

LEVEL 2

# A Charm Invests a Face

Emily Dickinson

music by  
Richard DeRosa

**Moderato** (♩ = c. 108)

Soprano

Alto

Tenor

Bass

Piano

5

S

A

T

B

Pno.

A charm in - vests a face im - per - fect - ly be - held. The

la - dy dare not lift her veil for fear it be dis - pelled. But

## A Charm Invests a Face

9

S  
peers be - yond her mesh and wish - es and de - nies. Lest

A  
peers be - yond her mesh and wish - es and de - nies. Lest

T  
8  
peers be - yond her mesh and wish - es and de - nies. Lest

B  
peers be - yond her mesh and wish - es and de - nies. Lest

Pno.

13

S  
in - ter - view an - nul a want that im - age sat - is - fies.

A  
in - ter - view an - nul a want that im - age sat - is - fies.

T  
8  
in - ter - view an - nul a want that im - age sat - is - fies.

B  
in - ter - view an - nul a want that im - age sat - is - fies.

Pno.

LEVEL 2

# A Chilly Peace

Emily Dickinson

music by  
Richard DeRosa

Soprano

Alto

Piano

A chil - ly peace in - fests the grass, the sun re - spect - ful lies. Not

A chil - ly peace in - fests the grass, the sun re - spect - ful lies. Not

S

A

Piano

an - y trance of in - dus - try these sha - dows scru - tin - ize. Whose

an - y trance of in - dus - try these sha - dows scru - tin - ize. Whose

## A Chilly Peace

9

S

Al - lies go no more a - stray for ser - vice or for glee. But

A

Al - lies go no more a - stray for ser - vice or for glee. But

9

13

S

all man - kind de - liv - er here from what - so - ev - er sea.

A

all man - kind de - liv - er here from what - so - ev - er sea.

13

LEVEL 2

# A Chilly Peace

Emily Dickinson

music by  
Richard DeRosa

Tenor

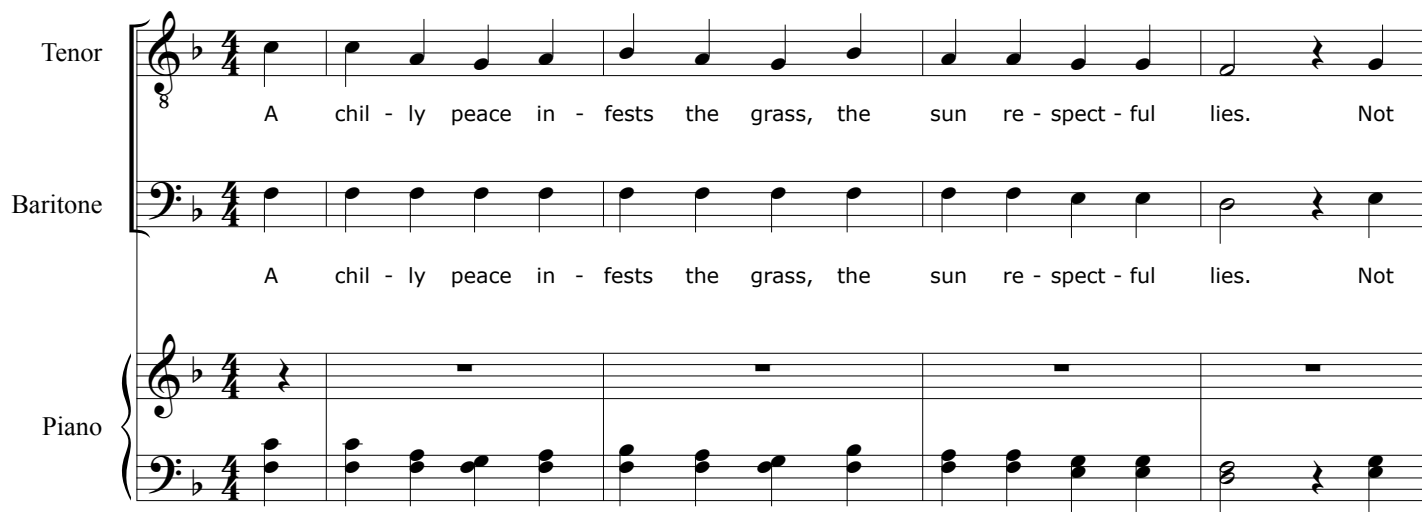
8

A chil - ly peace in - fests the grass, the sun re - spect - ful lies. Not

Baritone

A chil - ly peace in - fests the grass, the sun re - spect - ful lies. Not

Piano



T

5

an - y trance of in - dus - try these sha - dows scru - tin - ize. Whose

B

5

an - y trance of in - dus - try these sha - dows scru - tin - ize. Whose

Piano

5



## A Chilly Peace

9

T 8 Al - lies go no more a - stray for ser - vice or for glee. But

B 9 Al - lies go no more a - stray for ser - vice or for glee. But



13

T 8 all man - kind de - liv - er here from what - so - ev - er sea.

B 13 all man - kind de - liv - er here from what - so - ev - er sea.

13



LEVEL 1

# A Full Red Rose

Emily Dickinson

music by  
Richard DeRosa

Moderato (♩ = c. 108)

Soprano

Alto

Tenor

Bass

Piano

A full fed rose on meals of tint, a din-ner for a bee, in pro-cess of the

6

S

A

T

B

Pno.

noon be-came each bright mor-tal - i - ty. The for-feit is of crea-ture fair, It - self, a-dored be -

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## The Full Red Rose

12

S fore sub - mit - ting for our un - known sake to be es - teemed no more. \_\_\_\_\_

A fore sub - mit - ting for our un - known sake to be es - teemed no more. \_\_\_\_\_

T 8 fore sub - mit - ting for our un - known sake to be es - teemed no more. \_\_\_\_\_

B fore sub - mit - ting for our un - known sake to be es - teemed no more. \_\_\_\_\_

Pno.

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "fore sub - mit - ting for our un - known sake to be es - teemed no more." The Soprano, Alto, and Tenor parts have a melodic line with a final note on a half note. The Bass part has a similar melodic line. The Piano part provides harmonic support with chords and a final cadence.



LEVEL 4

# How Far Is It To Heaven?

music by  
Richard DeRosa

**Quasi Rubato**

1

Tenor

8

How far \_\_\_\_\_ is it to Heav-en? \_\_\_\_\_ As far \_\_\_\_\_ as Death this way. Of

2

How far \_\_\_\_\_ is it to Heav-en? \_\_\_\_\_ As far \_\_\_\_\_ as Death this way. Of

Bass

How far \_\_\_\_\_ is it to Heav-en? \_\_\_\_\_ As far \_\_\_\_\_ as Death this way. Of

Piano



5

T 1

8

riv - er or of ridge be - yond was no dis - cov - er - y. How far \_\_\_\_\_ is it to Hell? As

T 2

8

riv - er or of ridge be - yond was no dis - cov - er - y. How far \_\_\_\_\_ is it to Hell? As

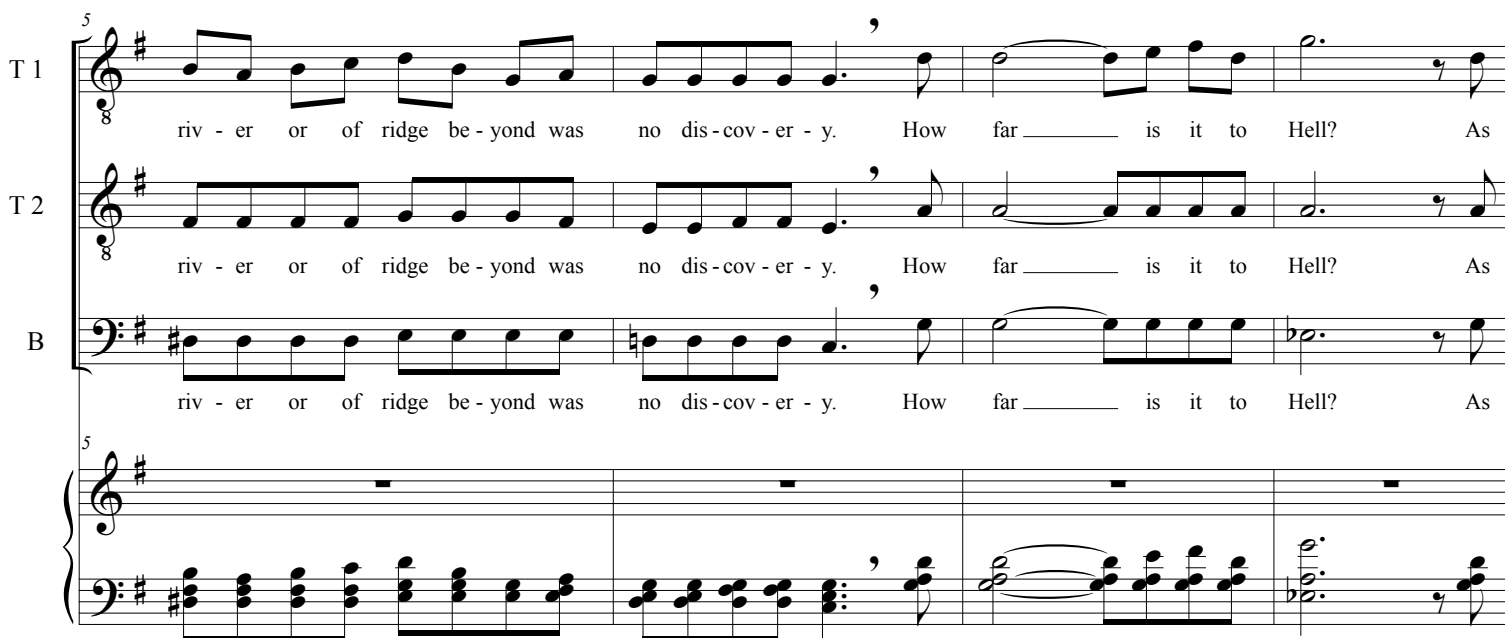
B

8

riv - er or of ridge be - yond was no dis - cov - er - y. How far \_\_\_\_\_ is it to Hell? As

5

Piano



## How Far Is It To Heaven?

9

T 1

8

far \_\_\_\_\_ as Death this way. How far left hand the Se - pul - chre de -

T 2

8

far \_\_\_\_\_ as Death this way. How far left hand the Se - pul - chre de -

B

8

far \_\_\_\_\_ as Death this way. How far left hand the Se - pul - chre de -

9

13

T 1

8

fies top - o - graph - y.

T 2

8

fies top - o - graph - y.

B

8

fies top - o - graph - y.

13

LEVEL 4

# How Far Is It To Heaven?

Emily Dickinson

music by  
Richard DeRosa

**Quasi Rubato**

1 Soprano How far \_\_\_\_\_ is it to Heav-en? \_ As far \_\_\_\_\_ as Death this way. Of

2 How far \_\_\_\_\_ is it to Heav-en? \_ As far \_\_\_\_\_ as Death this way. Of

Alto How far \_\_\_\_\_ is it to Heav-en? \_ As far \_\_\_\_\_ as Death this way. Of

Piano

5 S 1 riv - er or of ridge be - yond was no dis - cov - er - y. How far \_\_\_\_\_ is it to Hell? As

S 2 riv - er or of ridge be - yond was no dis - cov - er - y. How far \_\_\_\_\_ is it to Hell? As

A riv - er or of ridge be - yond was no dis - cov - er - y. How far \_\_\_\_\_ is it to Hell? As

Pno.

## How Far Is It To Heaven?

9

S 1

far \_\_\_\_\_ as Death this way. How far left hand the Se - pul - chre de -

S 2

far \_\_\_\_\_ as Death this way. How far left hand the Se - pul - chre de -

A

far \_\_\_\_\_ as Death this way. How far left hand the Se - pul - chre de -

Pno.

13

S 1

fies top - o - graph - y. \_\_\_\_\_

S 2

fies top - o - graph - y. \_\_\_\_\_

A

fies top - o - graph - y. \_\_\_\_\_

Pno.

LEVEL 4

# I Had No Time To Hate

Emily Dickinson

music by  
Richard DeRosa

**Andante** ♩ = 72

**Sop.** *p* I had no time to hate, be-cause the grave would hin-der me. And life was not so am-ple I could

**Alto** *p* Sing on "ooh".

**Tenor** *p* Sing on "ooh".

**Bass** *p* Sing on "ooh". opt. divisi

**Piano** *p*

4 **S** *mp* fin-ish en-mi-ty. Nor had I time to love, but since some in-dus-try must be, *mf* the

**A**

**T** 8

**B**

**Pno.** *mp* *mf*

## I Had No Time To Hate

7

S lit - tle toil of love, I thought, was large e - nough for *p*

A

T

B

Pno.

9

S me. *p*

A *p*

T *p*

B *p*

Pno.

LEVEL 4

# My Letter

Emily Dickinson

music by  
Richard DeRosa

Sweet with reverence

Soprano

Alto

Tenor

Bass

Piano

This is my let-ter to the world that nev-er wrote to me. The

5

S

A

T

B

Pno.

sim-ple news that na-ture told with ten-der ma-jes-ty. Her

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## My Letter

9

S  
mess-age is com-mit-ted to Hands I can-not see. ——— For love of Her sweet coun-try - men,

A  
mess-age is com-mit-ted to Hands I can-not see. ——— For love of Her sweet coun-try - men,

T  
8  
mess-age is com-mit-ted to Hands I can-not see. ——— For love of Her sweet coun-try - men,

B  
mess-age is com-mit-ted to Hands I can-not see. ——— For love of Her sweet coun-try - men,

Pno.

13

S  
— judge ten-der - ly of me. ———

A  
— judge ten-der - ly of me. ———

T  
8  
— judge ten-der - ly of me. ———

B  
— judge ten-der - ly of me. ———

Pno.



LEVEL 3

# The Heart

Emily Dickinson

music by  
Richard DeRosa

Meditative

Soprano *mp* *mf*  
The heart asks plea-sure first. \_\_\_\_ ex-cuse from pain; \_\_\_\_

Alto *mp* *p* *mf*  
The heart asks plea-sure first. \_\_\_\_ And then, ex-cuse from pain; \_\_\_\_

Tenor *mp* *p* *mf* *p*  
The heart asks plea-sure first. \_\_\_\_ And then, ex-cuse from pain; and

Bass *mp* *mf* *p*  
The heart asks plea-sure first. \_\_\_\_ ex-cuse from pain; and

Piano *mp* *p* *mf*

5  
S *p* *mp*  
those lit-tle an-o-dynes that dead-en suf-fer-ing; \_\_\_\_

A *p* *mp* *p*  
those lit-tle an-o-dynes that dead-en suf-fer-ing; \_\_\_\_ and

T *mp* *p*  
then, \_\_\_\_ that dead-en suf-fer-ing; \_\_\_\_ and

B *mp*  
then, \_\_\_\_ that dead-en suf-fer-ing; \_\_\_\_

Pno. *p* *mp* *p*

## The Heart

9 *p* *cresc. poco a poco*

S to go to sleep; and then, if it should be, the

A then, — to go to sleep; and then, if it should be, the

T then, — to go to sleep; and then, if it should be, the

B *p* *cresc. poco a poco*

Pno. *cresc. poco a poco*

13 *mf* *p* *poco ritard.*

S will of its in - quis - i - tor, the priv - i - lege to die.

A will of its in - quis - i - tor, the priv - i - lege to die.

T will of its in - quis - i - tor, the priv - i - lege to die.

B *mf* *p* *poco ritard.*

Pno. *mf* *p* *poco ritard.*

LEVEL 3

# The Truth

Emily Dickinson

music by  
Richard DeRosa

1

Soprano

2

Alto

Piano

Tell all the truth but tell it slant. Suc - cess in cir - cuit lies. \_\_\_\_ Too

Tell all the truth but tell it slant. Suc - cess in cir - cuit lies. \_\_\_\_ Too

Tell all the truth but tell it slant. Suc - cess in cir - cuit lies. \_\_\_\_ Too

5

bright for our in - firm de - light, the truth's su - perb sur - prise. \_\_\_\_ As

bright for our in - firm de - light, the truth's su - perb sur - prise. \_\_\_\_ As

bright for our in - firm de - light, the truth's su - perb sur - prise. \_\_\_\_ As

9

light - ning to the child - ren eased with ex - plan - a - tion kind, \_\_\_\_\_ the

light - ning to the child - ren eased with ex - plan - a - tion kind, \_\_\_\_\_ the

light - ning to the child - ren eased with ex - plan - a - tion kind, \_\_\_\_\_ the

13

truth must daz - zle gra - dual - ly or ev - 'ry man be blind. \_\_\_\_\_

truth must daz - zle gra - dual - ly or ev - 'ry man be blind. \_\_\_\_\_

truth must daz - zle gra - dual - ly or ev - 'ry man be blind. \_\_\_\_\_

LEVEL 3

# The Truth

music by  
Richard DeRosa

Tenor 1

Tenor 2

Bass

Piano

Tell all the truth but tell it slant. Suc - cess in cir - cuit lies. \_\_\_\_\_ Too

Tell all the truth but tell it slant. Suc - cess in cir - cuit lies. \_\_\_\_\_ Too

Tell all the truth but tell it slant. Suc - cess in cir - cuit lies. \_\_\_\_\_ Too

5

5

B

bright for our in - firm de - light, the truth's su - perb sur - prise. \_\_\_\_\_ As

bright for our in - firm de - light, the truth's su - perb sur - prise. \_\_\_\_\_ As

bright for our in - firm de - light, the truth's su - perb sur - prise. \_\_\_\_\_ As

9

8

light - ning to the child - ren eased with ex - plan - a - tion kind, \_\_\_\_\_ the

light - ning to the child - ren eased with ex - plan - a - tion kind, \_\_\_\_\_ the

B

light - ning to the child - ren eased with ex - plan - a - tion kind, \_\_\_\_\_ the

9

13

8

truth must daz - zle gra - dual - ly or ev - 'ry man be blind. \_\_\_\_\_

truth must daz - zle gra - dual - ly or ev - 'ry man be blind. \_\_\_\_\_

B

truth must daz - zle gra - dual - ly or ev - 'ry man be blind. \_\_\_\_\_

13

LEVEL 2

# The Whippoorwill

Emily Dickinson

music by  
Richard DeRosa

Sweetly in '2'

1

Soprano

2

Alto

Piano

A fea - ther from the Whip - poor - will that ev - er - last - ing sings! Whose

A fea - ther from the Whip - poor - will that ev - er - last - ing sings! Whose

A fea - ther from the Whip - poor - will that ev - er - last - ing sings! Whose

5

gal - ler - ies are sun - rise, whose op - er - a the springs, whose

gal - ler - ies are sun - rise, whose op - er - a the springs, whose

gal - ler - ies are sun - rise, whose op - er - a the springs, whose

## The Whippoorwill

9

em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose

em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose

em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose

The musical score for measures 9-12 features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose". The piano accompaniment consists of chords in the right hand and rests in the left hand.

13

be - ryl egg, what school - boys hunt in re - cess o - ver - head!

be - ryl egg, what school - boys hunt in re - cess o - ver - head!

be - ryl egg, what school - boys hunt in re - cess o - ver - head!

The musical score for measures 13-16 continues with the same three vocal staves and piano accompaniment. The lyrics are: "be - ryl egg, what school - boys hunt in re - cess o - ver - head!". The piano accompaniment continues with chords in the right hand and rests in the left hand.



LEVEL 2

# The Whippoorwill

Emily Dickinson

music by  
Richard DeRosa

Sweetly in '2'

Tenor 1

8

A fea - ther from the Whip - poor - will that ev - er - last - ing sings! Whose

Tenor 2

8

A fea - ther from the Whip - poor - will that ev - er - last - ing sings! Whose

Baritone

A fea - ther from the Whip - poor - will that ev - er - last - ing sings! Whose

Piano

5

T 1

8

gal - ler - ies are sun - rise, whose op - er - a the springs, whose

T 2

8

gal - ler - ies are sun - rise, whose op - er - a the springs, whose

B

gal - ler - ies are sun - rise, whose op - er - a the springs, whose

5

## The Whippoorwill

9

T 1  
8 em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose

T 2  
8 em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose

B  
8 em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose

9

The musical score for the first system of 'The Whippoorwill' is written for three vocal parts (T1, T2, B) and piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 8/8. The vocal parts are in treble clef (T1, T2) and bass clef (B). The piano accompaniment is in bass clef. The lyrics are: 'em - er - ald nest the a - ges spin of mel - low mur-mur - ing thread, whose'. The score begins with a measure rest in the vocal parts, followed by the lyrics. The piano accompaniment consists of a series of chords in the left hand, with the right hand having a whole rest.

13

T 1  
8 be - ryl egg, what school - boys hunt in re - cess o - ver - head!

T 2  
8 be - ryl egg, what school - boys hunt in re - cess o - ver - head!

B  
8 be - ryl egg, what school - boys hunt in re - cess o - ver - head!

13

The musical score for the second system of 'The Whippoorwill' is written for three vocal parts (T1, T2, B) and piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 8/8. The vocal parts are in treble clef (T1, T2) and bass clef (B). The piano accompaniment is in bass clef. The lyrics are: 'be - ryl egg, what school - boys hunt in re - cess o - ver - head!'. The score begins with a measure rest in the vocal parts, followed by the lyrics. The piano accompaniment consists of a series of chords in the left hand, with the right hand having a whole rest.