

Kiss
GP-H013
soprano, piano

Jocelyn Hagen

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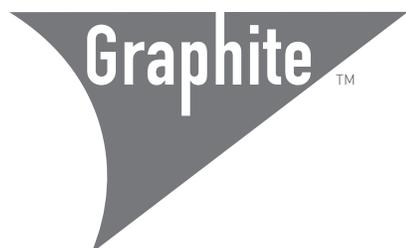
Jocelyn Hagen



Kiss

for soprano and piano

1. In the Dreamed of Places
2. How to Bone a Fish
3. Your Hands
4. One More



notable. elevated.

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This song cycle is dedicated to its commissioners, with sincerest gratitude. Thank you for allowing me to continue my passion for composing art song.

Carrie Henneman Shaw (Minnesota)

Niels Moes (the Netherlands)

Carol Monzell Mikkelsen, for soprano Caroline Hatchett (Georgia)

Mike Russell, for soprano Rachel Velarde (New Mexico)

Eileen Stempel & Sylvie Beaudette (New York)

Program Note

Minnesota poet Julia Klatt Singer lends her exceptional voice to these four songs in this cycle entitled *Kiss*. I noticed in reading through her poetry that the word “kiss” is used in captivating and refreshing ways. I wanted to explore the different ways she uses that word to depict diverse emotions. In three of the four poems, she uses the word directly, but in the second movement, “How To Bone a Fish,” I believe the word is beautifully implied, making the act of kissing even more delicious and achingly sensual.

Musically I was discovering that pulse became an important aspect in most of the songs. In the second movement specifically I recognized it as a metaphor to the singer’s heartbeat. The third movement, “Your Hands,” is devoid of a pulse, but instead focuses on long sustained lines, with the singer ascending and descending chromatically while the pianist plays modes in various colors of tonality, stepwise and in counterpoint to the vocal line. This is also the first time I’ve ended a song cycle with a proverbial bang. The syncopated melody and accompaniment veer towards danger and a passionate cry ends the cycle as the singer exclaims “one more kiss and I’m not going home.”

This cycle was commissioned by a consortium of singers, teachers and art song enthusiasts. In 2014 it will receive premieres in Georgia, New York, New Mexico, Minnesota and the Netherlands. Poems are taken from Julia Klatt Singer’s book entitled *In the Dreamed of Places*, published by Naissance Press in 2011.

– Jocelyn Hagen, (2014)

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In the Dreamed of Places

At the end of the dock, the rowboat, tied,
a familiar rope, a simple knot, as easy to
loose as a kiss from my lips, as easy to sail
as the stars in this night sky.

In the dreamed of places, there is always you,
this boat of longing, the steady hum of a song
not yet written, a world, just beyond tomorrow.
In the dreamed of places we sleep,

our bodies fragrant and sweet. Once I was so
poor, I thought a butter and sugar sandwich was
decadence. Once I was so young I thought the
world only spoke in rhyme, spun like a record,

played the same song, over and over until
I knew my heart, knew by heart the map to love.
Trace a shadow onto skin, let night fall
dense and deep, like this dream we now begin.

How to Bone a Fish

My skin sensed you first. Felt the
ripple of air your body made,
walking. I swam toward you
down that hallway made of sunlight
and polished wood.

You are far enough away
that I can see you walking.
See how your shoe hits the floor firmly
yet fingers, sole to wood, before touching
air again.

I see how your hips tilt with each stride
how they carry you closer now
I follow the row of buttons on your shirt
(cream colored, four holes each)
to your throat. You are talking to a colleague.

You are talking about music. The importance
of the adagio. The slow movement
of things. I cannot look at your
lips. Your mouth. For I would want you
to devour me.

I would let you devour me.
Your eyes now. On me.
Unblinking unswerving.
My bones, soft as a fish's bones,
my flesh as sweet to eat.

Your Hands (El Corazon)

I will not talk about silence
how in the absence of sound
hollows are formed, small graves
to bury each thought, every desire.

I will not talk about the moon
how she curls up in the night sky
tugs at the oceans within me,
spills light upon darkened streets.

I will not talk about love, how
it is as clear & fragile
as dragonfly wings, that when it lands,
it leaves its mark, dusted in pollen.

Instead I will tell you
that it looks like it might snow,
and that when I smell smoke
I want to kiss your hands.

One More (Steer Towards Danger, He Says)

I think of cliffs to drive
over, horses I've tried to ride,
sailing at night in winds too strong
to hold our course, dogs
at the gate ears up and panting
eyes glassy and lit from within,
strays of any kind, that baby smell of newness &
endless possibility, infinite love,
men I was attracted to
for their long legs &
slow smiles, their teeth
white and gleaming behind
lopsided grins, the way
their jeans hung low on their hips,
how their elbows unhinged me.

I think about that moment when
a moth flies into the light,
a tree limb drops, the sound of it
tearing away, straining until
it gives way to the obvious.

One more step and I'm in
over my head, one more minute
and it's pouring, one more kiss
and I'm not going home.

~Julia Klatt Singer

KISS

1. In the Dreamed of Places
soprano & piano

Julia Klatt Singer

Jocelyn Hagen

Freely (ca. ♩ = 72)

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notable. elevated.

4 *gentle & smooth* ♩ = 66

with pedal (smeared)

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7 *p*

At the end of the dock, the row-boat,

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notable. elevated.

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10 tied, — a fa-mil-iar rope, a sim - ple knot,

10

13 as eas-y to loose as a kiss from my lips,

13

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16 as eas-y to sail as the stars in this night sky.

16

rit.

Slower ♩ = 56

19 *f* *mf*

In the dreamed of pla-ces,

22 *mp*

there is al-ways you, this boat of long-ing, the stead-y

25 *rit.*

hum of a song not yet writ-ten, a world, just be-yond to.

28 *a tempo*

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mor - row. In the dreamed of pla - ces we



30 *mf*

sleep, our bo - dies frag - rant and sweet.

30 *mf*

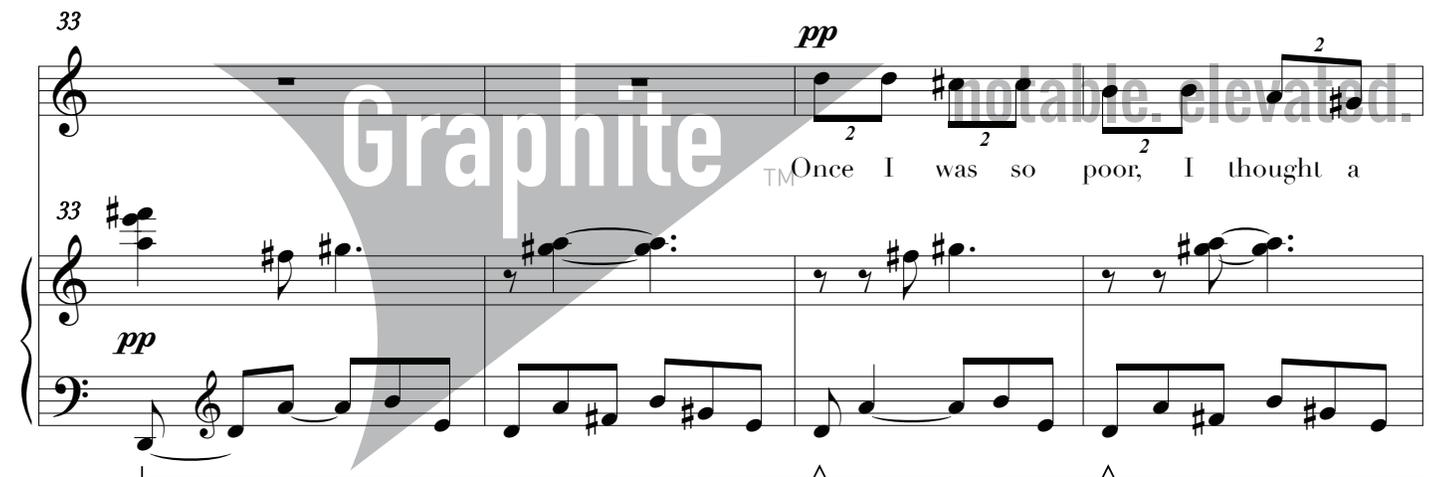
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33 *pp*

33 *pp*

Once I was so poor, I thought a



37

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but - ter and sug - ar sand - wich was _____ dec - a - dence. _____

Detailed description: This block shows the vocal line for measures 37-40. The melody starts on a G4 note, moves to A4, B4, and C5, then descends through B4, A4, G4, F4, E4, and D4. There are two slurs with a '2' above them, indicating doublets on the notes G4 and F4. The lyrics are 'but - ter and sug - ar sand - wich was _____ dec - a - dence. _____'.

37

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ped. simile

Detailed description: This block shows the piano accompaniment for measures 37-40. The right hand has a melody with slurs and doublets. The left hand has a steady eighth-note accompaniment. A 'ped. simile' instruction is written below the first measure. A large watermark 'Graphite™' is overlaid on the page.

41

Once I was so young I thought the world on - ly spoke in rhyme,

Detailed description: This block shows the vocal line for measures 41-44. The melody starts on a G4 note, moves to A4, B4, and C5, then descends through B4, A4, G4, F4, E4, and D4. There are two slurs with a '2' above them, indicating doublets on the notes G4 and F4. The lyrics are 'Once I was so young I thought the world on - ly spoke in rhyme,'.

41

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Detailed description: This block shows the piano accompaniment for measures 41-44. The right hand has a melody with slurs and doublets. The left hand has a steady eighth-note accompaniment. A large watermark 'Graphite™' is overlaid on the page.

45

spun like a rec - ord, played _____ the same song,

Detailed description: This block shows the vocal line for measures 45-48. The melody starts on a G4 note, moves to A4, B4, and C5, then descends through B4, A4, G4, F4, E4, and D4. There are two slurs with a '2' above them, indicating doublets on the notes G4 and F4. The lyrics are 'spun like a rec - ord, played _____ the same song,'.

45

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Detailed description: This block shows the piano accompaniment for measures 45-48. The right hand has a melody with slurs and doublets. The left hand has a steady eighth-note accompaniment. A large watermark 'Graphite™' is overlaid on the page.

49 *p*

o - ver and o - ver un - til _____ o - ver and o - ver un - til I knew my

53 *mp* *accel.* *f* = 66

heart, knew by heart the map to love. _____

53 *mp* *f* bring out melody

57 *mf* *p* gentle & smooth

60 *rit.*

Trace a shad-ow on - to skin, — let night fall dense and

notable. elevated.

63 *a tempo*

deep, like this dream — we now be - gin. —

notable. elevated.

66 *slight rit.*

pp delicately

cross

notable. elevated.

2. How to Bone a Fish

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Julia Klatt Singer

Jocelyn Hagen

$\text{♩} = 88$, *smooth and unrelenting*

*pedal harmonically
una corda throughout*

6 *mp* My skin sensed you first. *mf* Felt the rip-ple of

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11 *mp* air your body made, walking. I swam

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notable. elevated.

16

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toward you down _____ that half-way made of sun - light _____ and polished

16

Graphite

notable. elevated.

21

rit. ----- *a tempo*

wood. _____

21

mp

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26

mp *mf*

You are far e - nough a - way _____ that I can see _____

26

p *poco a poco cresc.* *mf*

cross R.H. L.H.

Graphite

notable. elevated.

31 *mp*
you — walk - ing. ————— See how your

31 *mf* *mp*
shoe hits the floor — firm - ly yet lin - gers, sole to wood,

36
shoe hits the floor — firm - ly yet lin - gers, sole to wood,

36
be - fore touch - ing air a - gain. —————

41 *mf*
be - fore touch - ing air a - gain. —————

41 *mf*
be - fore touch - ing air a - gain. —————

46 *rit.* ----- *a tempo*

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notable. elevated.

50 *mp*

I see how your hips tilt with each

50

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notable. elevated.

53

stride how they car - ry you — clos -

53

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notable. elevated.

56 *p*

er now _____ I fol - low

59 *mp* *mf*

the row of but - tons on your shirt _____ (cream col-ored,

59 *mp* *mf*

63 *rit.* *f* *a tempo* *ff*

four holes each) _____ to your throat. _____ You are talk - ing to a col-league.

63 *f* *ff*

68 *f*

You are talking a-bout mu - sic. The im - por-tance of the a - da-gi-o. The

74 *rit.* ----- *a tempo* *mp*

slow move-ment of things. I can-not look at your lips.

81 *rit.* -----

Your mouth. For I would want you to de - vour

81 *8va* -----

89 *a tempo* *p*

me. _____ I would let you de-vour

89 *p*TM

notable. elevated.

97 me. _____ Your eyes now. _____ On me. _____ Un -

97

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105 *rit.* *a tempo*

blink - ing. _____ Un - swerv - ing. _____ My _____ bones, _____ soft as a

105 *p*TM

notable. elevated.

112 *rit.* ----- *a tempo* ----- *rit.* -----

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fish - 's bones, my flesh _____ as _____ sweet to _____ eat. _____

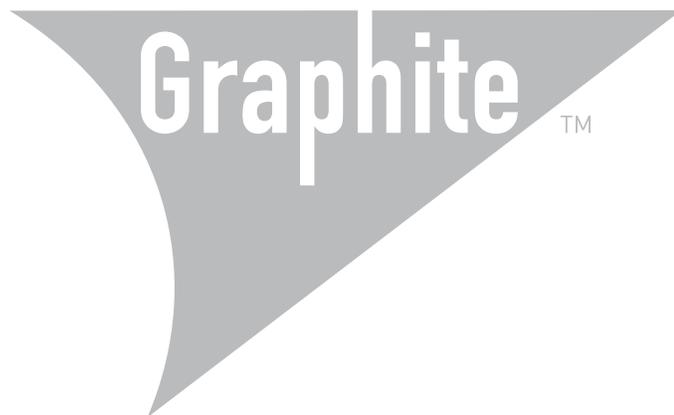
112

pp

Graphite

notable. elevated.

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notable. elevated.

3. Your Hands

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Julia Klatt Singer

Jocelyn Hagen

Adagio ♩ = 60

p legato

I will not talk a-bout si-lence hōw in the ab-sence of sound — hol-lows are formed,

small graves to bur-y each thought, ev - 'ry de - sire. _____

smoothly & pp delicately

*without pedal
una corda*

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I will not talk _____ a-bout the moon how she curls up _____ in the night sky

Graphite™

notable. elevated.

16 *slight rit.* *a tempo*

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— tugs at the o - ceans with - in me,

21

spills light _____ up - on the dark - ened streets. _____

21 *mp*

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26 *mf*

I will not talk a - bout love, how

26 *mf*

For perusal purposes only. Do not copy.

30

For perusal purposes only. Do not copy.

it is as clear and frag - ile _____ as ___ drag - on - fly wings, that when it lands,

30

Graphite notable. elevated.

*with light pedal
tre corda*

34

it leaves its mark, dust - ed in pol - len.

34

For perusal purposes only. Do not copy.

39

p

39

Graphite notable. elevated.

pp

8va loco

8va loco

8va loco

8va loco

8va loco

8va loco

45 *3*

stead I will tell you that it looks like it might snow, _____ and _____ that when I

8^{va} *loco* *8^{va}* *loco* *8^{va}* *loco* *8^{va}* *loco* *8^{va}* *loco*

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50

smell smoke _____ I want to kiss _____ your hands. _____

8^{va} *loco* *8^{va}* *loco* *8^{va}* *loco* *8^{va}* *loco*

50

Graphite TM

rit. -----

56

56

Graphite TM

4. One More

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Julia Klatt Singer

Jocelyn Hagen

♩ = 58

notable. elevated.

4

f

I think of cliffs to drive o - ver,

4

L.H.

ped. simile

notable. elevated.

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notable. elevated.

7

mf

hors - es I've tried to ride, _____ sail - ing at

7

mp

10

night__ in winds too strong to hold our course, dogs

10

13

f

at the gate ears up and pant - ing eyes glas - sy and _____ lit - from with -

13

mf

16 *rit.* *mp* *a tempo* *f*

in, strays of an - y kind, _____ that ba - by smell of

16 *subito* *p* *mp* *subito* *f*

19

new - ness and end - less pos - si - bil - i - ty, _____

19

22

in fin - ite love, _____

22

25 *ff* *mp*

men I was at-

25 *ff* *mp*

28

tract - ed to _____ for their long legs _____ and slow _____

28

31

smiles, _____ their teeth white _____ and gleam-ing be-hind _____

31 *p*

34

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lop - sid - ed grins, the way their jeans — hung low on their hips,

34

notable. elevated.

37

rit.-----

how their el - bows un - hinged — me.-----

37

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41 *a tempo*

bring out moving lines
pp

delicately

notable. elevated.

45 *p*

I think a - bout — that mo - ment when — a moth flies in - to the

45

49 *mp*

light, a tree limb drops, the sound of it tear - ing a - way,

49 *p*

54 *mf*

strain - ing un - til it gives way to the ob - vi - ous.

54 *mf*

59 *f*

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59 *f*

Graphite notable. elevated.

62 *mf*

One more step and I'm in o - ver my

62 *subito mp*

una corda

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65

head, one more mi - nute and it's

65 *mf*

tre corda

69 *f*

pour - ing, _____ one more kiss _____ and

This system contains the first two measures of the piece. The vocal line starts with a forte (*f*) dynamic and a slur over the first two notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A large watermark 'Graphite' is overlaid on the page.

69

bring out melody

This system contains measures 3 and 4. The piano accompaniment continues with the same rhythmic pattern. A slur is placed over the piano part in measure 4, with the instruction 'bring out melody'. A large watermark 'Graphite' is overlaid on the page.

73 *rit.* ----- *a tempo*

ff

I'm ² not go - ing home.

This system contains measures 5 and 6. Measure 5 is marked with a ritardando (*rit.*) and measure 6 returns to the original tempo (*a tempo*). The vocal line in measure 6 is marked with fortissimo (*ff*). A large watermark 'Graphite' is overlaid on the page.

73

f

This system contains measures 7 and 8. The piano accompaniment continues with the same rhythmic pattern. A forte (*f*) dynamic is marked in measure 7. A large watermark 'Graphite' is overlaid on the page.

76 *rit.* -----

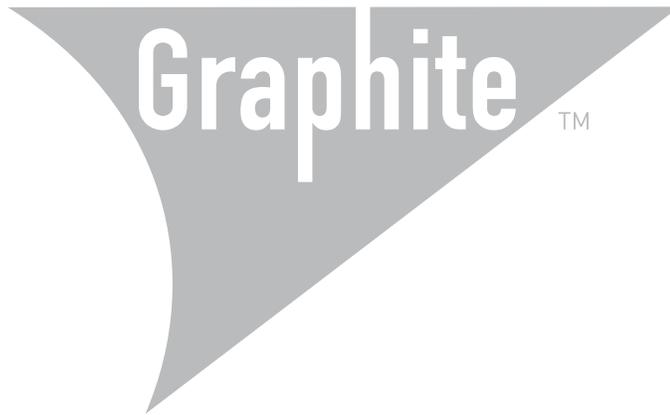
This system contains measure 9, which is a whole rest. It is marked with a ritardando (*rit.*). A large watermark 'Graphite' is overlaid on the page.

76

ff

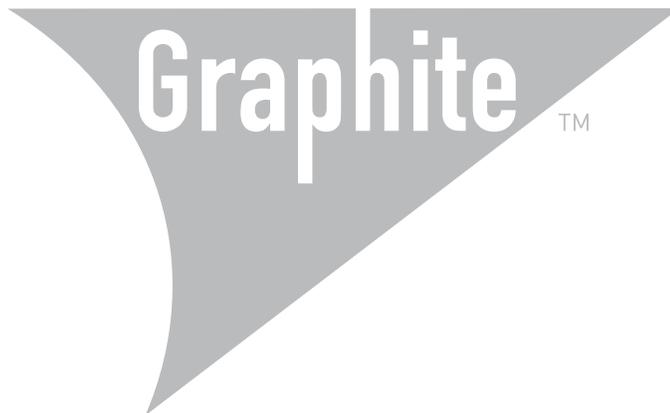
This system contains measures 10 and 11. The piano accompaniment continues with the same rhythmic pattern. A fortissimo (*ff*) dynamic is marked in measure 10. A large watermark 'Graphite' is overlaid on the page.

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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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