing the fo - rest shall hear for child of the long A dwell - er A - pol - lo, the gods for - - let, win up - They va - nished</p>
---	--	---	--

<p>ter - ror moved sound - ing shores air took'st life:</p> <p>shin - ing stars hor - ror winged; heard, And thou e - ver more. gods to thee? for - - - got. on the beach not the god. sook long since on thy soul from the land!</p>	<p>(sing on 'D' in rhythm of speech)</p> <p>In Arcady that haunted, land of song;</p> <p>In forests dim to steer. In awe, and far upon the plain</p> <p>her trembling rushes; from her long plains</p>
---	--

# XVI.

## To W. E. Henley

Ryan Charles Ramer  
poem by Robert Louis Stevenson

b $\flat$ m



F



Guitar

The year runs through her phas - es;  
Strains by good thoughts  
and roses - blossoms;  
These dying, sound the tri - umph  
Once a gain O thou,

a $\flat$ m



E $\flat$



Gtr.

rain and sun, Spring - time and sum - mer  
thoughts at - tend - ed, like the swal - lows  
and ro - ses blossoms;  
o - ver death. Be - hold! each  
Or - phe - us and He - racles,

G $\flat$ D $\flat$ D $\flat$ Maj7

Gtr. 5

5

*fine*

pass; win - ter suc - ceeds; But one pale sea - son rules the house  
 fol - low o - ver land and sea.  
 and ro - ses blo - - - - - som's; the gaunt  
 great - ly breathes; each tastes a joy Un - known be - fore, in dy -  
 the bard And de - li - ver - er, touch the stops a - gain!

b $\flat$ m

F



Gtr. 8

8

of death.  
 Pain sleeps at once; Cold falls the im - pri - soned  
 ward dis - ap - pears, and op'n - ing out, at once, with eyes o - pen,  
 ing; for each knows A he - ro dies Shows brooks and fo - rests,  
 with him though un - ful - filled

a $\flat$ mE $\flat$ e $\flat$ m

Gtr. 10

10

day - light; fell dis - ease By each lean pal - let squats, and pain and sleep Toss  
 Doz - ing des - pair a - wakes. The shep - herd sees His flock come bleat - ing  
 and the blue be - yond Of mou - tains. Small the pipe; but O! do thou, Peak -  
 Yet con - quer - ing tru - ly and dies not in vain. So is pain cheer - ed,

g<sup>b</sup>m



D<sup>b</sup>



Gtr. 12

12

gap - ing on the pil - lows. But O thou! Up - rise and take thy pipe. Bid  
 home; the sea - man hears Once more the cord - age rat - - - tle. Airs of  
 faced and suf - fring pi - per, blow there - in The dirge of he - roes dy - ing;  
 So is pain cheer - ed, death com - fort - ed; the house Of sor - rows

D<sup>b</sup>Maj7



Gtr. 14

14

mu - - - - sic and flow,  
 home! Youth and love  
 and to these sick,  
 smiles to lis - - - ten.

# XXVII.

## Henry James.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Vivo

Who comes to-night? We ope the door in vain. Who comes? my burst-ing will can you con-

The first system of the musical score consists of three measures. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are: "Who comes to-night? We ope the door in vain. Who comes? my burst-ing will can you con-". The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note bass line in the right hand and a more active eighth-note bass line in the left hand.

tain the pre-sen-ces that now to ge-ther thron'g Your nar-row en-try As with flow'rs and song!

The second system of the musical score consists of three measures, starting at measure 4. The vocal line continues with the lyrics: "tain the pre-sen-ces that now to ge-ther thron'g Your nar-row en-try As with flow'rs and song!". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.



7 tenuto A Tempo

As with the air of life, the breath of talk? Lo how these fair  
With all their silk -

10

im - ma - cu - late wo - man walk Be - hind their jo - cund mak - er  
en, all their air - y kin do as un - bid - den an - gels

12

en - - - ter in. But he, at - tend - ed by  
and we see Slight - ed De Mauves, and that far diff - rent she,

15

Gres - sie the tri - vi - al sphynx;  
These shin - ing names,

and to our feast  
Comes (best of all)

15

15

15

17

Dais - y, Barb and Chan - cel - lor  
him - self o - ur wel - come James.

(she not least!)

17

17

17

*tenuto* *fine*

# XVIII. The Mirror Speaks.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Score for the first system of 'The Mirror Speaks'. It features five vocal staves (#3, #4, #5) and three bassoon staves (Bassoon I, Bassoon II, Bassoon III). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Where the bells peal far at sea / Cun-ning fin-gers fa-shioned me. There on pa-lace walls I hung While that Con-sue-lo". The vocal parts include triplets and slurs. The bassoon parts are mostly sustained notes.

Score for the second system of 'The Mirror Speaks'. It features five vocal staves (#1, #2, #3, #4, #5) and three bassoon staves (B I, B II, B III). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "But I heard, though I lis-tened well, Ne-ver a note ne-ver a trill, / Ne-ver a beat of the chim-ing bell / a trill trill trill". The vocal parts include triplets, slurs, and the instruction "sung;". The bassoon parts are mostly sustained notes.

7

#3  
bell.  
And when lights were in the hall,

#4  
bell.  
And when lights were in the hall,  
There I hung and looked, and there In my gray face,  
si - - - lent moved the dan - cers all.

#5  
bell.  
And when lights were in the hall,  
There I hung and looked, and there In my gray face,  
fac - es fair Shone from un - der then  
So a - while I glowed, and then

B I

B II

B III

10

#1  
bell.  
And when lights were in the hall,

#2  
bell.  
And when lights were in the hall,  
There I hung and looked, and there In my gray face,  
si - - - lent moved the dan - cers all.

#3  
There I hung and looked, and there In my gray face,  
si - - - lent moved the dan - cers all.  
fac - es a fair while Shone from un - - - der then

#4  
fac - es fair Shone from un - der then  
So a - while I glowed, and then  
shin - ing hair. Well, I saw the men;  
fell on dus - - - ty days and men;

#5  
shin - ing hair. Well, I saw the men;  
fell on dus - - - ty days and men;  
pois - ing head, But the lips moved  
long I slum - - - bered pack in straw,

B I

B II

B III

12

#1 Long I none but deal - ers saw; Till 'fore my si - lent eye

#2 So a while I glowed and then

#3 Till 'fore my sil - ent eye; Till 'fore my si - lent eye;

#4 One that sees came pass - ing by

#5 Now with an out - - - land - ish grace, to the sparkl - ing fi - re

12

B I

B II

B III

16

#1 Long I none but deal - ers saw, Till 'fore my si - lent eye Long I none but deal - ers say be fore my si - lent eye Long I

#2 fell on dus - ty days and men; Long I slum - bered packed in straw Long I

#3 One that sees came pass - ing by by by One that sees In the blue room at the

#4 Now with an out - land - ish grace, To the sparkl - ing fi - re I face In the blue - room of the Sker - ry -

#5 I face In the blue room at Sker - ry - vore; Where I wai - - - -

16

B I

B II

B III

20

#1 none by deal-ers saw; Till be-fore my si-lent eye Now with an out-land-ish grace, to the spark-ling fi-re I

#2 none by deal-ers saw; till 'fore be-fore my si-lent eye One that sees came pass-ing

#3 Sker-ry-vore; Where I wait un-til the door O-pen and the Prince of Men,

#4 vore; Where I wait un-til the door O-pen and the Prince of Men, Hen-ry James

#5 ted un-til the door O-pen,

20

B I

B II

B III

24

#1 face In the blue room at Sker-ry-vore; Where I wait until the door O-pen, and the Prince of Men

#2 by. One that sees came pass-ing by. Now

#3 Hen-ry James come a-gain.

#4 shall come a-gain shall come a-gain shall come a-gain.

#5 and the Prince of Men, hen-ry James, shall come a-gain.

24

B I

B II

B III

28

#1 Hen - ry James, When the Prince of Men will come a - gain. the Prince of Men shall come a - gain When the Prince of

#2 With an out - land - ish grace With an out - land - ish grace

#3 When I saw the pois - ing head, the lips moved but no - thing said but no - - -

#4 un - til the door O - - - pen, and the Prince of Men Hen - ry James, shall come a -

#5 un - - - til the door O - - - - - pen, and the Prince of Men, hen - ry

28

B I

B II

B III

32

#1 Men will come a - gain. the Prince of Men shall come a - gain.

#2 shall come a - gain.

#3 thing said a - gain.

#4 gain come a - gain shall come a - gain.

#5 James, shall come a - gain.

32

B I

B II

B III

# XIX.

## Katharine.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Lento (in 1)

*mp* We see you as we see a face That trem - bles  
Up - on the mir - ror of a pool  
And in the way - ward glass a - pears to ho - ver  
El - fin and hu - man, air - y and

4 in a for - est place  
for - e - ver  
bet - ween smiles and tears  
true and backed

9 (2nd verse) clear and cool  
(last verse) By the re - flect - ed

*Da capo after 2nd verse*



# XX. To. F. J. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Guitar

g#m      c#m7      F#      BMaj7

I read, dear friend, in your dear face Your life's ta - le  
The thorns and flo - wers of all the wi - ld, From

Gtr.

E      a#dim7      F#7      B

told your with per - fect grace; The ri - ver of  
whole life, O fair and true Your

Gtr.

G#7      c#      F#7      B

your life, I trace Up the sun che- quered, de - vi - ous bed  
flo - wers and thorns you bring with you!

E E Maj7 c#m c#m7

Gtr. 7

To far dis - tant foun - tain head. Not one quick beat

F#sus4 F#7 B sus4 B

Gtr. 9

of your warm heart, Nor thought that came to you a - part, Plea - sure nor

E Maj7 e° B Maj7 a♭m c#m F#7

Gtr. 11

pi - ty, love nor pain Nor sor - row, has gone by in vain; But as some

B E Maj7 F#sus4 F#sus4

Gtr. 14

lone wood - wan - der - ing chi - ld Brings home with him at e - ven - ing mild

*rit.*

# XXI.

## Requiem.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Con Moto *mf*

Un - der the wide and star - ry sky, Dig the  
Here he lies where he longed to be; Home the

This system contains the first five measures of the piece. It features a vocal line with lyrics and three piano accompaniment staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The music begins with a repeat sign and a first ending bracket.

grave and let me lie. Glad did I live and  
sail - or, home from sea,

This system contains measures 6 through 10. It continues the vocal line and piano accompaniment. The lyrics are: "grave and let me lie. Glad did I live and sail - or, home from sea,". The piano accompaniment consists of three staves.

1st time  
da Capo

11 glad - ly die, This be the verse you grave for me:  
As the hun - ter home from the hill. Re - qui - em.

This system contains measures 11 through 15. It begins with a first ending bracket and the instruction "1st time da Capo". The lyrics are: "11 glad - ly die, This be the verse you grave for me: As the hun - ter home from the hill. Re - qui - em." The piano accompaniment consists of three staves.

# XXII. The Celestial Surgeon.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

If I have fal - tered more or less In my great task of

7 *tr*

hap - pi - ness; If I have moved a - mong my race And shown no

14

glo - ri - ous morn - ing face; If beams from hap - py hu - man eyes Have

21 //

moved me not; if morn - ing skies, Books, and food, and

27

sum - - - mer rain have Knocked on my sul - - - len

31 *tr*

heart in vain: Lord, thy most point - ed pleas - ure take And

38 *tr*

stab my spi - rit broad a - wake; Or, Lord, if too ob - du - rate I,

46

Choose thou, be - fore that spi - rit die A

52

pierc - - - - - ing pain, a

56 *b*

kill - - - - - ing sin, And

61 *tr*

to my dead heart run them in.

# XXIII.

## Our Lady of the Snows.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

A      ddim7      F/C      E      A      ddim7      F/C      e

Out of the sun, out of the blast, Out of the world, a - lone I passed  
There neith - er lute nor  
fi - dend - es low and dear, so dear,  
A - - - loof, un - help - ful un - kind.  
Where no - thing speaks Where no - thing speaks

5      A      DMaj7      f#      e7      A7      d7      FMaj7      E

Ac - ross the moor and through the wood To where the Mo - na - ste - ry stood.  
breath - ing fife, Nor - - - ru - mour of the world of life, Nor con -  
Shall strike the me - di - ta - tive ear. the me - di - ta - tive ear.  
The pri - son - ers of the i - ron mind, the i - ron mind,  
ex - cept the bell the bell the bell the un - fra - ter - nal bro - thers dwell. Poor *(no repeat)*

9      a      d7      d#7(b5) 10fr.      E+      a/G      d7      f#dim 4fr.      E      a/E      d7

pas - sion - ate men, still cloth - ed a - fresh With a - go - nis - ing for - tress folds of flesh; Whom the clear

14      F/C      E      a      d7      FMaj7      fdim 3fr.      a/G      d7      FMaj7/A      F+

eyes so - li - cit still To some bold out - put of the will, While fai - ry Fan - cy far be - fore far be - fore  
And mus - ing Me - mo - ry - Hold - the - door Me - mo - ry - Hold - the - door

19      a      d7      FMaj7      e      g# 4fr.      g#dim 6fr.      F+      FMaj7

Now to he - ro - ic death in - vite And now un - cur - tain fresh de - lights:  
Oh lit - tle boots it thus to dwell on the re - mote un - neigh - boured hill!

23

D<sup>b</sup> e<sup>b</sup> f G<sup>b</sup> A<sup>b</sup>7 b<sup>b</sup>

O to be up and do-ing, O Un - fear-ing and un - shamed to go In all

29

cdim D<sup>b</sup>Maj7 e<sup>b</sup> f G<sup>b</sup>

the up-roar and the press A-bout my hu-man bus' - ness! My un-dis-suad - ed heart I hear Whis-per

34

A<sup>b</sup>7 b<sup>b</sup> e<sup>b</sup>7 cdim D<sup>b</sup> e<sup>b</sup>

cour - age in my ear. With voice-less cassl, the an - cient earth Sum-mons no to dail-y birth.

39

f G<sup>b</sup> A<sup>b</sup> b<sup>b</sup> cdim

Thou, O my love, ye, O my friends The gist of life, the end of ends

44

D<sup>b</sup>Maj7 e<sup>b</sup>7 f G<sup>b</sup>Maj7 A<sup>b</sup>sus4 A<sup>b</sup>7 b<sup>b</sup>

To laugh to love, to live, to die, eye! call me by the ear and eye!

50

cdim

Forth from the case - mate, on the plain Where ho - nour has the world to gain,

53

*(on repeat only)*

O knights of the un-shield-ed heart! Forth and for - e - ver for-ward! out From pru-dent an  
 O monks, should pass your cor - ner by? For still the Lord is Lord of might; In deeds he takes

Pour Forth forth and Pour forth e -

Pour Forth forth and Pour forth e -

Pour Forth forth and Pour forth e -

56

re - doubt, de - light; And in the mel - lay charge a - main, To fall yet to rise a - gain! Cap - tive?  
 The plough, the spear, the la - den barks, The field, the found - ed ci - ty, marks; He

and ver brave - - - - ly do your  
 ver for - - - - ward! for ward!

and ver brave - - - - ly do your  
 ver for - - - - ward! for ward!

and ver brave - - - - ly do your  
 ver for - - - - ward! for ward!

60

ah, still, to ho-nour bright a cap - tive sol - dier of the right! Or free and fight - ing,  
 marks the smi - l - er on the streets, The sing - er up-on gar - den seats; He sees the

part, Pour Forth

part, Pour Forth

part, Pour Forth

63

good with ill? Un - con - quer - ing but un - con - quered still! An ye O breth-ren, what if God  
 climb - er in the rocks; to him, the shep-herd folds his flocks. For those he loves that un - der-prop

63

forth and Pour for - - - - -

63

forth and Pour for - - - - -

63

forth and Pour for - - - - -

66

When from Heav'n's top he spies a - broad, And sees on this tor - ment - ed stage The nob - ler war of man -  
 With dail - y vir - tues Heav - en's top, and bears the fall - ing sky with ease, Un - frown - ing ca - ry - tid - es.

66

forth e - - - - - and brave ly  
 e - - - - - ver for - ward!

66

forth e - - - - - and brave ly  
 e - - - - - ver for - ward!

66

forth e - - - - - and brave - ly  
 e - - - - - ver for - ward!

69

kind rage: What if his vi - vi - fy - ing eye What if his vi - vi - fy - ing eye,  
 Those he ap - proves that ply the trade. That rock the chi - ld, that wed the maid,

69

do your part,  
 for - - - - - ward!

69

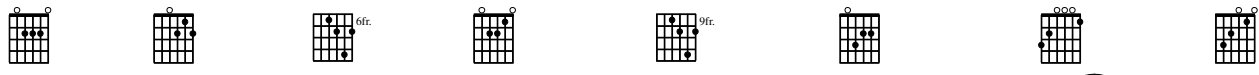
do your part,  
 for - - - - - ward!

69

do your part,  
 for - - - - - ward!



A      d7      g#dim      a      bdim      A+      G7      C



73

Out of the sun, out of the blast, Out of the world, a - lone I passed

73

But ye? O ye who ling - er still Here in your for - tress on the hill. With pla - cid

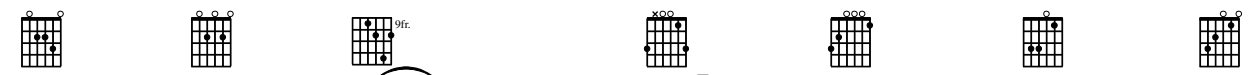
73

That with weak vir - tues, weak - er

73

THat with weak vir - tues, weak - er

Asus4      A7      bdim      Gsus4      G7      Csus4      C



77

A - cross the moor and through the wood To where the mo - na - sta - ry stood. Poor

77

face, with tran - quil breath, The un - sought vo - lun - teers of death, Our cheer - ful

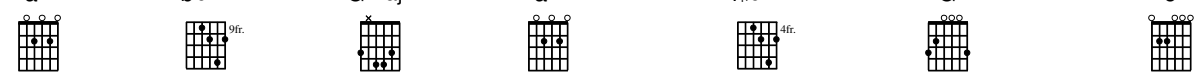
77

hands, Sow glad - ness on the peop - led

77

hands, Sow glad - ness on the peop - led

a7      bdim      GMaj7      a7      f#dim      G      e



81

pass - ion - ate men, still cloth - ed a - fresh With A - go - ni - sing for - tress folds of flesh.

81

Ge - ne - ral on high With care - less looks may pass you by.

81

lands, And still with laugh - ter, song and

81

lands, And still with laugh - ter, song

85

d G7 C FMaj7 bdim

Whom the clear eyes so - li - cit still, to some bold out - put of the will,

With care - less looks may pass you by. With care - less looks

shout, Spin the great

shout, Spin the great

89

Esus4 e Asus4 a7 Dsus4 d G7 Csus4

While fai - ry Fan - cy far be - fore far be - fore Now to he - ro - ic death in - vite

may pass you by. With care - less looks may pass you by. may

wheel of

wheel of

93

C d e

And now un - cur - tain fresh de - light: fresh de - light:

pass you by. pass you by.

earth a - - - - - bout.

earth a - - - - - bout.

# XXIV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Not yet, my soul these friend-ly fields de- sert, Where thou with  
 Free - dom is far, rest is far. Thou art with  
 A debt doth lie Im - mor - tal on mor - ta - li -  
 nor thy place de - sert with - out due ser - vice ren - dered. For thy life,  
 and for ho - urs; Each is with ser - vice preg - nant; each re - claimed Is  
 But he, un - think - ing, in the pre - sent good Sole - y de -

6  
 grass, and riv - ers, and the breeze, And the bright face of day, thy dal - liance  
 life Too close - ly wove Ser - vice still crav - - - ing  
 ty It grows by vast re - bound it grows un - ceas - - - ing  
 Up, spi - rit, and de - fend That fort of clay. Thy bo - dy  
 as a king - dom con - quered, where to reign. As when a cap - tain  
 lights, and all the camps re - joice. And all the camps re -

11 *fine*

hadst;  
ser - vice.  
grows.  
now  
ral - lies  
joice.

Where to thine  
(instrumental)  
Gift up - on  
be - lea-guered;  
to the

ear first  
gift,  
whe - ther  
fight, His

sang en - rap-tured  
alms up - on  
soon or late she  
scat - tered le -

birds; Where  
alms up -  
fall;  
gions, and

17

love and thou that  
lost for love,  
reared, From man, from  
whe - ther soon  
beats the ru - in

last - ing bar - gain  
Love for dear  
God, from na -  
or late she  
back well pleased in

made.  
love,  
ture,  
fall;  
mind.

The ship rides  
Still sup - pli -  
till the  
whe-ther to -  
Yet sure - ly

22

trimmed,  
ant  
soul  
day  
him

and from the  
with  
At that so  
thy friends Be -  
for - tune shall

e - ter - nal  
tears  
huge in -  
dul - gence stands a -  
af - ter years, a -  
take, Him

shore thou hear - est

22

22

27

air - y voic - es;  
(instrumental)  
mazed.  
man Grown old  
smite in turn,

But not yet  
Al - as not  
Leave not  
in ho -  
Head - long his

De - part  
thy hu - man  
my soul the  
and the  
en - sign drive; And

27

27

32

task my soul,  
un - fought field,  
friends of peace.  
that dear land,

not yet a -  
A bond at  
nor leave Thy  
con - tend by  
Now safe to -

32

32

35

while de - part.  
birth is forged;  
debts dis - ho - noured,  
soul for mo - ments  
mor - - - row fall.

35

35

# XXV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

It is not yours, O mo - ther, to com - plain Not  
 Though in the green - er paths of earth, Mo - ther and  
 and night, The sea - sons and the years, From you, O  
 corn, The a - corn on the hill, Each for some se -  
 flee, By the al - might - y hand Au - stere - ly led;  
 The un - seen al - might - y nod; So till the end  
 Beat out the glow - ing blade, Nor wield - ed in the  
 on nob - ler mis - sion set; And as the smith re -

5

mo - ther, yours to weep, Though ne - ver - more your son a - gain Shall  
 chi - ld, and no more the birth Of me whom once you bore, Seems  
 mo - ther, this de - light, This al - so dis - ap - pears Some pro - fit  
 pa - rate end is born in sea - son fit, and still Each must in  
 so one led by sea Goes forth, and one by land; Nor aught of  
 all their ways Blind - fold - ed loth have trod: Nor knew their task at  
 front of war the weap - ons that he made, But in the tow'r at  
 5 mained at home In peace - ful tur - ret pent; So sits the while at

9

to your bo - som creep, Though ne - ver - more a - gain you watch your ba - by sleep.  
 still the brave re - ward that once it seemed of yore; Thou as all pass - es day  
 yet sur - vives of all your pangs and tears. The chi - ld the seed the grain of  
 strength a - rise to work the al - might - y will. So from the hearth the child - ren  
 all man's sons es - capes from that com - mand. So from the sal - ly each o - beys  
 all, but were the tools of God. And as the fer - vent smith of yore  
 home still plied his ring - ing trade; So like a sword the son shall roam  
 9 home the Mo - ther will con - tent

# XXVI. The Sick Child.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

e<sup>b</sup>m



E<sup>b</sup>7



E<sup>b</sup>sus4



b<sup>b</sup>m7



g<sup>m</sup>7(b5)



Guitar

O mo-ther, lay your hand on my brow! O mo - ther where am I now?

e<sup>b</sup>m



E<sup>b</sup>7



E<sup>b</sup>sus4



b<sup>b</sup>m7



g<sup>m</sup>7(b5)



Gtr.

Why is the room so gaunt and great? Why

a<sup>b</sup>m



c<sup>m</sup>7(b5)



B<sup>b</sup>7



g<sup>m</sup>



Gtr.

am I ly - ing a-wake so late? Fear not at all the night is still.



E<sup>b</sup>Maj7



G<sup>+</sup>



E<sup>b</sup>7



Gtr.

No-thing is Here that means you ill No - thing but lamps the whole town through, And

a<sup>b</sup>m7



B Maj7



D<sup>b</sup>



D<sup>b</sup>sus4



Gtr.

ne-ver a chi - ld a-wake but you. Mo - ther, mo - ther, speak low in my ear.

e<sup>o</sup>7



a<sup>b</sup>m



cm7



Gtr.

Some of the things are so great and near, Some are so small and far a-way. I have a

13 *f* *f* *f* *f*

Gtr.

13

fear that I can-notsay. Whathave Idone, andwhatdo I fear, Andwhyareyou

15

15

subito *mp* calmato ma non troppo e doloroso

cry - ing, mo-therdear? Out in the ci - ty, sounds be -

17

17

subito molto

*Abm* *gm* *fm7*

gin, Thank thekind God,the cartscome in! An ho - ur or two and God is so

Gtr.  $G\flat$   $G\text{Maj}7/F\sharp$

subito meno

19

19

sotto voce

(sing the note expressively flat)

kind, The day shall be blue in the win-dow blind,

Gtr.  $G\text{Maj}7/F\sharp$

21

21

The shall my child go sweet-ly as-leep, And dream of the birds and

Gtr.  $e\text{m}7$   $E\flat\text{sus}4$

23

23

(sing the note expressively flat)

the hills and the sheep

# XXVII.

## In Memoriam F. A. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

**b<sup>b</sup>m** **E<sup>b</sup>7**

Yet, O strick - en heart, re - mem - ber, O re - mem - ber

**dm** **G7/D**

5

How of hu - man days he lived the bet - ter part.

**f<sup>m</sup>7/C** **b<sup>b</sup>m7**

9

Ap - ril came to bloom and ne - ver dim De - cem - ber Breathed its kill - ing

**c dim7** **B<sup>b</sup>** **b<sup>b</sup>m** **E<sup>b</sup>7**

13

chill up - on the head or heart. Doomed to know not Win - ter, on - ly Spring

**dm** **G7** **f<sup>m</sup>7** **c dim7**

19

A be - ing Trod the flow' - ry Ap - ril blithe - ly for a whi - le, Took his fill of mu - sic

**B<sup>b</sup>** **b<sup>b</sup>m** **E<sup>b</sup>7**

25

joy of thought and see - ing Came and saw and went, nor e - ver ceased to smi - le

dm7



G7



31



Came and stayed and went, and now when all is fin-ished,

fm7



b7



35



You a-lone have crossed the me-lon-cho-ly stream Yours the pang, but

c dim7



B



F



F Maj7



39



his, O his, the un-de-cay-ing glad-ness, un-de-part-ed dream. All that

fm7



c dim7



d dim7



e<sup>b</sup>min



44



life con-tains of tor-ture, to-il, and trea-son, Shame, dis-ho-nour, death, to

b<sup>b</sup>m



E<sup>b</sup>7



b<sup>b</sup>m



E<sup>b</sup>7



48



him were but a name. Here, a boy, he dwelt through all the

F Maj7



B<sup>b</sup>Maj7



E<sup>b</sup>7



B<sup>b</sup>Maj7



52



sing-ing sea-son And ere the day of sor-row de-part-ed as he came.

# XXVIII. To My Father.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

♩-ca. 90

The musical score is arranged in two systems. The first system includes vocal parts #1, #2, #3, and #4, and bassoon parts Bassoon 1, Bassoon 2, Bassoon 3, and Bassoon 4. The second system includes vocal parts #1, #2, #3, and #4, and bassoon parts B 1, B 2, B 3, and B 4. The vocal parts are in treble clef with a soprano range, while the bassoon parts are in bass clef. The lyrics are written below the vocal staves. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *8<sup>va</sup>* and *5*. The tempo is marked as approximately 90 beats per minute.

# 1 And all night long the toll - ing bell re - sounds: So shine, so

# 2 Peace and her huge in - va - sion to these shores Puts dail - y home in - nu - mer -

# 3 These are thy works, O fa - ther, these thy crown; Whe - ther on hight the air be pure, they

# 4 These are thy works to

Bassoon 1

Bassoon 2

Bassoon 3

Bassoon 4

# 1 toll till night - be o'er past Till the stars va - nish till the sun re - turn, And in the

# 2 ab - le sails Dawn on the far ho - - - ri - - - zon and draw near; In - nu - mer - ab - le loves, un - coun - ted

# 3 shine A - long the yel - low - ing sun - - - set, and all night A - mong A - - -

# 4 where the town Its ear - liest smoke in - - - to the air up breathes And the rough ha - zels climb a - long the beach.

B 1

B 2

B 3

B 4

9

# 1 *8* ha - ven rides the fleet se - cure. In the first hour the sea-man

# 2 hopes To our wildcoasts, not dark-ling now, approach; Not now ob-scure, sincethou andthine art there, And bright on the

# 3 mong un - num-bered stars of God theyshine; whe - ther fogs a - rise and far and wide

# 4 *(chest tone)* *loco* To the tugg'edoar the dis - - - tant the dis - tant e - cho speaks. *loca* *(head tone)* The ship lies rest - ing,

B 1

B 2

B 3

B 4

13

# 1 *8* in his skiff Moves through the un - mov - ing bay, un - mov - ing bay,

# 2 lone Is - le the foun - dered reefThe long re - sound - ing fore-land, Pha - ros stand.

# 3 The low sea - le - vel drawn each finds a ton - gue,

# 4 *(8va)* where by reef and roost Thou and thy lights have led her like a chi - ld

B 1

B 2

B 3

B 4

17

#1 8 This hast thou done, and can I be base? I must a - rise, O fath-er, and to port Some lost, com-

#2 This hast thou done, and can I be base? I must a - rise, O fath-er, and to port lost, complain-ing

#3 17 lost,

#4 lost com -

17

B 1

B 2 17

B 3 17

B 4 17

26

#1 8 plain - ing sea - man pi - lot and to port some lost, com - plain - ing sea man

#2 sea - man pi - lot lost, com - plain - ing sea - man some lost, com - plain - ing sea - man some lost com - plain - ing

#3 26 lost, lost, sea - man

#4 plain - ing lost, com - plain - ing lost, com - plain - ing some lost, sea - man



32

# 1  
8 pi - lot home. some lost, com - plain-ing sea-man pi - lot

# 2  
pi - lot home. some lost pi - lot

# 3  
32 pi - lot home. some lost sea - man pi - lot

# 4  
pi - lot home. some lost sea-man pi - lot home. pi - lot

B 1

B 2  
32 5

B 3  
32

B 4  
32

39

# 3  
I must a - rise, O fa - ther, and to port Some lost, com - plain - ing sea - man

# 4  
I must a - rise, O fa - ther, and to port Some lost, com - plain - ing sea - man

B 1

B 2  
39

B 3  
39

B 4  
39

44

# 3  
pi - lot home. pi - lot home. pi - - - - lot home.

# 4  
pi - lot home. pi - lot home. pi - - - - lot home.

B 1

B 2

B 3

B 4

49

# 1  
Its ear - - - liest smoke in -

# 2  
And the rough ha - zels climb a - long the beach. To the tugg - ed oar the dis - tang e - cho speaks. The ship

# 3  
In the first ho -

# 4  
This hast This hast thou done, and I can I

51

# 1  
to the air up - breathes It's

# 2  
lies rest - ing, where by reef and roost Thou and thy lights

# 3  
ur the sea - - - - man in his skiff Moves through the un - mov - ing

# 4  
be base? This hast thou done and I can I be can I be base.

54

# 1 8 ear - liest smoke in - to the air It's ear -

# 2 lights led her like a child. This hast thou done, This hast thou done,

# 3 bay in his

# 4 This hast thou done, This hast thou done, This hast thou done, This hast thou done, This hast thou

B 1

B 2

B 3

B 4

57

# 1 8 li - est smoke in - to the air smoke in - to the air

# 2 This hast thou done, This hast thou done, and I can I be base?

# 3 skiff Moves through Moves through un-mov-ing

# 4 done, This hast thou done, This hast thou done, hast thou done, hast thou done, hast thou done, and

B 1

B 2

B 3

B 4

61

# 1 *8* This hast thou done, and can I be base?

# 2 can I be base?

# 3 un - mov - ing un - mov - ing bay, to where the town can I be base? in

# 4 how can I be base? be base?

B 1

B 2

B 3

B 4

65

# 1 *8* must a - - - - , O fa - ther

# 2 I must a - - - - rise, O fa - ther

# 3 I must a - - - - rise, O fa - ther

# 4 I must a - - - - rise, O fa - ther

B 1

B 2

B 3

B 4

# XXIX. In The States.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

#1  
With half a heart I wan - der here As from an age gone by A  
tongue than mine, Though both were En - glish born. I t'wards the night of time de -  
But age must de - cay: To - mor - row for the States; for me, En -

#2  
With half a heart I wan - der here As from an  
tongue than mine, Though both were En - glish born. I  
But age must de - cay: To - mor - row for the

#3  
With half a heart I  
tongue than mine, Though  
But age must de -

Bassoon I

Bassoon II

Bassoon III

#1  
bro - ther. yet though young in years, An el - der bro - ther. I. You speak an - o - ther  
cline, You mount in - to themorn. Youth shall grow great and strong and free,  
gland and Yes - ter - day. and Yes - ter - day and and Yes - ter - day.

#2  
age gone by A bro - ther. yet though young in years,  
t'wards the night of time de - cline, You mount in - to themorn.  
States; for me, En - gland and Yes - ter - day.

#3  
wan - der here As from an age gone by A bro - ther.  
both were En - glish born. I t'wards the night of time de - cline,  
cay: To - mor - row for the States; for me, En - gland

B I

B II

B III

8

#1 IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#2 IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#3 IN THE STATES. IN THE STATES. THE STATES. IN THE STATES. THE STATES. THE STATES. THE STATES.

B I

B II

B III

11

#1 STATES. IN THE STATES. THE STATES. THE STATES. STATES. IN THE STATES. THE STATES. STATES. IN THE STATES.

#2 STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#3 THE THE STATES. THE THE STATES. THE THE STATES. THE STATES. THE STATES.

B I

B II

B III

#1

#2

#3

Youth shall grow great, strong and free. But age must still de-cay: To-mor-row

B I

B II

B III

Youth shall grow great,

Youth shall grow great, strong and free. But age must still de-cay: To-mor-row

#1

#2

#3

Youth shall grow great, strong and free. But age must still de-cay: To-mor-row for the Sates.

strong and free. But age must still de-cay: To-mor-row for the Sates. for me, for

for the Sates. for me, for me, En-gland. and and Yes-ter-day.

B I

B II

B III

strong and free. But age must still de-cay: To-mor-row for the Sates. for me, for

for the Sates. for me, for me, En-gland. and and Yes-ter-day.

23

#1  
for me, for me, En - gl - and. and and Yes - ter - day. and Yes - ter - day.

#2  
me, En - gl - and. and and Yes - ter - day. and Yes - ter - day

#3  
and Yes - ter - day.

B I

B II

B III

27

#1  
IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#2  
IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#3  
IN THE STATES. IN THE STATES. THE STATES. IN THE STATES. THE STATES. THE STATES.

B I

B II

B III



30

#1 STATES. IN THE STATES. THE STATES. THE STATES. IN THE STATES. THE STATES. IN THE STATES.

#2 STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#3 THE THE STATES. THE THE STATES. THE THE STATES. THE STATES.

B I

B II

B III

# XXX. A Portrait.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

#1

I am kind of farth - ing dip, Un - friend - ly to the nose and eyes;

#1

5

A blue - be - hund - ed ape, I skip Up - on the

#1

9

Trees of Pa - ra - dise. trees of

#1

13

Pa - ra - dise. Pa - - - - - ra -

#1

18

dise.

**Maestoso**

#2

18

At man-kind's feast, I take my place

#2

22

In so - - - lemn, sanc - ti - mo - ni - ous state,

#2

26

And have the air of say - ing grace While I de - file the din - ner

#2

30

plate. I am the smil - er with a knife,"

30

30

#2

34

The batt - en - er up - on the gar-bage, I

34

34

#2

38

38

38

#3

42

Dear Hea - - - ven, with such a ran - cid life,

42

42

*ten.*

#3

45

were it not bet - ter far to die?

45

45

#3

48

*ten.*

were it not bet - ter were it not bet - er

48

*ten.*

48

#3

51

far to die? were it not bet - ter

51

51

#3

54

far to die?

54

54

#3

57

Dear Heav - - - en with such a ran - cid

57

57

*ten.*

#3

60

life,

60

60

#3

64

#4

64

Yet still, a - bout the hu - - - ma pale,

64

64

#4

68

Yet still, a - bout the hu - - - man pale,

68

68

72

#4

Yet still, a - bout the hu - - - man pale,

76

#4

I love to scam - - - per, I love to

81

#4

race,

81

#5

To swing by my

86

#5

ir - - - re - ve - rent tail All o - - - ver

89

#5

the most ho - - - ly place; And when at

89

89

92

#5

length, some gol - den day

92

92

95

#5

The un - fail - ing sports-man, aim - ing at Shall bag, men

95

95

98

#5

All the world shall say Thank God, and

98

98



#5

there's an end of that!

#1

I am kind of farth - ing dip, Un - friend - ly to the nose

#2

At man - kind's feast, I take my place In so - - - -

#3

Dear Hea - - - - ven, with such a ran - cid life,

#4

Yet still, a - bout the hu - - - - ma

#5

To swing by my ir - - - - re - ve - rent

107

#1 and eyes; A blue - be - hund - ed ape, I skip Up -

#2 lemn, sanc - ti - mo - ni - ous state,

#3 were it not bet - ter far to die?

#4 pale, Yet still, a - bout the

#5 tail All o - - - - ver the most

110

#1 on the Trees

#2 And have the air of say - ing grace While I de -

#3 were it not bet - ter were it not bet - er

#4 hu - - - - man pale, Yet still, a -

#5 ho - - - - ly place; And when at length,

113

#1 of Pa - - - ra - - - dise. trees of

#2 file the din - ner plate. I am

#3 far to die? were it not bet - ter

#4 bout the hu - - - man pale,

#5 some gol - den day The un - fail - ing

113

113

116

#1 Pa - - - ra - - - dise. Pa - - - - -

#2 the smil - - - er with a knife," The batt - en - er up -

#3 far to die? Dear

#4 I love to scam - - - - - per,

#5 sports - man, aim - ing at Shall bag, men All the

116

116

119

#1 ra - dise.

#2 on the gar - bage, I

#3 Heav - - - - en with such a ran - cid life,

#4 I love to race,

#5 world shall say *Thank God,* and *there's an end of that!*

119

# XXXI.

Allegro

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Sing clear - li - er, Muse, or  
pi - - - - rate of the spring, From

6 e - ver-more be still, Sing tru-er or no lon - ger sing! No more the voice of me-lan-cho-ly  
the green elm a liv - ing lin - net takes, One na - tu - ral verse re-cap-ture

11 Jacque then To be wake a weep - ing e-cho in the hill; but as the boy, the then be still.



11

wa - ter ran, No need for

11

11

11

14

maid or man, When we

14

14

14

17

put

17

17

17

# XXXIII.

## The Country of Camisards.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Larghetto

The first system of music consists of a vocal line and a bass line. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a repeat sign. The lyrics are: "We travel - led in the print of old - en wars, and peace where fire and war had been, No more the sword they wield,". The bass line is in a bass clef with the same key signature and time signature, providing harmonic support with chords and single notes.

We travel - led in the print of old - en wars,  
and peace where fire and war had been,  
No more the sword they wield,

The second system of music continues the vocal and bass lines. The vocal line begins with a measure rest, indicated by a '4' above the staff. The lyrics are: "Yet all the land was green, And love we found, - They pass and smile, the child - ren of the sword And O, how deep the corn A - long the bat - tle field!". The bass line continues with chords and single notes, ending with a double bar line.

4  
Yet all the land was green, And love we found, -  
They pass and smile, the child - ren of the sword  
And O, how deep the corn A - long the bat - tle field!

4



# XXXIV. Skerryvore.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Con Spirito

For love of love - ly words, and for the sake Of  
plant a star for sea men, where was then The

This system contains the first five measures of the piece. It features a vocal line in bass clef with lyrics and three piano accompaniment staves. The music is in 4/4 time and B-flat major. A repeat sign is present at the beginning of the second measure.

6  
those, my kin surf - y haunts my kins - men my count - ry men,  
6 of seals and cor - mo rants

This system contains measures 6 through 10. It continues the vocal line and piano accompaniment. The piano part includes a sixteenth-note triplet in measure 6. The system ends with a double bar line.

11  
My count - ry - men, Who ear - ly and late  
11 I, on the lin - tel of this cot

This system contains measures 11 through 15. It continues the vocal line and piano accompaniment. The system ends with a double bar line.

16

in the wind - y o - cean toiled To  
The name of a strong to wer

16

16

16

20

Sker - ry - vore Sker - ry - vore

20

20

20

20

26

Sker - - - ry - vore

*fine*

26

26

26

26

# XXXV.

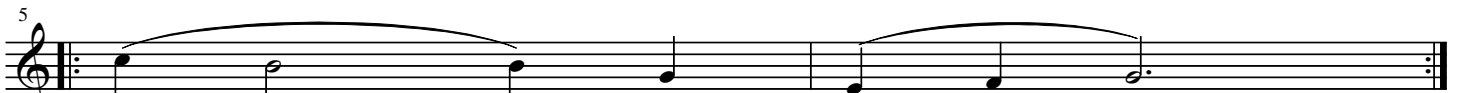
## Skerryvore: the Parallel.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



Here all is sun - ny, and when the tru - ant gull the tru - ant  
gull Skims the green le - vel of the lawn, his wing dis - pe - tals

5



ros - es here the house is framed  
of knead - - - ed brick and pine the plumed  
moun - - - - tain

7



Such clay as art - ists fash - ion and such wood As the tree - climb - ing ur - chin breaks

12




Bu there E - ter - nal gran - ite hewn from the liv - ing isle and do - welled  
with brute i - ron rears a tow - er That from its wet foun - da - tion

16



to its crown of glitt' - ring glass, stands, in the

19



sweep of winds, Im - mov - ab - le, im - mor - tal, em - - - mi - nent.

# XXXVI.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

My house, I say. But hark to the sun - ny doves  
That make my roof the a - re - na of their loves

3 And fill the chim - neys with their nu - mer - ous song: Our house, they say; and

7 mine, the cat de - clears And spreads his gol - den fleece up - on

10 the chairs; And mine the dog, and ris - es stiff with wrath If a - ny al - ien

14 foot pro - fane the path So too, the buck that trimmed my ter - races,

17 O - ur whil - om gar - den - er called the gar - den his; who now de - - posed, sur -

21 veys my plain a - bode And his late king - dom now on - ly from the road.

rit.

# XXXVII.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Adagio

c min F7sus4 B<sup>b</sup>6 E<sup>b</sup>Maj7 a7(<sup>b</sup>5) D g min C7 F Maj7 B<sup>b</sup>sus4 E<sup>b</sup>+ a7(<sup>b</sup>5)

My bo - dy which a dun - geon is, And yet my parks and pa - lac - es: Which  
long the moun - tain - sides and scalp) Sleeps in an ant - re of that alp: Which  
mine so lit - tle, that my soul Swells in per - pe - tu - al con - trol, And

d min G7 c m7 f min7 b<sup>b</sup>min e<sup>b</sup>dim a7(<sup>b</sup>5) D7 g min7 c min7 F7 B<sup>b</sup>Maj7

is so great that there I go All of the day long to and fro, And  
is so strong, my strong - est throes And the rough word's be - sieg - ing blows Not  
I but think and speak and do If this born bo - dy of my bones The

B<sup>b</sup>Maj7 E<sup>b</sup>Maj7 a min7 d min A<sup>b</sup>Maj7 D7 c min F6 B<sup>b</sup>6 E<sup>b</sup>Maj7 a7(<sup>b</sup>5) D

when the night be - gins to fall Throw down my bed and sleep, while all The  
break it, and so weak with - al Death ebbs and flows in ints loose wall As  
beg - gared soul so bare - ly owns, What mon - ey passed from hand to hand, What

g min C7 F Maj7 B<sup>b</sup>6 E<sup>b</sup>+ a dim d dim7 G7 G7 f min7 B<sup>b</sup>+ e<sup>b</sup>min

build - ings hum and wake - ful - ness E - ven a a chi - ld of sa - va -  
the green sea in fish - er's nets, And tops its top - most pa - ra - pets: Which  
creep - ing cus - tom of the land, What deed of au - thor of as - sign, Can

a7(<sup>b</sup>5) D<sup>b</sup> g min c min7 F7 B<sup>b</sup>Maj7 B<sup>b</sup>Maj7 E<sup>b</sup>Maj7 a dim7 e<sup>b</sup>min A<sup>b</sup>Maj D

ges When ev'n - ing takes her on her way, (hav) - ing roamed a sum - mer's day A -  
is so whol - ly mine that I Can wield its whole ar - til - le - ry, And  
make a house a thing of mine? Can make a hous a thing of mine?

# XXXVIII.

Con Moto

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Say not of me that I weak - ly de - clined the la - bours of my si - res  
But ra - ther say: in the af - ter - noon of time a stren - u - ous fa - mi - ly

Bassoon I

Bassoon II

Bassoon III

The musical score is written in common time (C) with a key signature of two sharps (F# and C#). It features a vocal line at the top with lyrics, a piano accompaniment consisting of a grand staff (treble and bass clefs), and three bassoon parts (Bassoon I, II, and III) at the bottom. The tempo is marked 'Con Moto'. The lyrics are: 'Say not of me that I weak - ly de - clined the la - bours of my si - res / But ra - ther say: in the af - ter - noon of time a stren - u - ous fa - mi - ly'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The three bassoon parts have different melodic lines, with Bassoon I and II playing more active parts and Bassoon III playing a more rhythmic accompaniment.

4

and dust - ed from its hands fled the sands

B I

B II

B III

7

to sea The to-wers we found-ed and  
of gra-nite and be - hold - ing far a - long

B I

B II

B III

10

the lamps  
the sound

ing coast its py - ra

lit  
mids and tall me-mo-ri - als

B I

B II

B III

13

to play at  
catch the dy - ing

home with  
sun smiled

pa - per  
well con - tent and to this child-ish

B I

B II

B III





21

X X X V I I I Thir - ty Eight X X X V I I I

21

21

B I

B II

B III

26

Thir - ty Eight X X X V I I I thir - ty Eight

26

26

B I

B II

B III

# XXXIX. O'er His Baines.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

g min c min E $\flat$  c min d min D7

And o'er his baines when they were bare the wind shall blow for - ev - er mair.

g min c min E $\flat$  c min d sus4 D7

2 And o'er his baines when they were bare the wind shall blow for - e - ver

g min c min E $\flat$  c min d min D7

3 mair. And o'er his baines when they were bare the wind shall blow for -

g min c min E $\flat$  c min d sus4 D7sus4

4 e - ver mair. And o'er his baines when they were bare the wind shall blow

g min c min E $\flat$  c min d min D7sus4

5 for - e - ver mair. And o'er his baines when they were bare the wind shall

g min7 c min E $\flat$  c min d min D7sus4

6 blow for - ev - emair. And o'er his baines when they were bare the

g min c min E $\flat$  c min d min D+ g min c min

7 wind shall blow for - ev - er mair. And o'er his baines when they were bare

E $\flat$  c min d min D7


8 the wind shall blow for - - - ev - er mair.


Detailed description: This is a guitar and vocal score for the song 'O'er His Baines'. It consists of eight systems of music. Each system includes a guitar chord chart above a musical staff. The chords are: g min, c min, E $\flat$ , c min, d min, D7, g min, c min, E $\flat$ , c min, d sus4, D7, g min, c min, E $\flat$ , c min, d min, D7, g min, c min, E $\flat$ , c min, d sus4, D7sus4, g min7, c min, E $\flat$ , c min, d min, D7sus4, g min, c min, E $\flat$ , c min, d min, D+, g min, c min, E $\flat$ , c min, d min, D7. The lyrics are: 'And o'er his baines when they were bare the wind shall blow for - ev - er mair. And o'er his baines when they were bare the wind shall blow for - e - ver mair. And o'er his baines when they were bare the wind shall blow for - e - ver mair. And o'er his baines when they were bare the wind shall blow for - ev - emair. And o'er his baines when they were bare the wind shall blow for - ev - er mair. And o'er his baines when they were bare the wind shall blow for - - - ev - er mair.' The key signature has one flat (Bb) and the time signature is 4/4.

# Alternate Versions

# I. Envoy.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

*cm*  
 *3fr.*

*gm*  
 *3fr.*

# VII.

## To A Gardener.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



Friend, in my moun - tain - side de - mesne My  
These tend, I pri - thee; and for me, Thy



plain - - - be - hold - - - ing,  
most long - suf - fring mas - ter, bring In



ro - sy, green lin - net - haunt - ed gar - den -  
Ap - ril when lin - nets sing And the days




ground, Let still the es - cu - lents a - bound.  
length - en more and more, At sun - down



Let first the o - nions flour - ish there, Rose a - mong roots, the maid - en -  
to the gar - den door. And I be - ing pro - vid - ed thus




fair, Wine-scent - ed and po - e - tic soul Of the sa - lad bowl. Let thyme  
Shall, with su - perb a - spa - ra - gus, A book, a tap - er, and a cup



11

the moun-tain - eer (to dress The ti - ni - er birds) and  
of coun - try wine, di - vine - ly sup.

3



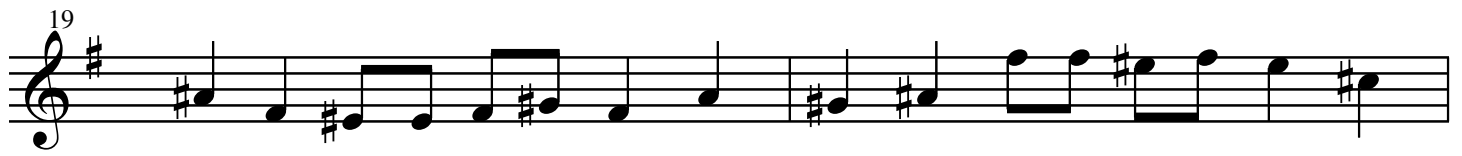
14

wad-ing cress, The lov-er of the shal-low brook, From all my



16

plots and bor - ders look Nor crisp and rud-dy ra-dish, nor Pease-




19

codes for chi-ld's pi - na-fore Be lack - ing; nor of sa-lad clan The



21

last and least that e - ver ran A - bout great na - ture's gar - den -




23

beds. Nor thence be missed the spear - y heads Of ar - ti -



24

choke; nor thence the bean That ga - thered in - no - cent and



25

green Out-sa - vours the be - laud - ed pea.

# XXVI. The Sick Child.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

O Mo - ther, lay your hand on my brow! O mo - ther, mo - ther,  
Fear not al all: the night is still No - thing is here and  
Mo - ther, Mo - ther, speak low in my ear, Some of the things are  
What have I done, and what do I fear, Why are you cry - ing  
An hour or two more God is so kind, The day shall be blue

4 where am I now? Why is the room so gaunt and great?  
means you ill No - thing but lamps the whole town through,  
so great and near, Some are so small and far a - way,  
mo - ther dear? Out in the cit - y sounds be - gin,  
4 in the wind - ow - blind, Then shall my child go sweet - ly a - sleep,

6 Why am I ly - ing a - wake so late?  
Ne - ver a chi - ld a - wake but you.  
I have a fear that I can - not say.  
Thank the kind God, the carts come in!  
6 Dream of the birds and the hills of sheep.





# Piano Reductions

# I. Envoy.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Go, lit - tle book, and wish to all Flow - ers in th gar - den,  
A house with lawns en - clos - ing it A liv - ing ri - ver

The first system of music consists of a vocal line and a bass line. The vocal line is written in a single bass clef with a common time signature. It features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lyrics are written below the vocal line. The bass line consists of two staves, with the left staff containing a bass clef and the right staff containing a common time signature. It features a harmonic accompaniment with various chord structures and note values.

4  
meat in the hall, A bin of wine, in a spice of wit,  
by the door A night - ing gale in the sy - ca - more.

The second system of music continues the vocal line and bass line from the first system. The vocal line starts with a measure rest indicated by the number '4'. The lyrics are written below the vocal line. The bass line continues with the same two-staff structure, featuring a harmonic accompaniment with various chord structures and note values.

# IV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Moderato

*f* It is the seas - on now to go A - bout the count - ry high and low  
 quar - relled laughed and cried A year a - go at Eas - ter - tide  
 her a he - ro is And sweet - er than prim - ros - - es

5 A - mong the li - lacs hand in hand And two by two in fair - y land The brood - ing  
 with burst - ing heart with fier - y face She strove a - gainst him He un - a -  
 5 Their com - mon si - lence dear - er far Than night - in - gale and maiv - is are Now when they

10 boy the sigh - ing maid Whol - ly fain and half a - fraid Now meet a -  
 bashed her gar - ter saw That now would touch her skirt with awe Now by the  
 10 se - ver wed - ded hands Joy trem - bles in their bo - some strands and love - ly

14 long the ha - zeled brook To pass and lin - ger fain and look A year a -  
 stile a - blaze she stops and his de - mur - er eyes he drops now they ex -  
 14 laugh - ter leaps and falls Up - on their kips in ma - dri - gals fa - la - la -

18 go and blithe - ly paired Their rough and tum - ble love they shared They kissed and  
 change o - ver - ted sighs or stand a mar - ry si - lent eyes And he to  
 18 la - la - la la - la fa - la - la - la - la - la la - la *fine*

# VII. To A Gardener.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Friend, in my moun - tain - side de - mense My plain  
Let first the o - nion flour - ish there, Rose a -  
Let thyme the moun - tain - eer (to dress the tin -  
And rud - dy rad - ish, nor Pease - codes for the  
beds. Nor thence be missed the spear - y heads of ar -  
And for me, Thy most long suffr - ing mas - ter,  
And I be - ing pro - vid - ed thus. Shall with

4

be - hold - ing, ros - y, green And lin - net - haun - ted gar -  
mong root, the maid - en - fair, Wine - scent - ed and po - e -  
i - er birds and the wad - ing cress, the lov - ers of the shal -  
chi - ld's pi - na - fore be lack - ing; nor of sa - lad clan the  
ti - choke; nor thence the bean That ga - thered in - no - cent  
bring In Ap - ril, when lin - nets sing days leng - then more  
su - perb as - pa - ra - gus, A book a tap - er, and

4

7

den - ground, Let still the es - - - cu - lents  
tic soul Of the the ca - pa - cious sa - lad bowl.  
low brook, From all my plots and bor - ders look  
last and least that e - ver ran A - bout  
and green Out - sa - vored the be - laud - ed pea.  
and more, At sun - down to the gar - den  
a cup of coun - try wine di - vine - - -

7

10

A - bound.  
Let thyme  
Nor crisp  
great na - - - ture's gar - - - den  
These tend, I pri - - - thee;  
the gar - - - den door.  
ly sup.

10

# VIII. To Minnie.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Adagio

(with a handglass)

A pic - ture frame for you to fill      A pal - try set - ting for your face

The first system of music consists of two staves. The upper staff is a bass clef with a common time signature. It contains four measures of music. The lower staff is a bass clef with a common time signature, containing four measures of accompaniment. The lyrics are: "A pic - ture frame for you to fill      A pal - try set - ting for your face".

A thing that has no worth un - til      You lend it some - thing of your grace.

The second system of music consists of two staves. The upper staff is a bass clef with a common time signature. It contains four measures of music. The lower staff is a bass clef with a common time signature, containing four measures of accompaniment. The lyrics are: "A thing that has no worth un - til      You lend it some - thing of your grace.".

I send (un - hap - py I that sing Laid by a - while up - on the shelf) Be - cause I would not send a

The third system of music consists of two staves. The upper staff is a bass clef with a common time signature. It contains three measures of music. The lower staff is a bass clef with a common time signature, containing three measures of accompaniment. The lyrics are: "I send (un - hap - py I that sing Laid by a - while up - on the shelf) Be - cause I would not send a".

thing less charm - ing than your - self      And hap - pi - er than I a - las

The fourth system of music consists of two staves. The upper staff is a bass clef with a common time signature. It contains four measures of music. The lower staff is a bass clef with a common time signature, containing four measures of accompaniment. The lyrics are: "thing less charm - ing than your - self      And hap - pi - er than I a - las".

dumb thing I en - vy its de - light      T'will wish you well the look - ing glass

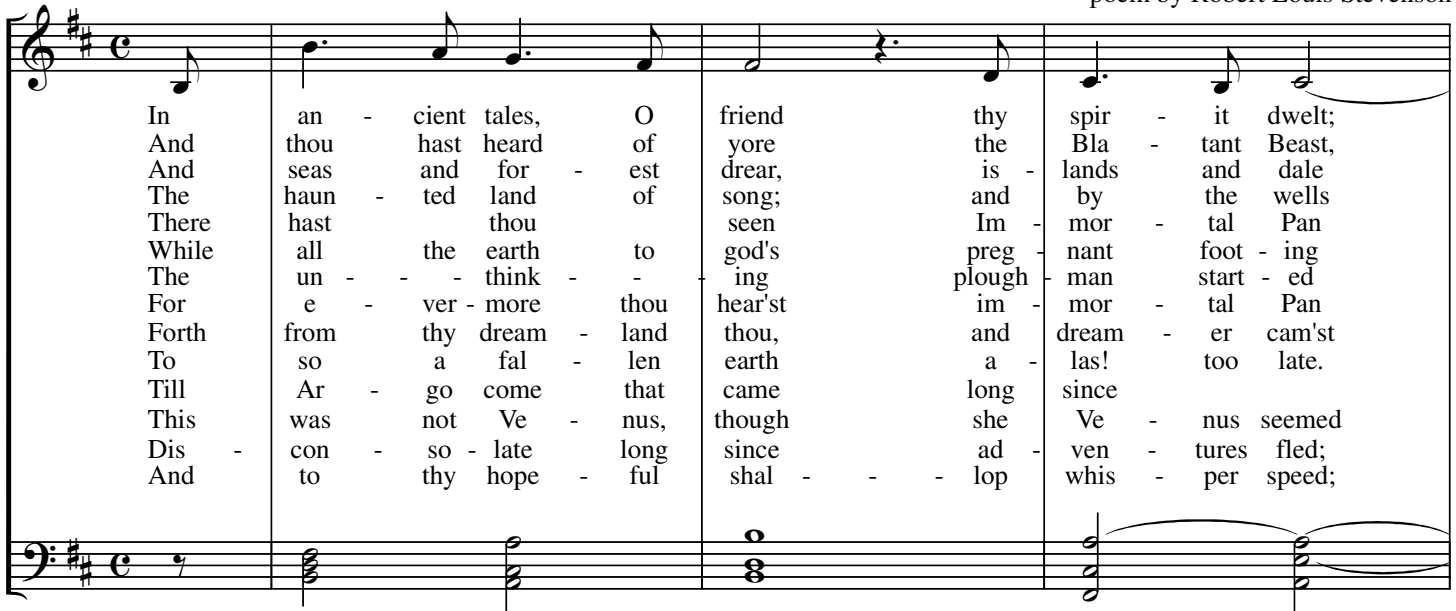
The fifth system of music consists of two staves. The upper staff is a bass clef with a common time signature. It contains four measures of music. The lower staff is a bass clef with a common time signature, containing four measures of accompaniment. The lyrics are: "dumb thing I en - vy its de - light      T'will wish you well the look - ing glass".

And look you in the face to - night      to - night

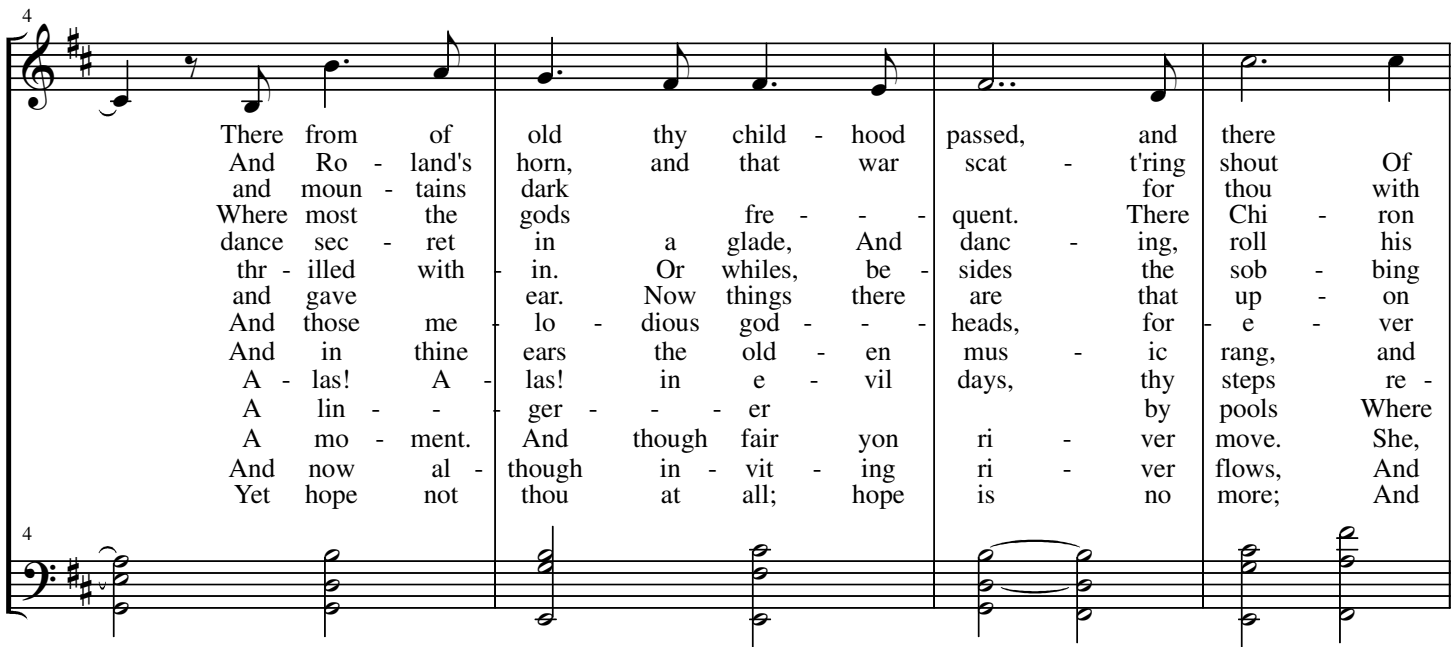
The sixth system of music consists of two staves. The upper staff is a bass clef with a common time signature. It contains four measures of music. The lower staff is a bass clef with a common time signature, containing four measures of accompaniment. The lyrics are: "And look you in the face to - night      to - night".

# VX. ET IN ARCADIA VIXISTI.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



In an - cient tales, O friend thy spir - it dwelt;  
And thou hast heard of yore the Bla - tant Beast,  
And seas and for - est drear, is - lands and dale,  
The haun - ted land of song; and by the wells  
There hast thou seen Im - mor - tal Pan  
While all the earth to god's preg - nant foot - ing  
The un - - think - - ing plough man start - ed  
For e - ver - more thou hear'st im - mor - tal Pan  
Forth from thy dream - land thou, and dream - er cam'st  
To so a fal - len earth a - las! too late.  
Till Ar - go come that came long since  
This was not Ve - nus, though she Ve - nus seemed  
Dis - con - so - late long since she Ve - nus seemed  
And to thy hope - ful shal - - - lop whis - per speed;



There from of old thy child - hood passed, and there shout Of  
And Ro - land's horn, and that war scat - t'ring thou with  
and moun - tains dark gods in. Or a glade, And danc - - - quent. There Chi - ron  
Where most the gods in. Or a glade, And danc - - - quent. There Chi - ron  
dance sec - ret with in. Or a glade, And danc - - - quent. There Chi - ron  
thr - illed with ear. Or a glade, And danc - - - quent. There Chi - ron  
and gave with ear. Or a glade, And danc - - - quent. There Chi - ron  
And those me lo - dious god - - - heads, for the sob - bing  
A - las! A - las! in e - vil days, thy rang, and  
A lin - - - ger - - - er by pools Where  
A mo - ment. And though fair yon ri - ver move. She, And  
And now al - though in - vit - ing ri - ver ver flows, And  
Yet hope not thou at all; hope is no more; And

8

high ex - pec ta - tions high de - lights and  
 all un - arm - ed A - chil - les, a - e - gis  
 Tris - tram rod'st or Be - - ve - dere, in far - thest  
 old, In Pe - le thro - nian an - tre, taught thee  
 eyes; these where they fell, Shed glee, and  
 stream, he breathed, his clutched pipe, un - formed wiz - ard  
 him who sees, A strong vo - ca - tion lay; and  
 young And e - ver quir - ing, on - the moun - tains  
 in thy mind the do - ings of the dead, and  
 turn, to list a noon for night - in - gales, to  
 that de - si - red an - gel bathes no  
 all the way from dis - en - chant - ed fount to  
 ev - 'ry pop - lared cape, and e - - - 'ry -  
 O, long since the gold - en groves are dead

8

11

deeds thy flut - ter - ing heart with hope and  
 crowned. And pe - ri - lous lands though saw - est,  
 Lyonesse. But chief - ly thou In that clear  
 lore: The plants, he taught, and by the  
 through con - gre - gat - ed oaks fly - ing  
 strains, Di - vine yet bru - tal; the fo - rest  
 straints there are That who's hears for  
 old, What was this earth, shall hear the  
 those he - ro - ic ag - es long child of the  
 grow A dwell - - - er A dwell - er  
 more. That, that was not A - pol - lo,  
 seas un - hal - low - ed runs; the gods for -  
 bend or wil - low - y is - - - let, win up -  
 (dead) The fae - ry ci - ties They va - nished

11

14

ter - ror moved  
 sound - ing shores  
 air took'st life:  
 shin - ing stars  
 hor - ror winged;  
 heard, And thou  
 e - ver more.  
 gods to thee?  
 for - - got.  
 on the beach  
 not the god.  
 sook long since  
 on thy soul  
 from the land!

(sing on 'D' in rhythm of speech)

In Arcady that haunted, land of song;  
 In forests dim to steer.  
 In awe, and far upon the plain  
 her trembling rushes; from her long plains

14



# XXVII.

## Henry James.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Vivo

Who comes to-night? We ope the door in vain. Who comes? my burst - ing will can you con -

4

tain the pre - sen - ces that now to - ge - ther throng Your nar - row en - try As with flow'rs and song!

4

7

As with the air of life, the breath of talk? Lo how these fair im - ma - cu - late wo - man  
With all their silk - en, all their air - y

7

tenuto A Tempo

11

walk Be - hind their jo - cund mak - er and we see Slight - ed De Mauves, and that far diff - rent she,  
kin do as un - bid - den an - gels en - - - - ter in. But he, at - tend - ed by

11

15

Gres - sie the tri - vi - al sphynx; and to our feast Dais - y, Barb and Chan - cel - lor (she not least!)  
These shin - ing names, Comes (best of all) him - self o - ur wel - com eames.

15

tenuto fine

# XIX. Katharine.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Lento (in 1)

*mp* We see you as we see a face That tremb - les  
Up - on the mir - ror of a pool  
And in the way - ward glass, ap - pears to ho - ver  
El - fin and hu - man, air - y and

4 in a for - - est place  
for - - e - - ver  
bet - ween smiles and tears  
true. and backed

9 (2nd verse) and  
(last verse) by the re - - - - -

13 (Da Capo after 2nd verse)  
cool;  
flect - - - - ed blue  
13

# XXI. Requiem.

Con Moto  
*mf*

Ryan Charles Ramer  
poem by Robert Louis Stevenson

(1st & 2nd time) Un - der the wide and star - ry sky, Dig the  
Here he lies where he longed to be; Home the

6

grave and let me lie. Glad did I live and  
is the sail - - - or, home from sea,

6

11

*1st time da capo*

glad - ly die, And I laid me down with a will  
this be the verse you grave for me:  
11 As the hun - ter home from the hill. Re - qui - em.

# XXIV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Not yet, my soul these friend - ly fields de - sert, Where thou with  
Free - dom is far, rest is far. Thou art with  
A debt doth lie Im - - - mor - tal on mor - ta - li -  
nor thy place de - sert with - out due ser - vice ren - dered. For thy life,  
and for ho - urs; Each is with ser - vice preg - nant; each re - claimed Is  
But he, un - think - ing, in the pre - sent good Sole - y de -

grass, and riv - ers, and the breeze, And the bright face of day, thy dal - liance  
life Too close - ly wove Ser - vice still crav - - - ing  
ty It grows by vast re - bound it grows un - ceas - - - ing  
Up, spi - rit, and de - fend That fort of clay. Thy bo - dy  
as a king - dom con - quered, where to reign. As when a cap - tain  
lights, and all the camps re - joice. And all the camps re -

hadst; Where to thine ear first sang en - rap - tured birds; Where  
ser - vice. (instrumental)  
grows. Gift up - on gift, alms up - on alms up -  
now be - lea - guered; whe - ther soon or late she fall;  
ral - lies to the fight, His scat - tered le - gions, and  
joice.

17

love and thou that last - ing bar - gain made. The ship rides  
 lost for love, Love for dear love, Still sup - pli -  
 reared, From man, from God, from na - - - ture, till the  
 whe - ther soon or late she fall; whe - ther to -  
 beats the ru - in back well pleased in mind. Yet sure - ly

17

22

trimmed, and from the e - ter - nal shore thou hear - est  
 ant with tears  
 soul At that so huge in - dul - gence stands a -  
 day thy friends Be - wail thee dead, or af - ter years, a  
 him for - tune shall o - ver - take, Him

22

27

air - y voic - es; But not yet De - part  
 (instrumental) Al - as not thy hu - man  
 mazed. Leave not my soul the  
 man Grown old in ho - nour and the  
 smite in turn, Head - long his en - sign drive; And

27

32

my soul, not yet a - while de - part.  
 task is done! A bond at birth is forged;  
 un - fought field, nor leave Thy debts dis - ho - noured,  
 friends of peace. con - tend by soul for mo - ments  
 that dear land, Now safe to - mor - row fall.

32

# XXV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

It is not yours, O mo - ther, to com - plain Not  
 Though in the green - er paths of earth, Mo - ther and  
 and night, The sea - sons and the years, From you, O  
 corn, The a - corn on the hill, Each for some se -  
 flee, By the al - might - y hand Au - stere - ly led;  
 The un - seen al - might - y nod; So till the end  
 Beat out the glow - ing blade, Nor wield - ed in the  
 on nob - ler mis - sion set; And as the smith re -

5

mo - ther, yours to weep, Though ne - ver - more your son a - gain Shall  
 chi - ld, and no more the birth Of me whom once you bore, Seems  
 mo - ther, this de - light, This al - so dis - ap - pears Some pro - fit  
 pa - rate end is born in sea - son fit, and still Each must in  
 so one led by sea Goes forth, and one by land; Nor aught of  
 all their ways Blind - fold - ed loth have trod: Nor knew their task at  
 front of war the weap - ons that he made, But in the tow'r at  
 5 mained at home In peace - ful tur - ret pent; So sits the while at

9

to your bo - som creep, Though ne - ver - more a - gain you watch your ba - by sleep.  
 still the brave re - ward that once it seemed of yore; Thou as all pass - es day  
 yet sur - vives of all your pangs and tears. The chi - ld the seed the grain of  
 strength a - rise to work the al - might - y will. So from the hearth the child - ren  
 all man's sons es - capes from that com - mand. So from the sal - ly each o - beys  
 all, but were the tools of God. And as the fer - vent smith of yore  
 home still plied his ring - ing trade; So like a sword the son shall roam  
 9 home the Mo - ther will con - tent

*fine*

# XXVI. The Sick Child.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

O Mo - ther, lay your hand on my brow!  
Fear not al all: the night is still  
Mo - ther, Mo - ther, speak low in my ear,  
What have I done, and what do I fear,  
An hour or two more God is so kind,

O mo - ther, mo - ther,  
No - thing is here and  
Some of the things are  
Why are you cry - ing  
The day shall be blue

where am I now?  
means you ill  
so great and near,  
mo - ther dear?  
in the wind - ow - blind,

Why is the room so gaunt and great?  
No - thing but lamps the whole town through,  
Some are so small and far a - way,  
Out in the cit - y sounds be - gin,  
Then shall my child go sweet - ly a - sleep,

Why am I ly - ing a - wake so late?  
Ne - ver a chi - ld a - wake but you.  
I have a fear that I can - not say.  
Thank the kind God, the carts come in!  
Dream of the birds and the hills of sheep.

# XXXI.

Allegro

Ryan Charles Ramer  
poem by Robert Louis Stevenson

*mp* Sing clear - li - - - er, Muse, or  
pi - - - - - rate of the spring, From

6 e - ver - more be still, Sing tru - er or no lon - ger sing! No  
the green elm a liv - ing lin - net takes, One

10 more the voice of me - lan - cho - ly Jacque then To  
na - tu - ral verse re - cap - ture

13 wake a weep - - - ing e - cho in the hill; but as the boy, the  
still then be still.



# XXXII. A Camp.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Largo Assai

*pp* the bed was made, the room was fit, By punc-tual eve the  
up, my ass and I At God's green the

5 stars were lit; The air was still, the  
ca - ra - van se - rai

2nd time  
fine

11 wa - ter ran, No need for

14 maid or man, When we

17 put

# XXXIII.

## The Country of Camisards.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Larghetto

The first system of music consists of a vocal line and a bass line. The vocal line is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a double bar line and a repeat sign. The melody is simple, with quarter and eighth notes. The lyrics are: "We travel - led in the print of old - en wars, and peace where fire and war had been, No more the sword they wield,". The bass line consists of block chords, primarily triads and dyads, providing harmonic support for the vocal line.

We travel - led in the print of old - en wars,  
and peace where fire and war had been,  
No more the sword they wield,

The second system of music continues the vocal line and bass line. The vocal line begins with a measure rest, followed by a quarter note, then a half note, and ends with a quarter note. The lyrics are: "Yet all the land was green, And love we found, - They pass and smile, the child - ren of the sword And O, how deep the corn A - long the bat - tle field!". The bass line continues with block chords, including some dyads and triads. The system concludes with a double bar line and a repeat sign.

4  
Yet all the land was green, And love we found, -  
They pass and smile, the child - ren of the sword  
And O, how deep the corn A - long the bat - tle field!

4

# XXXIV. Skerryvore.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Con Spirito

*p*

For love of love - ly words, and for the sake Of those, my kin  
plant a star for sea - men, where was then The surf - y haunts

7

my kins - men my count - ry - men, My count - ry - men, Who  
of seals and cor - mo - rants I, on the lin - tel

13

ear - ly and late in the wind - y o - cean toiled To  
of this cot The name of a strong to - wer

20

Skerry - vore Skerry - vore

26

Skerry - vore

# XXXVIII.

Con Moto

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Say not of me that I weak - ly de - clined the la - bours  
But ra - ther say: in the af - ter - noon of time a stren -

of my si - res and fled  
u - ous fa - mi - ly dust - ed from its hands the sands

to sea of The to - wers we found - ed and  
of gra - nite and be - hold - ing far a - long

the lamps we lit  
the sound - ing coast its py - ra - mids and tall me - mo - ri - als

to catch the play - at home with  
the dy - ing sun smiled

15

pa - per  
well con-tent and to this child-ish task A-round the fi-re ad-dressed

18

like a child  
its ev'n - ing ho - urs

21

X X X V I I I Thir - ty Eight

24

X X X V I I I Thir - ty Eight

27

X X X V I I I thir - - - ty Eight

# XXXIX. O'er His Baines.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

And o'er his baines when they were bare the wind shall blow for - ev - er mair. And

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a double bar line and a repeat sign. The melody in the upper staff is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are placed below the notes. The bass line consists of a single G2 (quarter) note, followed by a double bar line and a repeat sign, then a series of chords: G2 (quarter), Bb2 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

o'er his baines when they were bare the wind shall blow for - e - ver mair. And

5 repeat until cut-off

The second system of the musical score continues from the first. It also consists of two staves. The upper staff melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are placed below the notes. The lower staff continues with the same chordal accompaniment as the first system. The system ends with a double bar line and a repeat sign. The number '5' is written above the first measure of the upper staff and below the first measure of the lower staff.

# Vocal Parts

# I. Envoy.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Con Moto



Go, lit - tle book, and wish to all  
A house with lawns en - clos - ing it, A liv - ing ri - - ver



Flow - ers in th gar - den, meat in the hall, A  
A liv - ing ri - - - - - ver by the door, A



bin of wine, a spice of wit,  
night - in - gale in the sy - ca - more!




## II. A Song of the Road.


Ryan Charles Ramer  
poem by Robert Louis Stevenson



33  
  
no - thing un - der heav'n so blue That's fair - ly worth the trav'll - ing to. On

37  
  
e - v'ry hand the roads be-gin, And peop - le walk with zeal there-in; But

41  
  
where - so - e'r the high - ways tend, Be sure there's no - thing at the end. The

45  
  
fol - low you, where - e - ver he The trav'll - ing moun - tains of the sky. Or

49  
  
let the streams in ci - vil mode Di - rect your choice up - on a road; For

53  
  
one and all, or high or low, Will lead you where you wish to go; And one and all go;

58  
  
night and day "O'er the hills and far a - way"!

# III. The Canoe Speaks

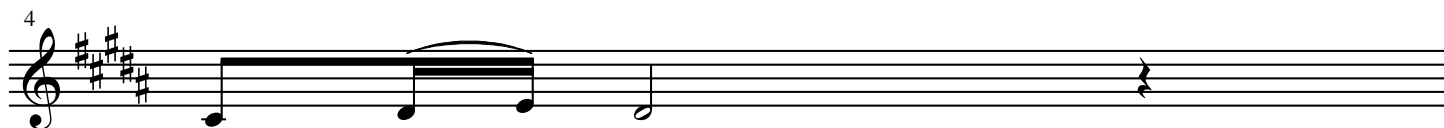
Ryan Charles Ramer  
poem by Robert Louis Stevenson



On the great streams the ships may go A - bout  
Wind, Wind, a - mong li - lies,  
Speed - i - ly Speed - i - ly Speed - i - ly fleets my  
And the rough coun - try stock - ings lie A - round each young



the ships may go A - bout men's bu - si - ness to and fro.  
in and out; in and out; I the un - named,  
touch - ing keel; By all re - ti - red and shad - y spots  
di - vi - ni - ty When, fol - low - ing the re - con - dite brook,



to and fro.  
in - - - vi - o - late,  
Where pros - - - per  
Sud - den u - pon



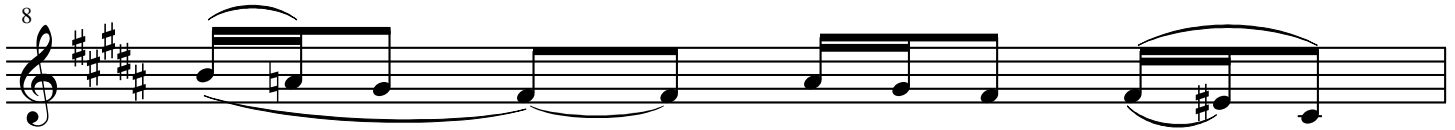
But I, the egg - shell pin - nance, sleep On crys - tal wa -  
Green, rus - tic ri - vers, na - vi - gate; My drip - ping pad -  
the dim for - get - me nots; By mead - ows where at af -  
And light with un - fa - mi - liar face On chaste Di - a -



ters ank - - - le - - - deep:  
dle scarce - - - ly shakes  
ter - noon The growing



I, whose di - mi - nu - tive de - - - sign, Of  
scarce - ly shakes ber - ries in bram - ble brakes; Still forth  
maid - ens troop in June To loose their gir - dles on the grass.  
Loud Loud ring the hills



sweet - ter ce - dar, pith - i - er pine,  
on my green way I wend Be - side cot - tage  
Ah! speed - i - er speed - i - er  
ring the hills the hills a - bout and all The



Is fa - shioned on so frail a mould,  
gar - den - end; And by the nest - led ang - ler  
speed - i - er than be - fore the glass The back - ward  
shal - lows are a - ban - - - doned and



A hand may launch, a hand with - hold:  
fare, And take the lov - - - ers  
toi - let goes; and swift As  
shal - lows are a - ban - - - doned



I, ra - ther, with the leap - ing leap - ing trout  
un - a - ware. By wil - low wood and wa - ter wheel  
swal - lows qui - ver, robe and shift  
and all The shal - lows are a - ban - - - doned.

# IV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Moderato



*f* It is the seas-on now to go A-bout the count-ry high and low  
 quar-reled laughed and cried A year a - go at Eas - ter - tide  
 her a he - ro is And sweeter than primros - es

5



A-mong the li-lacs hand in hand And two by two in fair - y land  
 With bursting hearts with fier - y face She strove a - gainst him  
 Their com-mon si - lence dear - er far Than nighting gale and maiv - is are

9



The brood-ing boy the sigh - ing maid Whol - ly  
 He un - a - bashed her gar - ter saw That now would  
 Now when they sev - er wed - ded hands Joy trem-bles

12



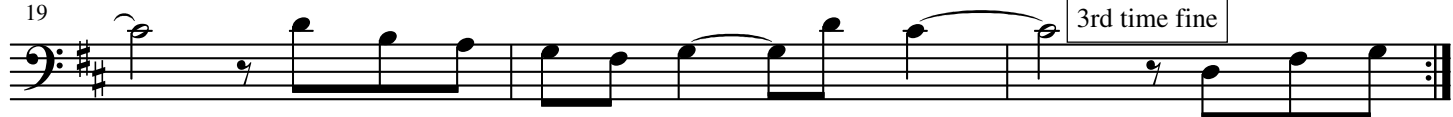
fain and half a-fraid Now meet a - long the ha - zeled brook To pass and  
 touch her skirt with awe Now by the stile a - blaze she stops And his de -  
 in their bos - om strands and love - ly laughter leap and falls U - pon their

16



lin - ger fain and look A year a - go and blithe - ly paired  
 mur - er eyes he drops Now they exchange o - ver - ted sighs  
 lips in mad - ri - gals fa la la la la la la la

19



Their rough and tum - ble love they shared They kissed and  
 Or stand to mar - ry si - lent eyes And he to  
 fa la la la la la la la

# V. The House Beautiful.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Largo

A nak-ed house, A nak-ed moor, A shi-ver-ing pool be-fore the door, A

5

gar - den bare of flow'rs and fruit and pop - lars  
shall your rag - ged moor re - ceive the in - com -

6

at the gar-denfoot: Such is the place that I live in, Bleakwith-out and bare with - in. Yet  
par-ablepomp of eve, the in-com-par-able pomp of eve, And the cold glo - ries of dawn Be

9

hind your shi - ver-ing trees be drawn and when the wind from place to place doth the

11

cloud gal - leons chase, Your gar - den gloom and gleam a - gain.

14

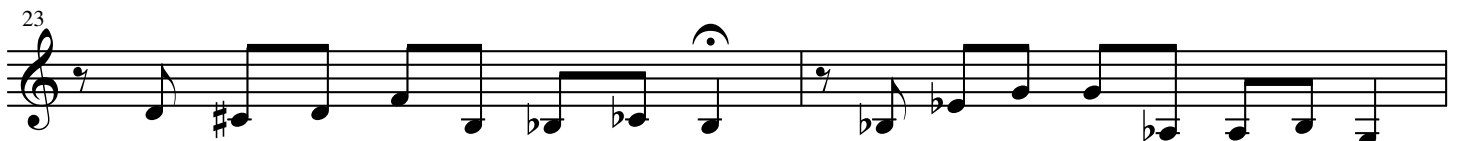
(sing in rhythm of speech)  
(no singing on repeat)

With leaping sun, with glancing rain

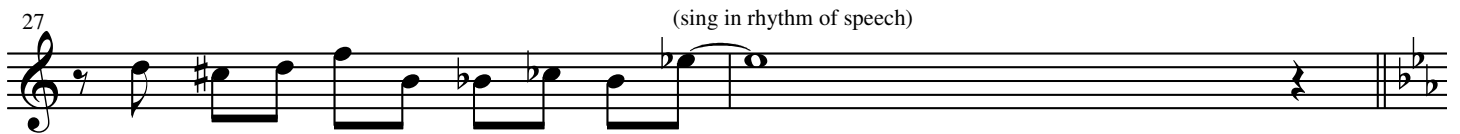
(sing in rhythm of speech)

16  
  
Here shall the wi-zard moon as-cend The hea-vens in the crim-son end

19  
  
of days de-clin-ing splen-dour; here the ar-mies of stars ap-pear.  
Thy neigh-b'ring hol-lows dry or wet,

23  
  
spring shall with love-ly flow'rs be-set; And oft the morn-ing mus-er see

25  
  
Larks ris-ing from the broom-y lea, Of cob-web dew-be-dia-mond-ed.  
And ev'-ry fai-ry wheel and thread

27  
  
(sing in rhythm of speech)  
When dais-ies go, shall win-ter time Silver the simple grass with rime;

29  
  
Aut-un-nal frosts en-chant the pool And make the cart-ruts beaut-i-ful; And when snow-bright

33  
  
the moor ex-pands, How shall your child-ren clap their hands! To make this

36  
  
earth, our her-mi-tage, A cheer-ful and a change-ful page, God's

39  
  
bright and in-tri-cate de-vice Of days and sea-sons doth suf-fice.

# VI. A Visit From the Sea.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



Vs. 1 Far from the loud sea beach - es Where he goes fish - ing and crying  
Vs. 2 Fresh is the ri - ver wa - ter And quiet a - mong the rush - es;  
Vs. 3 But for the rooks and thrush - es. Pi - ty the bird that has wan - dered!



Vs. 1 Here in the in - land gar - den Why is the sea - gull fly - ing?  
Vs. 2 This is no home for the sea - gull  
Vs. 3 Pi - ty the sail - or a - shore! Hur - ry



Vs. 1 Here are no fish to dive for; Here are the corn and lea. Here  
Vs. 3 him home to the o - cean Let him come here no more! High



Vs. 1 are the green trees rustl - ing. Hie! a - way home to sea!  
Vs. 3 a - mong the rooks and the ros - es, WHY is the sea - gull fly - ing?



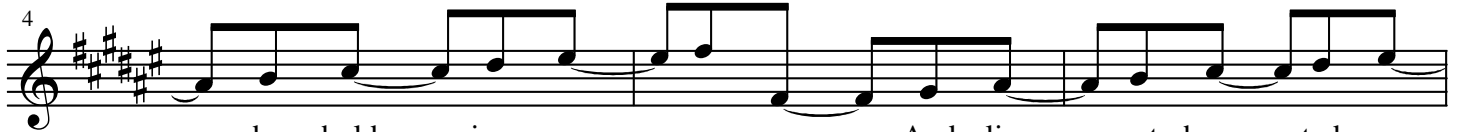
# VII.

## To A Gardener.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



Friend, in my moun - tain - side de - mense My plain  
Let first the o - nion flour - ish there, Rose a -  
Let thyme the moun - tain - eer (to dress the tin -  
And rud - dy rad - ish, nor Pease - codes for the  
beds. Nor thence be missed the spear - y heads of ar -  
And for me, Thy most long suff'r - ing mas - ter,  
And I be - ing pro - vid - ed thus. Shall with



be - hold - ing, ros - y, green And lin - net - haun - ted gar -  
mong root, the maid - en - fair, Wine - scent - ed and po - e -  
i - er birds and the wad - ing cress, the lov - ers of the shal -  
chi - ld's pi - na - fore be lack - ing; nor of sa - lad clan the  
ti - choke; nor thence the bean That ga - thered in - no - cent  
bring In Ap - ril, when lin - nets sing days leng - then more  
su - perb as - pa - ra - gus, A book a tap - er, and



derground, Let still the es - cu - lents A - bound.  
tic soul Of the the ca - pa - cious sa - lad bowl. Let thyme  
lowbrook, From all my plots and bor - ders look Nor crisp  
last and least that e - ver ran A - bout great na - ture's gar - den  
and green Out - sa - vored the be - laud - ed pea. These tend, I pri - thee;  
and more, At sun - down to the gar - den the gar - den door.  
a cup of coun - try wine di - vine - ly sup.

# VII. To A Gardener.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



Friend, in my moun - tain - side de - mesne My  
These tend, I pri - thee; and for me, Thy



plain - - - be - hold - - - ing,  
most long - suf - fring mas - ter, bring In



ro - sy, green lin - net - haunt - ed gar - den -  
Ap - ril when lin - nets sing And the days




ground, Let still the es - cu - lents a - bound.  
length - en more and more, At sun - down



Let first the o - nions flour - ish there, Rose a - mong roots, the maid - en -  
to the gar - den door. And I be - ing pro - vid - ed thus




fair, Wine - scent - ed and po - e - tic soul Of the sa - lad bowl. Let thyme  
Shall, with su - perb a - spa - ra - gus, A book, a tap - er, and a cup



11

the moun-tain - eer (to dress The ti - ni - er birds) and  
of coun - try wine, di - vine - ly sup.

3




14

wad-ing cress, The lov-er of the shal-low brook, From all my



16

plots and bor - ders look Nor crisp and rud-dy ra-dish, nor Pease-




19

codes for chi-ld's pi - na-fore Be lack - ing; nor of sa-lad clan The



21

last and least that e - ver ran A - bout great na - ture's gar - den -




23

beds. Nor thence be missed the spear - y heads Of ar - ti -



24

choke; nor thence the bean That ga - thered in - no - cent and



25

green Out-sa - vours the be - laud - ed pea.

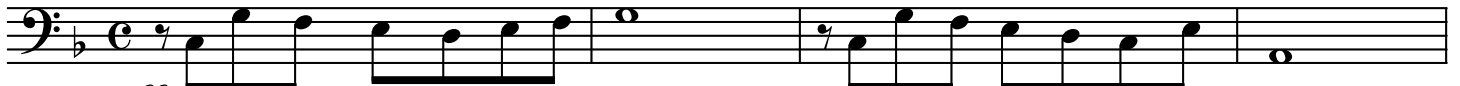
# VIII. To Minnie.

Ryan Charles Ramer

poem by Robert Louis Stevenson

Adagio

(with a handglass)




*ff* A pic-ture frame for you to fill      A pal-try set-ting for your face

5



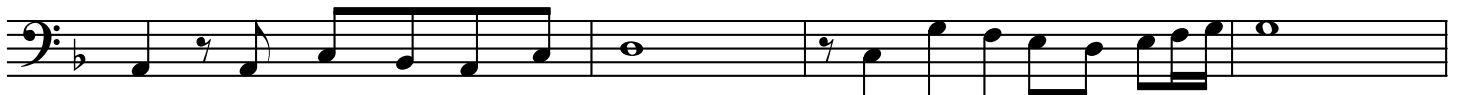
A thing that has no worth un - til      You lend it some-thing of your grace.

9




I send (un-hap-py I that sing Laid by a-while up-on the shelf) Be-cause I would not send a

12



thing less charm-ing than your - self      And hap-pi-er than I a - las

16



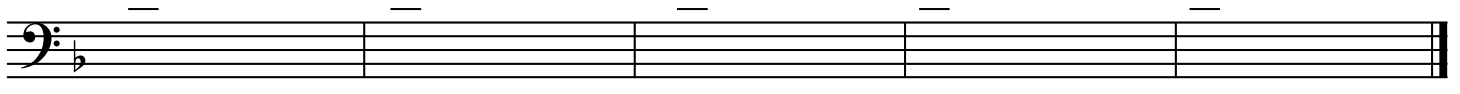
dumb thing I en-vy its de - light      T'will wish you well the look-ing bliss

20



And look you in the face to - night      to -

23



night

# IX.

## To. K. De M.


Ryan Charles Ramer  
poem by Robert Louis Stevenson



A lov - er of the moor - land bare, And ho - nest coun - try winds you  
And you that loved the emp - ty plain All re - do - lent of wind and



4 were; the sil - ver - skim - ming rain you took, And loved the flood ing  
rain A - round you the




7 of the brook, Dew frost and moun tains, fi - re and seas tu - mul - tu - a - ry  
cur - lew sings The fresh - ness of the weath - er




10 si - len - ces, Winds that in dark - ness fied a tune, And the high -  
clings The maid - en jew - - - - - wels of the




13 rid - ing vir - - gin moon. And as the ber - ry, pale and sharp, Springs  
rain sit in you - - - - r dab - bled



17 on some ditch - 's coun - ter - scarp In o - ur un - ge -  
locks a -



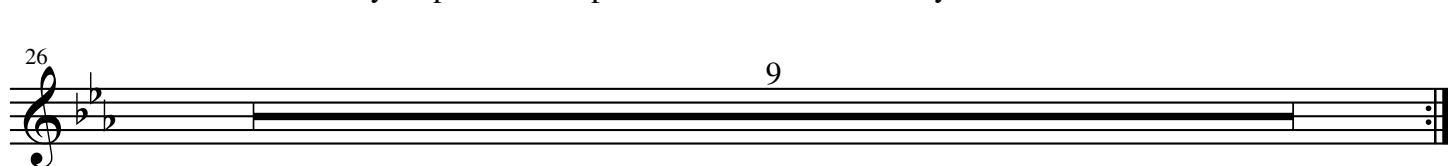
19 ni - al, na - tive north You put your frost - ed wild - ings  
gain. *fine*



21 forth, And on the heath, a - far from man, A strong and bit - ter vir - gin



23 ran. The ber - ry rip - ened keeps the rude And ra - cy fla - vour of the wood.



26

9

# X.

## To N. V. De G. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

5

The un - fath'm - a - ble sea, and time, and  
Draws clo - ser and sweeps wid - er from that

7

tears, The deeds of he - roes and crimes of kings Dis -  
coast; Last, his rent sail re - fits, and to the deep His

9

part us; and the ri - ver of e - vents Has,  
shat - tered prow un - com - fort - ed puts back. Yet

11

for an age goes of years, to  
as he goes he pon - ders at the

12

east and west More wide - ly borne our crad - les.  
helm of that bright is - land; where he feared to

13

Thou to me Art fo - - - reign,  
touch His spi - rit re - ad - - ven - - tures;

14  
as when sea - men at dawn Des - cry a  
Where - by his wife he slum - bers

15  
land far off and know not which. So I ap - proach un -  
safe at home, Thoughts of that land re -

16  
cer - tain; so I cruise Round thy mys - te - ri - ous  
vi - sit him; he sees The e - ter - nal

17  
is - let, and be - hold Surf and great moun - - -  
moun - tains be - ckon, and he a - wakes Yearn - - -

18  
tains and loud ri - ver bars,  
ing for that home that might

19  
*(fermata on fine)*  
And from the shore hear in - land voi - ces  
have been.

20  
*rit.*  
call. Strange is the sea - man's heart; he hopes he fears,


# XI.

## To Will. H. Low.


Ryan Charles Ramer  
poem by Robert Louis Stevenson



1 Youth now flees on fea-thered foot, Faint and fain-ter, sounds the



4 flute Rar-er songs of gods; and still Some-where on sun-ny hill,  
In wet wood and mi-r-y lane,



8 Or a-long the wind-ing stream, Through wil-lows, flits a dream;  
Still, we pant and pound in vain; Still with lead-en



11 Flits, but shows a smi-l-ing face, Flees, bit with so quaint a grace,  
foot we chase Wan-ing Wan-ing pi-nion, faint-ing face; Still with grey hair Still we



15 None can choose to stay at home, All must fol-low, all must roam.  
stum-ble on, Till, be-hold, the vi-sion gone!



19 This is un-born beaut-y: she Now in air floats high and free, Takes the sun and  
Where hath fleet-ing beaut-y led? To the door-way



23



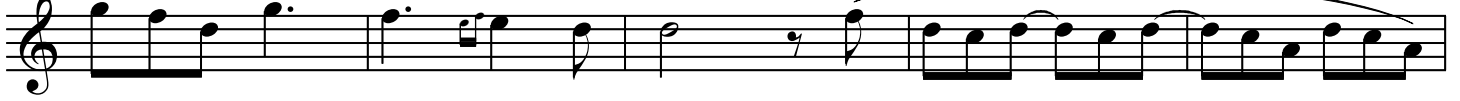
breaks the blue; Late with stoop-ing pin-ion flew Rak-ing hedge-row trees, and wet Her  
of the dead. Life is o-ver, life was gay: We have come the

27



wings in sil-ver streams, and set Shin-ing foot on tem-ple roof: Now a-  
prim-rose way.

32



gain she flies a-loof, Coast - - - - -

37




ing moun-tain clouds and kiss't By the e-ven-ing's a-me-thyst.

# XII.


## To Mrs. Will. H. Low.

Ryan Charles Ramer  
poem by Robert Louis Stevenson




E - - - ven in the noon - day of Ju - ly  
smit - ten ash trem - bles and au - gurs flood! O not too long

5




There could not run the small - est breath But all the quar - ter sound - ed like a  
In these in - con - stant la - ti - tudes de - lay, O not too late

9




wood; And in the chec - quered  
from the un - be - lov - ed north Trim your - es - cape! For

12




si - - - lence and a - bove The hum  
soon shall this low roof Re - sound in - deed with rain,

15




of ci - ty cabs that sought the Bois: Sub -  
soon shall your eyes Search the fo - ul

17




ur - - - ban ash - - - - es  
gar - - - den, search the dark - end rooms, Nor find one

18




shi - ver - ing in - to a song A pat - tern and a chat - ter and a  
jew - el bu the blaz - ing long.

21  
  
chirp And a long dy - ing hiss it was as though Starched

24  
  
old bro - cad - ed dames through all the house Had

26  
  
trailed a strid - ent skirt, or the whole sky

29  
  
E - ven in a wink had o - ver - brimmed in rain. Hark, in these shad -

33  
  
y par-lours, how it talks Of the near au - tumn, how the

# XIII.

## To. H. F. Brown.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

I sit and wait a pair of of oars on cis-E-ly-si-an ri-ver shores

Where the im-mor-tal dead have sate 'Tis mine to sit and me-di-tate to re-as-cend

life's ri-vu-let, With-out re-morse, with-out re-gret

And sing my Al-ma Gen-trix A-long the wil-lows of the Styx.


10

And lo as my se-re-ner soul


Did these un-hap-py shores pat-rol and wait

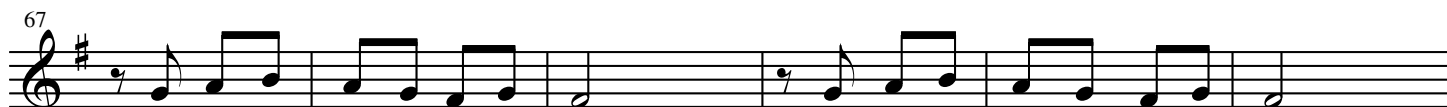
With an at-ten-tive ear

44   
the com - ing of the gon - do - lier

51   
Your fire sur - viv - ing roll I took,


56   
Your Spi - rit - ed and hap - py book;


61   
Where - - up - on de - spite my frown - ing fate

67   
It did my soul so re - cre - ate That all my fan - cies fled a - way

73   
On a Ve - ni - tian ho - li - day. How,

78   
thanks to your tri - um - phant care, Your pag - es

83   
clear as Ap - ril air, The sails, the bells, the birds I

89   
know, And the far - off Fri - u - lan snow;

98  
The land and sea, the sun and shade, And the blue e - ven lamp - in - laid.

102  
For this, For these, For all O friend

107  
For your while book end to end For Pa - ron Pie - ro's

113  
mu - ton - ham I your de - fault - ing deb - tor am Per - chance

120  
re - viv - - - - ing, yet may I to your sea-pav-en ci - ty hie,

127  
And in a felze, some day

134  
yet

143  
Light at your pipe my ci - gar - ette.

148

# XIV.

## To Andrew Lang.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Dear And - rew, with the brinkl - ed hair Who glo - ry  
wan - der, still Airs of morn, airs of the  
reels and rods Or of the old un - hap - py

to have thrown in air, High o - ver arm, the trem - bl - ing  
hill, The plo - ve - ry Fo - rest and the seas That  
gods: Still like a brook your page has shone,

reed, By Ale and Ka - il, by Till and Tweed: e - qual craft of  
breaks a - bout the He - bri - des, Should fol - low o - ver field and  
And your ink sings And your ink

hand you show pen to guide, the fly to throw: I count you  
plain And find you at the win - dow pane; And you a - gain see  
sing And your ink sings of

hap - py starred: for God, When he with ink - pot and with rod En - dowed you,  
hill and peel, And the bright springs gush at your heel. So went the fi - at  
He - li - con.

bade your for - tune      lead For - e - ver      by the Tweed  
 forth and so      Gar - ru - lous      like a brook

For - e - ver      by the woods of song      And lands  
 you go, With      sound of mirth and sheen      Of day -

that to the Muse be - long;      Or if in peop - led streets, or in  
 light whe - ther by the green      You fare that mo - ment, or the

The ab - horred pe - dan - tic san - hed - rim,      It should be yours to  
 grey;      Whe - ther you dwell in March or May;      Whe - ther treat of





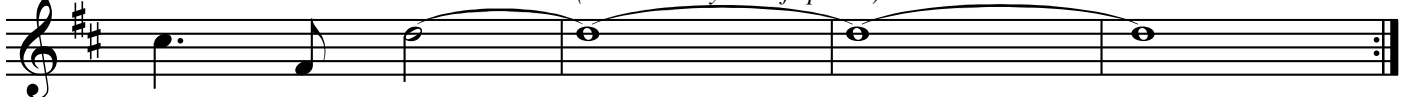


high ex - pec - ta - tions high de - lights and  
 all un - arm - ed A - chil - les, a - e - gis  
 Tris - tram rod'st or Be - ve - dere, in far - thest  
 old, In Pe - le - thro - nian an - tre, taught thee  
 eyes; these where they fell, Shed glee, and  
 stream, he breathed, his clutched pipe, un - formed wiz - ard  
 him who sees, A strong vo - ca - tion lay; and  
 young And e - ver quir - ing, on the moun - tains  
 in thy mind the do - ings of the dead, and  
 turn, to list a noon for night - in - gales, to  
 that de - si - red an - gel bathes no  
 all the way from dis - en - chant - ed fount to  
 ev - 'ry pop - lared cape, and e - - - 'ry -  
 O, long since the gold - en groves are dead



deeds thy flut - ter - ing heart with hope and  
 crowned. And pe - ri - lous lands though saw - est,  
 Lyonesse. But chief - ly thou In that clear  
 lore: The plants, he taught, and by the  
 through con - gre - gat - ed oaks A fly - ing  
 strains, Di - vine yet bru - tal; the fo - rest  
 strainings there are That whoso hears shall hear for  
 old, What was this earth, child of the  
 those he - ro - ic ag - es long  
 grow A dwell - - - er A dwell - er  
 more. That, that was not A - pol - lo,  
 seas un - hal - low - ed runs; the gods for -  
 bend or wil - low - y is - - - let, win up -  
 (dead) The fae - ry ci - ties They va - nished

(on 'D' in rhythm of speech)



ter - ror moved  
 sound - ing shores  
 air took'st life: In Arcady that haunted, land of song;  
 shin - ing stars In forests dim to steer.  
 hor - ror winged; In awe, and far upon the plain  
 heard, And thou  
 e - ver more.  
 gods to thee?  
 for - - - got.  
 on the beach her trembling rushes; from her long plains.  
 not the god.  
 sook long since  
 on thy soul  
 from the land!

# XVI.

## To W. E. Henley

Ryan Charles Ramer  
poem by Robert Louis Stevenson



The year runs through her phas - es; rain and sun, Spring -  
Strains by good thoughts thoughts at - tend - ed,  
and ros - es blos - - - som; and ro - ses  
These dy - ing, sound the tri - umph o - ver death. Be -  
Once a - gain O thou, Or - phe - us and



time and sum - mer pass; win - ter suc -  
like the swal - lows fol - - low o - - - ver  
blos - - - som; and ro - - - ses  
hold! each great - - ly breathes; each  
He - ra - cles, the bard And



ceeds; But one pale sea - son rules the house  
land and sea.  
blo - - - som; the gaunt  
tastes a joy Un - known be - fore, in dy - - -  
de - li - ver - er, touch the stops a - gain!



of death. Cold falls the im - pri - soned  
Pain sleeps at once; at once, with eyes o - pen,  
ward dis - ap - pears, and op'n - ing out, Shows brooks and fo - rests,  
ing; for each knows A he - ro dies with him though un - ful - filled



10  
day - light; fell dis - ease By each lean pal - let squats, and pain and sleep Toss  
Doz - ing des - pair a - wakes. The shep - herd sees His flock come bleat - ing  
and the blue be - yong Of mou - tains. Small the pipe; but O! do thou, Peak -  
Yet con - quer - ing tru - ly and dies not in vain. So is pain cheer - ed,



12  
gap - ing on the pil - lows. But O thou! Up - rise and take thy pipe. Bid  
home; the sea - man hears Once more the cord - age rat - - - tle. Airs of  
faced and suf - fring pi - per, blow there - in The dirge of he - roes dy - ing;  
So is pain cheer - ed, death com - fort - ed; the house Of sor - rows



14  
mu - - - sic flow,  
home! Youth and love  
and to these sick,  
smiles to lis - - - ten.

# XXVII. Henry James.

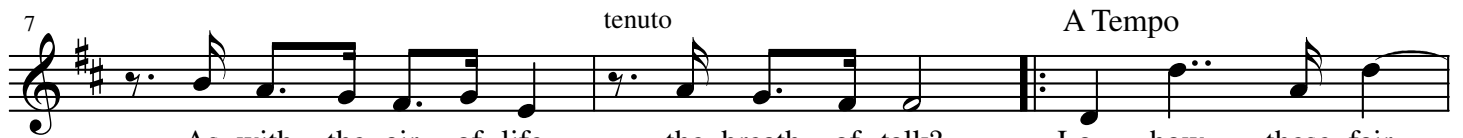
Ryan Charles Ramer  
poem by Robert Louis Stevenson



Who comes to-night? We open the door in vain. Who comes? my bursting will can you con-



tain the presences that now together throng Your narrow entry As with flow'rs and song!



As with the air of life, the breath of talk? Lo how these fair  
With all their silk -



immaculate woman walk Behind their jocund maker  
en, all their airy kin do as unbidden angels



enter in. But he, attended by  
and we see Slight-ed De Mauves, and that far different she,



Gressie the trivial sphynx; and to our feast  
These shining names, Comes (best of all)



Daisy, Barb and Chan - cel - lor (she not least!)  
him - self our welcome James.



#1 But I heard, though I lis-tened well, Ne-ver a note ne-ver a trill,

#2 lis-tened well, Ne-ver a note ne-ver a trill, Ne - ver a beat of the chim - ing

#3 sung Ne-ver a beat of the the chim-ing bell

#4 sung a trill trill trill

#5 sung sung sung sung

#4 bell. And when lights were in the hall,

#5 bell. There I hung and looked, and there In my gray face, si - - - - lent moved the dan - cers all.

#3 bell. And when lights were in the hall,

#4 There I hung and looked, and there In my dan - gray face, si - - - - lent moved the dan - cers all.

#5 fac - es - fair while Shone from un - - - - der then So a - - while I glowed, and - - - - der then

10

#2 bell. And when lights were in the hall,

#3 There I hung and looked, and there In my gray face, si - - - lent moved the dan - cers all.

#4 fac - es fair Shone from un - - - der then So a - while I glowed, and

#5 shin - ing hair. Well, I saw and the men; fell on dus - - - ty days and

11

#1 bell. And when lights were in the hall,

#2 There I hung and looked, and there In my gray face, si - - - lent moved the dan - cers all.

#3 fac - es fair Shone from un - - - der then So a - while I glowed, and

#4 shin - ing hair. Well, I saw and the men; fell on dus - - - ty days and

#5 pois - ing head, But the lips moved long I slum - - - bered pack in straw,



#1  
Long I none but deal-ers saw; Till 'fore my si - lent eye Long I none but deal - ers saw, Till

#2  
So a while I glowed and then fell on dus - ty days and

#3  
Till 'fore my sil - ent eye; Till 'fore my si - lent eye; One that sees came pass - ing by

#4  
One that sees came pass - ing by Now with an out - land - ish grace,

#5  
Now with an out - land - ish grace, to the sparkl - ing fi - re I face In the blue

#1  
'fore my si - lent eye Long I none but deal - ers say be - fore my si - lent eye Long I

#2  
men; Long I slum - bered packed in straw Long I

#3  
by by One that sees In the blue room at the

#4  
To the sparkl - ing fi - re I face In the blue - room of the Sker - ry -

#5  
room at Sker - ry - vore; Where I wai - - - -

#1  
none by deal-ers saw; Till be-fore my si-lent eye Now with an out-land-ish grace,

#2  
none by deal-ers saw; till 'fore be-fore my si-lent eye

#3  
Sker-ry-vore; Where I wait un-til the door O pen and the Prince of

#4  
vore; Where I wait un-til the door O-pen and the Prince of

#5  
ted un-til the door

23

#1  
to the spark-ling fi-re I face In the blue room at Sker-ry-vore; Where I wait until the

#2  
One that sees came pass-ing by. One that sees came pass-ing

#3  
Men, Hen-ry James

#4  
Men, Hen-ry James shall come a-gain shall come a-

#5  
O-pen, and the Prince of Men, hen-ry James,

#1 door O - pen, and the Prince of Men Hen - ry James,

#2 by. Now With

#3 come a - - - gain. When I saw the pois - ing head, the

#4 gain shall come a - gain. un - til the door

#5 shall come a - gain. un - - - til

#1 When the Prince of Men will come a - gain. the Prince of Men shall come a - gain When the Prince of

#2 an out - land-ish grace With an out - land-ish grace

#3 lips moved but no-thing said but no - - -

#4 O - pen, and the Prince of Men Hen - ry James, shall come a -

#5 the door O - - - - pen, and the Prince of Men, hen - ry

#1

Musical staff #1 in bass clef. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. There are slurs over some of the notes.

Men will come a-gain. the Prince of Men shall come a gain.

#2

Musical staff #2 in bass clef. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. There are slurs over some of the notes.

shall come a gain.

#3

Musical staff #3 in bass clef. It contains a melodic line with quarter notes and eighth notes, some beamed together. There are slurs over some of the notes.

thing said a gain.

#4

Musical staff #4 in bass clef. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. There are slurs over some of the notes.

gain come a gain shall come a gain.

#5

Musical staff #5 in bass clef. It contains a melodic line with quarter notes and eighth notes, some beamed together. There are slurs over some of the notes.

James, shall come a - gain.

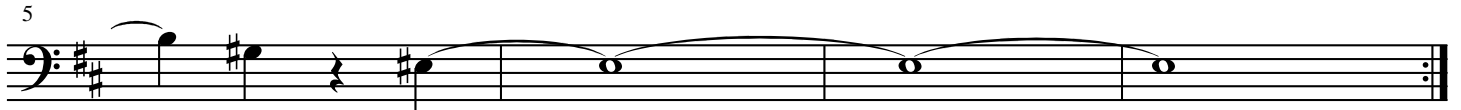
# XIX. Katharine.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

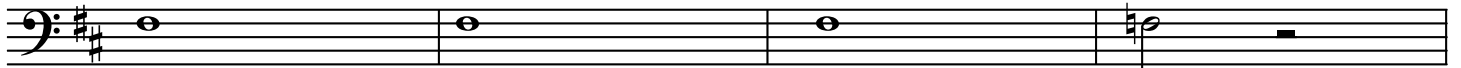
Lento (in 1)



*mp* We see you as we see a face That tremb - les in a for -  
Up - on the mir - ror of a pool - - - for - e -  
And in the way - ward glass, a - pears to hov - er bet - ween smiles  
El - fin and hu - man, air - y and - - - true, - - -

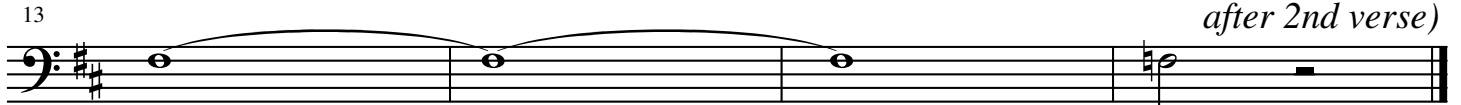


5  
est place  
- - - ver  
- and tears  
9 - and backed



(2nd verse) qui - - - et clear and  
(last verse) by the re - -

(Da Capo  
after 2nd verse)



13  
cool; - - -  
flect - ed blue. - - -

# XX.

## To. F. J. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



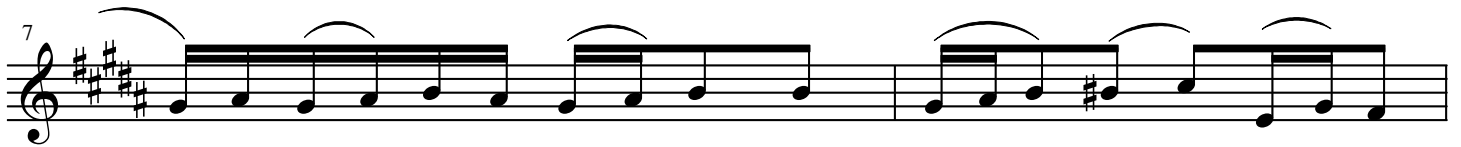
I read, dear friend, in your dear face Your life's ta - le  
The thorns and flo - wers of all the wi - ld, From



told your whole life, with per - fect grace; O The ri - ver of  
fair and true Your



your life, I trace Up the sun che - quered, de - vi - ous bed  
flo - wers and thorns you bring with you!



To far dis - tant foun - tain head. Not one quick beat



of your warm heart, Nor thought that came to you a - part, Plea - sure nor



pi - ty, love nor pain Nor sor - row, has gone by in vain; But as some



lone wood - wan - der - ing chi - ld Brings home with him at e - ven - ing mild

# XXI. Requiem.

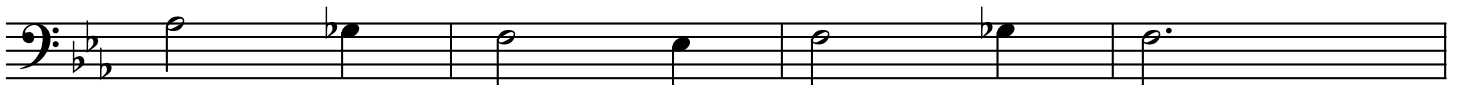
Ryan Charles Ramer  
poem by Robert Louis Stevenson

Con Moto *mf*



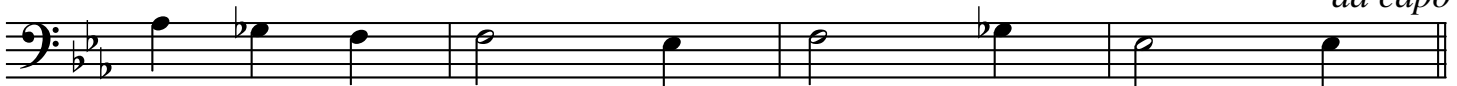
(1st & 2nd time) Un - der the wide and star - ry sky,  
Here he lies where he longed to be;

5



Dig the grave and let me lie.  
Home - is the sail - or,

9



Glad did I live and glad - ly die,  
home - from sea, - as the hun - ter

*1st time  
da capo*

13

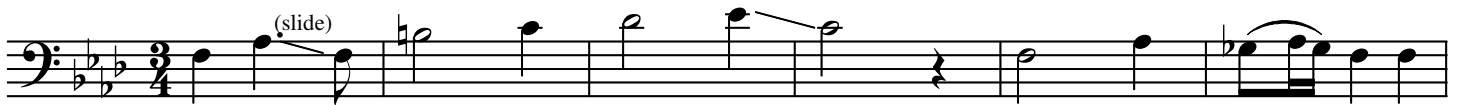


And I laid me down with a will  
this be the verse you grave for me:  
home from the hill. Re - qui - em.

# XXII.

## The Celestial Surgeon.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



If I have fal - tered more or less In my great task of



hap - pi - ness; If I have moved a - mong my race And shown no



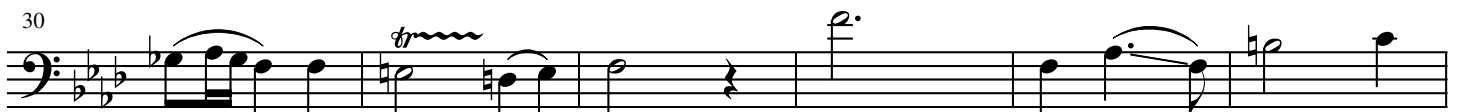
glo - ri - ous morn - ing face; If beams from hap - py hu - man eyes Have



moved me not; if morn - ing skies, Books, and



food, and sum - mer rain have Knocked on my



sul - len heart in vain: Lord, thy most point - ed



pleas - ure take And stab my spi - rit broad a - wake;



42



Or, Lord, if too ob - du - rate I, Choose thou, be -

48



fore that spi - rit die A

52



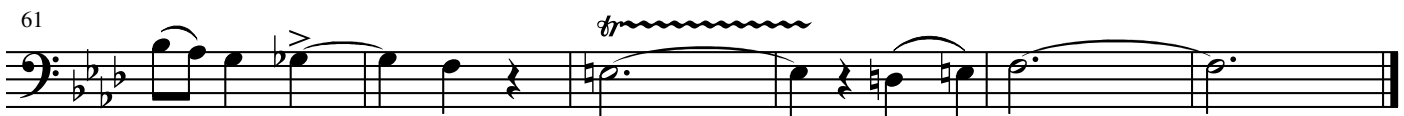
pierc - - - - - ing pain, a

56



kill - - - - - ing sin, And

61




to my dead heart run them in.

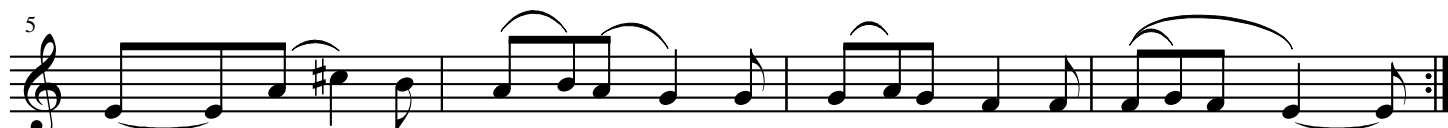
# XXIII.

## Our Lady of the Snows.

Ryan Charles Ramer  
poem by Robert Louis Stevenson




Out of the sun, out of the blast, Out of the world, a - lone I passed  
There neith - er lute nor  
fi - denc - es low and dear, so dear,  
A - - - loof, un - help - ful un - kind.  
Where no - thing speaks Where no - thing speaks




5  
Ac - ross the moor and through the wood To where the Mo - na - ste - ry stood.  
breath - ing life, Nor - - - ru - mour of the world of life, Nor con -  
Shall strike the me - di - ta - tive ear. the me - di - ta - tive ear.  
The pri - son - ers of the i - ron mind, the i - ron mind,  
ex - cept the bell the bell the bell the un - fra - ter - nal bro - thers dwell. Poor (*no repeat*)



9  
pas-sion-ate men, still cloth-ed a-fresh With a-go-nis-ing for-tress folds of flesh; Whom the clear




14  
eyes so-li-cit still To some bold out-put of the will, Whilefai-ry Fan-cy far be-fore far before  
And musing Me-mo-ry - Hold-the-door Me-mo-ry - Hold-the-door




19  
Now to he - ro - ic death in - vite And now un - cur - tain fresh de - lights:  
Oh lit - tle boots it thus to dwell on the re - mote un - neigh - boured hill!

23



O to be up and do-ing, O Un - fear-ing and un - shamed to go In all

29




the up - roar and the press A - bout my hu - man bus' - ness!

32



My un - dis - suad - ed heart I hear Whis - per cour - age in my ear.

36




With voice-less cassl, the an - cient earth Sum - mons no to dail - y birth. Thou, O my

40




love, ye, O my friends The gist of life, the end of ends

44



To laugh to love, to live, to die, eye! call me by the ear and eye!

50



Forth from the case - mate, on the plain Where ho - nour has the world to gain,

53

O knights of the un - shield - ed heart! Forth and for - e - ver  
 O monks, should pass your cor - ner by? For still the Lord is

Pour Forth forth and Pour for -

Pour Forth forth and Pour for -

Pour Forth forth and Pour for -

55

for - ward! out From pru - dent an re - doubt, And in the mel - lay charge  
 Lord of might; In deeds he takes de - light; The plough, the spear, the la -

forth and brave - - - -  
 e - ver for - - - -

forth and brave - - - -  
 e - ver for - - - -

forth and brave - - - -  
 e - ver for - - - -

58

3 3

a - main, To fall yet to rise  
den barks, The field, the found - ed

a - gain! Cap - tive?  
ci - ty, marks; He

58

ly  
ward!

do  
for - - - your  
ward!

58

ly  
ward!

do  
for - - - your  
ward!

58

ly  
ward!

do  
for - - - your  
ward!

60

3 3 3

ah, still, to ho - nour bright a cap - tive  
marks the smi - l - er on the streets, The

sol - dier  
sing - er

60

part,

Pour  
Forth

60

part,

Pour  
Forth

60

part,

Pour  
Forth

62

of the right! Or free and fight - ing,  
 up - on gar - den seats; He sees the

62

good with ill? Un - con - quer - ing  
 climb - er in the rocks; to him,

62

62

62

forth  
and

forth  
and

forth  
and

64

but un - con - quered still!  
 the shep - herd folds his flocks.

64

An ye O breth - ren, what if God  
 For those he loves that un - der - prop

64

64

64

64

for -  
 Pour

Pour  
 for -

Pour  
 for -

66

When from Heav'n's top he spies a - broad, And sees on this tor-ment - ed stage  
 With dail - y vir - tues Heav-en's top, and bears the fall-ing sky with ease, Un -

66

e - - - - - ver for -  
 forth and brave -

66

forth and brave -  
 e - - - - - ver for -

66

forth and brave -  
 e - - - - - ver for -

68

The nob-ler war of man - kind rage: What if his vi - vi - fy - ing eye What if his vi -  
 frown-ing ca - ry - tid - es. Those he ap - proves that ply the trade. That rock the chi-ld, that

68

ward!  
 ly for - - - - -

68

ly do  
 ward! for - - - - -

68

ly do  
 ward! for - - - - -

71 <sup>3</sup>

vi - fy - ing eye,  
wed the maid,

your ward!  
part,

your part,  
ward!

your part,  
ward!

73

Out of the sun, out of the blast, Out of the world, a -

But ye? O ye who ling - er still Here in your for - tress on

That with weak vir - - tues,

That with weak vir - - tues,



76 lone I passed A-cross the moor and through the wood To where the mo - na -  
 the hill. With pla-cid face, with tran - quil breath, The un-sought vo-lun-teers  
 weak - er hands, Sow glad - ness on the  
 weak - er hands, Sow glad - ness on the

80 sta - ry stood. Poor pass-ion - ate men, still cloth - ed a - fresh With  
 of death, Our cheer - ful Ge - ne - ral on high With care -  
 peop - - - led lands, And still with  
 peop - - - led lands, And still with

83

A - go - ni - sing for - tress folds of flesh. Whom the clear  
 less looks may pass you by. With care - less  
 laugh - - - ter, song and shout,  
 laugh - - - ter, song shout,

86

eyes so - li - cit still, to some bold out - put of the will,  
 looks may pass you by. With care - less looks  
 Spin the great  
 Spin the great

89

While fai - ry Fan - cy far be - fore far be - fore Now to

89

may pass you by. With care - less looks may

89

wheel of

89

wheel of

92

he - ro - ic death in - vite And now un - cur - tain fresh de - light: fresh de - light:

92

pass you by. may pass you by. pass you by.

92


earth a - - - bout.

92

earth a - - - bout.


# XXIV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson




Not yet, my soul these friend - ly fields de -  
Free - dom is far, rest is  
A debt doth lie Im - - - mor -  
nor thy place de - sert with - out due ser - vice  
and for ho - urs; Each is with ser - - - vice  
But he, un - think - ing, in the pre - sent

4



sert, Where thou with grass, and riv - ers, and the  
far. Thou art with life Too close - ly  
tal on mor - ta - li - ty It grows by vast re -  
ren - dered. For thy life, Up, spi - rit, and de -  
preg - nant; each re - claimed Is as a king - dom con -  
good Sole - y de - lights, and all the camps re -


8



breeze, And the bright face of day, thy dal - liance hadst;  
wove Ser - vice still crav - - - ing ser - vice.  
bound it grows un - ceas - - - ing grows.  
fend That fort of clay. Thy bo - dy now  
quered, where to reign. As when a cap - tain ral - lies  
joice. And all the camps re - joice.

12

*fine*



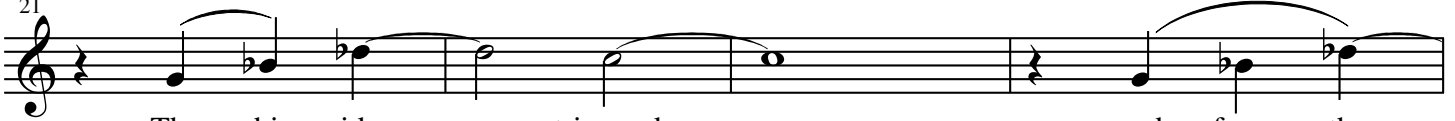
Where to thine ear first sang en - rap - tured birds; Where  
(instrumental)  
Gift up - on gift, alms up - on alms up -  
be - lea - guered; whe - ther soon or late she fall;  
to the fight, His scat - tered le - gions, and

17



love and thou that last - ing bar - gain made.  
 lost for love, Love for dear love,  
 reared, From man, from God, from na - - - ture,  
 whe - ther soon or late she fall;  
 beats the ru - in back well pleased in mind.

21



The ship rides trimmed, and from the  
 Still sup - pli - - - ant with  
 till the soul At that so  
 whe - ther to - - - day thy friends Be -  
 Yet sure - ly him for - tune shall

25



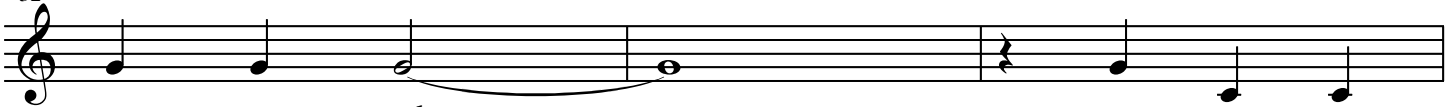
e - ter - nal shore thou hear - est air - y voic - es;  
 tears huge in - dul - gence stands a - mazed. (instrumental)  
 wail thee dead, or af - ter years, a man Grown old  
 o - ver - take, Him smite in turn,

29



But not yet De - part  
 Al - as not thy hu - man  
 Leave not my soul the  
 in ho - - - nour and the  
 Head - long his en - sign drive; And

32



my soul, not yet a -  
 task is done! A bond at  
 un - fought field, nor leave Thy  
 friends of peace. con - tend by  
 that dear land, Now safe to -

35



while de - part.  
 birth is forged;  
 debts dis - ho - noured,  
 soul for mo - ments  
 mor - - - row fall.

# XXV.

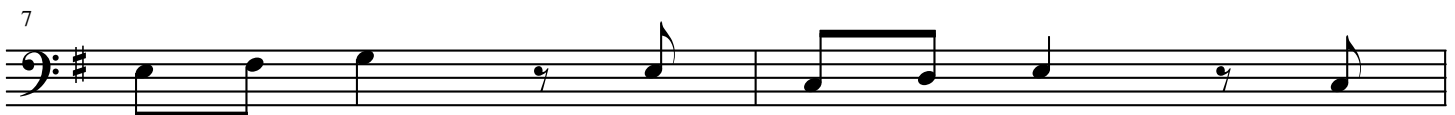
Ryan Charles Ramer  
poem by Robert Louis Stevenson



It is not yours, O mo - ther,  
Though in the green - er paths of  
and night, The sea - sons and the  
corn, The a - corn on the hill,  
flee, By the al - might - y hand  
The un - seen al - might - y nod;  
Beat out the glow - ing blade, Nor  
on nob - ler mis - sion set; And



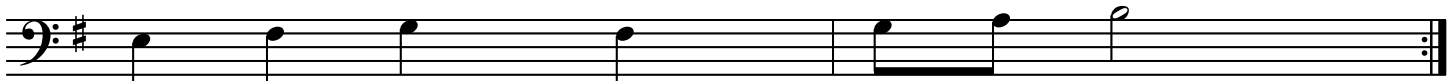
to com - plain Not mo - ther, yours to weep, Though  
earth, Mo - ther and chi - ld, and no more the  
years, From you, O mo - ther, this de - light, This  
Each for some se - pa - rate end is born in  
Au - stere - ly led; so one led by sea Goes  
So till the end all their ways Blind - fold - - - ed  
wield - ed in the front of war the weap - - - ons  
as the smith re - mained at home In peace - - - ful



ne - ver - more your son a - gain Shall  
birth Of me whom once you bore, Seems  
al - so dis - - - ap - pears Some pro - - - fit  
sea - son fit, and still Each must in  
forth, and one by land; Nor aught of  
loth have trod: Nor knew their task at  
that he made, But in the tow'r at  
tur - ret pent; So sits the while at



to your bo - som creep, Though ne - ver - more a -  
 still the brave re - ward that once it seemed of  
 yet sur - vives of all your pangs and tears. The  
 strength a - rise to work the al - might - y will.  
 all man's sons es - capes from that com - mand. So  
 all, but were the tools of God. And  
 home still plied his ring - ing trade; So  
 home the Mo - ther will con - tent



gain you watch your ba - by sleep.  
 yore; Thou as all pass - es day  
 chi - ld the seed the grain of  
 So from the hearth the child - ren  
 from the sal - - ly each o - beys  
 as the fer - vent smith of yore  
 like a sword the son shall roam

# XXVI.

## The Sick Child.

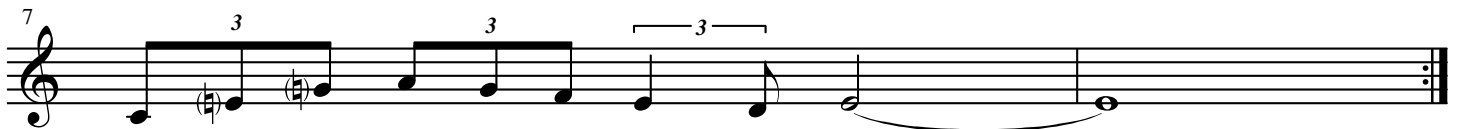
Ryan Charles Ramer  
poem by Robert Louis Stevenson



O Mo-ther, lay your hand on my brow! O mo-ther, mo-ther,  
Fear not al all: the night is still No-thing is here and  
Mo-ther, Mo-ther, speak low in my ear, Some of the things are  
What have I done, and what do I fear, Why are you cry-ing  
An hour or two more God is so kind, The day shall be blue



where am I now? Why is the room so gaunt and great?  
means you ill No-thingbutlamps the whole townthrough,  
so great and near, Some are so small and far a-way,  
mo-ther dear? Out in the cit-y sounds be-gin,  
in the wind-ow-blind, Then shall my child go sweet-ly a-sleep,



Why am I ly-ing a-wake so late?  
Ne-ver a chi-ld a-wake but you.  
I have a fear that I can-not say.  
Thank the kind God, the carts come in!  
Dream of the birds and the hills of sheep.





13

fear that I can-not say. What have I done, and what do I fear, And why are you

15

subito *mp* calmato ma non troppo e doloroso

cry - ing, mo - ther dear? Out in the ci - ty, sounds be -

17

subito molto

gin, Thank the kind God, the carts come in! An ho - ur or two and God is so

19

sotto voce (sing the note expressively flat)

kind, The day shall be blue in the win - dow blind,

21

The shall my child go sweet-ly as-leep, And dream of the birds and

23

(sing the note expressively flat)

the hills and the sheep

## XXVII.

## In Memoriam F. A. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Yet, O strick-en heart, re - mem - ber, O re - mem - ber

5  
How of hu - man days he lived the bet - ter part.

9  
Ap - ril came to bloom and ne - ver dim De - cem - ber Breathed its kill - ing

13  
chill up-on the head or heart. Doomed to know not Win - ter, on - ly Spring

19  
A be - ing Trod the flow' - ry Ap - ril blithe - ly for a whi - le, Took his fill of mu - sic

25  
joy of thought and see - ing Came and saw and went, nor e - ver ceased to smi - le

31  
Came and stayed and went, and now when all is fin - ished,

35  
You a - lone have crossed the me - lon - cho - ly stream Yours the pang, but

39  
his, O his, the un - de - cay - ing glad - ness, un - de - part - ed dream. All that

44  
life con - tains of tor - ture, to - il, and trea - son, Shame, dis - ho - nour, death, to

48  
him were but a name. Here, a boy, he dwelt through all the

52  
sing - ing sea - son And ere the day of sor - row de - part - ed as he came.

# XXVIII. To My Father.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

♩ = ca. 90

# 1  
8  
And all night long the toll - ing bell re -

# 2  
Peace and her huge in - va - sion to these shores Puts

# 3  
These are thy works, O fa - ther, these thy crown; Whe - ther on hight the air

# 4  
These are thy

# 1  
8  
sounds: So shine, so toll till night - be o'er past Till the

# 2  
dail - y home in - nu - mer - - ab - le sails Dawn on the far ho - ri -

# 3  
4  
be pure, they shine A - long the yel - low - ing sun - set,  
(head tone)

# 4  
works to where the town Its ear - liest smoke in - to the

8<sup>va</sup>-----

7

# 1 8 stars va - nish till the sun re - turn, And in the

# 2 zon and draw near; In - nu - mer - ab - le loves, un - coun - ted

# 3 7 and all night A - mong A - - - -

# 4 (8<sup>va</sup>) air up breathes And the rough ha - zels climb a - long the beach.

9

# 1 8 ha - - - ven rides the fleet se - cure.

# 2 hopes To our wild coasts, not dark - ling now, ap - proach; Not

# 3 9 mong un - num - bered stars of God they shine;

# 4 (chest tone) loco To the tugg'ed oar the dis - - - - tant the

11

# 1

8

In the first hour the sea-man

# 2

now ob-scure, since thou and thine art there, And bright on the

# 3

11

whe - ther fogs a - rise and far and wide

# 4

8<sup>va</sup> (head tone)

dis - tant e - cho speaks. The ship lies rest - ing,

13

# 1

8

in his skiff Moves through the un -

# 2

lone Is - le the foun - - - dered reef, The

# 3

13

The low sea - le - vel drawn each

# 4

8<sup>va</sup>

where by reef and roost Thou and thy lights have led

15

# 1  
8 mov - ing bay, un - mov - ing bay,

# 2  
*ff*  
long re - sound - ing fore - land, Pha - ros stand.

# 3  
15  
finds a ton - gue,

# 4  
*(8<sup>va</sup>)* - - - - - *loco*  
her like a chi - ld

17

# 1  
8 This hast thou done, and can I be base? I must a - rise, O fath - er, and to port

# 2  
This hast thou done, and can I be base? I must a - rise, O fath - er, and to port

24

# 1  
8 Some lost, com - plain - ing sea - man pi - lot

# 2  
lost, com - plain - ing sea - man pi - lot lost, com - plain - ing

# 3  
24  
lost,

# 4  
lost com - plain - ing lost, com -

28

# 1  
8 and to port some lost, com-plain-ing sea man pi - lot home.

# 2  
sea-man some lost, com-plain-ing sea-man some lost com-plain-ing pi - lot home.

# 3  
28 lost, lost, sea-man pi - lot home.

# 4  
plain - ing lost, com - plain - ing some lost, sea-man pi - lot home.

34

# 1  
8 some lost, com - plain-ing sea - man pi - lot

# 2  
some lost pi - lot

# 3  
34 some lost sea - man pi - lot

# 4  
some lost sea-man pi - lot home. pi - lot

39

# 3  
I must a-rise, O fa-ther, and to port Some lost, com - plain-ing sea-man

# 4  
I must a-rise, O fa-ther, and to port Some lost, com - plain-ing sea-man



44

# 3  
 pi - lot home. pi - lot home. pi - - - lot home.

# 4  
 pi - lot home. pi - lot home. pi - - - lot home.

49

# 1  
 Its

# 2  
 And the rough ha - zels climb a - long the beach. To the tugg - ed

# 3  
 49  
 In the

# 4  
 This hast This hast thou done,

50

# 1  
 ear - - - liest smoke in - to the air

# 2  
 oar the dis - tang e - cho speaks. The ship lies rest - ing,

# 3  
 50  
 first ho - ur the

# 4  
 and I can I be base? This hast thou done

52

# 1 up - breathes It's

# 2 where by reef and roost Thou and thy lights

# 3 sea - - - man in his skiff Moves through the un - mov - ing

# 4 and I can I be can I be base.

54

# 1 ear - liest smoke in - to the air

# 2 lights led her like a child.

# 3 bay

# 4 This hast thou done, This hast thou done, This hast thou done, This hast thou done,

56

# 1  
8 It's ear li - est smoke in -

# 2  
This hast thou done, This hast thou done, This hast thou done, This hast thou done,

# 3  
56 in his skiff

# 4  
This hast thou done,

58

# 1  
8 to the air smoke in -

# 2  
and I can I

# 3  
58 Moves through Moves

# 4  
This hast thou done, This hast thou done, hast thou done, hast thou done,

60

# 1  
8 to the air This hast thou

# 2  
be base? can

# 3  
60 through un - mov - ing un - mov - ing un - mov - ing

# 4  
hast thou done, and how can

62

# 1  
8 done, and can I be base? I

# 2  
I be base? I

# 3  
62 bay, to where the town can I be base? in I

# 4  
I be base? be base? I

66

# 1

8

must a - - - , O fa - ther

# 2

must a - - - rise, O fa - ther

66

# 3

must a - - - rise, O fa - ther

# 4

must a - - - rise, O fa - ther

The image shows a musical score for four voices, labeled #1, #2, #3, and #4. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are: "must a - - - rise, O fa - ther". The first voice (#1) is in the soprano clef and has a "8" below the first measure. The second voice (#2) is in the alto clef. The third voice (#3) is in the tenor clef and has a "66" above the first measure. The fourth voice (#4) is in the bass clef. The lyrics are distributed across the staves: #1: "must a - - - , O fa - ther"; #2: "must a - - - rise, O fa - ther"; #3: "must a - - - rise, O fa - ther"; #4: "must a - - - rise, O fa - ther". The score includes musical notation such as notes, rests, and phrasing slurs.

# XXIX.

## In The States.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

#1

With half a heart I wan - der here As from an  
tongue than mine, Though both were En - glish born. I  
But age must de - cay: To - mor - row for the

#2

With half a heart I  
tongue than age mine, Though  
But age must de -

#1

age gone by A bro - ther. yet  
t'wards the night of time de - cline, You  
States; for me, En - gland and

#2

wan - der here As from an age gone by A  
both were En - glish born. I t'wards the night of time de -  
cay: To - mor - row for the States; for me, En -

#3

With half a heart I wan - der here As from an  
tongue than mine, Though both were En - glish born. I  
But age must de - cay: To - mor - row for the

#1

though young in years, An el - der bro-ther. I. You speak an - o - ther  
mount in - to the morn. Youth shall grow great and strong and free,  
Yes - ter - day. and Yes - ter - day and and Yes-ter-day.

#2

bro - ther. yet though young in years,  
cline, You mount in - to the morn.  
gland and Yes - ter - day.

#3

age gone by A bro - ther.  
t'wards the night of time de - cline,  
States; for me, En - gland

8

#1

IN THE STATES. IN THE STATES. IN THE STATES. IN THE

#2

IN THE STATES. IN THE STATES. IN THE STATES. IN THE

#3

IN THE STATES. IN THE STATES. THE STATES. IN THE

10

#1

STATES. IN THE STATES. IN THE STATES. IN THE STATES. THE STATES. THE

#2

STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE

#3

STATES. THE THE STATES. THE THE STATES. THE

12

#1

STATES. IN THE STATES. THE STATES. IN THE STATES.

#2

STATES. IN THE STATES.

#3

THE STATES. THE THE STATES. THE STATES.

14

#3

2

Youth shall grow great, strong and free. But age must still

18

#1

18

#2

18

#3

Youth shall grow great,

Youth shall grow great, strong and free. But age must still

de-cay: To-mor - row for the Sates.

20

#1

20

#2

20

#3

strong and free. But age must still

decay: Tomor - row

de - cay: To - mor - row for the Sates.

for me, for me, En - gl-and. and



22

#1  
for the States. for me, for

#2  
for me, for me, En - gl - and. and

#3  
and Yes - ter-day. and Yes - ter-day.

24

#1  
me, En - gl - and. and and Yes - ter-day. and Yes - ter-day.

#2  
and Yes - ter-day. and Yes - ter-day

27

#1  
IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#2  
IN THE STATES. IN THE STATES. IN THE STATES. IN THE STATES.

#3  
IN THE STATES. IN THE STATES. THE STATES. IN THE STATES.

29

#1

STATES. IN THE STATES. IN THE STATES. IN THE STATES. THE STATES. THE

29

#2

STATES. IN THE STATES. IN THE STATES. IN THE STATES. IN THE

29

#3

STATES. THE THE STATES. THE THE STATES. THE

31

#1

STATES. IN THE STATES. THE STATES. IN THE STATES.

31

#2

STATES. IN THE STATES.

31

#3

THE STATES. THE THE STATES. THE STATES.

# XXX. A Portrait.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

#1

I am kind of fath - ing dip, Un - friend - ly to the nose and eyes;

#1

5

A blue - be - hund - ed ape, I skip Up - on the

#1

9

Trees of Pa - ra - dise. trees of Pa - ra - dise.

#1

15

Pa - - - - ra - dise.

#2

15

**Maestoso**

At man-kind's feast,

#2

21

I take my place In so - lemn, sanc - ti - mo - ni - ous state,

#2

26

And have the air of say - ing grace While I de - file the din - ner

30  
#2  
plate. I am the smil - er with a knife," The batt - en - er up -

35  
#2  
on the gar - bage, I

40  
#3  
Dear Hea - - ven,

44  
#3  
with such a ran - cid life, were it not bet - ter far to

47  
#3  
die? were it not bet - ter were it not bet - er

51  
#3  
far to die? were it not bet - ter far to die?

57  
#3  
Dear Heav - en with such a ran - cid life,

64

Yet still, a - bout the hu - ma pale, Yet still, a - bout the hu - man

71

pale, Yet still, a - bout the hu - man pale, I love to scam -

78

per, I love to race,

84

To swing by my ir-re-ve-rent tail All o - ver the most ho - ly

91

place; And when at length, some gol - den day

95

The un - fail - ing sports - man, aim - ing at Shall bag, men All the

99

world shall say *Thank God,* and *there's an end of that!*

#1 I am kind of fath - ing dip, Un - friend - ly to the nose

#2 At man - kind's feast, I take my place In so - - -

#3 Dear Hea - - - ven, with such a ran - cid life,

#4 Yet still, a - bout the hu - - - ma

#5 To swing by my ir - - - re - ve - rent

#1 and eyes; A blue - be - hund - ed ape, I skip Up -

#2 lemn, sanc - ti - mo - ni - ous state,

#3 were it not bet - ter far to die?

#4 pale, Yet still, a - bout the

#5 tail All o - - - ver the most

110

#1 on the Trees

#2 And have the air of say - ing grace While I de -

#3 were it not bet - ter were it not bet - er

#4 hu - - - - man pale, Yet still, a -

#5 ho - - - ly place; And when at length,

113

#1 of Pa - ra - dise. trees of

#2 file the din - ner plate. I am

#3 far to die? were it not bet - ter

#4 bout the hu - - - - man pale,

#5 some gol - den day The un - fail - ing

116

#1 Pa - - ra - - - dise. Pa - - - -

#2 the smil - er with a knife," The batt - en - er up -

#3 far to die? Dear

#4 I love to scam - - - per,

#5 sports-man, aim - ing at Shall bag, men All the

119

#1 ra dise.

#2 on the gar-bage, I

#3 Heav - - en with such a ran-cid life,

#4 I love to race,

#5 world shall say Thank God, and there's an end of that!



# XXXI.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Allegro



*mp* Sing clear - li - er, Muse, or  
pi - - - - rate of the spring, From



e - ver-more be still, Sing tru - er or no lon - ger sing! No  
the green elm a liv - ing lin - net takes, One



more the voice of me - lan - cho - ly Jacque To  
na - tur - al verse re - cap - ture-- then be



wake a weep - - - ing e - cho in the hill; but as the boy, the  
still. - - - - - - - - - - - - - - - - then be still.

# XXXII. A Camp.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Largo Assai

the bed was made, the room was fit, By punc-tual eve the  
up, my ass and I, At God's green -

5

stars were lit; The air was still, - - - - the  
ca - ra - van - se - rai - - - - se - rai - -

*2nd time*  
*fine*

11

wa - ter ran, No need for

14

maid or man, When we

17

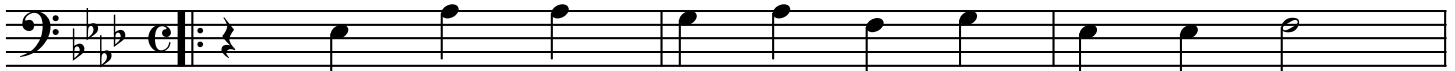
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# XXXIII.

## The Country of Camisards.

Larghetto

Ryan Charles Ramer  
poem by Robert Louis Stevenson



We travel - led in the print of old - en wars,  
and peace where fire - - - and war had been  
No more the sword - - - - - they wield;

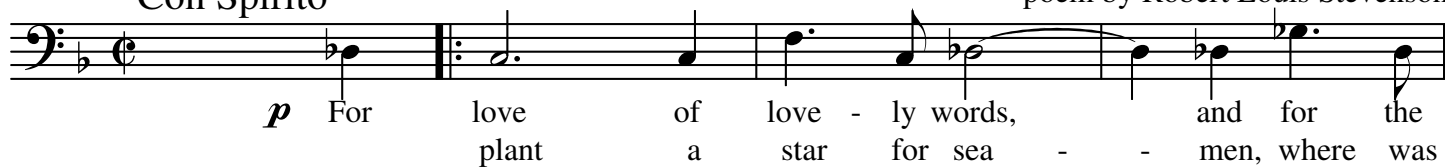


Yet all the land was green, And love we found, - - -  
They pass and smile, - - - the child - ren of the sword--  
And O, how deep the corn A - long the bat - tle - field!

# XXXIV. Skerryvore.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

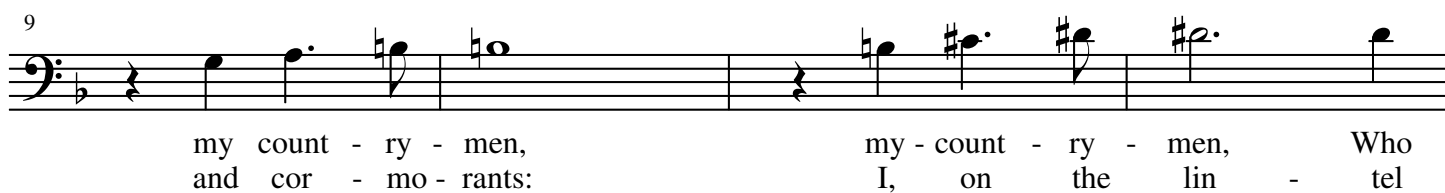
Con Spirito



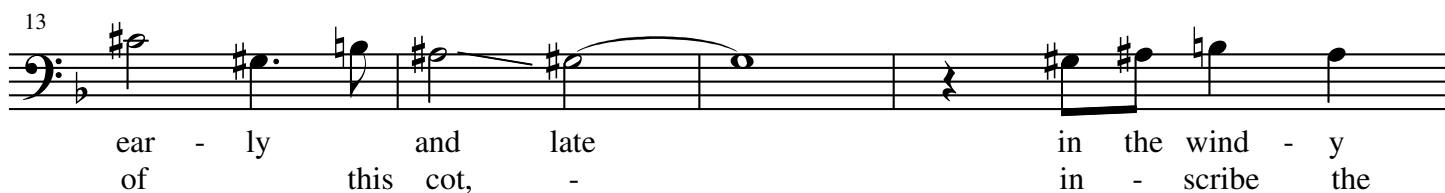
*p* For love of love - ly words, and for the  
plant a star for sea - - men, where was



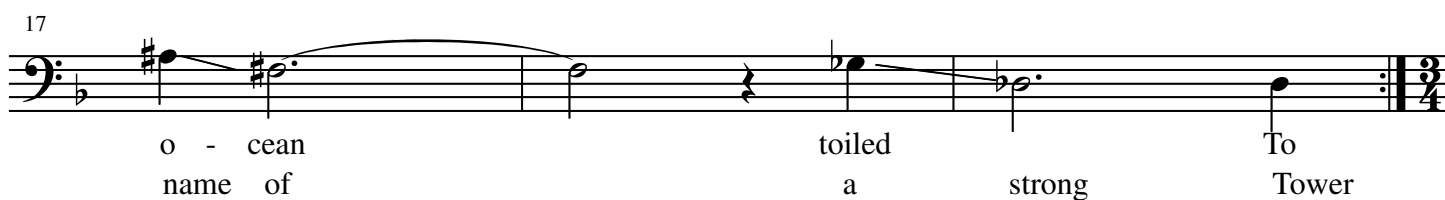
5  
sake Of those, my kin my kins - men  
Then the sur - fy haunts of seals - -



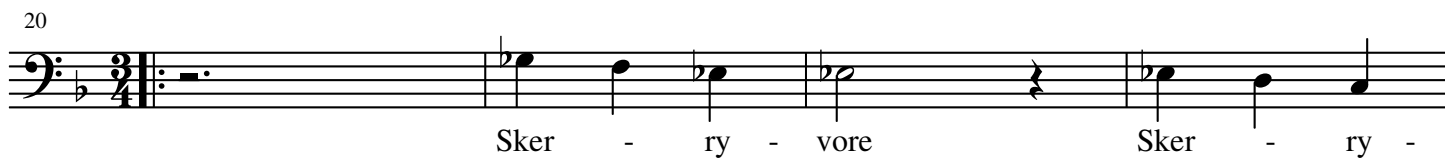
9  
my count - ry - men, my - count - ry - men, Who  
and cor - mo - rants: I, on the lin - tel



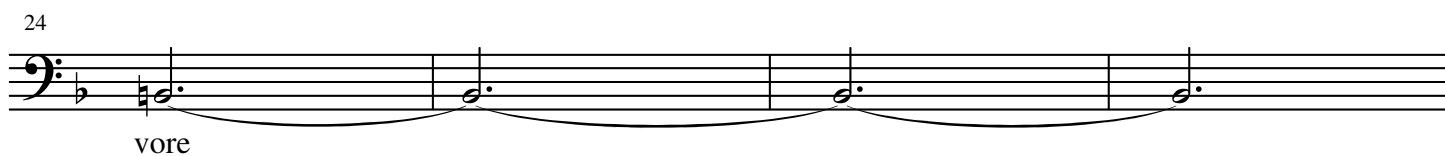
13  
ear - ly and late in the wind - y  
of this cot, - in - scribe the



17  
o - cean toiled To  
name of a strong Tower



20  
Sker - ry - vore Sker - ry -



24  
vore




28  
Sker - - - ry - vore

# XXXV.


## Skerryvore: the Parallel.

Ryan Charles Ramer  
poem by Robert Louis Stevenson




Here all is sun - ny, and when the tru - ant gull the tru - ant  
gull Skims the green le - vel of the lawn, his wing dis - pe - tals

5




ros - es here the house is framed  
of knead - - - ed brick and the plumed  
moun - - - - - tain pine

7




Such clay as art-ists fash-ion and such wood As the tree-climb-ing ur-chin breaks

12



Bu there E - ter - nal gran - ite hewn from the liv - ing isle and do - welled  
with brute i - ron rears a tow - er That from its wet foun - da - tion

16



to its crown of glitt' - ring glass, stands, in the

19



sweep of winds, Im - mov - ab - le, im - mor - tal, em - - - mi - nent.

# XXXVI.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

My house, I say. But hark to the sun - ny doves  
That make my roof the a - re - na of their loves

And fill the chim-neys with their nu-mer-ous song: Our house, they say; and

mine, the cat de - clears And spreads hisgol - den fleece up - on

the chairs; And mine the dog, and ris - es stiff with wrath If a - ny al - ien

foot pro - fane the path So too, the buck that trimmed my ter - races,


O - ur whil - om gar - den - er called the gar - den his; who now de - posed, sur -

veys my plain a - bode And his late king - dom now on - ly from the road.

# XXXVII.


Ryan Charles Ramer  
poem by Robert Louis Stevenson

Adagio




My bo - dy which a dun-geon is, And yet my parks and pa-lac - es: Which  
long the moun-tain - sides and scalp) Sleeps in an ant - re of that alp: Which  
mine so lit - tle, that my soul Swells in per - pe - tu - al con-trol, And

5




is so great that there I go All of the day long to and fro, And  
is so strong, my strong - est throes And the rough word's be - sieg - ing blows Not  
I but think and speak and do If this born bo - dy of my bones The

9




when the night be - gins to fall Throw down my bed and sleep, while all The  
break it, and so weack with - al Death ebbs and flows in ints loose wall As  
beg - gared soul so bare - ly owns, What mon - ey passed from hand to hand, What

13



build - ings hum and wake - ful - ness E - ven a a chi - ld of sa - va -  
the green sea in fish - er's nets, And tops its top - most pa - ra - pets: Which  
creep - ing cus - tom of the land, What deed of au - thor of as - sign, Can

17



ges When ev'n - ing takes her on her way, (hav) - ing roamed a sum'mer's day A -  
is so whol - ly mine that I Can wield its whole ar - til - le - ry, And  
make a house a thing of mine? Can make a hous a thing of mine?

# XXXVIII.

Con Moto

Ryan Charles Ramer  
poem by Robert Louis Stevenson



Say not of me that I weak - ly de - clined the la - bours  
But ra - ther say: in the af - ter - noon of time a stren -



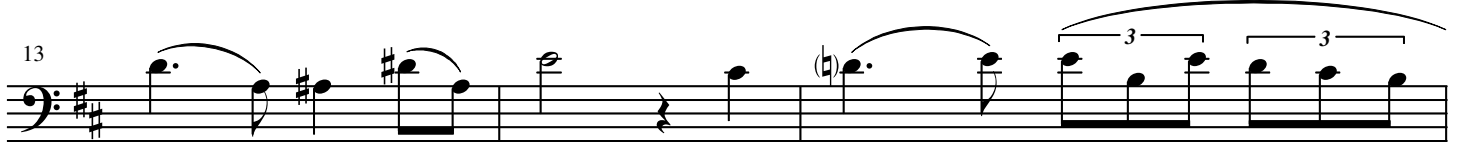
of my si - res and dust - ed from its hands fled  
u - ous fa - mi - ly the sands



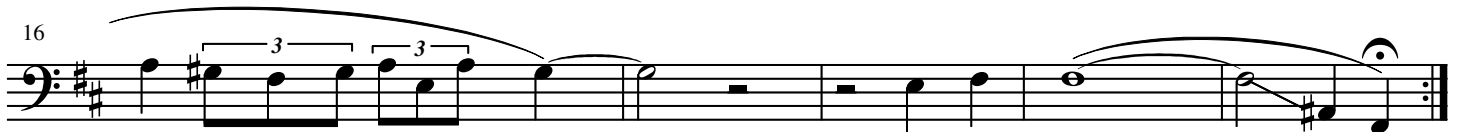
to sea The to - wers we found - ed and  
of gra - nite and be - hold - ing far a - long



the lamps we lit  
the sound - ing coast its py - ra - mids and tall me - mo - ri - als



to play at home with pa - - per  
catch the dy - ing sun smiled well con - tent and to this child - ish



task A - round the fi - re ad - dressed like a child  
its ev'n - ing ho - urs



X X X V I I I Thir - ty Eight X X X V I I I



Thir - ty Eight X X X V I I I thir - ty Eight



# XXXIX. O'er His Baines.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



And o'er his baines when they were bare the wind shall blow for - ev - er mair.



And o'er his baines when they were bare the wind shall blow for - e - ver



mair. And o'er his baines when they were bare the wind shall blow for -



e - ver mair. And o'er his baines when they were bare the wind shall blow



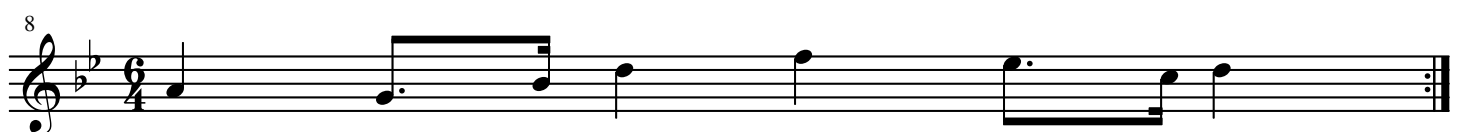
for - e - ver mair. And o'er his baines when they were bare the wind shall



blow for - ev - er mair. And o'er his baines when they were bare the



wind shall blow for - ev - er mair. And o'er his baines when they were bare





the wind shall blow for - ev - er mair.


# Guitar Parts



# Guitar


## I. Envoy.



Ryan Charles Ramer  
poem by Robert Louis Stevenson


cm  3fr.  3fr.



f m7  3  EbMaj7



D Maj7  5  B



# Guitar

## II. A Song of the Road.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

The musical score is written for guitar in treble clef with a key signature of two sharps (D major). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. Measure numbers 5, 10, 14, 18, 22, and 27 are indicated at the start of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. A double bar line is present at the end of the fifth staff, followed by a key signature change to three sharps (F# major) for the remainder of the piece.

32

Musical staff 32-34: Treble clef, key signature of three sharps (F#, C#, G#). Staff 32 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Staff 33 contains a quarter note D4, a quarter note C4, and a quarter note B3. Staff 34 contains a quarter note A3, a quarter note G3, and a quarter note F3.

35

Musical staff 35-38: Treble clef, key signature of two sharps (F#, C#). Staff 35 contains a quarter note B3, a quarter note A3, and a quarter note G3. Staff 36 contains a quarter note F3, a quarter note E3, and a quarter note D3. Staff 37 contains a quarter note C3, a quarter note B2, and a quarter note A2. Staff 38 contains a quarter note G2, a quarter note F2, and a quarter note E2.

39

Musical staff 39-41: Treble clef, key signature of one sharp (F#). Staff 39 contains a quarter note D3, a quarter note C3, and a quarter note B2. Staff 40 contains a quarter note A2, a quarter note G2, and a quarter note F2. Staff 41 contains a quarter note E2, a quarter note D2, and a quarter note C2.

42

Musical staff 42-45: Treble clef, key signature of one flat (Bb). Staff 42 contains a quarter note Bb2, a quarter note Ab2, and a quarter note Gb2. Staff 43 contains a quarter note Fb2, a quarter note Eb2, and a quarter note Db2. Staff 44 contains a quarter note Cb2, a quarter note Bb1, and a quarter note Ab1. Staff 45 contains a quarter note Gb1, a quarter note Fb1, and a quarter note Eb1.

46

Musical staff 46-49: Treble clef, key signature of one flat (Bb). Staff 46 contains a quarter note D3, a quarter note C3, and a quarter note B2. Staff 47 contains a quarter note A2, a quarter note G2, and a quarter note F2. Staff 48 contains a quarter note E2, a quarter note D2, and a quarter note C2. Staff 49 contains a quarter note B1, a quarter note Ab1, and a quarter note Gb1.

50

Musical staff 50-52: Treble clef, key signature of one flat (Bb). Staff 50 contains a quarter note F3, a quarter note E3, and a quarter note D3. Staff 51 contains a quarter note C3, a quarter note B2, and a quarter note A2. Staff 52 contains a quarter note G2, a quarter note F2, and a quarter note E2.

53

Musical staff 53-56: Treble clef, key signature of one flat (Bb). Staff 53 contains a quarter note D3, a quarter note C3, and a quarter note B2. Staff 54 contains a quarter note A2, a quarter note G2, and a quarter note F2. Staff 55 contains a quarter note E2, a quarter note D2, and a quarter note C2. Staff 56 contains a quarter note B1, a quarter note Ab1, and a quarter note Gb1.

57

Musical staff 57-60: Treble clef, key signature of one flat (Bb). Staff 57 contains a quarter note D3, a quarter note C3, and a quarter note B2. Staff 58 contains a quarter note A2, a quarter note G2, and a quarter note F2. Staff 59 contains a quarter note E2, a quarter note D2, and a quarter note C2. Staff 60 contains a quarter note B1, a quarter note Ab1, and a quarter note Gb1.

# Guitar

## III. The Canoe Speaks

Ryan Charles Ramer  
poem by Robert Louis Stevenson

3

5

3

7

9

11

3

# Guitar

## VI. A Visit From the Sea.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

C sus4



F



F/E



B♭



C sus4



a min



A+



g min



D♭7



C sus4



a min



g min/D



C sus4



C7



C sus4



F



F/E



B♭



C sus4



a min



A+



g min



C sus4



F



F/E



Bb



C sus4



a min



A+



g min



Db7



C sus4



a min



g min/D



C sus4



C7





# Guitar

## VII. To A Gardener.

Larghetto

Ryan Charles Ramer  
poem by Robert Louis Stevenson

em em7 G/B em em7

4 C E D C 3 f#7 Esus4 G

7 CMaj7 CMaj7 am em G7 Esus4

10 f#m bm f# B *tr* *fine*

13 C#sus4 em

15 *d#m* *D#sus4* *F#*

18 *F#sus4* *d#m*

20 *bbm* *D#sus*

22 *d#m*

24

# Guitar

## IX. To. K. De M.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

cm fm B<sup>b</sup>7 g m7

(A Tempo)

A<sup>b</sup>Maj7 fm7 G7 cm

5

9

fm7 B<sup>b</sup>7 g m7

13

A<sup>b</sup> A<sup>b</sup>Maj7 fm G7 cm

17

B $\flat$ 7      A $\flat$ Maj7      G7      C

*3*      *3*      *3*      *fine*

21

f $m$       B $\flat$ sus4      E $\flat$ sus4      A $\flat$

*(b)*

25

d $^{\circ}$       cmin      f $m$       B $\flat$

*fr*      *3*      *3*      *3*

29

E $\flat$ Maj7      A $\flat$ Maj7      d $^{\circ}$ 7      C

*3*      *3*      *3*

33

cmin      C sus4      C7

*3*      *3*      *3*

# Guitar

# X.

## To N. V. De G. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

This guitar sheet music is written for a single melodic line on a guitar. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The piece consists of 19 measures. The notation includes a treble clef, a key signature of three flats, and a 12/8 time signature. The music features a mix of eighth and quarter notes, with some measures containing triplets. Chord diagrams are provided for various chords, including F7, bbm7, gm7(b5), Db, Eb, bbm, Db7, Gb+, E, Ab7, Db, cm, A7, Db, bbm, Db+, E, Db, fm, Absus4, Db7sus4, dbm, B7, GbMaj7, F7, Db, Db+, fm, and gm7(b5). Performance markings include *tr* (trills), *fr* (fingerings), *rit.* (ritardando), and *fine*.

3

6

8

11

14

16

19

*tr*

*fr*

*rit.*

*fine*

F7

bbm7

gm7(b5)

Db

Eb

bbm

Db7

Gb+

E

Ab7

Db

cm

A7

Db

bbm

Db+

E

Db

fm

Absus4

Db7sus4

dbm

B7

GbMaj7

F7

Db

Db+

fm

gm7(b5)

# Guitar

# XI.

# To Will. H. Low.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

This guitar sheet music is written in 6/8 time and features a variety of chords and melodic lines. The chords are indicated above the staff, and the melody is written in a single treble clef. The piece includes several triplet markings and a repeat sign. The key signature is one flat (B-flat major or D minor).

Chords: F, dm, FMaj7, gm, am, Asus4, F/A, dm, Asus4, am, FMaj7, Csus4, C, B♭Maj7, E7, Asus4, D7, gm, CMaj7, fm7, b♭7, em, a♭7, dm, dm7, em7, FMaj7, f°7, E7, FMaj7, dm/F, B♭Maj7, Gsus4, dm, D7, em, am, dm, G, C, F, b°, E, A, dm, G, Gsus4, am, B♭, B♭Maj7, am, B♭, Gsus4/B♭, E♭sus4B♭.

Measure numbers: 5, 9, 13, 17, 21, 25, 29, 33.

# Guitar

## XII. To Mrs. Will. H. Low.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

This is a guitar sheet music score for the piece 'XII. To Mrs. Will. H. Low.' by Ryan Charles Ramer, based on the poem by Robert Louis Stevenson. The music is written in a single system with eight staves, all in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The piece begins with a melodic line on the first staff, followed by a series of chords and arpeggiated patterns on the subsequent staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are two trill ornaments, one at measure 16 and another at measure 34. The score concludes with a double bar line and repeat dots.

# Guitar

## XIV. To Andrew Lang.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

The sheet music is arranged in six staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The music is in 4/4 time. Chord diagrams are provided above the notes for each measure. Performance markings include *tr* (trill), *6fr.* (6th fret), *3fr.* (3rd fret), *4fr.* (4th fret), *8va* (8th octave), and *loco* (loco). The piece concludes with a double bar line.

**Staff 1:** Chords: A, D, b m.

**Staff 2:** Chords: E, c#m, f#m.

**Staff 3:** Chords: E Maj7, D, E7, A.

**Staff 4:** Chords: f#, b m, g#° (6fr.), g#dim7 (3fr.), A, D.

**Staff 5:** Chords: A, E, b m, G, C Maj7, F.

**Staff 6:** Chords: D, E7, A, b m7, G#sus4 (4fr.), D. Markings: *8va*, *loco*, *tr*.



# Guitar

## XVI. To W. E. Henley

Ryan Charles Ramer  
poem by Robert Louis Stevenson

b<sup>b</sup>m



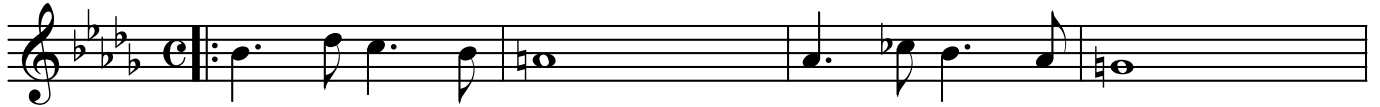
F



a<sup>b</sup>m



E<sup>b</sup>



G<sup>b</sup>



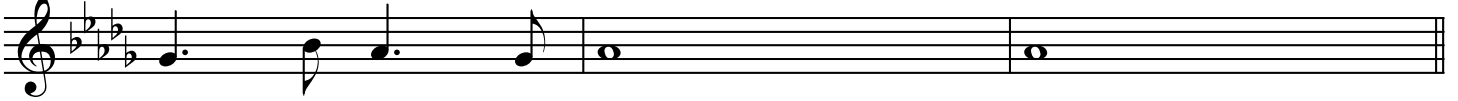
D<sup>b</sup>



D<sup>b</sup>Maj7



5



b<sup>b</sup>m



F



a<sup>b</sup>m



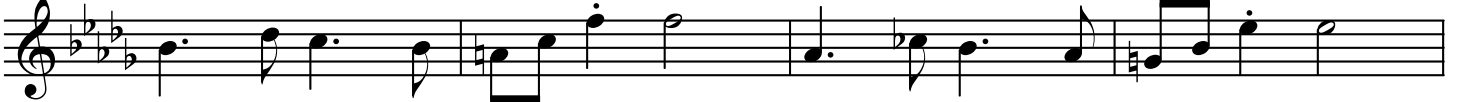
E<sup>b</sup>



e<sup>b</sup>m



8



g<sup>b</sup>m



D<sup>b</sup>



D<sup>b</sup>Maj7



12



# Guitar

## XX. To. F. J. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

The sheet music is written in a single system with four staves. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music is in a simple, melodic style with a consistent bass line. Chord diagrams are provided for each measure, often with fretting instructions like '4fr.', '2fr.', or '4fr.'. The piece concludes with a *rit.* (ritardando) marking.

**Staff 1:** g#m, c#m7, F#, BMaj7, E, a#dim7

**Staff 2 (Measures 4-6):** F#7, B, G#7, c#, F#7, B

**Staff 3 (Measures 7-9):** E, EMaj7, c#m, c#m7, F#sus4, F#7

**Staff 4 (Measures 10-12):** B sus4, B, EMaj7, e°, BMaj7, a#m

**Staff 5 (Measures 13-14):** c#m, F#7, B, EMaj7, F#sus4, F#sus4

*rit.*

# Guitar

## XXVI. The Sick Child.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

e<sup>b</sup>m



E<sup>b</sup>7



E<sup>b</sup>sus4



b<sup>b</sup>m7



g m7(b5)



e<sup>b</sup>m



E<sup>b</sup>7



E<sup>b</sup>sus4



b<sup>b</sup>m7



g m7(b5)



a<sup>b</sup>m



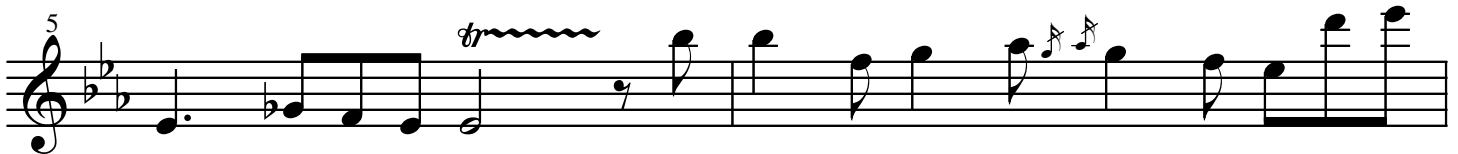
c m7(b5)



B<sup>b</sup>7



g m



E<sup>b</sup>Maj7



G<sup>+</sup>



E<sup>b</sup>7



a<sup>b</sup>m7



B Maj7



D<sup>b</sup>



D<sup>b</sup>sus4



e°7



a°m



cm7



11 *f* *f* *f*

13 *f* *f* *f* *f*

15

17

A°m



gm



fm7



G♭



18 *subito meno*

GMaj7/F#



GMaj7/F#



em7



E♭sus4



20

25 2

# Guitar

## XXVII. In Memoriam F. A. S.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

b<sup>b</sup>m



E<sup>b</sup>7



dm7



G7



31



fm7



b7



35



c dim7



B



F



F Maj7



39



fm7



c dim7



d dim7



e<sup>b</sup>min



44



b<sup>b</sup>m



E<sup>b</sup>7



b<sup>b</sup>m



E<sup>b</sup>7



48



F Maj7



B<sup>b</sup>Maj7



E<sup>b</sup>7



B<sup>b</sup>Maj7



52

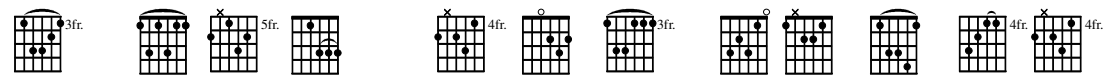


# Guitar

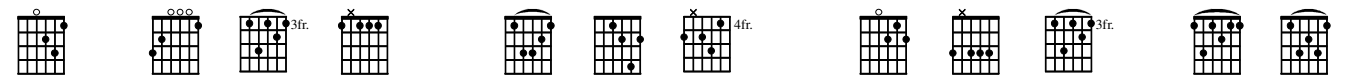
## XXXVII.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

cmin F7sus4 B $\flat$ 6 E $\flat$ Maj7 a7( $\flat$ 5) D gmin C7 FMaj7 B $\flat$ sus4 E $\flat$ + a7( $\flat$ 5)



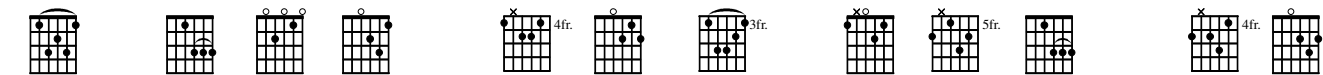
dmin G7 cm7 fmin7 b $\flat$ min e $\flat$ dim a7( $\flat$ 5) D7 gmin7 cmin7 F7 B $\flat$ Maj7



5



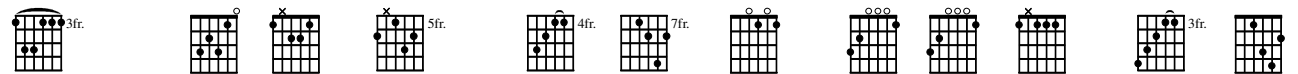
B $\flat$ Maj7 E $\flat$ Maj7 amin7 dmin A $\flat$ Maj7 D7 cmin F6 B $\flat$ 6 E $\flat$ Maj7 a7( $\flat$ 5) D



9



gmin C7 FMaj7 B $\flat$ 6 E $\flat$ + a dim d dim7 G7 G7 fmin7 B $\flat$ + e $\flat$ min



13



a7( $\flat$ 5) D $\flat$  gmin cmin7 F7 B $\flat$ Maj7 B $\flat$ Maj7 E $\flat$ Maj7 a dim7 e $\flat$ min A $\flat$ Maj D



17



# Guitar

# XXXIX. O'er His Baines.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

This guitar sheet music is for the song "O'er His Baines" by Ryan Charles Ramer, based on the poem by Robert Louis Stevenson. The music is written in a single system with eight staves, each containing a line of music and corresponding guitar chord diagrams. The key signature is one flat (B-flat), and the time signature is 4/4. The chords are indicated by letters above the staff, and the guitar diagrams show the fretting hand positions. Some diagrams include "3fr." to indicate a three-fret barre. The piece concludes with a double bar line and a 6/4 time signature change.

Chord progression for each staff:

- Staff 1: g min, c min, E $\flat$ , c min, d min, D7
- Staff 2: g min, c min, E $\flat$ , c min, d sus4, D7
- Staff 3: g min, c min, E $\flat$ , c min, d min, D7
- Staff 4: g min, c min, E $\flat$ , c min, d sus4, D7sus4
- Staff 5: g min, c min, E $\flat$ , c min, d min, D7sus4
- Staff 6: g min7, c min, E $\flat$ , c min, d min, D7sus4
- Staff 7: g min, c min, E $\flat$ , c min, d min, D+, g min, c min
- Staff 8: E $\flat$ , c min, d min, D7



# Guitar

## XIII. To. H. F. Brown.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



28

d#m F7 fm7(b5) C#7 A<sup>b</sup> F#Maj7 B<sup>b</sup>sus4

Musical staff for measures 28-34. Chords: d#m, F7, fm7(b5), C#7, A<sup>b</sup>, F#Maj7, B<sup>b</sup>sus4.

35

b<sup>b</sup>m E<sup>b</sup>+ E<sup>b</sup>7 f<sup>o</sup> D<sup>b</sup>7 em9 C

Musical staff for measures 35-41. Chords: b<sup>b</sup>m, E<sup>b</sup>+, E<sup>b</sup>7, f<sup>o</sup>, D<sup>b</sup>7, em9, C.

42

B B7 D DMaj7 bm D DMaj7 bm

Musical staff for measures 42-49. Chords: B, B7, D, DMaj7, bm, D, DMaj7, bm.

51

B Maj7 B c#m E

Musical staff for measures 51-58. Chords: B Maj7, B, c#m, E.

59

B Maj7 g#m B f#m A

Musical staff for measures 59-64. Chords: B Maj7, g#m, B, f#m, A.

65

B7 GMaj7 bm GMaj7

Musical staff for measures 65-70. Chords: B7, GMaj7, bm, GMaj7.

71

bm C sus4 F dm

Musical staff for measures 71-76. Chords: bm, C sus4, F, dm.

C



F Maj7



F



b m7(b5)



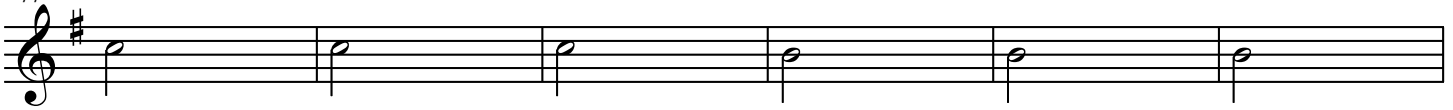
G7



C Maj7



77



a9



D sus4



b dim7



F/G



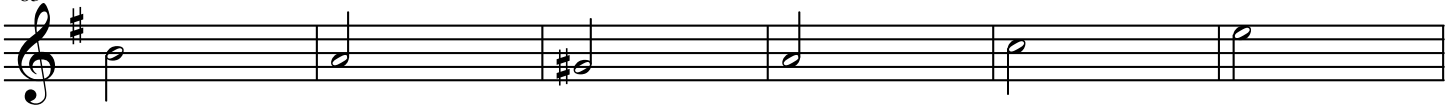
F Maj7



f°



83



f°7



G



F



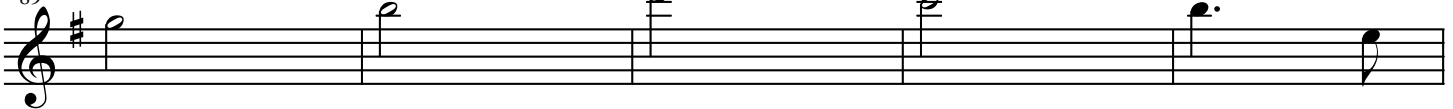
F



em7



89



94



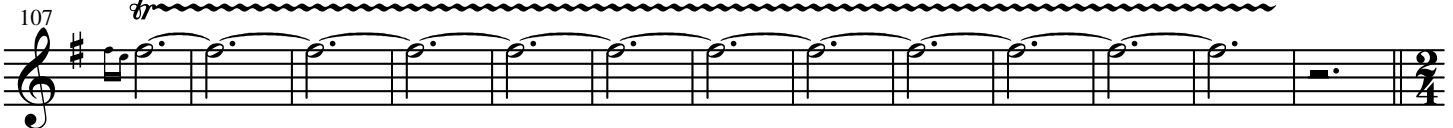
98



102



107



120

e<sup>b</sup>m9      A<sup>b</sup>      D<sup>b</sup>      D<sup>b</sup>Maj7      b<sup>b</sup>m      fm

126

B<sup>b</sup>sus4      B<sup>b</sup>sus4      E<sup>b</sup>+      E<sup>b</sup>7      fm7(b5)      D<sup>b</sup>7

132

C      FMaj7      Bsus4      B7      D      DMaj7

138

bm      D      DMaj7      bm      bm7

143

146

Bsus4      B      e      am

152

Dsus4      Gsus4      G

# Piano Parts

# Piano

## V. The House Beautiful.

Piano Note: X note heads indicate plucking. Diamond noteheads indicate using the middle pedal to keep the strings of the chord open so that only the notes of the chord vibrate when strumming all the strings from one end of the chord to the other.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Grand Piano

Largo

(pluck) *And.* \* (strum)

Detailed description: This system shows the first two measures of the piece. The right hand (treble clef) has a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) has a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 1 includes a plucked note (marked with an 'X') on the bass line. Measure 2 features a sustained chord in the bass line with a diamond notehead, and a plucked note (marked with an 'X') on the treble line. Performance markings include 'Largo', 'And.', and 'strum' with an asterisk.

Pno.

3

(roll upward) *And.* \* (on strings) *Glissando* (pluck)

Detailed description: This system covers measures 3 and 4. The right hand continues the melody. The left hand has a sustained chord in measure 3 with a diamond notehead, followed by a glissando (marked 'Glissando') in measure 4. Performance markings include '(roll upward)', 'And.', '(on strings)', and '(pluck)'.

Pno.

5

(roll upward) *And.* \* (pluck)

Detailed description: This system covers measures 5 and 6. The right hand has a melody of eighth notes. The left hand has a bass line of eighth notes. Performance markings include '(roll upward)', 'And.', and '(pluck)'.

Pno.

7

(pluck) (roll upward) (on strings) *Glissando*

Detailed description: This system covers measures 7 and 8. The right hand has a melody of eighth notes. The left hand has a bass line of eighth notes. Measure 8 features a sustained chord with a diamond notehead and a glissando. Performance markings include '(pluck)', '(roll upward)', '(on strings)', and 'Glissando'.

Pno.

9

Detailed description: This system covers measures 9 and 10. The right hand has a melody of eighth notes. The left hand has a bass line of eighth notes.

11

Pno.

Lea.

(l.h. sempre simile)

(l.h. continue 4 note figure while r.h. gliss. on strings)

Glissando

(middle pedal)

13

Pno.

Lea.

3

3

9

15<sup>ma</sup>

8vb

Glissando

(strum)

(pluck random strings)

(middle pedal)

16

Pno.

Lea.

(l.h. continue 4 note figure while r.h. gliss. on strings)

Glissando

(middle pedal)

18

Pno.

3

3

20

Pno.

(roll upward) (full palm gliss.)

Lea.

(middle pedal)

23

Pno.

Lea.

(middle pedal)

Pno.

25

8<sup>va</sup>-----, loco

Detailed description: This system contains measures 25 and 26. The treble staff begins with a repeat sign. The bass staff has a treble clef in measure 26. The key signature has two flats. Measure 25 ends with a repeat sign.

Pno.

27

8<sup>va</sup>-----, loco

Detailed description: This system contains measures 27 and 28. The treble staff has a treble clef. The bass staff has a bass clef. The key signature has two flats. Measure 27 starts with a treble clef and a '7' time signature.

Pno.

29

8<sup>vb</sup>-----, loco

Detailed description: This system contains measures 29, 30, 31, and 32. The treble staff has a treble clef. The bass staff has a bass clef. The key signature has two flats. Measure 29 starts with a treble clef and a '7' time signature.

Pno.

33

15<sup>ma</sup>-----

Detailed description: This system contains measures 33, 34, and 35. The treble staff has a treble clef. The bass staff has a bass clef. The key signature has two flats. Measure 33 starts with a treble clef and a '7' time signature.

Pno.

36

(15<sup>ma</sup>)-----

Detailed description: This system contains measures 36, 37, and 38. The treble staff has a treble clef. The bass staff has a bass clef. The key signature has two flats. Measure 36 starts with a treble clef and a '7' time signature.

Pno.

39

(15<sup>ma</sup>)-----, loco

Detailed description: This system contains measures 39 and 40. The treble staff has a treble clef. The bass staff has a bass clef. The key signature has two flats. Measure 39 starts with a treble clef and a '7' time signature. Measure 39 contains triplets in both staves. Measure 40 ends with a double bar line.



Piano

# XXX. A Portrait.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, and C3.

The second system of music consists of two staves. The upper staff begins with a measure rest marked with a '7', followed by a quarter note G4, eighth notes A4, B4, and C5. The bass line begins with a measure rest marked with a '7', followed by a quarter note G2, eighth notes A2, B2, and C3.

The third system of music consists of two staves. The upper staff begins with a measure rest marked with a '12', followed by a quarter note G4, eighth notes A4, B4, and C5. The bass line begins with a measure rest marked with a '12', followed by a quarter note G2, eighth notes A2, B2, and C3.

The fourth system of music consists of two staves. The upper staff begins with a measure rest marked with an '18', followed by a quarter note G4, eighth notes A4, B4, and C5. The bass line begins with a measure rest marked with an '18', followed by a quarter note G2, eighth notes A2, B2, and C3.

The fifth system of music consists of two staves. The upper staff begins with a measure rest marked with a '30', followed by a quarter note G4, eighth notes A4, B4, and C5. The bass line begins with a measure rest marked with a '30', followed by a quarter note G2, eighth notes A2, B2, and C3.

42

42

*ten.*

47

47

*ten.*

52

52

57

57

*ten.*

62

62

72

72

This system contains measures 72 through 83. The upper staff is in bass clef and features a melodic line of dotted half notes, with the final three notes (F, G, A) beamed together. The lower staff is in bass clef and provides a harmonic accompaniment of quarter notes.

84

84

This system contains measures 84 through 87. The upper staff is in treble clef and features a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment of quarter notes.

88

88

This system contains measures 88 through 90. The upper staff is in treble clef and features a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment of quarter notes.

91

91

This system contains measures 91 through 93. The upper staff is in bass clef and features a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment of quarter notes.

94

94

This system contains measures 94 through 97. The upper staff is in treble clef and features a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment of quarter notes.

97

97

101

101

104

104

109

109

115

115

Piano

XXXVIII.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

The first system of music consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a repeat sign. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues from measure 8. The right hand features more complex chordal textures and melodic lines, including a triplet in measure 11. The left hand continues with a consistent eighth-note accompaniment.

The third system covers measures 14 to 20. The right hand has a more active role with chords and moving lines, while the left hand maintains the eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

The fourth system covers measures 21 to 25. The right hand plays a series of chords and eighth notes, with some melodic movement. The left hand continues with the eighth-note accompaniment.

The fifth system covers measures 26 to 32. The right hand has a more active role with chords and moving lines, including a triplet in measure 28. The left hand continues with the eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

# Bassoon Parts



# VX. ET IN ARCADIA VIXISTI.

55

66

repeat x13

# XXVII. Henry James.

73

Vivo

80

tenuto

A Tempo

85

*fine*

# XIX. Katharine.

92

Lento (in 1)

*mp*

B

100

Da Capo

Play in AABAAB form

# XXI. Requiem.

108

Con Moto

*mf*



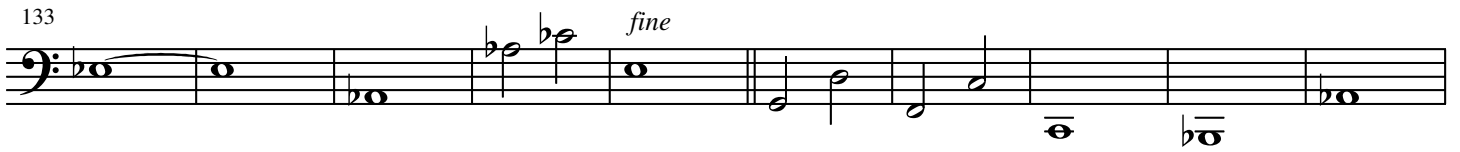
# XXIV.

124



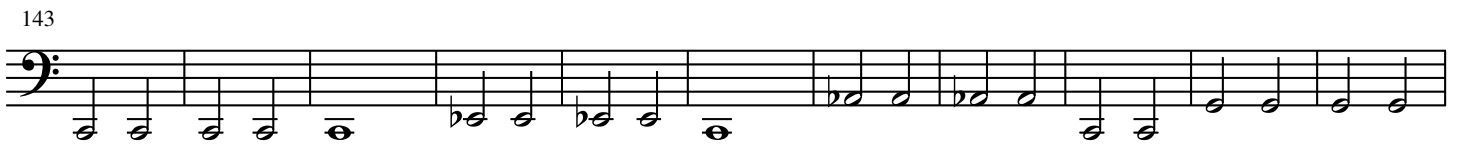
Musical staff for measures 124-132. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes, ending with a B-flat note.

133



Musical staff for measures 133-142. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and repeat sign. The melody continues with quarter and eighth notes, ending with a B-flat note. The word "fine" is written above the staff.

143



Musical staff for measures 143-153. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes, ending with a B-flat note.

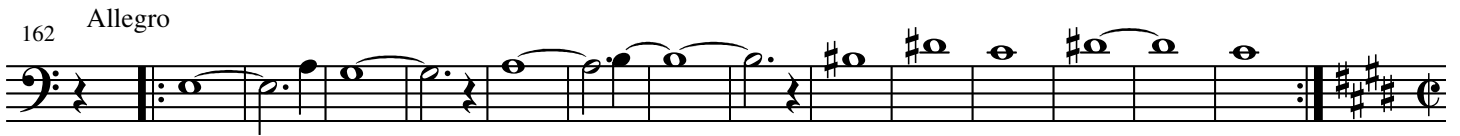
154



Musical staff for measures 154-161. The staff is in bass clef with a key signature of one flat. It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes, ending with a B-flat note. The text "repeat x5" is written above the staff.

# XXXI.

162 Allegro



Musical staff for measures 162-176. The staff is in bass clef with a key signature of two sharps (D major). It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes, ending with a D note. The tempo marking "Allegro" is written above the staff.

# XXXII. A Camp.

177 Largo Assai



Musical staff for measures 177-186. The staff is in bass clef with a key signature of two sharps. It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes, ending with a D note. The tempo marking "Largo Assai" is written above the staff. The word "fine" is written above the staff.

187



Musical staff for measures 187-196. The staff is in bass clef with a key signature of two sharps. It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes, ending with a D note.

## XXXIV. Skerryvore.

198 Con Spirito



205



212



217



223



## O'er His Baines.

229

repeat until cut-off



Bassoon II

# 12 Pieces for Bass and Bassoon Trio

## I. Envoy.

Ryan Charles Ramer  
poems by Robert Louis Stevenson

Con Moto



## IV.

7 Moderato



15



21



## VIII. To Minnie. (with a handglass)

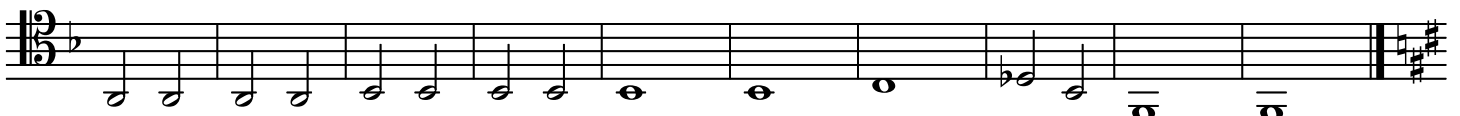
28 Adagio



36



45



# VX. ET IN ARCADIA VIXISTI.

55

66 repeat x13

# XXVII. Henry James.

73

80 tenuto A Tempo

85 fine

# XIX. Katharine.

A Lento (in 1)

*mp*

B

100 Da Capo

Play in AABAAB form

# XXI. Requiem.

108 Con Moto

*mf*

# XXIV.

124

Musical staff 124-132: Bassoon part in 2/4 time. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and quarter notes, with a repeat sign at the beginning and end.

133

Musical staff 133-145: Bassoon part in 2/4 time. The staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of quarter notes, with a *fine* marking above the staff and a repeat sign at the end.

146

Musical staff 146-154: Bassoon part in 2/4 time. The staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of quarter notes, with a repeat sign at the end.

155

Musical staff 155-161: Bassoon part in 2/4 time. The staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of quarter notes, with a *repeat x5* marking at the end.

# XXXI.

162 Allegro

Musical staff 162-176: Bassoon part in 2/4 time. The staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. It features a series of eighth notes with slurs, and a repeat sign at the end.

# XXXII. A Camp.

177 Largo Assai

Musical staff 177-186: Bassoon part in 2/4 time. The staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a series of quarter notes, with a *fine* marking above the staff and a repeat sign at the end.

187

Musical staff 187-196: Bassoon part in 2/4 time. The staff begins with a bass clef, a key signature of two sharps, and a common time signature. It features a series of quarter notes, with a repeat sign at the end.



Bassoon III

# 12 Pieces for Bass and Bassoon Trio

## I. Envoy.

Ryan Charles Ramer  
poems by Robert Louis Stevenson

Con Moto



## IV.

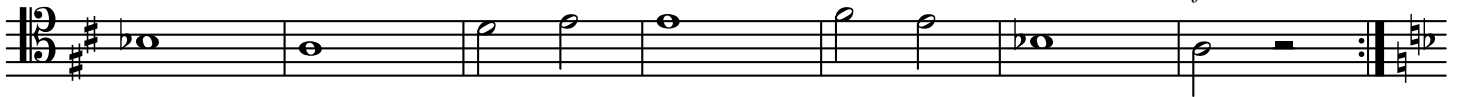
7 Moderato



15



21



## VIII. To Minnie. (with a handglass)

28 Adagio



36



45



# VX. ET IN ARCADIA VIXISTI.

55



66



# XXVII. Henry James.

73



80

tenuto A Tempo



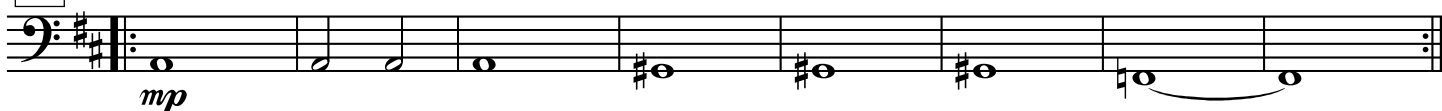
85

fine



# XIX. Katharine.

9A Lento (in 1)



B

100

Da Capo



Play in AABAAB form

# XXI. Requiem.

108

Con Moto







## XXXIV. Skerryvore.

198 Con Spirito



205



212



217



223



## O'er His Baines.

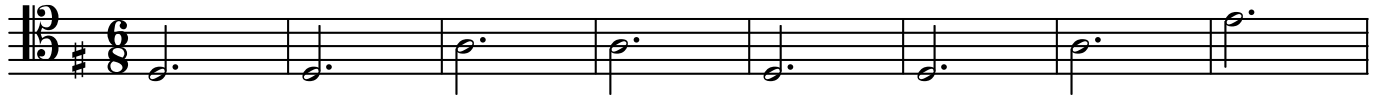
229



# Basoon I

## XIII. To. H. F. Brown.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



74

Musical staff 74: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

86

Musical staff 86: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

98

Musical staff 98: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

104

Musical staff 104: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes. A fermata is placed over the final measure, with the number 8 written above it.

115

Musical staff 115: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

120

Musical staff 120: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

127

Musical staff 127: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

134

Musical staff 134: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

143

Musical staff 143: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

148

Musical staff 148: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

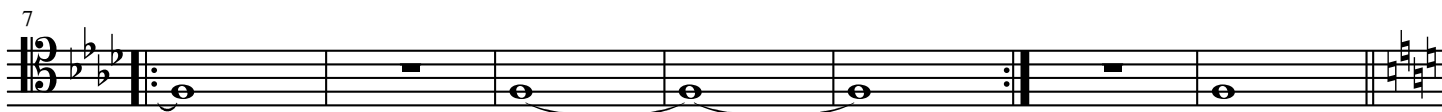
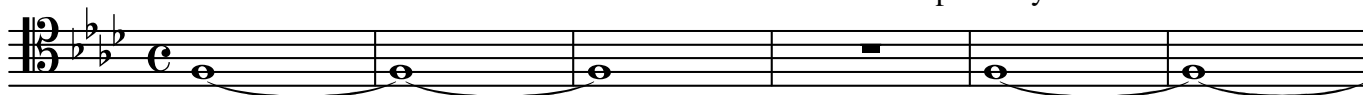
153

Musical staff 153: Treble clef, key signature of one sharp (F#), 9/8 time signature. The staff contains a sequence of eighth notes, starting with a dotted quarter note followed by eighth notes, then a series of eighth notes, and ending with a dotted quarter note and eighth notes.

# Bassoon I

## XVIII. The Mirror Speaks.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



# Bassoon I

## XXVIII. To My Father.

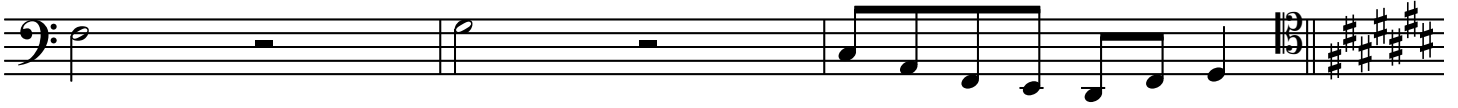
Ryan Charles Ramer  
poem by Robert Louis Stevenson



32



36



39



44



49



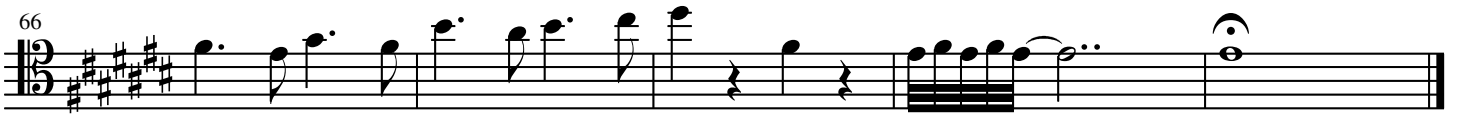
58



63



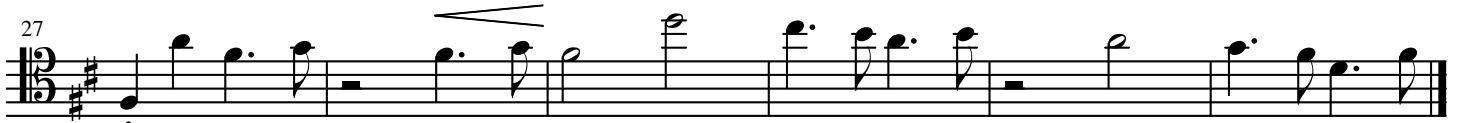
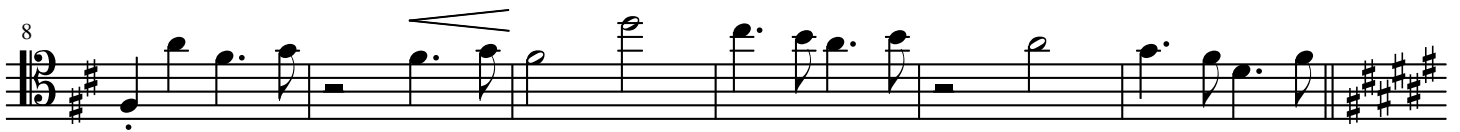
66



# Bassoon I

## XXIX. In The States.

Ryan Charles Ramer  
poem by Robert Louis Stevenson







# Basoon II

## XIII. To. H. F. Brown.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

9

18

25

34

42

51

59

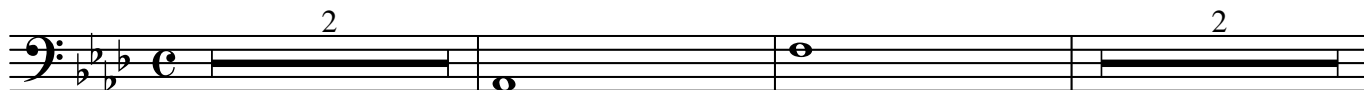
67



# Bassoon II

## XVIII. The Mirror Speaks.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



# Bassoon II

# XXVIII. To My Father.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

♩ ca. 90

6

12

17

22

32

37

41

47

56

63

# Bassoon II

## XXIX. In The States.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

4

8

11

14

18

22

27

30

# Bassoon II

## XXXVIII.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

The musical score is written for Bassoon II in 3/4 time, key of D major. It consists of seven staves of music. The first staff begins with a repeat sign and contains a melodic line with eighth and quarter notes. The second staff starts at measure 4 and features a series of quarter notes with eighth rests. The third staff, starting at measure 8, contains several triplet markings over eighth notes. The fourth staff, starting at measure 10, continues the melodic line with quarter and eighth notes. The fifth staff, starting at measure 15, includes a triplet of eighth notes and ends with a fermata. The sixth staff, starting at measure 21, shows a change in the bass clef to a lower register. The seventh staff, starting at measure 25, concludes the piece with a fermata.

# Basoon III

## XIII. To. H. F. Brown.

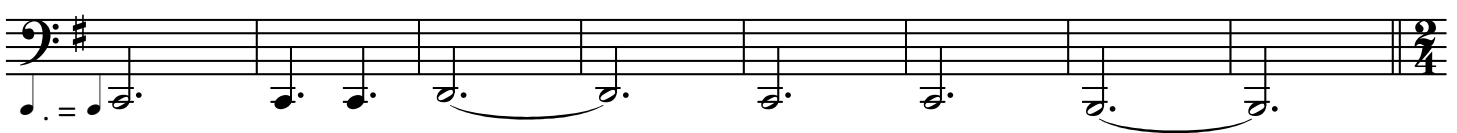
Ryan Charles Ramer  
poem by Robert Louis Stevenson



11



20



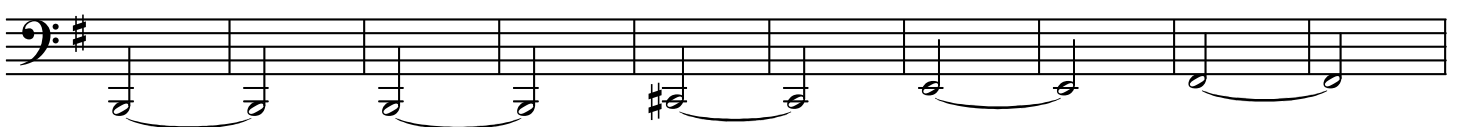
28



38



51



61



74



82



90





98



103



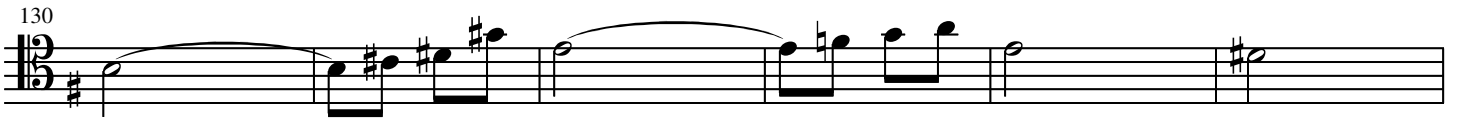
108



120



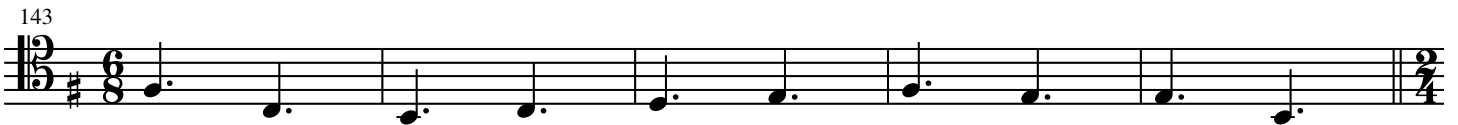
130



136



143



148



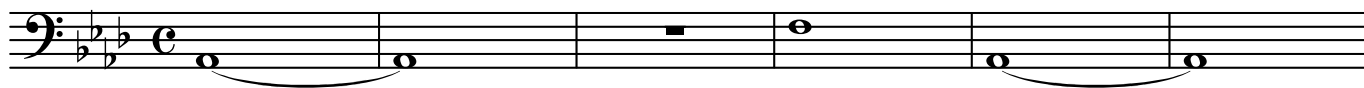
155



# Bassoon III

## XVIII. The Mirror Speaks.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



7



16



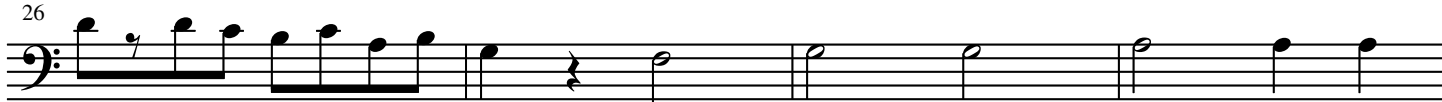
20



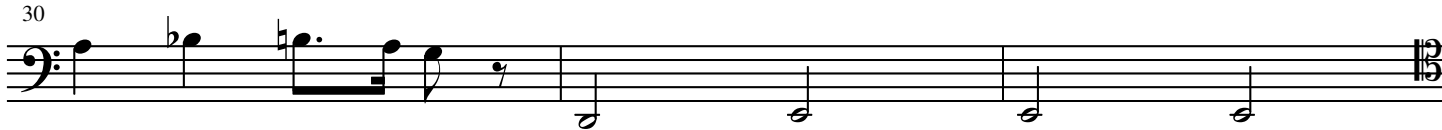
23



26



30



33



# Bassoon III

## XXVIII. To My Father.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

♩ = ca. 90

5

6

12

17

22

6

32

39

46

5

56

64



# Bassoon III

## XXXVIII.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



3



# Bassoon IV

## XXVIII. To My Father.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

♩ = ca. 90

Musical notation for measures 1-6. The piece begins with a double bar line, a key signature change to B-flat major (two flats), and a common time signature. The melody starts with a quarter rest, followed by eighth and sixteenth notes. Measure 6 ends with a fermata over a quarter note and a final cadence.

Musical notation for measures 7-11. Measure 7 begins with a fermata over a quarter note, followed by a wavy line indicating a trill. The melody continues with eighth and sixteenth notes. Measure 11 ends with a fermata over a quarter note and a final cadence.

Musical notation for measures 12-16. Measure 12 starts with a fermata over a quarter note. The melody features eighth and sixteenth notes. Measure 16 ends with a fermata over a quarter note and a final cadence.

Musical notation for measures 17-22. The melody consists of a series of quarter notes, with a fermata over the final quarter note in measure 22.

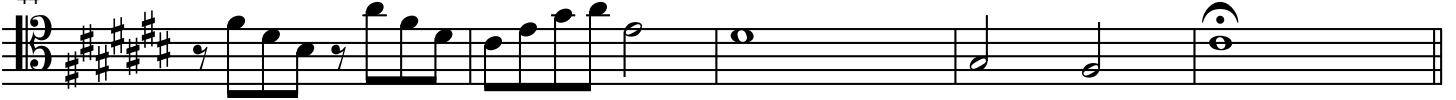
Musical notation for measures 23-28. Measures 23-27 consist of quarter notes. Measure 28 contains a six-measure rest, with the number '6' written above it.

Musical notation for measures 29-32. Measures 29-31 consist of quarter notes. Measure 32 begins with a double bar line, a key signature change to D major (two sharps), and a common time signature.

39



44



49



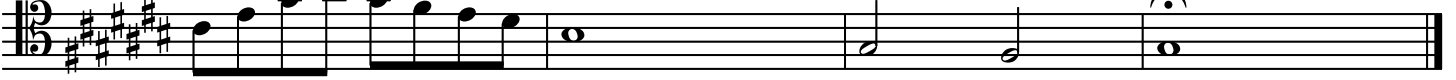
59



63



67



Orchestral Version  
(with instrument parts)



# XXIV.

Ryan Charles Ramer  
poetry by Robert Louis Stevenson

Largo Espressivo  $\text{♩} = 50$

Baritone Solo

Not yet my soul these friend-ly fields des - ert, Where thou with grass and riv-ers, and the breeze, And the

Fl. 1

cantabile

(niente)

B♭ Cl.

*mp*

Hn. 1

*pp*

Tba.

*p*

Perc. 2

(gong)

*mp*

Vla.

*p*

Vc.

(double stops)

*p*

10

Solo

bright face of day, thy da-liance hadst; Where to thine ear first sang en-rap-tued birds; Where

Fl. 1

*p*

Ob. 1

*p*

B♭ Cl.

*mf*

Bsn. 1

*p*

Bsn. 2

*p*

10

Hn. 1

cantabile

Tbn. 1

*p* *mp* *p*

Tba.

Solo

love and though that last-ing bar-gain made. the ship rides trimmed,

Fl. 1

mp

Ob. 1

Ob. 2

p

B♭ Cl.

mf

Bsn. 1

Bsn. 2

mf

Hn. 1

cantabile

Hn. 2

cantabile

Tbn. 1

Perc. 2

(gong)

mf

Hp.

3

3

3

3

Vla.

(double stops)

(double stops)

Vc.

Detailed description of the musical score: This page contains measures 18 through 23 of a musical score. The vocal soloist (Solo) sings the lyrics "love and though that last-ing bar-gain made. the ship rides trimmed,". The orchestration includes: Flute 1 (Fl. 1) with a mezzo-piano (mp) dynamic; Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) with a piano (p) dynamic; Bass Clarinet (B♭ Cl.) with a mezzo-forte (mf) dynamic; Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) with a mezzo-forte (mf) dynamic; Horn 1 (Hn. 1) and Horn 2 (Hn. 2) playing a melodic line marked cantabile; Trombone 1 (Tbn. 1) with a melodic line; Percussion 2 (Perc. 2) playing a gong with a mezzo-forte (mf) dynamic; Harp (Hp.) with triplets in both hands; Viola (Vla.) and Violin (Vc.) playing double stops.

Solo

and from the e - ter - nal shore thou hear - est ai - ry voic - es

Fl. 1

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tba.

Vla.

Vc.

*mf*

*mp*

*mp*

*p*

*p*

*mp*

(double stops)

Solo

But not yet De-part my soul, not yet a - while de - part.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Tbn. 1

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

(niente)

*mp*

(niente)

*mp*

sotto voce

*pp*

(snare)

(snare)

(snare)

*p*

*mf*

*f*

(triangle)

*mf*

15<sup>mb</sup>

*f*

(play on the wrong side of the bridge)

(modo ordinario)

(niente)

*mp*

*mp*

(play on the wrong side of the bridge)

(play on the wrong side of the bridge)

(niente)

*mp*

(niente)

*mp*

Solo

Free-dom is far, rest is far. Thou art with life to close - ly wove

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

cantabile

cantabile

Perc. 2

(gong)

Vln. 1

*mf* sempre non vibrato

Vln. 2

(modo ordinario)

*mf* sempre non vibrato

Vla.

*mf* sempre non vibrato

Vc.

Cb.

*f*

Solo

Ser-vice still crav - ing ser-vice. be-lea-gured; whe - ther son or late she fall; Whe - ther soon

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Vln. 1

Vln. 2

Vla.

Vc. (double stops)

Cb.

57

Solo

or late she fall; Still sup- pli - - - ant with tears

Bsn. 1

Bsn. 2

57

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tba.

57

Timp.

57

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

tears A - las, not thy hu - man task is done!

Fl. 1 (sotto voce)

Fl. 2 (sotto voce)

Ob. 1 (sotto voce)

Ob. 2 (sotto voce)

B♭ Cl. (sotto voce)

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Solo

A musical staff for a solo voice part, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics "A bond at birth is forged" are written below the staff. The melody consists of a series of notes, including a long note with a fermata.

A bond at birth is forged

Fl. 1

Musical staff for Flute 1, starting with a treble clef and a key signature of two sharps. It contains a whole note with a fermata and the instruction "(sotto voce)".

(sotto voce)

Fl. 2

Musical staff for Flute 2, starting with a treble clef and a key signature of two sharps. It contains a whole note with a fermata and the instruction "(sotto voce)".

(sotto voce)

Ob. 1

Musical staff for Oboe 1, starting with a treble clef and a key signature of two sharps. It contains a whole note with a fermata and the instruction "(sotto voce)".

(sotto voce)

Ob. 2

Musical staff for Oboe 2, starting with a treble clef and a key signature of two sharps. It contains a whole note with a fermata.

B♭ Cl.

Musical staff for Bass Clarinet, starting with a treble clef and a key signature of two sharps. It contains a whole note with a fermata.

(sotto voce)

Bsn. 1

Musical staff for Bassoon 1, starting with a bass clef and a key signature of two sharps. It contains a series of eighth notes.

Bsn. 2

Musical staff for Bassoon 2, starting with a bass clef and a key signature of two sharps. It contains a series of eighth notes.

Hn. 1

Musical staff for Horn 1, starting with a bass clef and a key signature of two sharps. It contains a series of eighth notes.

Hn. 2

Musical staff for Horn 2, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes.

B♭ Tpt.

Musical staff for Trumpet 1, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes.

B♭ Tpt. 2

Musical staff for Trumpet 2, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes.

Tbn. 1

Musical staff for Trombone 1, starting with a bass clef and a key signature of two sharps. It contains a series of eighth notes.

Tbn. 2

Musical staff for Trombone 2, starting with a bass clef and a key signature of two sharps. It contains a series of eighth notes.

Tba.

Musical staff for Tuba, starting with a bass clef and a key signature of two sharps. It contains a series of eighth notes.

Timp.

Musical staff for Timpani, starting with a bass clef and a key signature of two sharps. It contains a series of eighth notes.

Perc. 1

Musical staff for Percussion 1, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes.

Perc. 2

Musical staff for Percussion 2, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes.

Hp.

Musical staff for Harp, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes.

Vln. 1

Musical staff for Violin 1, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes.

# XXIV.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

Not yet, my soul these friend - ly fields de -  
Free - dom is far, rest is

sert, Where thou with grass, and riv - ers, and the  
far. Thou art with life Too close - ly

breeze, And the bright face of day, thy dal - liance hadst;  
wove Ser - vice still crav - - - ing ser - vice.

12

Where to thine ear first sang en - rap - tured birds; Where  
 be - lea - guered; whe - ther soon or late she fall; Whe -

17

love and thou that last - ing bar - gain made.  
 ther soon or late she fall;

skip this measure on 2nd verse

21

The ship rides trimmed,  
 Still sup - pli - - - ant

24

and from the e - ter - nal shore thou hear - est air - y voic - es;  
with tears tears

30

But not yet Depart my soul, not yet a - while de - part.  
Al - as not thy hu - man task is done! A bond at birth is forged;

37

play right hand 2nd time only

# Flute I

## XXIV.

Largo Espressivo

Ryan Charles Ramer

6  
(niente) *p*

14  
*mp*

29  
5  
31

70  
(sotto voce) 2 (sotto voce) 2

# Flute II

## XXIV.

Largo Espressivo

Ryan Charles Ramer

34  
(niente) *mp*

39  
(sotto voce)

73  
(sotto voce)

Clarinet in B $\flat$

XXIV.

Largo Espressivo ♩ = 50

Ryan Charles Ramer

*mp cantabile*

8

14

*mf*

21

*mf*

25

31

35

Oboe I

# XXIV.

Largo Espressivo

Ryan Charles Ramer

13

*p*

20

27

33

37

(sotto voce)

73

(sotto voce)



Oboe II

# XXIV.

Largo Espressivo

Ryan Charles Ramer

19

*p*

25

31

2

(niente) *mp*

37

33

(sotto voce)

73

3

2

# Bassoon I

## XXIV.

Largo Espressivo

Ryan Charles Ramer

13

*p*

18

*mf*

26

3

*mp*

34

40

48

55

62

# Bassoon II

## XXIV.

Largo Espressivo

Ryan Charles Ramer

13

*p*

Musical staff 13-19: Bassoon II part, measures 13-19. The staff begins with a whole rest for 13 measures. At measure 14, it starts with a half note G2 (marked *p*), followed by quarter notes F#2, E2, D2, C2, B1, and A1. Measure 19 ends with a whole note G1.

20

*mf*

Musical staff 20-27: Bassoon II part, measures 20-27. The staff begins with quarter notes G2, F#2, E2, D2, C2, B1, and A1. Measure 21 has a *mf* dynamic. Measures 22-23 have a crescendo hairpin. Measures 24-25 have a decrescendo hairpin. Measures 26-27 have a crescendo hairpin and end with a half note G1.

28

*mp*

Musical staff 28-33: Bassoon II part, measures 28-33. The staff begins with quarter notes G2, F#2, E2, D2, C2, B1, and A1. Measure 28 has a *mp* dynamic. Measures 29-30 have a decrescendo hairpin. Measures 31-32 have a crescendo hairpin. Measure 33 ends with a half note G1.

34

Musical staff 34-39: Bassoon II part, measures 34-39. The staff begins with quarter notes G2, F#2, E2, D2, C2, B1, and A1. Measure 34 has a *mp* dynamic. Measures 35-36 have a decrescendo hairpin. Measures 37-38 have a crescendo hairpin. Measure 39 ends with a half note G1.

40

Musical staff 40-47: Bassoon II part, measures 40-47. The staff begins with whole notes G2, F#2, E2, D2, C2, B1, and A1. Measure 40 has a *mp* dynamic. Measures 41-42 have a decrescendo hairpin. Measures 43-44 have a crescendo hairpin. Measure 45 has a *mp* dynamic. Measures 46-47 have a decrescendo hairpin.

48

Musical staff 48-53: Bassoon II part, measures 48-53. The staff begins with whole notes G2, F#2, E2, D2, C2, B1, and A1. Measure 48 has a *mp* dynamic. Measures 49-50 have a decrescendo hairpin. Measures 51-52 have a crescendo hairpin. Measure 53 ends with a half note G1.

54

Musical staff 54-59: Bassoon II part, measures 54-59. The staff begins with whole notes G2, F#2, E2, D2, C2, B1, and A1. Measure 54 has a *mp* dynamic. Measures 55-56 have a decrescendo hairpin. Measures 57-58 have a crescendo hairpin. Measure 59 ends with a half note G1.

60

Musical staff 60-65: Bassoon II part, measures 60-65. The staff begins with quarter notes G2, F#2, E2, D2, C2, B1, and A1. Measure 60 has a *mp* dynamic. Measures 61-62 have a decrescendo hairpin. Measures 63-64 have a crescendo hairpin. Measure 65 ends with a half note G1.

66

Musical staff 66-71: Bassoon II part, measures 66-71. The staff begins with quarter notes G2, F#2, E2, D2, C2, B1, and A1. Measure 66 has a *mp* dynamic. Measures 67-68 have a decrescendo hairpin. Measures 69-70 have a crescendo hairpin. Measure 71 ends with a half note G1.







Trumpet in B $\flat$  II

XXIV.

Largo Espressivo

Ryan Charles Ramer

75

2





# Trombone II

## XXIV.

Largo Espressivo

Ryan Charles Ramer

38

cantabile

Detailed description: This block contains the first line of music, measures 38 through 42. It begins with a whole rest in measure 38. Measures 39 and 40 feature half notes. Measures 41 and 42 contain a melodic phrase of eighth notes with a slur. The tempo marking 'Largo Espressivo' and the performance instruction 'cantabile' are present.

43

Detailed description: This block contains measures 43 through 48. It starts with a quarter rest in measure 43, followed by half notes in measures 44 and 45. Measures 46 and 47 feature a melodic line of eighth notes with a slur. Measure 48 ends with a half note. A hairpin crescendo symbol is located below the staff.

49

Detailed description: This block contains measures 49 through 54. Measures 49 and 50 have a melodic phrase of eighth notes with a slur. Measure 51 is a whole rest. Measures 52 and 53 feature a melodic line of eighth notes with a slur. Measure 54 ends with a half note.

55

Detailed description: This block contains measures 55 through 61. Measures 55 and 56 start with a quarter rest, followed by eighth notes. Measures 57 and 58 continue with eighth notes. Measures 59 and 60 feature a melodic phrase of eighth notes with a slur. Measure 61 ends with a half note.

62

Detailed description: This block contains measures 62 through 67. Measures 62 and 63 start with a quarter rest, followed by eighth notes. Measures 64 and 65 continue with eighth notes. Measures 66 and 67 feature a melodic phrase of eighth notes with a slur. The staff ends with a double bar line.

68

Detailed description: This block contains measures 68 through 71. Measures 68 and 69 start with a quarter rest, followed by eighth notes. Measures 70 and 71 feature a melodic phrase of eighth notes with a slur. The staff ends with a double bar line.

72

Detailed description: This block contains measures 72 through 75. Measure 72 is a whole rest. Measure 73 is a whole note. Measure 74 is a whole note. Measure 75 is a whole rest. The staff ends with a double bar line.

# Tuba

## XXIV.

Largo Espressivo

Ryan Charles Ramer

8 19

*p*

This musical staff covers measures 8 through 19. It begins with a whole rest for 8 measures, followed by a half note G2 in measure 9. Measure 10 contains a half note F2, and measure 11 contains a half note E2. A dynamic marking of *p* is placed below measure 10. A hairpin crescendo starts in measure 12 and continues through measure 19, which ends with a whole rest.

30

*mp*

This musical staff covers measures 30 through 37. It begins with a half note G2 in measure 30, followed by a half note F2 in measure 31, and a half note E2 in measure 32. A dynamic marking of *mp* is placed below measure 30. A whole rest for 7 measures is indicated above measure 33. The staff continues with a half note G2 in measure 34, a half note F2 in measure 35, and a half note E2 in measure 36. Measure 37 ends with a half note G2.

44

This musical staff covers measures 44 through 51. It begins with a half note G2 in measure 44, followed by a half note F2 in measure 45, and a half note E2 in measure 46. A hairpin crescendo starts in measure 47 and continues through measure 51, which ends with a half note G2.

52

This musical staff covers measures 52 through 59. It begins with a half note G2 in measure 52, followed by a half note F2 in measure 53, and a half note E2 in measure 54. Measures 55 through 59 contain eighth notes: G2, F2, E2, D2, C2, B1, A1, and G1.

60

This musical staff covers measures 60 through 67. It begins with a half note G2 in measure 60, followed by a half note F2 in measure 61, and a half note E2 in measure 62. Measures 63 through 67 contain eighth notes: G2, F2, E2, D2, C2, B1, A1, and G1.

68

4

This musical staff covers measures 68 through 75. It begins with a whole rest for 4 measures, indicated by a '4' above the staff. Measures 69 through 74 contain eighth notes: G2, F2, E2, D2, C2, B1, A1, and G1. Measure 75 ends with a half note G2.

# Percussion I

## XXIV.

Largo Espressivo

Ryan Chrles Ramer

32 (snare) 2

37 *f* 3 37

76 *p* 2

Percussion II

XXIV.

Largo Espressivo ♩ = 50  
(gong)

(triangle)

Ryan Charles Ramer

8

*mp*

*mp*

14

7 (gong)

11

(triangle)

*mf*

35

4 (gong)

38

(triangle)

>

Timpani

XXIV.

Largo Espressivo

Ryan Charles Ramer

32

24

*pp*

60

2 2 2 2

69

7

*pp*

# Harp

## XXIV.

Largo Espressivo

Ryan Charles Ramer

Musical notation for measures 19-22. The piece is in G major (one sharp) and common time. Measure 19 features a whole rest in both staves. Measure 20 begins with a quarter note G4 in the treble and a quarter note G2 in the bass. Measure 21 contains a triplet of eighth notes (A4, B4, C5) in the treble and a triplet of eighth notes (G2, A2, B2) in the bass. Measure 22 continues with a triplet of eighth notes (C5, B4, A4) in the treble and a triplet of eighth notes (B2, A2, G2) in the bass. A fermata is placed over the final notes of measure 22.

Musical notation for measures 23-26. Measure 23 has a whole rest in both staves. Measure 24 starts with a quarter note G4 in the treble and a quarter note G2 in the bass. Measure 25 features a five-note eighth-note run in the treble (A4, B4, C5, B4, A4) and a five-note eighth-note run in the bass (G2, A2, B2, A2, G2). Measure 26 continues with a five-note eighth-note run in the treble (C5, B4, A4, G4, F4) and a five-note eighth-note run in the bass (F2, E2, D2, C2, B1). The dynamic marking *mf* is present in measure 24.

Musical notation for measures 35-37. Measure 35 has a whole rest in both staves. Measure 36 has a whole rest in both staves. Measure 37 has a whole rest in both staves. A dashed line labeled *15<sup>mb</sup>* spans from the end of measure 36 to the beginning of measure 37. The dynamic marking *f* is placed below the dashed line.

Musical notation for measures 76-78. Measure 76 features a five-note eighth-note run in the treble (A4, B4, C5, B4, A4) and a five-note eighth-note run in the bass (G2, A2, B2, A2, G2). Measure 77 continues with a five-note eighth-note run in the treble (C5, B4, A4, G4, F4) and a five-note eighth-note run in the bass (F2, E2, D2, C2, B1). Measure 78 has a whole rest in both staves.

# Violin I

## XXIV.

Largo Espressivo

Ryan Charles Ramer

32 (play on the wrong side of the bridge) (niente) *mp* 2

37 (modo ordinario) *mp* (modo ordinario) *mf* sempre non vibrato

44

50

56

62

# Violin II

## XXIV.

Largo Espressivo

Ryan Charles Ramer

32 (play on the wrong side of the bridge) 2

(niente) *mp*

37 (play on the wrong side of the bridge) (modo ordinario)

(niente) *mp* *mf* sempre non vibrato

44

52

59

66





Cello.

# XXIV.

Largo Espressivo ♩ = 50

Ryan Charles Ramer

(double stops)

*p*

6

11

16

22

29

36

42

48

54

63

Contrabass

XXIV.

Largo Espressivo

Ryan Charles Ramer

39

*f*

47

52

59

68

12