



**2012 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**

LEVEL 1

# The Wind

Robert Louis Stevenson

music by  
Richard DeRosa

Flowing (♩ = c. 108)

Soprano

Alto

Tenor

Bass

Piano

I saw you toss the kites on high and blow the birds a - bout the sky; and

5

S

A

T

B

Pno.

all a - round I heard you pass, like lad - ies' skirts a - cross the grass - O

# The Wind

9

S

wind, a - blow - ing all day long, O wind, that sings so loud a song!

A

wind, a - blow - ing all day long, O wind, that sings so loud a song!

T

8

wind, a - blow - ing all day long, O wind, that sings so loud a song!

B

wind, a - blow - ing all day long, O wind, that sings so loud a song!

Pno.

LEVEL 2

# Halfway Down the Stairs

A.A. Milne

music by  
Richard DeRosa**Lightly**

Soprano

Half-way down the stairs is a stair where i sit. there is-n't an-y o-ther stair quite like it. I'm

Alto

Half-way down the stairs is a stair where i sit. there is-n't an-y o-ther stair quite like it. I'm

Piano

5

S

not at the bot tom, I'm not — at the top; so this is the stair where I al - ways stop.

A

not at the bot tom, I'm not — at the top; so this is the stair where I al - ways stop.

Pno.

LEVEL 2

# Halfway Down the Stairs

A.A. Milne

music by  
Richard DeRosa

**Lightly**

Tenor

8

Half-way down the stairs is a stair where i sit. there is - n't an - y o - ther stair quite like it. I'm

Baritone

Half-way down the stairs is a stair where i sit. there is - n't an - y o - ther stair quite like it. I'm

Piano

T

5

8

not at the bot-tom, I'm not at the top; so this is the stair where I al - ways stop.

B

not at the bot-tom, I'm not at the top; so this is the stair where I al - ways stop.

Pno.

LEVEL 2

# The Moon

Robert Louis Stevenson

music by  
Richard DeRosa

Precise as a clock

Soprano 1

The moon has a face like the clock in the hall; she shines on thieves on the

Soprano 2

The moon has a face like the clock in the hall; she shines on thieves on the

Alto

The moon has a face like the clock in the hall; she shines on thieves on the

Piano

5

S

gar - den wall, on streets and field and har - bour quays, and

S

gar - den wall, on streets and field and har - bour quays, and

A

gar - den wall, on streets and field and har - bour quays, and

Pno.

# The Moon

7

9

S

bird - ies a - sleep in the forks of the trees. The squal - ling cat and the

S

bird - ies a - sleep in the forks of the trees. The squal - ling cat and the

A

bird - ies a - sleep in the forks of the trees. The squal - ling cat and the

Pno.

Detailed description: This block contains the first system of the musical score, starting at measure 9. It includes three vocal staves and a piano accompaniment. The Soprano (S) and Alto (A) parts have identical lyrics: 'bird - ies a - sleep in the forks of the trees. The squal - ling cat and the'. The piano accompaniment (Pno.) features a melody in the right hand and a bass line in the left hand, both in a key of two sharps.

13

S

squeak - ing mouse, the howl - ing dog by the door of the house, the bat that lies in

S

squeak - ing mouse, the howl - ing dog by the door of the house, the bat that lies in

A

squeak - ing mouse, the howl - ing dog by the door of the house, the bat that lies in

Pno.

Detailed description: This block contains the second system of the musical score, starting at measure 13. It includes three vocal staves and a piano accompaniment. The Soprano (S) and Alto (A) parts have identical lyrics: 'squeak - ing mouse, the howl - ing dog by the door of the house, the bat that lies in'. The piano accompaniment (Pno.) continues the melody and bass line from the previous system.

## The Moon

17

S

bed at noon, all love to be out by the light of the moon.

S

bed at noon, all love to be out by the light of the moon.

A

bed at noon, all love to be out by the light of the moon.

Pno.

The musical score is for a piece titled "The Moon". It features three vocal parts: Soprano (S), Soprano (S), and Alto (A), and a Piano (Pno.) accompaniment. The key signature is G major (one sharp, F#) and the time signature is 4/4. The lyrics are: "bed at noon, all love to be out by the light of the moon." The piano part consists of chords in the right hand and rests in the left hand.



LEVEL 2

# The Moon

Robert Louis Stevenson

music by  
Richard DeRosa

Precise as a clock

Tenor 1

Tenor 2

Baritone

Piano

The moon has a face like the clock in the hall; she shines on thieves on the

Detailed description: This block contains the first system of the musical score. It features four staves: Tenor 1, Tenor 2, Baritone, and Piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal parts (Tenor 1, Tenor 2, and Baritone) all sing the same lyrics: 'The moon has a face like the clock in the hall; she shines on thieves on the'. The piano accompaniment consists of a simple harmonic pattern in the right hand and a more complex, rhythmic pattern in the left hand.

5

T

T

B

Pno.

gar - den wall, on streets and field and har - bour quays, and

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features four staves: Tenor 1 (labeled 'T'), Tenor 2 (labeled 'T'), Baritone (labeled 'B'), and Piano (labeled 'Pno.'). The vocal parts continue the lyrics: 'gar - den wall, on streets and field and har - bour quays, and'. The piano accompaniment continues with the same harmonic and rhythmic patterns as the first system.

## The Moon

9

T

8

bird - ies a - sleep in the forks of the trees. The squal - ling cat and the

T

8

bird - ies a - sleep in the forks of the trees. The squal - ling cat and the

B

bird - ies a - sleep in the forks of the trees. The squal - ling cat and the

Pno.

13

T

8

squeak - ing mouse, the howl - ing dog by the door of the house, the bat that lies in

T

8

squeak - ing mouse, the howl - ing dog by the door of the house, the bat that lies in

B

squeak - ing mouse, the howl - ing dog by the door of the house, the bat that lies in

Pno.

# The Moon

11

17

8

T

bed at noon, all love to be out by the light of the moon.

T

8

bed at noon, all love to be out by the light of the moon.

B

bed at noon, all love to be out by the light of the moon.

Pno.

The musical score is for a piece titled "The Moon". It consists of three vocal parts (T, T, B) and a piano accompaniment (Pno.). The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal parts are written in treble and bass staves. The lyrics for all parts are: "bed at noon, all love to be out by the light of the moon." The piano accompaniment is written in grand staff (treble and bass staves). The right hand plays a simple harmonic accompaniment with chords and a melodic line. The left hand plays a simple harmonic accompaniment with chords and a melodic line. The score is numbered 17 at the beginning of the first vocal staff.

LEVEL 2

# My Shadow

Robert Louis Stevenson

music by  
Richard DeRosa

Playful

Soprano

I have a lit - tle sha-dow that goes in and out with me, and what can be the use of him is

Alto

I have a lit - tle sha-dow that goes in and out with me, and what can be the use of him is

Tenor

I have a lit - tle sha-dow that goes in and out with me, and what can be the use of him is

Bass

I have a lit - tle sha-dow that goes in and out with me, and what can be the use of him is

Piano

4

S

more than I can see. He is ver - y, ver - y like me from the heels up to the head; and I

A

more than I can see. He is ver - y, ver - y like me from the heels up to the head; and I

T

more than I can see. He is ver - y, ver - y like me from the heels up to the head; and I

B

more than I can see. He is ver - y, ver - y like me from the heels up to the head; and I

Pno.

# My Shadow

13

7

S see him jump be - fore me, when I jump in - to my bed.

A see him jump be - fore me, when I jump in - to my bed.

8

T see him jump be - fore me, when I jump in - to my bed.

B see him jump be - fore me, when I jump in - to my bed.

Pno.

## LEVEL 3

# Marching Song

Robert Louis Stevenson

music by  
Richard DeRosa**March in place**

Soprano

Alto

Tenor *mf*

Bass *mf*

Piano

Bum Bum Bum ba bum ba bum

Bum Bum Bum ba bum ba bum

5

S

A

T

B

Pno.

Bum bum Bum ba bum ba bum

Bum bum Bum ba bum ba bum

# Marching Song

15

9

S *f* Bring the comb and play u - pon it! March - ing, here we come!

A *f* Bring the comb and play u - pon it! March - ing, here we come!

T *f* bum Bum March - ing, here we come! Bum ba ba

B *f* bum Bum March - ing, here we come! Bum ba ba

Pno.

13

S Wil - lie cocks his high - land bon - net, John - nie beats the drum.

A Wil - lie cocks his high - land bon - net, John - nie beats the drum.

T *mf* bum bum bum bum ba bum ba

B *mf* bum bum bum bum ba bum ba

Pno.

## Marching Song

17

S Mar - y Jane com - mands the part - y, Pe - ter leads the rear;

A Mar - y Jane com - mands the part - y, Pe - ter leads the rear;

T 8 Bum Bum bum bum ba bum ba

B Bum Bum bum bum ba bum ba

Pno.

21

S Feet in time, a - lert and heart - y, Each a Gren - a - dier! (stomp foot)

A Feet in time, a - lert and heart - y, Each a Gren - a - dier! (stomp foot)

T 8 Bum Bum *f* Each a Gren - a - dier! (stomp foot)

B Bum Bum *f* Each a Gren - a - dier! (stomp foot)

Pno.



LEVEL 3

# When We Two Parted

Lord Byron

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

Soprano 1

When we two part-ed in si-lence and tears, half bro-ken-heart-ed, to

Soprano 2

When we two part-ed in si-lence and tears, half bro-ken-heart-ed, to

Alto

When we two part-ed in si-lence and tears, half bro-ken-heart-ed, to

Piano

4

S

sev-er for years, pale grew thy cheek and cold, cold-er thy kiss;

S

sev-er for years, pale grew thy cheek and cold, cold-er thy kiss;

A

sev-er for years, pale grew thy cheek and cold, cold-er thy kiss;

Pno.

## When We Two Parted

7

S

tru - ly that hour — fore - told sor - row — to this.

S

tru - ly that hour — fore - told sor - row — to this.

A

tru - ly that hour — fore - told sor - row — to this.

Pno.

LEVEL 3

# When We Two Parted

Lord Byron

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

Tenor 1  
 Tenor 2  
 Baritone  
 Piano

8 When we two part-ed in si-lence and tears, half bro-ken-heart-ed, to

8 When we two part-ed in si-lence and tears, half bro-ken-heart-ed, to

When we two part-ed in si-lence and tears, half bro-ken-heart-ed, to

Piano

T  
 T  
 B  
 Pno.

4 8 sev-er for years, pale grew thy cheek and cold, cold-er thy kiss;

8 sev-er for years, pale grew thy cheek and cold, cold-er thy kiss;

B sev-er for years, pale grew thy cheek and cold, cold-er thy kiss;

Pno.

3

## When We Two Parted

7  
8

T

tru - ly that hour — fore - told sor - row — to this.

T

tru - ly that hour — fore - told sor - row — to this.

B

tru - ly that hour — fore - told sor - row — to this.

Pno.

The musical score is for the song 'When We Two Parted'. It features three vocal parts: Tenor 1 (T), Tenor 2 (T), and Bass (B), along with a Piano (Pno.) accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal parts have lyrics: 'tru - ly that hour — fore - told sor - row — to this.' The piano part provides harmonic support with chords and arpeggios.

LEVEL 4

# Teddy Bear

A.A. Milne

 music by  
 Richard DeRosa

Leisurely

Soprano 1

A bear, how-ev - er hard he tries, grows tub-by with-out — ex - er-cise. Our

Soprano 2

A bear, how-ev - er hard he tries, grows tub-by with out ex - er-cise. Our

Alto

A bear, how-ev - er hard he tries, grows tub-by with-out — ex - er-cise. Our

Piano

S

Ted - dy Bear is short and fat, which is not to be — won - dered at; he

S

Ted - dy Bear is short and fat, which is not to be won - dered at; he

A

Ted - dy Bear is short and fat, which is not to be won - dered at; he

Pno.

## Teddy Bear

5

S gets what ex - er - cise he can by fall - ing off the ot - to - man, but

S gets what ex - er - cise he can by fall - ing off the ot - to - man, but

A gets what ex - er - cise he can by fall - ing off the ot - to - man, but

Pno.

*rit.* *a tempo*

7

**Smoother**

S ge - ner - al - ly seems to lack the en - er - gy to clam - ber back.

S ge - ner - al - ly seems to lack the en - er - gy to clam - ber back.

A ge - ner - al - ly seems to lack the en - er - gy to clam - ber back.

Pno.

*molto rit.* *a tempo*

LEVEL 4

# Teddy Bear

A.A. Milne

music by  
Richard DeRosa

Leisurely

Tenor 1

8 A bear, how-ev - er hard he tries, grows tub - by with - out — ex - er - cise. Our

Tenor 2

8 A bear, how-ev - er hard he tries, grows tub - by with-out ex - er - cise. Our

Baritone

A bear, how-ev - er hard he tries, grows tub - by with - out — ex - er - cise. Our

Piano

T

8 Ted - dy Bear is short and fat, which is not to be — won - dered at; he

T

8 Ted - dy Bear is short and fat, which is not to be won - dered at; he

B

Ted - dy Bear is short and fat, which is not to be won - dered at; he

Pno.

## Teddy Bear

5

T 8 gets what ex - er - cise he can by fall - ing off the ot - to - man, but *rit.* *a tempo*

T 8 gets what ex - er - cise he can by fall - ing off the ot - to - man, but *rit.* *a tempo*

B gets what ex - er - cise he can by fall - ing off the ot - to - man, but *rit.* *a tempo*

Pno. *rit.* *a tempo*

7 **Smoother** *molto rit.* *a tempo*

T 8 ge - ner - al - ly seems to lack the en - er - gy to clam - ber back. *molto rit.* *a tempo*

T 8 ge - ner - al - ly seems to lack the en - er - gy to clam - ber back. *molto rit.* *a tempo*

B ge - ner - al - ly seems to lack the en - er - gy to clam - ber back. *molto rit.* *a tempo*

Pno. *molto rit.* *a tempo*



# Our Little Ghost

LEVEL 4

Louisa May Alcott

music by  
Richard DeRosa

**Flowing**

Soprano *p* Oft in the si - lence of the night, when the lone - ly moon rides high, when

Alto *p* Oft in the si - lence of the night, when the lone - ly moon rides high, when

Tenor *p* Oft in the si - lence of the night, when the lone - ly moon rides high, when

Bass *p* Oft in the si - lence of the night, when the lone - ly moon rides high, when

Piano *p*

## Our Little Ghost

5

S win - try winds are whist - ling, and we hear the owl's shrill cry; in the

A win - try winds are whist - ling, and we hear the owl's shrill cry; in the

T win - try winds are whist - ling, and we hear the owl's shrill cry;

B win - try winds are whist - ling, and we hear the owl's shrill cry; \_\_\_\_\_

Pno.

9

S qui - et, dusk - y cham - ber, by the flick - e - ring fire - - - light, ris - ing

A qui - et, dusk - y cham - ber, by the flick - e - ring fire - - light, ris - ing

T qui - et, dusk - y cham - ber, by the flick - e - ring fire - - light, ris - ing

B qui - et, dusk - y cham - ber, by the flick - e - ring fire - - light, ris - ing

Pno.

# Our Little Ghost

27

13

S up be - tween two sleep - ers, comes a spi - rit all in

A up be - tween two sleep - ers, comes a spi - rit all in

T up be - tween two sleep - ers, comes a spi - rit all in

B up be - tween two sleep - ers, comes a spi - rit all in

Pno.

16

S white.

A white.

T white.

B white.

Pno.

## LEVEL 4

# Remember Me

Christina Rossetti

music by  
Richard DeRosa

Rubato

Soprano *p* Re - mem - ber me when I am gone a - way, gone far a - way in - to the

Alto *p* ooh \_\_\_\_\_ gone a - way, gone a - way, \_\_\_\_\_

Tenor *p* ooh \_\_\_\_\_ ooh \_\_\_\_\_

Bass *p* ooh \_\_\_\_\_ ooh \_\_\_\_\_

Piano *p*

4  
S si - lent land; when you can no more hold me by the hand, nor I half turn to

A \_\_\_\_\_ ooh \_\_\_\_\_ by the hand, \_\_\_\_\_ ooh \_\_\_\_\_

T \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

B \_\_\_\_\_ ooh \_\_\_\_\_ ooh \_\_\_\_\_

Pno.

8 *slightly faster*

S go yet turn - ing stay. Re - mem - ber me when no more day by day you tell me

A ooh

T ooh

B ooh

Pno. *slightly faster*

12 *a tempo*

S of our fu-ture that you planned: on-ly re - mem-ber me; you un-der - stand it will be late to coun-sel

A — that you planned: ooh Re-mem ber ooh

T — that you planned: ooh Re-mem ber ooh

B — that you planned: ooh Re-mem ber ooh

Pno. *a tempo*

## Remember Me

16

S

then or pray. \_\_\_\_\_

A

it will be late to coun - sel then or pray. \_\_\_\_\_

T

8

it will be late to coun - sel then or pray. \_\_\_\_\_

B

pray. \_\_\_\_\_

Pno.