

LEVEL 4

Stanzas

Thomas Moore

music by
Richard DeRosa

1 *mp*
8 A beam of tran - quil - li - ty smiled in the west, the

2 *mp*
8 A beam of tran - quil - li - ty smiled in the west, the

Bass *mp*
A beam of tran - quil - li - ty smiled in the west, the

Piano *mp*

5
T1 8 storms of the morn - ing pur - sued us no more; _____

T2 8 storms of the morn - ing pur - sued us no more; _____

B 8 storms of the morn - ing pur - sued us no more; _____

5

9

T1 *mf* and the wave, while it wel-comed the mo-ment of rest. still heaved, as re - mem-ber-ing

T2 *mf* and the wave, while it wel-comed the mo-ment of rest. still heaved, as re - mem-ber-ing

B *mf* and the wave, while it wel-comed the mo-ment of rest. still heaved, as re - mem-ber-ing

9

mf

16

T1 ills that were o'er. Se - rene-ly my heart took the hue of the hour, its

T2 ills that were o'er. Se - rene-ly my heart took the hue of the hour, its

B ills that were o'er. Se - rene-ly my heart took the hue of the hour, its

16

24

T1 *pp*
pas - sions were sleep - ing, were mute as the dead;

T2 *pp*
pas - sions were sleep - ing, were mute as the dead;

B *pp*
pas - sions were sleep - ing, were mute as the dead;

24

pp

30

T1 *mp*
— and the spir - it be - calmed but re - mem - bered their pow - er,

T2 *mp*
— and the spir - it be - calmed but re - mem - bered their pow - er,

B *mp*
— and the spir - it be - calmed but re - mem - bered their pow - er,

30

mp

35

T1 8 as the bil - low the force of the gale that was fled. _____

T2 8 as the bil - low the force of the gale that was fled. _____

B as the bil - low the force of the gale that was fled. _____

35

The musical score consists of four staves. The first three staves are for voices: T1 (Tenor 1), T2 (Tenor 2), and B (Bass). They all sing the same lyrics: "as the bil - low the force of the gale that was fled." The piano accompaniment is on the fourth staff. It begins with a treble clef and a key signature of one sharp (F#). The bass line in the left hand is a steady eighth-note pattern. The right hand plays chords. The piece ends with a double bar line after the final measure of the piano part.

LEVEL 4

The Bridge

William Wordsworth

music by
Richard DeRosa

A

Soprano

Alto

Tenor

Bass

Piano

simulate distant church bells

bong bong bong bong

bong

simulate distant church bells

6

S

A

T

B

Pno.

clocks were strik - ing the hour, and the moon rose o'er the ci - ty, be -

ooh

bong bong bong

The Bridge

10

S hind the dark church tow-er. _____

A I saw her bright re - flec - tion _____ in the

T I saw her bright re - flec - tion in the

B I saw her bright re - flec - tion in the

Pno.

15

S like a gol - den gob - let fall - ing and

A wa - ters un - der me, like a gol - den gob - let fall - ing and

T wa - ters un - der me, like a gol - den gob - let fall - ing and

B wa - ters un - der me, like a gol - den gob - let fall - ing and

Pno.

The Bridge

19 C

S sink - ing in - to the sea. And far in the ha - zy dis - tance of that

A sink - ing in - to the sea. And far in the ha - zy dis - tance of that

T ₈ sink - ing in - to the sea. And far in the ha - zy dis - tance of that

B sink - ing in - to the sea. And far in the ha - zy dis - tance of that

Pno.

23

S love - ly night in June, the blaze of the flam - ing fur - nace gleamed

A love - ly night in June, the blaze of the flam - ing fur - nace gleamed

T ₈ love - ly night in June, the blaze of the flam - ing fur - nace gleamed

B love - ly night in June, the blaze of the flam - ing fur - nace gleamed

Pno.

The Bridge

27 D

S red - der than the moon. A - mong the long, black raft - ers _____ the

A red - der than the moon. A - mong the long, black raft - ers _____ the

T 8 red - der than the moon. A - mong the long, black raft - ers _____ the

B red - der than the moon. A - mong the long, black raft - ers _____ the

Pno.

31

S wa - ver - ing sha - dows lay, and the cur - rent that came from the o - cean seemed to

A wa - ver - ing sha - dows lay, and the cur - rent that came from the o - cean _____ seemed to

T 8 wa - ver - ing sha - dows lay, and the cur - rent that came from the o - cean seemed to

B wa - ver - ing sha - dows lay, and the cur - rent that came from the o - cean seemed to

Pno.

The Bridge

5

35

S lift and bear them a - way.

A lift and bear them bear them a - way.

T lift and bear them bear them a - way.

B lift and bear them bear them a - way.

Pno.

The musical score is written for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The Soprano part begins at measure 35 with the lyrics 'lift and bear them a - way.' The Alto, Tenor, and Bass parts enter at measure 36 with the lyrics 'lift and bear them bear them a - way.' The piano accompaniment consists of chords in the right hand and single notes or chords in the left hand, providing harmonic support for the vocalists.

LEVEL 2

The Morns Are Meeker

Emily Dickinson

music by
Richard DeRosa

Soprano

The morns are meek - er than they were. The nuts are get - ting brown. The

Alto

The morns are meek - er than they were. The nuts are get - ting brown. The

Tenor

8 The morns are meek - er than they were. The nuts are get - ting brown. The

Bass

The morns are meek - er than they were. The nuts are get - ting brown. The

Piano



5

S

ber - ry's cheek is plump - er. The rose is out of town. The

A

ber - ry's cheek is plump - er. The rose is out of town. The

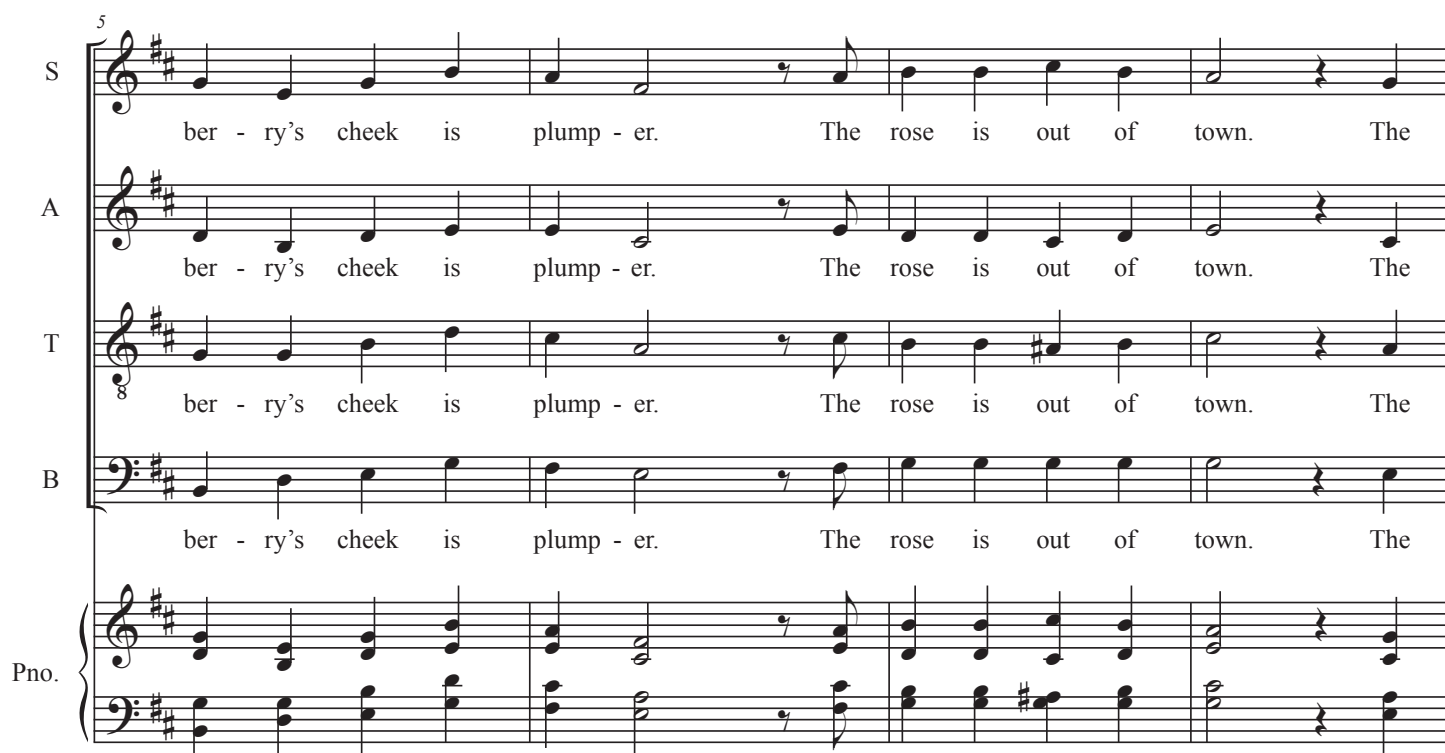
T

8 ber - ry's cheek is plump - er. The rose is out of town. The

B

ber - ry's cheek is plump - er. The rose is out of town. The

Pno.



The Morns Are Meeker

9

S ma - ple wears a gay - er scarf, the field a scar - let gown. Lest

A ma - ple wears a gay - er scarf, the field a scar - let gown. Lest

T 8 ma - ple wears a gay - er scarf, the field a scar - let gown. Lest

B ma - ple wears a gay - er scarf, the field a scar - let gown. Lest

Pno.

13

S I sh'd be old - fash - ioned I'll put a trink - et on.

A I sh'd be old - fash - ioned I'll put a trink - et on.

T 8 I sh'd be old - fash - ioned I'll put a trink - et on.

B I sh'd be old - fash - ioned I'll put a trink - et on.

Pno.

LEVEL 4

The Sleeper

Edgar Allan Poe

music by
Richard DeRosa

Flowing in '2'

Soprano

Alto *p*
ooh

Tenor *p*
ooh

Bass *p*
At mid - night, in the

Piano *p* *Leo.* *

5 *p*
S ooh

A ooh ooh

T

B month of June, I stand be - neath the

Pno.

The Sleeper

9

S

dew - y, dim, _____

A

An o - pi - ate va - por, _____

T

8 ooh _____ ex -

B

mys - tic moon. _____ ooh _____

Pno.

15

13

S

and soft - ly drip - ping,

A

ooh _____

T

8 haes from out her gol - den rim, ooh _____

B

ooh _____

Pno.

R.H.

The Sleeper

3

17

S drop by drop, Up - on the qui - et moun - tain top, _____

A Up - on the qui - et moun - tain top, _____

T Up - on the qui - et moun - tain top, _____

B Up - on the qui - et moun - tain top, _____

Pno.

21

S — steals drows - il - y — and mus - ic - 'ly

A — steals drows - il - y — and mus - ic - 'ly

T — steals drows - il - y — and mus - ic - 'ly

B — steals drows - il - y — and mus - ic - 'ly

Pno.

The Sleeper

26

S in - to the u - ni - ver - sal val - - - ley.

A in - to the u - ni - ver - sal val - - - ley.

T in - to the u - ni - ver - sal val - - - ley.

B in - to the u - ni - ver - sal val - - - ley.

Pno.

The musical score is for a piece titled "The Sleeper". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Piano (Pno.) accompaniment. The score begins at measure 26. The vocal parts enter with the lyrics "in - to the u - ni - ver - sal val - - - ley." The piano accompaniment consists of chords in the right hand and arpeggiated figures in the left hand, providing a harmonic foundation for the vocal lines. The key signature has two flats (B-flat major), and the time signature is 4/4.

LEVEL 2

Turquoise

Ella Wheeler Wilcox

music by
Richard DeRosa

Soprano

Alto

Piano

A ba - by went to heav - en while it slept, _____ and,

A ba - by went to heav - en while it slept, _____ and,

S

A

wak - ing, missed its mo - ther's arms, and wept. _____ Those

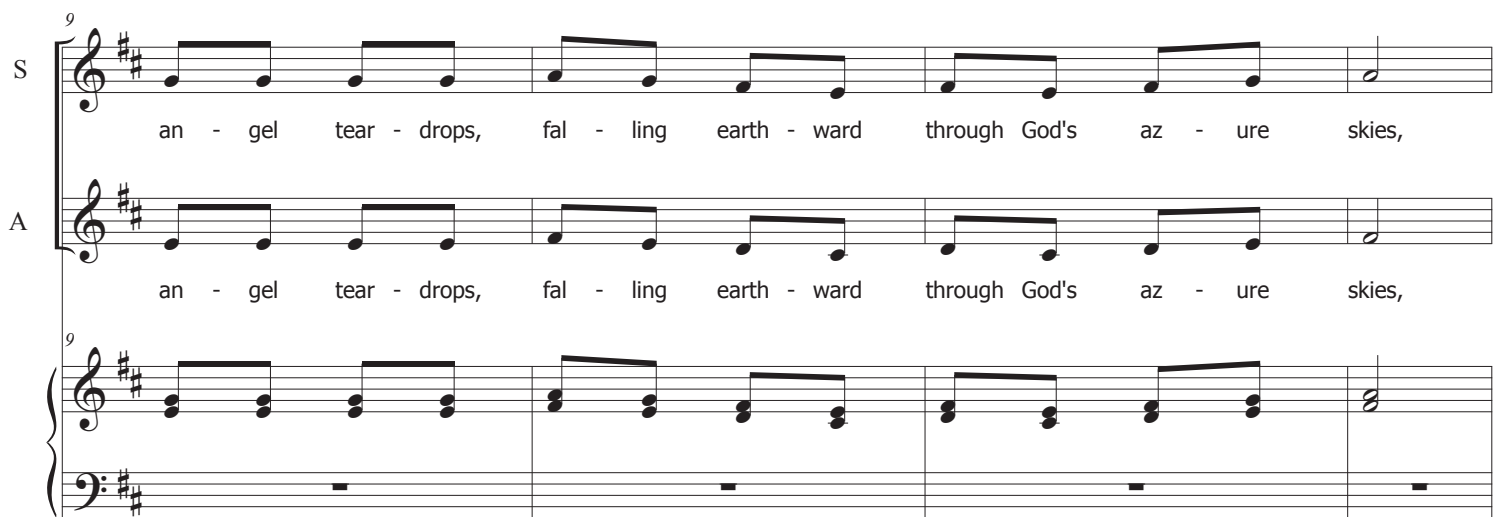
wak - ing, missed its mo - ther's arms, and wept. _____ Those

9

S an - gel tear - drops, fal - ling earth - ward through God's az - ure skies,

A an - gel tear - drops, fal - ling earth - ward through God's az - ure skies,

9



13

S in - to the tur - quise grew. _____

A in - to the tur - quise grew. _____

13



LEVEL 2

Turquoise

Ella Wheeler Wilcox

music by
Richard DeRosa

Tenor

8

A ba - by went to heav - en while it slept, _____ and,

Baritone

A ba - by went to heav - en while it slept, _____ and,

Piano

5

T

8

wak - ing, missed its mo - ther's arms, and wept. _____ Those

B

wak - ing, missed its mo - ther's arms, and wept. _____ Those

5

9
8

T an - gel tear - drops, fal - ling earth - ward through God's az - ure skies,

B an - gel tear - drops, fal - ling earth - ward through God's az - ure skies,

13
8

T in - to the tur - quoise grew. _____

B in - to the tur - quoise grew. _____

13

LEVEL 3

A Bird Came Down The Walk

Emily Dickinson

music by
Richard DeRosa

Playful

Soprano

Alto

Tenor

Bass

Piano

A bird, came down the walk, he did not know I saw. He

Soothing

S

A

T

B

Pno.

5

bit an an - gle worm in halves and ate the fel-low, raw. And

A Bird Came Down The Walk

Animated

9

S then, he drank a dew from a _____ con - ven - ient grass, and

A then, he drank a dew from a _____ con - ven - ient grass, and

T 8 then, he drank a dew from a _____ con - ven - ient grass, and

B then, he drank a dew from a _____ con - ven - ient grass, and

Pno.

Slightly staccato

13

S then hopped side - wise to the wall to let a beet - le pass.

A then hopped side - wise to the wall to let a beet - le pass.

T 8 then hopped side - wise to the wall to let a beet - le pass.

B then hopped side - wise to the wall to let a beet - le pass.

Pno.

LEVEL 1

Fidelity

William Wordsworth

music by
Richard DeRosa

Flowing

Soprano

Alto

Tenor

Bass

Piano

A bark - ing sound the shep - herd hears, _____ a

A bark - ing sound the shep - herd hears, _____ a

A bark - ing sound the shep - herd hears, _____ a

A bark - ing sound the shep - herd hears, _____ a

A bark - ing sound the shep - herd hears, _____ a

4

S

A

T

B

Pno.

cry as of a dog or fox; _____ he halts and search - es

cry as of a dog or fox; _____ he halts and search - es

cry as of a dog or fox; _____ he halts and search - es

cry as of a dog or fox; _____ he halts and search - es

cry as of a dog or fox; _____ he halts and search - es

Fidelity

8

S
with his eyes _____ a - mong the scat - tered rocks: _____ and

A
with his eyes _____ a - mong the scat - tered rocks: _____ and

T
8 with his eyes _____ a - mong the scat - tered rocks: _____ and

B
with his eyes _____ a - mong the scat - tered rocks: _____ and

Pno.

13

S
now at dis - tance can dis - cern a stir - ring in a brake of fern; _____

A
now at dis - tance can dis - cern a stir - ring in a brake of fern; _____

T
8 now at dis - tance can dis - cern a stir - ring in a brake of fern; _____

B
now at dis - tance can dis - cern a stir - ring in a brake of fern; _____

Pno.

17

S — and in - stant - ly a dog is seen, _____

A — and in - stant - ly a dog is seen, _____

T 8 — and in - stant - ly a dog is seen, _____

B — and in - stant - ly a dog is seen, _____

Pno.

21

S glanc - ing through that co - vert green. _____

A glanc - ing through that co - vert green. _____

T 8 glanc - ing through that co - vert green. _____

B glanc - ing through that co - vert green. _____

Pno.

LEVEL 2

Hope

Emily Dickinson

music by
Richard DeRosa

1

Soprano

2

Alto

Piano

Hope is the thing with fea - thers that perch - es in the soul, and

Detailed description: This is the first system of a musical score for the song 'Hope'. It features four staves. The top three staves are for vocal parts: Soprano (labeled '1'), Alto (labeled '2'), and Piano (labeled 'Alto'). The bottom staff is for the Piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics 'Hope is the thing with fea - thers that perch - es in the soul, and' are written below the vocal staves. The piano part consists of chords in the right hand and rests in the left hand.

5

S1

S2

A

sings the tune with - out the words, and ne - ver stops at all, and

Detailed description: This is the second system of the musical score, starting at measure 5. It features four staves. The top three staves are for vocal parts: S1, S2, and A. The bottom staff is for the Piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics 'sings the tune with - out the words, and ne - ver stops at all, and' are written below the vocal staves. The piano part continues with chords in the right hand and rests in the left hand.

9

S1
sweet - est in the gale is heard; and sore must be the storm that

S2
sweet - est in the gale is heard; and sore must be the storm that

A
sweet - est in the gale is heard; and sore must be the storm that



13

S1
could a - bash the lit - tle bird that kept so man - y warm. I've

S2
could a - bash the lit - tle bird that kept so man - y warm. I've

A
could a - bash the lit - tle bird that kept so man - y warm. I've



17

S1
heard it in the chil - lest land, and on the strang - est sea; yet,

S2
heard it in the chil - lest land, and on the strang - est sea; yet,

A
heard it in the chil - lest land, and on the strang - est sea; yet,

21

S1
ne - ver, in ex - trem - i - ty, it asked a crumb of me.

S2
ne - ver, in ex - trem - i - ty, it asked a crumb of me.

A
ne - ver, in ex - trem - i - ty, it asked a crumb of me.

LEVEL 2

Hope

Emily Dickinson

music by
Richard DeRosa

Tenor 1
8
Hope is the thing with fea - thers that perch - es in the soul, and

Tenor 2
8
Hope is the thing with fea - thers that perch - es in the soul, and

Bass
8
Hope is the thing with fea - thers that perch - es in the soul, and

Piano

5
T1
8
sings the tune with - out the words, and ne - ver stops at all, and

5
T2
8
sings the tune with - out the words, and ne - ver stops at all, and

5
B
8
sings the tune with - out the words, and ne - ver stops at all, and

Piano

9

T1
8
sweet - est in the gale is heard; and sore must be the storm that

T2
8
sweet - est in the gale is heard; and sore must be the storm that

B
sweet - est in the gale is heard; and sore must be the storm that

9



13

T1
8
could a - bash the lit - tle bird that kept so man - y warm. I've

T2
8
could a - bash the lit - tle bird that kept so man - y warm. I've

B
could a - bash the lit - tle bird that kept so man - y warm. I've

13




17

T1
8 heard it in the chil - lest land, and on the strang - est sea; yet,

T2
8 heard it in the chil - lest land, and on the strang - est sea; yet,

B
heard it in the chil - lest land, and on the strang - est sea; yet,

17




21

T1
8 ne - ver, in ex - trem - i - ty, it asked a crumb of me.

T2
8 ne - ver, in ex - trem - i - ty, it asked a crumb of me.

B
ne - ver, in ex - trem - i - ty, it asked a crumb of me.

21



LEVEL 3

I Wandered Lonely As A Cloud

William Wordsworth

music by
Richard DeRosa

Wistful

1 Soprano I wan-dered lone-ly as a cloud that floats on high____ o'er vales and hills,___

2 Alto I wan-dered lone-ly as a cloud that floats on high____ o'er vales and hills,___

Piano

5 S1 when all at once I saw a crowd, a host, of gol-den daf - fo - dils;

S2 when all at once I saw a crowd, a host, of gol-den daf - fo - dils;

A when all at once I saw a crowd, a host, of gol-den daf - fo - dils;

Piano

10

S1

be-side the lake, be-neath the trees, flut-ter-ing__ and dan-cing____ in the breeze.___

S2

be-side the lake, be-neath the trees, flut-ter-ing__ and dan-cing____ in the breeze.___

A

be-side the lake, be-neath the trees, flut-ter-ing__ and dan-cing____ in the breeze.___

The musical score is for the song 'I Wandered Lonely As A Cloud'. It features three vocal parts: Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The lyrics are: 'be-side the lake, be-neath the trees, flut-ter-ing__ and dan-cing____ in the breeze.___'. The piano accompaniment is in the bottom staff, with chords in the right hand and rests in the left hand. The score is in G major (one sharp) and 4/4 time. The tempo is marked '10'.

LEVEL 3

I Wandered Lonely As A Cloud

William Wordsworth

music by
Richard DeRosa

Wistful

Tenor 1
8 I wan-dered lone-ly as a cloud that floats on high _____ o'er vales and hills, __

Tenor 2
8 I wan-dered lone-ly as a cloud that floats on high _____ o'er vales and hills, __

Bass
I wan-dered lone-ly as a cloud that floats on high _____ o'er vales and hills, __

Piano

5
T1 8 — when all at once I saw a crowd, a host, of gol-den daf - fo - dils;

5
T2 8 — when all at once I saw a crowd, a host, of gol-den daf - fo - dils;

5
B — when all at once I saw a crowd, a host, of gol-den daf - fo - dils;

Piano

I Wandered Lonely As A Cloud

10

T1

8

be-side the lake, be-neath the trees, flut-ter-ing__ and dan-cing__ in the breeze.__

T2

8

be-side the lake, be-neath the trees, flut-ter-ing__ and dan-cing__ in the breeze.__

B

8

be-side the lake, be-neath the trees, flut-ter-ing__ and dan-cing__ in the breeze.__

10

LEVEL 4

Stanzas

Thomas Moore

music by
Richard DeRosa

mp

1

Soprano

mp

2

Alto

mp

Piano

mp

A beam of tran - quil - li - ty smiled in the west, the

A beam of tran - quil - li - ty smiled in the west, the

A beam of tran - quil - li - ty smiled in the west, the

5

S1

S2

A

storms of the morn - ing pur - sued us no more;

storms of the morn - ing pur - sued us no more;

storms of the morn - ing pur - sued us no more;

9

S1 *mf*
— and the wave, while it wel-come-d the mo-ment of rest. still heaved, as re - mem-ber-ing

S2 *mf*
— and the wave, while it wel-come-d the mo-ment of rest. still heaved, as re - mem-ber-ing

A *mf*
— and the wave, while it wel-come-d the mo-ment of rest. still heaved, as re - mem-ber-ing

16

S1
ills that were o'er. Se - rene-ly my heart took the hue of the hour, its

S2
ills that were o'er. Se - rene-ly my heart took the hue of the hour, its

A
ills that were o'er. Se - rene-ly my heart took the hue of the hour, its

24

S1 *pp*
pas - sions were sleep - ing, were mute as the dead;

S2 *pp*
pas - sions were sleep - ing, were mute as the dead;

A *pp*
pas - sions were sleep - ing, were mute as the dead;

30

S1 *mp*
and the spir - it be - calmed but re - mem - bered their pow - er,

S2 *mp*
and the spir - it be - calmed but re - mem - bered their pow - er,

A *mp*
and the spir - it be - calmed but re - mem - bered their pow - er,

35

S1

— as the bil - low the force of the gale that was fled. _____

S2

— as the bil - low the force of the gale that was fled. _____

A

— as the bil - low the force of the gale that was fled. _____

The musical score consists of four staves. The first three staves are for vocal parts S1, S2, and A, all in treble clef with a key signature of one sharp (F#). The lyrics for all three parts are: 'as the bil - low the force of the gale that was fled.' The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) and a key signature of one sharp. The right hand plays chords, while the left hand has rests.