

The Time of Singing Has Come
GP-H010
soprano, tenor, piano

Jocelyn Hagen

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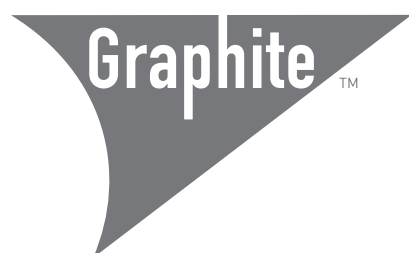
Jocelyn Hagen



The Time of Singing Has Come

for soprano, tenor and piano

1. Arise, My Love
2. To-night
3. The Wedding is the Promise



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Texts:

1. Arise, My Love

“Arise, my love, my fair one,
And come away.
For lo, the winter is past,
The rain is over and gone,
The flowers appear on the earth;
The time of singing has come,
And the voice of the turtledove
Is heard in our land.
The fig tree puts forth her green figs,
And the vines with the tender grapes
Give a good smell.
Arise, my love, my fair one,
And come away!”

*Song of Solomon 2:10-13, New King James Version
(J.H. modified “Rise up” to “Arise.”)*

2. To-night

The moon is a curving flower of gold,
The sky is still and blue;
The moon was made for the sky to hold,
And I for you.

The moon is a flower without a stem,
The sky is luminous;
Eternity was made for them,
To-night for us.

Sara Teasdale

3. The Wedding Is the Promise

The wedding is the promise
of two old ones inside the young ones,
so old they can barely
sit up by themselves.

Old woman, old man,
each wants someone all of their own
to be there
to sit in the other
chair.

*from Wedding, by Marisha Chamberlain
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soprano, tenor, and piano

Jocelyn Hagen

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And come a - way. And come a - way.

And come a - way. And come a - way.

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rit. a tempo

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For lo, the winter is past,

For lo, the winter is past,

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pedal chordally

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The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting at measure 12, with lyrics 'The rain is o - ver and gone, The flow'rs ap-pear on the'. It includes a mezzo-piano (*mp*) dynamic marking. The middle staff is a vocal line in treble clef, starting at measure 8, with the same lyrics. It also includes a mezzo-piano (*mp*) dynamic marking. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting at measure 12, featuring triplets and sustained chords. A large, semi-transparent watermark 'Graphite TM' is overlaid across the center of the system.

12 *mp*

The rain is o - ver and gone, The flow'rs ap-pear on the

8 *mp*

The rain is o - ver and gone, The flow'rs ap-pear on the

12 3 3

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The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting at measure 15, with lyrics 'earth; The time of sing-ing has come,'. It includes a fortissimo (*ff*) dynamic marking. The middle staff is a vocal line in treble clef, starting at measure 8, with the same lyrics. It also includes a fortissimo (*ff*) dynamic marking. The bottom staff is a piano accompaniment in grand staff, starting at measure 15, with a 'molto cresc.' (molto crescendo) marking and a fortissimo (*ff*) dynamic marking. The piano part features a triplet of sixteenth notes and sustained chords. A large, semi-transparent watermark 'Graphite TM' is overlaid across the center of the system.

15 *ff*

earth; The time of sing-ing has come,

8 *ff*

earth; The time of sing-ing has come,

15 *molto cresc.* 6 6 *ff*

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3 pedal chordally

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slight rit. *a tempo*

18 has_ come, _____

8 has_ come, _____

18

dim. *mp*

6 6 6

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21 *mp*

And the voice of the tur - tle - dove _____

mp

8 And the voice of the tur - tle - dove

21

p

6 6 6 6 6 6

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23

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Is heard in our land.

8

Is heard in our land.

23

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6

6

6

6

mf

25

mf

3

3

3

3

"A - rise, my love, my fair one, And come a -

mf

3

3

3

3

"A - rise, my love, my love, my fair one, And come a -

25

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3

3

3

3

pedal as before

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slight rit. *calmly* $\text{♩} = 60$

way. The fig tree puts forth her green figs,

way.

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28

28

6

6

p

31

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A - rise, _____

mp

And the vines with the ten - der grapes — Give a good smell. _____ A -

31

mp

p

simile

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slight rit.
pp

35

A - rise, A - rise, my love, my fair one,

pp

rise, A - rise, my love, my fair one,

35

pp

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Tempo I (♩. = 66)

39

A - - - rise, my love, my fair one,

A - rise, my love, my fair one,

39

molto *f*

ped. simile, as before

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42 *f*

A - - - rise, - my love, my love, - my fair one, And come - a -

42 *f*

A - - - rise, - my love, my love, - my fair one, And come - a -

42

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45 *rit.*

way!"

45

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II. To-night

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Sara Teasdale

Jocelyn Hagen

Slowly ♩ = 60*rit.* *with movement* ♩ = ca. 72

mp The moon is a curv - ing flow - er of gold,

mf *mp* *mp*

ped. simile

4 *mp* The moon was —

8 *mp* The sky is still and blue; —

4 *mp* *mp* *mp*

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7 *mf* made for the sky to hold, *mp* And I for you. *mf* *mp*

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11 *p* The moon is a flow-er with-out a stem, *mf* The sky is *mf* *mf* *mf*

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molto rit. *a tempo*

15 *f* *mp*

lu - mi-nous; E - ter-ni-ty — was made for them,

8 *f* *mp*

lu - mi-nous; E - ter-ni-ty — was made for them,

15 *f* *mp* *mp*

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18

To - night for us. _____

8 To - night for us. _____

18 *p* *p* *mp* *mf* *p*

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III. The Wedding is the Promise.

Marisha Chamberlain

Jocelyn Hagen

simply, with a lilt ♩ = 100

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*Soprano & Tenor
sung in octaves*

The wed - ding is the

with pedal

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prom - ise of two old ones in - side the young ones, — so

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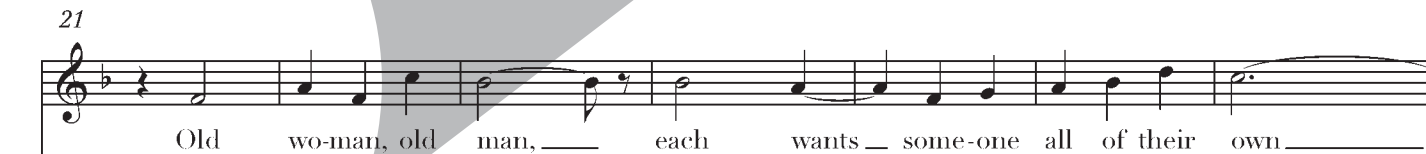
14



14



21



21



28



28



36



Jocelyn Hagen

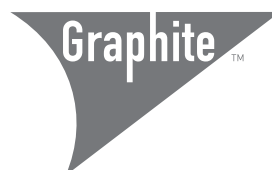


Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic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