love. songs
GP-H005
baritone, piano

Jocelyn Hagen

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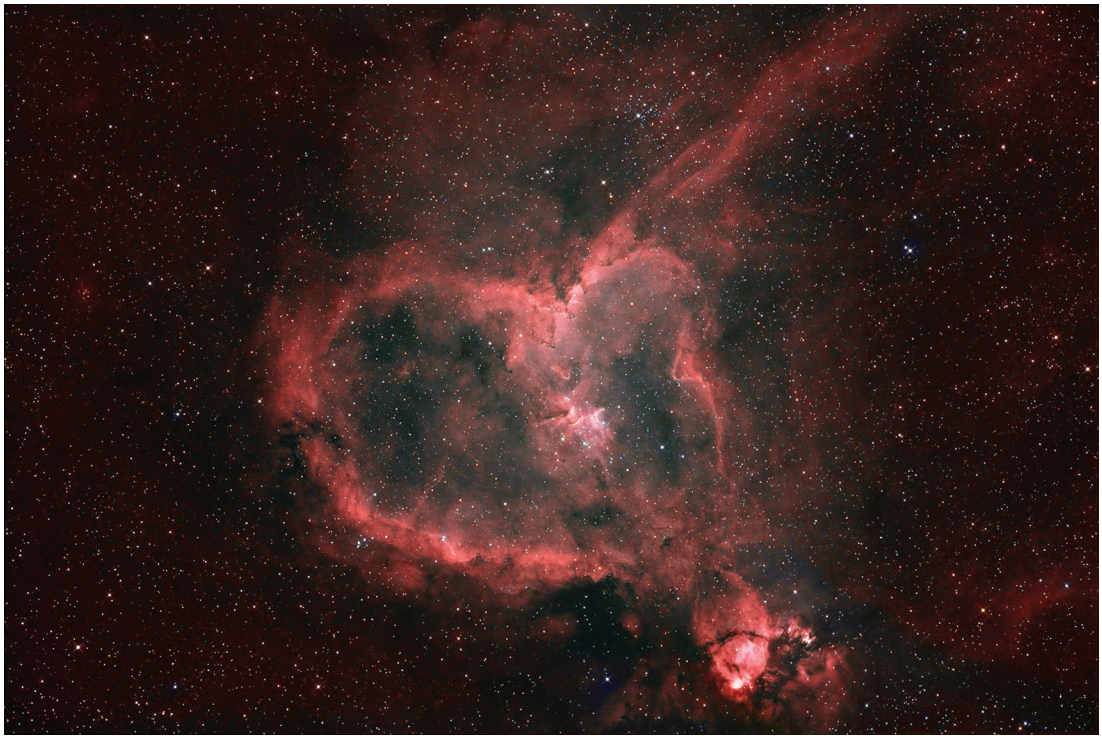
# Jocelyn Hagen



# love. songs

for baritone 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

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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

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dear girl
How I was crazy how I cried when i heard
over time
and tide and death
leaping
Sweetly
your voice

### 3. "so quite new"

i like my body when it is with your
body. It is so quite new a thing.
muscles better and nerves more.
i like your body. i like what it does,
i like its hows. i like to feel the spine
of your body and its bones, and the trembling
-firm-smooth ness and which I will
again and again and again
kiss, I like kissing this and that of you,
i like slowly stroking the, shocking fuzz
of your electric fur, and what-is-it comes
over parting flesh . . . . And eyes big love-crumbs,

and possibly I like the thrill

of under me you so quite new

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

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-

and if what calls itself a world should have
the luck to hear such singing(or glimpse such
sunlight as will leap higher than high
through gayer than gayest someone's heart at your
each

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

### 5. "i carry your heart with me"

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear;and whatever is done
by only me is your doing,my darling)
i fear
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)

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GP - H005

# love. songs

## I. burn

baritone & piano

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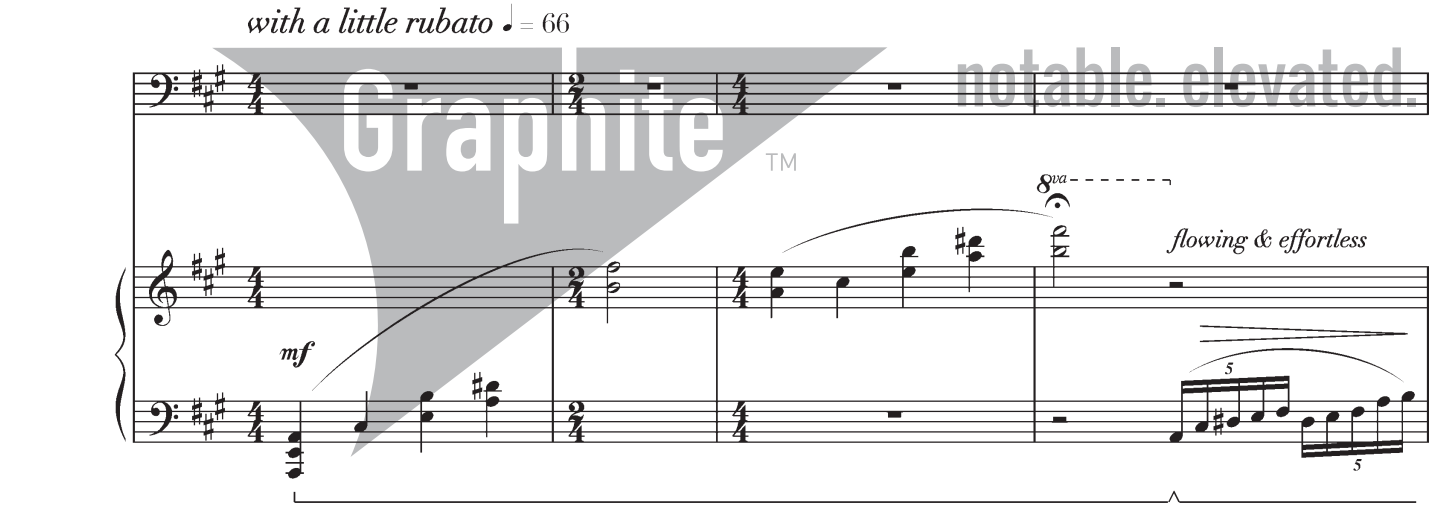
E.E. Cummings

Jocelyn Hagen



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slight rit.

17

mp

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

p pp

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Rich & Warm
a tempo

20

mp

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

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23

mf f

pir - ings the indolent frail as - cen-sions, of thy smile ris - es the in-

8va

half half

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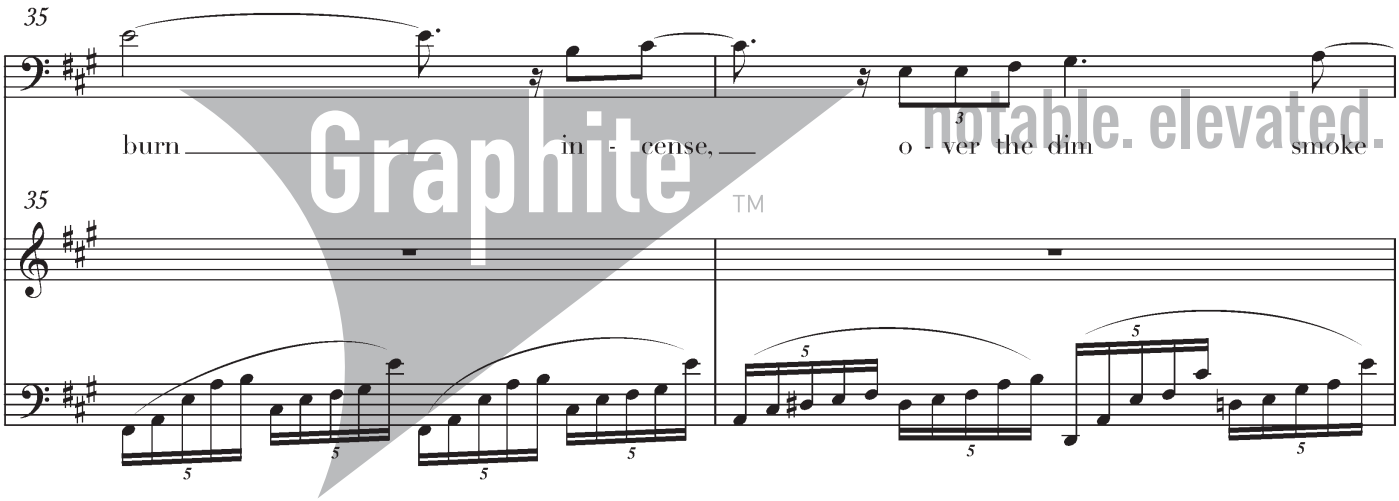


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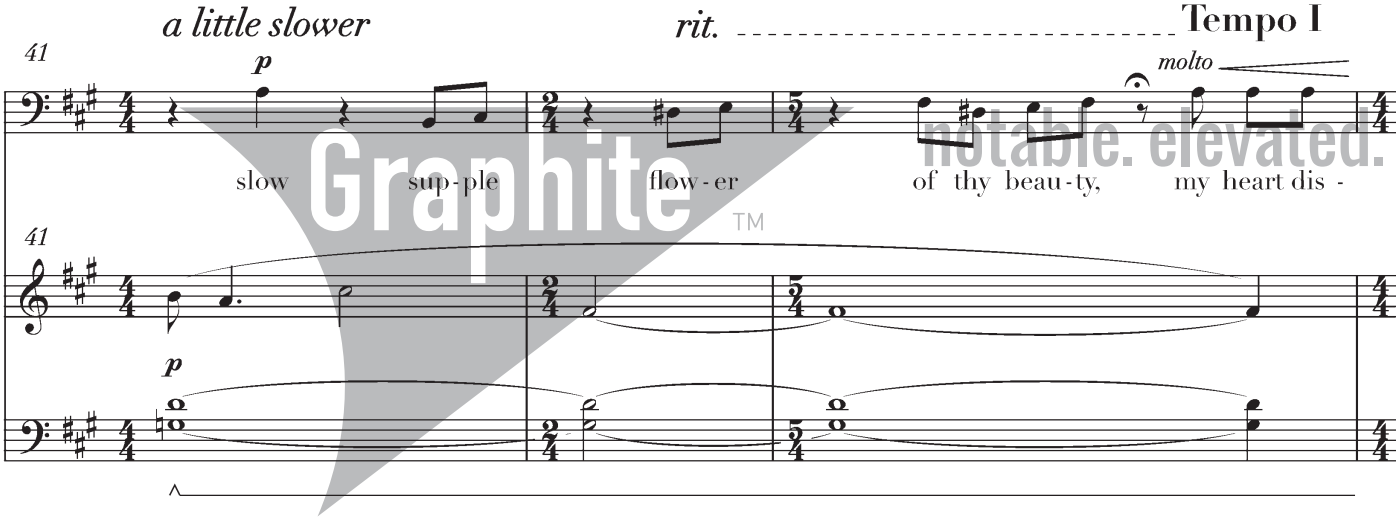


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* olibanum ~ Oriental frankincense

# II. your little voice

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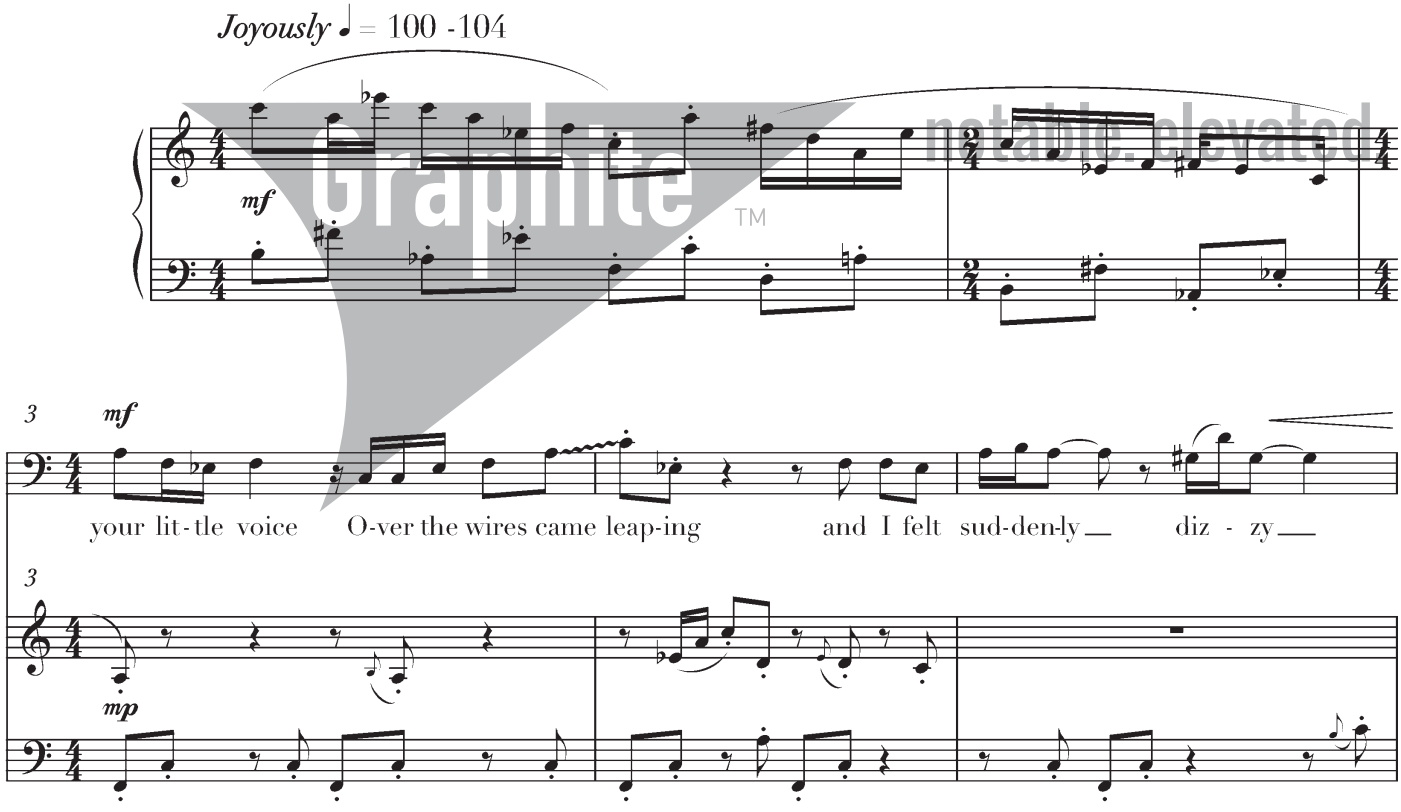


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*slight accel.* *faster waltz* ♩. = ca. 78

18

*mf*

whirled and tossed in - to de - li - cious

18

*mf*

22

*rit.*

*mp*

danc - ing up Up with the pale im -

22

*mp*

*Ped. simile*

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*Slower* (♩. = ca. 68)

28

*p*

por-tant Stars and the Hu-mor-ous moon

28

*p*

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*faster waltz* ♩. = ca. 78

36 *freely*

dear girl How I was

36

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42 *less, but not too dramatic*

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

42

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50 *pp*

death leap-ing Sweet-ly your voice

50 8va *pp*

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*To G. & A.*

# III. so quite new

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*sensuously, with rubato* ♩= 63-69

*mf*

*mp*

*with light pedal*

4

*intimately*

*mf*

i like my bo - dy when it is

4

*less*

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20

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

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*pushing forward...*

23

and which I will a - gain and a -

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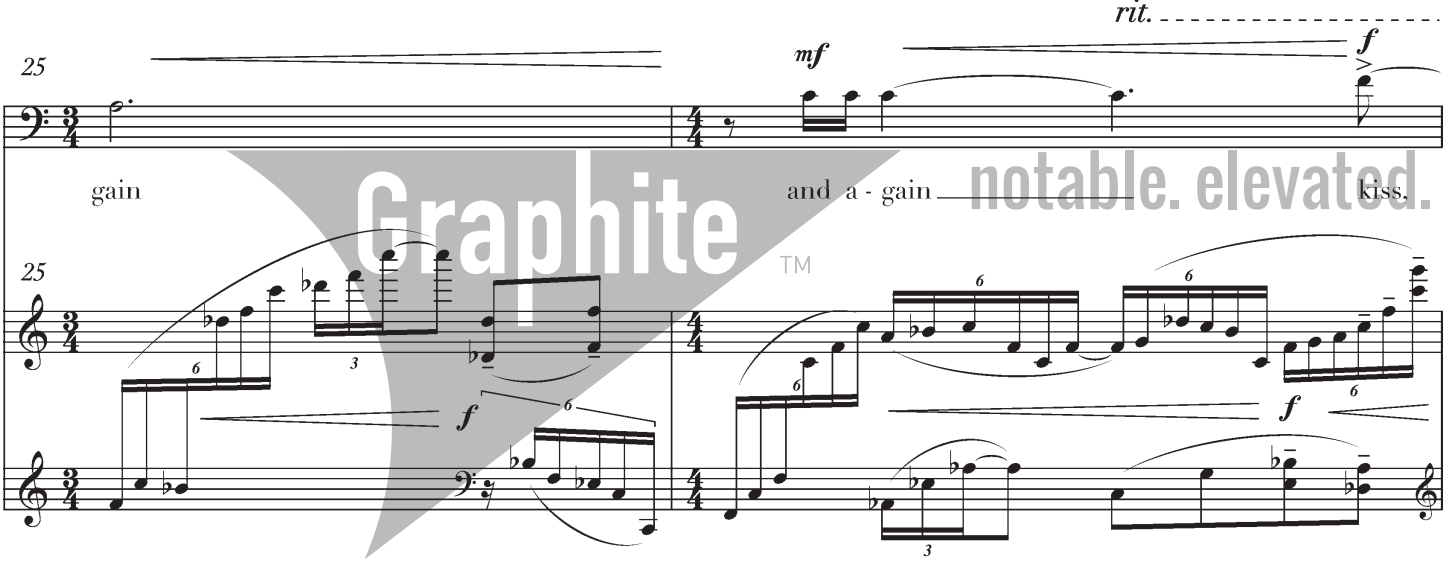
*rit.*

25

gain and a - gain kiss.

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33

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

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36

*no rit.*

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

*dim.*

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*pushing forward...*

*rit.*

39

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

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*dim.*

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*To B.*

# IV. i love you much (most beautiful darling)

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E.E. Cummings

Jocelyn Hagen

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6 *rit.* *somber* (♩ = 72)

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

*mp*

9 *slowly, out of time* *pushing forward...*

*p*

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

*colla voce*

*p*

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

*mf*

cept my life) the true time of year

*mf*

*Pedal harmonically*

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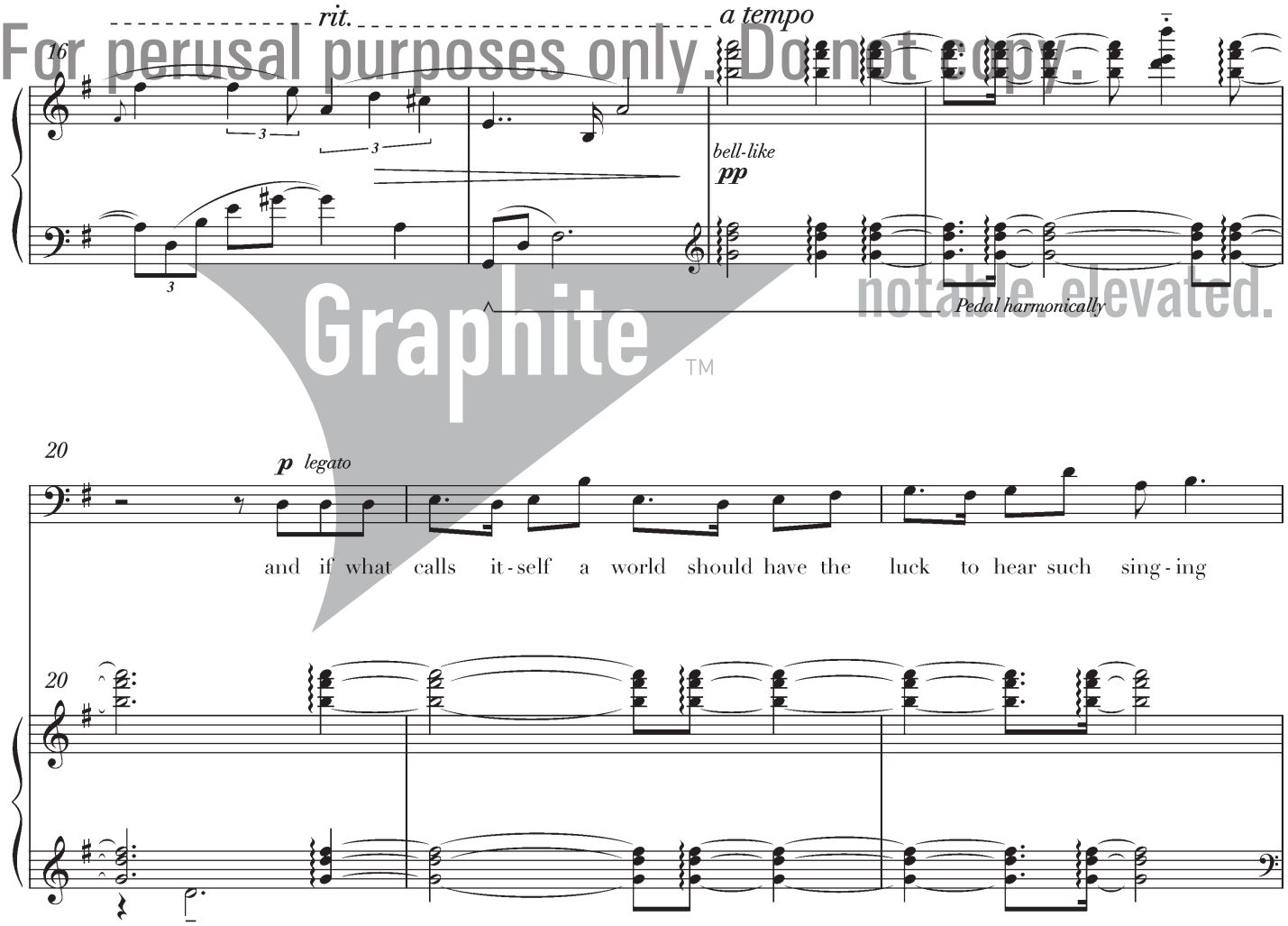


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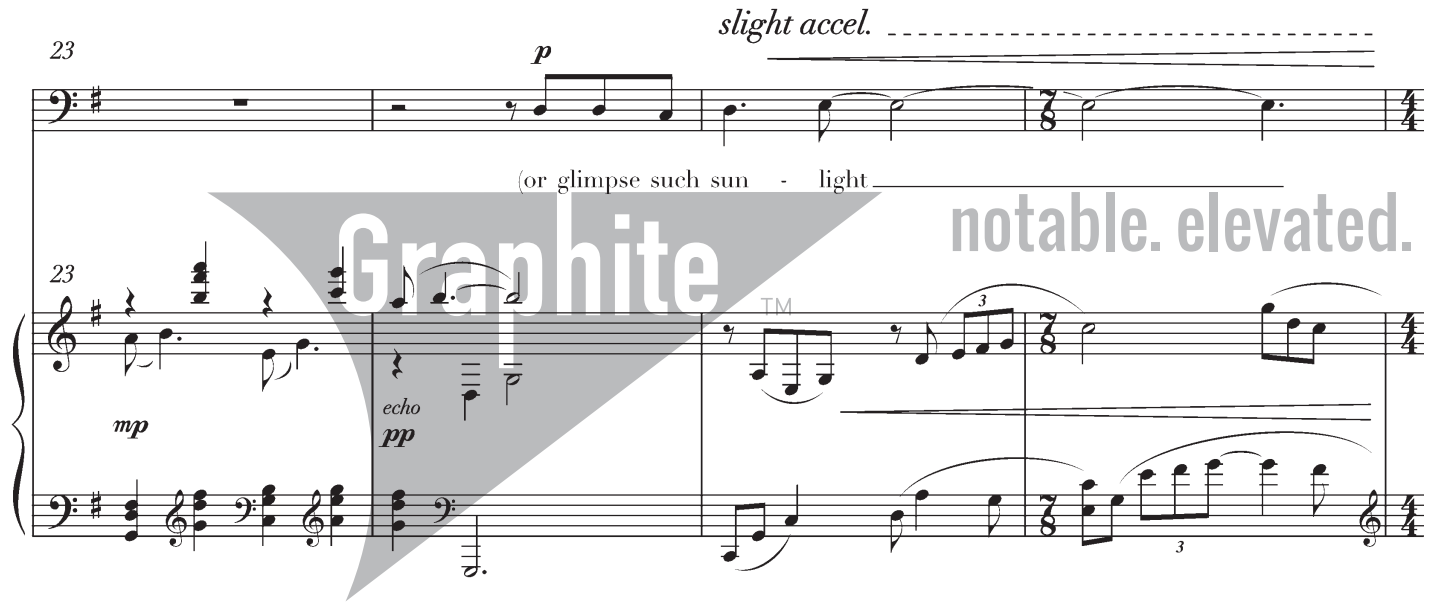


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27

*mf*

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

*mf*

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30

*slight rit.* *Joyful* ♩ = 84

some-one's heart at your each near-ness)

*freely, out of time*

*p*

ev-'ry-one cer-tain-ly would

*echo* *p* *colla voce*

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34

*rit.*

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

*pp*

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*for Tim*

# V. i carry your heart with me

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E.E. Cummings

Jocelyn Hagen

*humble & honest* ♩= 63-66

*legato*

*mp*

*pedal ad lib*

4

*mp*

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

4

*8va*

*p*

7

*p*

*slight rit.* *a tempo*

*mp*

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

7

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10

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

*with renewed delight*

*pp* *mp*

13

do - ing, my dar - ling)

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16

*mf* *mp*

i fear no fate (for you are my

*sub.* *p* *mp*

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18

*mf* *f*

fate, my sweet) i want no world

18

*mf*

*very freely*

21

*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

24

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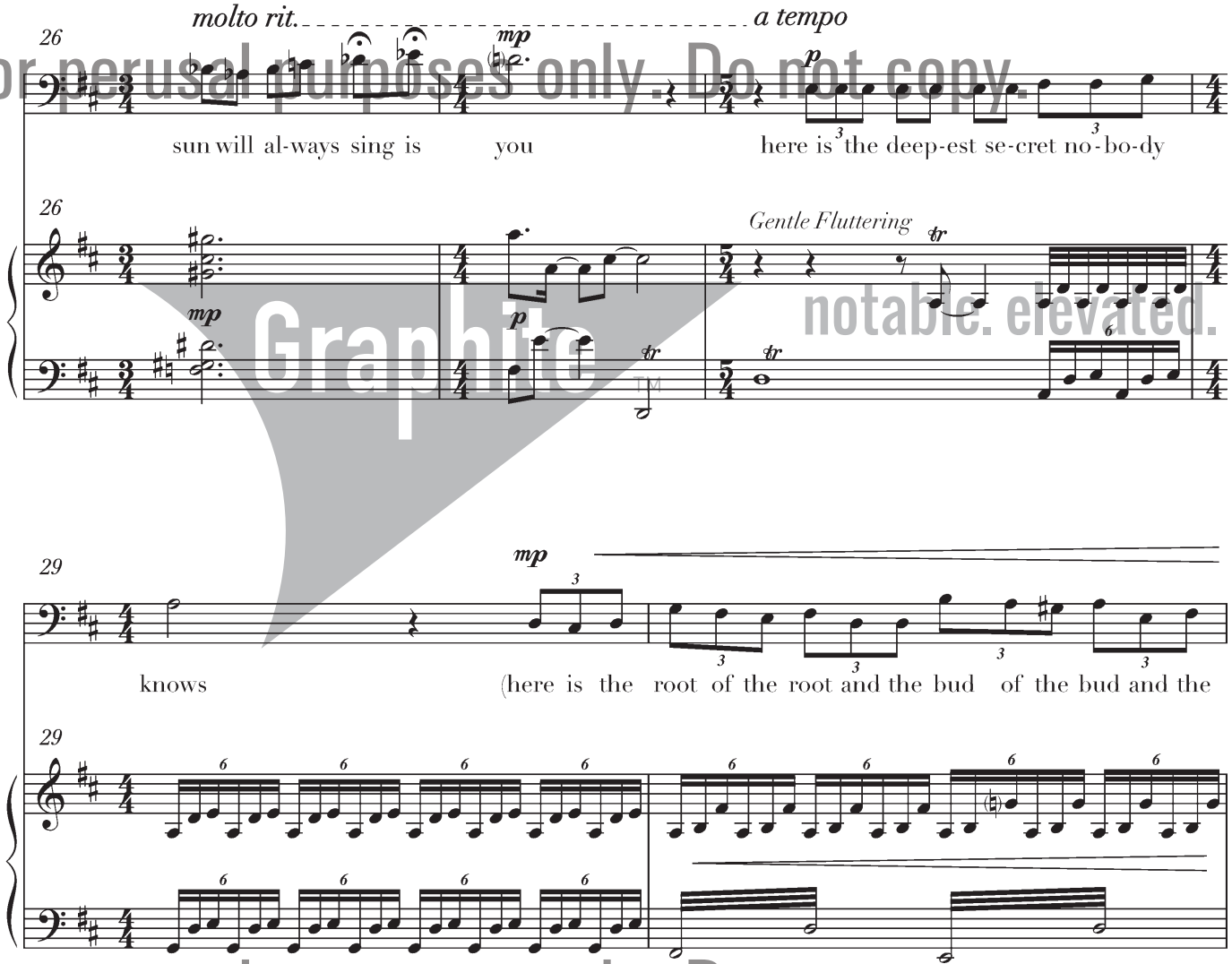


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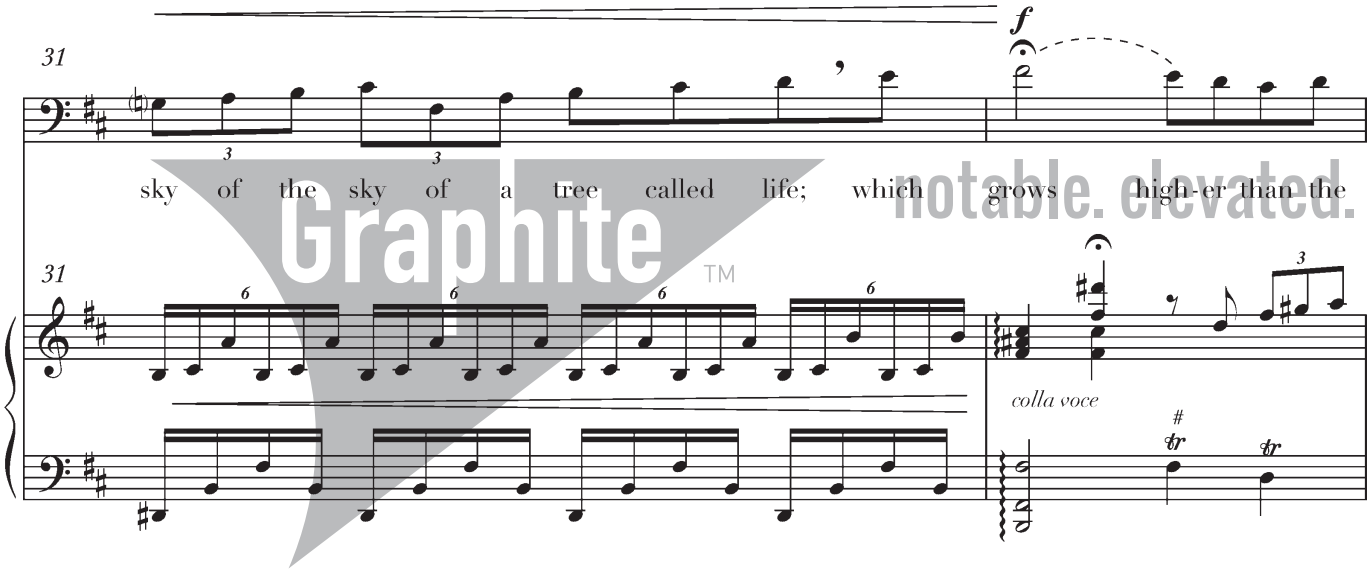


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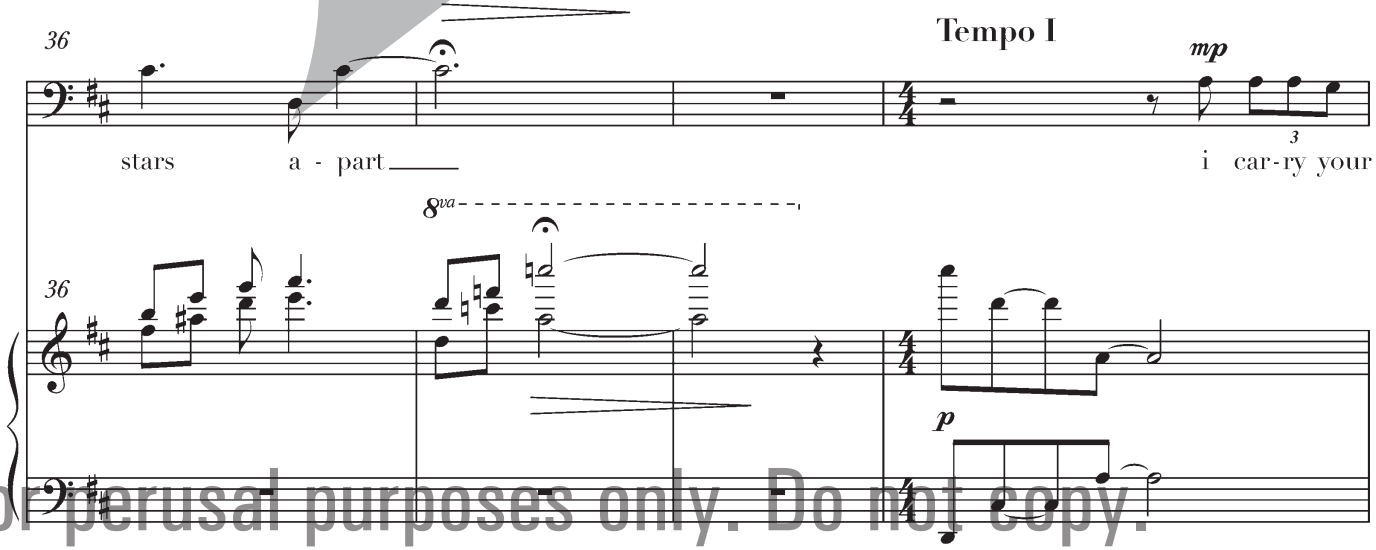


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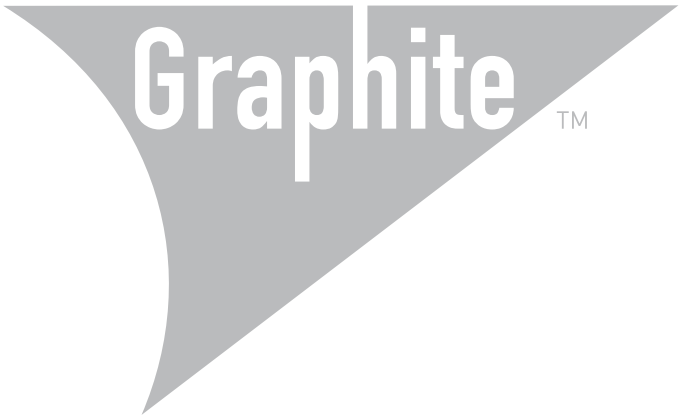


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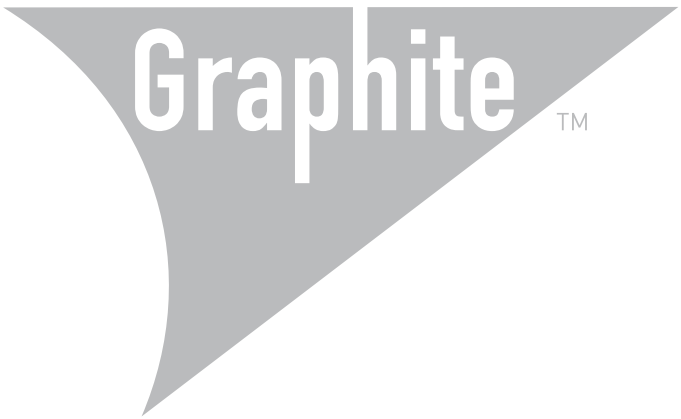


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# Jocelyn Hagen

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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