

Para mi corazòn
medium-high voice and piano
JH - V006

Jocelyn Hagen

\$3.50



j o c e l y n h a g e n

Para mi corazòn

for medium-high voice and piano



j o c e l y n h a g e n . c o m

Para mi corazón

Para mi corazón basta tu pecho,
para tu libertad bastan mis alas.
Desde mi boca llegará hasta el cielo
lo que estaba dormido sobre tu alma.

Es en ti la ilusión de cada día.
Llegas como el rocío a las corolas.
Socavas el horizonte con tu ausencia.
Eternamente en fuga como la ola.

He dicho que cantabas en el viento
como los pinos y como los mástiles.
Como ellos eres alta y taciturna.
Y entrísteces de pronto, como un viaje.

Acogedora como un viejo camino.
Te pueblan ecos y voces nostálgicas.
Yo desperté y a veces emigran y huyen
pájaros que dormían en tu alma.

~Pablo Neruda

Your Breast Is Enough (Poetic Translation)

Your breast is enough for my heart,
and my wings for your freedom.
What was sleeping above your soul will rise
out of my mouth to heaven.

In you is the illusion of each day.
You arrive like the dew to the cupped flowers.
You undermine the horizon with your absence.
Eternally in flight like the wave.

I have said that you sang in the wind
like the pines and like the masts.
Like them you are tall and taciturn,
and you are sad, all at once, like a voyage.

You gather things to you like an old road.
You are peopled with echoes and nostalgic voices.
I awoke and at times birds fled and migrated
that had been sleeping in your soul.

~translated by W.S. Merwin

(Literal Translation)

Para mi corazón basta tu pecho,
For my heart enough is your chest
para tu libertad bastan mis alas.
For your liberty (freedom) enough are my wings.
Desde mi boca llegará hasta el cielo
From my mouth came to heaven
lo que estaba dormido sobre tu alma.
That which was sleeping over your soul.

Es en ti la ilusión de cada día.
It is in you that illusion of each day.
Llegas como el rocío a las corolas.
Arrives like the dew droplets in the flowers.
Socavas el horizonte con tu ausencia.
You make less special the horizon with your absence.
Eternamente en fuga como la ola.
Eternally in flight like the wave.

He dicho que cantabas en el viento
I have said that you have sang in the wind
como los pinos y como los mástiles.
Like the pines and like the masts.
Como ellos eres alta y taciturna.
Like them you are tall and taciturn.
Y entrísteces de pronto, como un viaje.
And in sadness always, like a voyage.

(Literal Translation, continued.)

Acogedora como un viejo camino.

Gathered like an old road.

Te pueblan ecos y voces nostálgicas.

Your city is echoes and voices nostalgic.

Yo desperté y a veces emigran y buyen

I awake and at times migrated and buoyed

pájaros que dormían en tu alma.

Birds that had slept in your soul.

PROGRAM NOTES: This art song was commissioned for a wedding and the poem was chosen by the couple. I was immediately drawn to the first two lines of text: “Your breast is enough for my heart, and my wings for your freedom.” It reminds me of the bond between two married people, and how when you are married to another person you are also inevitably married to compromise. This piece reflects the art of compromise between the singer and the pianist. The accompaniment sets up the piece in common time, but the singer begins outside of that rhythmic scheme. For most of the piece, the musicians go back and forth between different time signatures and tempos, until the last verse, where they finally settle into their own rhythm. The tonality also reflects this compromise, never completely settling into a key.

~Jocelyn Hagen, July, 2007

Commissioned by James & Sharon Buhr for the event of their son's marriage
dedicated to Christian & Elizabeth

Para mi corazón

for medium-high voice & piano

Pablo Neruda

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Andante ♩ = 80-84

mp

The first system of the musical score is in 4/4 time. The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G3, a half note A3, and a half note B3. The lyrics 'Pa - ra mi co-ra-zón' are written under the vocal line.

Pedal Harmonically

The second system of the musical score continues in 4/4 time. The vocal line has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. The piano accompaniment continues with a half note G3, a half note A3, and a half note B3. The lyrics 'bas - ta tu pe - cho, pa - ra tu li - ber - tad bas -' are written under the vocal line. The system ends with a double bar line.

Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com

jocelynhagen.com

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3714 Sheridan Ave N. Minneapolis, MN 55412.

12 *p* *mp*

tan mis a las. Des - de mi

mp *mp*

17 *p*

bo - ca lle - ga - rá ha - sta el ci - e - lo lo que

p

22 *3* *accel....*

es - ta - ba dor - mi - do sob - re tu al - ma. Es en ti la il-u-si-

22 *accel....*

a little faster, ♩ = 88-92

26 *mp*

de ca - da dí - a. — Me - gas co - mo el ro - cí - o las co -

mf

30 *mf*

ro - las. So - ca - vas el ho - ri - zon - te con tu au -

mf

34 *f* *poco rit.*

sen - ci - a. E - ter - na - men - te en fu - ga co - mo la o - la.

poco rit. *p*

Slowly, ♩ = 58-60

molto rit.

mf

38

He di-cho que can - ta - - bas —

molto rit.

mf

Faster, ♩ = 72-76

f

rit.

42

en el vi - en - to co - mo los pi - nos y co - mo los

42

f

46

mf

má - sti - les.

Co - mo ell-os e - res al - ta — y ta - ci - tur - na.

46

mf

Very Slowly

Tempo I

50 *mp*

Y en trist-e-cés de pron - to, co-mo un vi - a - je. —

p

colla voce

55

A - co - ge - dor - a co-mo un vi - e - jo ca - mi - no.

60 *mp*

Te pueb-lan e - cos — y vo - ces — no - stál - gi - cas. —

mp

65 *p*

Yo - de - sper - té ya re - ces e -

69 *p*

70 *subito pp* *p*

mi - gran y hu - yen pá - ja - ros pá - ja - ros

70 *subito pp* *p*

74 *rit.*

que dor - mí - an en tu al - ma. —

74 *rit.*

Jocelyn Hagen



Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for voice: solo, chamber and choral. In 2012 she collaborated with choreographer Penelope Freeh to create “Slippery Fish,” a quartet for 2 dancers, soprano and viola, and the piece was reviewed as “completely original in all respects.” (Star Tribune, Minneapolis/St. Paul). Currently she is Artist-in-Residence at the North Dakota State University School of Music, where she teaches, writes curriculum and brings in collaborators to perform her work.

Jocelyn holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Masters degree in Composition from the University of Minnesota. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association, the McKnight Foundation, the Jerome Foundation, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the Sorel Medallion Competition, the Cincinnati Camerata, the University of Minnesota, and the San Francisco Song Festival. Her commissions include the American Choral Directors Association, Texas, Georgia and Connecticut Choral Directors Associations, the North Dakota Music Teacher’s Association, The Singers – Minnesota Choral Artists, Trio Callisto, the Murasaki Duo, Cantus, the Houston Chamber Choir, the Metropolitan Symphony Orchestra, the St. Olaf Band, NDSU Gold Star Band, the ND Army Band, and the Copper Street Brass Quintet. Her music is independently published through her website as well as through Graphite Publishing, Santa Barbara Music Publishing and Boosey and Hawkes.

Independently published vocal works by Jocelyn Hagen:

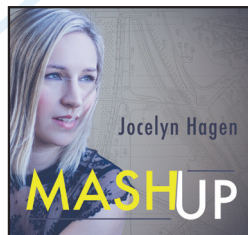
...and then we were left
Dear Theo: Letters from Vincent Van Gogh
Hope
Kiss
love. songs
love. songs
Songs of Fields and Prairies
The Sweetness of my Dreams
The Time of Singing Has Come

“The Flower of the Field” from *Songs of Fields and Prairies*
“Gwendolen’s Dream”
“i carry your heart” from *love. songs*
“In My Soul” from *amass*
“Inventing Truths” from *amass*
“Love Song”
“Para mi corazón”
“Silver Wing” from *Test Pilot*
“To My Daughter, After a Fight”
“The Wedding is the Promise” from *The Time of Singing Has Come*

song cycle for baritone, cello, and guitar
extended song for tenor and percussion
song cycle for high voice and piano
song cycle for soprano and piano
song cycle for baritone and piano
song cycle for soprano and piano
song cycle for soprano and piano
song cycle for mezzo-soprano and piano
song cycle for soprano, tenor, and piano

high voice and piano
soprano, clarinet in A, and cello
voice and piano
baritone, cello, and guitar
tenor and cello
baritone and violin
medium-high voice and piano
soprano and viola
voice and piano
voice and piano

Recordings available at JocelynHagen.com:



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