



Composed by
Kevin Albright
for the Florida Vocal Association

This publication is for sale after the final FVA District Music Performance Assessment in the spring of 2013. Order forms are available at www.fva.net in the Resources section.

2013 FVA MPA Sight Reading Draft

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1 Rhythm MS

Musical notation for exercise 1, measures 1-16. The piece is in 2/4 time. Measures 1-8: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter), 7 (quarter), 8 (quarter). Measures 9-16: 9 (quarter), 10 (quarter), 11 (quarter), 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter).

2 Rhythm MS / Beg HS

Musical notation for exercise 2, measures 1-16. The piece is in common time (C). Measures 1-6: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter). Measures 7-11: 7 (quarter), 8 (quarter), 9 (quarter), 10 (quarter), 11 (quarter). Measures 12-16: 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter).

3 Rhythm HS

Musical notation for exercise 3, measures 1-16. The piece is in common time (C). Measures 1-6: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter). Measures 7-11: 7 (quarter), 8 (quarter), 9 (quarter), 10 (quarter), 11 (quarter). Measures 12-16: 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter).

4 Rhythm HS

Musical notation for exercise 4, measures 1-16. The piece is in 3/4 time. Measures 1-8: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter), 7 (quarter), 8 (quarter). Measures 9-16: 9 (quarter), 10 (quarter), 11 (quarter), 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter). Trills are indicated above measures 5 and 14. Accents are placed under measures 4, 9, and 10.

5 Rhythm HS

Musical notation for exercise 5, measures 1-16. The piece is in common time. Measures 1-6: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter). Measures 7-11: 7 (quarter), 8 (quarter), 9 (quarter), 10 (quarter), 11 (quarter). Measures 12-16: 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter). Trills are indicated above measures 4 and 8. Accents are placed under measures 3 and 11.

6 Rhythm HS

Musical notation for exercise 6, measures 1-16. The piece is in common time. Measures 1-6: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter). Measures 7-11: 7 (quarter), 8 (quarter), 9 (quarter), 10 (quarter), 11 (quarter). Measures 12-16: 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter). Trills are indicated above measures 3 and 7. Accents are placed under measures 10, 11, and 12.

7 Rhythm HS

Musical notation for '7 Rhythm HS' consisting of three staves of music. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measures 11 through 16. The music is in 6/8 time and features various rhythmic patterns including eighth and sixteenth notes.

8 Unison MS

Musical notation for '8 Unison MS' consisting of three staves of music with lyrics underneath. The music is in 2/4 time and features a simple melody. The lyrics are: "I hope it is plain to see, what sing - ing does mean to me. It makes me feel good ex - press - ing mu - sic, and be - sides, it's free!"

9 Unison MS

Musical notation for '9 Unison MS' consisting of three staves of music with lyrics underneath. The music is in C major and 4/4 time. The lyrics are: "Deep in the woods where no-one can see, there lies - a fort im - pos - ing, Se - cret - ly kept for my friends to see, Trees are ne - ver ex - pos - ing, I had some help to put it up, It's got a rope for swing - ing, I thanked my dad for all his work, But it's more a kid's thing."

Musical notation for measures 1-6. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Won't you come join with me, sing in tune to -".

Musical notation for measures 7-11. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "geth - - - er? It's not great, to be".

Musical notation for measures 12-16. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "late, Stay - ing in time is bet - ter!".

1 2 3 4 5

Ev - 'ry time I go to bed, thoughts run

Ev - 'ry time I go to bed, thoughts run

Detailed description: This system contains the first five measures of the song. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is a piano accompaniment line in treble clef. The lyrics are: 'Ev - 'ry time I go to bed, thoughts run'.

6 7 8 9 10 11

ram - pant in my head, Thoughts of tasks that were not

ram - pant in my head, Thoughts of tasks that were not

Detailed description: This system contains measures 6 through 11. The musical notation continues from the previous system. The lyrics are: 'ram - pant in my head, Thoughts of tasks that were not'.

12 13 14 15 16

done, pro - cra - stin - a - tion's not fun.

done, pro - cra - stin - a - tion's not fun.

Detailed description: This system contains the final five measures of the song, from measure 12 to 16. The lyrics are: 'done, pro - cra - stin - a - tion's not fun.' The piece concludes with a double bar line.

"Land" yelled the cap - tain, sev - en months at sea, it was the best sight his one eye could see.

"Land" yelled the cap - tain, sev - en months at sea, it was the best sight his one eye could see.

As the crew danced and pa - ra - ded a-round, they did not no - tice the scrap - ing sound.

As the crew danced and pa - ra - ded a-round, they did not no - tice the scrap - ing sound.

Then with a thud, the boat, it struck a reef, it gave no re-morse, it gave no re-lief, for

Then with a thud, the boat, it struck a reef, it gave no re-morse, it gave no re-lief, for

with - in a min-ute the ship was aw - fully stuck, and Cap-tain said that was just his luck.

with - in a min-ute the ship was aw - fully stuck, and Cap-tain said that was just his luck.

1 2 3 4 5 6

Cold wa - ters seep - ing from the earth's safe keep - ing Fill - ing the stream with

Cold wa - ters seep - ing from the earth's safe keep - ing Fill - ing the stream with

Cold wa - ters seep - ing from the earth's safe keep - ing Fill - ing the stream with

This block contains the first six measures of the song. It features three staves of music in a G major key signature (one flat) and common time. The melody is simple, using quarter and half notes. The lyrics are: "Cold wa - ters seep - ing from the earth's safe keep - ing Fill - ing the stream with".

7 8 9 10 11

wa - ter so clear, the cur - rent moves slow - ly, bends the plants so

wa - ter so clear, the cur - rent moves slow - ly, bends the plants so

wa - ter so clear, the cur - rent moves slow - ly, bends the plants so

This block contains measures 7 through 11. The melody continues with quarter and half notes. The lyrics are: "wa - ter so clear, the cur - rent moves slow - ly, bends the plants so".

12 13 14 15 16

low - ly, Craft of air, not a care, Tub - ing springs is love - ly.

low - ly, Craft of air, not a care, Tub - ing springs is love - ly.

low - ly, Craft of air, not a care, Tub - ing springs is love - ly.

This block contains the final five measures of the song, from measure 12 to 16. The melody concludes with quarter and half notes. The lyrics are: "low - ly, Craft of air, not a care, Tub - ing springs is love - ly."

1 2 3 4 5

"Dear - est Child!", my mo - ther said, "Why aren't you a - wake, yet?" I stayed toast - y

"Dear - est Child!", my mo - ther said, "Why aren't you a - wake, yet?" I stayed toast - y

"Dear - est Child!", my mo - ther said, "Why aren't you a - wake, yet?" I stayed toast - y

6 7 8 9 10 11

in my bed, with the - cov - vers o'er my head. "Get your - self up, break - fast's cold!" Man, that lad - y

in my bed, with the - cov - vers o'er my head. "Get your - self up, break - fast's cold!" Man, that lad - y

in my bed, with the - cov - vers o'er my head. "Get your - self up, break - fast's cold!" Man, that lad - y

12 13 14 15 16

sure can scold. In came break - fast in a mug, so I gave her a big hug.

sure can scold. In came break - fast in a mug, so I gave her a big hug.

sure can scold. In came break - fast in a mug, so I gave her a big hug.

1 2 3 4 5

Lis - ten - ing to your heart brings you a place where com - pas - sion

Lis - ten - ing to your heart brings you a place where com - pas - sion

Lis - ten - ing to your heart brings you a place where com - pas - sion

Detailed description: This block contains the first five measures of a three-part vocal setting. Each measure is numbered at the top. The lyrics are 'Lis - ten - ing to your heart brings you a place where com - pas - sion'. The music is in 3/4 time with a key signature of one flat (Bb). The vocal parts are arranged in three staves, with the top staff being the highest voice and the bottom staff the lowest. The melody is simple and homophonic.

6 7 8 9 10 11

lives, in a - bund - ant space, If you find grief, it won't stay there

lives, in a - bund - ant space, If you find grief, it won't stay there

lives, in a - bund - ant space, If you find grief, it won't stay there

Detailed description: This block contains measures 6 through 11. The lyrics are 'lives, in a - bund - ant space, If you find grief, it won't stay there'. The music continues in the same 3/4 time and Bb key signature. The vocal parts are arranged in three staves. The melody is simple and homophonic.

12 13 14 15 16

long, just fill it with joy through a song.

long, just fill it with joy through a song.

long, just fill it with joy through a song.

Detailed description: This block contains measures 12 through 16. The lyrics are 'long, just fill it with joy through a song.'. The music continues in the same 3/4 time and Bb key signature. The vocal parts are arranged in three staves. The melody is simple and homophonic.

1 2 3 4 5

A - wake loft - y spi - rits and bring a new e - pi - pha - ny Bring this, a

A - wake loft - y spi - rits and bring a new e - pi - pha - ny Bring this, a

A - wake loft - y spi - rits and bring a new e - pi - pha - ny Bring this, a

6 7 8 9 10

new thought, a me - lo - dy that's dear to me, Muse, bring a song that will

new thought, a me - lo - dy that's dear to me, Muse, bring a song that will

new thought, a me - lo - dy that's dear to me, Muse, bring a song that will

11 12 13 14 15 16

ce - le - brate with sound that we will sing, let it ring, on hal - lowed ground.

ce - le - brate with sound that we will sing, let it ring, on hal - lowed ground.

ce - le - brate with sound that we will sing, let it ring, on hal - lowed ground.

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: Ev - 'ry time I go to bed, thoughts run

Musical notation for measures 6-11. The score is in 2/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: ram - pant in my head, Thoughts of tasks that were not

Musical notation for measures 12-16. The score is in 2/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: done, pro - cra - stin - a - tion's not fun.

1 2 3 4

"Land" yelled the cap - tain, sev - en months at sea, it was the best sight his one eye could see.

"Land" yelled the cap - tain, sev - en months at sea, it was the best sight his one eye could see.

5 6 7 8

As the crew danced and pa - ra - ded a - round, they did not no - tice the scrap - ing sound.

As the crew danced and pa - ra - ded a - round, they did not no - tice the scrap - ing sound.

9 10 11 12

Then with a thud, the boat, it struck a reef, it gave no re - morse, it gave no re - lief, for

Then with a thud, the boat, it struck a reef, it gave no re - morse, it gave no re - lief, for

13 14 15 16

with - in a min - ute the ship was - aw - fully stuck, and Cap - tain said that was just his luck.

with - in a min - ute the ship was - aw - fully stuck, and Cap - tain said that was just his luck.

1 2 3 4 5

"Dear - est Child!", my mo - ther said, "Why aren't you a - wake, yet?" I stayed toast - y

"Dear - est Child!", my mo - ther said, "Why aren't you a - wake, yet?" I stayed toast - y

"Dear - est Child!", my mo - ther said, "Why aren't you a - wake, yet?" I stayed toast - y

6 7 8 9 10 11

in my bed, with the - cov - vers o'er my head. "Get your - self up, break - fast's cold!" Man, that lad - y

in my bed, with the - cov - vers o'er my head. "Get your - self up, break - fast's cold!" Man, that lad - y

in my bed, with the - cov - vers o'er my head. "Get your - self up, break - fast's cold!" Man, that lad - y

12 13 14 15 16

sure can scold. In came break - fast in a mug, so I gave her a big hug.

sure can scold. In came break - fast in a mug, so I gave her a big hug.

sure can scold. In came break - fast in a mug, so I gave her a big hug.

Musical score for measures 1-5. The score is written for three parts: Treble Clef (Soprano), Bass Clef (Alto), and Bass Clef (Bass). The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: Lis - ten - ing to your heart brings you a place where com - pas - sion.

Musical score for measures 6-11. The score is written for three parts: Treble Clef (Soprano), Bass Clef (Alto), and Bass Clef (Bass). The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: lives, in a - bund - ant space, If you find grief, it won't stay there.

Musical score for measures 12-16. The score is written for three parts: Treble Clef (Soprano), Bass Clef (Alto), and Bass Clef (Bass). The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: long, just fill it with joy through a song.

1 2 3 4 5

Share with your bro - ther, Share with your sis - ter, Share with your

Share with your bro - ther, Share with your sis - ter, Share with your

Share with your bro - ther, Share with your sis - ter, Share with your

Detailed description: This block contains the first five measures of a musical score. It features three staves of music in a common time signature. The lyrics are repeated across the three staves. Measure numbers 1 through 5 are indicated above the first staff.

6 7 8 9 10 11

neigh - bors in times of need, with good speed, In times of cri - sis, there's one that

neigh - bors in times of need, with good speed, In times of cri - sis, there's one that

neigh - bors in times of need, with good speed, In times of cri - sis, there's one that

Detailed description: This block contains the next six measures of the musical score. It features three staves of music. The lyrics are repeated across the three staves. Measure numbers 6 through 11 are indicated above the first staff.

12 13 14 15 16

can't miss, Help with that all you've got and you'll see you have a lot.

can't miss, Help with that all you've got and you'll see you have a lot.

can't miss, Help with that all you've got and you'll see you have a lot.

Detailed description: This block contains the final five measures of the musical score. It features three staves of music. The lyrics are repeated across the three staves. Measure numbers 12 through 16 are indicated above the first staff.

1 2 3 4 5

Join in this joy - ous song, I hope you'll sing a - long With the me - o -

Join in this joy - ous song, I hope you'll sing a - long With the me - o -

Join in this joy - ous song, I hope you'll sing a - long With the me - o -

6 7 8 9 10 11

dy - and har - mo - ny this piece sounds good to me, In this cho - rus sung just for us in the most de -

dy - and har - mo - ny this piece sounds good to me, In this cho - rus sung just for us in the most de -

dy - and har - mo - ny this piece sounds good to me, In this cho - rus sung just for us in the most de -

12 13 14 15 16

light - ful way, Join in this ca - rol - ling, I hope you'll de - cide to sing!

light - ful way, Join in this ca - rol - ling, I hope you'll de - cide to sing!

light - ful way, Join in this ca - rol - ling, I hope you'll de - cide to sing!

1 2 3 4 5

Moun - tains ma - jes - ty framed a - gainst the o - pen sea, Light winds

Moun - tains ma - jes - ty framed a - gainst the o - pen sea, Light winds

Moun - tains ma - jes - ty framed a - gainst the o - pen sea, Light winds

Moun - tains ma - jes - ty framed a - gainst the o - pen sea, Light winds

6 7 8 9 10 11

lee - ward bound, Sun beams glis - ten off the sound, Thick clouds lum - ber by, Morn - ing chills run

lee - ward bound, Sun beams glis - ten off the sound, Thick clouds lum - ber by, Morn - ing chills run

lee - ward bound, Sun beams glis - ten off the sound, Thick clouds lum - ber by, Morn - ing chills run

lee - ward bound, Sun beams glis - ten off the sound, Thick clouds lum - ber by, Morn - ing chills run

12 13 14 15 16

through the sky, Sun burns off the set - tled haze to show off this place and a - maze.

through the sky, Sun burns off the set - tled haze to show off this place and a - maze.

through the sky, Sun burns off the set - tled haze to show off this place and a - maze.

through the sky, Sun burns off the set - tled haze to show off this place and a - maze.

1 2 3 4 5

In each mo - ment we're a - part, fond - er grows this beat - ing heart, wait - ing in an -

In each mo - ment we're a - part, fond - er grows this beat - ing heart, wait - ing in an -

In each mo - ment we're a - part, fond - er grows this beat - ing heart, wait - ing in an -

In each mo - ment we're a - part, fond - er grows this beat - ing heart, wait - ing in an -

6 7 8 9 10 11

ti - ci - pa - tion, long - ing your com - pa - ny. Ev - 'ry min - ute suf - fers on, All I hear are

ti - ci - pa - tion, long - ing your com - pa - ny. Ev - 'ry min - ute suf - fers on, All I hear are

ti - ci - pa - tion, long - ing your com - pa - ny. Ev - 'ry min - ute suf - fers on, All I hear are

ti - ci - pa - tion, long - ing your com - pa - ny. Ev - 'ry min - ute suf - fers on, All I hear are

12 13 14 15 16

em - pty songs, No - thing's quite as com - plete as the times when we can meet.

em - pty songs, No - thing's quite as com - plete as the times when we can meet.

em - pty songs, No - thing's quite as com - plete as the times when we can meet.

em - pty songs, No - thing's quite as com - plete as the times when we can meet.

1 2 3 4 5

My heart is bro - ken from harsh words spo - ken, why must we

My heart is bro - ken from harsh words spo - ken, why must we

8 My heart is bro - ken from harsh words spo - ken, why must we

My heart is bro - ken from harsh words spo - ken, why must we

6 7 8 9 10 11

feel the need to hurt loved ones back, for loved ones are cher - ished, lost loves are

feel the need to hurt loved ones back, for loved ones are cher - ished, lost loves are

8 feel the need to hurt loved ones back, for loved ones are cher - ished, lost loves are

feel the need to hurt loved ones back, for loved ones are cher - ished, lost loves are

12 13 14 15 16

per - ished and you can ne - ver re - turn to what you had be - fore.

per - ished and you can ne - ver re - turn to what you had be - fore.

8 per - ished and you can ne - ver re - turn to what you had be - fore.

per - ished and you can ne - ver re - turn to what you had be - fore.

1 2 3 4 5

We give thanks for fan - tas - tic dreams that make us

We give thanks for fan - tas - tic dreams that make us

We give thanks for fan - tas - tic dreams that make us

We give thanks for fan - tas - tic dreams that make us

6 7 8 9 10 11

hap - py each mom - ing. Dreams where we can fly, Dreams soar - ing

hap - py each mom - ing. Dreams where we can fly, Dreams soar - ing

hap - py each mom - ing. Dreams where we can fly, Dreams soar - ing

hap - py each mom - ing. Dreams where we can fly, Dreams soar - ing

12 13 14 15 16

so high, It is a shame to be wo - - - ken!

so high, It is a shame to be wo - - - ken!

so high, It is a shame to be wo - - - ken!

so high, It is a shame to be wo - - - ken!

1 2 3 4

Be - fore the light of morn - ing breaks a peace - ful - ness set - tles the sky, the

Be - fore the light of morn - ing breaks a peace - ful - ness set - tles the sky, the

Be - fore the light of morn - ing breaks a peace - ful - ness set - tles the sky, the

Be - fore the light of morn - ing breaks a peace - ful - ness set - tles the sky, the

5 6 7 8 9 10

stars are crisp with twin - kle - ing that catch - es each one's eye. Then stars do fade and dis - ap - pear,

stars are crisp with twin - kle - ing that catch - es each one's eye. Then stars do fade and dis - ap - pear,

stars are crisp with twin - kle - ing that catch - es each one's eye. Then stars do fade and dis - ap - pear,

stars are crisp with twin - kle - ing that catch - es each one's eye. Then stars do fade and dis - ap - pear,

11 12 13 14 15 16

dark blue be - gins to turn red. A shaft of light ig - nites the sky and wakes those still in their beds.

dark blue be - gins to turn red. A shaft of light ig - nites the sky and wakes those still in their beds.

dark blue be - gins to turn red. A shaft of light ig - nites the sky and wakes those still in their beds.

dark blue be - gins to turn red. A shaft of light ig - nites the sky and wakes those still in their beds.

1 2 3 4 5

When eve-ning comes the cra-dles are rocked, so gen-tly are rocked, to sleep, for sleep, so slum - ber comes to the

When eve-ning comes the cra-dles are rocked, so gen-tly are rocked, to sleep, for sleep, so slum - ber comes to the

When eve-ning comes the cra-dles are rocked, so gen-tly are rocked, to sleep, for sleep, so slum - ber comes to the

When eve-ning comes the cra-dles are rocked, so gen-tly are rocked, to sleep, for sleep, so slum - ber comes to the

6 7 8 9 10 11

lit-tle ones, lo-ved ones, sleep, a - sleep, so fast for keep, When eve-ning comes a pro-mise we keep, the pro-mise of morn come

lit-tle ones, lo-ved ones, sleep, a - sleep, so fast for keep, When eve-ning comes a pro-mise we keep, the pro-mise of morn come

lit-tle ones, lo-ved ones, sleep, a - sleep, so fast for keep, When eve-ning comes a pro-mise we keep, the pro-mise of morn come

lit-tle ones, lo-ved ones, sleep, a - sleep, so fast for keep, When eve-ning comes a pro-mise we keep, the pro-mise of morn come

12 13 14 15 16

af - ter the sheep, the sleep, oh please don't weep, as we will meet in the morn - ing!

af - ter the sheep, the sleep, oh please don't weep, as we will meet in the morn - ing!

af - ter the sheep, the sleep, oh please don't weep, as we will meet in the morn - ing!

af - ter the sheep, the sleep, oh please don't weep, as we will meet in the morn - ing!

