

Hope (cycle)
GP - H002
soprano, piano

Jocelyn Hagen

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Jocelyn Hagen



Amherst College Archives and Special Collections.

Hope

for soprano and piano

- I. I felt a clearing
- II. Heart, we will forget him
- III. I shall know why
- IV. Hope is the thing with feathers

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Texts:

I. I felt a clearing in my mind

I felt a clearing in my mind
as if my brain had split;
I tried to match it, seam by seam,
but could not make them fit.

The thought behind I strove to join
unto the thought before,
but sequence raveled out of reach
like balls upon the floor.

- *Emily Dickinson*

II. Heart, we will forget him

Heart, we will forget him!
You and I, tonight!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
that I my thoughts may dim;
haste, lest while you're lagging,
I may remember him!

- *Emily Dickinson*

III. I shall know why

I shall know why
when time is over
and I refuse to wonder why
Christ shall explain each separate anguish
in that fair schoolroom of the sky.

- *Emily Dickinson*

IV. Hope is the thing with feathers

Hope is the thing with feathers
that perches in the soul,
and sings the tune without the words,
and never stops at all.

And sweetest in the gale is heard;
and sore must be the storm
that could abash a little bird
that kept so many warm.

I've heard it in the chilliest land
and on the strangest sea;
yet never, in extremity,
it asked a crumb of me.

- *Emily Dickinson*

Hope

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I felt a clearing in my mind
High voice and piano

Emily Dickinson (1830-1886)

Jocelyn Hagen

Playful ♩ = 120 - 126

mf *notable. elevated.* Ah

mf

dry; with very little pedal

6

ah ah

6

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12

a little frustrated...

ah

12

p *mf* *p*

** optional note*

17 *Gliss* *a little confused...* *relieved...*

ah — ah I* felt a

mf

**take a long time switching from "ah" to "ee"*

22 clear - ing — in my mind as if my brain had split;

22

26 I tried to match it, seam by seam, but — could not make them

26

mp

31 fit. *f* *Glissando* *8va*

ah —

31 *f*

35 *mf*

The thought be - hind I strove to join un - to the

35 *mp*

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39

thought be fore,

39 *f* *Gliss.*

43 *mp*

but se - quence rav - elled out of reach like

43 *mp* *Gliss.*

47 *mf*

balls up-on the floor.

47 *mf* *pp*

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II. Heart, we will forget him

Emily Dickinson (1830-1886)

Jocelyn Hagen

Largo, ♩ = 44-46

mp

p

with pedal

notable. elevated.

mp

Heart, — we will for - get him! — You — and I, to - night! Heart, —

11

notable. elevated.

16

heart, we will for - get ____ him! You ____ and I, to - night!

16

p

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22

mp

You may for-get the ____ warmth he gave, I, ____ I ____

22

mp

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a little faster (♩. = 50)

f

27

____ will for-get the ____ light.

27

f

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32

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37 *mf* notable. elevated.

When you have done, pray tell me, — That — I my thoughts — may dim;

37 *mf*

42

When you have done, —

42 *mf*

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47 *mp* notable. elevated.

my thoughts may dim; TM

47 *p* *pp*

53

mp

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59

rit. *molto rit.* **Tempo 1**

f

Haste, lest while you're

59

rit. *molto rit.*

f bring out L.H.

3

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63

lag - ging, — I may re - mem - ber him! Haste,

63

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67

mf *mp* *p*

haste, lest while you're lag - - - - - ging, — I

67

mf *mp* *p*

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71 *rit.*

may re-mem - ber him!

71 *rit.*

pp

notable, elevated.

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III. I shall know why

Emily Dickinson (1830-1886)

Jocelyn Hagen

Very slowly, with tension & release $\text{♩} = 56-58$

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f f f mp

*Red. * Red. * Red. * ad lib.*

a little faster $\text{♩} = 63$ *mf*

6

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I shall know why when time is ov - er

6

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10

and I re-fuse to won-der why Christ shall ex-plain each

10

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TM

ff

notable. elevated.

13

sep - erate an - - - - - guish

13

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15

mp *rit.*

in that fair school - room of the sky.

15

mp *rit.*

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IV. Hope is the thing with feathers

Emily Dickinson (1830-1886)

Jocelyn Hagen

$\text{♩} = 84-92$

mp *pedal ad lib.* *TM* *gradually ritard trill*

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a tempo *mf* *a tempo*

Hope is the thing with feathers — that perches in the

mf *TM* *gradually ritard trill*

14

soul, and sings the tune with - out the words, and

14

nev - er stops at all.

17

And sweet-est in the gale is heard; and

21

sore must be the storm that could a - bash a

25

25

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28

lit - tle bird that kept so man - - - y warm.

28

32

I've heard it in the

32

chil - lest land and on the strang - est

37

sea;

41

41

13

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43 *a tempo*
mp

Yet nev - er, in ex - trem - it - y, it asked a

43 *a tempo*
mp

p

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notable. elevated.

47

crumb of me.

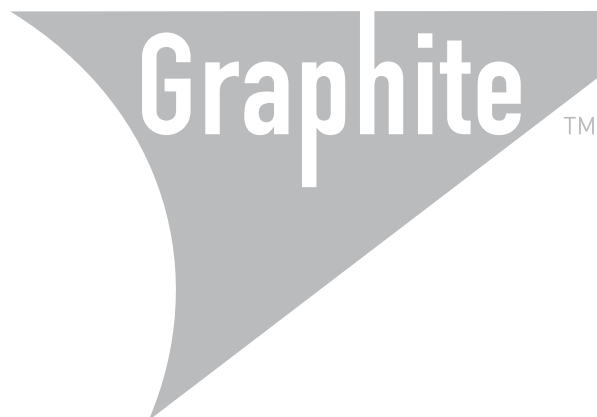
47

pp

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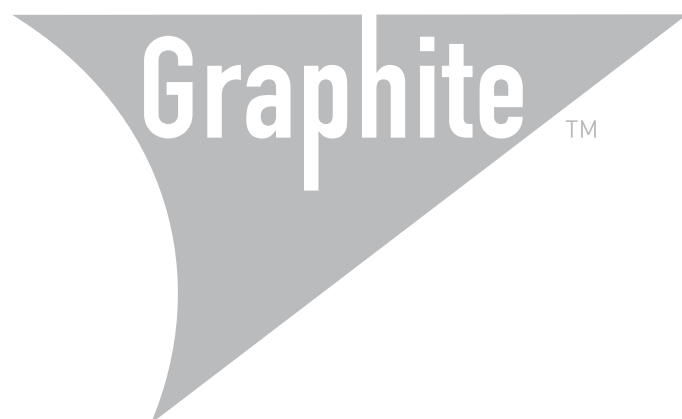
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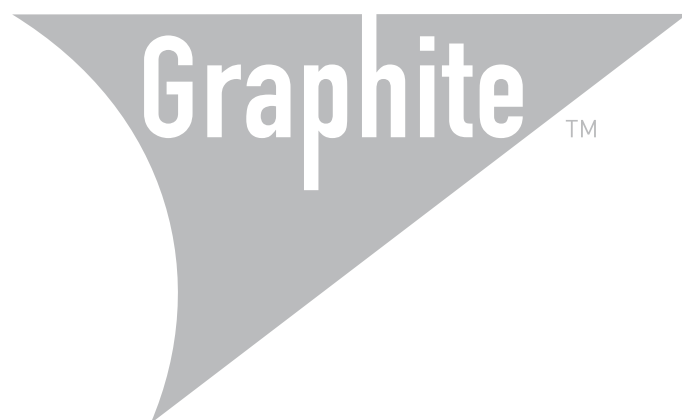
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Jocelyn Hagen

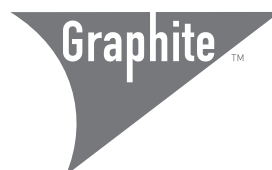


Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt. In 2023 her opera *The Song Poet*, written with Hmong writer Kao Kalia Yang, premiered with Minnesota Opera, and sold out their run over six months prior to the premiere date. In 2019 she celebrated the premiere of her multimedia symphony *The Notebooks of Leonardo da Vinci*, which includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. The work has already been performed over thirty times across the United States, including Sweden. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Hagen’s commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, Voces8, the International Federation of Choral Music, *Conspirare*, True Concord Voices and Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers

Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

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