

The Notebooks of Leonardo da Vinci  
SATB, orchestra (or chamber ens.), video projections  
JH - LE05

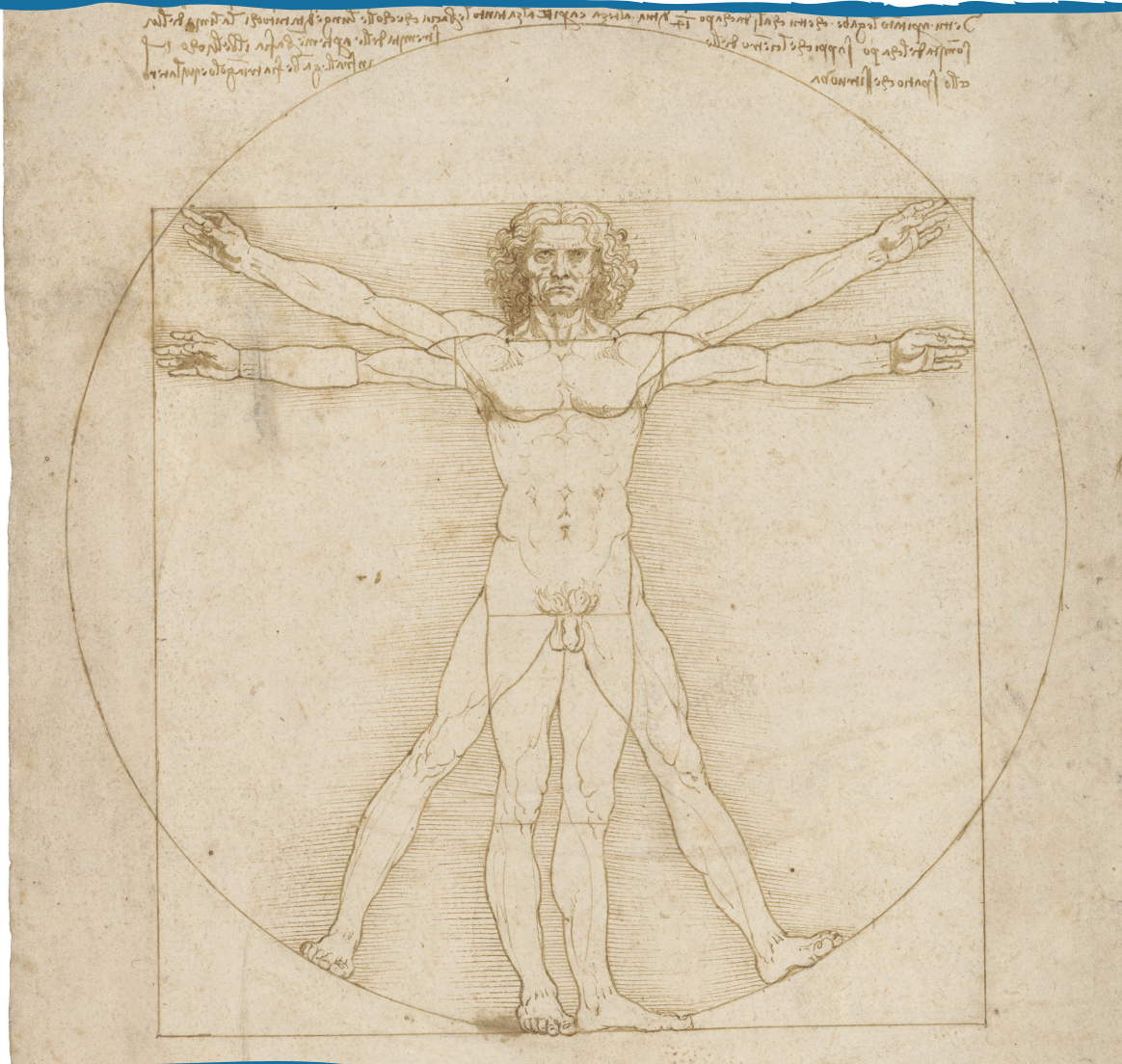
Jocelyn Hagen

OF  
THE  
NOTEBOOKS

*Leonardo da Vinci*

SATB choir, orchestra (or chamber ensemble), video projections

FULL SCORE - ORCHESTRA



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jocelyn hagen

*The Notebooks of Leonardo da Vinci* was commissioned by a consortium of ensembles and schools across the country.

## LEAD COMMISSIONERS

The Minnesota Chorale, under the direction of Kathy Saltzman-Romey  
& The Metropolitan Symphony Orchestra, under the direction of William Schrickel

## LEAD COMMISSIONER OF THE CHAMBER ENSEMBLE VERSION

The University of Michigan Chamber Choir, under the direction of Dr. Eugene Rogers

## CONSORTIUM MEMBERS

Augusta University, Dr. Julie Neish  
The Crane School of Music at SUNY Potsdam, Dr. Ching-Chun Lai and Dr. Jeffrey Francom with Visiting Conductor Sarah Hicks  
The Gainseville Orchestra, Evans Haile  
Gonzaga University Concert Choir, Timothy Westerhaus  
Gustaf Vasa Kammarkör, Sweden, Lars Fredén, Music Director  
Heartland Voices, John Slawson  
Luther College, Dr. Jennaya Robison  
Mendelssohn Choir of Pittsburgh, Matthew Mehaffey  
Montana State University, Kirk Aamot  
North Dakota State University, Jo Ann Miller  
Northeastern University, Dr. Katherine Chan  
Quintessence, Albuquerque, NM, Matthew Greer, Artistic Director  
Rhodes MasterSingers & Memphis Symphony Orchestra, Dr. William Skoog  
San Diego State University Orchestra, Michael Gerdes  
Texas State Chorale & University Singers, Joey M. Martin & Jonathan Babcock, directors  
True Concord Voices & Orchestra, Eric Holtan, Music Director  
University of Alabama University Singers & University Chorus, Dr. Andrew Minear, director, with  
the Prentice Concert Chorale, Dr. Leslie Poss, director  
Vanderbilt University, Tucker Biddlecombe  
Vox Femina, Iris Levine  
Yale Glee Club, Jeffrey Douma

## INSTRUMENTATION

2 Flutes  
2 Oboes (Ob. 2 = English Horn)  
2 Clarinets (Cl. 2 = Bass Clarinet)  
2 Bassoons (Bsn. 2 = Contrabassoon)

4 Horns in F (preferred, but 2 will suffice)  
2 Trumpets in C (+ optional 3rd Trumpet)  
2 Trombones  
Tuba

### Timpani

3 Percussionists - Vibraphone, Marimba, Glockenspiel, Chimes,  
Wind Chimes, Bass Drum, Multi-Bass Drum, 4 Low-Mid Toms,  
5 Roto-Toms, Brake Drum, Temple Block (high), Suspended Cymbal,  
Triangle, Tambourine

### Harp

## STRINGS

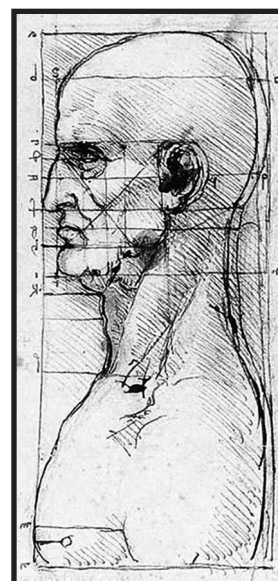
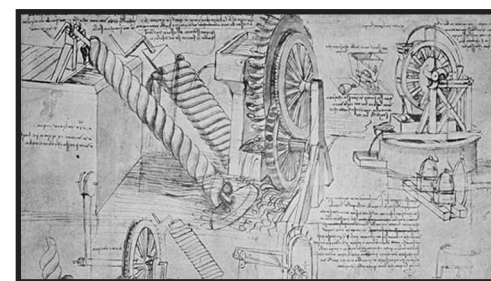
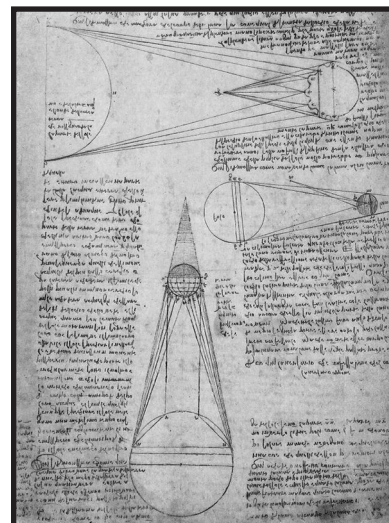
## NOTES ON THE ORCHESTRATION:

The orchestration for *The Notebooks of Leonardo da Vinci* is very flexible. If you have a large orchestra, I recommend a separate player for the English Horn, Bass Clarinet, and Contrabassoon, as well as three Trumpets and four Horns. If you have a smaller, standard orchestra, those instruments should be played by the second Oboe, second Clarinet, and second Bassoon. Doublings are included in the score and parts for the third and fourth Horns and the third Trumpet.

In the final movement, "Look at the Stars," if only two Horns are playing, they should play the Horn 1 and Horn 3 parts.

## GENERAL NOTES:

When trilling, stay within the key signature unless otherwise noted.  
Unless "Divisi" is noted in the strings, the intention is for multiple stops.



# LIBRETTO

The libretto for *The Notebooks of Leonardo da Vinci* was crafted by Jocelyn Hagen using various public domain English translations from his notebook pages.

## 1. PAINTING AND DRAWING

O Painter!

A painter is not admirable unless he is universal.

A painting is a poem seen but not heard, a poem is a painting heard but not seen. Hence these two poems, or two paintings, have exchanged the senses by which they pierce the intellect.

## 2. PRACTICE

Those who are in love with practice without knowledge are like the sailor who gets into a ship without rudder or compass and who never can be certain whither he is going. Practice must always be founded on sound theory, and to this, perspective is the guide and the gateway; and without this nothing can be done well in the matter of drawing.

## 3. RIPPLES

Just as a stone flung into the water becomes the center and cause of many circles, and as sound diffuses itself in circles in the air; so any object, placed in the luminous atmosphere, diffuses itself in circles, and fills the surrounding air with infinite images of itself. And is repeated, the whole everywhere, and the whole in every smallest part.

## 4. THE GREATEST GOOD

The greatest good of all is knowledge.

Obstacle cannot crush me. Every obstacle yields to firm resolve.

The acquisition of any knowledge is always useful to the intellect, because it will be able to banish useless things and retain those that are good. For nothing can be loved or hated unless it is first known.

## 5. THE VITRUVIAN MAN

Vitruvius, the architect, says in his work on architecture that the measurements of the human body are distributed by Nature as follows:

four fingers make one palm,  
four palms make one foot,  
six palms make one cubit;  
four cubits make a man's height.  
These measures he used in his building.

If you open your legs so much as to decrease your height one-fourteenth and spread and raise your arms till your middle fingers touch the level of the top of your head you must know that the centre of the outspread limbs will be in the navel and the space between the legs will be an equilateral triangle.

From the roots of the hair to the bottom of the chin  
is the tenth of a man's height;  
from the bottom of the chin to the top of his head  
is one eighth of his height;  
from the top of the breast to the top of his head  
will be one sixth of a man.  
From the top of the breast to the roots of the hair  
will be the seventh part of the whole man.  
From the nipples to the top of the head  
will be the fourth part of a man.

The greatest width of the shoulders  
From the elbow  
The whole hand  
below the knee

The length of a man's outspread arms is equal to his height.

The face forms a square in itself.

The distance from the attachment of one ear to the other is equal to that from the meeting of the eyebrows to the chin, and in a fine face the width of the mouth is equal to the length from the parting of the lips to the bottom of the chin.

The ear is exactly as long as the nose. The ear should be as high as from the bottom of the nose to the top of the eyelid. The space between the eyes is equal to the width of an eye.

## 6. INVENTION (ORCHESTRA ONLY)

## 7. NATURE

Though human ingenuity may make various inventions, it will never devise inventions more beautiful, nor more simple, nor more to the purpose than Nature does; because in her inventions nothing is wanting, nothing is superfluous.

Necessity is the teacher and tutor of Nature.

## 8. PERCEPTION

All our knowledge has its origin in our perceptions.

## 9. LOOK AT THE STARS

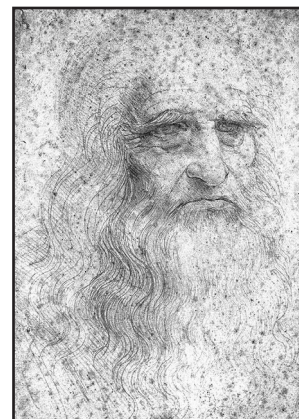
O Time! Consumer of all things; O envious age! Thou dost destroy all things and devour all things with the relentless teeth of years, little by little in a slow death.

If you look at the stars, cutting off the rays, you will see those stars so minute that it would seem that nothing could be smaller; it is in fact their great distance that is the reason of their diminution, for many of them are many times larger than the star which is the earth with water.

Now reflect what this, our star, must look like at such a distance, and then consider how many stars might be added — both in longitude and latitude — between those stars that are scattered over the darkened sky.

Look at the Stars. O Time!

Wisdom is the daughter of experience.



To the daring and distinguished ensembles of  
The Notebooks of Leonardo da Vinci commissioning consortium, with gratitude

# The Notebooks of Leonardo da Vinci

## I. Painting & Drawing

for SATB choir, orchestra, & video projections

Jocelyn Hagen

### Lightly Dancing ♩ = 112

*solo*  
1.  
*mf*

The score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, English Horn, Clarinet in B♭, Bassoon), brass (Horn in F, Trumpet in C, Trombone, Tuba), and Harp. The bottom section includes vocal parts (Soprano, Alto, Tenor, Bass) and strings (Violin I, Violin II, Viola, Cello, Double Bass). The flute part features a solo with a first ending bracket. The music is in 12/8 time with a key signature of one sharp (F#).

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*Lightly Dancing ♩ = 112*

8 **A**

Fl. *mp*

Ob.

B♭ Cl. *ppp* *p* *mp*

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

15

Fl. *mp*

Ob.

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

Vln. I

Vln. II

22 **B**

*rit.* ..... *a tempo*

Fl. *mp*

Ob.

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Vln. I *arco* *p* *mp*

Vln. II *arco* *p* *mp*

Vla. *arco* *p* *mp*

Vc. *mp*

D.B. *mp*

30

Musical score for Violins I and II, Viola, Violoncello, and Double Bass, measures 30-37. The score is in treble and bass clefs. Dynamics include *mf* and *mp*.

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38

Musical score for Flute, Horns, Clarinet, Trumpet, Trombone, Violins I and II, Viola, Violoncello, and Double Bass, measures 38-45. The score is in treble and bass clefs. Dynamics include *mf*, *mp*, *p*, and *sub. p*. Performance instructions include *legato* and *1. legato*. Rehearsal marks C and D are present.

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E

F

♩ = 56  
(♩. = ♩)

55

Fl. *mp* *p*

Ob. *mf* *p*

E. Hn. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mf*

C Tpt.

Hp. *mf*

S. *mf*  
O Paint-er! \_\_\_\_\_ O Paint - er! A paint-er is not

A. *mf*  
O Paint-er! \_\_\_\_\_ O Paint - er!

T. *mf*  
O Paint-er! \_\_\_\_\_ O Paint - er!

B. *mf*  
O Paint-er! \_\_\_\_\_ O Paint - er!

55

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p*

D.B. *p* *mp*

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62

Hp.

S.  
ad-mi-ra-ble un-less he is u-ni-ver-sal. O Paint-er! A paint-er is not

A.  
O Paint-er! O Paint-er!

T.  
O Paint-er! O Paint-er! A

B.  
O Paint-er! O Paint-er!

Vln. I  
Vln. II  
Vla.  
Vc.

*mp* *arco* *pizz.*

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67

C Tpt.  
*mp*

Hp.

S.  
ad-mi-ra-ble un-less he is u-ni-ver-sal.

T.  
paint-er is not ad-mi-ra-ble un-less he is u-ni-ver-sal.

Vln. I  
Vln. II  
Vla.  
Vc.

*mf* *arco* *mf* *lightly arco* *mf* *arco* *mf*

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72

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Hp.

72

*mp*

72

*mp*

*mf*

S

a po-em is a paint-ing heard but not seen. Hence these two po - ems, or paint - ings, have ex -

*mp*

A

A paint-ing is a po - em seen but not heard, a paint-ing heard but not seen. Hence these two po - ems, or paint - ings, have ex -

*mp*

T

A paint-ing is a po - em seen but not heard, heard but not seen. Hence these two po - ems, or paint - ings,

*mp*

B

a po - em is a paint-ing heard but not seen. Hence these two po - ems, or paint - ings,

72

Vln. I

*p*

*p*

*sul tasto*

Vln. II

*p*

*p*

*sul tasto*

Vla.

*p*

Vc.

*p*

*mf*

D.B.

*p*

*mf*

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*accel.*..... *Energized & Warm* ♩ = 106

78

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

*lightly*  
*mf*

*lightly*  
*mf*

78

Hn.

C Tpt.

Tbn.

Tuba

*f*

*mf*

78

Hp.

*ff*

78

S

A

T

B

changed the sens - es \_\_\_ by which they pierce the in - tel - lect.

changed the sens - es \_\_\_ by which they pierce the in - tel - lect.

have ex - changed the sens - es \_\_\_ by which they pierce the in - tel - lect.

have ex - changed the sens - es \_\_\_ by which they pierce the in - tel - lect.

*f*

*f*

*f*

*f*

*accel.*..... *Energized & Warm* ♩ = 106

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fp*

*mf*

*fp*

*mf*

*fp*

*mf*

*fp*

*mf*

*fp*

*mf*

*lightly*

G

rit. .... ♩ = 96

85

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

*f*

*lightly*

*f*

*f*

*lightly*

*f*

85

Hn.

C Tpt.

Tbn.

Tuba

*mf*

*f*

*ff*

*p*

*f*

*p*

*f*

*p*

85

Hp.

*f*

85

S

A

T

B

*mf*

*f*

*ff*

*p*

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*

*f*

*f*

*rit.* .... ♩ = 96

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94 *rit.*.....

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

*p* *pp*

94

Hn.

C Tpt.

Tbn.

Tuba

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94

Hp.

*mp*

94

S.

A.

T.

B.

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94 *rit.*.....

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

*p* *pp*

*pizz.* *p*

# 2. Practice

for SATB div. a cappella choir

Jocelyn Hagen

♩ = 69 - 72

*mf*

Soprano  
Those who are in love with prac - tice with-out knowl - edge are like the sail - or who gets in - to a ship with-out

*p*

Alto  
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

*p*

Tenor  
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

*p*

Bass  
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

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3

S  
rud - der or com - pass and who nev - er can be cer - tain whith - er he is go - ing.

A  
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

A  
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo *mp* doo doo doo doo

T  
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo *mp* doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B  
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

**A**

S  
*f* Prac - tice must al - ways be found - ed on sound

A  
*f* Prac - tice must al - ways be found - ed on sound

A  
*mf* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T  
*mf* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T  
*mf* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B  
*f* Prac - tice must al - ways be found - ed on sound

9 (B)

S theo-ry, and to this, per -

A *sub. p* doo doo doo doo doo *mf* and to this, per -

A *p* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T *sub. p* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B *sub. p* doo doo

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12

S spec - tive is the guide and the *sub. mf*

A spec - tive is the guide and the *sub. mf*

A *mf* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo *f*

T *mf* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo *f*

B *f* doo

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15

S gate - way; and with - out this

A gate - way; and with - out this

A *sub. p* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo and with - out this

T *p* doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B *sub. p* doo doo

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No Rit.

18

S noth - ing can be done well in the

A noth - ing can be doo doo doo doo doo

T doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B

*mp*

*p*

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21

S mat - ter of draw - ing. (ng)

A doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

*pp*

*pp*

*pp*

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# 3. Ripples

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♩ = 60

1.

Flute *mf* *p* *pp*

Oboe *mp* *pp* *mp* *pp* *mp*

Clarinet in B♭ *p* niente *p* niente *p*

Horn in F

Trumpet in C

Trombone

Vibraphone *mp* bowed

Marimba *mf* *p* *mf* *p* *mf* *p*

Percussion *p* wind chimes gently shimmering temple block (high)

Harp *mf* *p* if the harmonic has trouble sounding, play normally *mf* *p* *mf* *p*

Soprano 1

Soprano 2

Alto

Tenor

Bass

♩ = 60

Solo Violin I *mf* *pizz.* *sul tasto arco* *pp* *mf* *pizz.* *sul tasto arco* *pp* *mf* *pizz.* *sul tasto arco* *pp*

Violin I

Solo Violin II

Violin II

Solo Viola *pp* *sul ponticello, senza vibrato*

Viola

Solo Cello *mf* *pizz.* *sul tasto arco* *pp* *mf* *pizz.* *sul tasto arco* *pp* *mf* *pizz.* *sul tasto arco* *pp*

Cello

Double Bass *p* *pizz.* II II II

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7

Fl. *pp* *mf* *p* *pp* *mf* *p* *pp* *mf* *p*

Ob. *pp* *mp* *pp* *mp* *pp* *mp*

B♭ Cl. niente *p* niente *p* niente *p*

Hn.

C Tpt.

Tbn.

Vib.

Mrb. *mf* *p* *mf* *p* *mf* *p*

Perc.

Hp. *mf* *p* *mf* *p* *mf* *p*

S. Vln. I *mf* *pp* *mf* *pp* *mf*

Vln. I *pp*

S. Vla.

S. Vc. *mf* *pp* *mf* *pp* *mf*

D.B. II II II

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13 **A**

Fl. *pp* *mf* *p* *pp* *mf* *p*

Ob. *pp* *mp* *pp* *mp*

B♭ Cl. *niente* *p* *niente* *p*

Hn.

C Tpt.

Tbn.

Vib.

Mrb. *mf* *p* *mf* *p*

Perc.

Hp. *mf* *p* *mf* *p*

S. Vln. I *sul tasto arco* *pp* *pizz.* *mf* *sul tasto arco* *pp* *pizz.* *mf*

Vln. I

Vln. II *pp*

S. Vla. *pp* *p*

Vla. *pp* *p*

S. Vc. *sul tasto arco* *pp* *pizz.* *mf* *sul tasto arco* *pp* *pizz.* *mf*

Vc. *pp* *p*

D.B. II II

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♩ = 66

B

Fl. *pp*

Ob. *pp*

B♭ Cl. *niente*

Vib.

Mrb.

Perc.

Hp. *mf*

S1 *Gently mf*  
Just as a stone — flung — in-to the wa-ter — be-comes the

S2 *mf*  
Just as a stone — flung — in-to the wa-ter — be-comes the

A *mf*  
Just as a stone — flung — in-to the wa-ter — be-comes the

♩ = 66

"Gloria" from Gaffurio's Missa De Carneval

S. Vln. I *sul tasto arco pp mp pp*

Vln. I *p*

S Vln. II *may be played by two players pp mp pp*

Vln. II

S. Vla. *normal mp pp*

Vla. *p*

S. Vc. *sul tasto arco pp mp pp*

Vc. *p*

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29

Hp.

S1  
cen - ter and cause \_\_\_\_\_ of man - y cir - cles, \_\_\_\_\_ and as \_\_\_\_\_ sound \_\_\_\_\_ dif - fus - es it - self in cir - cles in the air; so an - y ob - ject,

S2  
cen - ter and cause \_\_\_\_\_ of man - y cir - cles, \_\_\_\_\_ and as \_\_\_\_\_ sound \_\_\_\_\_ dif - fus - es it - self in cir - cles in the air; so an - y ob - ject,

A  
cen - ter and cause \_\_\_\_\_ of cir - cles, \_\_\_\_\_ and as \_\_\_\_\_ sound \_\_\_\_\_ dif - fus - es it - self in cir - cles in the air; so an - y ob - ject,

Vln. I

Vln. II

Vla.

Vc.

36

Hn.

C Tpt.

Tbn.

Hp.

S1  
placed in the lu - mi - nous at - mos - phere, dif - fus - es \_\_\_\_\_ it - self in cir - cles, and fills the sur - round - ing air with

S2  
placed in the lu - mi - nous at - mos - phere, dif - fus - es \_\_\_\_\_ it - self in cir - cles, and fills the sur - round - ing air with

A  
placed in the lu - mi - nous at - mos - phere, dif - fus - es \_\_\_\_\_ it - self in cir - cles, \_\_\_\_\_ and fills the sur - round - ing air with

Vln. I

Vln. II

Vla.

Vc.

mp

mf

f

mp

mf

mp

mp

mp

mp

mp

D

43

Hn.

C Tpt.

Tbn.

Hp.

S1

S2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *mf* *f*

in-fi-nite im-ag-es of it - self. And is re-peat-ed, And is re-peat-ed, the whole

in-fi-nite im-ag-es of it - self. And is re-peat-ed, And is re-peat-ed, the whole

in-fi-nite im-ag-es of it - self. And is re-peat-ed, And is re-peat-ed, whole

And is re-peat-ed, And is re-peat-ed, the whole

And is re-peat-ed, And is re-peat-ed,

*p* *mp* *mf* *f*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

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E

*rit.*-----

49

Hn. *p*

C Tpt. *p*

Tbn. *p*

49

Hp. *mp*

49

S1 *mp*  
eve-ry-where, the whole eve-ry-where,

S2 *mp*  
eve-ry-where, the whole eve-ry-where, whole eve-ry-where,

A *mp*  
eve-ry-where, the whole eve-ry-where, whole eve-ry-where,

T *mp*  
eve-ry-where, whole eve-ry-where, the whole eve-ry-where,

B *mp*  
eve-ry-where, whole eve-ry-where, the whole eve-ry-where,

49

S. Vln. I *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*rit.*-----

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♩ = 60 *rit.*-----

56

Vib. *bowed mp*

Mrb. *mf p*

Perc. *wind chimes p*  
*temple block (high)*

Hp. *mp*

S1 *p*  
and the whole in eve - ry small - est part.

S2 *p*  
and the whole in eve - ry small - est part.

A *p*  
and the whole in eve - ry small - est part.

56 *rit.*-----

S. Vln. I

Vln. I *1. pizz. mf*

S Vln. II *p*

Vln. II

S. Vla. *p*

S. Vc. *pp*

Vc. *1. pizz. mf*

D.B. *pizz. p*

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# 4. The Greatest Good

SATB div. a cappella choir

Jocelyn Hagen

*Triumphantly* ♩ = 66

*Warmly*

*f* The great - est good of all is knowl - edge. The great - est good of all is knowl - edge. The great - est good of all

*f* The great - est good of all is knowl - edge. The great - est good of all is knowl - edge. The great - est good of all

*f* The great - est good of all is knowl - edge. The great - est good of all is knowl - edge. The great - est good of all

*f* The great - est good of all is knowl - edge. The great - est good of all is knowl - edge. The great - est good of all

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7 *mp* **A** *mf*

good of all is knowl - edge. Ob - sta - cle can - not crush me. can - not crush me. Eve - ry

*mp* *p* *mf*

good of all is knowl - edge. Oo... Oo...

*mp* *p* *mf*

good of all is knowl - edge. Ob - sta - cle can - not crush me. Ob - sta - cle can - not crush me.

*mp* *p*

good of all knowl - edge. Oo... Oo...

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12 *p* *f* **B** *sub. f*

ob - sta - cle yields to firm re - solve. yields to firm re - solve. good of all is

*mp* *p* *f*

yields to firm re - solve. yields to firm re - solve. good of all is

*mf* *p* *f*

yields to firm re - solve. firm re - solve. The great - est good

*mp* *mf*

Eve - ry ob - sta - cle

*p* *f*

ob - sta - cle yields to firm re - solve. The great - est good

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17

S knowl - edge. The great - est good of all is knowl - edge. *sub. p* The ac - qui - si - tion of an - y

A knowl - edge. The great - est good of all is knowl - edge. *sub. p* The ac - qui - si - tion of an - y

T The great - est good The great - est good The great - est good *p* ac - qui - si - tion of an - y

B The great - est good The great - est good The great - est good *p* ac - qui - si - tion of an - y

21

S knowl - edge is al - ways use - ful *sub. mf* be - cause it will be a - ble *sub. p* to ban - ish use - less things and re - tain those that are good. -

A knowl - edge is al - ways use - ful *mf* to the in - tel - lect, *sub. p* will be a - ble to ban - ish use - less things and re - tain those that are good. -

T knowl - edge is al - ways use - ful *mf* to the in - tel - lect, will be a - ble to ban - ish use - less things

B knowl - edge is al - ways use - ful to the in - tel - lect,

27

S *ff* For noth - ing can be loved or hat - ed un - less it is first known. *mp* The great - est good of all *p*

A *ff* For noth - ing can be loved or hat - ed un - less it is first known. *mp* good of all *p*

T *ff* For noth - ing can be loved or hat - ed un - less it is first known. *mp* good of all *p*

B *ff* For noth - ing can be loved or hat - ed un - less it is first known. *mp* The *p*

35

S *mp* The great - est good of all *ff* good of all

A *mp* The great - est good of all *ff* good of all The great - est good of all

T *mp* good of all *ff* of The great - est good of all

B *mp* great - est good *ff* The great - est good of all The great - est good of all

# 5. The Vitruvian Man

Jocelyn Hagen

Steady ♩ = 69

Flute 1 & 2

Oboe 1

English Horn

Clarinet in B♭ 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Trumpet in C 1 & 2

Trombone 1 & 2

Tuba

Timpani

Low Toms

Roto Toms

Percussion

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

*p*

*mp*

*p*

Tuned A (18") C (16") E (14") F (12") A (10")

*mp* with sticks

string buzz *ff*

string buzz *ff*

*mf*

*p*

Vi - tru - vi - us, the

*p*

Vi - tru - vi - us, the

*p*

Vi - tru - vi - us, the

*p*

Vi - tru - vi - us, the

*p*

Vi - tru - vi - us, the

*pizz.*

*mp*

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9

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Toms

R. Tm.

Perc.

9

Hp.

9

S

A

T

B

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

arco p mp arco mf

p p mf

p p mf

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

ar - chi - tect, Vi - tru - vi - us, the ar - chi - tect,

sim.

A

17

Fl.

Ob.

E. Hn.

B<sup>b</sup> Cl.

Bsn.

17

Hn.

C Tpt.

Tbn.

Tuba

Toms

R. Tm.

Perc.

Hp.

17

S

A

T

B

*mf*

says in his work on ar- chi - tec- ture that the meas- ure- ments of the hu- man bod - y

*mf*

says in his work on ar- chi - tec- ture that the meas- ure- ments of the hu- man bod - y

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pizz.*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

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25

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Toms

R. Tm.

Perc.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

are dis-trib-ut-ed by Na-ture as fol-lows: \_\_\_\_\_

are dis-trib-ut-ed by Na-ture as fol-lows: \_\_\_\_\_

*mp* *mf* *p*

*mf* *mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*f*

*f*

*molto* *f*

*molto* *f*

*f*

*f*

*arco*

*pizz.*

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**B**

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Toms

R. Tm.

Perc.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

33

33

33

33

*p*

*mp*

*p*

*mf*

*mf*

*mf*

*mf*

*p*

*arco*

*mp*

four fin - gers make one palm, four palms make one foot, six palms make one cu - bit; four cu - bits make a man's height.

four fin - gers make one palm, four palms make one foot, six palms make one cu - bit; four cu - bits make a man's height.

four fin - gers make one palm, four palms make one foot, six palms make one cu - bit; four cu - bits make a man's height.

four fin - gers make one palm, four palms make one foot, six palms make one cu - bit; four cu - bits make a man's height.

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*Jocelyn Hagen*

*Do not photocopy.  
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41

Fl.  
Ob.  
E. Hn.  
B♭ Cl.  
Bsn.

41

Hn.  
C Tpt.  
Tbn.  
Tuba

Timp.  
Toms  
R. Tm.  
Perc.

41

S  
A  
T  
B

These meas - ures he used in his build - ing.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.



D

49

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

Bsn.

1. *p*

49

Hn.

C Tpt.

Tbn.

Tuba

*p*

49

Timp.

*pp*

Toms

R. Tm.

Perc.

49

S

A

T

8

*sub. mp*

*sub. mp*

*sub. mp*

If you o-pen your legs so much as...

If you o-pen your legs so much as...

49

Vln. I

*pizz. mp*

Vln. II

*pizz. mp*

Vla.

*ff*

Vc.

*ff*

D.B.

*sub. p*

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57

Bsn.

Tuba

Timp.

T

B

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

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E

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Tbn.

Do not photocopy. For perusal only.

S

A

T

D.B.

F

72

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

72

Hn.

C Tpt.

Tbn.

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

72

Timp.

Toms

R. Tm.

*mf*

*mf*

*mf*

*mf*

72

S

A

T

B

and the space be-tween the legs will be an e - qui - lat - e - ral tri - an - gle.

and the space be-tween the legs will be an e - qui - lat - e - ral tri - an - gle.

tri - an - gle.

tri - an - gle.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

72

Vln. I

Vln. II

Vla.

Vc.

D.B.

*arco*

*f*

*arco*

*f*

*arco*

*mf*

*f*

*mf*

*f*

*arco*

*f*

*f*

G

80

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

*f*

*p*

*f*

*p*

*mp*

*lightly*

*mf*

80

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Toms

R. Tm.

*mf*

*mp*

1.

*mp*

*mf*

*mp*

*mf*

*mp*

1.

*mp*

*mf*

*mp*

1.

*mp*

*mf*

*mp*

2.

*mp*

*mf*

*mp*

*mf*

*mp*

80

S.

A.

T.

B.

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80

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*mp*

*p*

*mp*

*p*

*mf*

*p*

*p*

*mp*

*p*

*mp*

*p*

**H** Lightly

89

Fl. *mf* *f*

Ob. *mf* *f*

E. Hn. *f*

B<sup>b</sup> Cl. *f*

Bsn. *f* *p*

89

Hn. *mf*

C Tpt. *mp*

Tbn. *p*

Toms

R. Tm. *p*

Perc. *mp* *p*

89

S. *mp* spoken: From the roots of the hair to the bot-tom of the chin is the tenth of a man's height;

A. *mp* From the roots of the hair to the bot-tom of the chin is the tenth of a man's height;

T. *mp* From the roots of the hair to the bot-tom of the chin is the tenth of a man's height;

B. *mp* spoken: From the roots of the hair to the bot-tom of the chin is the tenth of a man's height;

89

Vln. I *mf* *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *p*

D.B. *mp* *p*

96

Bsn.

Toms

R. Tm.

Perc.

S

A

T

B

Vln. II

Vla.

Vc.

100

Toms

R. Tm.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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from the bot-tom of the chin to the top of his head is one eighth of his height; from the top of the breast to the top of his head will be one sixth of a man.

from the top of the breast to the roots of the hair will be the sev-enth part of the whole man. From the nip-ples to the top of the head will be the fourth part of a man.

*p*

*mp*

*mf*

I

Fl.

Ob.

E. Hn.

B<sup>b</sup> Cl.

Bsn.

105

Hn.

C Tpt.

Tbn.

Tuba

105

Timp.

Toms

R. Tm.

Perc.

105

S

A

T

B

The great-est width of the shoul - ders From the el - bow The length of a man's

The great-est width of the shoul - ders From the el - bow The length of a man's

The great-est width of the shoul - ders The whole hand The length of a

The great-est width of the shoul - ders The whole hand The length of a

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

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Fl. 111

Ob.

E. Hn.

B♭ Cl.

Bsn.

*f* *ff*

Hn. 111

C Tpt.

Tbn.

Tuba

*f* *ff*

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111

Timp.

Toms

R. Tm.

Perc.

*f* *ff*

suspended cymbal

*p* *f*

**joceelyn hagen**

Hp. 111

*f* *ff*

S. 111

A.

T.

B.

out - spread arms is e - qual to his height.

man's out - spread arms e - qual to his height.

*ff*

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Vln. I 111

Vln. II

Vla.

Vc.

D.B.

*f* *ff*

*ff* *pizz.* *ff*



**K** Sweetly

118

Fl. *f* *mp* *p*

Ob. *f* *mp* *p*

E. Hn. *f* *mf* *p*

B♭ Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *pp*

C Tpt. *f* *pp*

Tbn. *f*

Tuba

118

Timp. *f*

Toms *f* *mf*

R. Tm. *f* *mf*

Perc. *f* *mf*

Hp. *f*

118

S. *f* *mp* *p*

A. *f* *mp* *p*

T. *f* *mp* *p*

B. *f* *mp* *p*

118

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

D.B. *f* *mp* *p*

*Sweetly*

*arco*

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L

rit. ..... ♩ = 104

128

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

128

S *mp* The dis-tance \_\_\_\_\_ from the at-tach-ment of one

A *mp* The face forms a square in it-self.

128

Vln. I *sub. pp*

Vln. II *sub. pp*

Vla. *sub. pp*

Vc. *p*

D.B. *pp*

*pizz.* *p* *pizz.* *p*

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136

E. Hn. *p*

B♭ Cl. *p*

Bsn. *p*

136

S ear to the oth-er \_\_\_\_\_ is e-qual to \_\_\_\_\_ that from the meet-ing of the eye-brows to the chin, *mp*

B and in a fine face \_\_\_\_\_ the \_\_\_\_\_ width of the mouth is e-qual to the

136

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

M

143

Fl. *pp*

Ob. *pp*

B $\flat$  Cl. *pp*

Bsn. *pp*

Hn.

Hp. *mf* *mp*

S. *mp* The ear is ex - act - ly as long as the nose.

A. *mp* The face forms a square in it - self.

T. *mp* The ear should be as high

B. length from the part - ing of the lips to the bot - tom of the chin.

Vln. I

Vln. II

Vla. *pizz.*

Vc. *p*

D.B. *p*

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Do not photocopy.  
For perusal only.

151

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*mf*

*mp*

*a2*

The space be-tween the eyes is e-qual to the width of an eye.

as from the bot-tom of the nose to the top of the eye-lid.

*p*

*p*

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Jocelyn Hagen

158

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Hp.

158

S.

A.

T.

B.

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.  
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The face forms a square in it self.

Do not photocopy.  
For perusal only.

mf

mp

8

⊕

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# 6. Invention

Jocelyn Hagen

♩ = 104

Flute 1

Flute 2

Oboe 1&2 <sup>1.</sup>  
*f*

English Horn *f*

Clarinet in B $\flat$  1&2

Bass Clarinet *f*

Bassoon *f*

Contrabassoon *f*

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1 *f*

Trumpet in C 2 *f*

Trombone 1 *f*

Trombone 2 *f*

Tuba *f*

Timpani

Percussion 1

Percussion 2

Harp

♩ = 104

Violin I

Violin II

Viola

Cello

Double Bass

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Do not photocopy.  
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11 **A** *accel.*

Fl. 1 *f* *sub. p*

Fl. 2 *p*

Ob. *p*

E. Hn. *sub. p*

B♭ Cl. *(a2 optional)* *f* *sub. p*

B. Cl. *sub. p*

Bsn. *p*

C. Bn. *p*

Hn. 1&2 *f* *a2* *p*

Hn. 3&4 *f* *a2* *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Mrb. *p* *sub. p*

Hp. *mf* *sub. p*

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mf* *p*

D.B. *mp* *mf*

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(B)

(♩ = ♪) ♩ = 104

no trill

*fp* *ppp*

*fp* *ppp*

*fp* *ppp*

*f*

*f* *sub.* *p*

*f* *p*

*f* *sub.* *p*

*mf* *f*

*f*

*f*

*mf* *f* *p*

*mf* *f* *p*

*p* *f*

*mf* *f*

*f*

*f*

*f*

*mf* *détaché*

*f* *mp* *détaché*

*f* *pizz.* *mp*

*f* *mp*

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For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.



26

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*arco*

*mf*

*arco*

*mf*

*gliss.*

Do not photocopy  
For perusal only.



Fl. 1

Fl. 2

Ob.

B♭ Cl.

Tbn. 1

Gk.

*mp*

*mp*

*mp*

*mp*

jocelyn hagen

Do not photocopy.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*gliss.*

*gliss.*

For perusal only.

36 (D)

Fl. 1  
Fl. 2  
Ob.  
B $\flat$  Cl.  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1&2  
Hn. 3&4  
C Tpt. 1  
C Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Glk.  
Mrb.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

*p*, *f*, *mp*, *f*, *f*, *f*, *f*, *f*

*gliss.*

40

Fl. 1 *mf*

Fl. 2

Ob. 1. *f*

B♭ Cl. 1. *mf*

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Mrb.

40

Vln. I

Vln. II

Vla.

Vc.

D.B. *gliss.*

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For perusal only.

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44 **E**

Fl. 1 *f poco legato*

Fl. 2 *f poco legato*

Ob. *f poco legato* 1.

B♭ Cl. *f poco legato*

B. Cl.

Bsn.

C. Bn.

Hn. 1&2 *f* *a2*

Hn. 3&4 *f*

C Tpt. 1 *mf poco legato* *f*

C Tpt. 2 *mf poco legato* *f*

Tbn. 1

Tbn. 2

Tuba

Mrb.

Hp. *f poco legato*

Vln. I *mf*

Vln. II

Vla. *gliss.*

Vc.

D.B.

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48

Fl. 1

Fl. 2

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**F**

*f*

*mf*

*mp*

*p*

*pizz.*

*gliss.*

Do not photocopy.  
For perusal only.

jocelyn hagen

G

53

Fl. 1 *pp legato*

Fl. 2 *pp legato*

Ob. 1. *p legato*

E. Hn. *p legato*

B♭ Cl. 1. *pp legato*

B. Cl.

Bsn.

C. Bn.

Do not photocopy.  
For perusal only.

53

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

jocelyn hagen

53

Timp.

53

Hp. *p legato*

Do not photocopy.  
For perusal only.

53

G

Vln. I

Vln. II

Vla.

Vc. *pizz.* *arco*

D.B. *mp* *pp* *pp*

60

Fl. 1

Fl. 2

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*optional:*  
*p*  
*play only if there is no bass clarinet (through m. 82)*

*Do not photocopy.*  
*For perusal only.*

*Do not photocopy.*  
*For perusal only.*

*Do not photocopy.*  
*For perusal only.*

*arco*  
*mf*

*mf*

**H**

*jocelyn hagen*

68

Fl. 1

Fl. 2

Ob.

E. Hn.

B<sup>b</sup> Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

1.  
*p*

*mf*  
*arco*

*mp*

*mp*

I

I

jocelyn hagen



J

76  $\text{♩} = 140$

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1.  
(2. switch to bass clarinet, if no bass clarinet)

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

sub. *f*

sub. *f*

sub. *f*

sub. *f*

sub. *f*

sub. *ff*

16" floor tom  
bend pitch with elbow

sub. *f*

4 large-mid toms

*mp*

*pp*

*pp*

*pp*

*pp*

sub. *f*

sub. *f*

sub. *f*

sub. *f*

85

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

K

91

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Do not photocopy.  
For perusal only.

91

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

Tuba

Do not photocopy.  
For perusal only.

91

Timp.

Perc. 1

Perc. 2

Do not photocopy.  
For perusal only.

91

Hp.

Do not photocopy.  
For perusal only.

K

91

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.  
For perusal only.

97

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*fp*

*f*

*ff*

*mp*

*f*

*ff*

*ff*

(2. optional)

(a2 optional)

a2

a2

take off mute

take off mute

L

Do not photocopy.  
For perusal only.

joceelyn hagen

103

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*, *ff*, *mf*, *no trill*, *switch to clarinet*, *suspended cymbal*, *slightly marked but not detached*, *M*

Do not photocopy. For perusal only.

jocelyn hagen

*rit.*.....

110

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

*mp*

*ff*

*ff*

*f*

*f*

Do not photocopy.  
For perusal only.

110

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

*f*

*f*

Jocelyn Hagen

110

Timp.

Perc. 1

Perc. 2

*p*

110

Hp.

*mf*

Do not photocopy.  
For perusal only.

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*rit.*.....

(N) ♩ = 88

rit.-----

Ob. *mf* *mp*

E. Hn. *mf* *mp*

B♭ Cl. *mp*

B. Cl. *optional: mf* *mp*

Bsn. *mf* *mp*

C. Bn. *mf*

Do not photocopy.  
For perusal only.

Hn. 1&2 *mf* *p*

Hn. 3&4 *mf*

C Tpt. 1 *mf* *mp*

C Tpt. 2 *mf* *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Jocelyn Hagen

Timp. *p*

Chm. *mp* *mp*

Hp. *mf*

Do not photocopy.  
For perusal only.

(N) ♩ = 88

rit.-----

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf* *>pp*

**O** ♩ = 69 *rit.*

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. Hn.

B♭ Cl. *pp*

B. Cl.

Bsn.

C. Bn.

Do not photocopy.  
For perusal only.

125

Hn. 1&2 *pp*

Hn. 3&4

C Tpt. 1

C Tpt. 2

Chm. *mp*

Perc. 1

Perc. 2 *triangle* *p*

jocelyn hagen

125

Hp. *mp* *p*

Do not photocopy.  
For perusal only.

**O** ♩ = 69 *rit.*

Vln. I *p legato* *pp*

Vln. II *pp*

Vla. *pp* *pp*

Vc. *pp*

D.B.



# 7. Nature

Jocelyn Hagen

*Freely* ♩ = 104-108

*rit.* -----

Flute

Oboe

English Horn

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

*solo*

*ppp*  
*(mente)*

*mf*

*p*

Do not photocopy.  
For perusal only.

Jocelyn Hagen

Do not photocopy.  
For perusal only. *rit.* -----

A

Lilting ♩ = 96

10

B♭ Cl.

*mf* *mp* *mf*

Vln. I

*pizz.* *p* *mp* *mf*

Vln. II

*mf* *pizz.*

Vla.

*pizz.* *p*

Vc.

*pizz.* *p* *mp*

Do not photocopy.  
For perusal only.

==

20

B♭ Cl.

*f* *mf* *mp* *p* 2.

Vln. I

*mp* *p* *pp*

Vln. II

*mp* *p* *pp* Div.

Vla.

*p* *pp*

Vc.

*mf* *mp* *p* *pp*

Do not photocopy.  
For perusal only.

(B)

*rit.* ----- *a tempo*

*rit.* -----

30

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*lilting*

1.

*mf*

*lilting*

*a2*

*mf*

*lilting*

*mf*

*lilting*

*mf*

*lilting*

*mf*

*arco*

*mf*

*lilting arco*

*mf*

*lilting arco*

*mf*

*lilting arco*

*mf*

*lilting*

*mf*

*melody*

Do not photocopy. For perusal only.

**C** ♩ = 88

*rit.* ..... ♩ = 76

Fl. *mf* *f*

Ob. *f*

E. Hn. *mf* *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 40 *f* (play in absence of 3rd trumpet)

C Tpt. *f*

Tbn. *f*

Vln. I 40 ♩ = 88 *p* *f* *fp* *tr*

Vln. II *fp* *tr*

Vla. *f* *fp*

Vc. *f* *fp*

D.B. *f*

*Do not photocopy.*

*For perusal only.*

*joce lyn hagen*

(D)

Lilting ♩ = 96

48

Fl. *mp*

Ob. *mp*

E. Hn. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Do not photocopy.  
For perusal only.

48

Hn. *mp*

C Tpt. *p*

Tbn. *mp*

Jocelyn Hagen

48

S *mp* *mp*  
sopranos & altos

Though

48

Vln. I *mp* *p* *pizz.*

Vln. II *mp* *p* *pizz.*

Vla. *mp* *p* *pizz.*

Vc. *mp* *p* *pizz.*

D.B. *mp* *p*

Do not photocopy.  
For perusal only.

Lilting ♩ = 96

**E**

S  
hu - man in - ge - nu - i - ty \_\_\_\_\_ may make var - i - ous in - ven - tions, \_\_\_\_\_ it will nev - er de - vise in -

56

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

65

S  
ven - tions \_\_\_\_\_ more beau - ti - ful, nor \_\_\_\_\_ more sim - ple, \_\_\_\_\_ nor more to the pur - pose \_\_\_\_\_ than Na - ture does;

65

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

75 **F**

Fl. *f*

Ob. *f*

E. Hn. *f* *mp*

B $\flat$  Cl. *pp* *p* *pp* *f* *a2*

Bsn. *mp*

Hn. *f* (play in absence of 3rd trumpet)

C Tpt. *f*

S *f* be - cause in her in - ven - tions —

A *f* be - cause in her in - ven - tions —

T *f* be - cause in her in - ven - tions —

B *f* be - cause in her in - ven - tions —

Vln. I *arco* *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f*

D.B. *f*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

G

♩ = 88

84

*rit.*

Fl. *p mp p mp*

Ob. *p mp p mp*

E. Hn. *mp p mf* *lilting*

B♭ Cl. *p mp p mp*

Bsn. *mp p mf* *lilting*

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84

Hn. *mp p mf* *lilting*

(play in absence of 3rd horn)

Tbn. *mp p mf* *lilting*

84

S  
noth - ing is want - ing, noth - ing is su - per - flu - ous. Ne - ces - si - ty — is the

A  
noth - ing is want - ing, noth - ing is su - per - flu - ous. Ne - ces - si - ty — is the

T  
noth - ing noth - ing is su - per - flu - ous.

B  
noth - ing noth - ing

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84

*rit.*

Vln. I *mf p mp p mf*

Vln. II *mf p mp p mf* *lilting*

Vla. *mf p mp p mf* *lilting*

Vc. *mf p mp p mf* *lilting*

D.B. *mf* *lilting*







# 8. Perception

Jocelyn Hagen

*Light & Airy* ♩ = 88

S *p* "mm" or "oo" throughout\* *mp*

A *p* "mm" or "oo" throughout\* *mp*

T *p* stagger breathe *mp*  
"mm" or "oo" throughout\*

B

Do not photocopy.

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(A)

14 *p* *mf* *p*

S *sharply*

A *sharply* *mf* *p*

T *sharply* *mf* *p*

B *p* stagger breathe *sharply* *mf* *p*  
"mm" or "oo" throughout\*

(B)

29 *mp* *p*

S *mp* *p*

A *mp* *p*

T *mp* *p*

B *mp* *p* *mp*

All our knowl-edge

\* all voices together ~ conductor choice





**A** without rubato, staying in time

11

Hp. *mp*

S *mp* 3 *p* < *p* < *mf* *sub. p* < *p* < *mp*  
 with the re - lent-less teeth of years, lit-tle by lit-tle in a slow death. O Time, O Time, O Time! O Time, O Time, O Time!

A *mp* 3 *p* < *p* < *mf* *sub. p* < *p* < *mp*  
 with the re - lent-less teeth of years, lit-tle by lit-tle in a slow death. O Time, O Time, O Time! O Time, O Time, O Time!

T *mp* *p* < *p* < *mf* *sub. p* < *p* < *mp*  
 with the re - lent-less teeth of years, in a slow death. O Time, O Time, O Time! O Time, O Time, O Time!

B *mp* *p* < *p* < *mf* *sub. p* < *p* < *mp*  
 with the re - lent-less teeth of years, in a slow death. Time, Time, Time! Time, Time, Time!

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

D.B. *mp* *p* *pp*

Do not photocopy.  
For perusal only.

# joce lyn hagen

**B** *accel.*..... ♩ = 136

24

Tbn. *mf*

Perc. 2 *multibass drum (meant to sound like a kick drum)*  
*p* *mp*

S *pp* (mm)

A *pp* (mm)

T *pp* (mm)

B *pp* (mm)

Vln. I *mf* *pizz. (strumming in lap)*

Vln. II *mf* *pizz. (strumming in lap)*

Vla. *mp* *mf* *pizz. (strumming in lap)*  
 (Low E, optional)

Vc. *p* *mf* *f*

D.B. *p* *mf* *mf* *f*

Do not photocopy.  
For perusal only.

36 C

B♭ Cl. *f* <sup>*a2*</sup>

Hn. *f*

Hn. *f*

Tbn. *f*

Perc. 2

S *f* *sopranos & altos*  
If you look at the stars, cut-ting off the rays, you will

B *f* *tenors & basses*  
If you look at the stars, cut-ting off the rays, you will

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f* *mf* *f*

D.B. *mf* *f* *mf* *f*

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For personal use only.  
jocelyn hagen

45

Perc. 2

S *mf*  
see those stars so min - ute that it would seem that noth - ing could be small - er; it is in fact their dim - i - nu - tion, (mm)

B *mf*  
see those stars so min - ute that it would seem that noth - ing could be small - er; it is in fact their dim - i - nu - tion,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *f* *mf* *f* *p*

D.B. *mf* *f* *mf* *f* *p*

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D

54

Fl. *mf*

Ob. *mf*

E. Hn. *mp* *mf*

B♭ Cl. *mp* *mf*

B. Cl. *optional:* *mf*

Bsn. *mf*

Hn. *mp* *mf*

Hn. *mp* *mf*

Perc. 1 *mp*

Perc. 2 *bass drum* *p*

Hp. *f*

S. *f* *ff*  
 for man-y of them are man-y times larg - er than the star which is the earth with wa - ter. O

A. *f* *ff*  
 for man-y of them are man-y times larg - er than the star which is the earth with wa - ter. O

T. *f* *ff*  
 for man-y of them are man-y times larg - er than the star which is the earth with wa - ter. O

B. *f* *ff*  
 for man-y of them are man-y times larg - er than the star which is the earth with wa - ter. O

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *f*

D.B.



**E**

Fl. *ff*

2. oboe optional

Ob. *ff* (both notes trilling)

E. Hn. *ff*

B♭ Cl. *ff*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn. *f*

Hn. *f*

Tbn. *f*

Tuba *f*

Perc. 1 *f*

Perc. 2 *f* suspended cymbal scrape with coin *p*

Perc. 3 *mf*

Hp. *ff* *mf*

S. Time!

A. Time!

T. Time!

B. Time!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

multibass drum

Do not photocopy.  
For perusal only.

jocelyn hagen



G

86

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

86

Hn.

Hn.

C Tpt.

Tbn.

Tuba

*mp*

*mf*

*mf*

86

Perc. 1

Perc. 2

Perc. 3

tambourine

*mp*

suspended cymbal

86

Hp.

*f*

86

S

A

T

B

(mm)

be - tween those stars that are scat - tered scat - tered o - ver the dark - ened sky.

be - tween those stars that are scat - tered scat - tered o - ver the dark - ened sky.

be - tween those stars that are scat - tered scat - tered o - ver the dark - ened sky.

lat - i - tude, be - tween those stars that are scat - tered scat - tered o - ver the dark - ened sky.

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*f*



I

100

Fl. *mf* > *mp*

Ob. *mf*

E. Hn. *mf* > *mp*

B♭ Cl. *mf* > *mp*

B. Cl. *mf*

Bsn. *mf*

C. Bn.

100

Hn. *mf*

Hn. *mf*

C Tpt.

Tbn. *mf*

Tuba

Perc. 1 *p*

Perc. 2

Perc. 3

100

Hp.

100

S. *f* Wis-dom is the daugh-ter of ex-pe-ri-ence. *mf*

A. *f* Wis-dom is the daugh-ter of ex-pe-ri-ence. *mf* Wis-dom is the

T. *f* Wis-dom is the daugh-ter of ex-pe-ri-ence. *mf* Wis-dom is the

B. *f* Wis-dom is the daugh-ter of ex-pe-ri-ence. *mf*

100

Vln. I *f* *arco* *mf*

Vln. II *mf* *f* *mp*

Vla. *arco* *mf* > *mp* *f* *mp*

Vc. *mf* > *mp*

D.B. *mf* > *mp*

Do not photocopy.  
For perusal only.

jocelyn hagen

107

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

107

Hn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

107

S

A

T

B

*mf*

*mp*

Wis-dom is the daugh-ter of ex-pe-ri-ence. oo...

daugh-ter of ex-pe-ri-ence. ex - pe-ri-ence. Wis-dom is the daugh-ter of ex-pe-ri-ence.

daugh-ter of ex-pe-ri-ence. ex - pe-ri-ence. Wis-dom is the daugh-ter of ex-pe-ri-ence.

*mf*

*mp*

Wis-dom is the daugh-ter of ex-pe-ri-ence. oo...

107

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*p*

*p*

**J** rit. ..... ♩ = 84

*without rubato*

114

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

114

Hn.

Hn.

C Tpt.

Tbn.

Tuba

114

S

A

T

B

*without rubato*

*p* < *p* < *mf*

O Time, O Time, O

*p* < *p* < *mf*

O Time, O Time, O

*p* < *p* < *mf*

O Time, O Time, O

*p* < *p* < *mf*

O Time, O Time, O

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit. ..... ♩ = 84

*pp*

*pp*

*pp*

*pp*

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jocelyn hagen

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**K** *no rit.*

124

Fl. —

Ob. —

E. Hn. —

B<sup>♭</sup> Cl. —

B. Cl. —

Bsn. <sup>n2</sup> *p* — *mf*

C. Bn. *p* — *mf*

Hn. *p* — *mf*

Hn. *p* — *mf*

C Tpt. *pp* —

Tbn. *p* — *mf*

Tuba *p* — *mf*

Timp. *pp* — *mf*

Perc. 2 *pp* bass drum — *mf*

Perc. 3 *pp* triangle — *p*

Hp. *p* —

S. Time! —

A. Time! —

T. Time! —

B. *mf* Time! —

Vln. I *p* — *mf*

Vln. II *p* — *mf*

Vla. *p* — *mf*

Vc. *p* — *mf*

D.B. *p* — *mf*

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joceelyn chagen

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## Jocelyn Hagen



Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “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 the voice: solo, chamber and choral. Her dance opera collaboration with choreographer Penelope Freeh, titled *Test Pilot*, received the 2017 American Prize in the musical theater/ opera division as well as a Sage Award for “Outstanding Design.” The panel declared the work “a tour de force of originality.” Her melodic music is rhythmically driven, texturally complex, and has recently become more experimental in nature. In 2013 she released an EP entitled *MASHUP*, in which she performs Debussy’s “Doctor Gradus Ad Parnassum” while singing Ed Sheeran’s “The A Team.” Jocelyn is also one half of the band *Nation*, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and clinic choirs from all over the world.

Her commissions include *Conspirare*, The Minnesota Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teacher’s Association, *Cantus*, the Boston Brass, the Metropolitan Symphony Orchestra, and The Houston Chamber Choir, among many others. She is currently an artist-in-residence at North Dakota State University and regularly composes for their ensembles. For ten years she was a composer-in-residence for the professional choir she also sang in: *The Singers*, under the direction of Matthew Culloton. Her music has been performed all over the world, including Carnegie Hall and Lincoln Center in New York City. Her work is independently published through JH Music, as well as Graphite Publishing, G. Schirmer, Santa Barbara Music Publishing, Fred Bock 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
Sanctus, from <i>amass</i>	SSATBB a cappella choir, SA soli
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
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion