

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

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

## 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

# 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

# Hope

Emily Dickinson

music by  
Richard DeRosa

1

Soprano

2

Alto

Piano

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

5

S1

S2

A

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

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

# 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,

9

13  
8

T in - to the tur - quoise grew. \_\_\_\_\_

B in - to the tur - quoise grew. \_\_\_\_\_

13

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

This musical system is for the first line of the song. It features three vocal staves (Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal parts are in unison, with lyrics: 'Hope is the thing with fea - thers that perch - es in the soul, and'. The piano part consists of a series of chords in the left hand, with a whole rest in the right hand.

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

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

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

Piano

This musical system is for the second line of the song. It features three vocal staves (T1, T2, and B) and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal parts are in unison, with lyrics: 'sings the tune with - out the words, and ne - ver stops at all, and'. The piano part consists of a series of chords in the left hand, with a whole rest in the right hand.

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

21

LEVEL 2

# The Morns Are Meeker

Emily Dickinson

music by  
Richard DeRosa

Soprano

Alto

Tenor

Bass

Piano

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



5

S

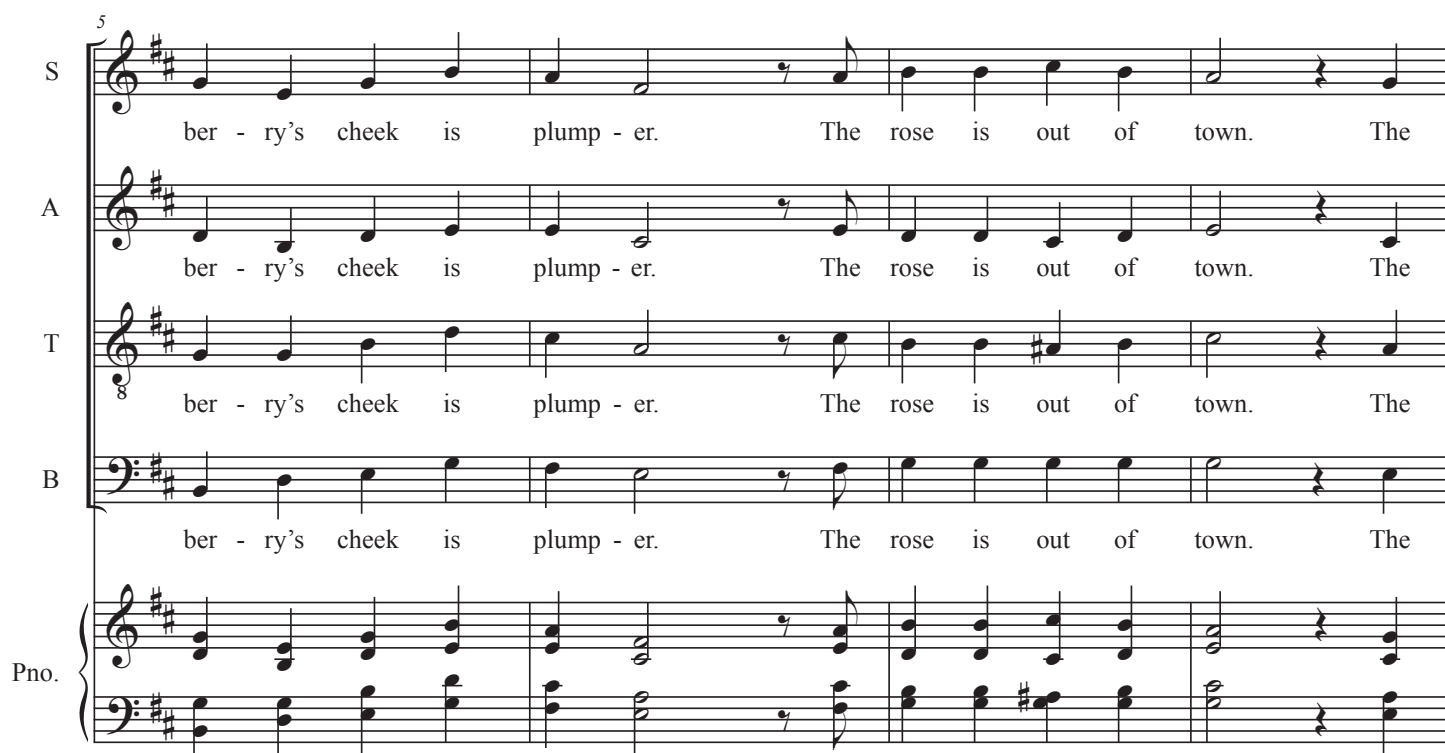
A

T

B

Pno.

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



## 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.

# 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.\_\_\_

# I Wandered Lonely As A Cloud

William Wordsworth

music by  
Richard DeRosa*Wistful*

Tenor 1

Tenor 2

Bass

Piano

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

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

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

T1

T2

B

Piano

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

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

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

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 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 4

# Stanzas

Thomas Moore

music by  
Richard DeRosa

*mp*

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

*mp*

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

*mp*

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

*mp*

Piano

5

S1 storms of the morn - ing pur - sued us no more;

S2 storms of the morn - ing pur - sued us no more;

A 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, each with a treble clef and 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 fourth staff is for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part features chords in the right hand and rests in the left hand.

# 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*  
8 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 is for a three-part vocal setting with piano accompaniment. It is in G major (one sharp) and 4/4 time. The vocal parts are labeled T1 (Tenor 1), T2 (Tenor 2), and B (Bass). The piano part is for a grand piano. The score begins with a rehearsal mark 35. The lyrics for all parts are: 'as the bil - low the force of the gale that was fled.' The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, providing harmonic support for the vocal lines.

music by  
**Richard DeRosa**

music by  
**Richard DeRosa**

30

## The Bridge

10 B

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 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 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.

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, \_\_\_\_\_

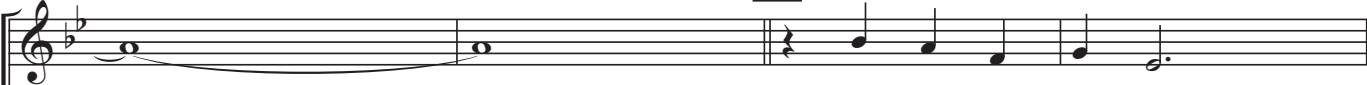
A  An o - pi - ate va - por, \_\_\_\_\_

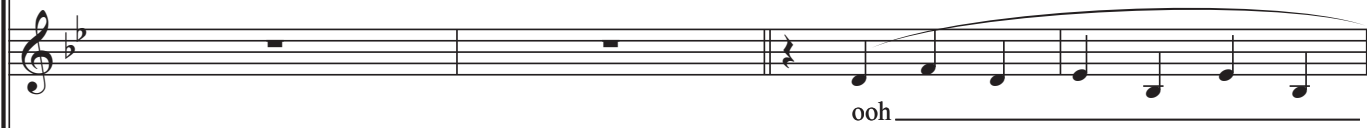
T  ooh \_\_\_\_\_ ex -

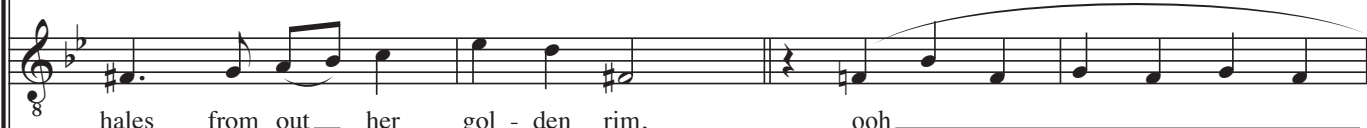
B  mys - tic moon. \_\_\_\_\_ ooh \_\_\_\_\_


Pno. 


15

S  and soft - ly drip - ping,

A  ooh \_\_\_\_\_

T  hales from out her gol - den rim, ooh \_\_\_\_\_

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

Pno. 

# 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.