

Two Lullabies
GP - H006
SSA, piano

Jocelyn Hagen

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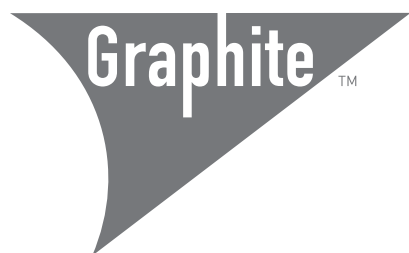
Two Lullabies

for SSA choir and piano

I. My Bed is a Boat

II. All the pretty little horses

Commissioned for the Hopkins High School Women's Choir, under the direction of Matthew Culloton, 2006



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I. My Bed is a Boat

My bed is like a little boat;
Nurse helps me in when I embark;
She girds me in my sailor's coat
And starts me in the dark.

At night I go on board and say
Good-night to all my friends on shore;
I shut my eyes and sail away
And see and hear no more.

And sometimes things to bed I take,
As prudent sailors have to do;
Perhaps a slice of wedding-cake,
Perhaps a toy or two.

All night across the dark we steer;
But when the day returns at last,
Safe in my room beside the pier,
I find my vessel fast.

- Robert Louis Stevenson

II. All the pretty little horses

Hush-a-bye, don't you cry,
Go to sleepy little baby.
When you wake, you'll have cake,
And all the pretty little horses.

Black and bay, dapple and grey,
Coach and six little horses,
Hush-a-bye, don't you cry,
Go to sleepy little baby.

Way down yonder, down in the meadow,
There's a poor wee little lamby.
The bees and the butterflies
pickin' at its eyes,
The poor wee thing cried for her mammy.

Hush-a-bye, don't you cry,
Go to sleepy little baby.
When you wake, you'll have cake,
And all the pretty little horses.

- Traditional

Performance Notes:

Solo section: Four to six solo singers sing the line separately, beginning and ending at different times. Singers may repeat the line until this section ends at m.40. The solo singers also have the choice of ending on any of the three starred notes in the phrase: G, F#, or E. Please do not replace piano slapping with a drum, that is not the intended sound.

Two Lullabies

I. My Bed is a Boat

SSA choir & piano

Robert Louis Stevenson (1850-1894)

Jocelyn Hagen

Slowly
mp *mf* *mp* *f*

I ee - ah ee - ah

II ee - ah

III ee - ah

8 ♩ = 138-144
mp

I My bed is like a lit-tle boat: Nurse helps me in ___ when I em-bark:

II My bed is like a lit-tle boat: Nurse helps me in ___ when I em-bark:

III My bed is like a lit-tle boat: Nurse helps me in ___ when I em-bark:

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13

I She girds me in _____ my sail-or's coat And starts me in _____ the dark. _____

II She girds me in _____ my sail-or's coat And starts me in _____ the dark. _____

III She girds me in _____ my sail-or's coat And starts me in _____ the dark. _____ At

13

Pianist slaps piano
cabinetry with hands

mf

18

I _____

II _____ I shut my eyes

III _____

18 Good night to all _____ my friends on shore. _____

18 night I go on board and say _____

p

23

Solos* (see performance note)

mp

mf

ee - ah - yeh - ee

I _____

II _____

III _____

And see and hear no more. _____

And see and hear no more. _____

And see and hear no more. _____ ee -

mf

28 *mp* *mf*

*Solos**

ee - ah - yeh - ee

I

mf

ee - ah ee - ah ee -

II

mf

ee - ah yeh ee ee - ah yeh - ee

III

ah ee - ah ee - ah

34

*Solos**

ee - ah - yeh - ee

I

ah ee - ah ee - ah ee - ah ee - ah

II

ee - ah yeh - ee ee - ah ee - ah

III

ee - ah ee - ah ee - ah ee - ah

41 $\text{♩} = 84-88$ *p* *mp*

I

And some-times things to bed I take, As pru - dent sail-ors have to do; —

II

And some-times things to bed I take, As pru - dent sail-ors have to do; —

III

And some-times things to bed I take, As pru - dent sail-ors have to do; —

46

I *f* Per - haps a slice of wed - ding - cake, *mp* Per - haps a toy or

II *f* a slice of wed - ding - cake, *p* Per - haps a toy or

III *f* a slice of wed - ding - cake, *p* Per - haps a toy or

51 $\text{♩} = 138-144$ "too excited to sleep!"

I *mp* two. four *mf* nine! *f* ee - ah

II *mf* two. six *ff* ee - ah - yeh -

III *mp* two. three five *mf* se - ven *f* yah ee -

mf *ff*

60

I yah ee - ah ee - ah ee -

II *f* ee - yeh - ee - ah - yeh - ee ee - ah - yeh - ee *ff* *f* ee -

III *ff* ah ee - ah - yeh - ee yah ee - ah - yeh -

66 *ff* *f*

I ah ee-ah - yeh - ee ee - ah ee - ah ee-ah

II ah ee-ah ee-ah - yeh - ee

III ee ee - ah - yeh - ee ee-ah - yeh -

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

I ee - ah ee - ah ee-ah

II ee-ah - yeh - ee ee-ah - yeh - ee

III ee ee-ah - yeh - ee ee

79 *pp* *f* *pp* *f* *pp* *f*

Very freely, with much liberty in tempo

I All night a-cross the dark we steer: But when the

II ee All night a-cross the dark we steer: But when the

III All night a-cross the dark we steer: But when the

86 $\text{♩} = 84-88$

I day re - turns at last, — Safe — in my room, be - side the pier, — *mf*

II day re - turns at last, — Safe — in my room, be - side the pier, — *mf*

III day re - turns at last, — Safe — in my room, be - side the pier, — *mf*

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91 $\text{♩} = 138-144$

I *mp* I find my ves - sel fast. — *p*

II *mp* I find my ves - sel fast. — *p*

III *mp* I find my ves - sel fast. — *p*

91

mf *p*

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II. All the pretty little horses

SSA choir & piano

Traditional

Jocelyn Hagen

Soft and Gentle ♩ = 52-56

Unison (staggered breathing) *mp*

I Hush - a - bye, — don't you cry, —

p

Hold pedal down to measure 10

5

I Go to sleep-y lit-tle ba - by, When you wake, — you'll have cake, — And

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9

I all the pret-ty lit-tle hor - ses. _____

II all the pret-ty lit-tle hor - ses. _____

III all the pret-ty lit-tle hor - ses. _____

mp

ad lib., with a lot of sustain and smeared chords

notable. elevated.

15 *mf*

I Black and bay, _____ dap-ple and grey, _____ Coach and six-a-lit-tle

II Black and bay, _____ dap-ple and grey, _____ Coach and six-a-lit-tle

III Black and bay, _____ dap-ple and grey, _____ Coach and six-a-lit-tle

15

mf

notable. elevated.

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19

I hor - ses, Hush - a - bye, — don't you cry, — Go to sleep-y lit-tle

II hor - ses, — Hush - a - bye, — don't you cry, —

III hor - ses, — Hush - a - bye, don't you cry, —

19

8va

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23

I ba - by. — ba - by. — Hush. —

II Hush. — Hush. — Hush. — Hush. —

III Hush. — Hush. — Hush. — Hush. —

23

29 *Moving forward* = 69-72
p

I Way down yon - - - der, down in the mead - ow, There's a poor wee lit - tle

II Way down yon - der, down in the mead - ow, There's a poor wee lit - tle

III Way down yon - der, down in the mead - ow, There's a poor wee lit - tle

29

32 *sub. f*

I lamb - y. The bees and the but-ter-flies pick-in' at its eyes, _____

II lamb - y. The bees and the but-ter-flies pick-in' at its eyes, _____

III lamb - y. The bees and but-ter-flies

32

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35

I The poor wee thing cried for her mam - my.

II poor wee thing

III The poor wee thing cried for her mam - my. mam - my.

35

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41

I Hush. (sh)* Hush-a-bye, —

II Hush. (sh)* Hush-a-bye, —

III Hush. (sh)*

41

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mf *ppp* *mp*

mf *ppp* *mp*

mf *ppp*

8va *TM* *p*

* unpitched

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47

I don't you cry, — Go to sleep-y lit - tle ba - by, When you wake, — *p* (like a secret)

II — — — — — ba - by, When you wake, you'll have *p* (like a secret)

III *mp* Go — — to sleep-y lit - tle ba - by, When you — *p* (like a secret)

47 *8va* — — — — —

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51

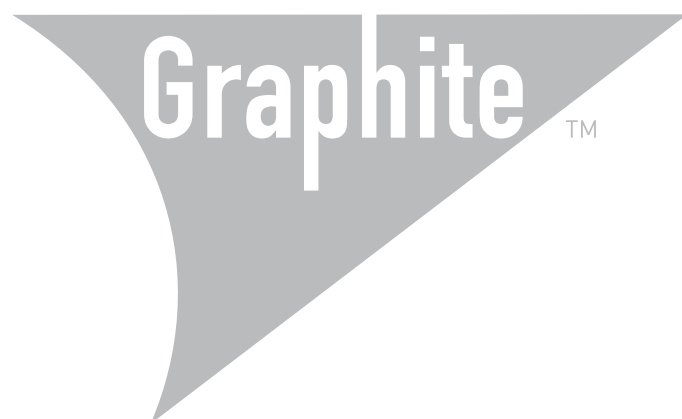
I — — — — — all the pret-ty lit-tle hor - ses. *rit.* *pp*

II cake, — And all the pret-ty lit-tle — hor - ses. *rit.* *pp*

III — — — — — wake, — — — — — pret-ty lit - tle hor - ses. *rit.* *pp*

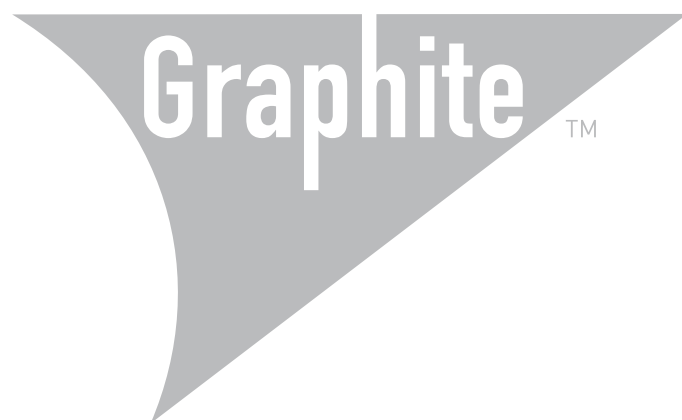
51 *8va* — — — — — *rit.* *pp*

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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

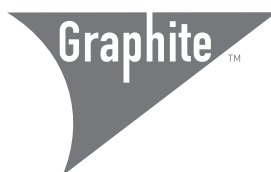
Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and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

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