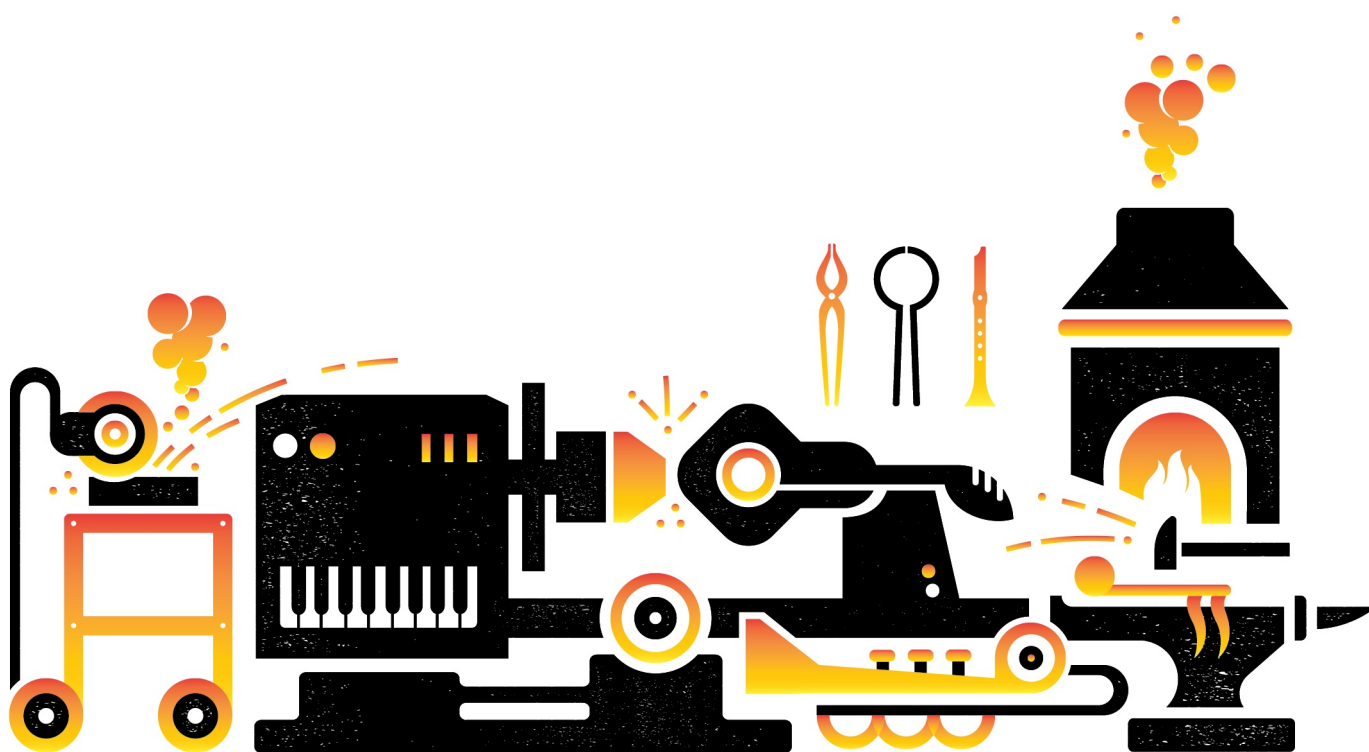




KYLE VANDERBURG

NOTES OF DAYBREAK

Voice and Piano



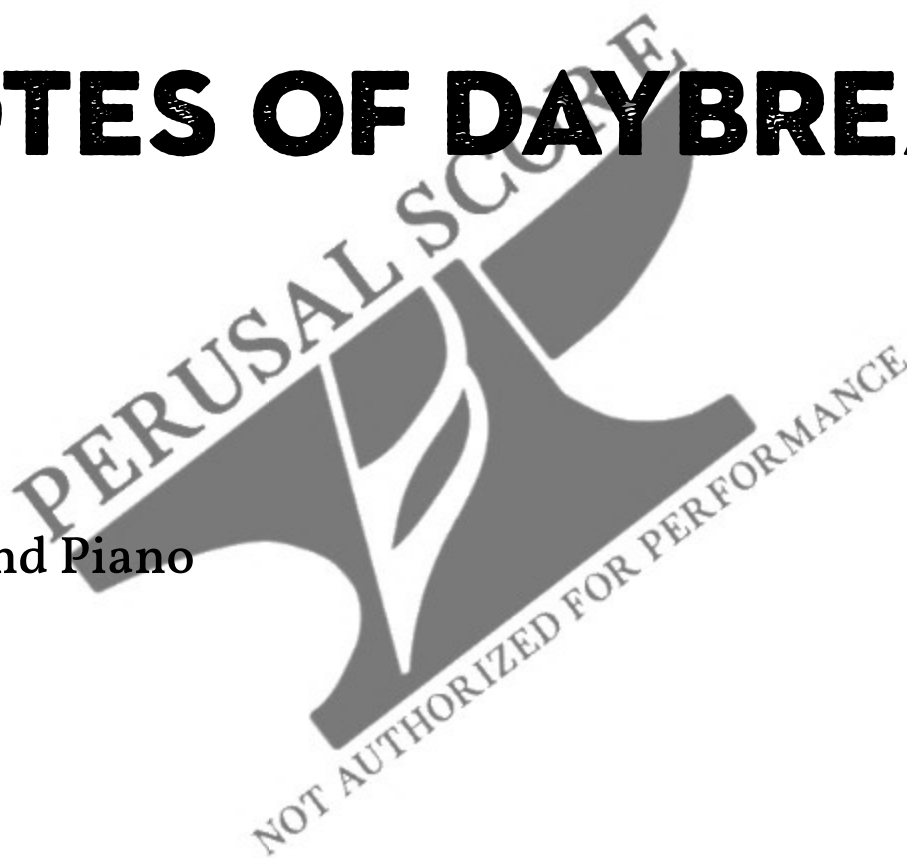


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Voice and Piano





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First Performance on October 6, 2008, by Kristin Whiteman, mezzo-soprano and Carlyle Sharpe, piano, at Drury University, Springfield, Missouri

Notes of Daybreak is a set of four Walt Whitman songs which all involve music in some way. The collection contains *That Music Always Round Me*, *I Heard You Solemn-Sweet Pipes of the Organ*, *The Last Invocation*, and *I Hear America Singing*.



Duration: 10'30"

This work was engraved by NoteForge in Fargo. The music is set in Norfolk, provided by NYC Music Services. The text is set in Vollkorn, designed by Friedrich Althausen. The title font is Sonder Sans by Andrew Herndon.

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If we care this much about how it looks, imagine how much we care about how it sounds.

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Texts

All texts from *Leaves of Grass* by Walt Whitman

That Music Always Round Me

That music always round me, unceasing, unbeginning, yet long
untaught I did not hear,
But now the chorus I hear and am elated,
A tenor, strong, ascending with power and health, with glad
notes of daybreak I hear,
A soprano at intervals sailing buoyantly over the tops of
immense waves,
A transparent base shuddering lusciously under and through
the universe,
The triumphant tutti, the funeral wailings with sweet flutes and
violins, all these I fill myself with,
I hear not the volumes of sound merely, I am moved by the
exquisite meanings,
I listen to the different voices winding in and out, striving,
contending with fiery vehemence to excel each other in
emotion;
I do not think the performers know themselves--but now I
think I begin to know them.

I Heard You Solemn-Sweet Pipes of the Organ

I heard you solemn-sweet pipes of the organ as last Sunday
morn I pass'd the church,
Winds of autumn, as I walk'd the woods at dusk I heard your
long-stretch'd sighs up above so mournful,
I heard the perfect Italian tenor singing at the opera, I heard the
soprano in the midst of the quartet singing;
Heart of my love! you too I heard murmuring low through one
of the wrists around my head,
Heard the pulse of you when all was still ringing little bells last
night under my ear.

The Last Invocation

At the last, tenderly,
From the walls of the powerful fortress'd house,
From the clasp of the knitted locks, from the keep of the well-
closed doors,
Let me be wafted.

Let me glide noiselessly forth;
With the key of softness unlock the locks—with a whisper,
Set ope the doors O soul.

Tenderly—be not impatient,
(Strong is your hold O mortal flesh,
Strong is your hold O love.)

I Hear America Singing

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe
and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves
off work,
The boatman singing what belongs to him in his boat, the
deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter
singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the
morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at
work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young
fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

for Kristin Whiteman
THAT MUSIC ALWAYS ROUND ME

Walt Whitman

Kyle Vanderburg
(2008)

J = 88

Voice *mf*
That mu-sic al-ways round me,—

Piano *mp sempre legato* *f* *mp*
Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

6 *f* *mf*
un - ceas-ing, un-be-gin-ing, yet long un-taught I did not hear, But

11 *f* *mf*
now the cho-rus I hear— and am e - la - ted, A ten-or, strong, as-cend-ing with

16 *f* *mf*
pow-er and health, with glad notes of day-break I hear, A so

Red. * *Red.* * *Red.* * *Red.* *

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21

pran-no at in-ter-vals sail - ing boy-ant-ly ov-er the tops of im - mense waves,

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

26

mf

A trans-par-ent base shud-der-ing lus-cious-ly un-der and through the un-i-verse,

Red. * *Red.* * *Red.* * *Red.* *

30

f

The tri-um-phant tut-ti, the

Red. * *Red.* * *Red.* * *Red.* *

34

fu-ner-al wail - ings with sweet flutes and

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

38

vi-o-lins, all these I fill my-self with, I hear not the vol-umes of

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

44

sound mere-ly, I am moved by the ex-qui-site mean-ings, I

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

49

list en to the diff-er-ent voi-ces wind-ing in and out, striv-ing, con-tend-ing with

Red. * *Red.* * *Red.* * *Red.* *

53

fie-ry ve-he-mence to ex-cel each oth-er in e-mo-tion; I do not

Red. * *Red.* * *Red.* *

58

think the performers know themselves but now I think I be-

63 *f*

gin to know them.



I HEARD YOU SOLEMN-SWEET PIPES OF THE ORGAN

Walt Whitman

Kyle Vanderburg

♩ = 80

mf

I heard you

mf

ad lib

4

sol - emn sweet pipes of the or - gan as last Sun-day morn

f

7

I pass'd the church, Winds of aut - umn, as I

mf

10

walk'd the woods at dusk I heard your long stretch'd sighs up ab-ove so

14

mourn - ful, I

17

heard the per - fect I - tal - ian ten - or sing - ing at the op' - ra

21

I heard the so pran - no in the midst of the quar - tet sing - ing;

24

Heart of my love! you too I heard

27 *mf* *f*

mur - mer - ing low through one of the wrists a - round my head,

30 *mf* *mf*

Heard the pulse of you when all was still ring - ing lit-tle

33 *mf*

bells last night un-der my ear.



THE LAST INVOCATION

Walt Whitman

Kyle Vanderburg

rit. *a tempo* *mp* *mf*

$\text{♩} = 80$

At the last, ten-der-ly,

mf legato

7 From the walls of the pow-er-ful for-tress'd house, From the clasp of the

11 *mf* *mp* knit-ted locks, from the keep of the well-closed doors, Let me be

16 waf - ted. Let me glide noise-less-ly forth;

10
21

p *mp* *cresc.*

With the key of soft-ness un-lock the locks with a

26 *poco a poco*

mf

whis-per— Set ope the doors O soul.

31

f *mf*

Ten-der-ly— be not im-pa-tient (Strong is your hold—

37

O mor-tal flesh, Strong is yourhold O love.)

p

I HEAR AMERICA SINGING

Walt Whitman

Kyle Vanderburg

$\text{♩} = 148$

f

I hear Am - er - i - ca sing - ing,

f

mf

7

ff *f*

the var - ied car - ols I hear, Those of me - chan - ics,

13

each one sing - ing his as it should be

19

ff

blithe and strong, — The car - pen - ter —

f *mf*

25

sing-ing his as he mea - sures his plank or beam,

32

The ma - son sing-ing his as he makes rea-dy for work,

39

or leaves off work, The boat - man_

45

sing - ing what be-longs to him in his boat, _____ the deck - hand

52

sing - ing on the steam-boat deck, _____ The

58

shoe-make-er sing - ing as he sits on his bench, the hat - ter sing - ing as he

66

stands, — The wood-cut-ter's song, the plough-boy's on his way in the

73

morn - ing, — or at noon in - ter - miss - ion or at sun down.

cresc.

80

The de - lic - ious sing - ing of the

f *mf*

86

moth - er or of the young wife at work, or of the girl

93

f

sew - ing or wash - ing, Each sing - ing

100

what be - longs to him or her and to none else,

105

The day what be - longs to the day at night the par - ty

110

of young fel - lows, ro - bust, friend - ly, Sing - ing with

115

op - en mouths. their

121

strong me - lo - di - ous songs.

125

June 27, 2008
Springfield, Missouri
Duration: 10'20"