

Break of Day

Five Songs for High Voice and Piano

Lawrence Kramer

1986

Break of Day was composed in 1986 and premiered the following year in a version for voice and orchestra with Lucy Shelton, soprano, and the Hudson Valley Philharmonic conducted by Leon Botstein; the cycle received some light revision in 2009-10.

These five songs form the third installment of a trilogy of cycles, *America Singing*, the earlier members of which are composed to poems by Walt Whitman and Emily Dickinson. Whitman and Dickinson appear in this third cycle too because they play prominent roles in Hart Crane's compact epic, *The Bridge* (1930), extracts from which form the text of the first, third, and fifth songs; the first and fifth form the two halves of a setting of a single poem, *The Harbor Dawn*, the narrative of which gives the cycle its title.

The songs in *Break of Day* oscillate between different modes of dawn and its mirror image, twilight: the erotic dawn that Crane celebrates by New York Harbor in sight of the Brooklyn Bridge; the grim dawn of a morning during the Civil War in Whitman's *A Sight in Camp*, where the awakening of love is no less fervent but entirely tragic; the gloomy twilight of the year, and of an era, in the conclusion of Crane's *Quaker Hill*; and the consoling maternal twilight of Dickinson's *Nature--the Gentlest Mother*, which leads the cycle home to the ecstatic dawn pouring through Crane's harbor window.

Duration: about 22 minutes.

A few very small liberties--minor cuts, condensations, and one name change--have been taken with the texts. The extracts from *The Bridge* are used by permission of the original American publisher, Horace Liveright, and the poem by Emily Dickinson by permission of the trustees of Harvard University Press.

The Harbor Dawn

Hart Crane

(Songs 1 and 5, divided at "around me lay.")

Insistently through sleep--a tide of voices--
They meet you listening midway in your dream,
The long, tired sounds, fog-insulated noises:
Gongs in white surplices, beshrouded wails,
Far strum of fog horns...signals dispersed in veils.

And then a truck will lumber past the wharves
As winch engines begin throbbing on some deck;
Or a drunken stevedore's howl and thud below
Comes echoing alley-upward through dim snow.

And if they take your sleep away sometimes
They give it back again. Soft sleeves of sound
Attend the darkling harbor, the pillowed bay;
Somewhere out there in blankness steam

Spills into steam, and wanders, washed away
--Flurried by keen fifings, eddied
Among distant chiming buoys--adrift. The sky,
Cool feathery fold, suspends, distills
This wavering slumber. . . slowly--
Immemorially the window, the half-covered chair
Ask nothing but this sheath of pallid air.

And you beside me, blessed now while sirens
Sing to us, stealthily weave us into day--
Serenely now, before day claims our eyes
Your cool arms murmuringly about me lay.

While myriad snowy hands are clustering at the panes--

*your hands within my hands are deeds;
my tongue upon your throat--singing
arms close; eyes wide, undoubtful*

dark

drink the dawn--

a forest shudders in your hair!

The window goes blond slowly. Frostily clears.
From Cyclopean towers across Manhattan waters
--Two-three bright window-eyes aglitter, disk
The sun, released--aloft with cold gulls hither.

The fog leans one last moment on the sill.
Under the mistletoe of dreams, a star--
As though to join us at some distant hill--
Turns in the waking west and goes to sleep.

A Sight in Camp

Walt Whitman

(Song 2)

A sight in camp in the day-break grey and dim,
As from my tent I emerge so early sleepless,
As slow I walk in the cool fresh air the path near by the hospital tent,
Three forms I see on stretchers lying, brought out there, untended lying,
Over each the blanket spread, ample brownish woolen blanket,
Grey and heavy blanket, folding, covering all.

Curious I halt and silent stand;
Then with light fingers I from the face of the nearest the first just lift the blanket;
Who are you elderly man so gaunt and grim, with well-grey'd hair, and flesh all sunken
about the eyes?
Who are you my dear comrade?

Then to the second I step--And who are you my child and darling?
Who are you, sweet boy with cheeks yet blooming?

Then to the third--a face nor child nor old, very calm, as of
beautiful yellow-white ivory;
Young man, I think I know you--I think this face is the face of the Christ himself;
Dead and divine and brother of all, and here again he lies.

From *Quaker Hill*.

Hart Crane

(Song 3)

So, must we from the hawk's far stemming view,
Must we descend as worm's eye to construe
Our love of all we touch, and take it to the Gate
As humbly as a guest who knows himself too late,
His news already told? Yes, while the heart is wrung,
Arise--yes, take this sheaf of dust upon your tongue!
In one last angelus lift throbbing throat--
Listen, transmuting silence with that stilly note

Of pain that Emily, that Isadora knew!
While high from dim elm-chancels hung with dew,

That triple-noted clause of moonlight-
Yes, whip-poor-will, unhusks the heart of fright,
Breaks us and saves, yes, breaks the heart, yet yields
That patience that is armour and that shields
Love from despair-when love foresees the end-
Leaf after autumnal leaf
 break off,
 descend-
 descend-

(Note: "Isadora" [Duncan] is changed in the song to "Walt")

Nature - the Gentlest Mother is
Emily Dickinson
(Song 4)

Nature -- the Gentlest Mother is,
Impatient of no Child --
The feeblest -- or the waywardest --
Her Admonition mild --

In Forest -- and the Hill --
By Traveller -- be heard --
Restraining Rampant Squirrel --
Or too impetuous Bird --

How fair Her Conversation --
A Summer Afternoon --
Her Household -- Her Assembly --
And when the Sun go down --

Her Voice among the Aisles
Incite the timid prayer
Of the minutest Cricket --
The most unworthy Flower --

When all the Children sleep --
She turns as long away
As will suffice to light Her lamps --
Then bending from the Sky --

With infinite Affection --
And infiniter Care --
Her Golden finger on Her lip --
Wills Silence -- Everywhere --

Break of Day

1. The Harbor Dawn (I)

Lawrence Kramer

♩ = 72

Voice

Piano

pp

8vb- ♭
Led.

* *8vb- ♭* simile

8vb- ♭

8vb- ♭

5

5

p

pp

8vb- ♭

8vb- ♭

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7

7

6

6

6

6

8

accel.

8

p *l.v.*

accel.

l.v.

♩ = 88

RH LH

11

11

fz

l.v.

l.v.

sf mp

RH

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8

16

Musical score for measures 16-17. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *sf*. A *cresc.* marking is present. The piano part includes triplets in the left hand.

18

Musical score for measures 18-23. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*. A *cresc.* marking is present. The piano part includes a *sub-* marking and *Red. * Red. ** markings.

24

Musical score for measures 24-29. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* *morendo* and *p* *espress.*. A tempo marking of $\text{♩} = 72$ is present. The piano part includes *Red. * Red. ** markings and a *simile* marking. The vocal line includes the lyrics "In - sist - ent-ly through sleep, —".

28

— a tide of voi - ces, — they meet you —

28

30

— listen - ing mid - way in your dream. The long — tir-ed sounds, —

30

33

— fog in-su-lat - ed noi - ses, — far — strum, — of fog - horns, —

33

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10

36 *a tempo* *ppp* *pp* *rit.*

sig - nals dis - persed in veils.

Detailed description: This block contains the vocal line for measures 36 to 39. The music is in a major key with a treble clef. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "sig - nals dis - persed in veils." The dynamics are marked *ppp* and *pp*, and the tempo is *a tempo*. The piece concludes with a *rit.* (ritardando) marking.

36 *a tempo* *ppp* *pp* *rit.*

ppp *pp*

rit.

ppp *pp*

ppp *pp*

Detailed description: This block contains the piano accompaniment for measures 36 to 39. It features a treble and bass clef. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand plays a steady accompaniment. Dynamics include *ppp* and *pp*. The tempo is *a tempo*. The piece concludes with a *rit.* marking. There are asterisks and "Ped." markings in the bass line.

40 *a tempo* *p* *cresc.*

And if they take your sleep a-way some - time, they give it

Detailed description: This block contains the vocal line for measures 40 to 43. The music is in a major key with a treble clef. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "And if they take your sleep a-way some - time, they give it". The dynamics are marked *p* and *cresc.*. The tempo is *a tempo*. There is a triplet of eighth notes in measure 42.

40 *a tempo* *p* *cresc.*

p *cresc.*

Detailed description: This block contains the piano accompaniment for measures 40 to 43. It features a treble and bass clef. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand plays a steady accompaniment. Dynamics include *p* and *cresc.*. The tempo is *a tempo*.

43 *mf* *f* $\text{♩} = 88$

back a-gain. Soft sleeves of sound at-tend the

Detailed description: This block contains the vocal line for measures 43 to 46. The music is in a major key with a treble clef. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "back a-gain. Soft sleeves of sound at-tend the". The dynamics are marked *mf* and *f*. The tempo is *a tempo*. There is a tempo marking $\text{♩} = 88$. There is a triplet of eighth notes in measure 45.

43 *mf* *f*

mf *f*

Detailed description: This block contains the piano accompaniment for measures 43 to 46. It features a treble and bass clef. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand plays a steady accompaniment. Dynamics include *mf* and *f*. The tempo is *a tempo*. There are triplet markings in the right hand.

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46 *poco allarg.* *p* *pp* *p* ♩ = 96

dark - ling har — bor, the pil - lowed bay. Some - where, —

49 *mf*

out there in blank - ness, — steam spills in - to steam and

51 *allarg.* *mp* *p* *a tempo* *mp*

wan - ders, — washed a - way. Flur - ried —

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12

54 *p* *poco riten.* *mf* *p* *a tempo*

by keen fif - ings, — ed-died — a-mong dis - tant shin-ing bu - oys, — a - drift,

57 *pp* *p* $\text{♩} = 88$

a - drift. — The sky, cool fea-ther-y

61 *p* *a tempo*

fold, sus - pends, — dis-stills this wa - ver-ing slum - ber. — Slow - ly, —

64

im - me - mor - i - al - ly the win - dow, _____ the half co - vered

64 (8^{va}) loco

Detailed description: This system contains measures 64 and 65. The vocal line (treble clef) starts with a quarter rest, followed by a triplet of eighth notes (F#, G, A), then a quarter note (B), a quarter note (C), a quarter note (D), a quarter note (E), a quarter note (F), a quarter note (G), a quarter note (A), and a quarter note (B). The piano accompaniment (grand staff) features a treble clef with a dashed line for an octave up (8^{va}) and a bass clef. The right hand plays a series of chords and moving lines, including a triplet of eighth notes (F#, G, A) and a quarter note (B). The left hand plays a simple bass line with a quarter note (F#) and a quarter note (B).

66

chair asks no - thing, _____ no - thing _____ but this sheath of pal - lid

66 *cresc.*

Detailed description: This system contains measures 66 and 67. The vocal line (treble clef) has a quarter note (F#), a quarter note (G), a quarter note (A), a quarter note (B), a quarter note (C), a quarter note (D), a quarter note (E), a quarter note (F), a quarter note (G), a quarter note (A), and a quarter note (B). The piano accompaniment (grand staff) features a treble clef and a bass clef. The right hand plays a series of chords and moving lines, including a triplet of eighth notes (F#, G, A) and a quarter note (B). The left hand plays a simple bass line with a quarter note (F#) and a quarter note (B).

68

air, _____ and you, _____ you be -

68 *f* *mf*

Detailed description: This system contains measures 68 and 69. The vocal line (treble clef) has a quarter note (F#), a quarter note (G), a quarter note (A), a quarter note (B), a quarter note (C), a quarter note (D), a quarter note (E), a quarter note (F), a quarter note (G), a quarter note (A), and a quarter note (B). The piano accompaniment (grand staff) features a treble clef and a bass clef. The right hand plays a series of chords and moving lines, including a triplet of eighth notes (F#, G, A) and a quarter note (B). The left hand plays a simple bass line with a quarter note (F#) and a quarter note (B).

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14

70 *pp* *p* 3

side me, bles - sed now while si - rens sing to

72

us, stealth - - i - ly weave us in - to

74 *allarg.* $\text{♩} = 58$ *teneramente p*

day! Se - rene - ly

77

now, _____ be-fore day claims our eyes, _____

79

your cool _____ arms _____ mur-mur-ous - ly a - bout _____

81

_____ me lay. _____

rit.

Break of Day

16

2. A Sight in Camp

85

$\text{♩} = 48$

Musical score for measures 85-87. The vocal line (top) is mostly silent. The piano accompaniment (middle and bottom staves) features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *mp*, *mf*, and *f*. There are triplets and accents in the right hand. Pedal markings include "Sost. Ped." and "simile".

88

mp

Musical score for measures 88-89. The vocal line (top) has lyrics: "A sight in". The piano accompaniment (middle and bottom staves) continues with a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *sf*, and *sfz*. There are triplets and accents in the right hand.

90

p

Musical score for measures 90-91. The vocal line (top) has lyrics: "camp in the day - break ___ grey ___ and dim, as from my tent I e-". The piano accompaniment (middle and bottom staves) continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*. There are triplets and accents in the right hand.

92 *>pp*

merge so ear - ly sleep - less, — as slow I walk in the cool —

94 *cresc.* *f*

— fresh air — the path to the hos - pi - tal tent. Three —

96 *ff*

— forms I see on stretch - ers ly - ing, — brought out

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18

98 *p*

there un - tend - ed ly - ing, — o - ver each the blank - et

This system contains measures 98 and 99. The vocal line (treble clef) features a triplet of eighth notes in measure 98, followed by a half note in measure 99. The piano accompaniment (grand staff) consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present at the start of measure 99.

100

spread, am-ple brown-ish wool-en blank - et, — grey and hea-vy blank - et

This system contains measures 100 and 101. The vocal line (treble clef) has a quarter note in measure 100 and a triplet of eighth notes in measure 101. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

102

fold - ing, co - ver - ing all.

This system contains measures 102 and 103. The vocal line (treble clef) has a triplet of eighth notes in measure 102, followed by a whole note in measure 103. The piano accompaniment (grand staff) includes a triplet of eighth notes in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present in measure 103.

105 *p*

Cur - i - ous I halt and si - lent stand,

105 *fp* *fp* *fp* *fp* 3

107 *p* 3

then with light fing - ers I from the face of the

107 *pp* *p* 3 3

109 *mf* < *f* *ff*

near-est, the first, just lift the blank - - - et. Who are you, -

109 *f* *ff* *f* 3 *fz* *8va*

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20

♩ = 58

112

el - der - ly man so gaunt and grim? so gaunt and

fz *fz* *fz* *fz*

8va

114

allarg. *mf*

grim! with well - gray'd hair

fz *fz* *fz* *fz* *f* *p*

8va

116

♩ = 48

and flesh all sunk - en a - bout the eyes?

mp *mf* *f*

8va *15ma*

118 *rit.* *a tempo*

Who are you, — my dear com - rade? —

120 *p* *mf*

Then to the se - cond I step. and who are you, —

122 *p* *mf* *pp* *p*

— my child — and dar - - - - ling? — Who

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22

124

are you sweet boy with cheeks yet bloom - - - ing? —

p

126

Then to the third, — a face nor child nor old, — ve-ry

mf mp mf mp

mf f mf mp

129

calm, as of beau-ti-ful yel-low-white i - vory.

p pp

Sost. Ped.

132 *rit.* *p* *a tempo* *mp*

Young man, _____ I think I know _____ you. _____

132 *p* *tr* *3*

Sost. Ped.

134 *f* *allarg.* *a tempo* *mp* *p*

This face _____ is the face of the Christ _____ him-self, _____ dead and di-vine _____

134 *f* *tr* *3* *tr* *3* *tr* *3* *p* *ff* *mp*

simile

137 *3* *3* *3*

_____ and bro - ther of all, _____ and here _____ a - gain _____ he lies. _____

137 *tr*

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24

140

Musical score for measures 140-141. The score is written for voice and piano. The voice part (top staff) has a whole rest in measure 140 and a whole rest in measure 141. The piano accompaniment (middle and bottom staves) begins in measure 140 with a series of chords and moving lines. In measure 141, the piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur. The key signature has one flat (B-flat).

142

Musical score for measures 142-143. The voice part (top staff) has a whole rest in measure 142 and a whole rest in measure 143. The piano accompaniment (middle and bottom staves) begins in measure 142 with a triplet of eighth notes in the right hand, marked with a '3' and a slur, and a triplet of eighth notes in the left hand, also marked with a '3' and a slur. The dynamics are marked *pp* (pianissimo) in the right hand and *f* (forte) in the left hand. In measure 143, the piano part features a triplet of eighth notes in the right hand, marked with a '3' and a slur, and a triplet of eighth notes in the left hand, also marked with a '3' and a slur. The dynamics are marked *p* (piano) in the right hand and *f* (forte) in the left hand. The key signature has one sharp (F-sharp).

3. Quaker Hill

♩ = 72

145 *pp* *poco allarg.*

So _____ must we from the hawk's _____ far-stem - ing view

145 *pp teneramente*

149 *p* *pp a tempo*

de - scend, _____ de - scend _____ as worm's eye to con -

149 *p* *mp* *pp* *a tempo*

152 *p* *mp* *pp*

strue our love of all we touch?

152 *p* *mf* *pp*

mf bell-like * simile

Break of Day

26

156 *p*

And take it to the gate as hum - bly as a guest who knows

159

— him-self too late, his news al-rea-dy told?

162

Yes, while the heart is

165 *mp* *p*

wrung, — a-rise, yes, take this sheaf of dust — u-pon your

168 *poco riten.*

tongue. — In one last an - ge-lus lift throbb - ing

172 *mp* *pp* *p*

throat. — Lis - ten, — trans-mut - ing si -

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28

176 *poco allarg.* *mf* > *pp* *a tempo* *p*

- - lence — with that stil - ly note of pain, — — — of

180 *p*

pain that Em-i - ly, that Walt knew. — — — While

183 *accel.*

high from dim elm chan-cels — — — hung with dew — — — that tri-ple not-ed

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186 *a tempo* *mf* *poco riten.* *p* *a tempo*

clause _____ of moon - light. _____ Yes,

189 *mf* *p* *cresc.*

whip-poor - whil _____ whip-poor-whil, _____ un - husks _____ the heart of

192 *poco allarg.* *f* *a tempo* *p*

fright, _____ breaks us _____ breaks us _____ and saves. _____

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30

195 *mf* *f*

Yes, ___ breaks the heart ___

197 *p*

yet yields ___ the pa - tience ___ that is ar - mor ___

teneramente

199 *mp* *pp*

and that shields ___ love ___ from de - spair ___ when love fore-sees the

202 *p* *mf*

end, leaf af-ter au-tumn-nal leaf

205 *p* *pp* *ppp*

break off, de-scend de-

209 *breathless*

scend.

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32

4. Nature the Gentlest Mother Is

212 $\text{♩} = 88$
teneramente e semplice

p

Musical score for measures 212-215. The vocal line begins with a whole rest in measure 212, followed by a half note G4 in measure 213, a quarter note A4 in measure 214, and a quarter note B4 in measure 215. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including a triplet of eighth notes in measure 215. The key signature is one sharp (F#).

Na - ture the

Musical score for measures 216-218. The vocal line continues with a half note G4 in measure 216, a quarter note A4 in measure 217, and a triplet of eighth notes (B4, C5, B4) in measure 218. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The key signature is one sharp (F#).

gent - lest mo - ther is, im - pa - tient of no

Piano accompaniment for measures 216-218. The right hand features a melodic line with a triplet of eighth notes in measure 218. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#).

Musical score for measures 219-221. The vocal line begins with a triplet of eighth notes (B4, C5, B4) in measure 219, followed by a half note G4 in measure 220, and a quarter note A4 in measure 221. The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand. The key signature is one sharp (F#).

child, the feeb - lest or the way - - - ward-

Piano accompaniment for measures 219-221. The right hand features a melodic line with a triplet of eighth notes in measure 219. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#).

222

est. Her ad - mo - ni - tion mild

Musical score for measures 222-224. The vocal line starts with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a complex texture with triplets and arpeggiated figures in both hands.

225

in for - est and the hill by tra - vel - er be heard,

Musical score for measures 225-226. The vocal line includes triplets of eighth notes. Dynamics include *mp* and *p*. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a *fp* dynamic marking.

227

re - strain - ing ram - pant squir - rel and most im -

Musical score for measures 227-229. The vocal line includes triplets of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a *fp* dynamic marking.

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34

229

pe - tu - ous bird.

pe - tu - ous bird.

229

3 3 3 3 3 3 3 3

231

How fair

How fair

231

3 3 3 3 3 3 3 3 *8va*

233

her con-ver-sa - tion a sum -

her con-ver-sa - tion

a sum -

233

p 3 3 3 3 3 3 3 3

235

mer af - ter - noon, her house-hold,

237

her as - sem - bly, and

mp

239

when the sun go down.

p *poco allarg. (sempre p)*

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36

a tempo

241

And when the sun go down, her voice a-mong the

Musical score for measures 241-244. The vocal line (treble clef) features a melodic line with a triplet of eighth notes in measure 244. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

245

aisles in - cite the ti - mid prayer of the mi-nut - - est

Musical score for measures 245-247. The vocal line (treble clef) features a melodic line with triplets of eighth notes in measures 246 and 247. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

248

mp

crick-et, the most un - wor - - - - thy flower.

Musical score for measures 248-251. The vocal line (treble clef) features a melodic line with a triplet of eighth notes in measure 249. The piano accompaniment (grand staff) includes a right-hand part with sixteenth-note patterns and a left-hand part with chords. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *mp* is present. A rehearsal mark '15ma' is shown in the piano part.

252 *mf*

252 *sf* *mf* *sf* *mp* *sf* *f* *sf*

Reo. * Reo. *

255 *p*

When all _____ the child -

255 *tr* *8va* *subito p*

simile Bring out inner-voice melody -----

258 *poco allarg.*

ren sleep _____ she turns as long a-way as will suf-

258 *poco allarg.*

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38

261 *a tempo*

fice to light her lamps, then bend - ing — from the sly,

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts at measure 261 with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a triplet of eighth notes in the second measure. The piano accompaniment is in the same key and time, with a bass line and a treble line. The system concludes with a 3/4 time signature change.

261 *a tempo*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system, with a treble clef, a key signature of one sharp, and a 3/4 time signature. The piano accompaniment continues with a bass line and a treble line. The system concludes with a 3/4 time signature change.

264

with in - fi - nite af - fec - tion, — and in - fi - ni - ter

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line starts at measure 264 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melodic line with a long note in the second measure. The piano accompaniment is in the same key and time, with a bass line and a treble line. The system concludes with a 4/4 time signature change.

264

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line continues from the previous system, with a treble clef, a key signature of one sharp, and a 4/4 time signature. The piano accompaniment continues with a bass line and a treble line. The system concludes with a 4/4 time signature change.

268 *f* *p*

care, — her gold - - en fin - ger on her lip,

Detailed description: This system contains the fifth vocal line and piano accompaniment. The vocal line starts at measure 268 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melodic line with a long note in the second measure. The piano accompaniment is in the same key and time, with a bass line and a treble line. The system concludes with a 3/4 time signature change.

268 *f* *p*

Detailed description: This system contains the sixth vocal line and piano accompaniment. The vocal line continues from the previous system, with a treble clef, a key signature of one sharp, and a 3/4 time signature. The piano accompaniment continues with a bass line and a treble line. The system concludes with a 3/4 time signature change.

272

wills si - - - lence eve - ry

pp

275 *poco allarg.* *Attaca:*

where.

ppp

Attaca:

40

5. The Harbor Dawn (II)

278 $\text{♩} = 72$

Musical score for measures 278-281. The vocal line (treble clef) begins with a *pp* dynamic and the lyrics "Your cool arms". The piano accompaniment (grand staff) features a *fp* dynamic in the first measure, followed by *pp* dynamics. The piano part includes a triplet in the right hand and a triplet in the left hand.

282 *p* trill *mp* trill *p*

Musical score for measures 282-285. The vocal line (treble clef) continues with the lyrics "mur-mur-ous - ly a - bout me lay." The piano accompaniment (grand staff) features a *p* dynamic in the first measure, followed by *mp* and *p* dynamics. The piano part includes a triplet in the right hand and a triplet in the left hand, with a *LH* marking.

286

Musical score for measures 286-289. The piano accompaniment (grand staff) features a *p* dynamic in the first measure, followed by *mp* dynamics. The piano part includes a triplet in the right hand and a triplet in the left hand.

290 *mp* *mf*

While myr - i - ad snow - y hands are clus - ter - ing

292 *f*

at the pane, your hands with-in my hands are

294 *ff*

deeds, my tongue u - pon your throat,

Break of Day

42

296

3

sing - ing arms

299

close,

299

f

3

3

301

mp

eyes wide, _____ un - doubt - ful, _____

301

mp

3

3

3

303 *p* $\text{♩} = 88$

dark, _____ drink the dawn! _____

303 *leggiero*

306

306 *p* *f*

309 *p* *allarg.*

A for-est shudders in your hair. _____

309 *p* *espress.*

Break of Day

44

311 *a tempo*

The win-dow goes blond

a tempo

leggiere

8^{va}

314 *allarg.* $\text{♩} = 72$

slow-ly, frost-i-ly clears.

3

3

317 *p*

From Cy-clo-pe-an tow-ers

mf *f* *p*

3

3

320 *mp* *f*

a - cross Man - hat - tan wa - ters,

322 *cresc.*

two - three bright win - dow eyes a - glit - ter disc the

324 *ff* *f*

sun, re - leased a - loft with cold gulls hi - ther.

Break of Day

46

327 *p*

The

330

fog leans one last mo - ment _____ on the sill.

333

Break of Day

338 $\text{♩} = \text{♩}$ $\text{♩} = 48$ *p*

Un-der the

342 *poco allarg.*

mis-tle toe of dreams, _____ a star, as if to join us at some

342 *poco allarg.*

344 *a tempo*

dis - - - - tant hill, _____ turns _____ in the wak - ing

344 *a tempo*

mp *p*

Break of Day

48

346 *poco allarg.*

a tempo

west and goes to sleep. _____

a tempo

ped. *

3 3

350

ped. *

ped. *

9 12

353

pp