

...and then we were left
baritone, guitar and cello
JH - V008

Jocelyn Hagen

\$18.00

jocelyn hagen

...and then we were left

for baritone, guitar and cello



jocelynhagen.com

...and then we were left

I. Barefoot

I was in the fields with my brother.
We walked and walked for more than one month and a half.
Barefoot, we didn't have shoes.

We survived by eating wild foods.
I was with my brother.
I was four years old.
Wherever we went, my brother held my hand because I was so young.
We just went in any direction.

We lived in the desert.
You could not see a single tree as far as you could see.
There was no other place to go.

~Joseph Jok Kuol Wel, adapted by J. Hagen

II. "agot, agot"

"agot, agot" which mean in English sit down, sit down.
I fell down and crawl on my stomach, arms and knees.
The battle was over in just thirty-seconds.
They shot three times and those shots killed ten boys and three security guards.
At that time, I knew that life was one percent and death was close to my nose.

~Michael Ajang Bol, adapted by J. Hagen

III. Sometime in the future

I want to go back.
That's what I want; to join hands,
go back there, make a better life.

~Duot Aguer, adapted by J. Hagen

IV. The Rainy Season

It was the rainy season.
We ran back to Sudan.
It was difficult because the river between Ethiopia and Sudan had overflowed,
because it was the rainy season.

Most of us didn't know how to swim.
We needed to run so that we could survive, so we jumped into the water.
Thousands of people were left in the water, drowned, and few of us got out.
I have never seen anything like that before.

~Duot Aguer, adapted by J. Hagen

Program Note ~ ...*and then we were left*

It was not the first time that I had crafted my own poetry for a piece of music, but it was the first time I had ever adapted a text with such a powerful emotional perspective. I remember the moment when I was reading through the text of what became the first song: "Barefoot." Joseph Jok Kuol Wel says "I was with my brother. I was four years old." At the time, my first child, a son, had just turned four, and I was dumbfounded by the strength and vitality that this young boy exhibited in the face of extreme violence and starvation. At that point the material came to life in a whole new way and I was inspired to create music that was simplistic and naive, wrought with strong emotion and a sense of incomprehensibility. The subject matter made this piece a difficult one to compose because I had to take myself into an emotionally draining artistic space. I hope this song cycle transports the musicians and audience into a similar state full of emotional extremes such as fear, loss, devastation and hope.

For cello and guitar parts to ...*and then we were left*, contact Jocelyn Hagen via email: jocelyn@jocelynhagen.com.

...and then we were left

I. Barefoot

baritone, guitar & cello

Joseph Jok Kuol Wel, ad. J. Hagen


Jocelyn Hagen

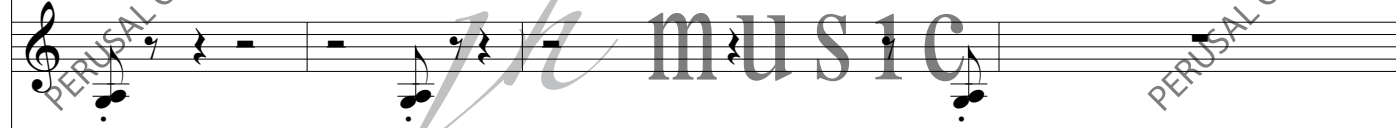
Andante ♩ = 76

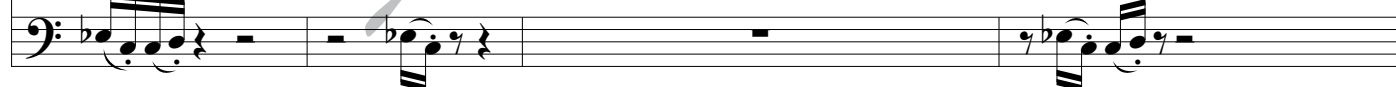
B. 

Gtr. 

Vc. 

7 

I was in the fields with my broth-er. 

with my broth-er. 

...and then we were left / I. Barefoot / Hagen

11 *mf*

We walked and walked for more than one month and a

mp

14 *f*

half. Bare-foot, we did-n't have shoes.

f

pizz. *arco* *snap pizz.*

mp *mf* *f*

18

mp *pizz.* *arco* *snap pizz.* *mp* *mf* *f*

...and then we were left / I. Barefoot / Hagen

Slowly ♩ = 50

24 *calmly*
Gtr. *mp*

PERUSAL ONLY

26 *mp*

We sur - vived _____ by eat - ing wild foods. _____

simile

PERUSAL ONLY

28

I was with my broth-er.

PERUSAL ONLY

30

I was four years old.

p

PERUSAL ONLY

...and then we were left / I. Barefoot / Hagen

33

Where - ev - er we went, mybroth - er held my hand be - cause I was so young.

pp

35

We just went in an - y di - rec - tion.

Freely

p

38

p

We lived in the de - sert. You could not see a sin - gle tree as far as you could see.

41

There was no oth - er place to go.

pp

pp

II. agot, agot

Jocelyn Hagen

Furiously ♩ = 104

Gtr. *ff*

Vc. *ff*

4 *shouting! ff*

"a-got, a - got"

7

...and then we were left / II. agot, agot / Hagen

10

f

which mean in Eng - lish sit down, sit down.

mf

13

mp

I fell down and crawl on my stom-ach,

ff

ff

f

subito p

16

arms and knees.

The bat-tle was o-ver in just thir-ty-sec-onds.

f

mf

f

19

ff

ff

22

...and then we were left / II. agot, agot / Hagen

f

They shot three times and those shots

mf *poco a poco cresc.*

mf *poco a poco cresc.*

25

f

killed ten boys and three

f

28

f

guards.

f

...and then we were left / II. agot, agot / Hagen

30

ff

ff

32

shouting! ff

"a - got, a - got"

34

which mean in Eng-lish sit down, sit down. _____

37

...and then we were left / II. agot, agot / Hagen

40 *Suddenly Slower* ♩ = 60

mp

At that time, I knew that life was one per-cent

pizz.

p

45

and death was close

arco

p

49

to my nose. "a-got, a - got"

whispered pp

pizz.

arco

pp

III. Sometime in the future

Duot Aguer, ad. J. Hagen

Jocelyn Hagen

calm and steady ♩ = 69

L.V. throughout

Guitar

Staff notation for Guitar, measures 1-4. The key signature has one sharp (F#). The time signature is 3/4. Fingering numbers are shown above the notes: 0, 1, 0, #4, 2, 3, 0, #4. Circled numbers 5 and 2 are below the staff. The dynamic *mp* is indicated below the staff.

Staff notation for Gtr. and Vc., measures 1-4. The Gtr. staff has a forte *f* dynamic. The Vc. staff has a mezzo-piano *mp* dynamic. The time signature changes from 3/4 to 2/4 at measure 3.

Staff notation for Gtr. and Vc., measures 5-8. The Gtr. staff has fingering numbers: 1, 4, 0, 0, 4, 2, 1, 3, 0, 4. Circled numbers 2 and 1 are above the staff. The Vc. staff has a mezzo-piano *mp* dynamic. The time signature changes from 2/4 to 3/4 at measure 7.

Staff notation for Gtr. and Vc., measures 9-12. The Gtr. staff has fingering numbers: 1, 0, 0, 3, #1. Circled number 4 is above the staff. The Vc. staff has a mezzo-piano *mp* dynamic. The time signature changes from 3/4 to 2/4 at measure 11.

...and then we were left / III. Sometime in the future / Hagen

15 *mp*

B I want to go back.

Gtr.

Vc.

19

B I want to go back. That's what I

Gtr.

Vc.

23

B want;

Gtr.

Vc.

...and then we were left / III. Sometime in the future / Hagen

26

B

to join hands, _____ go back there, _____

Gtr.

Vc.

29

B

_____ make a

Gtr.

Vc.

32

B

bet - ter life. _____

Gtr.

Vc.

...and then we were left / III. Sometime in the future / Hagen

36

Gtr.

Vc.

PERUSAL ONLY

40

Gtr.

Vc.

p

PERUSAL ONLY

PERUSAL ONLY

PERUSAL ONLY

PERUSAL ONLY

PERUSAL ONLY

IV. The Rainy Season

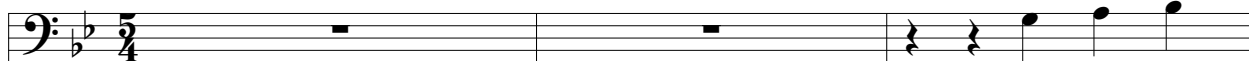
Duot Aguer, ad. J. Hagen

Jocelyn Hagen

♩ = 84

mf

B.



It was the

Gtr.



mf

pizz.

arco

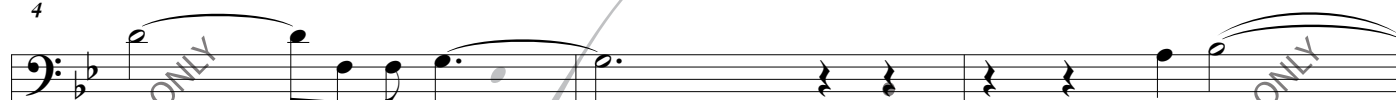
pizz.

Vc.



mp

4



rain - y sea - son.

We can



arco

3

7

back to Su - dan.

pizz. *arco* *pizz.*

10

It was dif-fi-cult be-cause the

arco *pizz.* *arco* *pizz.* *arco*

13

riv - er be - tween E - thi - o - pi - a and Su - dan

pizz. *arco*

16

f

had o - ver - flowed,

f lightly

mf *p*

18

be - cause it was the rain - y sea - son.

VI

20

mf legato

22

mf

Most of us

mf

mp

24

3
did - n't know how to swim.

f

26

We need - ed to run.

f

mf

28

PERUSAL ONLY

We need - ed to run

PERUSAL ONLY

30

PERUSAL ONLY

PERUSAL ONLY

33

mp

so that we could sur - vive, so that we could sur -

p

p

PERUSAL ONLY

PERUSAL ONLY

36

PERUSAL ONLY

music

PERUSAL ONLY

vive, _____

The image shows a musical score for a piece titled "vive, '18". The score is written for three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The word "vive," is written on the first staff, followed by a long horizontal line. The word "music" is written in a large, stylized font across the middle of the image. The text "PERUSAL ONLY" is repeated twice, once on the left and once on the right, in a large, stylized font.

39

p

so we jumped in - to the wa-ter.

pp

pp

3 3 3 3 3 3

slight rit. ♩ = 69

42

Thousands of peo-ple were left in the

45

wa-ter, drowned, and few of us got out.

PERUSAL ONLY

50

$\text{♩} = 84$

mp
pizz.
p

N

PERUSAL ONLY

55

mp

It was the rain - y sea - son.

arco
pizz.

PERUSAL ONLY

58

PERUSAL ONLY

in music

PERUSAL ONLY

I have I have nev - er

arco 3 pizz. arco

61

PERUSAL ONLY

in music

PERUSAL ONLY

I have nev - er seen an - y - thing

pizz.

64

PERUSAL ONLY

in music

PERUSAL ONLY

like that be -

arco pizz.

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

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

“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*

high voice and piano

soprano, clarinet in A, and cello

voice and piano

baritone, cello, and guitar

tenor and cello

baritone and violin

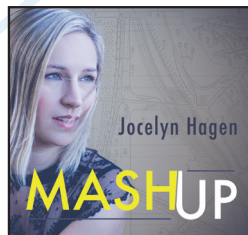
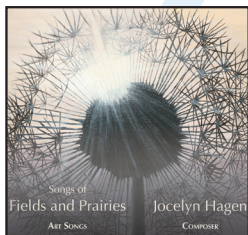
medium-high voice and piano

soprano and viola

voice and piano

voice and piano

Recordings available at JocelynHagen.com:



jocelyn hagen