

Hands Upon the Plow
SSA, piano, opt. alto sax
JH - C042

Jocelyn Hagen

pdf - \$1.75
printed - \$3.75

Hands Upon the Plow

SSA choir, piano, opt. alto sax solo

jocelyn hagen

Hands upon the Plow

for Alice Paul

She likened our Movement
to mosaic tiles: more vibrant
and stronger when linked
by the mortar of women,
our undaunted will.

She placed trembling hands
upon the true plow,
told us not to let go,
to push hard till we reached
the end of each row.

She claimed *No New Worlds*
without female power—
peace, progress, discovery all grow
in our hearts, our wise voices,
our votes.

~ Barbara Saxton (2019)

Hands Upon the Plow

SSA choir, piano, & optional alto saxophone solo

Text by: Barbara Saxton

Jocelyn Hagen

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Confident & Powerful ♩ = 120

For perusal only.

Swing!

Musical score for piano introduction, measures 1-7. Treble and bass clefs. Key signature: one flat. Time signature: 3/4. Dynamics: *mf*.

Musical score for vocal and piano, measures 8-14. Vocal line (Soprano) starts at measure 8 with lyrics: "She lik - ened our Move - ment to mo - sa - ic tiles:". Dynamics: *mf*. Marking: *Unison*. Piano accompaniment continues.

Musical score for vocal and piano, measures 15-21. Vocal line (Soprano) starts at measure 15 with lyrics: "more vi - brant and strong - er when linked". Dynamics: *f* and *mf*. Piano accompaniment continues.

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Hands Upon the Plow / Hagen

22

S

p

by the mor - tar of wom - en, _____

22

p

29

S

mp

our un - daunt - ed will. _____ more vi - brant and strong -

S

mp

our un - daunt - ed will. _____ more vi - brant and strong -

A

mp

our un - daunt - ed will. _____ more vi - brant and strong -

29

mp

Hands Upon the Plow / Hagen

36 *f*

S - er - strong - er when linked

S - er strong - er when linked

A - er strong - er when linked

36 *mf* *f*

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42 *mf* *Unison*

S (SSA split) She She placed trem-bling hands up - on the true plow,

42 *mf*

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Hands Upon the Plow / Hagen

49 *f*

S told us not to let go,

S told us not to let go,

A told us not to let go,

49 *f*

56 *mp*

S to push hard till we reached the

S to push hard till we reached the

A to push hard till we reached the

56 *p*

Hands Upon the Plow / Hagen

63

S *mf*
end of each row. told us not to let go, don't let

S *mf*
end of each row. told us not to let go, don't let

A *mf*
end of each row. told us not to let go, don't let

63

70

S *f*
go! go!

S *f*
go! go!

A *f*
go! go!

70

Hands Upon the Plow / Hagen

77 *mf* *f*

S Oh! Oh! Oh! Oh!

mf *f*

S Oh! Oh!

mf *f*

A Oh! Oh!

77 *mp* *f*

84 *mf* *f*

S *mf* *f*

S *mf* *f*

A *mf* *f*

84 *mp* *mf*

6

90 *Optional: Improvised Alto Saxophone solo & repeats*

S

S

A

90 *riffing (with optional improvisation)*

f

dm C9 Bb9

96

S

S

A

f

f

f

She claimed No New Worlds with-out fe-male pow-er _____

She claimed No New Worlds with-out fe-male pow-er _____

She claimed No New Worlds with-out fe-male pow-er _____

96

f

A6

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103

S

peace, pro - gress, _____

S

peace, pro - gress, _____

A

peace, pro - gress, _____

103

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110

S

dis - cov - er - y all grow _____ in our hearts, _____

S

dis - cov - er - y all grow _____ in our hearts, _____

A

dis - cov - er - y all grow _____ in our hearts, _____

110

116

S
our wise voice - es, our

S
our wise voice - es, our

A
our wise voice - es, our

mf

116

mf

122

S
votes. votes. votes.

S
votes. votes. votes. in our

A
votes. votes. votes. in our

f

mf

122

Optional: Alto Saxophone joins again riffing between phrases

f

mf

A G9 F9

Hands Upon the Plow / Hagen

127 *mf*

S our wise voices, voices,

S hearts, our hearts, voices,

A hearts, our hearts, voices,

127

G9 B A#11

f *rit.*

133

S our votes.

S our votes.

A our votes.

133

B bm9 E9

♩ = 88

138 *ff*

S *ff* VOTE!

S *ff* VOTE!

A *ff* VOTE!

138 *ff*

B

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



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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 choral works by Jocelyn Hagen:

Agnus Dei, from <i>amass</i>	SATB choir, piano (four hands)
Agnus Dei, from <i>Ashes of Roses</i>	TTB div. a cappella, Bar. solo
April and the Sun	SATB a cappella choir
Benedictus, from <i>amass</i>	SSAATTBB a cappella choir, SATB soli
Divine Image	treble choir, women’s choir, SSATB choir, oboe and piano
Endless	SATB choir, 2 violins and piano
Forgotten	SSA choir, oboe and piano
Gloria, from <i>amass</i>	SATB a cappella double choir
In the Lavender Stillness of Dawn	SSA choir, violin, cello and piano
I Saw Two Clouds at Morning	SSAATTBB a cappella choir
Joyful, Joyful, We Adore Thee	SSAATTBB a cappella choir
Ladies in Green	SSA choir and piano
Moon Goddess	SSA choir, 4-hand piano, percussion
No Rain	SSAATTBB a cappella choir, SSA soli
Numeri Atque Voces	TTBB and SATB choirs
On My Dreams	SATB div. choir, piano, opt. trap set
Ophelia	SATB a cappella choir
Prayer	SA div. choir, violin and piano
Salve, Regina	SSA a cappella choir
Someone Will Remember Us	SSAA choir, violin, viola, cello and harp
Trees Need Not Walk the Earth	SATB choir, piano, marimba & rain stick
Under the Stars, One Holy Night	treble choir, women’s choir, 2 instruments in C and piano
Veni, Sancte Spiritus	SATB a cappella choir
Vespertilians	SATB a cappella choir

Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
<i>amass</i> (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
The Notebooks of Leonardo da Vinci (35’)	SATB choir, orchestra or chamber orchestra, video projections
Songs for Muska (70’)	SATB choir, soloists, violin, cello, mandolin, harp, 2 percussionists
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion