

Silver Wing  
soprano, viola  
JH - V007

Jocelyn Hagen

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jocelyn hagen



Silver Wing

for soprano and viola

jocelynhagen.com

## *Silver Wing*

he had twelve days leave when I met him in Montreal  
we courted a week then got married  
he wore his uniform  
I wore my grey silk suit and a hat with a veil  
my mother shook her head and said you hardly know the boy

but it was the spring of '44  
it was such a crazy time  
and he seemed so brave  
so full of glory  
with his talk of planes and the sky  
I remember him saying

“Oh flying — well the Hurricane is a damn fine plane  
and I wish you could see all the boys and me  
doing loops and dives in tight formation  
chasing the wind like eagles in the sun.”

it was spring again when I went to meet his train  
they sent him home a hero  
with medals and that look in his eyes and a cane —  
I hardly knew him  
and most nights he'd wake up shaking and scared  
but he'd never tell me what he was seeing

but it was the spring of '45  
it was such a hopeful time  
when he was finally on the mend  
we'd sit on the porch and he'd watch the sky  
like he was looking for something

Oh flying, sun on the silver wing  
it's so silent out there like a blue cathedral  
you can climb and climb till the earth falls away  
and you're finally alone now  
you've finally come home

well the doctors told him he could never fly again  
but a hero's a hero and the Air Force takes care of its own  
oh they let him fly a desk for thirty years  
and except for the drinking nothing much has changed  
still got his medals and his aches and pains  
still got his bad dreams  
he's still the same stranger I met at the train

but there was a boy in '44  
he always dreamed of flying  
and one day his plane took off  
and you know, they've never come down  
he's still somewhere flying  
oh flying, sun on the silver wing

~text by Marie-Lynn Hammond, from her song *Flying/Spring of '44*

## **PROGRAM NOTE**

"Silver Wing" is taken from the dance opera *Test Pilot* (2014), a collaboration between choreographer Penelope Freeh and composer Jocelyn Hagen. This new setting of a song lyric by Canadian singer/songwriter Marie-Lynn Hammond speaks to so many people, especially veterans and their family members. The composer was inspired by the relationship between her grandmother and her husband, Louis Theodore Hagen, III., who served in World War II as a navigator and was never quite the same upon return. He received the Distinguished Flying Cross for his outstanding service in the Air Force.

Visit [www.testpilotdanceopera.com](http://www.testpilotdanceopera.com) for more information.

# Silver Wing

from *Test Pilot*  
soprano & viola

Jocelyn Hagen

*freely*

*rit.*

*simply*

$\text{♩} = 100$

*mp*

Silver Wing / Hagen

23

— and a hat with a veil My moth - er shook her head

*subito p*

28

— and said — You hard - ly know — the boy —

A

But — it was the spring of 'four - ty - four —

*subito mf* *f*

3 3

*subito mf* *f*

38

— It — was such a — cra - zy time —

Silver Wing / Hagen

41

And he seemed so brave So

45

full of glo - ry with his talk of

49

planes and the sky

*mf* *rit.*

52

I re - mem - ber him say - ing

*mp*

Silver Wing / Hagen

**B** *with excitement* ♩ = 112  
*p*

56 "Oh fly - ing, fly -

60 - ing - Well the Hur - ri - cane is a damn fine -

63 plane And I wish you could see all the boys and me

66 Do-ing loops and dives in tight for - ma - tion

Silver Wing / Hagen

70

Musical score for measures 70-74. The vocal line (treble clef) contains the lyrics "Chasing the wind". The piano accompaniment (bass clef) features a rhythmic pattern of eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark "in music" is overlaid across the score.

C

Musical score for measures 75-76. The vocal line (treble clef) contains the lyrics "Like eagles in the sun". The piano accompaniment (bass clef) features a rhythmic pattern of eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *mf* and *f*. A large watermark "in music" is overlaid across the score.

77

Musical score for measures 77-80. The vocal line (treble clef) contains the lyrics "It was". The piano accompaniment (bass clef) features a rhythmic pattern of eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *mp*, *less dramatic*, and *mp*. A tempo marking of *rit.* and a metronome marking of  $\text{♩} = 100$  are present. A large watermark "in music" is overlaid across the score.

D

Musical score for measures 81-84. The vocal line (treble clef) contains the lyrics "spring again when I went to meet his". The piano accompaniment (bass clef) features a rhythmic pattern of eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark "in music" is overlaid across the score.

Silver Wing / Hagen

87

87 train \_\_\_\_\_ They sent him home he - ro -

Musical notation for measures 87-92, including vocal line and piano accompaniment.

93

93 With med - als and that look in his eyes \_\_\_\_\_ And a

*mf*

Musical notation for measures 93-97, including vocal line and piano accompaniment.

98

98 cane I \_\_\_\_\_ hard - ly knew him And most nights he'd

*subito p*

Musical notation for measures 98-102, including vocal line and piano accompaniment.

103

103 wake - up shak - ing and scared But he'd nev - er tell me \_\_\_\_\_

*mf* *subito p*

Musical notation for measures 103-107, including vocal line and piano accompaniment.

108

108 what He was see - ing \_\_\_\_\_ But \_\_\_\_\_

*E* *mf*

Musical notation for measures 108-112, including vocal line and piano accompaniment.

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114 *f*

it was the spring of four-ty - five It

114 *f*

118

was such a hope ful time When he was

118

122

fin-ally on the mend We'd sit on the porch And he'd

122

126 *mf*

watch the sky Like he was

126 *mf*

Silver Wing / Hagen

F

*rit.* ----- *with excitement* ♩ = 112

*p*

129

look - ing for some - thing Oh fly -

129

*mp* *p*

133

- ing Sun on the sil - ver wing It's so

133

137

si - lent out there Like a blue ca - the - dral You can

137

*mf*

140

climb and climb Till the earth falls a - way

140

8

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G

143 *mp* And you're fin - ally a - lone now You've fin - ally come home You've fin - ally come

*p*

*mp* *p*

H *simply*  
♩ = 100

146 home Well the doc - tor's told him —

*p*

*p*

152 he could nev - er fly a - gain —

157 *mp* But a he - ro, a he - ro's a he - ro — And the air force takes

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163

Musical notation for measures 163-167. The melody is in treble clef with a key signature of three sharps (F#, C#, G#). The dynamics are marked *mf*. The lyrics are: "care of its own — Oh they let him fly a desk for thir - ty years".

care of its own — Oh they let him fly a desk for thir - ty years

163

Piano accompaniment for measures 163-167. The bass line is in treble clef with a key signature of three sharps. It features a steady eighth-note accompaniment.

168

Musical notation for measures 168-172. The melody is in treble clef with a key signature of three sharps. The dynamics are marked *subito p*. A first ending bracket labeled "I" spans measures 168-172. The lyrics are: "And ex - cept for the drink - ing Noth-ing much has changed He's".

And ex - cept for the drink - ing Noth-ing much has changed He's

173

Musical notation for measures 173-177. The melody is in treble clef with a key signature of three sharps. The lyrics are: "still got his med - als and his aches — and pains — Still got his".

still got his med - als and his aches — and pains — Still got his

173

Piano accompaniment for measures 173-177. The bass line is in treble clef with a key signature of three sharps. It features a steady eighth-note accompaniment.

178

Musical notation for measures 178-182. The melody is in treble clef with a key signature of three sharps. The dynamics are marked *mp* and *molto*. A first ending bracket labeled "J" spans measures 178-182. The lyrics are: "bad dreams — Ah he's still the same stran-ger I —".

bad dreams — Ah he's still the same stran-ger I —

178

Piano accompaniment for measures 178-182. The bass line is in bass clef with a key signature of three sharps. It features a steady eighth-note accompaniment.

*mp* *molto*

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K

183

*ff*

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 3-measure triplet. The lyrics "met At the" are written below the staff.

met At the train

183

Musical staff with bass clef, continuing the accompaniment for the first system.

*ff*

187

Musical staff with bass clef, continuing the accompaniment for the second system.

L

193

*pp*

Musical staff with treble clef, key signature of two flats (Bb, Eb), and a 3-measure triplet. The lyrics "But there was a boy in 'four-ty-four He al - ways dreamed of" are written below the staff.

193

But there was a boy in 'four-ty-four He al - ways dreamed of

Musical staff with bass clef, continuing the accompaniment for the third system.

*p*

201

Musical staff with treble clef, key signature of two flats, and a 4-measure triplet. The lyrics "fly - ing And one day his plane took off And you know, they've" are written below the staff.

fly - ing And one day his plane took off And you know, they've

M

207

$\text{♩} = 100$

Musical staff with treble clef, key signature of two flats, and a 3-measure triplet. The lyrics "nev-er come down They're still somewhere fly - ing Oh" are written below the staff.

nev-er come down They're still somewhere fly - ing Oh

207

Musical staff with bass clef, continuing the accompaniment for the fifth system.

Silver Wing / Hagen

213

fly - ing \_\_\_\_\_ Sun \_\_\_\_\_ on the sil - ver \_\_\_\_\_ wing \_\_\_\_\_

213

217

217

# 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 corazon”  
“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](http://JocelynHagen.com):

