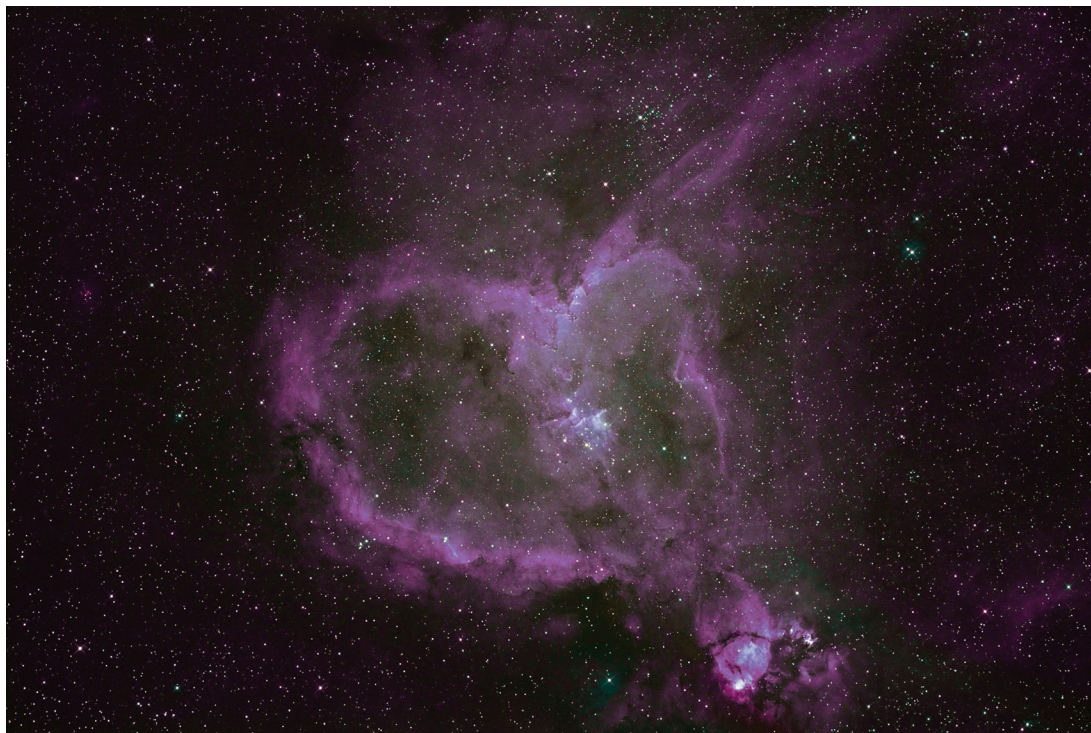


love. songs  
GP-H005.1  
soprano, piano

Jocelyn Hagen

pdf download - \$22.00

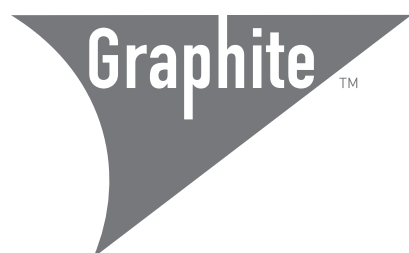
# Jocelyn Hagen



## love. songs

for soprano and piano

- I. burn
- II. your little voice
- III. so quite new
- IV. i love you much (most beautiful darling)
- V. i carry your heart



notable. elevated.

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## Program Notes:

This cycle of songs characterizes and illuminates some of the many aspects of love: desire, infatuation, physical love, parental love, and eternal love. The following poems by E.E. Cummings are lush, descriptive, and poignant, captivating the reader with their vivid imagery.

The first song, “burn,” sets the poem “unto thee i,” which incorporates Cummings’ typical idiosyncrasy of syntax (his own way of arranging words into larger phrases and sentences.) As a composer this poses a certain dilemma. Do I acknowledge the structure of the poem in the vocalist’s musical phrase, and if so, how could I do that most effectively? The carriage returns are so purposeful, and force the reader to consider certain words differently. Please read the poem “unto thee i,” and consider the placement of the word ‘burn.’ This significant assignment by Cummings greatly influenced my setting of the text, so much so that it gave the song its name. Not all of the songs in this cycle feature musical qualities that mirror Cummings’ distinctive syntax, yet these “interruptions” and punctuations were taken into account during the compositional process.

The fourth song, “i love you much (most beautiful darling),” was written during the pregnancy of my first child, and is dedicated to him. ‘Sunlight and singing welcome your coming.’ It was a true joy to write this movement, and I knew it was appropriate for it to follow the third movement, “so quite new,” which vividly illustrates the act of physical love. The final song of the set depicts a great and true love that knows no boundaries: eternal love.

Approximate Length: 15 minutes

## Texts:

### 1. “burn”

unto thee i  
burn incense  
the bowl crackles  
upon the gloom arise purple pencils

fluent spires of forms  
delightful with indefinable flowering,  
the air is  
deep with desirable flowers

i think  
thou lovest incense  
for in the ambiguous faint aspirings  
the indolent frail ascensions,

of thy smile rises the immaculate  
sorrow  
of thy low  
hair flutter the level litanies

unto thee I burn  
incense, over the dim smoke  
straining my lips are vague with  
ecstasy my palpitating breasts inhale the

slow  
supple  
flower  
of thy beauty, my heart discovers thee

unto  
whom i  
burn  
olibanum\*

*\*olibanum ~ Oriental frankincense*

### 2. “your little voice”

your little voice

Over the wires came leaping

and I felt suddenly  
dizzy

With the jostling and shouting of merry flowers  
wee skipping high-heeled flames  
courtesied before my eyes

or twinkling over to my side

Looked up  
with impertinently exquisite faces  
floating hands were laid upon me  
I was whirled and tossed into delicious dancing  
up  
Up  
with the pale important

Stars and the Humorous

moon

dear girl  
How I was crazy how I cried when i heard  
over time

i carry your heart with me(i carry it in  
my heart)i am never without it(anywhere)

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with your  
thing.  
s more.

4. "i love you much (most beautiful darling)"

more than anyone on the earth and I like you better than everything in the sky

-sunlight and singing welcome your coming

although winter may be everywhere  
with such a silence and such a darkness  
noone can quite begin to guess

(except my life)the true time of year-

world should have  
giving (or glimpse such  
er than high  
t someone's heart at your

nearness)everyone certainly would(my  
most beautiful darling)believe in nothing but love

notable. elevated.

no fate(for you are my fate,my sweet)i want  
no world(for beautiful you are my world,my true)  
and it's you are whatever a moon has always meant  
and whatever a sun will always sing is you

here is the deepest secret nobody knows  
(here is the root of the root and the bud of the bud  
and the sky of the sky of a tree called life; which grows  
higher than soul can hope or mind can hide)  
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

“your little voice/ Over the wires came leaping”. Copyright 1923, 1951, © 1991 by the Trustees for the E. E. Cummings Trust. Copyright © 1976 by George James Firmage, “I like my body when it is with your”. Copyright 1923, 1925, 1951, 1953, © 1991 by the Trustees for the E. E. Cummings Trust. Copyright © 1976 by George James Firmage, “i love you much(most beautiful darling)”. Copyright 1958, 1986, 1991 by the Trustees for the E. E. Cummings Trust, “I carry your heart with me(I carry it in”. Copyright 1952, © 1980, 1991 by the Trustees for the E. E. Cummings Trust, “unto thee I”. Copyright 1932, 1951, © 1991 by the Trustees for the E. E. Cummings Trust. Copyright © 1976 by George James Firmage, from COMPLETE POEMS: 1904-1962 by E. E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation.

## love. songs

I. burn

soprano &amp; piano

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E.E. Cummings

Jocelyn Hagen

*with a little rubato* ♩ = 66

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notable. elevated.

8va-----

*flowing & effortless*

*mf*

5

5

*mf* *f* *mf*

un-to thee — burn in - cense — the bow crack-les —

5

*mp* *mf* *mp*

5

*simile*

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notable. elevated.

*broaden* *f*

8 up-on the gloom a - rise pur - ple pen-cils —

*mf*

11 flu-ent spires — of — forms de -

*mp* *mf*

*p* *mp*

14 light-ful — with — in-de - fin - a - ble flow-er-ing, — the air is

*TM*

Pedal harmonically

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notable. elevated.

Graphite

*slight rit.*

17 *mp*

deep with de - sir - a - ble flow - ers

17 *p*

*pp*

*Rich & Warm*  
*a tempo*

20 *mp*

i think thou lov-est in - cense — for in the am - big - u - ous faint as -

20 *mp*

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27 *subito p* 3 3

mac-u-late sor-row of thy low hair flut-ter the lev-el lit-a-nies

27 (8va) *loco* *subito p* notable. elevated.

31 *more neutral mp*

un - to thee i

31 *pp* 3 3 *p* 5 5 5 5 5 5 5 5

*Pedal as before*

35 burn in - cense, o - ver the dim smoke

35 *TM* notable. elevated.

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37 *molto* *f*  
strain-ing my lips are vague with ec-sta-sy

37 *molto* *f* notable elevated  
my pal-pi-tat-ing breasts in-hale the

39 *subito mp* *rit.*  
my pal-pi-tat-ing breasts in-hale the

39 *subito mp*  
my pal-pi-tat-ing breasts in-hale the

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The image shows a musical score for the song "The Rose Tree". It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures by bar lines. The vocal line includes lyrics: "slow sup-ple flow-er of thy beau-ty, my heart dis-". The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings like *p* (piano) and *rit.* (ritardando), and a tempo change to "Tempo I". A large, semi-transparent watermark "Graphite" is overlaid across the center of the page.

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*rit. ---*

44 *ff* cov - ers thee \_\_\_\_\_ *mp* un-to whom i

44 *f* *bring out* *ff* *p* *notable. elevated.*

47 *a tempo* *p* burn o - lib-a-num \_\_\_\_\_

47 *8va* *notable. elevated.*

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\* olibanum ~ Oriental frankincense

# II. your little voice

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E.E. Cummings

Jocelyn Hagen

*Joyously* ♩ = 100 - 104

*mf*

*mf*

your lit-tle voice O-ver the wires came leap-ing and I felt sud-den-ly — diz - zy —

*mp*

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*f*

*subito mp*

With the jos-ting and shout-ing — of mer - ry flow - ers

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9 *p* *mp*

wee skip-ping high-heeled flames cour-tesied be - fore my eyes or

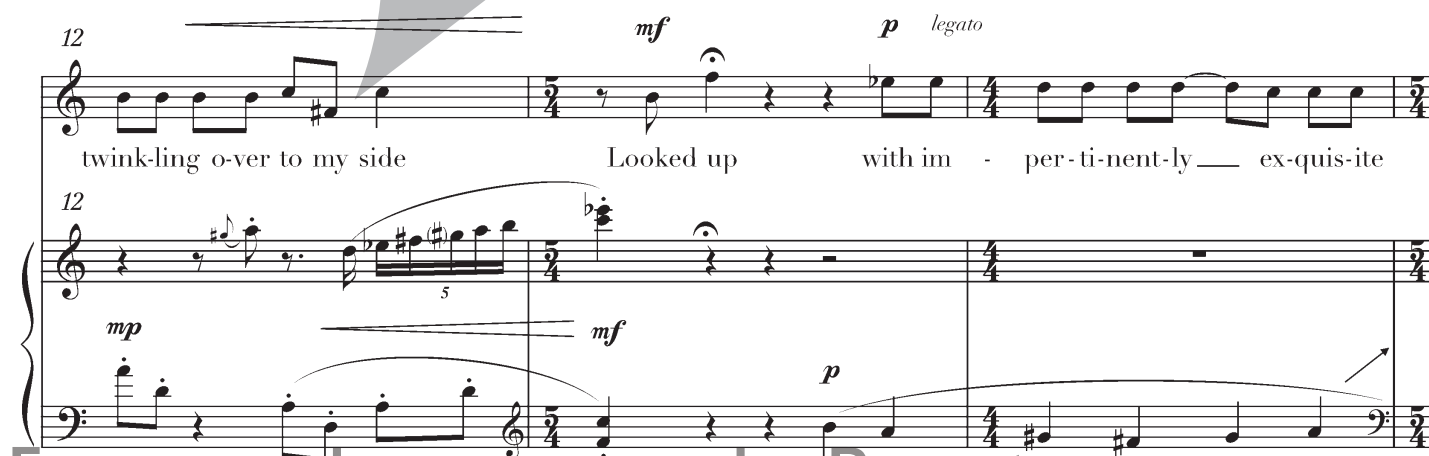
9 *p* *notable. elevated.*



12 *mf* *p* *legato*

twink-ling o-ver to my side Looked up with im - per-ti-nent-ly — ex-quis-ite

12 *mp* *mf* *p*



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15 *mp* *notable. elevated.*

fa-ces float-ing hands were laid up - on me I was

15 *mp*



*slight accel.**faster waltz*  $\text{♩} = \text{ca. } 78$ 

For perusal purposes only. Do not copy.

18 *mf*

whirled \_\_\_\_\_ and tossed in - to de - li - cious

18 *mf*

notable. elevated.

22 *mp* *rit.* -----

danc - ing \_\_\_\_\_ up \_\_\_\_\_ Up with the pale im -

22 *mp*

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*Ped. simile*

28 *Slower* ( $\text{♩} = \text{ca. } 68$ ) *p*

por-tant Stars \_\_\_\_\_ and the Hu-mor-ous <sub>M</sub> moon \_\_\_\_\_

28 *p*

notable. elevated.

*faster waltz* ♩. = ca. 7836 *freely*

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dear girl \_\_\_\_\_ How I was

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notable. elevated.

42

*less, but not too dramatic*

cra - zy how i cried \_ when i heard o - ver time \_ and tide and

42

Graphite

notable. elevated.

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50

*pp*

death \_ leap-ing Sweet-ly your voice

50

*pp*

Graphite

notable. elevated.

8va<sup>TM</sup>

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## III. so quite new

E.E. Cummings

Jocelyn Hagen

*sensuously, with rubato* ♩ = 63-69

*mf*

*mp*

*with light pedal*

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notable. elevated.

The first system of the musical score is for a piano. It features a treble and bass staff. The treble staff begins with a 4/4 time signature, followed by a 3/4 time signature, and ends with a 4/4 time signature. The bass staff is in 4/4 time. The music is marked with a tempo of 63-69 beats per minute. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). The instruction 'sensuously, with rubato' is written above the treble staff, and 'with light pedal' is written below the bass staff. A large, semi-transparent 'Graphite' watermark is overlaid on the score.

*intimately* *mf*

i like my bo - dy — when it is

*less*

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notable. elevated.

The second system of the musical score continues the piano accompaniment and includes a vocal line. The piano part continues with the same time signature changes (4/4, 3/4, 4/4). The vocal line enters in the 3/4 section with the lyrics 'i like my bo - dy — when it is'. The dynamics are mezzo-forte (mf) and mezzo-piano (less). A large, semi-transparent 'Graphite' watermark is overlaid on the score.

8 *rit.-----a tempo*

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with your bo - dy. — It is so quite new — a thing.

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notable. elevated.

12 *rit.-----a tempo*

mus-cles bet-ter and nerves — more. — i like your bo-dy. —

*mp*

*mf* *p*

*slight accel.-----* ♩ = 72

16 *mf*

i like what it does, i like its hows. i like to feel the

*mf* *TM*

with more pedal

Graphite

notable. elevated.

20

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spine of your bo-dy and its bones, and the trem-bling— firm - - - smooth ness

20

*mp* *p* *notable. elevated.*

23 *pushing forward...*

*p*

and which I will a - gain and a -

23 *with spark*

*smeared, with lots of pedal*

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25

gain and a - gain *notable. elevated.* kiss.

25

*mf* *rit.* *f*

*f*

*with reckless abandon* = 126-132

*rit.*

notable. elevated.

*calmer*  $\text{♩} = 50$

30

mp

1. notable. elevated.

33

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i like slow - ly strok - ing the shock - ing fuzz of

33

Graphite TM

notable. elevated.

36

no rit.

your e - lec - tric fur, and what-is-it comes

36

dim.

p

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pushing forward...

39

o - ver part - ing flesh... And eyes big

39

dim.

pp

notable. elevated.

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42 *Tempo I* *p* *mp*

love - crumbs, and pos-si-bly— I like the thrill of

42 *8va* *3* *3* *3* *loco* *p* *mp*

with light pedal

45 *rit.*

un - der me you so quite new

45 *bring out* *pp*

Graphite™

notable. elevated.

IV. i love you much (most beautiful darling)  
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E.E. Cummings

Jocelyn Hagen

*Joyful* ♩ = 84  
*mf*

i love you much (most beau-ti-ful dar-<sup>TM</sup> ling) more than an - y - one — on the earth and i

like a bell  
*mf* *mp legato* *mf*

Pedal harmonically

[illegible]

6 *rit.* ..... *somber* (♩ = 72)

com - ing al-though win - ter may be ev - 'ry - where —

*mp* *notable. elevated.*

9 *slowly; out of time* *p* *pushing forward...*

with such a si-lence and such a dark-ness no-one can quite be-gin to guess (ex -

*colla voce* *p*

*notable. elevated.*

12 *rit.* ..... *Tempo I* *mf* *slight accel.* .....

cept my life) the true time of year

*mf* *notable. elevated.*

*Pedal harmonically*

For perusal purposes only. Do not copy.

16 *rit.* *a tempo*

bell-like *pp*

Pedal harmonically

Graphite<sup>TM</sup>

20 *p legato*

and if what calls it-self a world should have the luck to hear such sing-ing

20

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23 *p* *slight accel.*

(or glimpse such sun - light)

23 *mp* *echo pp*

Graphite<sup>TM</sup>

27 *mf*

as will leap high-er than high — through gay-er than gay-est —

27 *mf*

notable. elevated.

30 *slight rit.* ————— *Joyful* ♩ = 84 *freely, out of time*

some-one's heart at your each near-ness) ev-'ry-one cer-tain-ly would

30 *echo p* *colla voce*

For perusal purposes only. Do not copy.

34 *rit.* —————

(my most beau-ti-ful dar - ling) be-lieve in no-thing — but love

34 *pp*

notable. elevated.

## V. i carry your heart with me

For perusal purposes only. Do not copy.

E.E. Cummings

Jocelyn Hagen

*humble & honest* ♩ = 63-66

*legato mp*

*pedal ad lib*

*mp*

i car-ry your heart with me \_\_\_\_\_ (i car-ry it in my

*p*

*8<sup>va</sup>*

For perusal purposes only. Do not copy.

*p*

*slight rit.* ----- *a tempo mp*

heart) \_\_\_\_\_ i am ne-ver with-out it \_\_\_\_\_ (an-y-where i go you go, my

*mp*

10

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dear; and what-e-ver is done by on-ly me is your

with renewed delight

10

pp mp TM

notable. elevated.

13

do - ing, my dar - ling)

13

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16

i fear no fate (for you are my

16

sub. p mp

notable. elevated.

18 *mf* *f*

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fate, my sweet) i want no world

18

*mf* *notable. elevated.*

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21 *very freely* *mf intimate*

(for beau - ti - ful you are my world, my true) and it's you

21

*colla voce* *mp*

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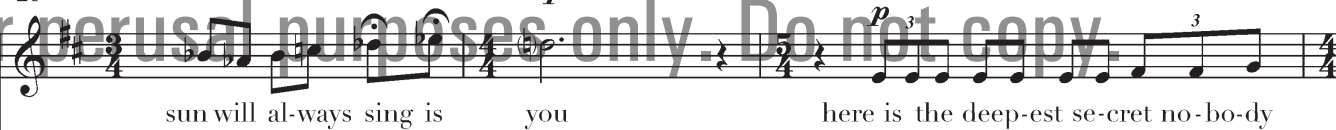
24 *accel.*

are what - ev - er a moon has al - ways meant and what - e - ver a

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*molto rit.* ..... *a tempo*

26



26



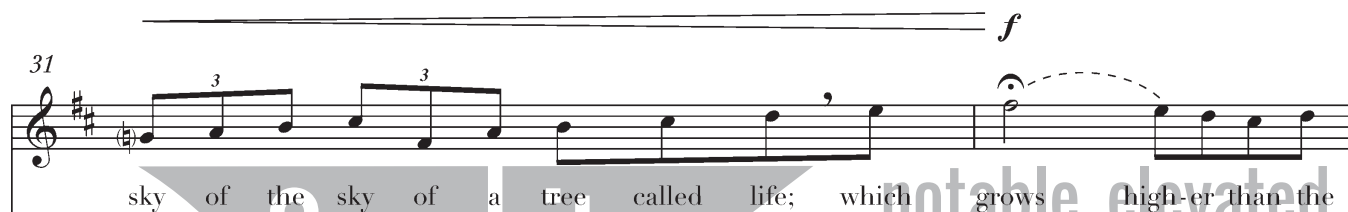
29



29



31



31



33

*mp*

soul can hope or mind can hide) — and this is the won - der — that's keep-ing the

33

*pp*

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36

Tempo I

*mp*

stars a - part — i car-ry your

36

*p*

8va

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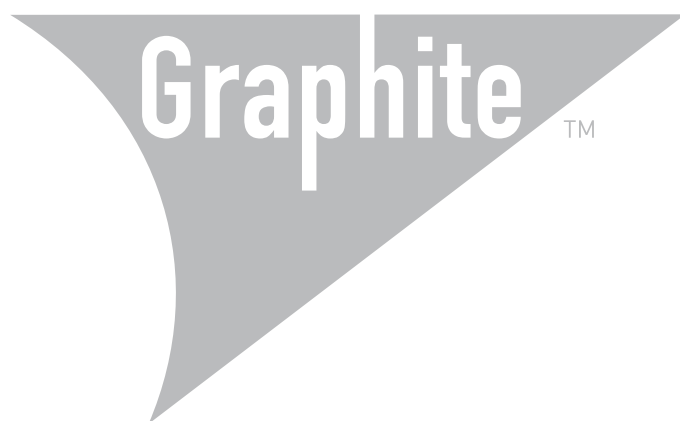
40

heart — (i car-ry it in my heart) —

40

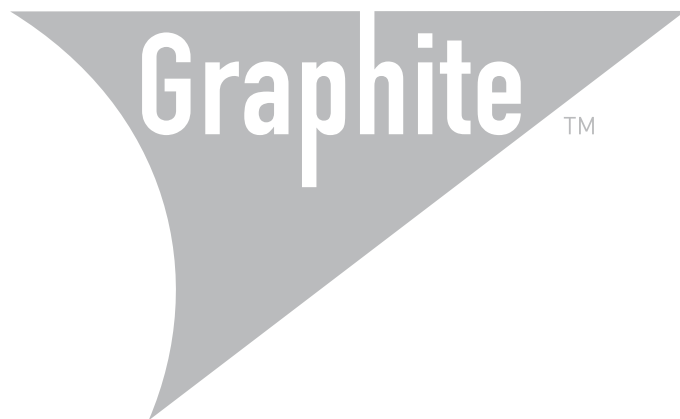
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notable. elevated.

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notable. elevated.

# 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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