

# Life [Prologue]

Ryan Charles Ramer  
poem by Emily Dickenson

(♩ = 117)

This is my let - ter to the world, That ne - ver wrote to me, The simp - le

Harp

5

news that Na - ture told, with ten - der ma - je - sty. This is my let - ter

H

10

to the world, That ne - ver wrote to me, sim - ple news that Na - ture

H

15

told, With ten - der ma - je - sty. that Na - ture told, With ten - der ma - je - sty.

H

(F - F#) (B - Bb G# - G) (A - Ab) (F# - F)

20

Her mes - sage is com - mit - ted To hands I can - not see; For love of her sweet

H

(E - Eb) (G# - G)

25

coun - try - men, Judge ten - der - ly of me! The sim - ple news that Na - ture told With

H

30 *tenuto*

ten - der ma - je - sty. Her mes - sage is com - mit - ted To hands I can - not

H

30 *tenuto*

(Bb - B)

35

see; To hands I can - not see;

H

35

(Eb - E)

39

H

39

(Ab - A)

45

H

45

*molto rit.*

slow roll

*Glissando*

(B - B# F - Fb)



# The Single Hound pt. 1

Ryan Charles Ramer  
poem by Emily Dickinson

(♩ = 80)

1

One sis - ter have I in this house, And

4

one a hedge a - way, There's on - ly one re - cord - ed

7

But they both be - long to me.

10

One came the way that I came and she wore my past year's gown,

(Bb - B)

14

The o - ther as a bird her nest, Build - ed our hearts a - mong

17

The o - ther as a bird her nest, Build - ed our hearts a - mong.

( ♩ = 117 )

# XCIX

Ryan Charles Ramer  
poem by Emily Dickenson

A dew suf-ficed it-self And sa-tis - fied a leaf, And felt, "How vast a des-ti-ny!

Harp

8 How tri-vi - al is life!" The sun went out to work, The day went out to play,

H

(B - Bb)

3

15 *rit.* But not a - gain the dew was seen *A Tempo* By phy - si - og - no - my.

H

(Bb - B) *rit.* 3

22 *Poco Meno Mosso* Whe-ther by day ab-duc - ted, or emp-tied by the sun In - to the sea, in

H

(Bb - B)

28 pass - ing E - ter - nal - ly un - - - known.

H

3 3 3

# Time & Eternity XIII

Ryan Charles Ramer  
poem by Emily Dickenson

That short po - ten - tial stir That each can make but once, That

**D C B E F# G A**

At the beginning and for every pedal change,  
gliss. slowly down an octave from middle 'C'

bus - tle so il - lu - stri - ous 'Tis al - most con - se - quence, Is the e -

(B - Bb F# - F)

clat of death. Oh, thou un - known re - nown That not a beg - gar would ac - cept,

(E - Eb)

Had he the pow'r to spurn!

(D - Db)

Starting from middle C,  
quickly glissando up a 7th.  
Then slowly changing the pedal  
from Bb to B# to Bb to B#  
while the glissando rings.

# The Single Hound pt. 2

Ryan Charles Ramer  
poem by Emily Dickenson

1 She did not sing as we did, It

Harp *p*

4 was a diff' - rent tune,

(C - C#)

7 Her - self to her a mu - sic As a Bum - ble - Bee of

10 June.

(C# - C F# - F)

Detailed description: This is a musical score for a piece titled 'The Single Hound pt. 2'. It features a vocal line and a harp accompaniment. The score is divided into four systems, each with a vocal staff and a harp staff. The harp staff is labeled 'Harp' and includes a dynamic marking of *p* (piano). The key signature is one sharp (F#), and the time signature is 3/4. The first system (measures 1-3) shows the vocal line starting with 'She did not sing as we did, It' and the harp accompaniment. The second system (measures 4-6) continues with 'was a diff' - rent tune,' and includes a chord change from C to C# indicated by a double bar line and the text '(C - C#)'. The third system (measures 7-9) continues with 'Her - self to her a mu - sic As a Bum - ble - Bee of'. The fourth system (measures 10-12) concludes with 'June.' and includes a chord change from C# to C and F# to F indicated by a double bar line and the text '(C# - C F# - F)'. The harp accompaniment consists of a steady pattern of chords, with some changes corresponding to the vocal line and the indicated chord changes.



13

To-day is far from chi - ld - ood But up and down the hills

(B - Bb E - Eb)

17

I held her hand the tight - er which short-ened all the miles

# XXXVII

Ryan Charles Ramer  
poem by Emily Dickenson

(♩ = 136)

If I If I If I should be dead by the time the rob -

Harp

D# C B E F# G A

4 in comes by the time the ro - bin comes comes Give the one in

(D# - D F# - F)

7 red cra - vat a crumb A me - mo - rial crumb If If I If I

(A - Ab) (F - F#)

10 could - n't thank you be - ing a - sleep be - ing just a - sleep You will know

13

You will know I'm try - ing You will know you will know I'm try - ing you will you

(B - Bb E - Eb) (C - Cb Ab - A)

16

will you will know I'm try - ing you will know I'm try - ing you will know I'm try - ing try - ing with my

(F# - F)

19

my gran - - - - ite lip my gran - - - - ite lip I'm try - ing with my

(Cb - C Eb - E)

22

gran - ite lip I'm try - ing with my gran - - - - ite lip.

# CXIV

Ryan Charles Ramer  
poem by Emily Dickenson

*f* (♩ = ca. 104)

I sing to use the wait-ing, My bon - net but to tie, And shut the door un -

Harp

D C Bb E F G A

6 *p*

to my house; No more to do have I, Till, his best step ap - proach - ing, We

H

11 *f* pesante tenuto

jour - ney to the day, And tell each o - ther how we sang To keep the dark a - way.

H

Bb - B

# The Single Hound pt. 3

Ryan Charles Ramer  
poem by Emily Dickenson

1

Ah poco a poco decresc.

Harp *f* poco a poco decresc.

Measures 1-3: The vocal line begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4, all under a slur. The harp accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand, both in a 3/4 time signature with a key signature of three flats.

4

Measures 4-6: The vocal line continues with a half note D4, a quarter note C4, and a quarter note B3, all under a slur. The harp accompaniment continues with the same rhythmic patterns as in measures 1-3.

7

Hm la la

Measures 7-9: The vocal line starts with a half note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3, all under a slur. The harp accompaniment continues with the same rhythmic patterns as in measures 1-3.

10

la Ah And

Measures 10-12: The vocal line begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all under a slur. The harp accompaniment continues with the same rhythmic patterns as in measures 1-3.

13 still her hum the years a - mong

17 de - ceives de - ceives And still her hum de -

20 ceives de - ceives and still her hum de - ceives the but - ter - fly the but - ter -

(C - Cb G - Gb)

23 fly the but - ter - fly

rit.

# A Minor Bird

Ryan Charles Ramer  
poem by Emily Dickinson

1  
I have wished a bird would fly a-way And not sing by my house all day. Have

Harp

1  
(D - Db A - Ab)

6  
clapped my hands at him from the door When it seemed as if I could take no more. The

6  
(Db - D Ab - A) (C - C# G - G#) (C# - Cb A - A#)

10  
fault must have part - ly been in me; The bird was not to blame for his key. And of

10  
(A# - Ab) (G# - G) (Cb - C Ab - A) (D - Db A - Ab)

14  
course there must be some - thing wrong In want-ing to si - lence an - y song.

14  
(Db - D Ab - A) *Sua - ri*

# LIII

Ryan Charles Ramer  
poem by Emily Dickenson

(♩ . 52)

The long sigh of the Frog Up - on a Sum-mer's

Harp

(F - F#) (C - C#)

10 day, En-acts in-tox-i-ca-tion up-on the re- - - ve- - - ry.

10

16 But his re-ceed-ing swell Sub-stan-ti-ates a peace, a

16

(G - G#)

23 peace, peace, a peace,

23



31

The long sigh of the the Frog the

31 (C# - C) (G# - G) (F# - F) (F - F#)

38

Frog up - on a sum - mer's day, En - acts in - to - xi - ca - tion up - on re - ve - ry.

38 (C - C#)

45

But his re - ced - ing swell his re - ced - ing swell re - ced - ing swell (sigh)

45

50

(sigh) But his re - ced - ing swell swell swell swell

50 (G - G#)

57

Sub stan - ti - ates a peace

(E - E#)

63

Sub - stan - ti - ates a peace, That makes the ear in - or-di-nate for

(D - D#)

70

cor-po-ral re-lease. re - lease. re - lease. re - lease. re -

(D - D#)

77

lease re - lease. re - lease. re - lease.

# The Single Hound pt. 4

Ryan Charles Ramer  
poem by Emily Dickinson

1

Still in her eyes the vio - lets lie

Harp

4

Moul - dered this ma - ny May.

8

11

(Bb - B) (Ab - A) (Db - D Gb - G)

Detailed description: This is a musical score for a piece titled 'The Single Hound pt. 4'. It features a vocal line and a harp accompaniment. The score is written in 3/4 time and the key signature has four flats (B-flat major or D-flat minor). The vocal line consists of four phrases: 'Still in her eyes the vio - lets lie', 'Moul - dered this ma - ny May.', a phrase with a long melisma (indicated by a wavy line), and a final phrase. The harp accompaniment is a continuous, rhythmic pattern of chords. The score is divided into four systems, with measure numbers 1, 4, 8, and 11 marked at the beginning of each system. The key signature changes at the end of the piece to three flats (A-flat major or C-flat minor).

15

I spilt the dew but took the morn, I chose this sing-le star

(Cb - C Eb - E)

19

From out the wide night's num - bers, Sue for -

22

e - - - ver - - - more!

# The Saddest Noise

Ryan Charles Ramer  
poem by Emily Dickenson

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

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

Ap-ril line that ma-gi-cal fron - tier Be - yond which sum-mer he-si-tates

Al-most too hea-ven-ly near It makes us think of all the dead that saun-tered with us

Harp

(D - D#)

(C - C#) (D# - D A# - A) (A - A#) (A# - A)

(C# - C)

(D - D#)

3

8va-1 loco

3

3

21 here By se - pa - ra - tion's sor - cery made cruel - ly more dear It makes us think of

(A - A#) (G - G#)

25 what we had and what we now de - plore We al - most wish those si - ren throats would

(D# - D) (F# - F) (D# - D) loco

29 go and sing no more An ear can break a hu - man heart as quick - ly as a

(C - C# G# - G) (A# - A) (B - Bb) loco (C# - C)

33 spear we wish the ear had not a heart so dan - ger - ous - ly near

(Bb - B) Glissando (B - Bb) (C - C#)