

Allegro

Ryan Charles Ramer

Violin

Violin part, measures 1-3. The staff begins with a treble clef and a common time signature (C). The first measure contains a quarter note G4, followed by eighth notes A4 and B4. The second measure contains quarter notes C5 and B4. The third measure contains a quarter rest followed by quarter notes A4 and G4.

Violin part, measures 4-6. Measure 4 starts with a quarter rest followed by quarter notes G4 and F4. Measure 5 contains quarter notes E4 and D4. Measure 6 contains quarter notes C4 and B3.

Violin part, measures 7-9. Measure 7 contains quarter notes A3 and G3. Measure 8 contains quarter notes F3 and E3. Measure 9 contains quarter notes D3 and C3.

Violin part, measures 10-12. Measure 10 contains quarter notes B2 and A2. Measure 11 contains quarter notes G2 and F2. Measure 12 contains quarter notes E2 and D2.

Violin part, measures 13-15. Measure 13 contains quarter notes C3 and B2. Measure 14 contains quarter notes A2 and G2. Measure 15 contains quarter notes F2 and E2.

Violin part, measures 16-18. Measure 16 contains quarter notes D2 and C2. Measure 17 contains quarter notes B1 and A1. Measure 18 contains quarter notes G1 and F1.

Violin part, measures 19-21. Measure 19 contains quarter notes E1 and D1. Measure 20 contains quarter notes C1 and B0. Measure 21 contains quarter notes A0 and G0.

Violin part, measures 22-24. Measure 22 contains quarter notes F0 and E0. Measure 23 contains quarter notes D0 and C0. Measure 24 contains quarter notes B0 and A0.

Violin part, measures 25-27. Measure 25 contains quarter notes G0 and F0. Measure 26 contains quarter notes E0 and D0. Measure 27 contains quarter notes C0 and B0.

Violin part, measures 28-30. Measure 28 contains quarter notes A0 and G0. Measure 29 contains quarter notes F0 and E0. Measure 30 contains quarter notes D0 and C0.

Violin part, measures 31-33. Measure 31 contains quarter notes B0 and A0. Measure 32 contains quarter notes G0 and F0. Measure 33 contains quarter notes E0 and D0.

Violin part, measures 34-36. Measure 34 contains quarter notes C1 and B0. Measure 35 contains quarter notes A0 and G0. Measure 36 contains quarter notes F0 and E0.

Violin part, measures 37-39. Measure 37 contains quarter notes D1 and C1. Measure 38 contains quarter notes B0 and A0. Measure 39 contains quarter notes G0 and F0.

Violin part, measures 40-42. Measure 40 contains quarter notes A0 and G0. Measure 41 contains quarter notes F0 and E0. Measure 42 contains quarter notes D0 and C0.

Violin part, measures 43-45. Measure 43 contains quarter notes B0 and A0. Measure 44 contains quarter notes G0 and F0. Measure 45 contains quarter notes E0 and D0.

Con Gusto

Ryan Charles Ramer

Violin

V

V

V

V

V

Vivace

Ryan Charles Ramer

Violin



V




V




V



V



V



Larghetto ♩ = 120

Piano

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

3 rit.

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

6

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

8

shad - ow.

# Pastry

Ryan Charles Ramer  
poem by Gertrude Stein

Piano

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

The first system of music is in G major (one sharp) and common time. The vocal line consists of three measures. The piano accompaniment is a steady eighth-note chordal pattern. The lyrics are: "Cut - ting shade cool spades and lit - tle last beds, make".

4

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

The second system of music is in G major and common time. The vocal line consists of three measures. The piano accompaniment continues with the same eighth-note chordal pattern. The lyrics are: "vi - o - lets vio - lets when make vi - o - lets vio - lets when".

7

make vi - o - lets when

The third system of music is in G major and common time. The vocal line consists of three measures. The piano accompaniment continues with the same eighth-note chordal pattern. The lyrics are: "make vi - o - lets when".

Piano

This cloud does not change with the move - ments of the

moon and the nar - row the quite nar - row sug -

ges - tion of the build - ing It does and then when it is set - tled

and no sounds dif - fer then comes the mo - ment when cheer - ful -

ness is so as - sured that there is an oc - ca - sion.

Allegretto

Ryan Charles Ramer

Violin

V

V

V

V

V

Cello

*f*

7

11

14

18



Cello

Measures 1-8: Cello part. The staff is in 3/4 time with a key signature of one flat. The melody consists of quarter and eighth notes with some rests.

9

Measures 9-16: Cello part. The melody continues with quarter and eighth notes, including a triplet of eighth notes in measure 15.

17

Measures 17-22: Cello part. The melody features eighth-note patterns and rests.

23

Measures 23-29: Cello part. The melody includes eighth-note runs and a final note with an accent (>).

30

Measures 30-37: Cello part. The melody features a note with an accent (>) in measure 31 and continues with quarter and eighth notes.

38

Measures 38-47: Cello part. Includes a trill (tr) in measure 38 and a note with an accent (>) in measure 39.

48

Measures 48-53: Cello part. The melody features a series of eighth-note runs.

54 *fp*

Measures 54-59: Cello part. Starts with a forte-piano (fp) dynamic marking and includes a note with an accent (>) in measure 55.

60

Measures 60-67: Cello part. The melody concludes with a double bar line. Includes a note with an accent (>) in measure 61.

Cello



7



12



16



Adagio

Ryan Charles Ramer

Violin



5



11



16



22



26



31



con Moto

Ryan Charles Ramer

Violin



The first staff of music, labeled 'Violin', contains measures 1 through 3. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with a key signature change to two sharps (F# and C#) at the end of the third measure.

V



The second staff, labeled 'V', contains measures 4 through 6. It continues the melodic line from the first staff, maintaining the 6/8 time signature and the two-sharp key signature.

V



The third staff, labeled 'V', contains measures 7 through 9. It features a more rhythmic passage with sixteenth-note runs and dotted rhythms.

V



The fourth staff, labeled 'V', contains measures 10 through 12. The melody continues with eighth and sixteenth notes, ending with a key signature change to one sharp (F#).

V



The fifth staff, labeled 'V', contains measures 13 through 15. It concludes the piece with a final melodic phrase, a fermata over the last note, and a double bar line.

Larghetto

Ryan Charles Ramer

Violin

The first staff of music is for the Violin. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The second measure contains a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The third measure contains a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The fourth measure contains a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2.

V

The second staff of music is for the Violin, starting at measure 5. It features a treble clef and a common time signature. The melody consists of quarter notes: G4, F#4, E4, D4, C#4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2.

V

The third staff of music is for the Violin, starting at measure 9. It features a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, F#4, E4, D4, C#4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2.

V

The fourth staff of music is for the Violin, starting at measure 12. It features a treble clef and a common time signature. The melody consists of quarter notes: G4, F#4, E4, D4, C#4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2.

# Jubiloso

Ryan Charles Ramer

Violin



V



V



V



V



ritardando

Moderato

Ryan Charles Ramer

Violin



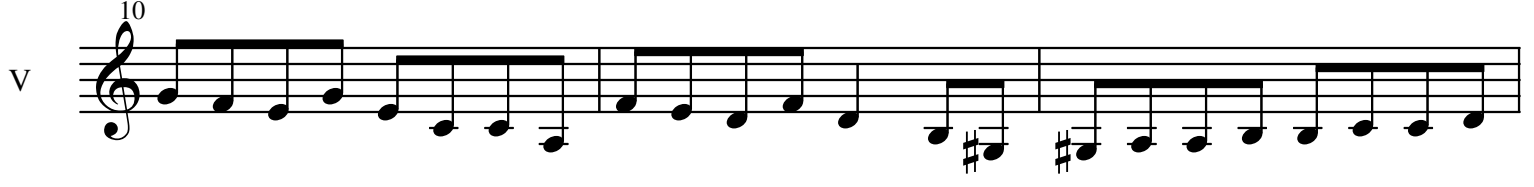
V



V



V



V



V



# Scherzo

Ryan Charles Ramer

Violin 

V 

V 

V 

V 

V 

V 

V 



# The Myth of the Vanishing Family

Ryan Charles Ramer  
poems by Terry Stokes

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

The first system of musical notation is in 3/4 time. The treble clef staff contains the melody with lyrics. The bass clef staff provides harmonic accompaniment with chords and some melodic lines.

4 they look pret - ty bored With fa - ther lead - ing the way, they (slide)

The second system starts at measure 4. It features a melodic line with a slide in the final measure. The bass line continues with accompaniment.

9 climb in - to the te - le - vi - sion set All nine chil - dren mo - ther

The third system starts at measure 9. The melody continues with the lyrics. The bass line provides accompaniment.

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

The fourth system starts at measure 14. The melody concludes with the lyrics. The bass line provides accompaniment.

# Druid Oath

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

Ryan Charles Ramer



The first line of musical notation is on a single staff in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a repeat sign. The melody consists of a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are written below the staff.

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



The second line of musical notation is on a single staff in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a measure rest marked with the number 5. The melody consists of a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are written below the staff. Above the staff, there is a dashed line with a bracket and the text "(last time 8va)" and the word "fine" below the staff.

5  
Mark, oh spi - rit hear us now, Con - fir - ming this our sa - cred vow. We

(last time 8va) *fine*

# 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 - clares And spreads his gol - 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.

# Envoy.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

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

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment of chords. The lyrics are written below the treble staff.

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

The second system of musical notation starts with a measure rest labeled '4'. It continues with a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment of chords. The lyrics are written below the treble staff.



# Requiem.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

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

8  
lie. Glad did I live and glad - ly die, And I laid me  
or, home from sea, And the hun - ter home from the hill.

15  
down with a will This be the verse you grave for me:  
Re - qui - em. (hold 'C') Re - qui - em

# Jaegermeister Bottle

Ryan Charles Ramer

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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "Das ist des - Jä - gers Ehr - en - schild Daß er be - schützt und".

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

The second system continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the vocal line. The lyrics are: hegt sein Wild Weid-män-nisch jagt, wie sich's ge - hört,.

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

The third system concludes the piece. It includes a triplet of eighth notes in the vocal line. The lyrics are: Den Schöp-fer im Ge - schöp - fe ehrt."

# A Camp.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

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

The first system of music consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a repeat sign and contains the lyrics: "the bed was made, the room was fit, By punc-tual eve the up, my ass and I At God's green". The piano accompaniment is in bass clef and provides harmonic support with chords and a steady bass line.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts at measure 5 and includes the lyrics: "stars were lit; The air was still, *fine* the ca - ra - van se - rai". The piano accompaniment continues with chords and a bass line. The system ends with a double bar line and a repeat sign.

11 wa-ter ran, No need for maid

The third system of music continues the vocal line and piano accompaniment. The vocal line starts at measure 11 and includes the lyrics: "wa-ter ran, No need for maid". The piano accompaniment continues with chords and a bass line. The system ends with a double bar line and a repeat sign.

15 or man, When we put

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts at measure 15 and includes the lyrics: "or man, When we put". The piano accompaniment continues with chords and a bass line. The system ends with a double bar line and a repeat sign.



# XXXI.

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  
the green elm a liv - ing lin - net takes, One

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

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

# Skerryvore.

Ryan Charles Ramer  
poem by Robert Louis Stevenson

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

The first system of musical notation for 'Skerryvore'. It consists of a vocal line in G major and 4/4 time, and a piano accompaniment in the bass clef. The vocal line begins with a repeat sign and a double bar line. The lyrics are: '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 ear - ly  
of seals ————— and cor - mo - rants I, on the lin - tel of this

The second system of musical notation, starting at measure 7. The vocal line continues with the lyrics: 'my kins - men my count - ry - men, My count - ry - men, Who ear - ly of seals ————— and cor - mo - rants I, on the lin - tel of this'. The piano accompaniment continues with chords and some melodic movement.

14  
and late in the wind - y o - cean toil - ed To  
cot ————— The name of a strong to - wer

The third system of musical notation, starting at measure 14. The vocal line continues with the lyrics: 'and late in the wind - y o - cean toil - ed To cot ————— The name of a strong to - wer'. The piano accompaniment continues with chords and some melodic movement.

20  
Sker - ry - vore Sker - ry - vore

The fourth system of musical notation, starting at measure 20. The vocal line continues with the lyrics: 'Sker - ry - vore Sker - ry - vore'. The piano accompaniment continues with chords and some melodic movement.

25  
Sker - - - ry - vore

The fifth system of musical notation, starting at measure 25. The vocal line continues with the lyrics: 'Sker - - - ry - vore'. The piano accompaniment continues with chords and some melodic movement.

# Skerryvore: the Parallel.

Ryan Charles Ramer  
poem by Robert Louis Stevenson



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



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



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



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



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



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

Allegro con Gusto

Ryan Charles Ramer

Trumpet

*f* faster after every repeat

7

13 *tr* *fine*

18 *mp*

25 *f* *p* **Da Capo Dal Fine**

Adagio

Ryan Charles Ramer

Trumpet

*mp*

11

22

33

*f*

43

52

*p* poco a poco cresc.

61

70 poco a poco rit.

*f*

# May Basket

Con Moto

Ryan Charles Ramer

*mp* I first saw my love in his gar-den As he stood in the splen-dor of May,

And though his face was in shade 'twas the gar-den he'd made That first cap-tured my

heart on that day. *mf* My lo-ver, he tend-ed his gar-den Though

pa-tience and love did be-tray That for ros-es he's wait-ed With care, un-a-bat-ed

*rit.* The pro-mise of flow'rs on that day. *sotto voce* I wait for my love

in the gar-den My thorns e-ver sharp-on dis-play for

*crescendo* I am a rose, not yet bloomed, not yet formed. *p* My pro-mise still hid-den a-way. I

*Meno Mosso* *senza cresc.* last saw my love in his gar-den As he stood in the splen-dor of May.

A po-sey of rose, I'm the one that he chose For his

true love to hold on her day. *(niente)*

# Los 33

Ryan Charles Ramer  
lyrics by Jose Ojeda

**E** **c#** **f#** **B**

Es - ta - mos bien en el re - fu - gi - o  
en el re - fu - gi - o los tre - in - ta  
gi - o los tre - i - ta y tres. Es - ta -

**g#** **c#** **A** **d# dim**

los tre - i - nta y tres. Es - ta - mos bien  
y tres. Es - ta - mos bien en el re - fu  
mos bein en el re - fu - gio los trei - nta.

# To Minnie.

(with a handglass)

Ryan Charles Ramer  
poem by Robert Louis Stevenson

1

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 blass

20

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



# Haiku

Ryan Charles Ramer

I on - - - ly ad - mi - re When see - ing your wed - ding ring

5 When see - ing your wed - ding ring I can on - ly ad - mi - re see - ing

9 Your wed - ding ring your wed - ding ring I can on - ly ad - mi - re your

13 beau - ti - ful hands see - ing your wed - ding ring I can on - ly ad -

17 mi - re your beau - ti - ful hand see - ing your ring I

20 on - ly ad - mi - re your beau - ti - ful

Chord symbols: E<sup>b</sup>, cmin, gmin, B<sup>b</sup>7, E<sup>b</sup>, cmin, gmin, B<sup>b</sup>7, E<sup>b</sup>, cmin, gmin, fmin, B<sup>b</sup>7, E<sup>b</sup>, cmin, gmin, fmin, G7, cmin, A<sup>b</sup>, fmin, B<sup>b</sup>7, cmin, A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, cmin, gmin, fmin, B<sup>b</sup>, fmin, D<sup>b</sup>7, E<sup>b</sup>, cmin, B<sup>b</sup>7, E<sup>b</sup>.