



THE AMERICAN CHORAL DIRECTORS ASSOCIATION

2007 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
Caldwell College, Dr. Laura Greenwald, Chair.*

Level 1

Trees

Joyce Kilmer

music by
Richard DeRosa

Moderato (♩ = c. 108)

Soprano

Alto

Tenor

Bass

Piano

I think that I shall nev - er see a po - em love - ly as a tree.

Detailed description: This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The tempo is marked 'Moderato' with a quarter note equal to approximately 108 beats per minute. The lyrics for the vocal parts are 'I think that I shall nev - er see a po - em love - ly as a tree.' The piano part consists of a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand.

5

S

A

T

B

Pno.

Poems are made by fools like me but on - ly God can make a tree.

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The vocal parts continue with the lyrics 'Poems are made by fools like me but on - ly God can make a tree.' The piano accompaniment continues with the same pattern as the first system.

Level 2

Time

Anonymous

music by
Richard DeRosa

Moderato in '1'

Soprano

Time is too slow for those who wait. Time is too swift for those who fear.

Alto

Time is too slow for those who wait. Time is too swift for those who fear.

Piano

9

S

Time is too long for those who grieve, too short for those who re - joice. But for

A

Time is too long for those who grieve, too short for those who re - joice. But for

Pno.

17

S

those who love, _____ Time is e - ter - - - ni - ty. _____

A

those who love, _____ Time is e - ter - - - ni - ty. _____

Pno.

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Time

Anonymous

music by
Richard DeRosa

Moderato in '1'

Tenor

Baritone

Piano

Time is too slow for those who wait. Time is too swift for those who fear.

Time is too slow for those who wait. Time is too swift for those who fear.

9

T

B

Pno.

Time is too long for those who grieve, too short for those who re - joice. But for those who

Time is too long for those who grieve, too short for those who re - joice. But for those who

18

T

B

Pno.

love, _____ Time is e - ter - - ni - ty. _____

love, _____ Time is e - ter - - ni - ty. _____

You Musn't Quit

music by
Richard DeRosa

Moderate in '1'

1

Soprano

2

Alto

Piano

Life is queer with its twists and turns as ev - 'ry one of us

Life is queer with its twists and turns as ev - 'ry one of us

Life is queer with its twists and turns as ev - 'ry one of us

7

some - times learns and man - y a fail - ure turns a - bout; you

some - times learns and man - y a fail - ure turns a - bout; you

some - times learns and man - y a fail - ure turns a - bout; you

You Musn't Quit

13

may just win if you stick it out. Stick to your task, though the

may just win if you stick it out. Stick to your task, though the

may just win if you stick it out. Stick to your task, though the

The musical score for measures 13-18 features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: 'may just win if you stick it out. Stick to your task, though the'. The melody is simple and repetitive, with a steady rhythm. The piano accompaniment provides a harmonic foundation with chords and single notes.

19

pace seems slow; you may suc - ceed with one more blow.

pace seems slow; you may suc - ceed with one more blow.

pace seems slow; you may suc - ceed with one more blow.

The musical score for measures 19-24 continues the song. It features three vocal staves and a piano accompaniment. The lyrics are: 'pace seems slow; you may suc - ceed with one more blow.'. The melody is consistent with the previous section, maintaining a steady rhythm. The piano accompaniment continues to provide a harmonic foundation. The score ends with a double bar line.

You Musn't Quit

music by
Richard DeRosa

Moderate in '1'

1

Tenor

8

Life is queer with its twists and turns as ev - 'ry one of us

2

Life is queer with its twists and turns as ev - 'ry one of us

Baritone

Life is queer with its twists and turns as ev - 'ry one of us

Piano

7

8

some - times learns and man - y a fail - ure turns a - bout; you

8

some - times learns and man - y a fail - ure turns a - bout; you

some - times learns and man - y a fail - ure turns a - bout; you

Piano

You Musn't Quit

13

8
may just win if you stick it out. Stick to your task, though the

8
may just win if you stick it out. Stick to your task, though the

may just win if you stick it out. Stick to your task, though the

This block contains the musical notation for measures 13 through 18. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: 'may just win if you stick it out. Stick to your task, though the'. The piano part consists of chords in the left hand and single notes in the right hand.

19

8
pace seems slow; you may suc - ceed with one more blow.

8
pace seems slow; you may suc - ceed with one more blow.

pace seems slow; you may suc - ceed with one more blow.

This block contains the musical notation for measures 19 through 24. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: 'pace seems slow; you may suc - ceed with one more blow.'. The piano part continues with chords in the left hand and single notes in the right hand.

To Know All Is To Forgive All

Nixon Waterman

music by
Richard DeRosa**Moderato**

Soprano
Alto
Tenor
Bass
Piano

If I knew you and you knew me, if both of us could clear-ly see, and with an

you and you knew me, if both of us could clear-ly see, and with an

in - ner sight di - vine, the mean-ing of your heart and mine, I'm sure that

in - ner sight di - vine, the mean-ing of your heart and mine, I'm sure that

in - ner sight di - vine, the mean-ing of your heart and mine, I'm sure that

in - ner sight di - vine, the mean-ing of your heart and mine, I'm sure that

Pno.

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score consists of two systems. The first system contains the first line of the song, and the second system contains the second line. The lyrics are: 'If I knew you and you knew me, if both of us could clear-ly see, and with an' followed by 'you and you knew me, if both of us could clear-ly see, and with an' in the second system. The second system continues with 'in - ner sight di - vine, the mean-ing of your heart and mine, I'm sure that' for all vocal parts. The piano accompaniment consists of chords and single notes in both hands.

To Know All Is To Forgive All

9

S we would dif - fer less and clasp our hands in friend - li - ness, our thoughts would

A we would dif - fer less and clasp our hands in friend - li - ness, our thoughts would

T 8 we would dif - fer less and clasp our hands in friend - li - ness, our thoughts would

B we would dif - fer less and clasp our hands in friend - li - ness, our thoughts would

Pno.



13

S pleas - ant - ly a - gree if I knew you and you knew me.

A pleas - ant - ly a - gree if I knew you and you knew me.

T 8 pleas - ant - ly a - gree if I knew you and you knew me.

B pleas - ant - ly a - gree you and you knew me.

Pno.



Who Has Seen the Wind?

Christina Rossetti

music by
Richard DeRosa

Slow and Gentle (♩ = c. 68)

Soprano
Who has seen the Wind? Neith-er I nor you: but when the leaves hang tremb-ling, — the

Alto
Who has seen the Wind? Neith-er I nor you: but when the leaves hang tremb-ling, — the

Tenor
ooh Neith-er I nor you: — when the leaves hang tremb-ling, — the

Bass
ooh — Neith-er I nor you: when the leaves hang tremb-ling, — the

Piano

4

S
Wind is pas - sing through. Who has seen the Wind? Neith-er you nor I: But

A
Wind is pas - sing through. Who has seen the Wind? Neith-er you nor I: But

T
Wind is pas - sing through. — ooh Neith-er you nor I: But

B
Wind is pas - sing through. ooh — Neith-er you nor I: But

Pno.

Who Has Seen the Wind?

7

S

when the trees bow down their heads, the Wind is pass - ing by.

A

when the trees bow down their heads, the Wind is pass - ing by.

T

8

when the trees bow down their heads, the Wind is pass - ing by.

B

when the trees bow down their heads, the Wind is pass - ing by.

Pno.

The musical score is written for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "when the trees bow down their heads, the Wind is pass - ing by." The Soprano part begins with a measure rest marked with a '7'. The Tenor part begins with a measure rest marked with an '8'. The Piano accompaniment consists of a melody line in the right hand and a bass line in the left hand, both using chords and single notes.

The Night Has a Thousand Eyes

Francis William Bourdillon

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

1

Soprano

2

Alto

Piano

The night has a thou-sand eyes and the day but one. Yet the light of the bright world dies with the

4

dy-ing sun. The mind has a thousand eyes and the heart but one. Yet the light of a whole life dies when love is done.

dy-ing sun. The mind has a thousand eyes and the heart but one. Yet the light of a whole life dies when love is done.

dy-ing sun. The mind has a thousand eyes and the heart but one. Yet the light of a whole life dies when love is done.

The Night Has a Thousand Eyes

Francis William Bourdillon

music by
Richard DeRosa

Moderato (♩ = c. 108)

1
Tenor

2

Baritone

Piano

The night has a thousand eyes and the day but one. Yet the light of the bright world dies with the

4

T

dy-ing sun. The mind has a thousand eyes and the heart but one. Yet the light of a whole life dies when love is done.

dy-ing sun. The mind has a thousand eyes and the heart but one. Yet the light of a whole life dies when love is done.

dy-ing sun. The mind has a thousand eyes and the heart but one. Yet the light of a whole life dies when love is done.

Level 4

A Match

Algernon Charles Swinburne

music by
Richard DeRosa

in a "Barber Shop" style

1

Soprano

2

Alto

Piano

If I were what the words are, and love were like the tune, with

5

doub - le sound and sin - gle de - light our hearts would min - gle, with

doub - le sound and sin - gle de - light our hearts would min - gle, with

doub - le sound and sin - gle de - light our hearts would min - gle, with

doub - le sound and sin - gle de - light our hearts would min - gle, with

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A Match

9

kis - ses glad as birds are that get sweet rain at noon, if

kis - ses glad as birds are that get sweet rain at noon, if

kis - ses glad as birds are that get sweet rain at noon, if

13

I were what the words are, and love were like the tune.

I were what the words are, and love were like the tune.

I were what the words are, and love were like the tune.

Level 4

A Match

Algernon Charles Swinburne

music by
Richard DeRosa

in a "Barber Shop" style

1

Tenor

8

If I were what the words are, and love were like the tune, with

2

If I were what the words are, and love were like the tune, with

Baritone

If I were what the words are, and love were like the tune, with

Piano

5

doub - le sound and sin - gle de - light our hearts would min - gle, with

doub - le sound and sin - gle de - light our hearts would min - gle, with

doub - le sound and sin - gle de - light our hearts would min - gle, with

Piano

Music Copyright 2007

A Match

9

This system contains measures 9 through 12 of the song. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: 'kis - ses glad as birds are that get sweet rain at noon, if'. The piano accompaniment consists of chords in the left hand and single notes in the right hand.

kis - ses glad as birds are that get sweet rain at noon, if

kis - ses glad as birds are that get sweet rain at noon, if

kis - ses glad as birds are that get sweet rain at noon, if

13

This system contains measures 13 through 16 of the song. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: 'I were what the words are, and love were like the tune.' The piano accompaniment continues with chords in the left hand and single notes in the right hand.

I were what the words are, and love were like the tune.

I were what the words are, and love were like the tune.

I were what the words are, and love were like the tune.

Level 4

In Sorrow

Thomas Hastings

music by
Richard DeRosa

Reverent

Soprano
In the hour of pain and an - guish, in the hour when death draws near,

Alto
In the hour of pain and an - guish, in the hour when death draws near,

Tenor
In the hour of pain and an - guish, in the hour when death draws near,

Bass
In the hour of pain and an - guish, in the hour when death draws near,

Piano

5
S
suf - fer not our hearts to lan - guish, ooh and,

A
suf - fer not our hearts to lan - guish, ooh and,

T
suf - fer not our hearts to lan - guish, ooh

B
suf - fer not our hearts to lan - guish, suf - fer not our souls to fear; and,

Pno.

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In Sorrow

10

S when mor-tal life is end-ed, bid us in Thine arms to rest, —

A when mor-tal life is end-ed, bid us in Thine arms to rest,

T when mor-tal life is end-ed, bid us in Thine arms to rest,

B when mor-tal life is end-ed, bid us in Thine arms to rest, till, by

Pno.

Gradually Slower to the End

14

S aah — we — wake a - mong the blessed.

A aah — wake a - mong the blessed.

T aah — wake a - mong the blessed. —

B an - gel bands at - tend - ed, wake a - mong the blessed.

Pno.

All Paths Lead to You

Blanche Shoemaker Wagstaff

music by
Richard DeRosa

Rubato **in Tempo**

Soprano
Alto
Tenor
Bass
Piano

To You where ever I stray, You are the eve-ning star at the end of the day.
Paths _____ You ooh _____ You are the eve-ning star ooh _____
Lead _____ You where ever I stray. You are the eve-ning star ooh _____
All _____ You ooh _____ You are the eve-ning star ooh _____

Rubato **in Tempo** **Gentle Ritard**

5
S
A
T
B
Pno.

To You where ev - er I roam, You are the lark song call-ing me home.
Paths _____ You where ev - er I roam, You are the lark song ooh _____ home.
Lead _____ You where ev - er I roam _____ You are the lark song ooh _____ home
All _____ You where ev - er I roam, You are the lark song ooh _____ home.