

catalog #17101

NDSU

CHALLEY SCHOOL OF MUSIC

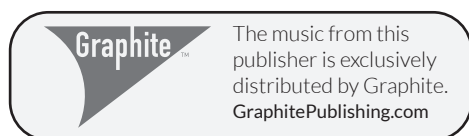
Hummingbird

Spearfisher & Jocelyn Hagen

SATB, piano/electronics



NORTH DAKOTA STATE UNIVERSITY



hummingbird

A numbing
made of many
wings. A kissing
so fast they look
like blurs. A plump passive
drop of fur
with all the swirl and anxiety
of a city's veins
hovering past its
puff head to create
an irritating song in this drain
like voice and humility.
An awareness of good;
a need to make to
control each cloud
of jewels, the child's
mispronunciation,
the cold in the back
corner, her own
foolish dreams. She keeps
a bubble
around herself
and it is
not bad the layers
because a wall can be made
of static vibration, not
not stopped, but settled
assumed where the paths
are walkable despite
the odd looks
of a black girl as stranger
or rebarb to guard
the body against
the gunshot the frown-look
the need to press small
where it can to
gold the air,
dot each beat with
falsetto: feathers
dry winking wings
and her hope for love maybe
right there the frantic motion
propelling her
to keep murmuring
for more.

- Nikia Chaney

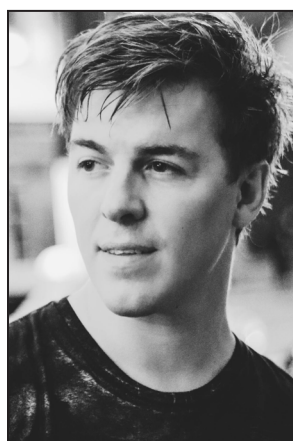


Jocelyn Hagen

Jocelyn Hagen is a Challey School of Music artist-in-residence at North Dakota State University. A native of Valley City, ND, Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul).

The majority of her compositional output is for the voice—solo, chamber and choral. In 2015, *Test Pilot*, her dance-opera collaboration with choreographer Penelope Freeh, received a Sage Award for “Outstanding Design,” and the panel declared the work “a tour de force of originality.” She now resides in Minneapolis, and her award-winning work has been performed all over the world, including Carnegie Hall and Lincoln Center in New York City. Her

work is independently published through JH Music, Graphite Publishing, G. Schirmer, Santa Barbara Music Publishing, Fred Bock Music Publishing, and Boosey and Hawkes.



Spearfisher

As Spearfisher, Peter John composes electronic music, including live looped ambient cello tracks to forward thinking manipulations of sax and flute. He is a classically trained pianist who is currently a Ph.D. candidate at the University of Minnesota. He has won numerous competitions and awards and been a finalist in international piano competitions. As a composer, his *Solo Cello Piece* was recently premiered by Cicely Parnas in The Kennedy Center in Washington, D.C.

Program Note

“Hummingbird” is the result of a collaborative compositional endeavor by composer Jocelyn Hagen and electronic musician/composer Spearfisher (Peter John). The participation of the students in the NDSU Concert Choir in the formative stages was an essential element in the process of creating the piece. Hagen and Spearfisher began by giving the choir fragments of melody on which they gave directed improvisation. These improvisations grew into tangible ideas, notated and improvised upon again. Spearfisher used recorded samples of the choir singing to create his own synthesizer, which is a mixture of natural and synthetic sounds. Yet even with all the electronic sounds layered into the work, these sounds all grew out of the same organic source ~ the voice.

The text was written by poet Nikia Chaney, and the intent of this work is that it will be used as part of a larger project in collaboration with Motionpoems. Motionpoems is a nonprofit arts organization based in Minneapolis that connects poets with filmmakers to create new short films based on poetry. For “Hummingbird,” a film artist will create a new short film utilizing the recording of the NDSU concert choir performing with Spearfisher. Eventually, a live performance of the choral work and a projection of the film will be presented in concert together.

A note from Jocelyn Hagen:

“The text of ‘Hummingbird’ has been a challenge for me since day one. First off, there is a lot of it, so the music has to just keep going and evolving. There are also certain phrases that connect with me in a deep way, and bring with them a wide array of emotions: fear, doubt, uncertainty, hope. I think there are lots of possible meanings inside this poem, and I encourage you all to read it, as well as listen to it, to see what meaning you derive from it.”

Hummingbird

SATB a cappella choir, soprano soloist, & piano/electronics

Text by Nikia Chaney

Spearfisher & Jocelyn Hagen

Patiently ♩ = 52

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The piano introduction begins in 4/4 time, marked *Patiently* with a tempo of ♩ = 52. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord in 4/4 time.

with pedal, sometimes smearing

7 SOPRANO SOLO (center, a few feet in front of choir)

The soprano solo begins in measure 7, singing the lyrics "A numb-ing made of ma - ny wings." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring triplets and sustained chords.

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The piano accompaniment continues from measure 10, featuring a melodic line in the right hand and a bass line in the left hand. The lyrics "A kiss-ing so fast they look like blurs." and "A plump pas-sive drop of fur" are indicated below the staff.

14

The piano accompaniment continues from measure 14, featuring a melodic line in the right hand and a bass line in the left hand. The lyrics "with all the swirl" and "all the swirl and an - xi - e - ty" are indicated below the staff.

14

The piano accompaniment continues from measure 18, featuring a melodic line in the right hand and a bass line in the left hand. The lyrics "For perusal only. Do not copy or distribute this score." are indicated above the staff.

— of a ci-ty's veins —

Soprano turns around and dissolves into center of choir

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SEMI-CHORUS*

REPEAT "WINGS" MOTIVE, SPARSELY & SOLOISTICALLY

mp A numb-ing made of ma-ny wings. — wings.

mp 2 A numb-ing made of ma-ny wings. — wings.

mp 3 A numb-ing made of ma - ny wings. — wings.

mp 4 A numb-ing made of ma-ny wings. — wings.

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CHORUS

SOPRANO *p* A numb - ing made of ma - ny wings. —

ALTO *p* A numb - ing made of ma -

TENOR *p* A numb - ing made of ma - ny wings. —

BASS *p* A numb - ing made of ma - ny

17

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**SEMI-CHORUS should be a total of 8-16 singers, with a mixture of voice parts, scattered throughout the choir, split evenly into 4 parts (both octaves)

23

CONTINUE "WINGS"

Semi-chorus now split up SATB, sliding on voiced "V"

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S *p*

A *p*

T *p*

B *p*

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ny wings. hov-er-ing past its puff head to cre-ate an

ny wings. hov-er-ing past its puff head to cre-ate an

wings. hov-er-ing past its puff head to cre-ate an

wings. hov-er-ing past its puff head to cre-ate an

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23

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26

SOPRANO SOLO

spoken 3

voice _____ and hu-mi-li-ty.

no breath

voice _____

no breath

voice _____

3

ir-ri-tat-ing song in this drain like voice _____

3

ir-ri-tat-ing song in this drain like voice _____

26

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37

SOPRANO SOLO

f

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singing with full vibrato

the child's mispronounci-

TRIO (surrounding the soprano soloist)

3 SOPRANOS (ECHO)

mp

singing with little vibrato, nearly straight tone

the

Quietly

FAR RIGHT

RIGHT SIDE

Ng...

LEFT SIDE

Ng...

FAR LEFT

Ng...

Jewels,

cloud of jewels,

37

Piano Improvisation: sparkly and pointillistic, using both hands, utilizing the following scale, above middle C through highest pitches of piano

mp

piano continues improvising through m. 51

When performing electronic version,
m. 38-39 will be expanded into an
improvised synthesizer solo

PANNING:

Choir is divided into sections and sing their notes (in appropriate octave) when the conductor pans to them. FAR RIGHT and FAR LEFT only sing when the conductor has panned all the way to one side, and should crescendo as the conductor reaches the outermost edges, and diminuendo as the conductor reaches the center. RIGHT SIDE continues to sing when FAR RIGHT is singing, and LEFT SIDE continues to sing when FAR LEFT is singing. RIGHT SIDE and LEFT SIDE should crescendo as the conductor pans to the middle of the choir.

Conductor should improvise with rate of panning and include both fast and slow gestures.

*Soloist may begin this next phrase when desired.
(No need to wait a certain number of beats.)*

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48

the cold in the back cor - ner, fool - ish dreams.

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52

SOPRANO SOLO

f *3*

She keeps a bub-ble a - round herself and it is

mf *3*

She keeps a bub-ble a - round her - self

TRIO, VOICE 2

mf *3*

She keeps a bub-ble a-round her-

TRIO, VOICE 3

mf

She keeps a a

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OUTSIDE*

mf *mp* *p* *p*

foo dree ee ee

OUTSIDE*

mf *mp* *p* *p*

foo dree ee ee

INSIDE**

mf *p < mp* *pp < p* *pp < p*

lish eems mm mm

INSIDE**

mf *p < mp* *pp < p* *pp < p*

lish eems mm mm

52

mf

*OUTSIDE: the far left and far right sides of the choir. 1/2 of total choir.

**INSIDE: the rest of the singers, inside the choir. 1/2 of total choir.

56

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not bad the lay -

not bad the lay-ers lay -

self She keeps a bub-ble a-round her-self the lay - ers the lay -

bub-ble the lay-ers the lay -

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ee ee ee ee Aw

ee ee ee ee Aw

mm mm mm Aw

mm mm mm Aw

56

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mm mm mm Aw

mm mm mm Aw

mm mm mm Aw

mm mm mm Aw

60 *ff*

ers *ff* JOIN CHOIR

ers *ff* JOIN CHOIR

ers *ff* JOIN CHOIR

ers *ff* JOIN CHOIR

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TUTTI CHOIR

out of time, beginning gently, transitioning to ecstatic!

f *sub. p*

be-cause a wall can be made of sta-tic vi-bra-tion,

f *sub. p*

be-cause a wall can be made of sta-tic vi-bra-tion,

ff

ff

60

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CHOOSE YOUR OWN ADVENTURE:

Each singer designs their own melody to sing from the choices given.
A few voices may choose to "stage whisper" the text.

PICK YOUR OWN NOTE:

Extreme registers encouraged.
Trill should be wide.
All voices glissando up at the end.

If performing with piano, skip to page 14.

BEATS SECTION: This section is performed only with the electronics version

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Suddenly faster ♩ = 106

65 **TUTTI CHOIR: STOMPING**

1

2

3

4

clap

clap

laughing

snap

snap

hey!

snap

hey!

snap

hey!

ha**

snap

laughing

ha

ha

ha

Huh*

Huh*

Huh*

SYNTHESIZER & DRUM BEAT IMPROVISATION THROUGHOUT

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CHOIR divides evenly into 4 parts (each part a mixture of SATB)

*Low, while pounding fist to chest

** breath, with no pitch (all "ha"s should be performed this way)

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PLAY THIS SECTION 3 TIMES

start accelerating on the first time through

72

accel.

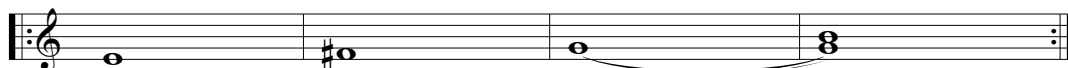
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SEMI-CHORUS (SATB)

sing only on third time through

p

f



Aw

p

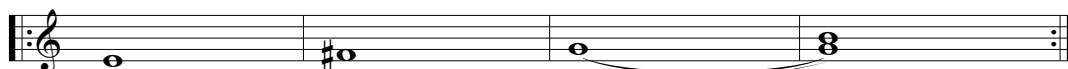
f



Aw

p

f



Aw

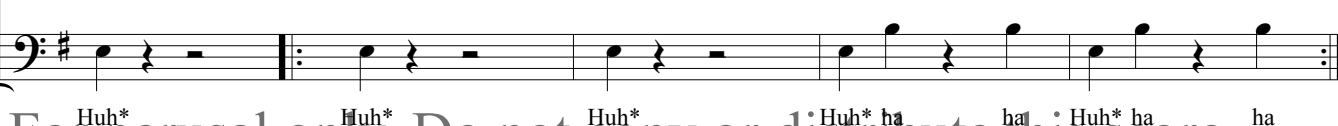
p

f



Aw

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SYNTHESIZER & DRUM BEAT IMPROVISATION CONTINUES

♩ = 76
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ff

ff

ff

ff

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ff

clap clap clap clap clap clap

ff

hey! laughing hey! laughing

ff

laughing tap** hey! laughing tap** hey!

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Huh* Huh* ha Huh* Huh* Huh* Huh*

SYNTHESIZER & DRUM BEAT IMPROVISATION CONTINUES

♩ = 76

81 SEMI-CHORUS

SA *pp* stagger breathe *slight*

TB *pp* stagger breathe *slight*

00

00

CHORUS: divided into 2 mixed groups, singers and speakers (no octave displacement)

p not not stopped, but set - tled as - sumed where the paths are walk - a - ble de - spite the odd looks

81

pp

(C#)

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84 *p* *pp*

Aw _____ oo _____

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Aw _____ oo _____

of a black girl as strang-er or re-barb to guard the bo-dy a-against the

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87 *mf* *p* *Out of time*

gradual opening to "aw" vowel

Aw _____ Aw _____ Aw _____

gradual opening to "aw" vowel

Aw _____

a - gainst the a - gainst the gun-shot*

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87 *mp*

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(B) (C#)

* "gunshot" should be whispered

♩ = 96

92 *mf* fluttering

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Soprano (S): *mf* fluttering, notes with "Aw" and "etc." markings.

Alto (A): *mf*, notes with "Aw" and "etc." markings.

Tenor (T): *mf*, notes with "Aw" and "etc." markings.

Bass (B): *mf*, notes with "Aw" and "etc." markings.

Piano: *mf*, accompaniment with sustained chords.

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SOPRANO SOLO & TRIO

95

mf

the frown - look _____ the need _____ to press _____ small _____ where it can to

Soprano (S): *p*, notes with "Aw" and "etc." markings.

Alto (A): *p*, notes with "Aw" and "etc." markings.

Tenor (T): *p*, notes with "Aw" and "etc." markings.

Bass (B): *p*, notes with "Aw" and "etc." markings.

Piano: *mp*, accompaniment with sustained chords.

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98

Hummingbird / Spearfisher & Hagen

gold the air, _____ dot each beat _____ with fal - set - to: _____ feath - ers _____

f *mp* *mp* *mf* *sub. pp*

S

A

T

B

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98

p

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102 *mf* *f*

dry wink - ing wings _____ wings _____

mp *mf* *f* *mf* *f*

S

A

T

B

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102

mp *cresc.* *mf* *f*

105

S *mp*
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and her hope for love and her

A *sub. p*

A *sub. p*

T *mp*
8 and her hope for love and her

B *mp*
and her

105

mp
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108

S *mf* hope for love and her hope for love

A *mp* *mf*

A *mp* *mf*

T *mf* hope for love and her hope for love

T *mp* *mf* Aw etc.

B *mf* hope for love and her hope for love

108

mf

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Freely

SOPRANO SOLO (The following notation is merely suggestion ~ the soloist may write their own or improvise.)

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III

love _____ love _____

f _____ *ff* _____

S and her _____ hope for _____ love _____

f _____ *ff* _____ *p*

A for love Aw Aw Aw etc.

f _____ *ff* _____

A for love

f _____ *ff* _____ *p*

T and her _____ hope for love Oo...

f _____ *ff* _____

T for love

f _____ *ff* _____

B and her _____ hope for love

III

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Hummingbird / Spearfisher & Hagen

117

mp *breathy*

Hah... Hah...

mp For perusal only. Do not copy or distribute this score.

S may-be right there may-be right there the fran-tic mo-tion pro-pel-ling

A

T

B *p* Oo... Oo...

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molto

rit.

a tempo

Soprano may choose to elaborate and embellish these motives

124

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Soprano (S): *love* *love*

Soprano (S): her *to keep mur-mur-ing for more.*

Alto (A): *p* *mp* Mm... (murmur)*

Tenor (T): *p* *mp* Mm... (murmur)*

Tenor (T): *mp* Oh...

Bass (B): *mp* Oh...

Piano (P): *mp*

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**Singers should slowly and continuously sing the word "murmur" at their own pace, relishing all the sounds within the word.*

131

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S
ma - ny wings. _____ love
ma - ny wings. _____

A
ma - ny wings. _____
ma - ny wings. _____

A
no break of sound into next page

T
no break of sound into next page

T
8

B
Mm...
Mm...

131

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Freely

137

mp soprano steps forward, through choir to the front again (starting position)

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FAR RIGHT
p
Vv... & Ooh... (mixture of sounds)

RIGHT HALF
p
Vv... & Ooh... (mixture of sounds)

LEFT HALF
p
Vv... & Ooh... (mixture of sounds)

FAR LEFT
p
Vv... & Ooh... (mixture of sounds)

love _____ love _____ love _____

137

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PANNING: as before

The final gesture from the conductor should be with both hands in the middle, then each hand panning outward so that all singers are singing at the end.

MOVEMENT FOR CHOIR:

As the soprano soloist is coming forward to the front of the choir, singers in the middle peel away, and choir forms "wing" shape for final chord.

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