



THE AMERICAN CHORAL DIRECTORS ASSOCIATION

1999 New Jersey High School Choral Festival

Sight-Reading Materials

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Composed by Richard de Rosa
for the New Jersey Chapter of the American Choral Directors' Association

Level 1: SATB

Ages of Man

S. at ten a child at twen - ty wild at thir - ty tame if

A. at ten a child at twen - ty wild at thir - ty tame if

T. at ten a child at twen - ty wild at thir - ty tame if

B. at ten a child at twen - ty wild at thir - ty tame if

1

5 ev - er; at for - ty wise, at fif - ty rich, at

5 ev - er. at for - ty wise, at fif - ty rich, at

5 ev - er. at for - ty wise, at fif - ty rich, at

5 ev - er. at for - ty wise, at fif - ty rich, at

5

8

six - ty good or ne - ver.

six - ty good or ne - ver.

six - ty good or ne - ver.

six - ty good or ne - ver.

8

six - ty good or ne - ver.

8

Level 2: SA

There was a little girl

S. 1 There was a lit - tle girl who had a lit - tle

A. 1 There was a lit - tle girl who had a lit - tle

S. 5 curl right in the mid - dle of her

A. 5 curl right in the mid - dle of her

S. 8 fore - head and when she was

A. 8 fore - head and when she was

S. 11 good she was ve - ry ve - ry good, but

A. 11 good she was ve - ry ve - ry good, but

S. 14 when she was bad she was hor - rid.

A. 14 when she was bad she was hor - rid.

Level 2: TBB

♩ my lube's like a red, red rose

1 8

O my lube's like a red, red rose, that's new-ly sprung in June: O my

1

lube's like a red, red rose, that's new-ly sprung in June: O my

1

lube's like a red, red rose, that's new-ly sprung in June: O my

1

The first system of the musical score for 'My Love's Like a Red, Red Rose'. It consists of four staves. The first three staves are vocal parts for Tenor 1 (T1), Bass 1 (B1), and Bass 2 (B2). The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'O my lube's like a red, red rose, that's new-ly sprung in June: O my'.

6 8

lube's like a me - lo - die that's sweet - ly played in tune! as

6

lube's like a me - lo - die that's sweet - ly played in tune! as

6

lube's like a me - lo - die that's sweet - ly played in tune! as

6

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'lube's like a me - lo - die that's sweet - ly played in tune! as'.

108 fair art thou, my bon - nie lass, So deep in luv am I; and

10 fair art thou, my bon - nie lass, So deep in luv am I; and

10 fair art thou, my bon - nie lass, deep in luv am I; and

10

148 I will luv thee still, my dear, un - til the seas run dry.

14 I will luv thee still, my dear, un - til the seas run dry.

14 I will luv thee still, my dear, un - til the seas run dry.

14

Level 2: SAB

Silver Threads

S.

A.

B.


(mm)

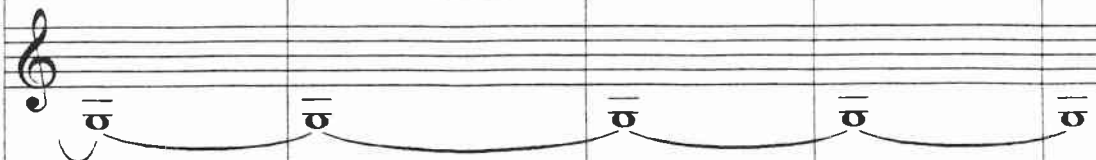
S.

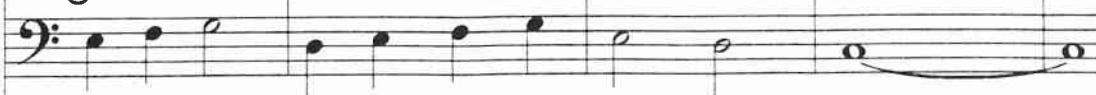
A.

B.

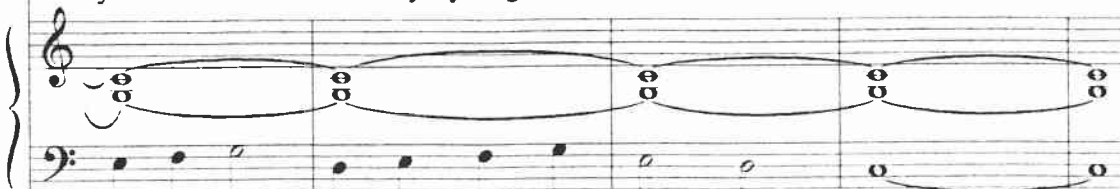
But my darl-ing

S. 

A. 

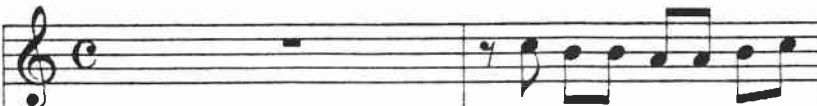
B. 


you will be al - ways young and fair to me.

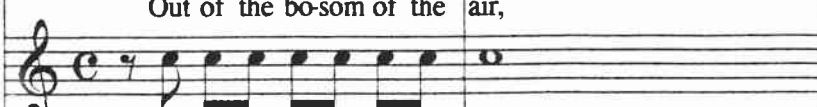


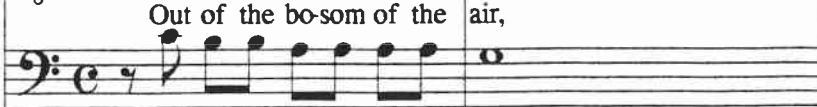
Level 2: SATB


Snowflakes


S.  Out of the bo-som of the air,


A.  Out of the bo-som of the air, Out of the cloud-folds of her

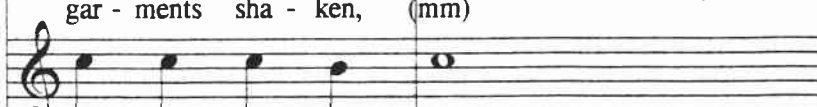
T.  Out of the bo-som of the air, Out of the cloud-folds of her

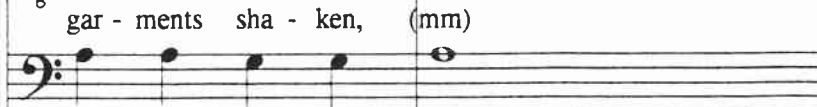
3.  Out of the bo-som of the air, Out of the cloud-folds of her




S.  O-ver the wood-lands brown and bare,

A.  gar - ments sha - ken, (mm)

T.  gar - ments sha - ken, (mm)

3.  gar - ments sha - ken, (mm)



(mm) Si-lent and soft, and

(mm) Si-lent and soft, and

(mm) Si-lent and soft, and

O-ver the har-vest fields for-sa-ken,

S. slow...

A. slow...

T. slow...

B. slow...

De-scends the snow.

Level 2: SATB

The last rose of summer

First system of the musical score. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics for the first system are: "Tis' the last rose of sum-mer, left bloom-ing a -".

Second system of the musical score. It continues with the same five vocal staves and piano accompaniment. The lyrics for the second system are: "lone; All her love-ly com-pan-ions are fad-ed and gone; no".

10

flow - er of her kin - dred, no rose - bud is nigh, to re - flect back her

10

flow - er of her kin - dred, no rose - bud is nigh, to re - flect back her

10

flow - er of her kin - dred, no rose - bud is nigh, to re - flect back her

10

flow - er of her kin - dred, no rose - bud is nigh, to re - flect back her

10

flow - er of her kin - dred, no rose - bud is nigh, to re - flect back her

15

blush - es or give sigh for sigh!

15

blush - es or give sigh for sigh!

15

blush - es or give sigh for sigh!

15

blush - es or give sigh for sigh!

15

blush - es or give sigh for sigh!

Level 3: SSA

Loveliest of trees

S. Love-li-est of trees, the cher-ry now is hung with bloom a - long the bough, and

S. Love-li-est of trees, cher-ry now is hung with bloom a - long the bough, and

A. Love-li-est of trees, the cher-ry now bloom a - long the bough, and

S. stands a - bout the wood - land ride Wear - ing white at

S. stands a - bout the wood - land ride Wear - ing white at

A. stands a - bout the wood - land ride Wear - ing white at

S. East-er tide. Now of my three-score years and ten, Twen-ty will not come a-gain And


S. East-er tide. Now of my three-score years and ten, Twen-ty will not come a-gain And

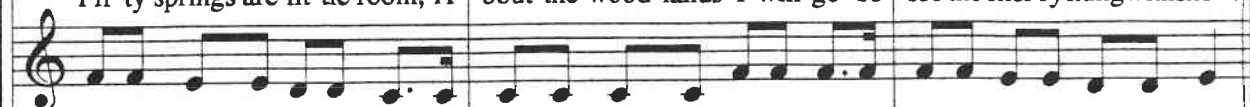
A. East-er tide. Now of my three-score years and ten, Twen-ty will not come a-gain And


S. take from seven-ty springs a score, it on-ly leaves me fif-ty more. And since to look at things in bloom


S. take from seven-ty springs a score, it on-ly leaves me fif-ty more. And since to look att hings in bloom

A. take from seven-ty springs a score, it on-ly leaves me fif-ty more. And since to look at things in bloom

S. 
Fif-ty springs are lit-tle room, A - bout the wood-lands I will go To see the cher-ry hung with snow.

S. 
Fif-ty springs are lit-tle room, A - bout the wood-lands I will go To see the cher-ry hung with snow.

A. 
Fif-ty springs are lit-tle room, A - bout the wood-lands I will go To see the cher-ry hung with snow.



Level 3: SATB

Motherless child

This musical score is for a four-part SATB setting of the hymn 'Motherless child'. It is written in common time (C) and features a piano accompaniment. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'Some-times I feel like a moth-er-less child. A long ways from-home'. The score is divided into two systems. The first system covers the first two lines of the lyrics, and the second system covers the next two lines. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal staves, with some words like 'A' and 'a' appearing as separate syllables. The score ends with a double bar line and repeat signs.

S. Some-times I feel like a moth-er-less child.

A. Some-times I feel like a moth-er-less child.

T. Some-times I feel like a moth-er-less child.

B. Some-times I feel like a moth-er-less child.

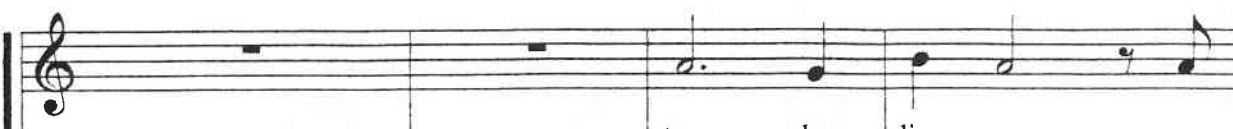
S. Some-times I feel like a moth-er-less child. A long ways from-home

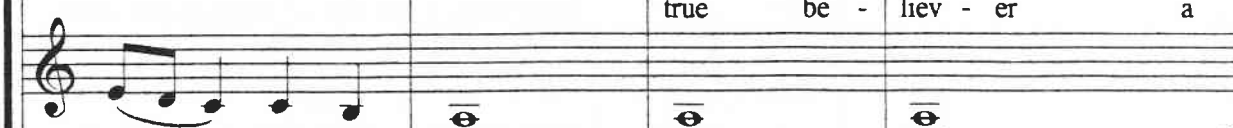
A. Some-times I feel like a moth-er-less child. A long ways from-home


T. Some-times I feel like a moth-er-less child. A long ways from-home

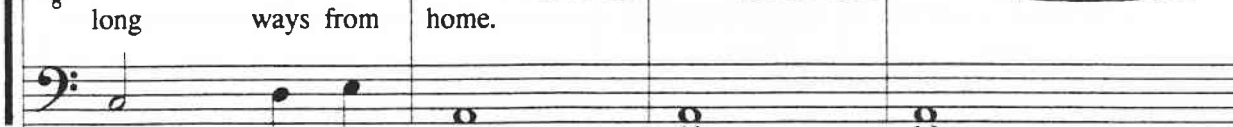
B. Some-times I feel like a moth-er-less child. A long ways from-home

A long ways from-home

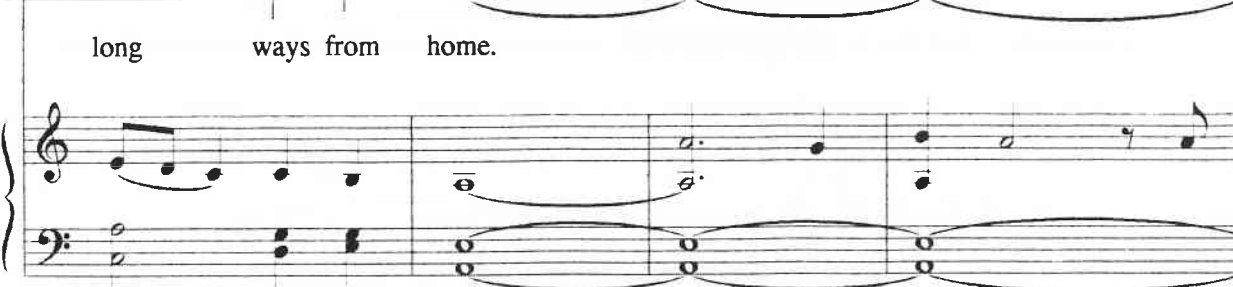
S. 


A. 

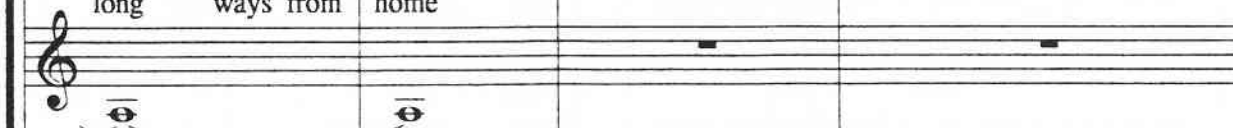
T. 

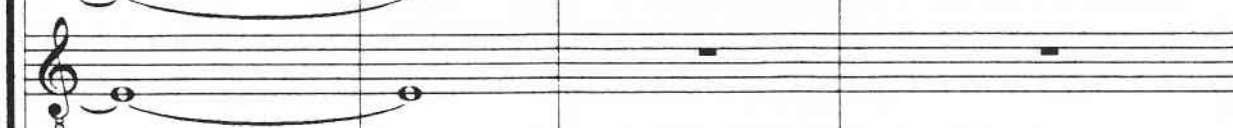
B. 


long ways from home. true be - liev - er a



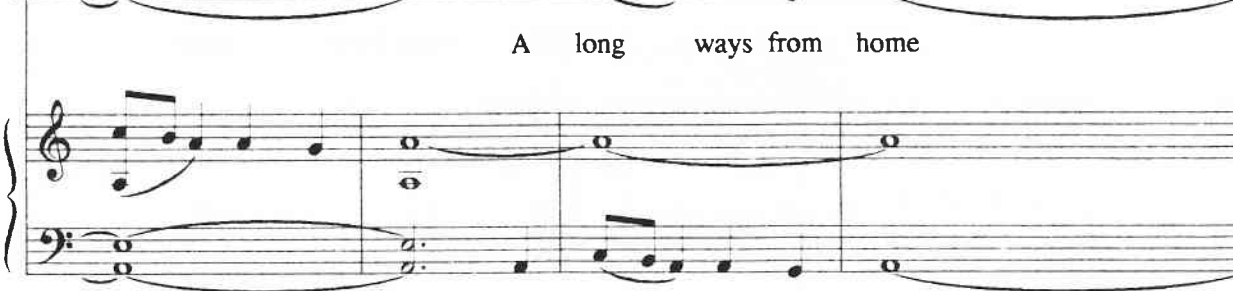
S. 

A. 

T. 

B. 

long ways from home A long ways from home




S.  Some- times I feel like a moth er-less child. moth er-less

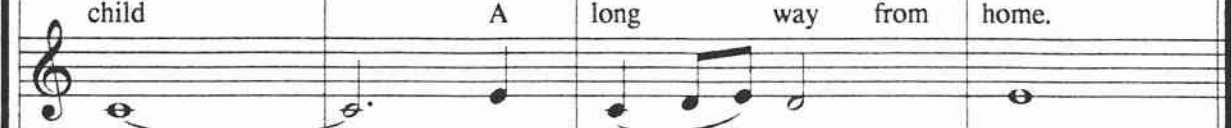
A.  Sometimes I feel like a mother-less child. moth er-less

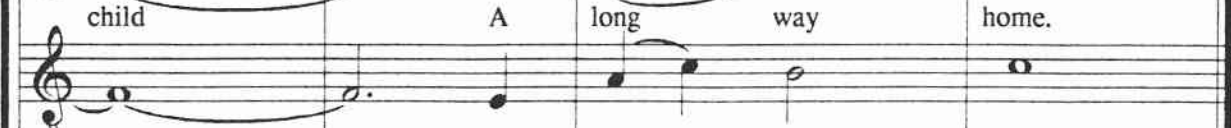
T.  Some- times I feel like a mother-less child.

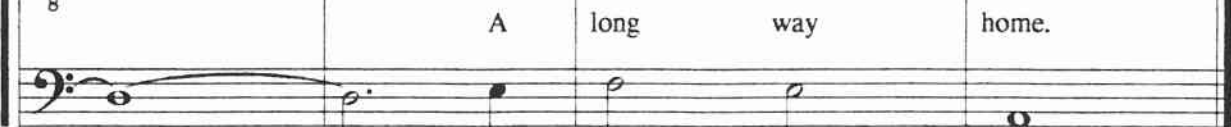
B.  Feel like a child

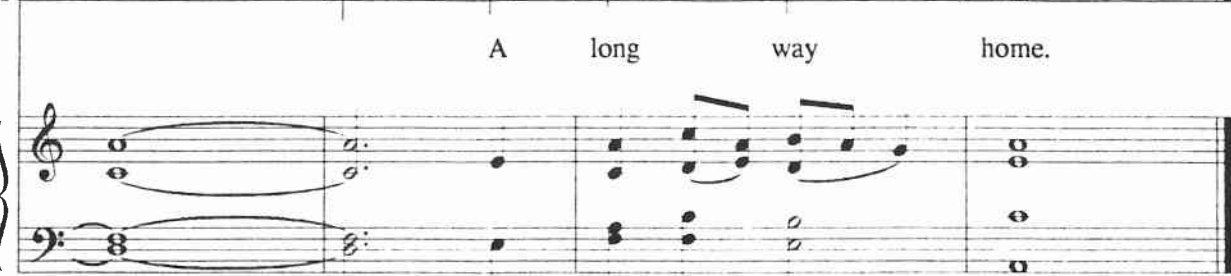


S.  child A long way from home.

A.  child A long way home.

T.  A long way home.

B.  A long way home.



Level 3: TBB

Serenade

T. 

B. 

B. 

Stars of the sum - mer night! Far in yon az - ure deeps,

Stars of the sum - mer night! Far in yon az - ure deeps,

Stars of the sum - mer night! Far in yon az - ure deeps,



T. 

B. 

B. 

Hide, hide your gold - en light! She sleeps! My la - dy sleeps!

Hide, hide your gold - en light! She sleeps! My la - dy sleeps!

Hide, hide your gold - en light! She sleeps! My la - dy sleeps!



T. Dreams of the sum - mer night! Tell her her lov - er keeps

B. Dreams of the sum - mer night! Tell her her lov - er keeps

B. Dreams of the sum - mer night! Tell her her lov - er keeps

T. watch! while in slum - bers light she sleeps, my la - dy sleeps!

B. watch! while in slum - bers light she sleeps, my la - dy sleeps!

B. watch! while in slum - bers light she sleeps, my la - dy sleeps!

Tableau

1

S. 1

1

A. 1

1

3. 1

Boo doo doom, boo doo doom Boo doo doom, boo doo doom

Locked

Locked

5

5

5

5

arm and arm they cross the way, the black boy and the white the
low-ered blinds the dark ones stare, and here the fair ones talk, In -

arm and arm they cross the way, the black boy and the white the
low-ered blinds the dark ones stare, and here the fair ones talk, In -

Boo doo doom, boo doo doom Boo doo doom, boo doo doom

9

gold - en splend - or of the day, The sa - ble pride of night.
 dig - nant that these two should dare In un - i - son to walk.

9

gold - en splend - or of the day, The sa - ble pride of night.
 In - dig that these two should dare In un - i - son to walk.

9

Boo doo doom, boo doo doom doo doom Boo doo doom, boo

9

9

13

From O -

13

From O -

13

doo doom Boo doo doom, boo doo doom Boo doom,

13

13

17

bli - vi - ous to look and word they pass and see no won - der that

17

bli - vi - ous to look and word they pass and see no won - der that

17

Boo doo doom, boo doo doom Boo doo doom, boo doo doom

21

light-ning bril - liant as a sword should blaze the path of thun - der

21

light-ning bril - liant as a sword should blaze the path of thun - der

21

Boo doo doom, boo doo doom doo doom Boo doo doom, boo

25

25

25

doo doom Boo doo doom, boo doo doom

28

28

28

Boo doo doom, boo doo doom doo

Level 3: SATB

Sugar-Plum Tree

S. Have you ev-er heard of the su-gar-plum tree? Tis a mar-vel of great re nown! It

A. Have you ev-er heard of the su-gar-plum tree? Tis a mar-vel of great re - nown!

T. Have you ev-er heard of the su-gar-plum tree? Tis a mar-vel of great re - nown!

B. Have you ev-er heard of the su-gar-plum tree? Tis a mar-vel of great re - nown!

S. blooms on the shore of the Lol-li-pop sea In the gar- den of Shut-eye Town; the

A.
 oo gar- den of Shut-eye Town;

T.
 oo oo gar- den of Shut-eye Town;

B.
 oo gar- den of Shut-eye Town;

S. fruit that it bears is so won-drous-ly sweet as those who have tast-ed it say, that

A. fruit that it bears is so won-drous-ly sweet mm that

T. fruit that it bears is so won-drous-ly sweet mm that

B. fruit that it bears is so won-drous-ly sweet mm that

Is so won-drous-ly sweet mm

S. good lit-tle child-ren have on-ly to eat of that fruit to be hap-py next day.

A. good lit-tle child-ren have on-ly to eat to be hap-py next day.


T. good lit-tle child-ren have on-ly to eat of that fruit to be hap-py next day.


B. good lit-tle child-ren have on-ly to eat to be hap-py next day.


good lit-tle child-ren have on-ly to eat to be hap-py next day.


Level 4: TBB


Horse Sense


T. 
A horse can't pull while kick-ing. This fact I mere-ly men-tion. And


B. 
A horse can't pull while kick-ing. This fact I mere-ly men-tion. And


B. 
A horse can't pull while kick-ing. This fact I mere-ly men-tion. And



T. 
he can't kick while pul-ling, which is my chief con - ten-tion. Let's

B. 
he can't kick while pul-ling, which is my chief con - ten-tion. Let's

B. 
he can't kick while pul-ling, which is my chief con - ten-tion. Let's



im - it-ate the good old horse and lead a life that's fit-ting; Just

im - it-ate the good old horse and lead a life that's fit-ting; Just

im - it-ate the good old horse and lead a life that's fit-ting; Just

1. pull an hon - est load and then they'll be no time for kick-ing.

3. pull an hon - est load and then they'll be no time for kick-ing.

3. pull an hon - est load and then they'll be no time for kick-ing.

Level 4: SATB

I remember

S. I re - mem - ber, I re mem - ber, the house where I was born, the lit-tle

A. I re mem - ber, the house where I was born, the lit-tle

T. I re - mem - ber, the house where I was born,

B. I re-mem - ber the house where I was born,

The first system of the musical score is for the song 'I remember'. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The time signature is 3/4. The lyrics for the vocal parts are: S. 'I re - mem - ber, I re mem - ber, the house where I was born, the lit-tle'; A. 'I re mem - ber, the house where I was born, the lit-tle'; T. 'I re - mem - ber, the house where I was born,'; B. 'I re-mem - ber the house where I was born,'. The piano accompaniment consists of a right hand with a melody and a left hand with a bass line.

S. win - dow where the sun came peep - ing in at morn: he

A. win - dow where the sun peep - ing morn

T. win - dow where the sun peep - ing morn

B. win - dow where the sun peep - ing morn

The second system of the musical score continues the song 'I remember'. It features the same four vocal parts and piano accompaniment. The lyrics for the vocal parts are: S. 'win - dow where the sun came peep - ing in at morn: he'; A. 'win - dow where the sun peep - ing morn'; T. 'win - dow where the sun peep - ing morn'; B. 'win - dow where the sun peep - ing morn'. The piano accompaniment continues with a right hand melody and a left hand bass line.

S. ne - ver came to wink too soon, Nor brought too long a day; But

A. ne - ver came to wink too soon, Nor brought too long a day; But

T. ne - ver came to wink too soon, Nor brought too long a day; But

B. ne - ver came to wink too soon, Nor brought too long a day; But

S. now, I of - ten wish the night had borne my breath a - way.

A. now, I of - ten wish the night had borne my breath a - way.

T. now, I of - ten wish the night had borne my breath a - way.

B. now, I of - ten wish the night had borne my breath a - way.

9 yond this place of wrath and tears Looms but the hor-ror of the shade, and

9 yond this place of wrath and tears Looms but the hor-ror of the shade, and

9 yond this place of wrath and tears Looms but the hor-ror of the shade, and

9 yond this place of wrath and tears Looms but the hor-ror of the shade, and

13 yet the men-ace of the years Find and shall find me un a - fraid -

13 yet the men-ace of the years Find and shall find me un - a fraid -

13 yet the men-ace of the years Find and shall find me un a - fraid -

13 yet the men-ace of the years Find and shall find me un a - fraid -

Level 4: SSA

To the Virgins

S. 1 Ga - ther ye rose-buds while ye may, Old time is still a - fly-ing

S. 1 Ga - ther ye rose-buds while ye may, Old time is still a - fly-ing

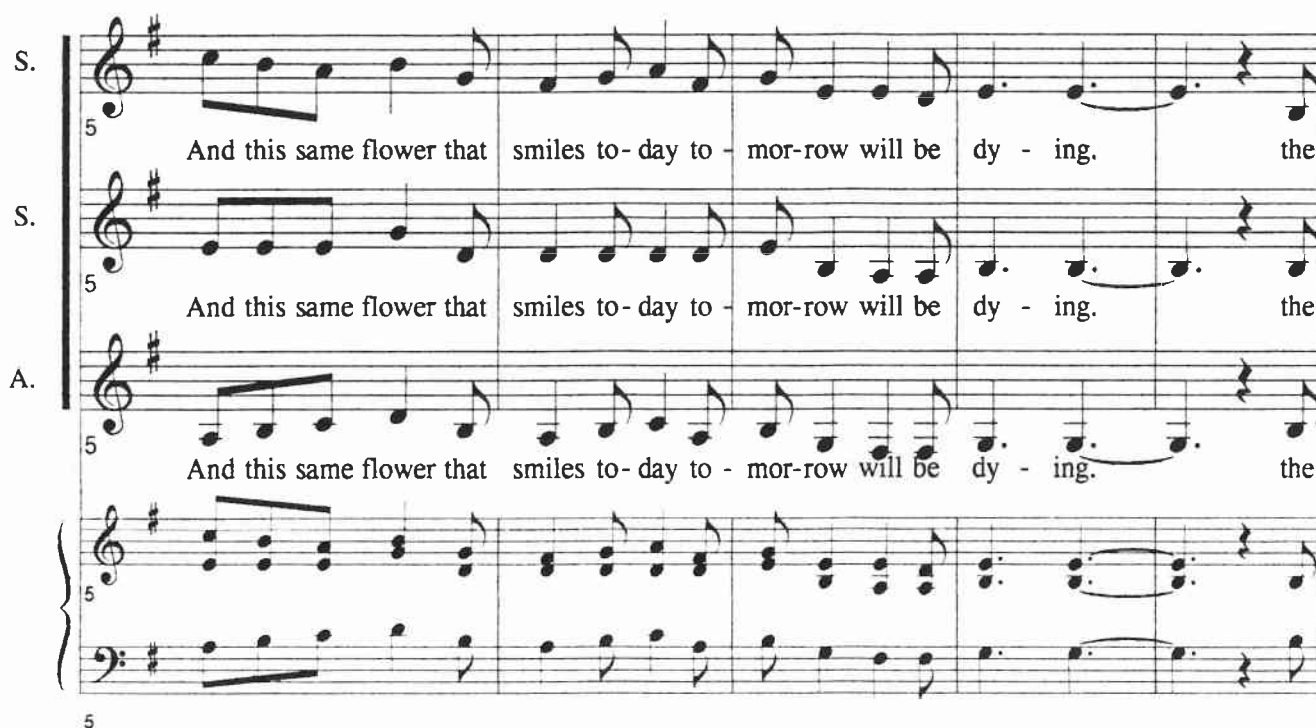
A. 1 Ga - ther ye rose-buds while ye may, Old time is still a - fly-ing



S. 5 And this same flower that smiles to-day to - mor-row will be dy - ing. the

S. 5 And this same flower that smiles to-day to - mor-row will be dy - ing. the

A. 5 And this same flower that smiles to-day to - mor-row will be dy - ing. the



10 glo-ri-ous lamp of hea-ven the Sun, the high - er he's a get-ting the

10 glo-ri-ous lamp of hea-ven the Sun, the high - er he's a get-ting the

10 glo-ri-ous lamp of hea-ven the Sun, the high - er he's a get-ting the

10

14 soon - er will his race be run, and near - er he's to set-ting. Then

14 soon - er will his race be run, and near - er he's to set-ting. Then

14 soon - er will his race be run, and near - er he's to set-ting. Then

14

18 be not coy But use your time; and while you may, go mar - ry: For

18 be not coy But use your time; and while you may, go mar - ry: For

18 be not coy But use your time; and while you may, go mar - ry: For

18

22 hav - ing lost but once your prime you may for ev - er tar - - ry.

22 hav - ing lost but once your prime you may for ev - er tar - - ry.

22 hav - ing lost but once your prime you may for - ev er tar -- ry.

22