

Two Lullabies
GP - H006
SSA, piano

Jocelyn Hagen

\$1.50

Jocelyn Hagen

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



I. My Bed is a Boat

Text:

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

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.

II. All the pretty little horses

Text:

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

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

II
III
ee - ah

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8 $\text{♩} = 138-144$
mp

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

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

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Please report performances of this piece to
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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

Pianist slaps piano cabinetry with hands

mf

18

I _____ *mf* I shut my eyes

II _____ *mf* Good night to all _____ my friends on shore. _____

III _____ *p* 18 night I go on board and say _____

23

Solos (see performance note)*

I _____ *mp* ee - ah - yeh - ee _____ *mf*

II _____ *subito p* _____ and sail a-way And see and hear no more. _____

III _____ *subito p* _____ And see and hear no more. _____ *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

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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

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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; —

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46 *f* *mp*

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

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

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

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

I two. four nine! ee - ah

II two. six ee-ah - yeh-

III 51 two. three five se-ven yah ee -

mf *mp* *mf* *f* *ff*

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60

I yah ee - ah ee-ah ee -

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

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

f *ff* *f* *ff*

66 *ff* *f*

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

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

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

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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

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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

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86 $\text{♩} = 84-88$

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

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

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

91 $\text{♩} = 138-144$

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

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

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

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

ped. Hold pedal down to measure 10

I

5

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

5

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

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

15 *mf*

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

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

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

15

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

23

I ba - by. — ba - by. — Hush. —

II Hush. — Hush. — Hush. — Hush. —

III Hush. — Hush. — Hush. — Hush. —

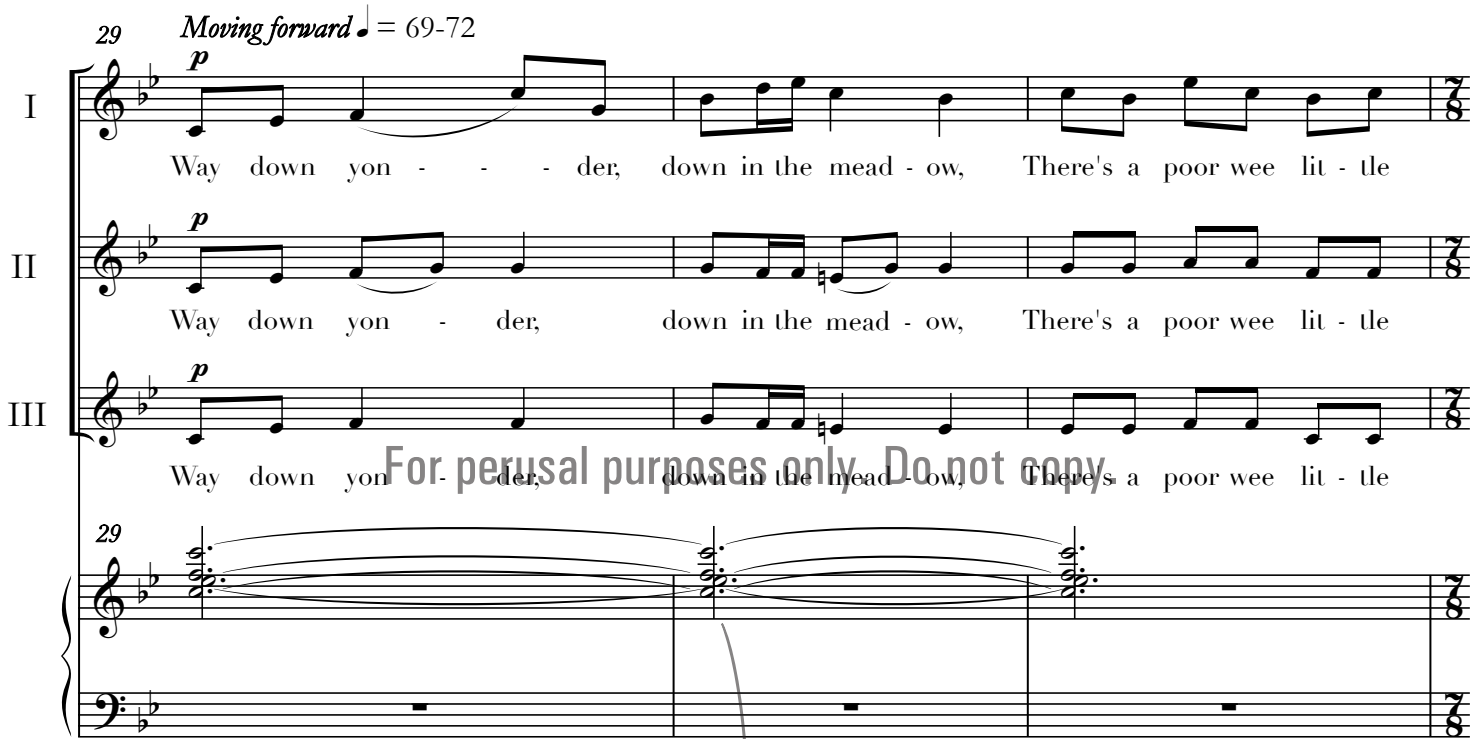
23

29 *Moving forward* ♩ = 69-72

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

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

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



32 *sub. f*

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

II *sub. f (melody)*
lamb - y. _____ The bees and the but-ter-flies pick-in' at its eyes, _____

III *sub. f*
lamb - y. The bees and but-ter - flies _____

32



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

mf *ppp* *mp*

mf *ppp* *mp*

mf *ppp*

p

8va

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* unpitched

47

I don't you cry, — Go to sleep-y lit - tle ba - by, When you wake, —

II — — — — — ba - by, When you wake, you'll have

III *mp* Go — to sleep-y lit - tle ba - by, When you —

p (like a secret)

p (like a secret)

p (like a secret)

For perusal purposes only. Do not copy.

47 *8va*

51

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

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

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

rit. *pp*

rit. *pp*

rit. *pp*

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51 *8va*

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. Her music is melodically driven, boldly beautiful, and intricately crafted. Since her graduation from St. Olaf College in 2003, Jocelyn has received over 20 commissions, 30 premieres, and 80 performances. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the University of Minnesota, and the San Francisco Song Festival. Her commissions include the American Choral Directors Association of Minnesota, the North Dakota Music Teacher’s Association, Cantus, the St. Olaf Band, NDSU Gold Star Band, and the Copper Street

Brass. She is currently Composer-in-Residence for Valley City State University, Shorter College in Rome, Georgia, as well as the group she sings in: The Singers – Minnesota Choral Artists. She founded Graphite Publishing, an online publishing company, in 2004 along with fellow composer Timothy C. Takach, and is also published by Boosey and Hawkes. Former teachers include Judith Lang Zaimont, Peter Hamlin, David Maslanka, Mary Ellen Childs, and Timothy Mahr. She completed her Masters in Composition at the University of Minnesota in 2006.

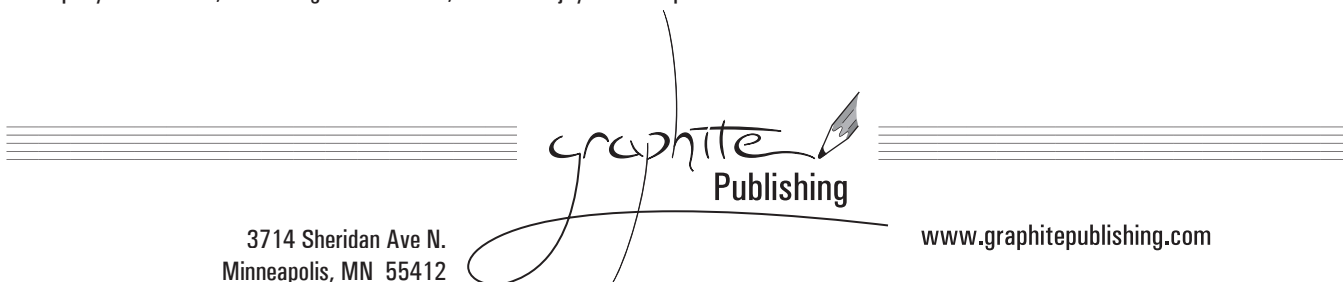
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