

Songs of Fields and Prairies
GP - H007
soprano, piano

Jocelyn Hagen

\$15.00

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



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

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

for Bob

Robert Crichton Raney
(1927-1976)

Songs of Fields and Prairies

I. Call of the Open

Soprano and piano

Laura E. Bradshaw

Jocelyn Hagen

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Andante 92-96

f
pedal ad lib.

mp *mf* *p*
rit.

mp *mf* *f*
a tempo



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18

p

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21

Faster ♩ = 100-108

mf

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

21

mf *mf*

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26

The dust and grime of the street,

26

mp *p*

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30

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

32

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

mp

37

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

40 *mf*

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

44 *ff* *Much faster!* ♩ = 126 - 138

call - ing, call - ing me.

48 *sopra L.H.*

sopra L.H.

With motion

♩ = 80-88

mf

54

rit.

I long for the wide _____

54

rit.

mp

60

mp

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

60

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66

— of the si - lent night, Throws — a

66

p

70

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

74

heart And the cares of the day take flight;

mf

79

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

p

81 spark - le of dew on the lea, And

84 *moving forward* trees and riv - ers and lakes and hills Are

86 *poco a poco rit.* call - ing, call - ling me. *f*

Relaxed, a little slower

♩ = 76-80

Musical score for measures 89-93. The score is in 3/4 time and features a piano accompaniment with triplets in both hands. The melody is in the right hand, starting with a triplet of eighth notes. The piece is marked *p* (piano).

Musical score for measures 94-98. The score includes a vocal line and a piano accompaniment. The lyrics are: "Then give me a house on a quiet nook". The piano accompaniment features triplets in both hands. The piece is marked *p* (piano).

Musical score for measures 99-102. The score includes a vocal line and a piano accompaniment. The lyrics are: "At the end of a wind - - - ing lane". The piano accompaniment features triplets in both hands. The piece is marked *p* (piano).

102

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

105

Can steal through my win - dow pane

mp

Even slower
♩ = 63-66

p

mp

109

And the trill of a bird from his leaf - y bow'r

mf

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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II. Fall Fields

Richard Eugene Burton (1903)

Jocelyn Hagen

Tranquil $\text{♩} = 58-66$
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The first system of the piano accompaniment is in 4/4 time with a key signature of two sharps (F# and C#). It features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *p*. The music is characterized by arpeggiated chords and a steady, flowing accompaniment.

**Dampers 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

The second system includes a vocal line starting at measure 7. The lyrics are 'The so - ber - gold - en fields lie soaked in'. The piano accompaniment continues below, with a triplet of eighth notes in the right hand at the end of the system. Dynamics include *mf*.

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11

light, Like a great rug, with

11

14

pat - terns in - ter - plight

14

17

stretch a tempo

Of tint and tone;

stretch a tempo

17

21

— God's an - cient place, ————— the —————

mf

3

24

sky, ————— Turns pal - er

f

6

f

28

blue ————— a - bove such tap - - - es -

p *mp*

3

3

33 *mf* *p*

try.

33 *mf* *mp* *mf* *mp*

37 *attaca*

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III. Silent Noon

Dante Gabriel Rosetti (1828-1882)

Jocelyn Hagen

Smoothly ♩ = 126-138

mp

pedal ad lib

rit.

With rubato ♩ = 80-84

mp

mf

10

Your hands lie o - pen in the long, fresh grass.

10

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15

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

19

Your eyes smile peace.

rit. *a tempo*

mp

23

mf *f* *slight rit.*

Slower, with awe
♩ = 69-76

27 *mf* gently

The pas - ture gleams and glooms _____

mf *mp*

32 *accel.*

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

3 *accel.* 3

36

scat - ter scat - ter and a - mass. _____

3 5 5 6 6 7

a tempo

39

a tempo
sopra L.H.

ff *f* *mf* *mp*

sopra R.H.

45

p

rit. ***A little slower***

pp *p* *pp*

51

57 *mp* very freely

All round our nest, far as the

colla voce

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

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

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75 *p*

'Tis vis - i - ble si - lence, —

nothing

81 still — as the hour - - - glass.

p *pp* *tr*

88 N.B.

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

loco *loco*

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

95
mp

100
dropt to us from a - bove.

100
mf

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

104
broaden
mf

107 *mp* 3

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

mp

110 *mp*

hour When two - fold si lence was the song

mp

115 *rit.* *a tempo* *slight rit.*

of love.

rit. *a tempo* *slight rit.*

IV. The Prairie-Grass Dividing

Walt Whitman

Jocelyn Hagen

Military ♩ = 72-76

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6 *accel.* *a tempo*

9 *mf* *slightly marked* *f*

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

9 *f* *mf*

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14

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

18

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

21

of words, acts, be-ings, Those

24

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

24

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26

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

26

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28

— go their own gait, e -

28

mf

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30 *mf*

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

mp

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32 *f*

- - ing, not fol-low-ing,

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34 *mf*

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

mf *sub. mp*

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37 *f*

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

mf

40

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

ff *f*

43

Who are you? Those of

f *ff* *f*

46 *mf*

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

48 *mf*

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

50 *mp*

mer - i - ca.

strong, yet soft, as if in the distance

V. The Endless Root

Witter Bynner

Jocelyn Hagen

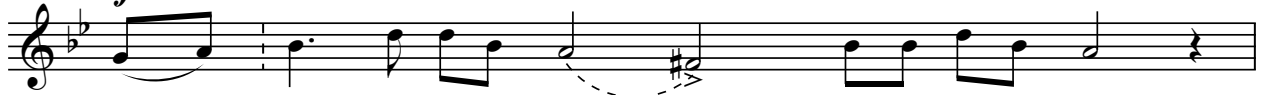
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Soloistic and folk-like

92-96

N.B.

mf



Though — wis - dom un - der - foot Dies in the blood - y fields,



Slow - ly the end-less root Gath - ers a - gain and yields. In —



fields where hate has hurled Its force, where fol - ly rots, Wis - dom shall



be un - furled Small as for - get - me - not.

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VI. The Flower of the Field

Isaiah 40: 6-8

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Reverent, with much rubato ♩ = 92-108

mf mp



mf

All flesh is grass, _____ And all its

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16 *f*

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

16 *mf*

23 *mf*

_____ the flow - er of the field. _____

23 *mp*

30

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

30

36

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



41

blows up on it; rit.

41

rit.



45

a tempo *mf* declarative

Sure-ly peo-ple are grass. _____

45

a tempo *mp* *mf*



52 *mp*

The grass withers, the flower

58 *mp* *subito mp*

fades, But the word of our God stands for -

64 *no dim.*

ev - er.

VII. Lullaby

Anne Crichton Boise (1977)

Jocelyn Hagen

Very freely ♩ = 56-60
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8

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

8

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12

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

molto accel. *mf* *molto rit.*

12

molto accel. *mf* *molto rit.*

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17 *a tempo p*

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

3

17 *a tempo p*

p

21 *p*

Good - bye my son, _____ good -

This system contains the first two measures of the piece. The vocal line begins with a whole note rest, followed by a half note 'G' and a quarter note 'o'. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

27

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

This system contains measures 27 through 31. The vocal line continues with a half note 'y', a quarter note 'e', and a half note 'T'. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

32

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

This system contains measures 32 through 36. The vocal line begins with a half note 'y', followed by a quarter note 'o', a quarter note 'A', and a half note 'I'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with various rhythmic values, including a triplet of eighth notes in the first measure.

36

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40

mp

3

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

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p

smeared with pedal

43

3

lev-el your — small space — Fed — by gen - tle

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pp

Sweetly ♩ = 112-116

47

mf *mp*

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

47

mf *mp*

51

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

51

p *rit.*

Tempo I

56

mf *rit.* *mp*

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

56

rit. *p*

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

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

mp *mp*

65 *no dim.*

so you stay. ——— And so you stay. ———

mp

70 *mp*

— Fare - well, ——— fare - well, ———

slow diminuendo until end

p

75

fare - well, _____ my dear. _____

75

pp

3

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Jocelyn Hagen



Jocelyn Hagen (b.1980), a graduate of St. Olaf College, holds degrees in both theory and composition and vocal music education. Her work has been commissioned and performed by The Singers: Minnesota Choral Artists, VocalEssence, the Yale Glee Club, the St. Olaf Band, and various professional singers and church, college, and high school choirs. She has also received numerous awards and grants through ASCAP and the American Composers Forum, among others. Her past composition teachers include Judith Lang Zaimont, Mary Ellen Childs, Peter Hamlin, Philip Lasser, and David Maslanka. Jocelyn is also active as a professional accompanist and singer, and is the president of Graphite Publishing.

Other vocal works from Graphite Publishing:

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Christopher Gable	GP - G002	Solstice Lullaby	voice, piano
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Jocelyn Hagen	GP - H002.1	Heart, we will forget him (from <i>Hope</i>)	soprano, piano
Jocelyn Hagen	GP - H007	Songs of Fields and Prairies (cycle)	soprano, piano
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Norman Mathews	GP - M002	Velvet Shoes	voice, piano
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