

Songs of Fields and Prairies
GP - H007
soprano, piano

Jocelyn Hagen

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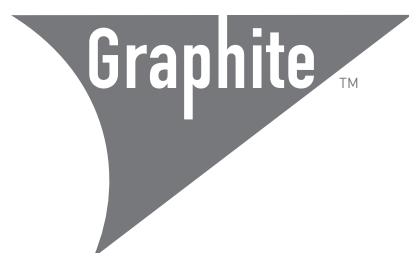
Jocelyn Hagen



Songs of Fields and Prairies

for soprano and piano

- I. Call of the Open
- II. Fall Fields
- III. Silent Noon
- IV. The Prairie-Grass Dividing
- V. The Endless Root
- VI. The Flower of the Field
- VII. Lullaby



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Songs of Fields and Prairies - Texts

I. Call of the Open

Away from the din of the city,
The dust and grime of the street,
The hurry and press of the restless throng,
And the trample of many feet.
Out where the sunshine is brighter,
Out where the wind blows free.
Trees and rivers and lakes and hills
Are calling, calling me.

I long for the wide expanse of fields
Where the calm of the silent night
Throws a mantle of peace o'er the weary heart
And the cares of the day take flight;
For the whispering voice of summer winds
And the sparkle of dew on the lea,
And trees and rivers and lakes and hills
That are calling, calling me.

Then give me a house in a quiet nook
At the end of a winding lane
Where the sunshine bright and the moonbeams' glow
Can steal through my window pane
And the trill of a bird from his leafy bower
And the scent of up-turned sod
Will bring me close to the things I love,
Nature and peace and God.

-Laura E. Bradshaw

II. Fall Fields

The sober-golden fields lie soaked in light,
Like a great rug with patterns interplight
Of tint and tone; God's ancient place, the sky,
Turns paler blue above such tapestry.

-Richard Eugene Burton

III. Silent Noon

Your hands lie open in the long fresh grass -
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.
All round our nest, far as the eye can pass,
Are golden kingcup-fields with silver edge
Where the cow-parsley skirts the hawthorn-hedge.
'Tis visible silence, still as the hour-glass.

Deep in the sun-searched growths the dragonfly
Hangs like a blue thread loosened from the sky:
So this winged hour is dropt to us from above.
Oh! We clasp our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

-Dante Gabriel Rossetti

IV. The Prairie-Grass Dividing

The prairie-grass dividing - its special odor breathing,
I demand of it the spiritual corresponding,
Demand the most copious and close
 companionship of men,
Demand the blades to rise of words, acts, beings,
Those of the open atmosphere, corase,
 sunlit, fresh, nutritious,
Those that go their own gait, erect, stepping with
 freedom and command - leading, not following,
Those with a never-quell'd audacity -
those with sweet and lusty flesh, clear of taint,
Those that look carelessly in the faces of Presidents
and Governors, as to say, Who are you?
Those of earth-born passion, simple, neverconstrain'd,
 never obedient,
Those of inland America.

-Walt Whitman

V. The Endless Root

Though wisdom underfoot
Dies in the bloody fields,
Slowly the endless root
Gathers again and yields.
In fields where hate has hurled
Its force, where folly rots,
Wisdom shall be unfurled
Small as forget-me-nots.

-Witter Bynner

VI. The Flower of the Field

All flesh is grass,
And all its loveliness is like the flower of the field.
The grass withers, the flower fades,
Because the breath of the Lord blows upon it;
Surely the people are grass.
The grass withers, the flower fades,
But the word of our God stands forever.

-Isaiah 40:6-8

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VII. Lullaby

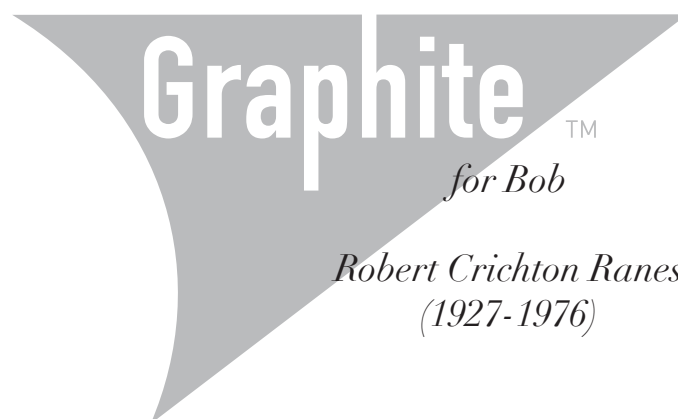
The prairie grass sways softly
And lulls your rest, my dear.
The hills are green today,
Except the mound that covers you
So newly packed with fresh brown soil.
Goodbye my son, goodbye
To all we had of love.
Sweet dreams of peace to you
As I am bending low
With grief too great to bear.
Another spring will open seeds,
And level your small space
Fed by gentle rain and the torrent of our tears.
The hills you loved surround you,
Walking, riding, skiing, feeling
The land's own burst each year,
So truly part of what you were,
They would not let you go.
And so you stay. Farewell, my dear.

-Anne Crichton Boise

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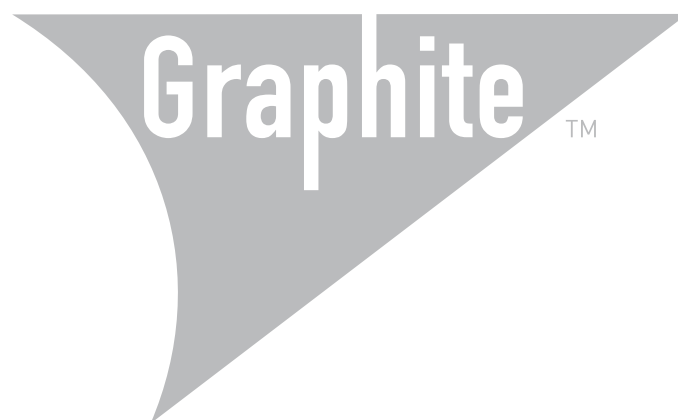
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Songs of Fields and Prairies

I. Call of the Open

Soprano and piano

Laura E. Bradshaw

Jocelyn Hagen

Andante ♩ = 92-96

f

pedal ad lib.

mp *mf* *p*

rit. *3*

a tempo

mp *mf* *f*

3

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Jocelyn Hagen at hagen@graphitepublishing.com



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21 *Faster* ♩ = 100-108 *mf*

A-way from the din of the ci-ty, _____

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26 The dust and grime of the street, _____

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The hur - ry and press of the rest - less throng, _____ And _____ the _____

30

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TM

32

tram - - - ple of ma - ny feet. _____ Out where the

32

mf

subito p

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37

sun - shine is bright - er, Out where the wind blows

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TM

37

3

3

mf

40

free. _____ Trees and riv- ers and lakes _____ and hills _____ Are

40

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TM

ff

44

call - ing, _____ call - ing _____ me. _____

44

ff

f

Much faster!

$\text{♩} = 126 - 138$

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48

sopra L.H.

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With motion
♩ = 80-88

rit. *mf*

I long for the wide _____

rit. *mp*

ex - panse of _____ fields _____ Where the _____ calm _____

mp

of the si - lent night, _____ Throws _____ a _____

p

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70
mant - le of peace o'er the wear - y

74
heart And the cares of the day take flight;

79
p
For the whis - per - ing voice of sum - mer winds And the

79
pp

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81 spark - le ____ of dew ____ on ____ the lea, And

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84 moving forward

trees and riv - ers and lakes ____ and hills Are

84 moving forward

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86 poco a poco rit. f

call - ing, ____ call ____ ling me. ____

86 poco a poco rit. f

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Relaxed, a little slower

♩ = 76-80

89

p

94

p

Then give me a house on a qui - et nook _____

94

p

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99

At the end of a wind - ing lane _____

99

p

102

Where the sun - shine bright and the moon - beams' glow

102

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105

mp

Even slower
♩ = 63-66

Can _____ steal _____ through my win - dow pane

105

p

mp

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113

And the scent of up - turned sod Will

113

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118

bring me close to the things I love, Na - ture and

118

rit. *mp* *a tempo*

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121

peace and God.

121

mf *p*

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pp

II. Fall Fields

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Richard Eugene Burton (1903)

Jocelyn Hagen

Tranquil ♩ = 58-66

mp

p

mp

mp

*Damper pedal depressed throughout, with half and three-quarter pedaling only when clarity of tonality demands it.
Top chords should color bottom chords.

7 *with a sense of urgency* *mf*

The so-ber gold-en fields lie soaked in

7

3

11

light, Like a great rug, with

11

14

pat - terns in - ter - plight

17

stretch a tempo

Of tint and tone;

17

stretch a tempo

12

21

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— God's an - cient place, — the —

21

mf

Graphite

3

24

f

sky, — Turns pal - er

24

6

f

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28

p

mp

blue — a - bove such tap - es -

28

p

Graphite

TM

3

3

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33 *mf* *p*
try. _____

33 *mf* *mp* *mf* *mp*
notable. elevated.

37 *p* *attaca*

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III. Silent Noon

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Dante Gabriel Rosetti (1828-1882)

Jocelyn Hagen

Smoothly ♩ = 126-138

First system of musical notation for 'Silent Noon'. It features a piano accompaniment in 7/8 time. The right hand has a melody with triplets and a dynamic marking of *mp*. The left hand has a bass line with a 'pedal ad lib' instruction. A large 'Graphite' watermark is visible across the score.

Second system of musical notation. It continues the piano accompaniment. The right hand has a melodic line with a 'rit.' (ritardando) marking. The left hand has a bass line. A dynamic marking of *mp* is present. The system ends with a change to 3/4 time. A large 'Graphite' watermark is visible across the score.

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Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line starts at measure 10 with the lyrics 'Your hands lie o - pen in the long, fresh grass.' The piano accompaniment is in 3/4 time. A dynamic marking of *mf* is present. A large 'Graphite' watermark is visible across the score.

15

The fin - ger points look through like ro - sy blooms.

15



19

Your eyes smile peace.

19

rit. *a tempo*

mp



23

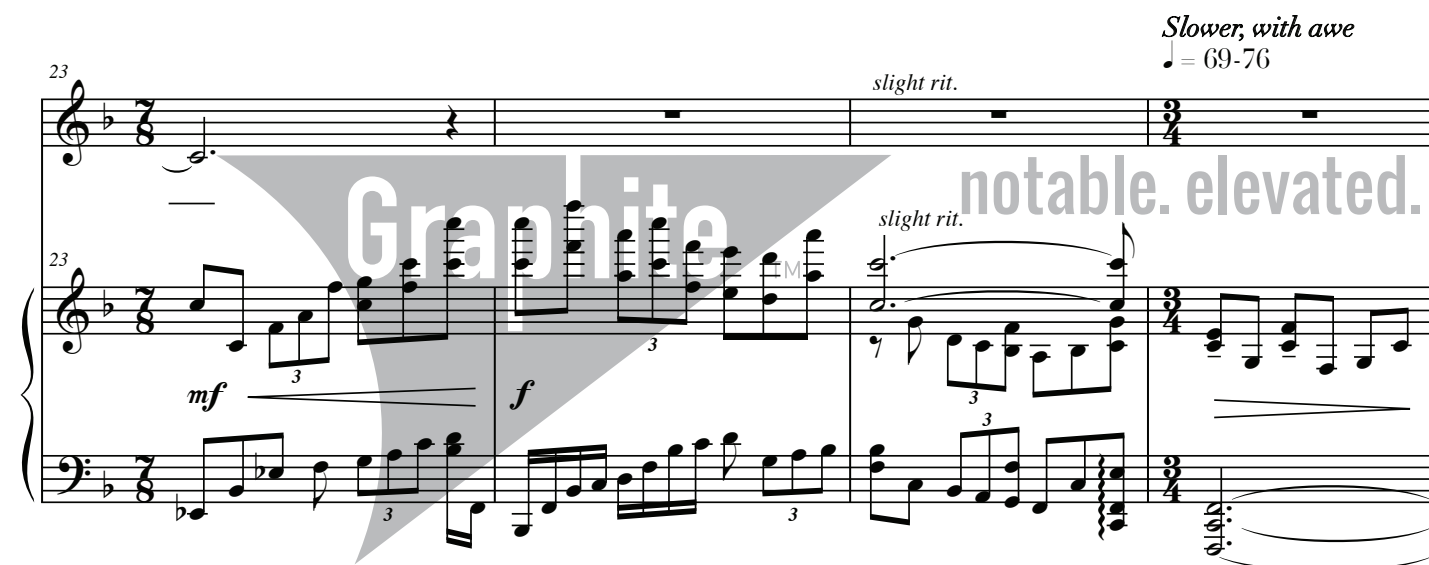
Slower, with awe
♩ = 69-76

slight rit.

23

mf *f*

slight rit.



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mf gently

The pas - ture gleams and glooms _____

mf *mp* *notable. elevated.*

accel.

— 'Neath bil - low-ing skies that scat - ter —

accel.

scat - ter scat - ter and a - mass.

notable. elevated.

27

27

32

32

36

36

a tempo

39

a tempo
sopra L.H.

ff *f* *mf* *mp*

sopra R.H.

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45

p

For perusal purposes only. Do not copy.

51

rit.

A little slower
pp

p *pp*

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57 *mp* *very freely*

All round our nest, far as the

colla voce

For perusal purposes only. Do not copy.

notable. elevated.

63

eye can pass, Are gold - en king-cup-fields with sil - ver

For perusal purposes only. Do not copy.

69

edge Where the cow-pars - ley skirts the haw - thorn hedge.

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75

p

'Tis vis - i - ble si - lence, —

75

notable, elevated.

nothing

led.

81

still _____ as the hour - - - glass.

81

p

pp *tr*

p

8va

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88

Deep in the sun-searched growths the dra - gon - fly Hangs like a blue thread.

(8va) ----- 8va ----- loco

88

tr. tr. tr. tr. tr. tr.

3

For perusal purposes only. Do not copy.

95 loos- ened from the sky: So this winged — hour is

95

100 dropt to us from a - bove.

100

104 broaden Oh! We — clasp — our hearts, for

104

Graphite

mp

sub. p

mf

mf

notable. elevated.

notable. elevated.

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107 *mp* death-less dow - er, This close-com-pan-ioned in - ar - tic - u - late

107 *mp* notable. elevated.

110 *mp* hour When two - fold si - lence was the song

110 *p*

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115 *rit.* *a tempo* *slight rit.* of love.

115 *rit.* *a tempo* *slight rit.* notable. elevated.

IV. The Prairie-Grass Dividing

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Walt Whitman

Jocelyn Hagen

Military ♩ = 72-76

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mf slightly marked *f*

The prai-rie-grass — di-vid - ing — its spe-cialo-dor breath - ing,

f *mf*

14 *For perusal purposes only. Do not copy.*

I de-mand of it the spi-ri-tual _____ cor-re-pond-ing, De-mand the most

14

Graphite notable. elevated.

18 *ff*

co-pi-ous — and close com-pan-ion-ship of men, De - mand the blades to rise

18

f

For perusal purposes only. Do not copy.

21 *mf* *mp*

— of words, acts, be-ings, Those

21 *mf* *p* *mp*

Graphite notable. elevated.

24

For perusal purposes only. Do not copy.

— of the o - pen — at - mos - phere, coarse, —

24

Graphite notable. elevated.

26

sun - lit, — fresh, nu - tri - tious, — Those that —

26

For perusal purposes only. Do not copy.

28

— go their own gait, e

28

Graphite notable. elevated.

mf

For perusal purposes only. Do not copy.

30 *mf*

rect, step-ping with free - dom and com-mand lead -

30 *mp* notable. elevated.

32 *f*

- - ing, not fol-low - ing,

32 *f*

For perusal purposes only. Do not copy.

34 *mf* notable. elevated.

Those with a nev-er-quell'd au - dac - i - ty those with sweet

34 *mf* *sub. mp* *TM*

37 *f*

— and lust - y flesh, clear of taint, Those that look

37 *mf*



40

care-less-ly ³ in the fa-ces of Pres-i-dents and Gov-er-nors, as to say,

40



43 *ff* *f*

Who are you? Those of

43 *f* *ff* *f*



46 *mf*

earth - born pas - sion, sim - ple, nev - er - con - strain'd,

46 *mf*

notable. elevated.

Graphite

TM

48 3

— nev - er o - be - di - ent, Those of in - land A -

48 *mp*

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TM

50

mer - i - ca.

50 *strong yet soft, as if in the distance*

notable. elevated.

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TM

V. The Endless Root

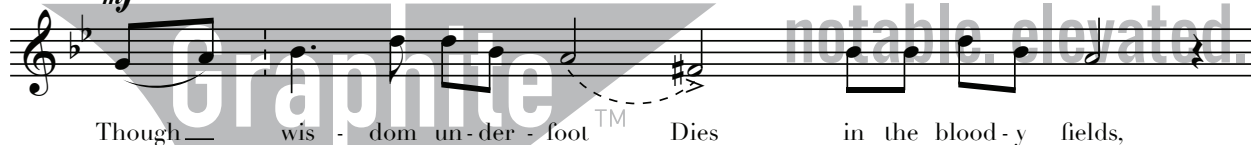
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Witter Bynner

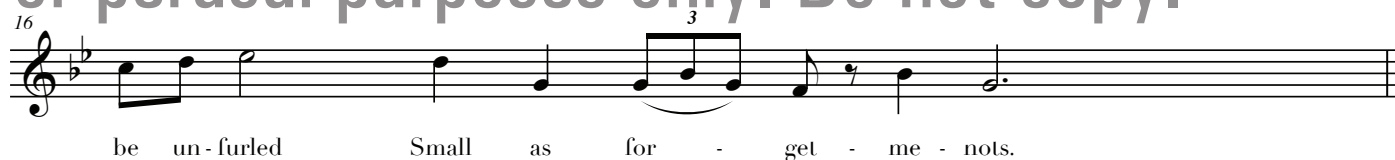
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Soloistic and folk-like ♩ = 92-96*mf*

N.B.



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VI. The Flower of the Field

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Isaiah 40: 6-8

Jocelyn Hagen

Reverent, with much rubato ♩ = 92-108

mf *mp*

notable. elevated.

mf

8

All flesh is grass, And all its

8

notable. elevated.

16 *f*

love - li - ness _____ is like the flow - er _____ of the field. _____

16 *mf*

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23 *mf*

_____ the flow - er of the field. _____

23 *mp*

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30

The grass with _____ the flow - er

30

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For perusal purposes only. Do not copy.

36

fades, _____ Be-cause the breath of the Lord _____

36

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41

blows up - on _____ it; _____ rit.

41

rit.

45

a tempo *mf* declarative

Sure-ly peo-ple are grass. 3/4

45

a tempo *mp* *mf* TM

52 *mp*

The _____ grass with - ers, _____ the flow - er

52 *mp* *notable. elevated.*

TM

58 *mp* *subito mp*

fades, But the word of our God stands for -

58 *subito mp*

3

64 *no dim.*

ev - er.

64 *p* *notable. elevated.*

TM

VII. Lullaby

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Anne Crichton Boise (1977)

Jocelyn Hagen

Very freely ♩ = 56-60

mp 3 (mm) TM (mm)

5 3 (mm) with rubato

5 with rubato p

8

The prai-rie grass sways soft - ly And lulls your

8

12

rest, — my dear. The hills are green — to - day,

12

17 *a tempo* ***p*** 3

Exc - ept the mound — that cov - ers you So new - ly packed with fresh brown soil.

17 *a tempo* ***p***

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notable. elevated.

notable. elevated.

21 *p*

Good - bye my son, _____ good -

21

Graphite

notable. elevated.

27

bye To all we had of love _____ Sweet dreams of peace _____ to

27

Graphite

notable. elevated.

32

you As I am bend-ing low _____ With grief too great to bear _____

32

Graphite

notable. elevated.

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36

36

40

mp

3

An-oth-er spring — will o - pen seeds, And

40

p

smeared with pedal

43

3

lev-el your — small space — Fed — by — gen — le.

43

pp

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notable. elevated.

Sweetly ♩ = 112-116

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rain and the tor - rent of our tears. The hills you loved sur -

Graphite

notable. elevated.

mf mp

mf mp

3 5

round — you, Walk - ing, rid - ing, ski - ing, feel - - - ing The land's own

Graphite

notable. elevated.

rit.

rit.

p

Tempo I

burst each year, So tru - ly part of what you were, They

Graphite

notable. elevated.

mf rit. mp

rit. p

60 *a tempo* *a little louder, more emphatic* *mp*

would not let you go. ——— They would not let you go. ——— And

60 *a tempo* *a little louder, more emphatic* *mp* *TM*

65 *no dim.*

so you stay. ——— And so you stay. ———

70 *mp*

— Fare - well, ——— fare - well, ———

70 *slow diminuendo until end* *TM*

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p

75

fare - well, _____ my dear. _____

75

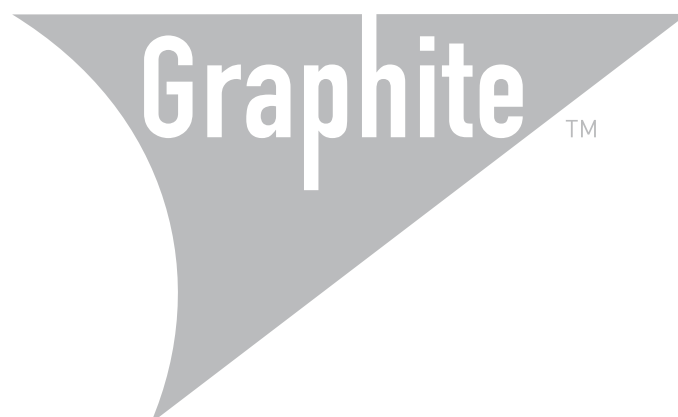
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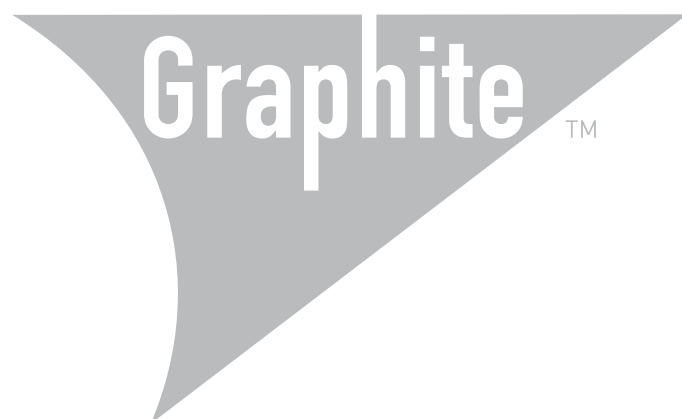
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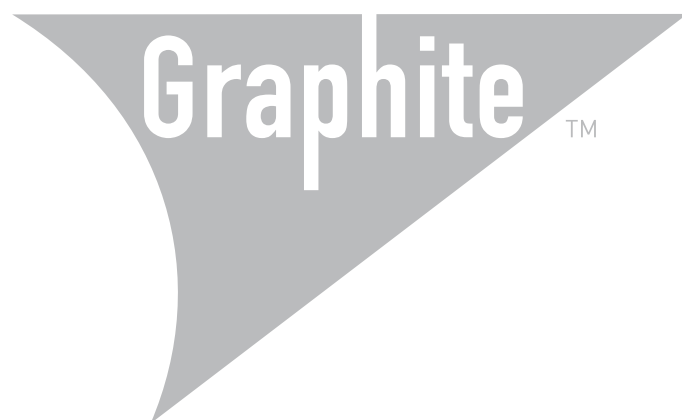
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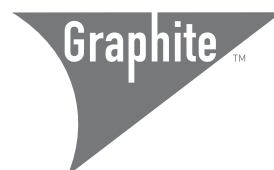


Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic 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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Timothy C. Takach	GP-T012	Where Beauty Comes From	high voice, piano
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