



**2016 New Jersey High School Choral Festival**  
**Dr. Deborah Simpkin King, Coordinator**  
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### **Sight Reading Materials**

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

**Deborah Simpkin King, Editor**

## LEVEL 1

# Dominion Day

W.M. MacKeracher

music by  
Richard DeRosa**Moderato** (♩ = c. 108)

Soprano *mp*

Where the pur - ple ves - tured moun - tains bear their sum - mits crowned with snow, haught-y

Alto *mp*

Where the pur - ple ves - tured moun - tains bear their sum - mits crowned with snow, haught-y

Tenor *mp*

Where the pur - ple ves - tured moun - tains bear their sum - mits crowned with snow, haught-y

Bass *mp*

Where the pur - ple ves - tured moun - tains bear their sum - mits crowned with snow, haught-y

Piano *mp*

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The key signature is two flats (B-flat major), and the time signature is common time (C). The tempo is marked 'Moderato' with a note indicating a quarter note is approximately 108 beats per minute. The dynamics are marked 'mp' (mezzo-piano) for all parts. The lyrics are: 'Where the pur - ple ves - tured moun - tains bear their sum - mits crowned with snow, haught-y'. The Soprano, Alto, Tenor, and Bass parts have a melodic line with lyrics underneath. The Piano part provides harmonic support with chords and arpeggios.

# Dominion Day

3

5

S  
lords of all the rich - es in the rocks and streams be - low; tow-'ring to the a - zure heav - ens,

A  
lords of all the rich - es in the rocks and streams be - low; tow-'ring to the a - zure heav - ens,

T  
8  
lords of all the rich - es in the rocks and streams be - low; tow-'ring to the a - zure heav - ens,

B  
lords of all the rich - es in the rocks and streams be - low; tow-'ring to the a - zure heav - ens,

Pno.

11

S  
frown - ing on the sapph - ire sea: there to - day, O wide Do - min - ion, thine own child - ren hon - or thee. *p* **Rubato**

A  
frown - ing on the sapph - ire sea: there to - day, O wide Do - min - ion, thine own child - ren hon - or thee. *p*

T  
8  
frown - ing on the sapph - ire sea: there to - day, O wide Do - min - ion, thine own child - ren hon - or thee. *p*

B  
frown - ing on the sapph - ire sea: there to - day, O wide Do - min - ion, thine own child - ren hon - or thee. *p*

Pno.

LEVEL 2

# In Early Spring

William Wordsworth

music by  
Richard DeRosa**Moderato**

Soprano

The birds a - round me hopped and played, their thoughts I can - not mea - sure:—

Alto

The birds a - round me hopped and played, their thoughts I can - not mea - sure:—

Piano

5

S

but the least mo - tion which they made it seemed a thrill of plea - sure.

A

but the least mo - tion which they made it seemed a thrill of plea - sure.

5

Pno.

# In Early Spring

5

11

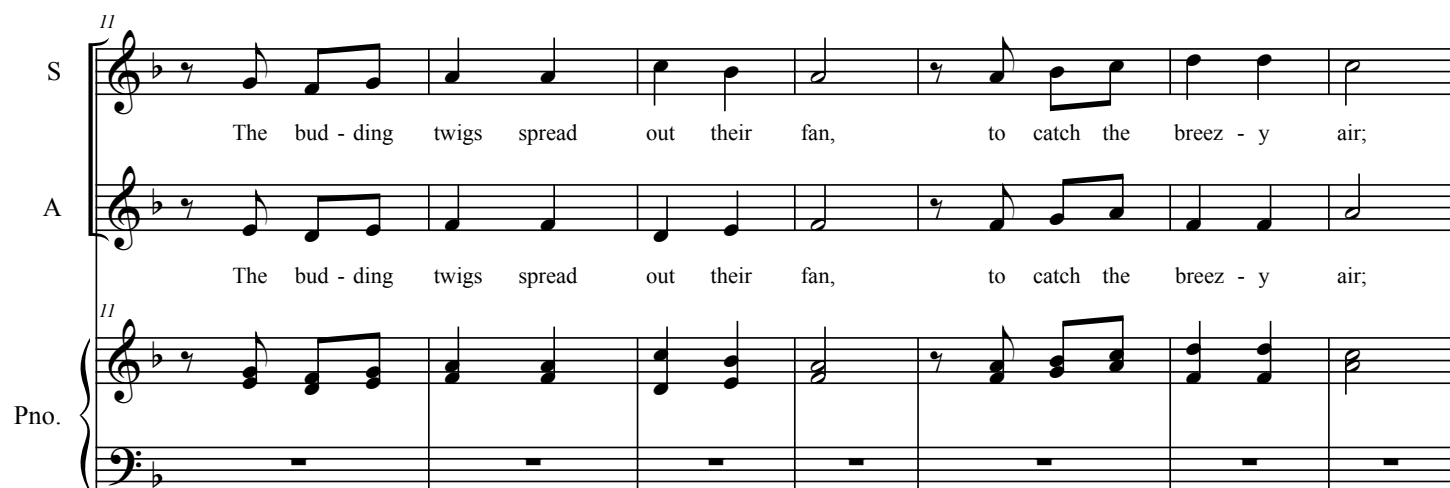
S

The bud - ding twigs spread out their fan, to catch the breez - y air;

A

The bud - ding twigs spread out their fan, to catch the breez - y air;

Pno.



18

S

and I must think, do all I can, that there was plea - sure there.

A

and I must think, do all I can, that there was plea - sure there.

Pno.



LEVEL 2

# In Early Spring

William Wordsworth

music by  
Richard DeRosa**Moderato**

**Tenor**

8 The birds a - round me hopped and played, their thoughts I can - not mea - sure:—

**Bass**

The birds a - round me hopped and played, their thoughts I can - not mea - sure:—

**Piano**

5

**T**

8 but the least mo - tion which they made it seemed a thrill of plea - sure. —

**B**

but the least mo - tion which they made it seemed a thrill of plea - sure. —

**Pno.**

5

# In Early Spring

7

11

T

8

The bud - ding twigs spread out their fan, to catch the breez - y air;

B

The bud - ding twigs spread out their fan, to catch the breez - y air;

Pno.

11

18

T

8

and I must think, do all I can, that there was plea - sure there.

B

and I must think, do all I can, that there was plea - sure there.

Pno.

18

## LEVEL 2

# Good-Bye

Emily Pauline Johnson

music by  
Richard DeRosa**Gently**

Soprano

Sounds of the seas grow faint - er, sounds of the sands have sped; the

Soprano

Sounds of the seas grow faint - er, sounds of the sands have sped; the

Alto

Sounds of the seas grow faint - er, sounds of the sands have sped; the

Piano

5

S

sweep of gales, the far white sails, are si - lent, spent and dead.

S

sweep of gales, the far white sails, are si - lent, spent and dead.

A

sweep of gales, the far white sails, are si - lent, spent and dead.

5

Pno.



# Good-Bye

9

9

S

Sounds of the days of sum - mer mur - mur and die a - way, and

S

Sounds of the days of sum - mer mur - mur and die a - way, and

A

Sounds of the days of sum - mer mur - mur and die a - way, and

Pno.

13

S

dis - tance hides the long, low tides, as night shuts out the day.

S

dis - tance hides the long, low tides, as night shuts out the day.

A

dis - tance hides the long, low tides, as night shuts out the day.

Pno.

13

## LEVEL 2

# Good-Bye

Emily Pauline Johnson

music by  
Richard DeRosa**Gently**

8

Tenor

Sounds of the seas grow faint - er, sounds of the sands have sped; the

Tenor

Sounds of the seas grow faint - er, sounds of the sands have sped; the

Baritone

Sounds of the seas grow faint - er, sounds of the sands have sped; the

Piano

5

T

sweep of gales, the far white sails, are si - lent, spent and dead.

T

sweep of gales, the far white sails, are si - lent, spent and dead. \_\_\_\_\_ ,

B

sweep of gales, the far white sails, are si - lent, spent and dead.

5

Pno.

# Good-Bye

11

9

T 8 Sounds of the days of sum - mer mur - mur and die a - way, and

T 8 Sounds of the days of sum - mer mur - mur and die a - way, and

B Sounds of the days of sum - mer mur - mur and die a - way, and

Pno.

13

T 8 dis - tance hides the long, low tides, as night shuts out the day.

T 8 dis - tance hides the long, low tides, as night shuts out the day.

B dis - tance hides the long, low tides, as night shuts out the day.

Pno.

## LEVEL 2

## Time's Monotone

Richard Le Gallienne

music by  
Richard DeRosa

Moderato (♩ = c. 108)

Soprano

Alto

Tenor

Bass

Piano

Au-tumn and Win-ter, Sum-mer and Spring hath Time no o - ther song to sing?

S

A

T

B

Pno.

Wear-y we grow of the change-less tune June, De - cem - ber, \_\_\_\_\_ De - cem - ber, June! \_\_\_\_\_



## LEVEL 3

# Love's Philosophy

Percy Shelley

music by  
Richard DeRosa**Moderato** (♩ = c. 108)

Soprano

The foun - tains min - gle with the riv - er and the riv - ers with the o - cean. The

Soprano

The foun - tains min - gle with the riv - er and the riv - ers with the o - cean. The

Alto

The foun - tains min - gle with the riv - er and the riv - ers with the o - cean. The

Piano

5

S

winds of heav - en mix for ev - er \_\_\_\_\_ with a sweet e - mo - tion.

S

winds of heav - en mix for ev - er \_\_\_\_\_ with a sweet e - mo - tion.

A

winds of heav - en mix for ev - er \_\_\_\_\_ with a sweet e - mo - tion.

5

Pno.

# Love's Philosophy

15

9

S No - thing in the world is sin - gle; all things by a law div - ine.

S No - thing in the world is sin - gle; all things by a law div - ine.

A No - thing in the world is sin - gle; all things by a law div - ine.

Pno.

13

S In one spi - rit meet and min - gle. Why not I with thine?

S In one spi - rit meet and min - gle. Why not I with thine?

A In one spi - rit meet and min - gle. Why not I with thine?

Pno.

## LEVEL 3

## Love's Philosophy

Percy Shelley

music by  
Richard DeRosa

Moderato (♩ = c. 108)

Tenor

8

The foun - tains min - gle with the riv - er and the riv - ers with the o - cean. The

Tenor

8

The foun - tains min - gle with the riv - er and the riv - ers with the o - cean. The

Bass

8

The foun - tains min - gle with the riv - er and the riv - ers with the o - cean. The

Piano

5

T

8

winds of heav - en mix for ev - er \_\_\_\_\_ with a sweet e - mo - tion.

T

8

winds of heav - en mix for ev - er \_\_\_\_\_ with a sweet e - mo - tion.

B

8

winds of heav - en mix for ev - er \_\_\_\_\_ with a sweet e - mo - tion.

5

Pno.



# Love's Philosophy

17

9

T 8 No - thing in the world is sin - gle; all things by a law div - ine.

T 8 No - thing in the world is sin - gle; all things by a law div - ine.

B No - thing in the world is sin - gle; all things by a law div - ine.

Pno. 9

13

T 8 In one spi - rit meet and min - gle. Why not I with thine?

T 8 In one spi - rit meet and min - gle. Why not I with thine?

B In one spi - rit meet and min - gle. Why not I with thine?

Pno. 13

## LEVEL 3

## Sorrow of Love

William Butler Yeats

music by  
Richard DeRosa

Moderato (♩ = c. 108)

Soprano

The brawl-ing of a spar-row in the eaves the bril-liant moon and all the milk-y sky, and

Alto

The brawl-ing of a spar-row in the eaves the bril-liant moon and all the milk-y sky, and

Tenor

The brawl-ing of a spar-row in the eaves the bril-liant moon and all the milk-y sky, and

Bass

The brawl-ing of a spar-row in the eaves the bril-liant moon and all the milk-y sky, and

Piano

5

S

all that fa-mous har-mo-ny of leaves, had blot-ted out man's im-age and his cry. A-

A

all that fa-mous har-mo-ny of leaves, had blot-ted out man's im-age and his cry. A-

T

all that fa-mous har-mo-ny of leaves, had blot-ted out man's im-age and his cry. A-

B

all that fa-mous har-mo-ny of leaves, had blot-ted out man's im-age and his cry. A-

Pno.

# Sorrow of Love

19

9

S  
A  
T  
B

rose, and on the in - stant clam-'rous eaves, a climb - ing moon up - on an emp - ty sky, and

Pno.

13

S  
A  
T  
B

all that lam - en - ta - tion leaves, could but com - pose man's im - age — and his cry.

Pno.

## LEVEL 4

## Song

Thomas Moore

music by  
Richard DeRosa

Sullen (♩ = c. 60)

Soprano

Take back the sigh, thy lips of art in pas - sion's mo - ment breathed to me; yet,

Soprano

Take back the sigh, thy lips of art in pas - sion's mo - ment breathed to me; yet,

Alto

Take back the sigh, thy lips of art in pas - sion's mo - ment breathed to me; yet,

Piano

5

S

no, it must not, will not part, 'tis now the life-breath of my heart, and has be -

S

no, it must not, will not part, 'tis now the life-breath of my heart, and has be -

A

no, it must not, will not part, 'tis now the life-breath of my heart, and has be -

5

Pno.

## Song

9

S come too pure for thee. Take back the vows that, night and day, my heart re-ceived, I

S come too pure for thee. Take back the vows that, night and day, my heart re-ceived, I

A come too pure for thee. Take back the vows that, night and day, my heart re-ceived, I

Pno.

13

S thought, from thine; yet, no, al-low them still to stay, They might some oth-er heart be-tray, *crese.* *f* *mp*

S thought, from thine; yet, no, al-low them still to stay, They might some oth-er heart be-tray, *crese.* *f* *mp*

A thought, from thine; yet, no, al-low them still to stay, They might some oth-er heart be-tray, *crese.* *f* *mp*

Pno.

17

S as sweet - ly as they've ru - ined mine.

S as sweet - ly as they've ru - ined mine.

A as sweet - ly as they've ru - ined mine.

Pno.

## LEVEL 4

## Song

Thomas Moore

music by  
Richard DeRosa

Sullen (♩ = c. 60)

Tenor  
 8  
 Take back the sigh, thy lips of art in pas - sion's mo - ment breathed to me; yet,

Tenor  
 8  
 Take back the sigh, thy lips of art in pas - sion's mo - ment breathed to me; yet,

Bass  
 Take back the sigh, thy lips of art in pas - sion's mo - ment breathed to me; yet,

Piano

5  
 T  
 8  
 no, it must not, will not part, 'tis now the life - breath of my heart, and has be -

T  
 8  
 no, it must not, will not part, 'tis now the life - breath of my heart, and has be -

B  
 no, it must not, will not part, 'tis now the life - breath of my heart, and has be -

Pno.

## Song

9

T 8 come too pure for thee. Take back the vows that, night and day, my heart re-ceived, I

T 8 come too pure for thee. Take back the vows that, night and day, my heart re-ceived, I

B come too pure for thee. Take back the vows that, night and day, my heart re-ceived, I

Pno.

13

T 8 thought, from thine; yet, no, al-low them still to stay, They might some oth-er heart be-tray, *crese.* *f* *mp*

T 8 thought, from thine; yet, no, al-low them still to stay, They might some oth-er heart be-tray, *crese.* *f* *mp*

B thought, from thine; yet, no, al-low them still to stay, They might some oth-er heart be-tray, *crese.* *f* *mp*

Pno.

17

T 8 as sweet - ly as they've ru - ined mine.

T 8 as sweet - ly as they've ru - ined mine.

B as sweet - ly as they've ru - ined mine.

Pno.

## LEVEL 4

## Snow

Madison Julius Cawein

music by  
Richard DeRosa

Reflective ♩ = 76

Soprano

The moon, \_\_\_\_\_ on a sha-dow - y shield of war, hangs

Alto

like a round de - vice on a sha-dow - y shield of war, hangs

Tenor

like a round de - vice on a sha-dow - y shield of war, hangs

Bass

like a round de - vice on a sha-dow - y shield of war, hangs

Piano

5

S

white in a hea - ven of ice with a sol - i - tar - y star.

A

white in a hea - ven of ice with a sol - i - tar - y star.

T

white in a hea - ven of ice with a sol - i - tar - y star.

B

white in a hea - ven of ice with a sol - i - tar - y star.

Pno.



9

S

White fields, that are win - ter - starved, black woods, that are win - ter - fraught,

A

White fields, that are win - ter - starved, black woods, that are win - ter - fraught,

T

8

White fields, that are win - ter - starved, black woods, that are win - ter - fraught,

B

White fields, that are win - ter - starved, black woods, that are win - ter - fraught,

Pno.

13

S

cold, harsh as a face death - carved with the i - ron of some black thought.

A

cold, harsh as a face death - carved with the i - ron of some black thought.

T

8

cold, harsh as a face death - carved with the i - ron of some black thought.

B

cold, harsh as a face death - carved with the i - ron of some black thought.

Pno.

## LEVEL 4

# Grit

Edwin C. Ranck

music by  
Richard DeRosa

Animated ♩ = 68

Soprano

I hate the fel - low who sits a - round and knocks the live - long day, who

Alto

I hate the fel - low who sits a - round and knocks the live - long day, who

Tenor

8 I hate the fel - low who sits a - round and knocks the live - long day, who

Bass

I hate the fel - low who sits a - round and knocks the live - long day, who

Piano

3

S

tells of the work he might have done if things had come his way. But I

A

tells of the work he might have done if things had come his way. But I

T

8 tells of the work he might have done if things had come his way. But I

B

tells of the work he might have done if things had come his way. But I

Pno.

*molto ritard.*

5

S love the fel-low who push-es a-head and smiles at his work or play. You can

A love the fel-low who push-es a-head and smiles at his work or play. You can

T love the fel-low who push-es a-head and smiles at his work or play. You can

B love the fel-low who push-es a-head and smiles at his work or work or play. You can

Pno.

*rubato*

7

S wa-ger when things do come a-round, they will come his way and stay.

A wa-ger when things do come a-round, they will come his way and stay.

T wa-ger when things do come a-round, they will come his way and stay.

B wa-ger when things do come a-round, they will come his way and stay.

Pno.

*a tempo*