



2008 New Jersey High School Choral Festival
Dr. Deborah Simpkin King, Coordinator

Sight Reading Materials

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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

Level 1

A Cradle Song

William Blake

music by
Richard DeRosa

Gently in '2' ($\text{♩} = \text{c. } 112$)

Soprano: Sleep, sleep, beau - ty bright, dream - ing in the joys of night;
(melody-----)

Alto: Sleep, sleep, beau - ty bright, dream - ing in the joys of night;

Tenor: Sleep, sleep, beau - ty bright, dream - ing in the joys of night;

Bass: Sleep, sleep, beau - ty bright, dream - ing in the joys of night;

Piano: (Accompaniment)

S: sleep, sleep, in thy sleep, lit - tle sor - rows sit and weep.
(melody-----)

A: sleep, sleep, in thy sleep, lit - tle sor - rows sit and weep.

T: sleep, sleep, in thy sleep, lit - tle sor - rows sit and weep.

B: sleep, sleep, in thy sleep, lit - tle sor - rows sit and weep.

Pno. (Accompaniment)

A Cradle Song

9

S Sweet babe, in thy face, soft de - sires I can trace,
(melody)

A Sweet babe, in thy face, soft de - sires I can trace,

T Sweet babe, in thy face, soft de - sires I can trace,

B Sweet babe, in thy face, soft de - sires I can trace,

Pno.

13

S se - cret joys and se - cret smiles, lit - tle pret - ty in - fant wiles.

A se - cret joys and se - cret smiles, lit - tle pret - ty in - fant wiles.

T se - cret joys and se - cret smiles, lit - tle pret - ty in - fant wiles.

B se - cret joys and se - cret smiles, lit - tle pret - ty in - fant wiles.

Pno.

Level 2

A Red, Red Rose

Robert Burns

music by
Richard DeRosa

Sentimental ($\text{♩} = \text{c. 84}$)

Soprano

Alto

Piano

6

13

Level 2

A Red, Red Rose

Robert Burns

music by
Richard DeRosa

Sentimental ($\text{♩} = \text{c. 84}$)

Tenor

Baritone

Piano

8 Oh, my Love's like a red, red rose that's new- ly sprung in June: oh, my Love's like the mel - o -
Oh, my Love's like a red, red rose that's new- ly sprung in June: oh, my Love's like the mel - o -
dy that's sweet-ly played in tune. Till all the seas run dry, my dear, and the rocks melt with the sun;
dy that's sweet-ly played in tune. Till all the seas run dry, my dear, and the rocks melt with the sun;
I will love thee, still, my dear, while the sands of life shall run.
I will love thee, still, my dear, while the sands of life shall run.

Level 2

Indian Serenade

Percy Bysshe Shelley

**music by
Richard DeRosa**

Sweetly (J=c. 108)

1

Soprano *mp* I a - rise from dreams of thee in the first sweet sleep of night, *p* when the

2

Alto *mp* I a - rise from dreams of thee in the first sweet sleep of night, *p* when the

Piano { *mp*

winds are breath - ing low, *mp* and the stars are shin - ing bright: I a -

winds are breath - ing low, *mp* and the stars are shin - ing bright: I a -

winds are breath - ing low, *mp* and the stars are shin - ing bright: I a -

mp

Indian Serenade

9

rise from dreams of thee, and a spirit in my feet *mp* hath
rise from dreams of thee, and a spirit in my feet *mp* hath
rise from dreams of thee, and a spirit in my feet *mp* hath
rise from dreams of thee, and a spirit in my feet *mp* hath

13

led me who knows how? to thy chamber window, Sweet!
led me who knows how? chamber window, Sweet!
led me who knows how? chamber window, Sweet!

Level 2

Indian Serenade

Percy Bysshe Shelley

music by
Richard DeRosa

Sweetly ($\text{♩} = \text{c. } 108$)

The musical score consists of two systems of music. The first system begins with the lyrics "I a - rise from dreams of thee in the first sweet sleep of night," followed by a piano part. The second system begins with the lyrics "winds are breath - ing low, and the stars are shin - ing bright: I a -". Both systems feature three vocal parts: Tenor (soprano), Baritone (bass), and Piano. The piano part includes bass and treble staves with various dynamics and markings like mp and p .

1
Tenor mp I a - rise from dreams of thee in the first sweet sleep of night, p when the
2
Baritone mp I a - rise from dreams of thee in the first sweet sleep of night, p when the
Piano mp I a - rise from dreams of thee in the first sweet sleep of night,

5
winds are breath - ing low, mp and the stars are shin - ing bright: I a -
winds are breath - ing low, mp and the stars are shin - ing bright: I a -
winds are breath - ing low, mp and the stars are shin - ing bright: I a -

Indian Serenade

9

rise from dreams of thee, and a spirit in my feet *mp* hath
rise from dreams of thee, and a spirit in my feet *mp* hath
rise from dreams of thee, and a spirit in my feet *mp* hath

13

led me who knows how? to thy chamber window, Sweet!
led me who knows how? chamber window, Sweet!
led me who knows how? chamber window, Sweet!

Level 2

Daffodils

Robert Herrick

music by
Richard DeRosa

Moderately in '2' ($\text{♩} = \text{c. } 120$)

Soprano: Fair Daf - fo - dils, we weep to see you haste a - way so soon; as

Alto: Fair Daf - fo - dils, we weep to see you haste a - way so soon; as

Tenor: Fair Daf - fo - dils, we weep to see you haste a - way so soon; as

Bass: Fair Daf - fo - dils, we weep to see you haste a - way so soon; as

Piano: (Accompaniment in common time)

S: yet, the ear - ly - ris - ing sun has not at - tained his noon.

A: yet, the ear - ly - ris - ing sun has not at - tained his noon.

T: yet, the ear - ly - ris - ing sun has not at - tained his noon.

B: yet, the ear - ly - ris - ing sun has not at - tained his noon.

Pno.: (Accompaniment in common time)

Daffodils

9

Soprano (S) Alto (A) Tenor (T) Bass (B) Piano (Pno)

f Stay, stay until the hast - ing day has run but to the ev - en song;

f Stay, stay hast - ing day has run but to the ev - en song;

f Stay, stay hast - ing day has run but to the ev - en song;

f Stay, stay hast - ing day has run but to the ev - en song;

f Stay, stay hast - ing day has run but to the ev - en song;

12

Soprano (S) Alto (A) Tenor (T) Bass (B) Piano (Pno)

and, hav - ing prayed to - ge - ther, we will go with you a - long.

and, hav - ing prayed to - ge - ther, we will go with you a - long.

and, hav - ing prayed to - ge - ther, we will go with you a - long.

and, hav - ing prayed to - ge - ther, we will go with you a - long.

Level 3

Written in Early Spring

William Wordsworth

music by
Richard DeRosa

Bittersweet ($\text{♩} = \text{c. } 80$)

Soprano: *mp* I heard a thou - sand blend - ed notes, while in a grove I sate re - clined.

Alto: *mp* I heard a thou - sand blend - ed notes, while in a grove I sate re - clined.

Tenor: *mp* a thou - sand blend - ed notes, while in a grove I sate re - clined.

Bass: *mp* I heard a thou - sand blend - ed notes, while in a grove I sate re - clined.

Piano: *mp*

S: In that sweet mood _____ when pleas - ant thoughts bring sad thoughts to the mind. *To* *a tempo*
poco rit.

A: In that sweet mood _____ when pleas - ant thoughts *poco rit.* sad thoughts to the mind. *To* *a tempo*

T: In that sweet mood _____ when pleas - ant thoughts *poco rit.* sad thoughts to the mind. *a tempo*

B: In that sweet mood _____ when pleas - ant thoughts bring sad thoughts to the ooh _____. *a tempo*
poco rit.

Pno.

Early Spring

9

S her fair works did Na - ture link the hu - man soul that through me ran;

A her fair works did Na - ture link the hu - man soul that through me ran;

T her fair works did Na - ture link the hu - man soul that through me ran;

B her fair works did Na - ture link the hu - man soul that through me ran;

Pno.

13

S and much it grieved my heart to think what Man has made of Man. *poco rit.*

A and much it grieved my heart to think what Man has made of Man. *poco rit.*

T and much it grieved my heart to think what Man has made of Man. *poco rit.*

B and much it grieved my heart to think what Man has made of Man. *poco rit.*

Pno.

Level 3

Past & Present

Thomas Hood

**music by
Richard DeRosa**

Fondly (J = c. 108)

1

Soprano *mp* I re - mem - ber, I re - mem - ber, the ros - es, red and white, the

2

Alto *mp* I re - mem - ber, I re - mem - ber, the ros - es, red and white, the

Piano

3

vi - o - lets and the lil - y cups— those flow - ers made of light! My

vi - o - lets and the lil - y cups— those flow - ers made of light! My

vi - o - lets and the lil - y cups— those flow - ers made of light! My

Past & Present

9

spir - it flew in feath - ers then that is *dimin.* so heav - y now,

spir - it flew in feath - ers then that is *dimin.* so heav - y now, **p** and

spir - it flew in feath - ers then that is *dimin.* so heav - y now,

cresc.

dimin.

p

13

p oooh *ritard poco a poco al fine* my brow.

sum - mer pools could hard - ly cool the fev - er on my brow.
ritard poco a poco al fine

p oooh *ritard poco a poco al fine* my brow.

p

ritard poco a poco al fine

Level 3

Past & Present

Thomas Hood

**music by
Richard DeRosa**

Fondly (J = c. 108)

1

Tenor *mp* I re - mem - ber, I re - mem - ber, the ros - es, red and white, the

2

Baritone *mp* I re - mem - ber, I re - mem - ber, the ros - es, red and white, the

Piano *mp*

8

vi - o - lets and the lil - y cups— those flow - ers made of light! My

vi - o - lets and the lil - y cups— those flow - ers made of light! My

vi - o - lets and the lil - y cups— those flow - ers made of light! My

Past & Present

9

spir - it flew in feath - ers then that is *dimin.* so heavy now,
spir - it flew in feath - ers then that is *dimin.* so heavy now, **p** and
spir - it flew in feath - ers then that is *dimin.* so heavy now,
cresc. *dimin.* **p**

13

p oooh *ritard poco a poco al fine* my brow.
sum - mer pools could hard - ly cool the fev - er on my brow.
ritard poco a poco al fine
p oooh *ritard poco a poco al fine* my brow.
ritard poco a poco al fine

Level 4

A Lost Love

Henry Francis Lyte

music by
Richard DeRosa

Woefully with Passion ($\text{♩} = \text{c. } 100$)

The musical score consists of four staves. The top three staves represent vocal parts: Soprano (highest), Alto (middle), and Piano (lowest, with the vocal parts bracketed together). The piano staff includes bass notes and harmonic information. The vocal parts sing in unison. The lyrics are as follows:

I meet thy pen - sive moon - light face; thy thrill - ing voice I hear; and

I meet thy pen - sive moon - light face; thy thrill - ing voice I hear; and

I meet thy pen - sive moon - light face; thrill - ing voice I hear; and

form - er hours and scenes re - trace, too fleet - ing and too dear! Yet

form - er hours and scenes re - trace, too fleet - ing and too dear! Yet

form - er hours and scenes re - trace, too fleet - ing and too dear! Yet

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A Lost Love

9

never, never can we part, while memory holds her reign;
never, never can we part, while memory holds her reign;
never, never can we part, while memory holds her reign;

The musical score consists of four staves. The top three staves are for voices (soprano, alto, tenor/bass) and the bottom staff is for the piano. The key signature is A major (no sharps or flats). The time signature is common time. The vocal parts sing in unison. The piano accompaniment features eighth-note chords.

13

Thine is still this withered heart till we shall meet again.
Thine is still this withered heart till we shall meet again.
Thine is still this withered heart till we shall meet again.

The musical score continues with three staves. The top two staves are for voices (soprano, alto) and the bottom staff is for the piano. The key signature changes to G major (one sharp). The time signature remains common time. The vocal parts sing in unison. The piano accompaniment features eighth-note chords.

Level 4

A Lost Love

Henry Francis Lyte

music by
Richard DeRosa

Woefully with Passion (\downarrow = c. 100)

1

Tenor I meet thy pen - sive moon - light face; thy thrill - ing voice I hear, and

2

I meet thy pen - sive moon - light face; thy thrill - ing voice I hear, and

Baritone

I meet thy pen - sive moon - light face; thrill - ing voice I hear, and

Piano

5

form - er hours and scenes re - trace, too fleet - ing and too dear! Yet

form - er hours and scenes re - trace, too fleet - ing and too dear! Yet

form - er hours and scenes re - trace, too fleet - ing and too dear! _____ Yet

A Lost Love

9

8 nev - er, nev - er can we part, while mem - 'ry holds her reign:

8 nev - er, nev - er can we part, while mem - 'ry holds her reign:

8 nev - er, nev - er can we part, while mem - 'ry holds her reign:

9: 8

13

8 Thine is still this with - ered heart till we shall meet a - gain.

8 Thine is still this with - ered heart till we shall meet a - gain.

8 Thine is still this with - ered heart till we shall meet a - gain.

9: 8

Level 4

Death Bed

Thomas Hood

music by
Richard DeRosa

Grave ($\text{♩} = \text{c. } 50$)

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (G clef), Alto (C clef), Tenor (C clef), and Bass (F clef). The bottom staff represents the Piano (F clef). The music is in common time with a key signature of one sharp. The vocal parts sing in unison, while the piano provides harmonic support. The lyrics are as follows:

Soprano: *p* We watched her breathing through the night. *pp* ooh

Alto: *pp* ooh *p* Her breathing soft and low,

Tenor: *p* We watched her breathing through the night. *pp* ooh

Bass: *pp* ooh *p* Her breathing soft and low,

Piano: *pp* simile

Reprise (Measures 6-8):

Soprano: As in her breast the wave of life kept heaving to and fro'.
Alto: ooh.

Tenor: As in her breast the wave of life kept heaving to and fro'.

Bass: ooh

Piano: *pp*

Death Bed

Level 4

The Light of Other Days

Thomas Moore

music by
Richard DeRosa

Resigned ($\text{♩} = \text{c. } 60$)

The musical score consists of two systems of music. The first system, starting at measure 1, features four vocal parts: Soprano, Alto, Tenor, and Bass, each with a melody line. The piano accompaniment begins at measure 8. The lyrics are as follows:

Oft in the stil-ly night ere slumber's chain has bound me, Fond Memory—brings the light of
Oft in the stil-ly night ere slumber's chain has bound me, ooh _____ poco cresc. brings—the light
Oft in the stil-ly night ere slumber's chain has bound me, ooh _____ poco cresc. brings—the light
Oft in the stil-ly night ere slumber's chain has bound me, ooh _____ poco cresc. of

The second system, starting at measure 14, continues with the same four voices and piano. The lyrics are:

oth - er days a - round me: the smiles, the tears of child - hood's years, the
oth - er days a - round me: ooh.
oth - er days a - round me: ooh.
oth - er days a - round me: ooh.
The piano accompaniment continues throughout both systems.

The Light of Other Days

7

S words of love then spok - en; **p** ooh

A words of love then spok - en; **p** ooh

T words of love then spok - en; **p** ooh

B words of love then spok - en; **mp** The eyes that shone, now

Pno.

10

S **mp** the cheer - ful hearts... brok - en!

A **mp** the cheer - ful hearts... brok - en!

T **p** now brok - en!

B dimmed and gone, **p** now brok - en!

Pno.