



2014 New Jersey High School Choral Festival
Dr. Deborah Simpkin King, Coordinator

Sight Reading Materials

Level 1	SATB	39	page 2
Level 2	SA	Quite By Chance	page 4
Level 2	TB	Quite By Chance	page 6
Level 2	SSA	The Four Ages of Man	page 8
Level 2	TTB	The Four Ages of Man	page 11
Level 2	SATB	Winter Roses	page 14
Level 3	SSA	Ballade of Forgotten Loves	page 17
Level 3	TTB	Ballade of Forgotten Loves	page 20
Level 3	SATB	Lady Mine	page 23
Level 4	SSA	Hope	page 26
Level 4	TTB	Hope	page 29
Level 4	SATB	Commonplaces	page 32
Level 4	SATB	If	page 35

Composed by Richard deRosa

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

Deborah Simpkin King, Editor

LEVEL 1

39

Henry Lawson

music by
Richard DeRosa

Flowing (♩ = c. 108)

p *mp*

Soprano
Alto
Tenor
Bass
Piano

I on - ly woke this morn - ing to find the world is fair, I'm

p *mp*

I on - ly woke this morn - ing to find the world is fair, I'm

p *mp*

I on - ly woke this morn - ing to find the world is fair, I'm

p *mp*

I on - ly woke this morn - ing to find the world is fair, I'm

5 *mf*

S
A
T
B
Pno.

go - ing on for for - ty, with scarce - ly one grey hair; I'm

mf *mf*

go - ing on for for - ty, with scarce - ly one grey hair; I'm

mf *mf*

go - ing on for for - ty, with scarce - ly one grey hair; I'm

mf *mf*

go - ing on for for - ty, with scarce - ly one grey hair; I'm

mf *mf*

9

S go - ing on for for - ty, where man's strong life be - gins, with

A go - ing on for for - ty, where man's strong life be - gins, with

T go - ing on for for - ty, where man's strong life be - gins, with

B go - ing on for for - ty, where man's strong life be - gins, with

Pno.

f *mf*

13

S scarce a sign of crows' feet, in spite of all my sins. _____

A scarce a sign of crows' feet, in spite of all my sins. _____

T scarce a sign of crows' feet, in spite of all my sins. _____

B scarce a sign of crows' feet, in spite of all my sins. _____

Pno.

mp *ritard e diminuendo*

Quite By Chance

LEVEL 2

Frederick Langbridge

music by
Richard DeRosa**Moderato**

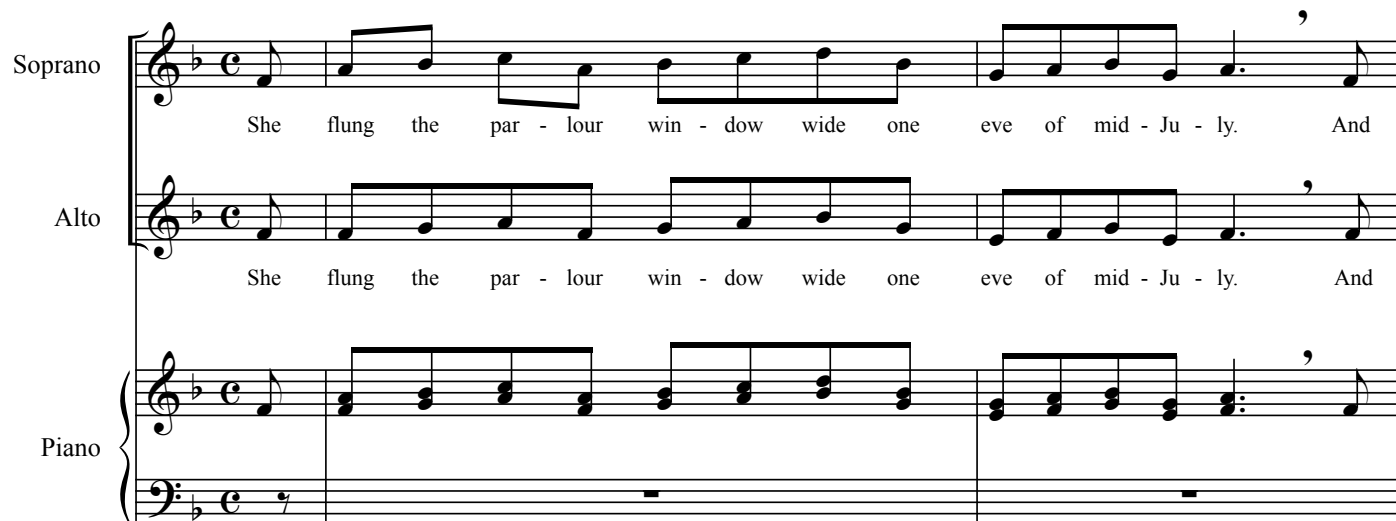
Soprano

She flung the par - lour win - dow wide one eve of mid - Ju - ly. And

Alto

She flung the par - lour win - dow wide one eve of mid - Ju - ly. And

Piano



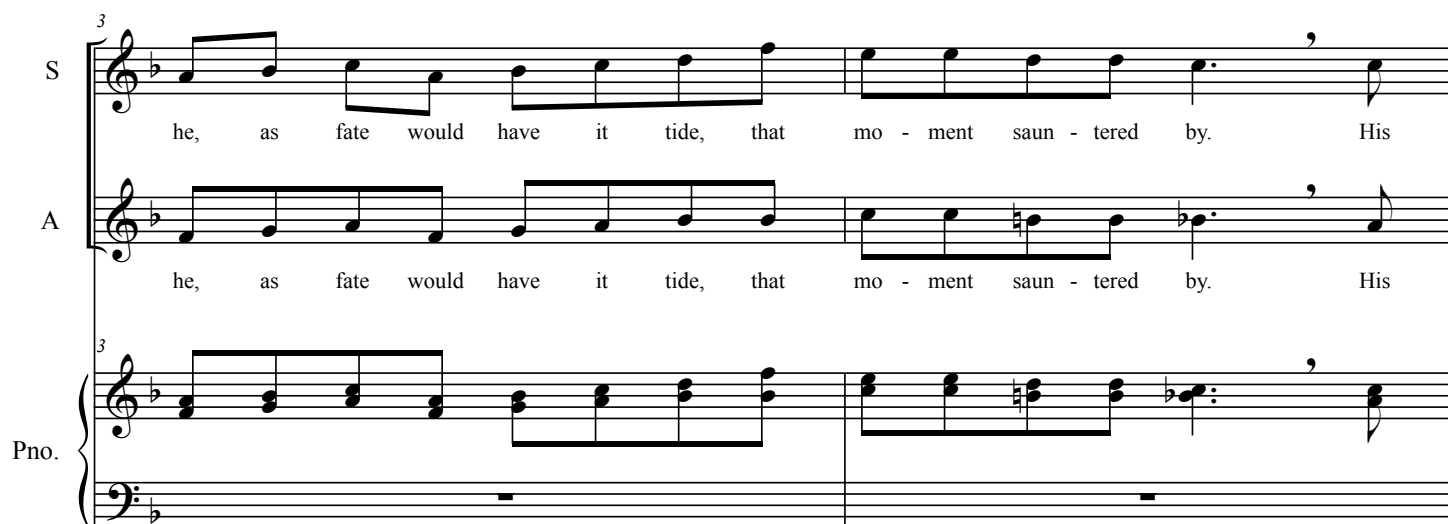
S

he, as fate would have it tide, that mo - ment saun - tered by. His

A

he, as fate would have it tide, that mo - ment saun - tered by. His

Pno.



Quite By Chance

5

S
eyes were blue and hers were brown, with droop - ing fringe of jet; and

A
eyes were blue and hers were brown, with droop - ing fringe of jet; and

Pno.

7

S
he looked up as she looked down, and so their glances met.

A
he looked up as she looked down, and so their glances met.

Pno.

More reflective

9

S
Things as strange, I dare to say, hap - pen some - where ev - 'ry day.

A
Things as strange, I dare to say, hap - pen some - where ev - 'ry day.

Pno.

Quite By Chance

LEVEL 2

Frederick Langbridge

music by
Richard DeRosa**Moderato**

The musical score is for a piece titled "Quite By Chance" by Frederick Langbridge, with music by Richard DeRosa. It is a Level 2 piece, marked "Moderato". The score is for Tenor, Baritone, and Piano. The first system of music is for the Tenor and Baritone parts, with the Piano part providing harmonic support. The lyrics for the first system are: "She flung the par - lour win - dow wide one eve of mid - Ju - ly. And". The second system of music is for the Tenor and Baritone parts, with the Piano part providing harmonic support. The lyrics for the second system are: "he, as fate would have it tide, that mo - ment saun - tered by. His".

Tenor
8 She flung the par - lour win - dow wide one eve of mid - Ju - ly. And

Baritone
8 She flung the par - lour win - dow wide one eve of mid - Ju - ly. And

Piano

T
8 he, as fate would have it tide, that mo - ment saun - tered by. His

B
8 he, as fate would have it tide, that mo - ment saun - tered by. His

Pno.

Quite By Chance

5

T

B

Pno.

eyes were blue and hers were brown, with droop - ing fringe of jet; and

eyes were blue and hers were brown, with droop - ing fringe of jet; and

7

T

B

Pno.

he looked up as she looked down, and so their glances met.

he looked up as she looked down, and so their glances met.

9

More reflective

T

B

Pno.

Things as strange, I dare to say, hap - pen some - where ev - 'ry day.

Things as strange, I dare to say, hap - pen some - where ev - 'ry day.

LEVEL 2

The Four Ages of Man

William Butler Yeats

music by
Richard DeRosa**Moderato** (♩ = c. 120)

Soprano He with bod - y waged a fight, but bod - y won;

Soprano He with bod - y waged a fight, but bod - y won;

Alto He with bod - y waged a fight, but bod - y won;

Piano

5 S it walks up - right. Then he strug - gled with the heart;

5 S it walks up - right. Then he strug - gled with the heart;

5 A it walks up - right. Then he strug - gled with the heart;

5 Pno.

The Four Ages of Man

9

S in - no - cence and peace de - part. _____ Then he strug - gled with the

S in - no - cence and peace de - part. _____ Then he strug - gled with the

A in - no - cence and peace de - part. _____ Then he strug - gled with the

Pno.

13

S mind; his proud heart he left be - hind. Now his wars on God be -

S mind; his proud heart he left be - hind. Now his wars on God be -

A mind; his proud heart he left be - hind. Now his wars on God be -

Pno.

The Four Ages of Man

17

S

gin; at stroke of mid - night God shall win. _____

S

gin; at stroke of mid - night God shall win. _____

A

gin; at stroke of mid - night God shall win. _____

Pno.

17

The musical score is for a three-part vocal setting with piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal parts (Soprano, Alto, and Tenor) all enter on measure 17 with the lyrics 'gin; at stroke of mid - night God shall win.' The Soprano and Alto parts have a long note on 'win.' followed by a line, while the Tenor part has a half note. The piano accompaniment consists of a series of chords in the right hand and rests in the left hand, starting on measure 17.

LEVEL 2

The Four Ages of Man

William Butler Yeats

 music by
 Richard DeRosa

Moderato (♩ = c. 120)

Tenor
 8 He with bod - y waged a fight, but bod - y won;

Tenor
 8 He with bod - y waged a fight, but bod - y won;

Baritone
 He with bod - y waged a fight, but bod - y won;

Piano

T
 5 it walks up - right. Then he strug - gled with the heart;

T
 5 it walks up - right. Then he strug - gled with the heart;

B
 5 it walks up - right. Then he strug - gled with the heart;

Pno.

The Four Ages of Man

9

T

8

in - no - cence and peace de - part. _____ Then he strug - gled with the

T

8

in - no - cence and peace de - part. _____ Then he strug - gled with the

B

in - no - cence and peace de - part. _____ Then he strug - gled with the

Pno.

9

13

T

8

mind; his proud heart he left be - hind. Now his wars on God be -

T

8

mind; his proud heart he left be - hind. Now his wars on God be -

B

mind; his proud heart he left be - hind. Now his wars on God be -

Pno.

13

The Four Ages of Man

17

T

8

gin; at stroke of mid - night God shall win. _____

T

8

gin; at stroke of mid - night God shall win. _____

B

gin; at stroke of mid - night God shall win. _____

Pno.

17

The musical score is for a piece titled "The Four Ages of Man". It is written for three vocal parts (Tenor, Tenor, Bass) and Piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 8/8. The score begins at measure 17. The vocal parts have the following lyrics: "gin; at stroke of mid - night God shall win. _____". The piano part features a melody in the right hand and chords in the left hand. The melody consists of a series of eighth notes, and the chords are mostly triads. The score ends with a double bar line.

LEVEL 2

Winter Roses

John Greenleaf Whittier

music by
Richard DeRosaAndante $\text{♩} = 60$

Soprano
My gar - den ros - es long a - go have per - ished from the leaf - strewn walks;

Alto
My gar - den ros - es long a - go have per - ished from the leaf - strewn walks;

Tenor
My gar - den ros - es long a - go have per - ished from the leaf - strewn walks;

Bass
My gar - den ros - es long a - go have per - ished from the leaf - strewn walks;

Piano

S
3
their pale, fair sis - ters smile no more u - pon the sweet - bri - er stalks.

A
their pale, fair sis - ters smile no more u - pon the sweet - bri - er stalks.

T
8
their pale, fair sis - ters smile no more u - pon the sweet - bri - er stalks.

B
their pale, fair sis - ters smile no more u - pon the sweet - bri - er stalks.

Pno.

Winter Roses

6

S
Gone with the flow - er - time of my life, — spring's vio - lets, sum - mer's bloom - ing pride, and Na - ture's

A
Gone with the flow - er - time of my life, — spring's vio - lets, sum - mer's bloom - ing pride, and Na - ture's

T
8
Gone with the flow - er - time of my life, — spring's vio - lets, sum - mer's bloom - ing pride, and Na - ture's

B
Gone with the flow - er - time of my life, — spring's vio - lets, sum - mer's bloom - ing pride, and Na - ture's

Pno.

10

S
win - ter and my own stand, flow - er - less, side by side. So might I

A
win - ter and my own stand, flow - er - less, side by side. So might I

T
8
win - ter and my own stand, flow - er - less, side by side. So might I

B
win - ter and my own stand, flow - er - less, side by side. So might I

Pno.

Winter Roses

13

S yes - ter - day have sung; to - day, in bleak De - cem - ber's noon, come

A yes - ter - day have sung; to - day, in bleak De - cem - ber's noon, come

T yes - ter - day have sung; to - day, in bleak De - cem - ber's noon, come

B yes - ter - day have sung; to - day, in bleak De - cem - ber's noon, come

Pno.

16

S sweet - est fra - grance, shapes, and hues, the ros - y wealth of June! _____

A sweet - est fra - grance, shapes, and hues, the ros - y wealth of June! _____

T sweet - est fra - grance, shapes, and hues, the ros - y wealth of June! _____

B sweet - est fra - grance, shapes, and hues, the ros - y wealth of June! _____

Pno.

LEVEL 3

Ballade of Forgotten Loves

Arthur Grissom

 music by
 Richard DeRosa

Moderato (♩ = c. 108)

altos have melody *melody*

Soprano
Some po - ets sing of sweet - hearts dead, some sing of true loves

Soprano
Some po - ets sing of sweet - hearts dead, some sing of true loves

Alto
melody *sopranos have melody*
Some po - ets sing of sweet - hearts dead, some sing of true loves

Piano

7

S
far a - way; some sing of those — that o - thers wed, and

S
far a - way; some sing of those — that o - thers wed, and

A
far a - way; some sing of those — that o - thers wed, and

7

Pno.

Ballade of Forgotten Loves

13

S some — of i - dols turned to clay I sing a pen - sive

S some — of i - dols turned — to clay , I sing a pen - sive

A some of i - dols turned — to clay I sing a pen - sive

Pno.

19

S roun - de - lay to sweet - hearts of a doubt - ful lot,

S roun - de - lay to sweet - hearts of a doubt - ful lot,

A roun - de - lay to sweet - hearts of a doubt - ful lot,

Pno.

Ballade of Forgotten Loves

23

S

the pas - sions van - ished in a day, _____ the lit - tle loves _____ that

S

the pas - sions van - ished in a day, _____ the lit - tle loves _____ that

A

the pas - sions van - ished in a day, _____ the lit - tle loves _____ that

Pno.

28

S

I've _____ for - got. _____

S

I've _____ for - got. _____

A

I've _____ for - got. _____

Pno.

LEVEL 3

Ballade of Forgotten Loves

Arthur Grissom

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

baritones have melody *melody*

Tenor 8 Some po - ets sing of sweet - hearts dead, some sing of true loves

Tenor 8 Some po - ets sing of sweet - hearts dead, some sing of true loves

melody *tenors have melody*

Baritone Some po - ets sing of sweet - hearts dead, some sing of true loves

Piano

7

T 8 far a - way; some sing of those — that o - thers wed, and

T 8 far a - way; some sing of those — that o - thers wed, and

B far a - way; some sing of those — that o - thers wed, and

7

Pno.

Ballade of Forgotten Loves

13

T 8 some — of i - dols turned to clay , I sing a pen - sive

T 8 some — of i - dols turned — to clay , I sing a pen - sive

B some of i - dols turned — to clay I sing a pen - sive

Pno.

19

T 8 roun - - de - lay to sweet - hearts of a doubt - ful lot,

T 8 roun - - de - lay to sweet - hearts of a doubt - ful lot,

B roun - - de - lay to sweet - hearts of a doubt - ful lot,

Pno.

Ballade of Forgotten Loves

23

T

8

the pas - sions van - ished in a day, _____ the lit - tle loves _____ that

T

8

the pas - sions van - ished in a day, _____ the lit - tle loves _____ that

B

the pas - sions van - ished in a day, _____ the lit - tle loves _____ that

Pno.

23

28

T

8

I've _____ for - got. _____

T

8

I've _____ for - got. _____

B

I've _____ for - got. _____

Pno.

28

LEVEL 3

Lady Mine

H.E. Clarke

music by
Richard DeRosa

Resigned

Soprano

Lad - y mine, most fair thou art with youth's gold and white and red; 'tis a

Alto

Lad - y mine, most fair thou art with youth's gold and white and red; 'tis a

Tenor

Lad - y mine, most fair thou art with youth's gold and white and red; 'tis a

Bass

Lad - y mine, most fair thou art with youth's gold and white and red; 'tis a

Piano

5

S

pit - y ——— that thy heart ——— is so much hard - er ——— than thy head. This has

A

pit - y ——— that thy heart ——— is so much hard - er ——— than thy head. This has

T

pit - y ——— that thy heart ——— is so much hard - er ——— than thy head. This has

B

pit - y ——— that thy heart ——— is so much hard - er ——— than thy head. This has

Pno.

Lady Mine

9

S
A
T
B
Pno.

stayed _____ my kiss - es oft, this from all _____ thy charms de - barr'd, that thy

stayed _____ my kiss - es oft, this from all _____ thy charms de - barr'd, that thy

stayed _____ my kiss - es oft, this from all _____ thy charms de - barr'd, that thy

stayed _____ my kiss - es oft, this from all _____ thy charms de - barr'd, that thy

8

13

S
A
T
B
Pno.

head _____ is strange-ly soft, while thy heart _____ is strange-ly hard. _____

head _____ is strange-ly soft, _____ while thy heart _____ is strange-ly hard. _____

head _____ is strange-ly soft, _____ while thy heart _____ is strange-ly hard. _____

head _____ is strange-ly soft, _____ while thy heart _____ is strange-ly hard. _____

8

Lady Mine

17

S No - thing had kept us a - part, I had loved thee, I had wed,

A No - thing had kept us a - part, I had loved thee, I had wed,

T No - thing had kept us a - part, I had loved thee, I had wed,

B No - thing had kept us a - part, I had loved thee, I had wed,

Pno.

21

S hadst thou had a soft - er heart or a hard - er head.

A hadst thou had a soft - er heart or a hard - er head.

T hadst thou had a soft - er heart or a hard - er head.

B hadst thou had a soft - er heart or a hard - er head.

Pno.

LEVEL 4

Hope

Joseph Addison

music by
Richard DeRosa*Quasi rubato*

Soprano

Our lives, dis - co - loured with our pre - sent woes, may still grow white and shine with

Soprano

Our lives, dis - co - loured with our pre - sent woes, may still grow white and shine with

Alto

Our lives, dis - co - loured with our pre - sent woes, may still grow white and shine with

Piano

4

S

hap - pi - er hours. So the pure limped stream, when foul with stains of rush - ing tor - rents and de -

S

hap - pi - er hours. So the pure limped stream, when foul with stains of rush - ing tor - rents and de -

A

hap - pi - er hours. So the pure limped stream, when foul with stains of rush - ing tor - rents and de -

Pno.

4

Hope

Delicate Waltz

8

S scend - ing rains, *p* works it - self clear, and as it runs re -

S scend - ing rains, *p* works it - self clear, and as it runs re -

A scend - ing rains, *p* works it - self clear, and as it runs re -

Pno. 8 *p*

12

S fines, till by de - grees the float - ing mir - ror shines; *mf* re - flects each *p a tempo*

S fines, till by de - grees the float - ing mir - ror shines; *mf* re - flects each *p a tempo*

A fines, till by de - grees the float - ing mir - ror shines; *mf* re - flects each *p a tempo*

Pno. 12 *mf* *p a tempo*

Hope

17

S

flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____

S

flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____

A

flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____

17

Pno.

p

The musical score for 'Hope' is written for Soprano (S), Alto (A), and Piano (Pno.) parts. The score is in common time (C) and features a key signature of one flat (B-flat). The lyrics are: 'flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____'. The Soprano and Alto parts are marked with a piano (*p*) dynamic. The Piano part is marked with a piano (*p*) dynamic. The score includes measures 17 through 20. The Soprano and Alto parts have a melodic line with a crescendo leading into measure 18, followed by a piano (*p*) dynamic. The Piano part has a rhythmic accompaniment with a crescendo leading into measure 18, followed by a piano (*p*) dynamic. The lyrics are: 'flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____'.

LEVEL 4

Hope

Joseph Addison

music by
Richard DeRosa*Quasi rubato*

Tenor 1
 Tenor 2
 Baritone
 Piano

Our lives, dis - co - loured with our pre - sent woes, may still grow white and shine with

hap - pi - er hours. So the pure limped stream, when foul with stains of rush - ing tor - rents and de -

T
 T
 B
 Pno.

The score is written for four voices (Tenor 1, Tenor 2, Baritone) and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Quasi rubato'. The first system shows the vocal entries and piano accompaniment. The second system continues the vocal lines and piano accompaniment, featuring a key change to D major and a time signature change to 2/4.

Hope

Delicate Waltz

8

T

scend - ing rains, *p* works it - self clear, and as it runs re -

T

scend - ing rains, *p* works it - self clear, and as it runs re -

B

scend - ing rains, *p* works it - self clear, and as it runs — re -

Pno.

8

p

12

T

fines, till by de - gres the float-ing mir - ror — shines; *mf* *p a tempo* re - flects each

T

fines, till by de - gres the float-ing mir - ror — shines; *mf* *p a tempo* re - flects each

B

fines, till by de - gres the float-ing mir - ror — shines; *mf* *p a tempo* re - flects each

Pno.

12

a tempo
p

Hope

The musical score for 'Hope' is written for three vocal parts (Tenor 1, Tenor 2, and Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score begins at measure 17, indicated by a bracket and the number 17 above the first vocal staff. The lyrics for all parts are: 'flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____'. The vocal parts are marked with a piano (*p*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also marked with a piano (*p*) dynamic. The score ends with a double bar line.

T 17
8 *p*
flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____

T 17
8 *p*
flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____

B 17
p
flow - er that on the bor - der grows, and a new heav - en in it's fair bos - om shows. _____

Pno. 17
p

LEVEL 4

Commonplaces

Rudyard Kipling

music by
Richard DeRosa

Dark & Intense (♩ = c. 126)

Soprano
mp Rain on the face of the sea, Rain on the sod - den

Alto
mp Rain on the face of the sea, Rain on the sod - den

Tenor
mp Bum bum bum bum bum bum bum bum bum bum bum bum

Bass
mp Bum bum bum bum bum bum bum bum bum bum bum bum

Piano
mp

4

S
land, Ooh as I watch it, pen in

A
land, Ooh as I watch it, pen in

T
8 bum bum bum bum and the win-dow-pane is blurred with rain Ooh

B
bum bum bum bum Bum bum bum bum bum bum bum bum bum bum bum bum

Pno.

Commonplaces

8

S hand. Mist on the face of the sea, Mist on the sod - den

A hand. Mist on the face of the sea, Mist on the sod - den

T — Mist on the face of the sea, Mist on the sod - den

B Bum bum bum bum bum bum Bum bum bum bum bum bum

Pno.

12

S land, fill - ing the vales as day - light fails, and blot - ting the des - o - late

A land, fill - ing the vales as day - light fails, and blot - ting the des - o - late

T 8 land, fill - ing the vales as day - light fails, and blot - ting the des - o - late

B Bum bum bum bum bum bum Ooh _____

Pno.

Commonplaces

16 *diminuendo*

S sand.

A sand.

T sand.

B *diminuendo*
bum bum bum bum bum bum bum bum bum bum bum bum bum bum bum

Pno. *diminuendo*

The musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is for measures 16-19. The vocal parts (S, A, T, B) are in treble clef, and the piano part is in bass clef. The tempo is 16. The dynamics are marked 'diminuendo' for all parts. The lyrics are 'sand.' for the vocal parts and 'bum bum bum' for the bass part. The piano part has a melodic line in the right hand and a bass line in the left hand. The score ends with a double bar line.

LEVEL 4

If

Poet

music by
Richard DeRosa**Resigned** (♩ = c. 76)

Soprano

If a man could live a thou-sand years, _____ when half his life had passed, he _____

Alto

If a man could live a thou-sand years, _____ when half his life had passed, he _____

Tenor

If a man could live a thou-sand years, _____ when half his life had passed, he _____

Bass

If a man could live a thou-sand years, _____ when half his life had passed, he _____

Piano

4

S

might, by strict e - con - o - my, a for - tune _____ have a - massed. Then

A

might, by strict e - con - o - my, a for - tune _____ have a - massed. Then

T

might, by strict e - con - o - my, a for - tune _____ have a - massed. Then

B

might, by strict e - con - o - my, a for - tune _____ have a - massed. Then

Pno.

If

8

S hav - ing gained some com-mon - sense, and know - ledge, too, of life, he could se -

A hav - ing gained some com-mon - sense, and know - ledge, too, of life, he could se -

T hav - ing gained some com-mon - sense, and know - ledge, too, of life, he could se -

B hav - ing gained some com-mon - sense, and know - ledge, too, of life, he could se -

Pno.

12

S lect the wo - man — who would — make him a true — wife. But as it

A lect the wo - man — who would — make him a true wife. But as it

T lect the wo - man — who would make him a true wife. But as it

B lect the wo - man — who would — make him a true wife. But as it

Pno.

If

16

S is, man has - n't time to e - ven pay his debts, and weds to be ac - quaint - ed with —

A is, man has - n't time to e - ven pay his debts, and weds to be ac - quaint - ed with —

T is, man has - n't time to e - ven pay his debts, and weds to be ac - quaint - ed with —

B is, man has - n't time to e - ven pay his debts, and weds to be ac - quaint - ed with —

Pno.

20

S — the wo - man whom he gets. —

A — the wo - man whom he gets. —

T — the wo - man whom the wo - man whom he gets.

B — the wo - man whom the wo - man whom he gets.

Pno.