



THE AMERICAN CHORAL DIRECTORS ASSOCIATION

**2006 New Jersey High School Choral Festival**  
**Dr. Deborah Simpkin King, Coordinator**

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**Composed by Richard deRosa**  
**for the New Jersey Chapter of the American Choral Directors' Association's**  
**High School Choral Festival**

**Deborah Simpkin King, Editor**

*Copies provided courtesy the Department of Music, Dance and Theatre  
Of New Jersey City University, Dr. Edward Raditz, Chair.*

# A Welcome

Thomas O. Davis

music by Richard DeRosa

Not too slow (♩ = c. 108)

Soprano *mp* Come in the eve - ning or come in the morn - ing,

Alto *mp* Come in the eve - ning or come in the morn - ing,

Tenor *mp* Come in the eve - ning or come in the morn - ing,

Bass *mp* Come in the eve - ning or come in the morn - ing,

Piano *mp*

5  
S come when you're looked for or come with - out warn - ing.  
*cresc. poco a poco*

A come when you're looked for or come with - out warn - ing.  
*cresc. poco a poco*

T come when you're looked for or come with - out warn - ing.  
*cresc. poco a poco*

B come when you're looked for or come with - out warn - ing.  
*cresc. poco a poco*

Pno. *cresc. poco a poco*

# A Welcome

3

9

S *f* Kis - ses and wel - comes you'll find here be - fore you and the

A *f* Kis - ses and wel - comes you'll find here be - fore you and the

T *f* Kis - ses and wel - comes you'll find here be - fore you and the

B *f* Kis - ses and wel - comes you'll find here be - fore you and the

Pno. *f*

13

S *mf* of - ten - er you come here, the more I'll a - dore you. *dimin. al fine*

A *mf* of - ten - er you come here, the more I'll a - dore you. *dimin. al fine*

T *mf* of - ten - er you come here, the more I'll a - dore you. *dimin. al fine*

B *mf* of - ten - er you come here, the more I'll a - dore you. *dimin. al fine*

Pno. *mf* *dimin. al fine*

# Foreign Lands

Robert Louis Stevenson

music by Richard DeRosa

Playful ♩ = 90

Soprano

Up in - to the cher - ry tree, who should climb but lit - tle me? I

Alto

Up in - to the cher - ry tree, who should climb but lit - tle me? I

Piano

S

held the trunk with both my hands and looked a - broad on for - eign lands. If

A

held the trunk with both my hands and looked a - broad on for - eign lands. If

# Foreign Lands

5

5

S I could find a high - er tree, far - ther, far - ther I should see, to

A I could find a high - er tree, far - ther, far - ther I should see, to

7

S where the roads on eith - er hand lead on - ward in - to fair - y land.  
*poco rit.*

A where the roads on eith - er hand lead on - ward in - to fair - y land.  
*poco rit.*

7

# Foreign Lands

Robert Louis Stevenson

music by Richard DeRosa

Playful ♩ = 90

Tenor

Up in - to the cher - ry tree, who should climb but lit - tle me? I

Baritone

Up in - to the cher - ry tree, who should climb but lit - tle me? I

Piano

T

held the trunk with both my hands and looked a - broad on for - eign lands. If

B

held the trunk with both my hands and looked a - broad on for - eign lands. If

Piano

# Foreign Lands

7

5

T 8 I could find a high - er tree, far - ther, far - ther I should see, to

B I could find a high - er tree, far - ther, far - ther I should see, to

7

T 8 where the roads on eith - er hand lead on - ward in - to fair - y land.  
*poco rit.*

B where the roads on eith - er hand lead on - ward in - to fair - y land.  
*poco rit.*

# Love's Philosophy

Percy Bysshe Shelley

music by Richard DeRosa

Moderato (♩ = c. 100)

1

Soprano *mp* The foun - tains min - gle with the riv - er \_\_\_\_\_ and the riv - er with the

2

*mp* The foun - tains min - gle with the riv - er \_\_\_\_\_ and the riv - er with the

Alto *mp* The foun - tains min - gle with the riv - er \_\_\_\_\_ and the riv - er with the

Piano *mp*

4

o - cean. The winds of Heav - en mix for - ev - er \_\_\_\_\_

o - cean. The winds of Heav - en mix for - ev - er \_\_\_\_\_

o - cean. The winds of Heav - en mix for - ev - er \_\_\_\_\_



7

— with a sweet e - mo - tion. Noth - ing in this world is

— with a sweet e - mo - tion. Noth - ing in this world is

— with a sweet e - mo - tion. Noth - ing in this world is

The musical score for measures 7-9 features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "— with a sweet e - mo - tion. Noth - ing in this world is". The piano accompaniment consists of chords in the right hand and rests in the left hand.

10

sin - gle. All things by a law div - ine.

sin - gle. All things by a law *poco cresc.* div - ine.

sin - gle. All things by a law *poco cresc.* div - ine.

The musical score for measures 10-12 continues with the same vocal and piano parts. The lyrics are: "sin - gle. All things by a law div - ine." The piano accompaniment includes a *poco cresc.* marking in the right hand and rests in the left hand.

13

This system contains measures 13, 14, and 15. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is D major (two sharps). The lyrics are: "In one a - noth - er's be - ing min - gle, why not with". The vocal lines are in unison, with a long note on "gle," followed by a short note on "why" and another on "not". The piano accompaniment consists of chords in the right hand and rests in the left hand.

In one a - noth - er's be - ing min - gle, why not with

In one a - noth - er's be - ing min - gle, why not with

In one a - noth - er's be - ing min - gle, why not with

16

This system contains measures 16, 17, and 18. It features four staves: three vocal staves and one piano accompaniment staff. The key signature is D major. The lyrics are: "thine?". The vocal lines are in unison, with a long note on "thine?". The piano accompaniment consists of chords in the right hand and rests in the left hand.

thine?

thine?

thine?

Level 2

# Love's Philosophy

Percy Bysshe Shelley

music by Richard DeRosa

Moderato (♩ = c. 100)

1

Tenor *mp* The foun - tains min - gle with the riv - er \_\_\_\_\_ and the riv - er with the

2

*mp* The foun - tains min - gle with the riv - er \_\_\_\_\_ and the riv - er with the

Baritone *mp* The foun - tains min - gle with the riv - er \_\_\_\_\_ and the riv - er with the

Piano *mp*

4

T o - cean. The winds of Heav - en mix for - ev - er \_\_\_\_\_

T o - cean. The winds of Heav - en mix for - ev - er \_\_\_\_\_

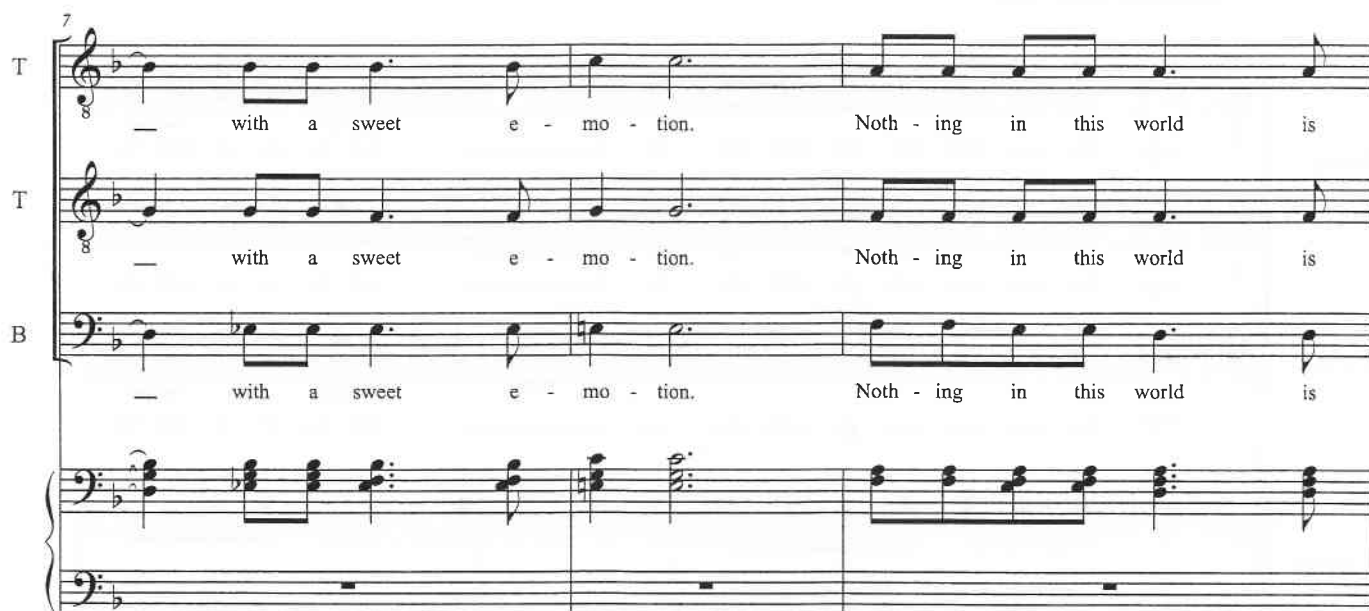
B o - cean. The winds of Heav - en mix for - ev - er \_\_\_\_\_

7

T — with a sweet e - mo - tion. Noth - ing in this world is

T — with a sweet e - mo - tion. Noth - ing in this world is

B — with a sweet e - mo - tion. Noth - ing in this world is

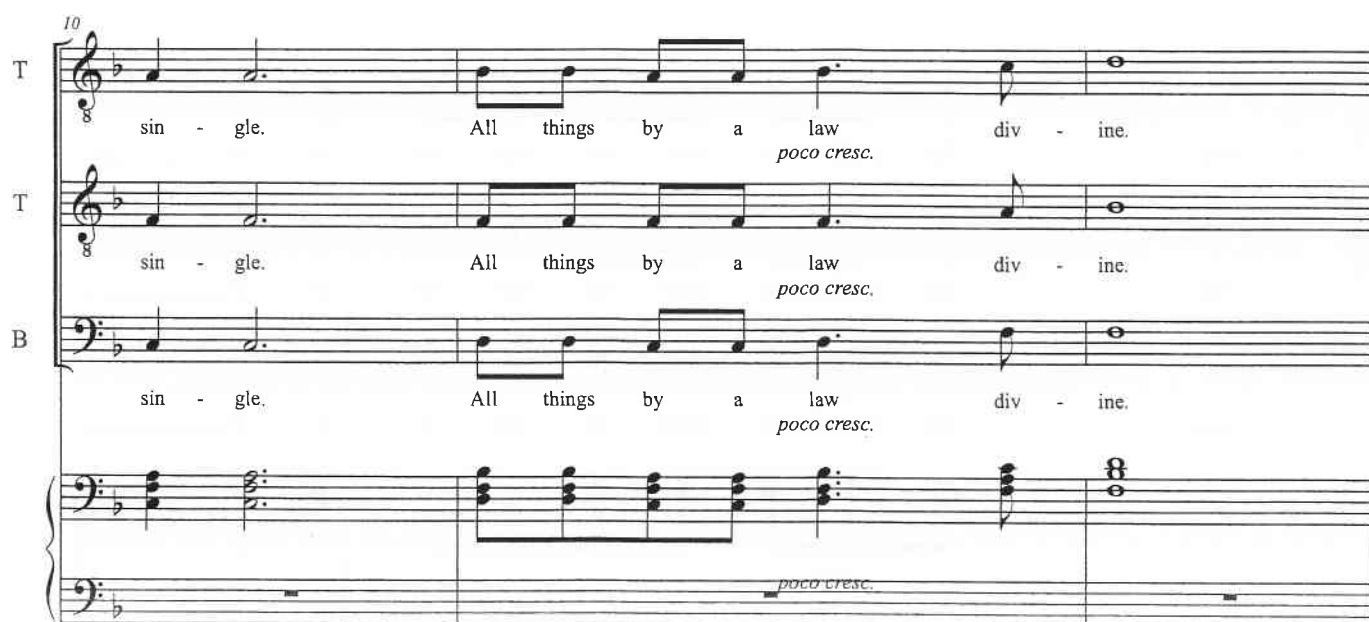


10

T sin - gle. All things by a law div - ine. *poco cresc.*

T sin - gle. All things by a law div - ine. *poco cresc.*

B sin - gle. All things by a law div - ine. *poco cresc.*



13

T 8 In one a - noth - er's be - ing min - gle, why not with

T 8 In one a - noth - er's be - ing min - gle, why not with

B In one a - noth - er's be - ing min - gle, why not with

16

T 8 thine?

T 8 thine?

B thine?

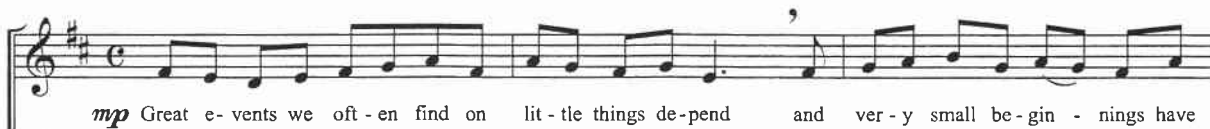
# The Power of Littles

Anonymous

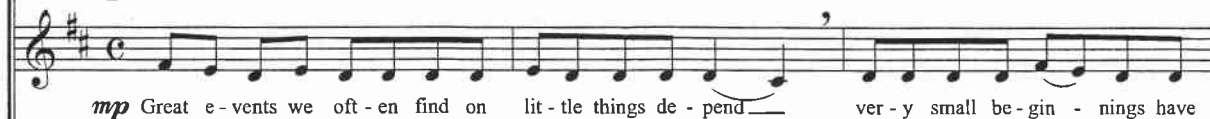
music by Richard DeRosa

**Moderato** (♩ = c. 74)

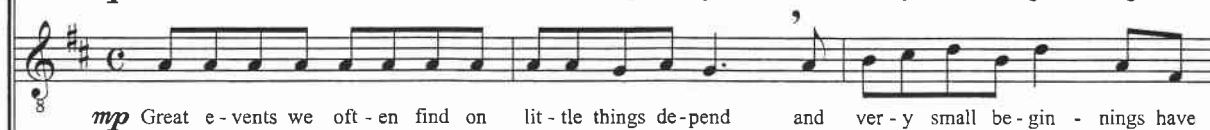
Soprano



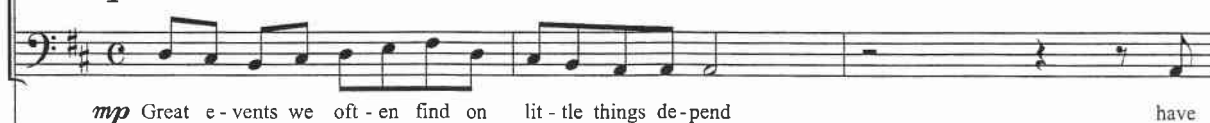
Alto



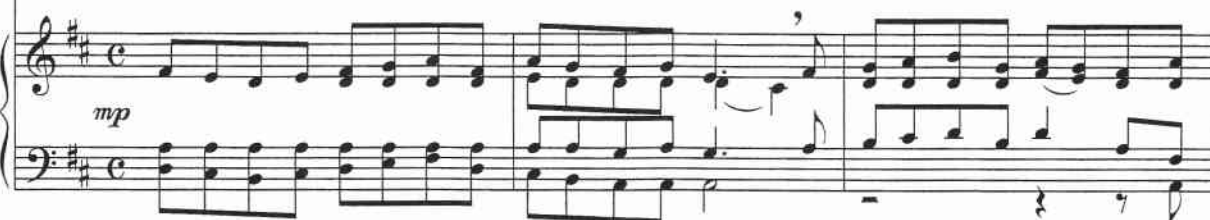
Tenor



Bass



Piano



# The Power of Littles

15

4

S oft a might-y end. Our hours and days, our months and years are in small mom-ents giv - en. They

A oft a might-y end. Our hours and days, our months and years are in small mom-ents giv - en. They

T 8 oft a might-y end. Our hours and days, our months and years are in small mom-ents giv - en. They

B oft a might-y end. Our hours and days, our months and years are in small mom-ents giv - en. They

Pno.

7

S con - sti - tute our time be - low, e - ter - ni - ty in Heav - en.

A con - sti - tute our time be - low, e - ter - ni - ty in Heav - en.

T 8 con - sti - tute our time be - low, e - ter - ni - ty in Heav - en.

B con - sti - tute our time be - low, e - ter - ni - ty in Heav - en.

Pno.

# Life Owes Me Nothing

Anonymous

music by Richard DeRosa

Quasi Rubato

1

Soprano *p* Life owes me noth - ing. One clear morn is boon e-nough for be - ing

2

*p* Life owes me noth - ing. One clear morn is boon e-nough for be - ing

Alto *p* Life owes me noth - ing. One clear morn is boon e-nough for be - ing

Piano *p*

5

born. And be it nine-ty years or ten, no need for me to ques - tion when, *f* while

born. And be it nine-ty years or ten, no need for me to ques - tion when, *f* while

born. And be it nine-ty years or ten, no need for me to ques - tion when, *f* while

*f*



9

The musical score is written for three voices and piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo and meter are not explicitly stated. The music is divided into four systems. The first three systems are for vocal parts, each with a treble clef. The lyrics are: "life is mine. I'll find it good and greet each hour with grat - i - tude." The piano accompaniment is on the bottom staff, featuring a bass clef and a grand staff (treble and bass clefs). The piano part consists of chords and single notes, providing harmonic support for the vocal lines. The score ends with a double bar line.

life is mine. I'll find it good and greet each hour with grat - i - tude.

life is mine I'll find it good and greet each hour with grat - i - tude.

life is mine I'll find it good and greet each hour with grat - i - tude.

# Life Owes Me Nothing

Anonymous

music by Richard DeRosa

Quasi Rubato

1

Tenor *p* Life owes me noth-ing. — One clear morn is boon e-nough for be-ing

2

Baritone *p* Life owes me noth-ing. — One clear morn is boon e-nough for be-ing

Piano

3

born. And be it nine-ty years or ten, no need for me to ques-tion when, — while

born. And be it nine-ty years or ten, no need for me to ques-tion when, — while

born. And be it nine-ty years or ten, no need for me to ques-tion when, — while

Piano

## Life Owes Me Nothing

9

The musical score is written for three voices and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first three staves are vocal parts, each with a soprano, alto, and bass clef respectively. The lyrics are: "life is mine I'll find it good and greet each hour with grat-i-tude." The piano accompaniment is on the bottom staff, featuring a bass clef and a key signature of one flat. It includes a series of chords and a melodic line that supports the vocal parts. The score is marked with a '9' at the beginning, indicating the measure number.

life is mine I'll find it good and greet each hour with grat-i-tude.

life is mine I'll find it good and greet each hour with grat-i-tude.

life is mine I'll find it good and greet each hour with grat-i-tude.

# A Bag of Tools

R.L. Sharpe

music by Richard DeRosa

with a bounce (♩ = c. 72)

Soprano

Is - n't it strange that prin - ces and kings and clowns that ca - per in saw - dust rings and

Alto

Is - n't it strange that prin - ces and kings and clowns that ca - per in saw - dust rings and

Tenor

Is - n't it strange that prin - ces and kings and clowns that ca - per in saw - dust rings and

Bass

Is - n't it strange that prin - ces and kings and clowns that ca - per in saw - dust rings and

Piano

S

com - mon peo - ple like you and me are build - ers for e - ter - ni - ty?

A

com - mon peo - ple like you and me are build - ers for e - ter - ni - ty?

T

com - mon peo - ple like you and me are build - ers for e - ter - ni - ty?

B

com - mon peo - ple like you and me are build - ers for e - ter - ni - ty?

Pno.

5 *Rubato*

S Each is giv - en a bag of tools, a shapeless mass, a book of rules. And

A Each is giv - en a bag of tools, a shapeless mass, a book of rules. And

T 8 Each is giv - en a bag of tools, shapeless mass, a book of rules. And

B Each is giv - en a bag of tools, shapeless mass, a book of rules. And *Rubato*

Pno.

7 *a tempo*

S each must make, 'ere life is flown, a stumb-ling block or a stepping stone.

A each must make, 'ere life is flown, a stumb-ling block or a stepping stone.

T 8 each must make, 'ere life is flown, a stumb-ling block stepping stone.

B each must make, 'ere life is flown, a stumb-ling block stepping stone. *a tempo*

Pno.

# Sweet & Low

Alfred Lord Tennyson

music by Richard DeRosa

Adagio

1  
Soprano *p* Sweet and low, sweet and low, Wind of the west-ern sea, Low, low, breathe and blow,

2  
*p* Sweet and low, sweet and low, Wind of the west-ern sea, Low, low, breathe and blow,

Alto *p* Sweet and low, sweet and low, Wind of the west-ern sea, Low, low, breathe and blow,

Piano *p*

4  
Wind of the west-ern sea! O-ver the roll-ing wa-ters go, Come from the dy-ing moon, and blow.

Wind of the west-ern sea! — O-ver the roll-ing wa-ters go, Come from the dy-ing moon, and blow.

Wind of the west-ern sea! O-ver the roll-ing wa-ters go, Come from the dy-ing moon, and blow.

7

Blow him a - gain to me; While my lit - tle one, *pp* while my pret - ty one, sleeps.

*ritard poco a poco*

Blow him a - gain to me; While my lit - tle one, *pp* while my pret - ty one, sleeps.

*ritard poco a poco*

Blow him a - gain to me; While my lit - tle one, *pp* while my pret - ty one, sleeps.

*ritard poco a poco*

*pp*

*ritard poco a poco*

# Sweet & Low

Alfred Lord Tennyson

music by Richard DeRosa

Adagio

1  
Tenor *p* Sweet and low, sweet and low, Wind of the west-ern sea, Low, low, breathe and blow,

2  
*p* Sweet and low, sweet and low, Wind of the west-ern sea, Low, low, breathe and blow,

Baritone *p* Sweet and low, sweet and low, Wind of the west-ern sea, Low, low, breathe and blow,

Piano *p*

4  
Wind of the west-ern sea! O-ver the roll-ing wa-ters go, Come from the dy-ing moon, and blow.

4  
Wind of the west-ern sea! O-ver the roll-ing wa-ters go, Come from the dy-ing moon, and blow.

4  
Wind of the west-ern sea! O-ver the roll-ing wa-ters go, Come from the dy-ing moon, and blow.

4



7  
8  
Blow him a - gain to me; While — my lit - tle one, *pp* while — my pret - ty one, sleeps.  
*ritard poco a poco*

8  
Blow him a - gain to me; While — my lit - tle one, *pp* while — my pret - ty one, — sleeps.  
*ritard poco a poco*

Blow him a - gain to me; While — my lit - tle one, *pp* while — my pret - ty one, sleeps.

7  
*pp*  
*ritard poco a poco*

The musical score is written for four staves. The first three staves are vocal parts (Soprano, Alto, and Bass) and the fourth is a piano accompaniment. The key signature has one flat (B-flat). The tempo and dynamics are marked as *pp* (pianissimo) and *ritard poco a poco* (ritardando poco a poco). The lyrics are: "Blow him a - gain to me; While — my lit - tle one, while — my pret - ty one, sleeps." The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

# Gather Ye Roses

Robert Louis Stevenson

music by Richard DeRosa

Moderato

Soprano *mf* Gath-er ye ros-es while ye may, Old Time is still a-fly-ing. A

Alto *mf* Gath-er ye ros-es while ye may, Old Time is still a-fly-ing. A

Tenor *mf* Gath-er ye ros-es while ye may, Old Time is still a-fly-ing. A

Bass *mf* Gath-er ros-es while ye may, Old Time is still a-fly-ing. A

Piano *mf*

5

S world where beau-ty fleets a-way is no world for de-ny-ing. Come

A world where beau-ty fleets a-way is no world for de-ny-ing. Come

T world where beau-ty fleets a-way is no world for de-ny-ing. Come

B world where beau-ty fleets a-way is no world for de-ny-ing. Come

Pno.

9

S lads and las - ses fall to play, lose no more time in sigh - ing. — The

A lads and las - ses fall to play, lose no more time in sigh - ing. — The

T lads and las - ses fall to play, lose no more time in sigh - ing. — The

B lads and las - ses fall to play, lose no more time in sigh - ing. — The

Pno.

13

S ver - y flow - ers you pluck to - day, to - mor - row will be dy - ing. — *p* And (falsetto)

A ver - y flow - ers you pluck to - day, to - mor - row will be dy - ing. — *p* And (falsetto)

T ver - y flow - ers you pluck to - day, to - mor - row will be dy - ing. — *p* And (falsetto)

B ver - y flow - ers you pluck to - day, to - mor - row will be dy - ing. — *p* And

Pno.

## Gather Ye Roses

17 (normal)

S all the flow - ers are cry - ing, — and all the leaves have tongues to say,

A all the flow - ers are cry - ing, — and all the leaves tongues to say,

T all the flow - ers are cry - ing, — and all the leaves have tongues to say,

B all the flow - ers are cry - ing, — all the leaves have tongues to say,

Pno.

21 **Rubato** (sotto voce)

S Gath - er ye ros - es while ye may.

A Gath - er ye ros - es while ye may.

T Gath - er ye ros - es while ye may.

B Gath - er ye ros - es while ye may.

Pno. **Rubato**

# Commonplace

Susan Coolidge

music by Richard DeRosa

with a lilt (♩ = c. 74)

Soprano we say and we sigh, but why should we sigh as we say? \_\_\_\_\_ The

Alto we say and we sigh, why should we sigh as we sigh as we say?

Tenor we say and we sigh, why should we sigh as we as we say?

Bass A com-mon-place life, why should we sigh as we say? \_\_\_\_\_ The

Piano

*ritard.* *a tempo* *ritard.* *ritard.* *ritard.*

## Commonplace

3

S com-mon-place sun in the com-mon-place sky makes up the com-mon-place day.

A com-mon-place sun in the com-mon-place sky makes up the com-mon-place day.

T com-mon-place sun in the com-mon-place sky makes up the com-mon-place day.

B com-mon-place sun in the com-mon-place sky makes up the com-mon-place day. The

Pno.

5 **smooth & reflective**

S ooh and the bird that sings.

A ooh and the flow-er that blows ooh

T ooh ooh

B moon and the stars are commonplace things ooh But

Pno. **smooth & reflective**

8 **slower & brooding** **reverent**

S *ooh* and the sun shone not. And

A *ooh* if the flow - ers failed and the sun shone not. And

T and sad our lot, *ooh* sun shone not. And

B dark were the world *ooh* sun shone not. And

Pno.

11

S God, who stud-ies each sep - 'rate soul, makes his beau - ti - ful whole.

A God, who stud-ies each sep - 'rate soul, out of com-mon-place lives makes his beau - ti - ful whole.

T God, who stud-ies each sep - 'rate soul, out of com-mon-place lives makes his beau - ti - ful whole.

B God, who stud-ies each sep - 'rate soul, makes his beau - ti - ful whole.

Pno.