

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

Jocelyn Hagen

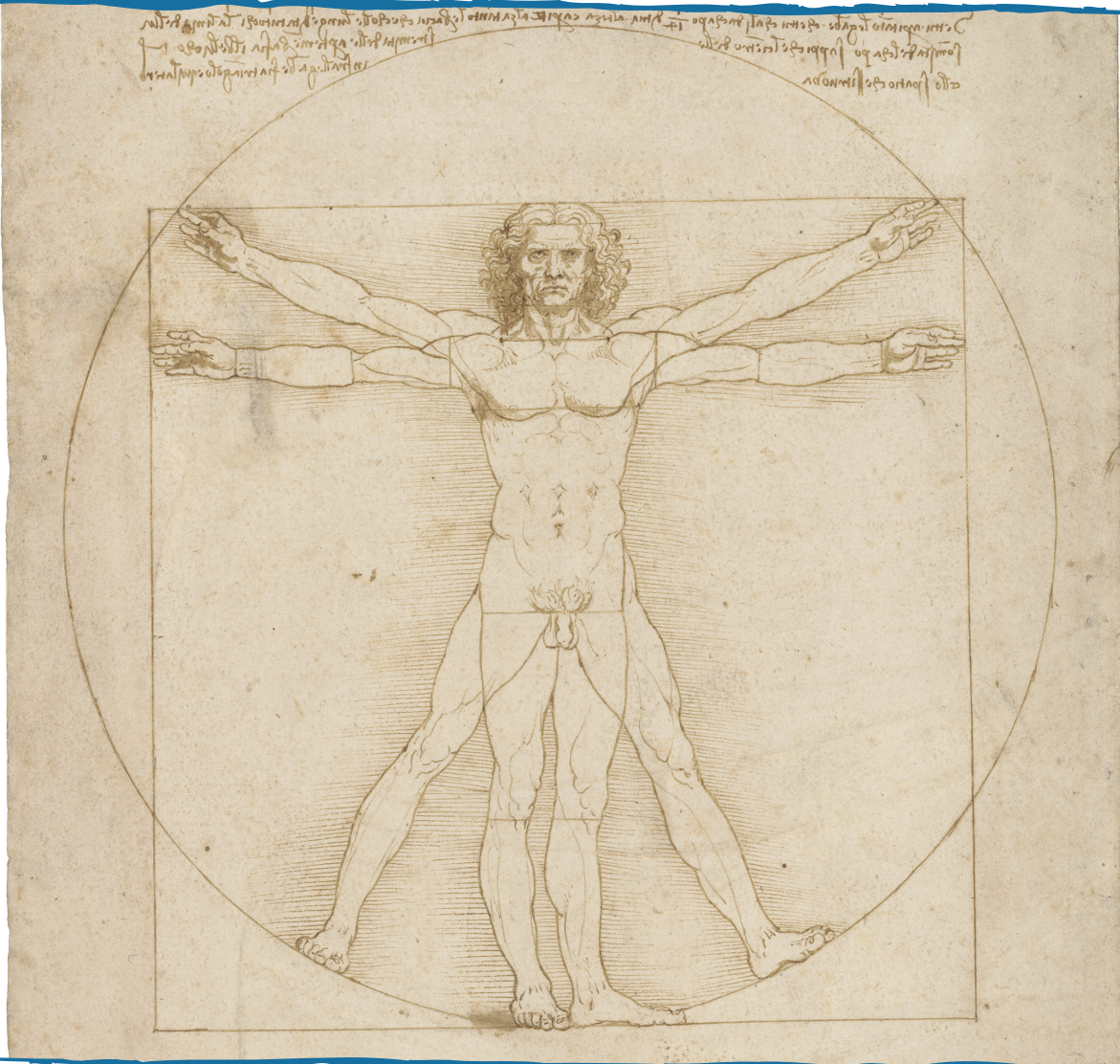
THE  
NOTEBOOKS  
OF

*Leonardo da Vinci*

Jocelyn Hagen

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

CHORAL / PIANO REDUCTION



*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

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the Prentice Concert Chorale, Dr. Leslie Poss, director  
Vanderbilt University, Tucker Biddlecombe  
Vox Femina, Iris Levine  
Yale Glee Club, Jeffrey Douma

# 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

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*Lightly Dancing* ♩ = 112

For perusal only.

flute  
mf

A

mf

mp

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Please report performances of this piece to  
Jocelyn Hagen at [jocelyn@jocelynhagen.com](mailto:jocelyn@jocelynhagen.com)

*jh* music

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[www.JocelynHagen.com](http://www.JocelynHagen.com)

20 *rit.*

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24 *a tempo*  
*mp legato*

28

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32 *mf*

36 *p*

Do not photocopy.

42 *mf*

For perusal only.

E

47

*mp*

Do not photocopy.

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52

*mf* *f* *p*

F

$\text{♩} = 56$

*mf*

O Paint-er! O Paint-er! A paint-er is not

*mf*

O Paint-er! O Paint-er!

*mf*

O Paint-er! O Paint-er!

*mf*

O Paint-er! O Paint-er!

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58

*mp*

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62

ad-mi-ra-ble un-less he is u-ni-ver-sal. O Paint-er!

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O Paint - er! O

O Paint - er! O

O Paint - er! O

62

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65

A paint-er is not ad-mi-ra-ble un-less he is

Paint - er!

Paint - er!

Paint - er! A paint-er is not ad-mi-ra-ble

Paint - er!

Do not photocopy.

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65



68

— u-ni-ver - sal. —

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— un - less he is — u - ni - ver - sal. —

68

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71

a po-em is a paint-ing

A paint-ing is a po - em — seen — but not heard, — a paint-ing

A paint-ing is a po - em — seen — but not heard,

a po-em is a paint-ing

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71

75

*mf*  
 — heard but not seen. Hence these two po - ems, — or paint-ings, have ex-changed the sens - es

*mf*  
 heard but not seen. Hence these two po - ems, — or paint-ings, have ex-changed the sens - es

*mf*  
 heard but not seen. Hence these two po-ems, or paint-ings, have ex-changed the

*mf*  
 — heard but not seen. Hence these two po-ems, or paint-ings, have ex-changed the

75

*p*

*mf*

*accel.* ————— *Energized & Warm* — 106

79

*f*  
 — by which they ———— pierce the in - tel - lect.

*f*  
 — by which they ———— pierce the in - tel - lect.

*f*  
 8 sens - es ——— by which they pierce the in - tel - lect.

*f*  
 sens - es ——— by which they pierce the in - tel - lect.

79

*fp*

*mf*

83

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87

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$\text{♩} = 96$

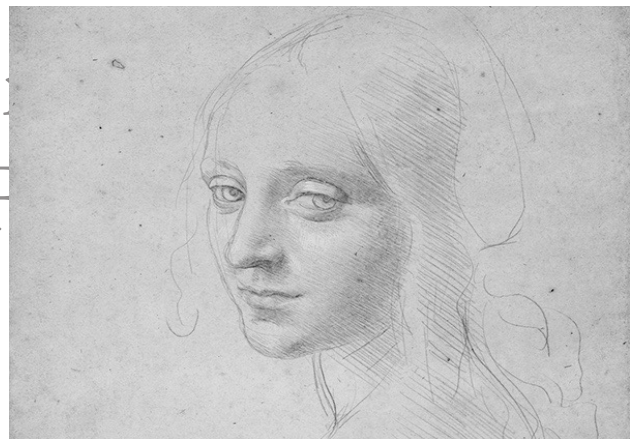
92

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98

"You write (and paint) what is the soul."

~ Codex Atlanticus, folio 816r



# 2. Practice

for SATB div. a cappella choir

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♩ = 69 - 72

*mf*

Soprano

Those who are in love with prac - tice with - out knowl - edge are like the

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Alto

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Tenor

doo

Bass

doo

sail - or who gets in - to a ship with - out rud - der or com - pass and who

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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4

S  
nev - er can be cer - tain \_\_\_\_\_ whith - er he is go - ing. —

A  
doo doo doo doo doo doo doo doo doo

A  
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

B

mp

A

S  
Prac - tice must \_\_\_\_\_ al - ways be found - ed \_\_\_\_\_

A  
Prac - tice must al - ways be found - ed \_\_\_\_\_

A  
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

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

B  
Prac - tice must al - ways be found - ed \_\_\_\_\_

f

mf

f

f

8

S  
on sound theo-ry,

A  
on sound doo doo doo doo doo

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

T  
doo

T  
doo doo doo doo doo doo doo doo doo doo

B  
on sound doo

*sub. p*

*p*

*sub. p*

*sub. p*

*sub. p*

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10 *mf* **B**

S and to this, per -

A *mf* and to this, per -

A 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

B doo

12 *ff*

S spec - tive is the guide

A spec - tive is the guide

A 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

B doo

*ff*

*mf*

*mf*

*f*

14

S  
and the gate - way; and with-

A  
and the gate - way; and with-

A  
*f* doo doo doo doo doo doo doo doo *sub. p* doo doo doo doo doo doo doo doo doo doo doo and with-

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

B  
*sub. p* doo

C

S  
out this noth - ing can be

A  
out this noth - ing can be

T  
*f* doo

B  
doo



19 *No Rit.*

Musical score for voice parts S, A, T, and B, measures 19-20. The key signature has one flat (Bb) and the time signature is 3/4. The Soprano (S) part begins with a half note G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The lyrics are "done well in the". The Alto (A) part has a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics are "doo doo doo doo doo". The Tenor (T) part has a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4, followed by a quarter rest. The lyrics are "doo doo doo doo doo". The Bass (B) part has a half note G2, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The lyrics are "done well in the". Dynamics include *mp* and *p*. A large watermark "Do not photocopy. For perusal only." is overlaid on the score.

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21

Musical score for voice parts S, A, T, and B, measures 21-24. The key signature has one flat (Bb) and the time signature is 4/4. The Soprano (S) part begins with a half note G4, followed by a half note G4. The lyrics are "mat - ter of draw - ing. (ng)". The Alto (A) part has a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The lyrics are "doo doo doo doo doo doo doo doo doo doo doo". The Tenor (T) part has a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4, followed by a quarter rest. The lyrics are "doo doo doo doo doo". The Bass (B) part has a half note G2, followed by a half note G2. The lyrics are "doo doo". Dynamics include *pp*. A large watermark "Do not photocopy. For perusal only." is overlaid on the score.

# 3. Ripples

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♩ = 60

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Musical notation for measures 1-2. Treble clef, 4/4 time. Measure 1: Treble has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Bass has a half note (G3) and a half note (B2). Measure 2: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Dynamics: *mf* in measure 1, *pp* in measure 2.

3

Musical notation for measures 3-4. Measure 3: Treble has a quarter rest, a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Measure 4: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Dynamics: *mf* in measure 3, *pp* in measure 4.

6

Musical notation for measures 5-6. Measure 5: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Measure 6: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Dynamics: *mf* in measure 5, *pp* in measure 6.

8

Musical notation for measures 7-8. Measure 7: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Measure 8: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Dynamics: *mf* in measure 7, *pp* in measure 8.

11

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Musical notation for measures 9-10. Measure 9: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Measure 10: Treble has a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). Bass has a half note (G3) and a half note (B2). Dynamics: *pp* in measure 9, *mf* in measure 10.

13 A

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16

mf pp p

19

mf pp p

22 ♩ = 66

mp pp p

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**B** *Gently*  
*mf*

S1 Just as a stone flung in - to the wa - ter be - comes the

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

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

26 *mp*

S1 cen - ter and cause of man - y cir - cles, and as

S2 cen - ter and cause of man - y cir - cles, and as

A cen - ter and cause of cir - cles, and as

29

32

S1  
sound — dif - fus - es it-self in cir - cles in the air;

S2  
sound — dif - fus - es it-self in cir - cles in the air;

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32

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35

S1  
so an-y ob-ject, placed in the lu-mi-nous at - mos - phere, dif - fus - es

S2  
so an-y ob-ject, placed in the lu-mi-nous at - mos - phere, dif - fus - es

A  
so an-y ob-ject, placed in the lu-mi-nous at - mos - phere, dif - fus - es

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35

39 *f* *mf*

S1 it - self in cir - cles, and fills the sur -

S2 it - self in cir cles, and fills the sur -

A it - self in cir - cles, and fills the sur -

39 *mf* *mp*

42 *p* *mp* *D*

S1 round-ing air with in-fi-nite im-ag-es of it - self. And is re-peat-ed, \_\_\_\_\_

S2 round-ing air with in-fi-nite im-ag-es of it - self. And is re -

A round-ing air with in-fi-nite im-ag-es of it - self. And is re-peat-ed, \_\_\_\_\_

T \_\_\_\_\_ And is re -

42 *p*

46

S1 *mf* And is re - peat - ed, the whole *f*

S2 *mf* peat - ed, And is re - peat - ed, the whole *f*

A *mf* And is re - peat - ed, whole *f*

T *f* peat - ed, And is re - peat - ed, the whole

B *mp* And is re - peat - ed, *f* And is re - peat - ed,

46

*f*

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E

49

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

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

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

T  
eve-ry-where, whole eve-ry-where,

B  
eve-ry-where, whole eve-ry-where,

49

*mp*

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3. Ripples

The Notebooks of Leonardo da Vinci

Jocelyn Hagen

53 *rit.* ..... ♩ = 60

S1 and the whole in

S2 eve-ry - where, and the whole in

A eve-ry - where, and the whole in

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

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

53 *8va*.....

S1 eve - ry small - est part. *p*

S2 eve - ry small - est part. *p*

A eve - ry small - est part. *p*

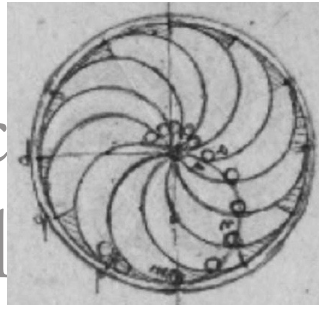
57 *8va*.....

# 4. The Greatest Good

SATB div. a cappella choir

Jocelyn Hagen

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*Triumphantly* ♩ = 66  
*f*

S  
The great-est good of all is knowl-edge. The great-est good of all is

A  
The great-est good of all is knowl-edge. The great-est good of all is

T  
The great-est good of all is knowl-edge. The great-est good of all is

B  
The great-est good of all is knowl-edge. The great-est good of all is

*Warmly*  
*mf*

5  
S  
knowl-edge. The great-est good of all good of all is knowl-edge. \_\_\_\_\_  
*mf* *mp*

A  
knowl-edge. The great-est good of all good of all is knowl-edge. \_\_\_\_\_  
*mf* *mp*

T  
knowl-edge. The great-est good of all good of all is knowl-edge. \_\_\_\_\_  
*mf* *mp*

B  
knowl-edge. The great-est good of all good of all knowl-edge. \_\_\_\_\_  
*mf* *mp*

A

S *mf*  
Ob-sta-cle can-not crush me. can-not crush me. Eve-ry

A *p*  
Oo... Oo...

T *p*  
Ob-sta-cle can-not crush me. Ob-sta-cle can-not crush me.

B *p*  
Oo... Oo...

12

S *p* *sub. f*  
ob - sta - cle yields to firm re - solve. yields to firm re - solve. The great - est

A *mp* *p*  
yields to firm re - solve. yields to firm re - solve.

T *mf* *p*  
yields to firm re - solve. firm re - solve.

B *mp* *mf* *p*  
Eve - ry ob - sta - cle  
ob - sta - cle yields to firm re - solve.

B

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

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

T *f*  
The great - est good The great - est good The great - est good

B *f*  
The great - est good The great - est good The great - est good

19 *sub. p* **C**

S knowl-edge. The ac-qui-si-tion of an-y knowl-edge is al-ways use-ful

A knowl-edge. The ac-qui-si-tion of an-y knowl-edge is al-ways use-ful to the

T 8 The great-est good ac-qui-si-tion of an-y knowl-edge is al-ways use-ful to the

B The great-est good ac-qui-si-tion of an-y knowl-edge is al-ways use-ful to the

23 *sub. mf* *sub. p*

S be-cause it will be a-ble to ban-ish use-less things and re-tain those that are good.

A in-tel-lect, will be a-ble to ban-ish use-less things and re-tain those that are good.

T 8 in-tel-lect, will be a-ble to ban-ish use-less things

B in-tel-lect,

27 **D** *ff*

S For noth-ing can be loved or hat-ed un-less it is first

A For noth-ing can be loved or hat-ed un-less it is first

T 8 For noth-ing can be loved or hat-ed un-less it is first

B For noth-ing can be loved or hat-ed un-less it is first

33 *mp* *p* *mp*

S known. The great - est good of all \_\_\_\_\_ The great - est good of all \_\_\_\_\_

A *mp* *p* *mp*  
known. good of all \_\_\_\_\_ The great - est good of all \_\_\_\_\_

T *mp* *p* *mp*  
known. good of all \_\_\_\_\_ good of all \_\_\_\_\_

B *mp* *p* *mp*  
known. The great - est good \_\_\_\_\_ The great - est

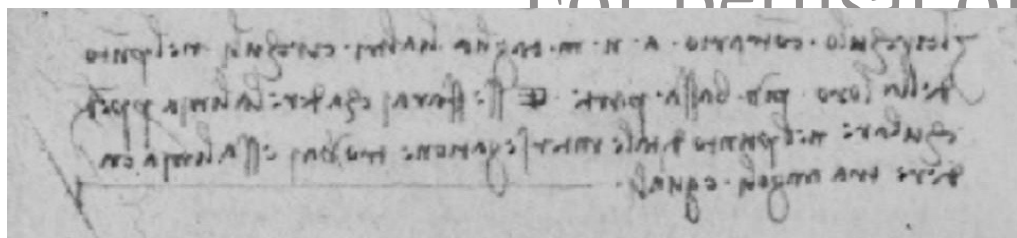
37 *ff* *ff* *ff* *ff*

S good of all \_\_\_\_\_

A \_\_\_\_\_ all \_\_\_\_\_ The great - est good of all

T \_\_\_\_\_ of The great - est good of all \_\_\_\_\_

B good of all The great - est good of all \_\_\_\_\_



# 5. The Vitruvian Man

Jocelyn Hagen

*Steady* ♩ = 69

Soprano *p* Vi - tru - vi-us, the

Alto *p* Vi - tru - vi-us, the

Tenor *p* Vi - tru - vi-us, the

Bass *p* Vi - tru - vi-us, the

*Steady* ♩ = 69

(percussion) *p*

9

S ar - chi-tect, *mp* Vi - tru - vi-us, *p* the ar - chi-tect,

A ar - chi-tect, *mp* Vi - tru - vi-us, *p* the ar - chi-tect,

T ar - chi-tect, *mp* Vi - tru - vi-us, *p* the ar - chi-tect,

B ar - chi-tect, *mp* Vi - tru - vi-us, *p* the ar - chi-tect,

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*p* *mp* *mf*

15

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**A** sopranos & altos

SA *mf*

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

*p mp*

jocelyn hagen

SA

24

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

*mf*

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29

*f*

**B**

*mf* 3

S four fin-gers make one palm, four palms make one foot, six palms make

A four fin-gers make one palm, four palms make one foot, six palms make

T four fin-gers make one palm, four palms make one foot, six palms make

B four fin-gers make one palm, four palms make one foot, six palms make

*mp* *legato*

*p*

Jocelyn Hagen

38

S one cu-bit; four cu-bits make a man's height. These meas-ures

A one cu-bit; four cu-bits make a man's height. These meas-ures

T one cu-bit; four cu-bits make a man's height. These meas-ures

B one cu-bit; four cu-bits make a man's height. These meas-ures

*mp* *legato*

*p*



C

*f*

42

S he used in his build - ing.

A he used in his build - ing.

T he used in his build - ing.

B he used in his build - ing.

*f*

*f*

*f*

*f*



46



51



**D** *sub. mp*

T If you o-pen your legs so much as \_\_\_ to de-crease your height one - four - tenth \_\_\_

B *sub. mp*  
If you o-pen your legs so much as \_\_\_ to de-crease your height one - four - tenth \_\_\_

*ff mp*

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60

T and spread and raise \_\_\_ your arms till your mid - dle fin - gers touch

B and spread and raise your arms till your mid - dle fin - gers touch

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64

S

A *mf*

T *mf*

B

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touch the lev-el of the top of your head the lev-el of the top of your head

touch the lev-el of the top of your head the lev-el of the top of your head

*mf* *legato*

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E

S *mf*

A

T

B

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you must know — that the cen-tre of the out-spread limbs will be in the na-vel

you must know — that the cen-tre of the out-spread limbs will be in the na-vel

*mf*

72

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

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

T  
tri-an-gle.

B  
tri-an-gle.

*f*

*f*

*f*

*f*

80

*f*

*f*

**F**

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81

*mf*

*mp* lightly

86

*mf*

For perusal only.

90

*f*

**H** Jocelyn Hagen

*mp*  
*spoken:*

S From the roots of the hair to the bot-tom of the chin is the tenth of a man's height; from the bot-tom of the chin to the top of his

*mp*

A From the roots of the hair to the bot-tom of the chin is the tenth of a man's height; from the bot-tom of the chin to the top of his

*mp*

T From the roots of the hair to the bot-tom of the chin is the tenth of a man's height; from the bot-tom of the chin to the top of his

*mp*  
*spoken:*

B From the roots of the hair to the bot-tom of the chin is the tenth of a man's height; from the bot-tom of the chin to the top of his

*Lightly*

*p*

*Ped. ad lib.*

97

S 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.

A 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.

T 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.

B 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.

jocelyn hagen

100

S 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

A 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

T 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

B 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

103

S top of the head will be the fourth part of a man. The great-est width of the shoul-

A top of the head will be the fourth part of a man. The great-est width of the shoul-

T top of the head will be the fourth part of a man.

B top of the head will be the fourth part of a man.

**I** *f*

Piano accompaniment for measures 103-105.

106

S ders From the el-bow The length of a

A ders From the el-bow The length of a

T *f* The great-est width of the shoul - ders The whole hand

B *f* The great-est width of the shoul - ders The whole hand

Piano accompaniment for measures 106-109.

*mp*

110

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

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

T The length of a man's out - spread arms e - qual

B The length of a man's out - spread arms e - qual

*ff*

*ff*

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114

S

A

T to his height.

B to his height.

*ff*

*ff*



119

*f*

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**K** *Sweetly* *rit.*-----

*p*

jocelyn hagen

**L**

♩ = 104

131

S *mp* The dis-tance — from the at-tach-ment of one ear to the oth-er —

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

T

B

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♩ = 104

*p*

137

S — is e-qual to — that from the meet-ing of the eye-brows to the chin,

A

T

B *mp* and in a fine face — the width of the

*mp*

142

S

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

T

B mouth is e-qual to the length from the part-ing of the lips to the bot-tom of the chin.

*p*

*pp*

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**M** *mp*

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

A *Do not photocopy.*  
self.

T *For perusal only.* *mp*  
The ear should be as high as from the bot - tom of the

B

*mp*

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152

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

A

T nose to the top of the eye - lid.

B *Do not photocopy.*

*For perusal only.*

158

S

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

T For perusal only.

B

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### 6. Invention

*tacet*

# 7. Nature

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*Freely* ♩ = 104-108

*rit.*...

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(A)

*Lilting* ♩ = 96

9

16

*rit.*-----

24

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

*mf* *mf*

*mp* *lilting* *mp*

**C**  $\text{♩} = 88$  *rit.*-----  $\text{♩} = 76$

**D**

47 *mp* *p* *mp*

**E**

*Lilting*  $\text{♩} = 96$

55 *sopranos & altos* *mp*

SA Though hu - man in - ge - nu - i - ty may make var - i - ous in - ven - tions,

*Lilting*  $\text{♩} = 96$

62  
SA it will nev-er de - vise in - ven - tions \_\_\_\_\_ more beau-ti - ful, nor \_ more

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69  
SA sim-ple, \_\_\_\_\_ nor more to the pur-pose \_\_\_\_\_ than Na-ture does; \_\_\_\_\_

*p*

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S *f* be-cause in her in - ven - tions \_ noth - ing is

A *f* be-cause in her in - ven - tions \_ noth - ing is

T *f* be-cause in her in - ven - tions \_ noth -

B *f* be-cause in her in - ven - tions \_ noth -

*f* *p* *mp*

G

85 *rit.*  $\text{♩} = 88$

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

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

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

B ing noth - ing

*rit.*  $\text{♩} = 88$

*p mp p mf*

H

91 *p p mf mf*

S teach - er and tu - tor of Na - ture.

A teach - er and tu - tor of Na - ture.

T Na - ture.

B Na - ture.

*p*



99

S *rit.* *p*  
Na - ture.

A *p*  
Na - ture.

T *mp*  
Na - - - ture.

B *mp*  
Na - - - ture.

*rit.*

*Jocelyn Hagen*



tocopy.  
sal only.

# 8. Perception

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*Light & Airy* ♩ = 88

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

A "mm" or "oo" throughout\*

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

B

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10

S *mp* *p* *mf* sharply

A *mp* *p* *mf* sharply

T *mp* *p* *mf* sharply

B *p* stagger breathe *mf* sharply

"mm" or "oo" throughout\*

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\*all voices together - conductor choice

A

S *p* *mp*

A *p* *mp* *p*

T *p* *mp*

B *p* *mp* *p*

jocelyn hagen

B

S *p* *mp*

A *p* *mp*

T *p* *mp*

B *p* *mp*

All our knowledge has its

43

S  
A  
T  
B

Do not photocopy.  
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*mp*  
All our knowl-edge has its or-i-gin

*p*  
or-i-gin in our per-cep-tions. ("mm" or "oo")

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S  
A  
T  
B

*sharply mf* **C** *mf*  
All our knowl-edge has its or-i-gin

*sharply mf* *mf*  
All our knowl-edge has its or-i-gin

*mp*  
in our per-cep-tions. ("mm" or "oo")

*sharply mf* *mp*  
Do not photocopy.  
For perusal only.

60

S in our per - cep - tions. All our knowl - edge

A in our per - cep - tions. All our knowl - edge

T *mf* per - cep - tions. All our knowl - edge ("mm" or "oo")

B *mf* All our knowl - edge

67

S All our knowl - edge

A All our knowl - edge knowl - edge

T All our knowl - edge knowl - edge

B All our knowl - edge

74

S *pp*

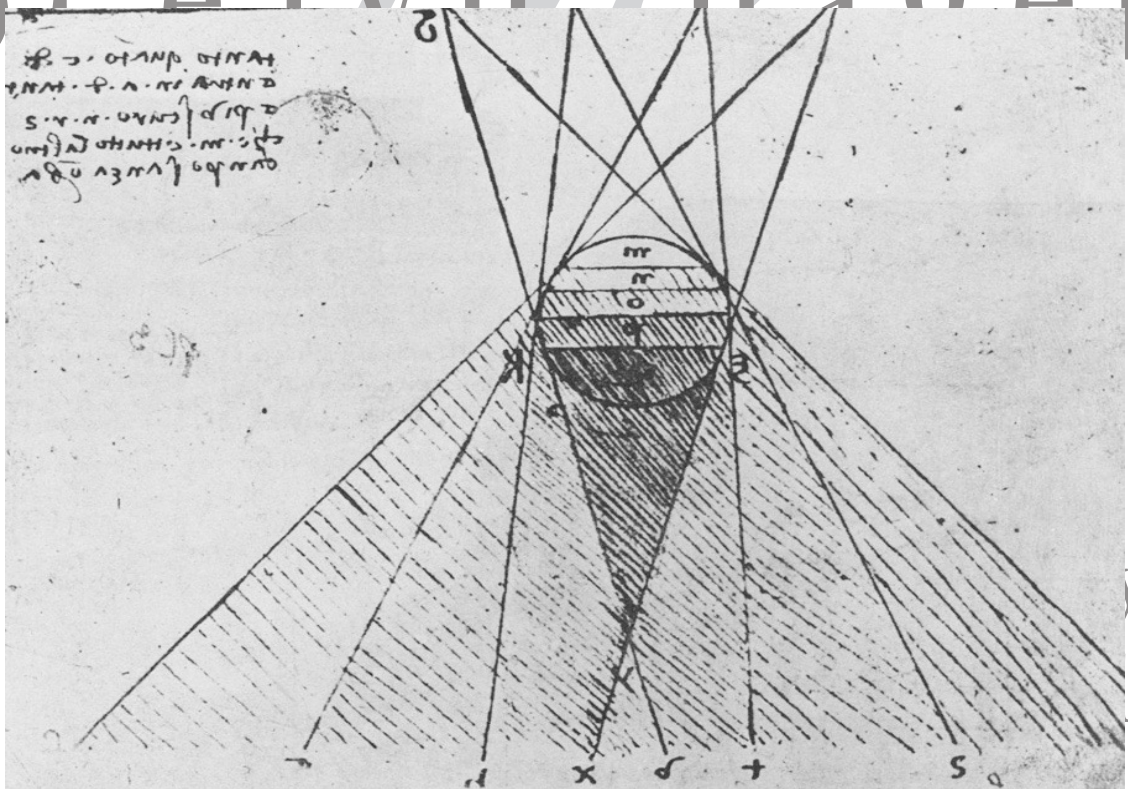
A *pp*

Do not photocopy.  
For perusal only.

("mm" or "oo")

("mm" or "oo")

"We know very well that errors are better recognized in the works of others than in our own; and that often, while reproofing little faults in others, you may ignore great ones in yourself. To avoid such ignorance, make yourself a master of perspective."



# 9. Look at the Stars

Jocelyn Hagen

♩ = 84

Soprano *ff* O Time! Con - sum - er of all things; —

Alto *ff* O Time! Con - sum - er of all things; —

Tenor *ff* O Time! Con - sum - er of all things; —

Bass *ff* O Time! Con - sum - er of all things; —

♩ = 84

*f*

5  
S — O en - vious age! Thou dost de - stroy all things — and de -

A — O en - vious age! Thou dost de - stroy all things — and de -

T — O en - vious age! — Thou dost de - stroy all things — and de -

B — O en - vious age! — Thou dost de - stroy all things —

*f* *mf*

10 *mf* *mp* 3

S your all things with the re - lent-less teeth of years, lit-tle by lit-tle in a slow death.

A your all things with the re - lent-less teeth of years, lit-tle by lit-tle in a slow death.

T your all things with the re - lent-less teeth of years, in a slow death.

B all things with the re - lent-less teeth of years, in a slow death.

*mf* *mp* *p*

*mf* *mp* *p* *sub. p*

16 *p* *p* *mf* *sub. p*

S — O Time, O Time, O Time! O

A — O Time, O Time, O Time! O

T — O Time, O Time, O Time! O

B — Time, Time, Time!

*p* *p* *mf* *sub. p*

*p* *p* *mf* *sub. p*



21

S  
Time, O Time, O Time! (mm) *accel.*

A  
Time, O Time, O Time! (mm)

T  
Time, O Time, O Time! (mm)

B  
Time, Time, Time! (mm)

*p mp pp*

jocelyn hagen

**B** ♩ = 136

*mf* strummed pizz.

*p mf*

33

*mf*

39 **C** *f*

S If you look at the stars, cut-ting off the rays, —

A If you look at the stars, cut-ting off the rays, —

T If you look at the stars, cut-ting off the rays, —

B If you look at the stars, cut-ting off the rays, —

44

S — you will see those stars — so min - ute that it would seem that noth-ing

A — you will see those stars — so min - ute that it would seem that noth-ing

T — you will see those stars — so min - ute that it would seem that noth-ing

B — you will see those stars — so min - ute that it would seem that noth-ing

49

S *mf*  
 — could be — small-er; — it is in fact their dim-i-nu - tion, (mm) —

A *mf*  
 — could be — small-er; — it is in fact their dim-i-nu - tion, (mm) —

T *mf*  
 — could be — small-er; — it is in fact their dim-i-nu - tion, —

B *mf*  
 — could be — small-er; — it is in fact their dim-i-nu - tion, —

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54

S *f*  
 — for man-y of them are man-y times larg - er — than the

A *f*  
 — for man-y of them are man-y times larg - er — than the

T *f*  
 — for man-y of them are man-y times larg - er — than the

B *f*  
 — for man-y of them are man-y times larg - er — than the

59

S star which is the earth with wa - ter. O

A star which is the earth with wa - ter. O

T star which is the earth with wa - ter. O

B star which is the earth with wa - ter. O

*ff*

*ff*

*ff*

*ff*

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(E)

S Time!

A Time!

T Time!

B Time!

*f*

66

S  
A  
T  
B

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71

S  
A  
T  
B

Now re-flect what this, our  
Now re-flect what this, our  
Now re-flect what this, our  
Now re-flect what this, our

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76

S star, must look like at such a dis-tance, and then con-sid - er

A star, must look like at such a dis-tance, and then con-sid - er

T star, must look like at such a dis-tance, and then con-sid - er

B star, must look like at such a dis-tance, and then con-sid - er

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81

S how many stars might be add-ed, both in lon-gi-tude and

A how many stars might be add-ed, both in lon-gi-tude and

T how many stars might be add-ed,

B how many stars might be add-ed,

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G

85

S lat - i - tude, \_\_\_\_\_ (mm) \_\_\_\_\_ be - tween those stars that are

A lat - i - tude, \_\_\_\_\_ (mm) \_\_\_\_\_ be - tween those stars that are

T \_\_\_\_\_ be - tween those stars that are

B *mf* both in lon - gi - tude and lat - i - tude, \_\_\_\_\_ be - tween those stars that are

*mp*

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90

S scat - tered \_\_\_\_\_ scat - tered o - ver the dark - ened sky. \_\_\_\_\_

A scat - tered \_\_\_\_\_ scat - tered o - ver the dark - ened sky. \_\_\_\_\_

T scat - tered \_\_\_\_\_ scat - tered o - ver the dark - ened sky. \_\_\_\_\_

B scat - tered \_\_\_\_\_ scat - tered o - ver the dark - ened sky. \_\_\_\_\_

*mf*

**H** *ff*

S

*ff*

A

*ff*

T

*ff*

B

*legato*

*f*

99

*f*

*mf*



**I**

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

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

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

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

*mf*

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

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

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

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

*mp*

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110

S *mp* oo...

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

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

B *mp* oo...

*p*

jocelyn hagen

114

S

A

T

B

*pp*

**J** *rit.* ..... ♩ = 84

*without rubato*

S  
A  
T  
B

*p* *p* *mf* *p* *mf* *p* *mf*

O Time, O Time, O Time, O

O Time, O Time, O

O Time, O Time, O

Time, Time, —

*rit.* ..... ♩ = 84

*mp* *mp*

Jocelyn Hagen

**K** *no rit.*

124

S  
A  
T  
B

Time! Time! Time! Time!

*mf*

Do not photocopy.  
For perusal only.

*p*

# 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). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt.

In 2019 and 2020, choirs and orchestras across the country are premiering her multimedia symphony *The Notebooks of Leonardo da Vinci* that includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Her dance opera collaboration with choreographer Penelope Freeh, *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.”

In 2013 Hagen released an EP entitled MASHUP, in which she performs Debussy’s “Doctor Gradus ad Parnassum” while singing Ed Sheeran’s “The A Team.” She is also one half of the band Nation, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and serve as clinicians for choirs from all over the world.

Hagen’s commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, the American Choral Directors Association of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, ECS Publishing, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

## Independently published choral works by Jocelyn Hagen:

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
I Saw Two Clouds at Morning	SSAATTBB a cappella choir
Ladies in Green	SSA choir and piano
Moon Goddess	SSA choir, 4-hand piano, percussion
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
Veni, Sancte Spiritus	SATB a cappella choir

### Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
amass (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